

BOLDLY WRITING
A Trekker Fan and Zine History, 1967-1987
SECOND EDITION



JOAN MARIE VERBA

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Second Edition

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To the Trekker writers, artists, editors, and fans—past, present, and future.

Paula Block's Faulwell series has more human and humane characters than Doc Smith's Skylark series. I can further say that Connie Faddis's "A Lesson in Perspective" beats hell out of Joseph Conrad's *Heart of Darkness*.

Paula Smith, *Menagerie 11*

Table of Contents

Preface	viii
Introduction	ix
Part One: The First Trekker Fanzines (1967-1971)	1
1967	1
1968	1
1969	3
1970	4
1971	6
Part Two: Steady Growth (1972-1974)	9
1972	9
1973	12
1974	15
Part Three: The Fanzine Explosion (1975-1977)	20
1975	20
1976	27
1977	35
Part Four: The Splintering of Fandom (1978-1980)	42
1978	42
1979	45
1980	47
Part Five: The Early Movie Years (1981-1987)	53
1981	53
1982	58
1983	62
1984	66
1985	69
1986	72
1987	76
Conclusion: Since 1987	79
Appendix. A List of Fanzines in this Book	80
Glossary	85
Bibliography	87
Index	88

Preface

The first time I realized that there were *Star Trek* fans who were unaware of fanzine history was during a conversation in an autograph line at a 1982 *Star Trek* convention in St. Louis. While waiting, I casually mentioned *Star Trek Lives!* to the fans nearby.

"What's *Star Trek Lives!*?" asked one of the fans.

What's *Star Trek Lives!*? The first mass-marketed paperback book (published 1975) to describe *Star Trek* fanzines. For thousands upon thousands of fans, this was when they became aware that such activity existed, and that they could join in. Almost overnight, *Star Trek* fanzine readers grew from a small intimate group of individuals who knew each other by reputation, at least, into a large, diversified network of enthusiasts.

How could one be a *Star Trek* fan and not have heard of fanzines?

But the incident that motivated me to finally sit down and write this book was an exchange of letters in June 1990. An editor had stated in her publication that *Universal Translator* had been the first regular publication to list fanzine descriptions. Checking my library, I found that *Scuttlebutt* had predated *Universal Translator*, so I wrote the editor, asking her to print a correction.

She replied, "...when I asked friends who have been in fandom longer than I (actually they've been in fandom since fandom came into being), the response was, 'Who cares which was first?'"

I care.

Star Trek fanzines came into being a year after *Star Trek* did. The people who wrote for fanzines, drew art for them, edited them, and published them put a lot of love and toil into them. Fanzines (including newsletters) kept fans in touch with each other all over the world, when fans had few other ways to communicate. These publications allowed participation in *Star Trek* fandom by fans who did not know any other *Star Trek* fans in their community. Fanzine readers and writers made up an important part of the entire fan community that kept *Star Trek* alive and put continuous pressure on the studios. As a result, Paramount Pictures Corporation produced, first, the *Star Trek* animated series, then the *Star Trek* movies, and, at last, the new *Star Trek* series—*Star Trek: The Next Generation*, *Star Trek: Deep Space Nine*, *Star Trek: Voyager*, and *Enterprise*.

That's why I care that these individuals should not be forgotten. Although most *Star Trek* fans recognize the authors who write *Star Trek* professional novels, very few know the names of those who wrote all those wonderful *Star Trek* fanzine stories when the release of a new original *Star Trek* novel was still a rare event.

I have written this book to correct that oversight.

Books are rarely published without the aid of a number of individuals, which is why most books have a long list of acknowledgments at the beginning. My writers' workshop, including Ruth Berman, Mary Monica Pulver (Mary Kuhfeld), Margaret Howes, L. A. Taylor, Deborah K. Jones, and Cassandra O'Malley, made a number of helpful comments and suggestions. Paula Smith, Devra Langsam, and Jacqueline Lichtenberg read the manuscript and made a number of suggestions and corrections. Gayle Stever gave advice and encouragement, as did Jean Lorrh and Audrey Anderson. Siddig El Fadil (Alexander Siddig) and Andrew Robinson took time from their busy schedules to forward their comments. And S. Wyatt Swanson made a number of editorial comments. Without their help, this book would have not been possible, and I am grateful for all their assistance.

Reader commentary on this book is very welcome. Please mail comments to FTL Publications or e-mail to FTL_Publications@compuserve.com.

Introduction

I discovered *Star Trek* in 1966. More precisely, my younger brother saw an advertisement for it in July 1966 and drew my attention to it. It was natural for us to be interested in a science fiction program, since we both already read science fiction books. We were fans from the first episode.

I discovered *Star Trek* fandom three years later. In the spring of 1969, my sophomore year in high school, I competed in a speech festival, which drew contestants from a number of high schools. As usual, I mentioned *Star Trek* in conversation. One of the other teenagers responded by saying that he knew of a *Star Trek* publication, a fanzine, published in Minneapolis. He gave me the phone number of its editor/publisher, Ruth Berman, and advised me to call her for further information.

I did call, right after a *Star Trek* episode ("City on the Edge of Forever," in syndication). She gave me her address, and the price of her fanzine, which was called *T-Negative*, and asked what I thought of the episode that evening. It was not only the beginning of a long friendship, it introduced me into the wonderful world of *Star Trek* fandom.

My participation in *Star Trek* fandom was, for many years, primarily through the fanzine. Through fanzines, I got to know other *Star Trek* fans. Aside from Ruth and a high school classmate, I did not meet any other active *Star Trek* fans in Minnesota until 1979. I hope that readers of this chronicle will also get to know these *Star Trek* fans, as well as get a sense of this history of *Star Trek* fans and their activities.

For some, *Star Trek* fandom is an interest that takes hold only for a brief time. For others, the interest is lifelong. In my years of participation, I have seen some come and go, and others come and stay. All have made their contributions. I think that it is for those of us whose interest has remained to make sure that the contributions of these fans are not forgotten.

Some readers of this book might wonder why I have limited my history to the period from 1967-1987, since *Star Trek* fanzines continued to be published after that. The reason is that I have the most documentation from that period, and the material falls into natural categories. Also, after 1987, succeeding *Star Trek* series, and Internet publishing, make things more complicated.

Having said what the book covers, I also need to say a few words about what the book does not cover. First, this book does not analyze, except in a superficial way, why fans produce fanzines. That topic has been thoroughly discussed in the books *Textual Poachers* by Henry Jenkins (1992) and *Enterprising Women* by Camille Bacon-Smith (1992). I recommend those books to interested readers. Second, this book does not attempt to list every fanzine published from 1967 to 1987. Given the hundreds of fanzines printed in that time, listing them all would be an impossible task. But I think that I have supplied a representative sample. Third, the opinions and conclusions stated in this book are solely my own. I do not pretend to speak for other fans (they speak for themselves when quoted) or to represent all of fandom. Readers can and will find differing, even contradictory, interpretations of the events described in this book among other fans.

Although I have tried to concentrate on *Star Trek* fanzines, events affecting readers and publishers of other fanzines have concerned *Star Trek* fanzines as well. Where relevant, I have included these incidents in the text.

But my first, and most memorable, experiences with fanzines have been with *Star Trek*, and those fanzines occupy most of this book. Much of my spare time and income from 1967-1987 was invested in accumulating, reading, and contributing to these publications. (Of course, I did other things, such as completing high school and college, attending two years of graduate school, starting work as a computer programmer, and becoming involved in community service programs, but fanzines became my primary source of recreation.) My first fanzine story was published in 1973; my first *Star Trek* fanzine story was published in 1976. The first fanzine I published was in 1985, and my first fan newsletter, which ran four years, also premiered in 1985.

Fanzines were instrumental in helping me to make my first professional sale as a writer (as happened with many other fans). Marion Zimmer Bradley published my first Darkover fanzine story in 1978, and published several others after that. In 1984, she sent me a contract for my first professional story, to be published in one of her Darkover anthologies, and I have had a short story in most of her Darkover anthologies since then. I have had a short story published in a general science fiction magazine (*Science Fiction Review*), and have written two nonfiction books. My first, *Voyager: Exploring the Outer Planets* (Lerner, 1991), made use of my knowledge of astronomy. It was the love of that science that drew me to science fiction, then to *Star Trek*, and then, to the *Star Trek* fanzines. I hope that, in this book, the reader will find the same delight of discovery in these fan publications that I did.

A note on the second edition: I originally published *Boldly Writing* in 1996, after sending the manuscript to large established publishers. The rejection notes I received generally said something on the order of, “interesting idea, but not for us.” Nonetheless, I spoke with a number of fans who encouraged me to publish *Boldly Writing*, and who said they would purchase it when it was published (some of them did; others haven’t, to date). I hoped for sales in the thousands (at least); after all, doesn’t any title related to *Star Trek* sell lots and lots of copies? Nonetheless, I cautiously printed only 500 copies, thinking they’d sell quickly and I’d be back at the printer’s within a month for another 500.

Events did not turn out that way. It’s seven years later, and, finally, those 500 copies have sold out. I had to think long and hard before planning a reprint. First, printing technology had changed so much that it would have been impractical to give a printer a hard copy, as I did in 1996, to duplicate. I would have to give the printer digital text and a digital cover. Second, I found that a large portion of the text had become out of date. I would have to go through the text, updating the information, and then write another index as well.

In the end, I chose to update the text and print a limited second edition. Although I did not have huge sales of the original edition, I have received a number of warm and appreciative notes from those who did read it. I have also found that *Boldly Writing* is in some (limited) demand by those who study popular culture, and had attracted the attention of academics and researchers. I was surprised and delighted to find *Boldly Writing* cited in a journal article. Also, although others have announced they are writing—or thinking of writing—a *Star Trek* fan or fanzine history, I haven’t seen another one to date.

So, for those rare and wonderful readers for whom this topic and these recollections are of interest, thank you, and I hope you enjoy this volume.

Part One: The First Trekker Fanzines (1967-1971)

Science fiction fandom—"fandom" is the collective term for fans and their activities—came first. Science fiction (sf) fans formed clubs as early as the 1920s, and published science fiction fanzines (amateur fan magazines) since the 1930s. Therefore, it was natural for the science fiction fans who went to the World Science Fiction Convention in Cleveland in 1966 and who saw the pilot of *Star Trek*, which Gene Roddenberry had brought to the convention, to put out a fanzine devoted to that program.

And so they did.

1967

In September 1967, as *Star Trek* began its second season, a fanzine called *Spockanalia* appeared in New York City. The title page called it "a one-shot published by Devra Langsam and Sherna Comerford." (A "one-shot" is a fanzine intended to appear only once.) The 90-page fanzine was mimeographed. The first issue was bound by laying the pages onto a wooden board and using a heavy-duty wall stapler. Collators then folded the prongs of the staples back with pliers.

The first page of *Spockanalia* included a letter from Leonard Nimoy, wishing them luck. The editorial detailed Bjo Trimble's letter campaign to keep *Star Trek* on the air. Articles made up much of the rest of the fanzine. Ruth Berman, who was later to put out her own *Star Trek* fanzine, wrote the concluding story, "Star Drek."

Another item of interest in the first issue of *Spockanalia* was "The Territory of Rigel," a Ni Var poem by Dorothy Jones. She explained the poem as follows: "Ni Var' literally means 'two form,' and it is basically a piece comparing and contrasting two aspects of the same thing."

1968

Close on the heels of *Spockanalia* 1 came *ST-Phile* 1, edited by Kay Anderson and Juanita Coulson of Indiana, which saw print in January 1968. This fanzine was completely nonfiction. It was also mimeographed (a common method of producing sf fanzines at the time). Juanita Coulson was an established science fiction fan, and became a science fiction novelist. As with *Spockanalia*, *ST-Phile* had a contribution from one of the *Star Trek* staff. Gene Roddenberry granted permission to publish the outline of *Star Trek* as submitted to NBC. Other contributors included Ruth Berman and Bob Vardeman (another well-known sf fan, and a professional sf author). John and Bjo Trimble reported on two visits to the *Star Trek* sets at Desilu.

Spockanalia 2 came out in April 1968. The editors had changed their minds about *Spockanalia* being a "one-shot."

This poem set a trend in *Star Trek* fanzine poetry for years to come; many copied the form without realizing its origin. Dorothy Jones Heydt is now a professional author. Her stories have appeared in anthologies such as *Sword of Chaos* and *Sword and Sorceress*.

A tradition that *Spockanalia* carried over from sf fanzines, and which carried over to subsequent *Star Trek* fanzines, was the check-off list on the last page. The list's introduction stated, "You are receiving *Spockanalia* because..." A number of possibilities followed. On my issue, the editor checked: "You are in Spock Shock," "We admire you," and "You are totally illogical."

An important item to note in this and all the early fanzines is that contributors to one fanzine often wrote other material for other fanzines at the same time. The contributors to *Spockanalia*'s first issue included Ruth Berman, Dorothy Jones, Sherna Comerford, Juanita Coulson, Kay Anderson, and Shirley Meech. All of these names appeared in future fanzines.

The issue featured letters from Gene Roddenberry, James Doohan, DeForest Kelley, Walter Koenig, Leonard Nimoy, and Dorothy C. Fontana (who was *Star Trek*'s story editor and wrote a number of scripts for the series). D. C. Fontana's comments about Spock are of special interest, particularly in view of the events of the movie, *Star Trek V: The Final Frontier*. She says of Spock, "both his mother and father have been married only once...to each other.... Spock is an only child...there are absolutely *no* other siblings.... I have projected Spock's last name as follows: XTMPRSQZNTWLFB."

Spockanalia 2 featured a humorous piece called *The Free Enterprise* by Lois McMaster (Lois McMaster Bujold has since won the Hugo and Nebula awards for her Vorkosigan series). *The Free Enterprise* claimed to be an

THE TERRITORY OF RIGEL

(A ni var to be performed by two voices and Vulcan harp)

First Voice

Rigel in the scanner,
blue-white and crystalline,
shining. Light
born in the corona
pours into space.

The instruments whisper,
the panel lights flicker.
The stars are still and clear.

Their song is deliberate,
long years to a cadence.

Dust in their paths
moves in their wake like water,
and Rigel shines.

The stars like ancient trees,
heavy with planets, blazing with life.

I wander the bright roads:
whom no planet claims:
live in the open Galaxy.

I have clarity before me,
and Rigel full of light.

by Dorothy Jones

from *Spockanalia 1*, © 1967 by Sherna Comerford and Devra Michele Langsam
reprinted by permission

Second Voice

Dark and silent
is the field of space.

The bridge is empty.
The time, three hundred.

The instruments tell little.
The computer absorbs in silence
trivial patterns meaning nothing.

Three-twenty.
The night is very long.

In the dark gulf is the ship,
in the sleeping ship is the bridge,
on the bridge am I,
silence upon silence,

as quiet as memory,
and dark as death.

I am far
from my beginning and my end.

Four hundred and the watch is changed.
I leave the bridge and go
from darkness into darkness.

"underground" newspaper circulated among the crew. The newspaper's lead articles were "Is there really a Bridge?" (bridge=heaven), and "Does Engineering Exist?" (engineering=hell). Other contributors whose names would appear in future fanzines included Jean Lorrh, Joyce Yasner, Susan Hereford, and Deborah Langsam. (Jean Lorrh, a professor of English and a professional writer, went on to write many other *Star Trek* stories and articles, as well as professional science fiction novels and *Star Trek* professional novels. Deborah Michel Langsam and Devra Michele Langsam are cousins, named after the same relative. A *Spockanalia* editorial gave the story behind the similarity in names.)

Bolstered by success and popular demand, the next issue of *Spockanalia* (issue 3) came out in September 1968. This issue showcased a letter from Gene Roddenberry, which said, in part, "*Spockanalia* is 'required reading' for

everyone in our offices...anyone who makes decisions on show policy have read your fanzine, and Juanita Coulson's *ST-Phile*."

Contributors to this issue not named previously included Alan Asherman, who has since written *The Star Trek Compendium* and other guidebooks, and Lee Burwasser, whose name would appear elsewhere in other fanzines. The two notable items in this issue were Jane Peyton's "Lament for the Unsung Dead," a poem dealing with the death of Kirk, and Jean Lorrh's and Willard F. Hunt's "Visit to a Weird Planet," a light-hearted story that theorized what would happen if the transporter mysteriously beamed the real Kirk, Spock, and McCoy to the *Star Trek* set.

Juanita Coulson put out *ST-Phile 2* in November 1968. Articles included "The Secret Censors," by Gary Mason, an account of how Australian television censored *Star Trek*.

This was *ST-Phile's* last issue. Editors Kay Anderson and Juanita Coulson explained, "We certainly have not grown tired or disenchanted with *Star Trek*, but producing this

fanzine has become too much of a chore," a remark to be repeated, in one form or another, by many future fanzine editors.

1969

The year 1969 started out with *Warp Nine: A Star Trek Chronicle*, which came out in February. The production values were not as high as those in *ST-Phile* or *Spockanalia*. The text of *Warp Nine* is blurred in places, and the stories are obviously first efforts, but it shows that *Star Trek* fanzines were catching on, and fans were eager to publish. The editors were Dee L. Mauser, Susan C. Passe, and Barbara Marczak. Susan C. Passe and Barbara Marczak also contributed to other fanzines.

In March, Bjo Trimble came out with her *Star Trek Concordance of People, Places, and Things*. This publication covered only the first and second seasons, but Bjo later issued a third season supplement. According to the title page, it was edited by Bjo Trimble, "compiled and written by Dorothy Jones." The illustrators included some notable science fiction artists—Alicia Austin, George Barr, Greg Jein, and Tim Kirk. In 1976, the *Concordance* (including all three original seasons as well as the two seasons of animated *Star Trek*) was published professionally.

Spockanalia 4 came out in April 1969. The issue started out with a "Eulogy for *Star Trek*," and an editorial, which said, "The time is coming when *Star Trek* will no longer be able to maintain the fannish activity which it has inspired.... As long as *Star Trek* material continues to arrive in sufficient quantity and quality, we will continue as we have.... At the end of this time, Devra has decided that she will leave the fanzine." (An interesting statement considering that *Star Trek* today is as popular as ever, and considering that Devra went on publishing *Star Trek* fanzines for over two decades.)

Spockanalia 4 had other notable items. Following the editorial, a drawing by Connie Reich illustrated "Lament for the Unsung Dead," which appeared in the previous issue. Connie Reich Faddis was to excel in fanzine writing, illustrating, editing, and publishing, making many contributions to *Star Trek* fanzines throughout the seventies.

Another contribution, "Pierce" by Sherna Comerford Burley, was a *Star Trek* story in dramatic form. In the early fanzines, one could find such a story in play or script form every once in a while, but these seldom appeared after 1980.

One more item to note is that Jacqueline Lichtenberg contributed an article to *Spockanalia 4*. Jacqueline was very active in early *Star Trek* fandom, contributing a number of stories and articles to various fanzines. Jacqueline was a professional writer before *Spockanalia* and has written several professional science fiction novels.

Possibly the most memorable item in *Spockanalia 4* was the lead story, "Time Enough," by Lelamarie S. Kreidler. I remember, as a senior in high school, standing in the hall next to my first class of the day, waiting for the

teacher to come and unlock the door, and reading this story with an open mouth. While mild by today's standards (rated "PG"), this was certainly the most suggestive *Star Trek* story I read up until that time—about a woman who wins and beds Spock. It was one of the first of many similar stories to come.

"Time Enough" had another distinction: it was the first story to use the double slash [/]/ instead of quotation marks to illustrate telepathic dialogue. For example, if one character thought "I love you" to another, the phrase would appear as //I love you.// This marking gained widespread usage in fan stories, and again, many copied the marking without realizing the source. Years later, Jean Lorrah, in her first solo professional novel, also used such marks to distinguish spoken dialogue from telepathic dialogue. When I asked her why she used this indicator without explanation, saying that readers of her books who were not also fanzine readers might not understand this, she replied it was a commonly-known indicator, and that she thought no explanation was necessary.

In June, Ruth Berman of Minneapolis, Minnesota, came out with *T-Negative* ("T-Negative" is Spock's and Sarek's blood type), which was to have a 10-year run, extraordinary for a fanzine. Ruth was already a published science fiction writer at the time, with a master's degree in English (later, she earned her Ph.D.). She had worked in the *Star Trek* offices; in that 1969 editorial, she said, "in 1968, Gene Roddenberry...set up Lincoln Enterprises.... I continued to work there until a couple of months ago."

In her editorial, Ruth gave her reasons for starting *T-Negative*: "In November 1968 I started watching *Star Trek*, mainly because Juanita Coulson had recommended it so highly in *Yandro* [Juanita's sf fanzine]. By December I'd gotten Eleanor Arnason hooked on it, too, and by December she made the classic remark, 'We could write that, too.' In the months that followed, I worked on several scripts, some in collaboration with Eleanor, and some on my own.... Some of them, and some of the stories, could perhaps be re-written as novels and sold as such (*if* Bantam publishes an original novel by James Blish...and *if* it is successful enough to make them want to publish more, and *if* they will consider other authors if they want to publish more). As the prospect is so exceedingly iffy, I don't want to wait."

Ruth printed the first issue of *T-Negative* entirely on spirit duplicator (also called a ditto machine). The issue was quite attractive; the printing and artwork were clear. From the very first issue the quality of contributions were first-rate. *T-Negative 1* had two stories. "For the Good of the Service" by Ruth Berman and Nan Braude, takes place between the first and second seasons of *Star Trek*. This is one of my favorite all-time fanzine stories; the

characterization was so accurate, the events so true-to-life, that one could imagine it as an actual episode. "Bright Alpha" by Dorothy Jones and Astrid Anderson was lighter in tone. This was the first of the Dorothy-Myfanwy series, featuring two (female) pals aboard the *Enterprise*, one of whom eventually marries Spock. This story premise, of a female protagonist aboard the *Enterprise* who romances one of the *Star Trek* regulars, was to become very common in fanzine stories. *T-Negative* 2, 3, and 4 also came out in 1969, with further stories and articles of *Star Trek* interest.

1970

Deck 6 published its fourth issue in January 1970. Carol put out eight issues in 1970, making it a timely and useful source of communication for fans all over the country. The February issue reviewed *Spock Must Die!*, the first *Star Trek* professional novel, by James Blish. The April issue contained the statement, "Will the discontinuation of ST reruns affect the lifespan of *Deck 6*? I hope not. Many cities have already ceased airing the Treks..." (Obviously, many cities picked up on them again later, due to viewer demand.) The same issue included an ad from a fan who wanted the first printing of *The Making of Star Trek* (copyright 1968), which was to become a standard reference volume for *Star Trek* fans. *Deck 6*, issue 10, published later that year, announced that *The Making of Star Trek* was in its sixth printing. (I saw a 1990s reprint, but there were long periods when it was out of print, and as a result, some recent fans have not heard of this book.)

The May issue of *Deck 6* saw a very early distinction between the terms "trekkie" and "trekker." Carol Pruitt, the editor, said in part, "...when I start acting like a bubble-headed trekkie (rather than a sober, dignified—albeit enthusiastic—trekker)." (Some fans think the distinction between the terms is a more recent phenomenon, but *Deck 6* shows that fans were making that distinction over 30 years ago.)

The August issue shows the first ads for other fanzines, an essential service since this was the primary way of finding out about fanzines until the first fanzine listings came about. There was also an ad asking fans to join the LNSTFCCF (Leonard Nimoy and *Star Trek* Fan Club of Concerned Fans), headed by Chicago's Mike Sobota. The LNSTFCCF had a short but influential history, especially because it published one of the first fanzine listings later in the year.

The James Doohan International Fan Club (JDIFC) announced in *Deck 6*, issue 10, that it was two years old. This was one of the longest-running *Star Trek*-related clubs in existence, ably run by Anna Hreha until 1986, when she retired. (After that, another James Doohan fan club took its place.)

Deck 6 also ran small items of interest. In issue 10, it noted that the ribbons on Kirk's dress uniform closely resembled the symbol for the Canadian centennial. (The Canadian centennial was in 1967; William Shatner is

In July, the first *Deck 6* came out. (Deck 6 is the crew quarters deck on the original starship *Enterprise*.) *Deck 6*, edited by Carol Pruitt, included "*Star Trek* news for Boston and elsewhere." Its original purpose was to encourage a letter-writing campaign to ask NBC and Paramount to give *Star Trek* a fourth season. That did not succeed, but *Deck 6* continued on, becoming the first widely-circulated *Star Trek* newsletter that kept fans throughout the country in touch with each other in these early years. Three issues came out in 1969.

originally from Canada.) In the November issue (11), a note congratulated DeForest and Carolyn Kelley on their 25th wedding anniversary (September 7, 1970), and announced that Bjo Trimble was planning an "ecology fanzine." (A logical development, as the first Earth Day was in 1970.)

T-Negative's first issue of 1970 was issue 5, in February. Ruth still relied on a spirit duplicator for the fanzine text, but used an offset (professionally printed) cover. Issue 5 had an obituary for Tim Courtney, special duty nurse and *Star Trek* fan who illustrated early issues of *T-Negative*. This issue also announced the publication of *Spock Must Die!*, noting that the price was 60¢. It is essential to note that the price of *Spock Must Die!* was comparable to the price of many fanzines at the time. After the double-digit inflation of the early 1980s, the gap in price between fanzines and pro novels widened, so that later, the average price of a fanzine became at least twice that of a pro novel. This makes the pro novels more of a bargain today. In these early days, by contrast, there were far fewer pro novels and far more fanzines. Many fanzines had professional-quality stories and were comparable in price, making them more attractive than the pro novels of the time. (However, then and now, more *Star Trek* fans knew about pro novels than fanzines.)

In *T-Negative* 7, the June issue, Ruth began adding a letters column. This was one of the first letter columns in a *Star Trek* fanzine; letters were to become increasingly important to fan communication, so much so that later, entire fanzines consisted of letters.

In the August issue of *T-Negative* (issue 8), Jacqueline Lichtenberg's first Kraith story appeared. This was an event of truly monumental proportions. This widely-read series influenced many fans, and it has become one of the most popular *Star Trek* fan-published series of all time. The series dealt with Spock, and aspects of Vulcan tradition and ritual. Several fanzines published stories in the series. Later, these stories were collected in several volumes.

In June 1970, the last issue of *Spockanalia* came out. The editors said, "*Spockanalia* will be split into two fanzines." These were to be *Masiform D*, with Devra and Debbie Langsam as editors, and *Nevertrodden Worlds* with Sherna Comerford Burley as editor. Devra did keep putting out fanzines, but Sherna did not publish *Nevertrodden Worlds*.

Meanwhile, *Spockanalia 5* ran an important article, "Concerning Sehlat" by Lee Burwasser. In this piece, the author looks at precedents in nature to see what sort of animal would have six-inch fangs. The author concludes, "And so our portrait of the sehlat: a carnivore or just possibly tushed omnivore, general shape that of a giant panda, size on the order of an Alaskan brown bear, highly intelligent, and despite the six-inch fangs, of a patient and gentle disposition.... Question: did the sehlat belong to Spock, or was Spock in the care of the sehlat?" The *Star Trek* production staff read this article, and animators incorporated many of the suggestions into the drawing of the sehlat I-Chaya in the animated episode, "Yesteryear."

Rounding out this issue was "Visit to a Weird Planet Revisited," by Ruth Berman, a companion story to Lorrh and Hunt's "Visit to a Weird Planet" in *Spockanalia 3*. Here Ruth reverses the situation and has the actors of *Star Trek* beam up to the real *Enterprise*. Later, the professional anthology, *Star Trek: The New Voyages*, included this story.

Also published in June was *Eridani Triad 1*, edited by Gail Barton and Doris Beetem (the younger) of Colorado. "Doris the Younger" identified herself as such because her mother, also a well-known science fiction fan at the time, had the same name. *Eridani Triad* had an emphasis on Vulcan. The editors stated, "the name of this zine stems from the James Blish version of the home star of Vulcan, that is, 40 Eridani." They also made the editorial mistake of saying, "...this is a one-shot--a ONE SHOT. None of this *Spockanalia 2, 3, 4, and 5* nonsense."

Famous last words. (Or infamous opening words, depending on one's point of view.)

The featured stories in this volume were a three-part series about the Vulcan philosopher, Surak (from the episode, "The Savage Curtain"), in play form. After this, there was a story by Doris the Younger, The introduction to this reads, "The following story is an unauthorized sequel to Jean Lorrh's "Parted From Me," which appeared in *Triskelion* No. 3." This—as well as Ruth Berman's "Revisited" story in *Spockanalia 5*—shows that fans were beginning to influence each other in their fan writing.

But the story that got my attention in this volume is another of my all-time favorite fan stories, "How I Spent My Summer Vacation," by Doris the Younger, in which James T. Kirk, as a boy, goes to San Francisco to visit his aunt, and meets with Spock, whose parents are attached to the Vulcan embassy there. Together, they run into a cadet Scott and a young Dr. Leonard McCoy. Doris wrote the story in such an ingenious way that it could have happened, and offers explanations why the principals would not remember the meetings in later years. The only irregularity is that Doris had guessed that James T. Kirk's middle name was "Timothy." However, since it was not established until the animated episode "BEM" on September 14, 1974, that Kirk's middle name is "Tiberius," fans before that time made up middle names for Kirk (the most popular speculation was "Tomcat").

Pastaklan Vesla 1 came out in spring 1970, but it was long sold out by the time I heard of it. The first issue I found was the winter 1980 issue, issue 2. "Pastaklan Vesla" is

allegedly Vulcan for "peaceful thoughts." (I say "allegedly" because, unlike Klingonese, no official Vulcan-English dictionary was even attempted until 1995, though many unofficial glossaries existed before then. In this case, the Vulcan language glossary was a joint effort among Michelle Malkin, Joyce Yasner, and Lee Smoire.) Michelle Malkin and Kathy Surgenor of Pennsylvania edited the early issues; Michelle Malkin edited later issues alone. The fanzine has a curious publishing history in that there was a six-year gap between the fourth (1972) and fifth (1978) issues.

In this second issue, Ruth Berman contributed an extensive article titled, "The Romulus Incidents." Ruth based this article on an interview with Paul Schneider, the scriptwriter for the episode, "Balance of Terror." The article includes his ideas on what Romulans and Romulan society are like.

The year 1970 ended with two publications which listed fanzines: the LNSTFCCF list of fanzines, and *Pentathlon 1*. The LNSTFCCF list, compiled by Jacqueline Lichtenberg, contained fanzine data and statistics only. Of the 57 fanzines listed, 30 were identified as discontinued or suspected of having been discontinued, and 25 did not respond to the LNSTFCCF survey. Those who responded gave statistics on the circulation, dates published, contents, etc. *Spockanalia* showed the highest circulation (500), *Captain's Log* the lowest (20).

An extremely curious item on the list (one I only recalled when reviewing the entries) is a publication called *Bags End (Vulcan Bulletin)* which gives the date of its first issue as April 1967. I have never seen a copy of *Bags End*, but the description for it reads, "mixed contents and tone." Its circulation numbers ran from a high of 25 copies to a low of 10 copies. Since subscription rates were given as yearly, I assumed this is a newsletter of some sort. Mary Kissel of New London, Missouri is listed as editor.

I still think that *Spockanalia* may hold the honor of being the first all-Trek fanzine, however, for two reasons. First, *Bags End's* "mixed contents" may mean the newsletter included items unrelated to *Star Trek*. Second, while I have included *Star Trek* newsletters in this volume along with fanzines, newsletters are not fanzines in a strict sense. Fanzines are very much like magazines, and newsletters are...well, newsletters.

(I have also heard, through the years, that some fans who were never a part of science fiction fandom or the science fiction fanzine tradition, nonetheless produced *Star Trek* fanzines prior to 1970. I have no first-hand knowledge of any of these fanzines, however. There were also, undoubtedly, science fiction fanzines at the time that carried an article or two about *Star Trek*. I have not counted these as *Star Trek* fanzines, either.)

Pentathlon 1 was the other fanzine list issued in 1971, though the publication also included one story. The editors, Susan Wolfe and Cecily Horton of Texas, described *Pentathlon* as "SPECIALIZING IN FANZINE REVIEWS (ST of course)." This was the first of many attempts to produce and sustain an all- or mostly-fanzine review publication.

Pentathlon 1 listed 42 fanzines. Some listings only gave addresses, others added one-line descriptions, and still others contained one-paragraph summaries and reviews. Among the listings is a review of *Plak-Tow*, a newsletter edited by Shirley Meech, which states, "Many issues devote much space to the Save *Star Trek* campaign which seems

like ancient history." (If it was "ancient" in 1970, I wonder what the reviewer would think today.) Other interesting items include a listing of the LNNAF (Leonard Nimoy National Association of Fans) newsletter, edited by Louise Stange, and a fanzine titled, *Where No Man Has Gone Before*, edited by John and Bjo Trimble.

1971

T-Negative 9 came out in January 1971. The fanzine was still reproduced on a spirit duplicator, with an offset cover. This issue ran 48 pages. One of the items in the issue was Ruth Berman's version of how Sarek and Amanda's marriage came about (one of the many versions through the years), titled, "It Seemed the Logical Thing."

The April issue of *T-Negative* (issue 10) featured another Kraith story. In the July issue, Ruth Berman included an article about stardates (a frequently discussed topic among fans), as well as a story outline by Judy Burns, who wrote the *Star Trek* episode "The Tholian Web." Judy's story, "And Who Will Guide the Blind," doubtless would have been submitted for *Star Trek's* fourth season, if there had been one.

T-Negative closed out the year by putting out its 13th issue in December 1971. The most interesting item here is in the letters section, wherein Jacqueline Lichtenberg explains her Kraith universe, an exercise something akin to explaining the meaning of life. Kraith is extraordinarily complex, and my guess is that half the fun of Kraith for Kraith enthusiasts is in exploring its many aspects. I obtained and read the volume *Understanding Kraith* put out by Judy Segal (there is no date on the publication; my records show I bought it in 1979) in an attempt to take it all in. But like *Star Trek* itself, the Kraith concept inspired so many alternate universes, variations, and emphases that the series details can be overwhelming. Still, most fanzine readers at the time followed Kraith and were familiar with at least some features of it. I remember, for instance, discussing Kraith with Joyce Yasner at a convention. I had made an awkward attempt to pronounce a word in Kraith terminology ("Kataytikh"). Joyce interrupted me, saying that she pronounced it "katydid," and went on from there.

Deck 6 also began 1971 with a January issue (12). One of the announcements was "Copies of the five-page 'Strekfan Roster Questionnaire' (sponsored by the LNSTFCCF), will be included in *Pastaklan Vesla* 3 and *T-Negative* 10 (or possibly 9)." This was the first announcement of a survey of *Star Trek* fans. Although LNSTFCCF folded before completing the survey, Jacqueline Lichtenberg, who originated the questionnaire and analyzed the data, sent the results to other fanzines and included them in *Star Trek Lives!*

Few other surveys, however, have published results. There have been many throughout the years, which I have filled out, and dutifully sent in. In cases where surveys were never completed or published, I suspect there's something

about a survey that exhausts the collector of data, so much so that the results only rarely get published.

The March issue of *Deck 6* urges fans to nominate *Spockanalia* 4 for the "best fanzine" Hugo. The Hugo awards are given annually at the World Science Fiction Convention (the first World Science Fiction Convention occurred in 1939; the first Hugo awards were presented in 1953), and are awards of merit in various categories of science fiction. Anyone holding an attending or supporting membership to the convention may vote (a convention "membership" is admission to the convention). Asking fans to nominate *Spockanalia* for a Hugo confirms that, at least in the early days, quite a lot of *Star Trek* fans were also active science fiction fans, and that they thought it natural to seek recognition for their fanzines from the science fiction community.

Another item of note in *Deck 6's* March issue is an announcement by L. E. Wallace: "*Star Date 3113.7* is the upcoming production at the Denham Springs Community Theater...Baton Rouge, LA...." This play, inspired by *Star Trek*, was scheduled for March 10-12, 1971, at the Denham Springs Catholic Center and was performed with Gene Roddenberry's knowledge. In a letter to *T-Negative* 11, printed in July, 1971, L. E. Wallace quotes Gene Roddenberry as saying, "I have no objection to plays similar to *Star Trek* or even identical to *Star Trek* if done by students or community groups on a nonprofit basis as long as appropriate credit is given to the source material and individuals. Or as long as a production remains a community theatre venture. I have no objection to it involving some profit as long as that profit is used in the interest of that community theatre program."

In its April issue, *Deck 6* reported the results: "*Star Date 3113.7* ran for only three nights in a 150-seat theater, yet it happened to attract a total audience of nearly 500 people. This meant standing room only for each of the three performances, which makes *Star Date 3113.7* the Denham Springs Community Theater's most successful presentation to date. Interest in *Star Trek* is obviously still very much alive."

The same issue included a lament echoed by many fanzine readers through the years: "What with all the new Trekzines popping up, it would be useful for people to have some idea what each one is like (considering that few of us have the cash to afford *all* of them)." The next issue, August 1971, reviewed *Masiform D 1*, *T-Negative 1*, and *The Enterprise Papers: Warp One*.

Also in the August issue, *Deck 6* announced "Elyse Pines and Al Schuster have announced a *Star Trek* con.... It'll be 21-23 Jan. 1972 at the McAlpin Hotel in New York City." (*T-Negative 12* also listed this convention in October 1971.) From Britain came the news, "Carol Cross reports that the BBC is running ST again," and from Pakistan, this announcement, "Gugi Jamil writes, 'I had the baby on Thursday—missed that day's ST—although I'd asked everyone to try to get me a portable TV.'" Finally, there was an item of sf interest: "SF writer Larry Niven...has published a *Trek* to (literally) end all *Treks*...*The Pastel Terror*."

January 1971 also brought *Masiform D 1*. (*Masiform D* is the antitoxin McCoy used on Spock in the episode, "The Apple.") *Masiform D* was to become the longest-running *Star Trek* fanzine in existence, spanning over twenty years. This fanzine was Devra Langsam's successor to *Spockanalia*, and though it was heavily *Trek*, it began by including some general non-*Trek* sf as well, and progressed to an all-*Trek* fanzine. This first issue included an article by Jean Lorrain about an ad Ray Bradbury wrote for AT&T, another humorous issue of the "The Free Enterprise," a story by Barbara Wenk (who was later to become an award-winning fanzine writer), and contributions from regular contributors Ruth Berman and Eleanor Arnason. (In addition to writing for fanzines, Eleanor Arnason was also writing professional science fiction stories at the time. She currently has several successful science fiction stories to her credit, and has won the James Tiptree, Jr. and Mythopoeic Fantasy awards.)

The Voyages made its debut in 1971. This was the first fanzine dedicated to the Dr. McCoy character. Pat Zotti and Maureen Burns of Florida were the editors. They introduced each story with a dialogue between the editors, a practice seen only rarely. The most notable story was "Amy," by Pat Zotti, which introduced a love interest for Dr. McCoy.

Danielle Dabbs and V. Linea of Texas published *Triskelion 4* in 1971. I found out about it too late to get the first three issues—a common problem for the fanzine collector (at that time, fanzines sold out quickly, and few editors reprinted them, so that missing the fanzine when it came out meant one might never be able to get a copy). Jean Lorrain ran an early story of her Epilogue series (a story of Kirk and Spock in later years) in this issue, and Laura and Margaret Basta, who were to become very well-known fans the next year, contributed an article analyzing the episode, "The Tholian Web."

Impulse 4, published by D. Carol Roberts and Liz Danforth of Arizona, came out in June. (Issues 1, 2, and 3 had sold out by the time I discovered this fanzine.) Jacqueline Lichtenberg, a prolific contributor to fanzines at the time, had a story in that issue, as well as Barbi Marczak (one of the editors of *Warp Nine*, mentioned above). *Impulse 5* came out in August 1971, and was notable chiefly for its format. This fanzine was one of the first offset fanzines in reduced format. (Most other fanzines at the time were mimeographed, or run off on a spirit duplicator. *Deck 6* was photocopied in a nonreduced format.) *Impulse 5* ran 33 pages, but the editors claimed it contained as much material as the previous mimeographed issue, which had 110 pages.

Notable authors in this issue included Jacqueline Lichtenberg, Anna Mary Hall (who was becoming a frequent fanzine contributor), and Barbie Marczak. The last story of this issue was "The Price of a Handful of Snowflakes" by M. L. Barnes. This story, featuring Christine Chapel and Spock, became legendary in the annals of fan fiction, chiefly due to its being mentioned in *Star Trek Lives!* (published 1975). Fortunately, another publisher reprinted the story later. Despite an editorial which stated, "This 'zine will continue until it is outgrown," this was the last issue of *Impulse* advertised.

Eridani Triad 2, now with a triple editorship (Gail Barton, Doris Beetem, Judith Brownlee) began with an apology for the statement of the first issue that it would be a "one-shot": "Those of you who got #1 remember the firmness of the statement about *Eridani Triad* being a one-shot. Well...it's now (maybe) an annual." They also stated (as other fanzines of the time did), "It looked like all the fans were all drifting away in the discouragement of the show's cancellation. I met a couple of people at Louiscon that were liquidating their whole collections"—a very unwise decision, considering their later value.

The same issue had a letter from Barry Atwater, who played Surak. The letter acknowledged receipt of *Eridani Triad 1*; the actor said he enjoyed it. Stories included Judith Brownlee's version of the Sarek-meets-Amanda story ("Let Me Count the Ways"), as well as "Star Dregs: A Soap *Trek*," which followed script format.

But the highlight of *Eridani Triad 2*, was the article, "The Vulcan Love Story, or Being in *Pon Farr* Means Never Having to Say You're Sorry," by Doris Beetem. This witty article analyzed all the fanzine stories written and published that had the same general plot: that is, girl-meets-Spock, girl-beds-Spock. The article attributed Spock's attraction to the theory that Spock fit the "Gothic Hero" prototype in romantic fiction, and asserted that therefore it was natural for fans to fantasize about Spock along those lines (and to write up their fantasies as stories). The article used examples from a great many fanzines. I spent years trying to find them all, but was not successful. Not only were some out of print, but I was unable to locate some of the editors. (Editorial burnout has happened on several occasions over the course of fanzine history. I suspect that in such cases, the editor found fanzine publishing so onerous that she or he decided to leave fandom permanently.)

Pastaklan Vesla 3 came out in Spring 1971, with Michelle Malkin listed as sole editor. This fanzine had a contribution from Shirley Maiewski, who was later to become a co-editor, co-writer, and co-publisher of *Alternate Universe 4*, one of the most outstanding fanzines ever. *Pastaklan Vesla 3* also had a story, "Remote Control" by Jacqueline Lichtenberg, written in play form.

Quadrant 1, edited by Peggy Barilla, Pam Tacoma, and Madeline Dale of Croton-on-Hudson, New York, came out in February 1971. This publication showed signs of being the first fanzine issued by these editors. It included common errors such as printing (by mimeograph, in this case) on only one side of the page and not numbering the pages. The cover, which pictured Scott, Spock, Kirk, and

McCoy, curiously showed nine hands among the four men. I never knew whether that was a deliberate joke on the part of the cover artist, or an unintentional mistake.

The issue featured three major stories, the longest being "A Song to End the Good Times for a While," by "Madeline Dale with Pam Tacoma," (a story in which McCoy is erroneously charged with murder). This story was based on another by Peggy Barilla and Charlene Ott, and was the first of two parts. Although I waited at least two years before I received part 2 in *Quadrant 2*, the second issue has "copyright 1971" on its title page. This time the editors printed on both sides of the page, though they printed most artwork on one side of the page only—still an uncommon practice among experienced fanzine publishers. Besides part 2 of the story in *Quadrant 1*, there were three other stories, plus a cartoon section. The most memorable cartoon shows Uhura and Chapel in a 20th century elevator. Chapel is standing next to the elevator buttons. She says, "I don't understand. I said 'Level 5' very clearly, but nothing happened."

Last, I wish to mention *The Fire Bringer*. This publication was "copyright 1971 by Myrna Culbreath, P. O. Box 4749, Colorado Springs, CO 80909...quotation permitted if copyright notice, author, and address given." However, I suspect this issue actually came out much later than 1971, since it includes a letter from Gene Roddenberry dated March 26, 1973, and discusses the animated *Star Trek* (something not even dreamed of in 1971). Myrna Culbreath was later the co-author of many professionally-published *Star Trek* works, both fiction and nonfiction. The editor labeled *The Fire Bringer* as a libertarian publication, and there is some political material in it (one article proclaimed that *Star Trek* fans are naturally inclined to follow libertarian principles). I bought the issue in 1977 to add to my collection because I had read in *Star Trek Lives!* that the fanzine contained a unique character analysis of Spock.

Star Trek, at this time, only survived in reruns. *Star Trek* fanzines, however, were just getting started.

Part Two: Steady Growth (1972-1974)

1972

In 1972 *Star Trek* fans and *Star Trek* fanzines set three milestones:

(1) The *Star Trek* Welcommittee (STW) came into being.

(2) The first major *Star Trek* conventions took place: the *Star Trek* Convention in New York City in January, and the Detroit Triple Fan Fair later on in the year.

(3) The *Star Trek* Association for Revival (STAR) issued its first newsletter.

Before detailing these events, an update on earlier fanzines:

The final issue of *Deck 6*, issue 16, came out in March 1972. Carol Pruitt announced that she had gotten married and was discontinuing the fanzine. (The phenomenon of fanzine editors getting married and consequently dropping out of fandom became so common that Ruth Berman once theorized that *Star Trek* was a substitute for sex.)

In this last issue, Carol Pruitt wrote the following comments about the *Star Trek* Convention held in January 1972 in New York City: "That ST does indeed have quite a following was amply demonstrated by what became known to fannish history as the first annual *Star Trek* con. The 3,000 attendance makes the STCon the largest sf convention ever held...." (Note the insistence that *Star Trek* is an integral part of sf—as opposed to being separate from sf—a belief shared by most fans at the time who were both *Star Trek* and general science fiction fans.) At this 1972 convention, "Roddenberry mentioned in the course of one of his talks, that there *is* a possibility of a new ST movie or tv-movie or somesuch."

In parting, Carol went on to voice a complaint common to fanzine editors, then and now: "Whenever you write to a club or fanzine requesting information, the decent thing is to enclose a self-addressed, stamped envelope (SASE) or at least a stamp, for the reply." (Some fanzine editors received so much mail that they simply could not afford the postage to answer unless they received a SASE for a reply.) Last, she announced the demise of the LNSTFCCF, which she speculated might continue under the name STFCCF (using either name, the club did not last very long thereafter).

My experience in *Star Trek* fandom has been that when one newsletter goes out of print, another springs up to fill in the void (this phenomenon also occurs among general sf newsletters). The replacement often appears by coincidence, not design, but nonetheless appears. In this tradition, two

months after the last issue of *Deck 6*, the Star Trek Association for Revival (STAR) published the first issue of its newsletter, *Star-Borne* (S-B), in May 1972.

STAR began with the best of intentions, but eventually grew larger than the ability of its officers to handle the details. In the end, it collapsed under its own weight. While it existed, however, STAR was a great influence on *Star Trek* fans and on *Star Trek* fan activity.

After the last issue of its newsletter came out in 1974, and while still hopeful about continuing the club, STAR issued a membership guidebook (1975). This gave details about the club's origins and spoke frankly of its purpose, activities, and problems which resulted from the association's phenomenal growth. The handbook begins by stating, "the main purpose of STAR—the reason why it was begun 3 years ago, is to revive *Star Trek*. A more general purpose is the promotion of science fiction." The guidebook describes STAR's idea originating with George Christman. STAR gained strength in February 1972 when he met the sisters Margaret and Laura Basta, who introduced him to science fiction and *Star Trek* fandoms. As a result of this partnership, they went ahead and put out the first issue of *Star-Borne* in May 1972 ("a measly 2,000 copies"). Subscription to the newsletter constituted membership in STAR, although many local chapters (160 at its height) formed and functioned as local *Star Trek* clubs. In addition to the subscription list, STAR had a mailing list of more than 25,000 *Star Trek* fans, who had written to STAR for information.

As STAR grew, its workload increased. In order to streamline STAR's functions, the club legally incorporated itself in the state of Michigan, and formed a steering committee called STAR Central. (George Christman was not listed as a member at this time; STAR Central consisted of Laura and Margaret Basta, plus nine others.) However, even this measure—unprecedented in *Star Trek* fandom—was unable to stop the collapse. STAR Central had faded away by the end of 1975.

The rise and fall of STAR can be traced through its newsletter. *Star-Borne* 1 came out in May 1972. The newsletter declared that "*Star-Borne* will be published monthly." In its pages, the newsletter published formal guidelines for writing letters to Paramount to urge that *Star Trek* be put back on the air. The letter campaign was STAR's reason for being, and STAR spread the word successfully. This first issue also had ads for two

star trek - write now!-----

There has been mentioned in STAR-BORNE, in almost every issue, the letter writing campaign to help bring back 'live' STAR TREK and to help keep the animated STAR TREK on the air too. What should you do when you write your letters? Follow the information given here.

How often should you write? Would it be difficult for anyone to write one letter a week to PARAMOUNT and NBC? First, WRITE PARAMOUNT. Tell them that you want STAR TREK to return as a live television show or movie. Then get your friends, cousins, fellow workers, school mates, etc., to write too. The more letters the better. Let us keep burying PARAMOUNT in an avalanche of letters.

And then WRITE NBC. Tell them what you think of the animation. Tell them if you want it back next year. Tell them if you would like to see it as a prime-time evening show.

Write to your local television station that might be broadcasting the syndicated rerun STAR TREK. This can be instrumental in keeping the reruns in your area. There is nothing wrong in calling the station manager too and telling him/her what you think of STAR TREK. Every call or letter counts.

Follow the letter writing rules. If you have trouble composing a general business letter, write a general form letter and use it as the model for the letters that you will write. But most of all - WRITE! WRITE TO:

Emmett Lavery OR
Frank Yablans
5451 Marathon St.
Los Angeles, California 90038

Mort Werner
NBC-TV
30 Rockefeller Plaza
New York, New York 10029

Herb Schlosser
NBC-TV
3000 Alameda Ave.
Burbank, California 91505

The following are the guides for writing letters:

DO NOT write STAR TREK, "I LOVE LEONARD NIMOY" etc. on the outside of the envelope. This is automatically forwarded to Gene Roddenberry by NBC or Paramount.

DO NOT send in petitions. They are virtually worthless. One letter is worth more than 100 signatures.

DO NOT send in "Form" letters of any kind including carbon or ditto. These are too readily identified.

DO NOT write 'cute' letters. This is a BUSINESS LETTER! Use proper English and letter form if possible. Also, anonymous letters present a very bad image as to the caliber of the ST fan.

DO type or write neat intelligent letters with a firm voicing of opinion.

DO use letter-headed stationery only IF IT IS REPRESENTATIVE OF YOU personally. It is ideal for pointing out the kind of responsible person that the STAR TREK fan is.

WRITE NOW! It is also recommended that you keep carbons of all correspondence with both PARAMOUNT and NBC, and that you also keep records of all replies (if any) that you receive from NBC or PARAMOUNT.

S.T.A.R. CENTRAL encourages all of our readers to write now. The above rules may be reprinted freely by any ST fan or club in order that more of STAR TREK's fans will find out about the campaign.

Above: *Star Trek* revival instructions from *Star-Borne*

conventions. The Detroit Triple Fan Fair (DTFF) took place in the fall of 1972. The "triple" referred to a combined convention theme celebrating comics, general science fiction, and *Star Trek*. Since I was interested in all three, I went to this convention (my first) from college in Chicago, traveling with a fellow student and *Star Trek* fan with whom I shared a hotel room. The other convention advertised was Equicon, organized by John and Bjo Trimble and held in California on April 19-22, 1973, as a major west coast *Star Trek* convention.

The next issue of *Star-Borne* was the June/July 1972 issue. The editors announced a change in publication schedule, saying "*Star-Borne* will now come out on the average of every six weeks." The issue's main feature was a letter from D. C. Fontana, dated June 22, 1972, which said, "Paramount...[is] enormously impressed by the quantity (and quality) of fan mail they continue to receive. The possibility seems to be slowly developing of a *Star Trek* feature movie for theatrical release, aimed at becoming the new *Star Trek* television pilot...on the network front, NBC

still expresses great interest in doing *Star Trek* in some form. Both NBC and Paramount continue to receive a great deal of mail and have had to assign secretaries for the sole job of answering it."

Star-Borne had two other issues in 1972, which included no new or noteworthy items. The newsletter was to continue one more year before closing out.

Meanwhile, in 1972, other fanzines continued at their earlier pace. *T-Negative* put out issue 14 in March 1972, and issue 15 in May. Issue 15 started off with a report by Devra Langsam on the 1972 International *Star Trek* Convention in New York City. In this report, she said, "When Elyse Pines suggested that it might be fun to have a second STcon, I heartily agreed and imagined an attendance of 250 (triple that of the first ST con, held in Newark by Sherna C. Burley)." Note the phrase "second STcon." Many fans credit the January 1972 International *Star Trek* Con in New York City as the "first" *Star Trek* convention, but this article of Devra's clearly states that there was a much smaller one held earlier. Still, the First International *Star Trek* Convention was the first major and international gathering of *Star Trek* fans, and certainly deserves recognition as such.

T-Negative 16 came out in July 1972. This issue had another article on stardates, by Ruth Berman, another Kraith story by Jacqueline Lichtenberg, and a letters section with notes from fans Debbie Goldstein and Shirley Maiewski, both of whom participated in fan activities for many years.

T-Negative 17 had three notable items. First, there was an article, "The World of Short Winters," by Hal Clement, an established science fact and science fiction writer. Ruth also reprinted "The Pastel Terror," a *Star Trek* story ("an outline for a *Star Trek* plot") by legendary science fiction author Larry Niven. Last, but not least, this issue of *T-Negative* also carried an announcement of the formation of the *Star Trek* Welcommittee, from its first chairman, Jeanne Hauelsen: "The *Star Trek* Welcommittee is a national organization set up as an information center and contact point for new fans and to relieve the individual clubs and fanzines of the work of answering questions about *Star Trek* and *Star Trek* fandom. We will be in full operation by August 1, 1972."

The *Star Trek* Welcommittee started out as an idea of Jacqueline Lichtenberg's. Jacqueline, a long-time sf fan, had become acquainted with science fiction fandom through the National Fantasy Fan Federation (N3F) Welcommittee. The N3F Welcommittee helped new science fiction fans ("neos") find their way around, and answered their questions. After the first International *Star Trek* Convention in 1972, Jacqueline concluded that a lot of *Star Trek* fans would benefit from a group similar to the N3F Welcommittee. She began asking around for volunteers. Jeanne Hauelsen, the *Star Trek* Welcommittee's first chairman, agreed to run STW. Helen Young, STW's second chairman, joined STW shortly thereafter by writing Jacqueline and saying that she thought all the information on *Star Trek* fandom ought to be put together and made available to fans. (Before STW, most *Star Trek* fans discovered *Star Trek* fandom from chance encounters or word of mouth.) The *Star Trek* Welcommittee

grew from there, and *T-Negative* was one of the many fanzines in which STW announced its existence.

T-Negative 18 appeared in October 1972. This issue featured the story, "The Face on the Barroom Floor" by Eleanor Arnason and Ruth Berman, which later appeared in the professional anthology, *Star Trek: The New Voyages*. Also, Ruth provided "A Very Short Guide to Fandom," which explained the workings and history of science fiction fandom to the growing number of *Star Trek* fans who came to *Star Trek* without any background in science fiction.

In March 1972 *Masiform D 3* came out. This fanzine still listed Devra Langsam as editor and Debbie Langsam as assistant editor. The pages were still mimeographed; this issue was 71 pages. The editorial said that Devra regretted not being able to finish the issue in time for the International *Star Trek* Convention. Many fanzines try to print new issues just before conventions because it is at conventions where they make a lot of sales—directly to fans. Otherwise, publishers sell fanzines primarily through the mail.

The lead article was "A Glossary of Darkovan Terms" by Marion Zimmer Bradley. Marion was a well-established science fiction author by this time, and her Darkover books remain very popular among science fiction fans. I did not read my first Darkover book until 1978 (and then read every Darkover book in existence at the time in the next three weeks), and I made my first professional story sale to one of Marion's Darkover anthologies. Many *Star Trek* fans also read Darkover stories.

Also in March, Sylvia Stanczyk, editor of *Tholian Web*, published *The Daneswoman* by Laura T. Basta. This is one of the first novel-length *Star Trek* fanzine stories published. The story enjoyed great popularity for many years, probably because of the strong female heroine (a Starship captain) who had a romantic relationship with Spock. In her introduction, Laura said, "I wrote *The Daneswoman* on the premise that in their time, affairs would be acceptable and above board, when between two mature people." (That gives a general idea of what the story is about.)

Another fanzine for mature audiences (at today's PG-13 or R-rated level) appeared in September 1972, called *Grup* (the word for "grownup" in the episode "Miri"). Carrie Peak and Steve Barnes edited the fanzine. (M.L. "Steve" Barnes was a woman who lived in Colorado, and should not be confused with male science fiction writer Steven Barnes, or the male fan Steve Barnes. The Steve Barnes who edited *Grup* died in 1985.) Editor Carrie Peak wrote this statement of purpose: "We have all got these semi-pornographic *Trek* stories bumping about in our minds...*Grup* is meant to provide a publication for these stories. We've tried to keep fairly high standards, all the fiction had to have plot and characterization as well as a story line. We are looking to provide adult entertainment that is readable and enjoyable."

The highlight of the issue was a centerfold—a mimeographed line drawing of a nude Spock. One of the more interesting contributions was not a sexy article or story, but an announcement from Jacqueline Lichtenberg under the title "Revive *Star Trek*." The announcement read,

"This is *not* a rumor! NBC is interested in doing a *ST* movie."

Also from Colorado, *Eridani Triad 3* came out in September. The fanzine was still mimeographed, 121 pages, and came with the editorial announcement that "this will probably be our last issue for a while." (This turned out to be their last issue, period.) The most notable contribution of this issue was "Meet Me at Infinity" by James Tiptree, Jr. This author was already an established science fiction writer, and the story appeared long before the author's name was revealed to be a pseudonym of Alice Sheldon. The introduction to this contribution states, "'Meet Me at Infinity' is the first draft for a script which he intended to submit to *Star Trek*. Since *Star Trek* was canceled it is being published in its current form."

Babel 3, dated October 13, 1972, was edited by Laura and Margaret Basta, who informally called themselves LL (Laura) and Igor (Margaret). The fanzine was offset, and ran 92 pages. There was a dialogue between the two editors on the first page. In their editorial are two telling statements: "We're beginning to be always later with the publication," and "Never fear, dear reader. There will be more *Babels*." However, this was the only issue of *Babel* I ever received.

There were two notable items in this issue. One was Laura Basta's latest installment in her Federation and Empire series. The other was Jacqueline Lichtenberg's "In Defense of T'Yuzeti." This article came about because in her Kraith series, Jacqueline presupposed that Sarek had married (or at least mated) before Amanda came along, and had offspring from that union. The theory, of course, was contrary to D. C. Fontana's stated word in *Spockanalia* that no such thing ever happened, but I suspect that *Star Trek V: The Final Frontier* gave support for Jacqueline's theory.

In the winter of 1972, Michelle Malkin put out *Pastaklan Vesla 4*, featuring the conclusion to Jacqueline

Lichtenberg's play, "Remote Control," as well as other stories and articles.

NCC-1701, edited by Dawna Snyder, contained L. E. Wallace, Jr.'s, play, *Star Date 3113.7* (the play mentioned in *Deck 6* and *T-Negative*), and a memorable one-page story, "The Bloodless Battle" by Terry Ann Ross (an alien fleet bent on invading Earth picks up *Star Trek* and decides if Earth ships have that much firepower, their invasion will not succeed, and they go away). But I remember this issue the most because it was the first fanzine I purchased that lacked the production values of the more professional-style fanzines such as *T-Negative* and *Spockanalia*. At the time, I was under the impression that a fanzine was something one simply did not publish unless one had considerable experience or training (i.e., learning the craft from other fanzine publishers), and was surprised that anyone without such training would consider printing a fanzine. I discovered later that many fanzine editors and publishers simply go ahead and produce their publication on not much more than determination and energy—and the results vary.

The two featured stories were, "Where There's a Will, There's a Way or the *Enterprise* Goes to the Dogs," (a story of telepathic dogs aboard ship) and "The Council." The story "The Council" is of special note because of the introduction from the author, which read, "First a word from the writer: When I began writing my *Star Trek* series, I added a character to the crew of the *Enterprise*. This character is Janine Daniels, an eighteen-year-old with long brown hair—and green eyes. This is how she comes to the *Enterprise*."

Little did I know at the time that this story was one of the first I would read of the soon-to-be ubiquitous "Mary Sue" genre.

1973

Star-Borne published issues throughout 1973, growing in influence and subscribership. The emphasis was still on the revival of *Star Trek*. In January, *Star-Borne* reported, "Paramount Studios is obstinate, but weakening." The March/April issue ran a speech from D. C. Fontana given on February 19, 1973, plus a letter from her dated March 1, 1973, announcing that *Star Trek* would be brought back in animated format. She took great pains to explain that, "we will not be doing a 'kiddie-cute' show," and, later, added that this form of *Star Trek* should be referred to as "animation" and not as a "cartoon."

The same issue had a nomination ballot for the Hugo awards, indicating that *Star Trek* fans were still hopeful about getting recognition from the science fiction community. *Star-Borne* also included the first public listing of the staff of the *Star Trek* Welcommittee.

The May/June issue urged fans to support the animation, because some fans had expressed disappointment

or hostility toward the animated format before it premiered. (Even today, some fans dismiss the animation as an aberration, although I and many others—then and now—considered some episodes equal in quality to those on live-action *Star Trek*.) *Star-Borne's* editors argued that even if fans hated the animation, they should support it because it was a stepping-stone to a movie or a revived TV series.

The August/September issue began with D. C. Fontana's announcement of Gene Coon's death from lung cancer. His was a brief and unexpected illness, and since Gene Coon was instrumental in the success of the TV series (as documented in the book, *The Making of Star Trek*, which most *Star Trek* fans at the time had read), his loss was deeply felt.

This same issue published some animated storyboards, and announced another Detroit *Star Trek* convention, StarCon, to be held October 5-7, 1973. I attended this convention and met Helen Young, who at the time was the

chairman of the *Star Trek* Welcommittee. I saw other fans I had only known through reading fanzines or through correspondence, as well.

The December 1973/January 1974 issue of *Star-Borne* was full of news, including William Shatner's marriage to Marcy Lafferty, and the announcement that Gene Roddenberry and Majel Barrett were expecting a child (the future Gene Roddenberry, Jr.). In addition, the first public signs of STAR's problems appeared: "We really didn't comprehend just how much time or money was involved in running an organization as large as STAR. Our membership didn't just grow, it multiplied almost geometrically. The demand was much greater than any of us could possibly meet.... After the first year and a half, STAR received over \$5000 in membership fees, \$800 from buttons and bake sales, but had spent over \$7000 in printing and postage fees on S-B alone." (And this in 1973 dollars!)

As I said earlier, whenever one newsletter was on the decline, another seemed to spring up to take its place. In this instance, 1973 saw the beginning of the newsletter of the *Star Trek* Welcommittee, *A Piece of the Action* (APOTA), whose first editor was Mark Schulman. This was available to *Star Trek* Welcommittee members and non-members, and carried *Star Trek* news for many years.

The first issue came out in February 1973. The chairmanship of the Welcommittee had passed from Jeanne Haeisen to Helen Young on January 1. There was also an ad for Vul-Con 1, which was to take place in June in New Orleans.

The second issue of *A Piece of the Action* came out in March 1973. STW reported that its mailroom had received 130 letters in a single month (STW continued to receive that many letters, or more, in a month, for many years), and announced the publication of the *STW Directory*. STW explained purpose of the directory as follows: "it is to contain listings of all organizations currently in operation. This includes zines, conventions, books...."

APOTA 2 also had news of *Star Trek*. D. C. Fontana reported that "Paramount is definitely not interested at the moment in a new *Star Trek* TV series or movie. However, Paramount has agreed to do an animated series of *Star Trek*." The editor of APOTA, Mark Schulman, had additional information: "What does the 'T' in James T. Kirk stand for? I seem to remember D. C. Fontana saying it was indeed 'Tiberius.'"

The same issue contained the notice: "Thanks to everyone who helped round up volunteer workers of various descriptions for the Welcommittee. At the moment, however, we stand 'full up.'" "Full up" meant a total of 100 workers in 23 states.

The May 1973 issue had a report on Equicon, the west coast *Star Trek* convention. The editorial urged fans to support the animated *Star Trek*. In the same issue, there was a note from Chris Schulman (of Texas; not to be confused with newsletter editor Mark Schulman of Florida), the STW mailroom director, which said, "The mailroom is swamped." In August, Chris reported that at one point he received 30 letters per day; in the September 1973 issue he reported that the *Star Trek* Welcommittee had received 1677 letters

between January and August 1973. The November 1973 issue unveiled the STW logo, designed by Alan Andres. Beginning that month, Helen Young and Mark Schulman (with Debra Bucher as Mark's assistant) would alternate as STW newsletter editors.

The *STW Directory of Star Trek Organizations* picked up where other fanzine listings left off, and added listings for books, clubs, and merchandise. Issue 5 (October 1973), edited by Helen Young, listed 14 books, 9 of which were James Blish's *Star Trek* adaptations. Eighty-eight fanzines were on the list. There were 110 clubs listed, 36 of which were chapters of STAR. Of the clubs listed in this issue, I know of only two still in existence 20 years later: the Boston *Star Trek* Association, and STAR San Diego.

A professional book that came out in 1973 that had a profound effect on fanzines was *The World of Star Trek* by David Gerrold. Many *Star Trek* fans who had no idea that *Star Trek* fan activities existed read this book and found information about fandom in general and fanzines in particular. Some of these fans began to try to find out where they could find fanzines, and a number wrote to the *Star Trek* Welcommittee for information (giving out such information was the main purpose of STW). STW, in turn, would inform the fans about their directory, and fans were able to locate fanzines from that list. The number of fanzine readers, always increasing, grew a little more as a result.

The McCoy fanzine *Voyages 2* had no date on its title page, but since the cover was dated 1973, I am placing it in this year. Editors Pat Zotti and Jim Thomas still placed an introductory dialogue before each item. The contributions included a play by Kathy Surgenor called "The Day Sickbay Almost Wasn't" and a bibliography of Kraith, as of 1972.

February 1973 saw the second issue of *Grup*, edited by Steve Barnes and Carrie Peak. In the editorial, Steve said, "It has been said that if you want to stir up controversy...write about sex. [But] the controversy failed to materialize. Oh, we had one or two poison pen efforts but they failed to compete with the letters of praise and encouragement we got. We found the majority of our readers accept the 'adult' theme well." This time the centerfold was a nude of Sulu, drawn beautifully by professional science fiction artist George Barr.

February also saw the 19th issue of *T-Negative*, which had a cover of Uhura by George Barr. The issue ran 45 pages, was reproduced on mimeo, and was still edited by Ruth Berman. Jacqueline Lichtenberg's letter reported that her list of *Star Trek* fanzines, past and present, had grown to 145. About LNSTFCCF's attempt to collect information on *Star Trek* fans, she said, "Progress report on the STrekfan Roster project: I typed up the roster as it was then in October 1971, with 176 names and addresses. It was supposed to be published by LNSTFCCF, but at that moment LNSTFCCF ceased." At the end of this issue was a Hugo nomination ballot for Tricon, the 31st World Science Fiction Convention, to be held later that year in Toronto, Ontario.

In the next issue of *T-Negative* (issue 20, May 1973), Ruth announced that she was one of the nominees for the first John W. Campbell Award for the Best New Science

Fiction Writer (although she did not win, the nomination was an honor), and that she had taken charge of the operations of the Mark Lenard Fan Club. The letters section included my first published letter to a fanzine, a letter from D. C. Fontana, announcing the animated Trek, and a letter from Helen Young, which said, "We have 105 volunteer workers currently, and have decided not to accept any more at the moment." *T-Negative* published one additional issue in 1973, in August.

The *Third Season Supplement to the Star Trek Concordance* came out in 1973. On the title page, the credits include "compiled and edited by Bjo Trimble and Dorothy Jones" and "edited by Bjo Trimble." In her editorial comments, Bjo added, "My detail-and-source checkers: Ruth Berman, Debbie and Devra Langsam, Carol Lee, Mickey [Michelle] Malkin, Joyce Yasner, and Maureen Wilson..." The same year, Ruth Berman compiled a list of additions and corrections to the *Star Trek Concordance and Supplement*, saying, "this is not a publication of additions and corrections: it is not available to the public and not for sale. I'm running off a couple hundred copies to give to friends and ST nit-pickers."

I also picked up two club fanzines in 1973. Generally, I have found clubzines to be esoteric, with material mainly of interest to club members, and not much of interest to non-members. Such was the case with *Space-Time Continuum* (not to be confused with Bjo Trimble's 1990s publication of the same name) which was offset, 23 pages, and had text printed on only one side of the page. The fanzine consisted of many short stories and pieces of information strung together. The editors were A. E. LaVelle (T'Boss), Sandie Weissman (T'Medic), and Rosemary Thorne (T'Horne). The pseudonyms indicate that the practice of choosing *Star Trek* role-playing names and going by them in print, now a regular event in role-playing clubs, dates back even to these early days of fandom.

The other clubzine came from Omaha. *Berengaria* (named after the planet where Spock said he saw a dragon in the episode "This Side of Paradise") was edited by Vicki Kirlin and Richard Heim. The publication ran 58 offset pages. Vicki said in her editorial, "We did intend to make this a much larger first issue, but because of finances and because we didn't want to delay any longer, Richard and I pooled our meager resources and this is our first effort." This realization by first-time fan editors that publishing a fanzine is harder than it looks was repeated by many other fanzine editors through the years.

Berengaria, despite being a clubzine, enjoyed an audience beyond the club membership. The stories seemed to capture the imagination of many *Star Trek* fans. Of the three stories in this issue, one was by Richard Heim, one by Carle Johnson, and one by Ken Gooch, who was later to join the staff of *Interstat*.

Berengaria also published a letter from F. C. Durant III of the National Air and Space Museum, Smithsonian Institution, to Jacqueline Lichtenberg, dated July 31, 1973, which read, "...it is not our intention to collect representative *Star Trek* material, certainly not every fanzine. We would welcome complete collections but do not have staff to spend

much time in cataloguing and searching by correspondence." Nonetheless, they did accept some *Star Trek* material, including a model of the *Enterprise*.

Before closing this issue of *Berengaria*, Vicki Kirlin stated, "I am still trying to interest someone in financing a *Star Trek* convention." With the success of the International *Star Trek* Convention, Equicon, and the Detroit Triple Fan Fair (with Vul-Con 1 being added soon after), fans throughout the country were eager to have a convention in their own neighborhood. Most did not realize that, just as *Star Trek* fanzines were first published by experienced science fiction fans familiar with the technique, the first *Star Trek* conventions were run by long-time science fiction fans with convention experience. And, as with fanzines, putting on a convention is more difficult than it looks. Many new fans wondered why there were no *Star Trek* conventions in their area, without realizing that the abovementioned *Star Trek* conventions were run by a group of dedicated local fans, with months of advance planning and logistics. Until the professional events, which moved from town to town, came much later, the only way to get a convention in one's locality was to organize the local fans to run it.

Masiform D 3 came out in September, still reproduced on mimeo and still with Devra and Debbie Langsam as editors. The issue began with a report titled, "Fan Writing Panel or Don't Make Him Say *That!*" by Sherna Burley, Debbie Langsam, Devra Langsam, and Joyce Yasner. The article was full of good advice for fan writers about accurate characterization. Later in the same issue was my first published fanzine story, "Beginning," which was not *Star Trek*, but general science fiction. As with most writers who look back at their first stories, I am somewhat embarrassed by it now, since I could have written it much better today. In retrospect, I wonder why Devra took such an amateur effort. At the time, however, it was a thrill to be published. I was so proud of my efforts that I purchased several copies for relatives, friends, and acquaintances. I continued to write stories, but my next fanzine publication was to be three years away (1976), and my first professional publication (1984) years after that.

One of the most notable starts of 1973 was the fanzine *Menagerie*. There were many fanzines of that name which appeared through the years, but the most famous and influential *Menagerie* was the one edited by Sharon Ferraro and Paula Smith. The fanzine's basic philosophy was that there was more to the *Star Trek* universe to be explored than just Kirk, Spock, and McCoy. In particular, *Menagerie* emphasized satire—especially the satires written by Paula Smith, who has never been equaled in the genre.

The first *Menagerie* was mimeographed with an offset cover. Sharon's editorial reported, "Rumor has it that Paramount is doing economic research and a reputable economic magazine reports that their survey showed that if just Trekkers showed up to see the flicks it would make money." There was also an advertisement for their *Klingon Empire Appointment Calendar*: "The Calendar keeps tabs on important days in the Empire (Civilian Execution Day, Tribble Extermination Week, Clean Weapons Week...ad nauseam), introduces you to the Weapon of the Month and

"Gee, golly, gosh, gloriosky," thought Mary Sue as she stepped on the bridge of the *Enterprise*. "Here I am, the youngest lieutenant in the fleet—only fifteen and a half years old."

Captain Kirk came up to her. "Oh, Lieutenant, I love you madly. Will you come to bed with me?"

"Captain! I'm not that kind of girl!"

"You're right. And I respect you for it. Here, take over the ship for a minute while I go for some coffee for us."

Mr. Spock came onto the bridge. "What are you doing in the Command Seat, Lieutenant?"

"The captain told me to."

"Flawlessly logical. I admire your mind."

Captain Kirk, Mr. Spock, Dr. McCoy, and Mr. Scott beamed down with Lt. Mary Sue to Rigel XXXVII. They were attacked by green androids and thrown into prison. In a moment of weakness, Lt. Mary Sue revealed to Mr. Spock that she, too, was half Vulcan. Recovering quickly, she sprung the lock with her hairpin and they all got away back to the ship.

But back on board, Dr. McCoy said Lt. Mary Sue found out that the men who had beamed down were seriously stricken by the jumping cold robbies, Mary Sue less so. While the four officers languished in Sick Bay, Lt. Mary Sue ran the ship, and ran it so well she received the Nobel Peace Prize, the Vulcan Order of Gallantry, and the Tralfamadorian Order of Good Guyhood.

However the disease finally got to her and she fell fatally ill. In the Sick Bay as she breathed her last, she was surrounded by Captain Kirk, Mr. Spock, Dr. McCoy, and Mr. Scott, all weeping unashamedly at the loss of her beautiful youth and youthful beauty, intelligence, capability, and all around niceness. Even to this day her birthday is a national holiday on the *Enterprise*.

"A Trekkie's Tale" appeared in *Menagerie 2*, © Paula Smith, 1973

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as a bonus some homey words to live by (When in Doubt, Cheat)."

Menagerie 2 came out in December 1973, in a reduced offset format, and ran 22 pages. This issue featured a history of the Klingon Empire, several satires by Paula Smith, and a convention report of StarCon (the successor, in Detroit, to the Detroit Triple Fan Fair). Most important, it included "A Trekkie's Tale" by Paula Smith wherein she identified and satirized the "Mary Sue" story. This type of story (such as "The Council" in *NCC-1701*, mentioned above), has one or more of the following elements: (1) a young—or "youngest"—officer in Starfleet, who is (2) adored by everyone on the ship, especially Kirk, Spock, and McCoy, (3) has extraordinary abilities, (4) wins extraordinary

honors, and sometimes (5) dies a tragic or heroic death, after which she is mourned by everyone on the ship. This sort of story became quite common in fanzines, especially by first-time fanzine authors. Camille Bacon-Smith, in her book *Enterprising Women*, speculates that a Mary Sue story is a coming-of-age story for a woman leaving adolescence, and that the death which occurs so often at the end symbolizes the death of childhood and the onset of maturity. This theory would explain why nearly every female fan writer (including me) has written a Mary Sue story at one time or another. When done well or creatively, a "Mary Sue" could be fun to read; when done poorly, it looked just like every other ho-hum story of its kind ever written.

1974

The last known issue of *Star-Borne* (Vol. 2, No. 13), came out in June. This issue carried an announcement of the first British *Star Trek* Convention. More to the point, the editors inserted the following statement: "We're trying to keep S-B on a bi-monthly schedule, but at times, it's impossible. And for those who were aware of what is going on, you know why we're lucky to have even this one out."

After this, the *Star Trek* Association for Revival slowly faded into fan history.

On the other hand, the *Star Trek* Welcomittee was still going strong. The Welcomittee's central mailing address changed from Texas to Massachusetts with the assignment of Shirley Maiewski as mailroom director. The STW newsletter, *A Piece of the Action*, kept up with the latest information. The January issue had ads for the Third

International *Star Trek* Convention, scheduled for February 15-18, 1974, in New York City, and for Equicon, the Second Annual West Coast *Star Trek* Convention, to be held April 12-14, 1974, as well as a report from the first Boston *Star Trek* convention, which took place in October 1973. There was an additional note of interest: "Dorothy Fontana says there's *still* a possibility of a movie."

The February 1974 issue of APOTA (issue 11), had further information about the Smithsonian's interest in *Star Trek*: "Please do not send them any more *Star Trek* material. Any fan wishing to donate any item to the Smithsonian collection is advised to write them first." Later, the issue carried the announcement, "Jacqueline Lichtenberg's *House of Zeor* will be published by Doubleday in April." (This was a professional science fiction novel, the first of many for

Jacqueline.) Last, STW's chairman, Helen Young, addressed a common misconception about STW by saying, "If a fan says he wants to 'join our club,' explain we aren't a club..." (STW was an information service only, whose sole purpose was to answer questions about *Star Trek*.)

Star Trek conventions were beginning to proliferate, being held in any city that had sufficient volunteers to stage one. The April issue of APOTA had ads for Vul-Con 2, to be held in New Orleans, and Houstoncon '74/*Star Trek* '74, which listed G. B. Love, later co-editor of *Best of Trek*, as convention chairman. NYC's 1974 International *Star Trek* Convention in February was reported to have drawn an attendance of 15,000 (estimates would vary between a low of 9,000 and a high of 15,000, either of which was many times larger than an average science fiction convention of the time).

Later in this issue was an announcement from Germaine Best of her fanzine *Tetrumbriant*, a publication which drew many readers. APOTA also carried an ad which urged fans to nominate *Star-Borne* for a Hugo in the category of Best Fanzine. Last, there was an obituary for Janos Prohaska, who played the horta, the mugatu, the gorn, and various other creatures in *Star Trek*.

The May issue of APOTA announced that "because of a division in the committee, there will be two *Star Trek* cons in New York in 1975." These were "the *Star Trek* Convention, Feb. 14-17, 1975...Devra Langsam is the chairperson," and the "International *Star Trek* Convention, Jan. 10-12, 1975, Al Schuster, Chairman." In sum, this issue listed nine upcoming *Star Trek* conventions, in Houston, Atlanta, Detroit, Kalamazoo, New York, San Diego, New Orleans, and Leicester (in England). Last, there was a birth announcement: "Eugene Wesley Roddenberry, Jr. arrived February 4, 1974 at Cedars of Lebanon Hospital. Weight 6 lbs. Parents, Majel & Gene Roddenberry."

The June issue of APOTA announced that "Jacqueline Lichtenberg and Laura Basta have been nominated for the Hugo Award as 'Best Fan Writer.'" This was a momentous occasion. Although "City on the Edge of Forever" had won the Dramatic Presentation Hugo, no *Star Trek* fan or fanzine had ever been nominated for the "best fanzine writer" or "best fanzine" Hugo award. Both Jacqueline and Laura were nominated for "best fanzine writer" solely on the basis of their *Star Trek* fanzine stories, and this created quite a furor in science fiction fandom. Some science fiction fans were aghast at the idea of fans writing stories for what they thought of as a second-rate TV show. Some were afraid that *Star Trek* fans would distract the World Science Fiction Convention from honoring those who wrote original science fiction novels. Other science fiction fans did not see what all the fuss was about. Thus began a debate about the relationship of *Star Trek* fans to the science fiction community which has continued, in one form or another, to this day.

The same issue also had a report on the First British *Star Trek* convention, submitted by Jenny Elson, who also became the *Star Trek* Welcommittee's contact in Britain.

The July issue was the last one for the editor Mark Schulman and co-editor Debra Bucher. They went on a

leave of absence before dropping out of STW entirely. The back page of the July issue of APOTA had a notice from Carole Brownell, who organized a group called Save the *Star Trek* Cast (STSTC). The notice read, in part: "Some of the executives at Paramount want to change the show. They want a new cast and crew. They seem to feel that the young people will not relate to William Shatner, Leonard Nimoy, DeForest Kelley, etc. anymore as they are five years older." The announcement urged fans to write Paramount to ask that the original cast be included in any future *Star Trek* movie.

The August issue had a proposal by Sharon Ferraro for a *Star Trek* Fan Literature Archive called Memory Alpha. "The goal of MA," she said, "is to collect, catalog, and microfilm as much of the fan-produced literature as we can get our hot little hands on." She then proposed to put all issues on microfiche for posterity. In the October issue, Sharon announced that "Memory Alpha, the ST fan literature archive...has been accepted by the National Air and Space Museum." This archive was a fine concept, but I have no information about it after the mid-1970s. Perhaps somewhere in the Smithsonian one may find a stack of fanzines, dating from 1967-1974, gathering dust in a corner somewhere.

In the August issue of APOTA, Helen Young wrote an essay in which she attempted to answer the eternal question as to why *Star Trek* is so popular. This question comes up constantly, particularly in television interviews of the cast, crew, or fans of *Star Trek*. Reporters have asked me this question once or twice as well. After lengthy consideration, I have decided that the question is not only unanswerable, but irrelevant. I do not have any urge to analyze why *Star Trek* is popular, or why it appeals to me personally. I think of it as recreation, and just enjoy it.

The September 1974 issue had a report on Discon 2, the 32nd World Science Fiction Convention in Washington D.C. This was my first World Science Fiction Convention, and the one where we would find out whether Jacqueline or Laura would win a Hugo. The convention had an attendance of 4500, a record size for a Worldcon at that time (which further worried science fiction fans, who saw *Star Trek* fans as invaders, causing their small, cozy conventions to expand without limit). Alan Andres, now editor of APOTA in alternate months, reported, "Despite the fact that this was the largest Worldcon in history, it seemed small and tame to those who attended the recent NY and LA *Star Trek* conventions," and observed, "there was much less an anti-Trek atmosphere than might have been expected." Last, he announced that "both Laura Basta and Jacqueline Lichtenberg lost to Susan Wood as best fan writer." (Susan Wood's articles appeared in general science fiction fanzines, which are beyond the scope of this book.)

In the November issue, there was an announcement that Sondra Marshak (later co-writer of *Star Trek Lives!*) and L. E. Wallace (of *Star Date 3113.7*, mentioned previously) had co-produced a TV special called "The World of *Star Trek* Fandom," which aired on WRBT-TV, channel 33, Baton Rouge, LA. Many felt the program depicted *Star Trek* fans accurately.

The November issue contained a report on the first British *Star Trek* Convention, published Gene Roddenberry's lecture schedule, and announced that Shirley Maiewski had become STW's first vice-chairman. The December issue announced that Paramount had a new president. STW urged fans to write more letters to the new president to ask for a *Star Trek* movie. Most important, there was a KWest*Con (pronounced "Quest Con") report, which said, "KWest*Con was diverse: it did not devote itself exclusively to either science fiction or *Star Trek*, and the much-rumored hostility between sf and ST fans was totally lacking." KWest*Con was the forerunner of a series of *Star Trek* conventions in the 1970s that would provide a yearly rendezvous for *Star Trek* editors, artists, writers, and readers. The tradition continued into the 1980s, in part, by the Media*West Cons.

The *STW Directory*, still edited by Helen Young, kept up its listings of *Star Trek* clubs and fanzines. The sixth issue, dated February 1974, listed 15 books, 10 of which were Blish's adaptations of *Star Trek* episodes, 193 clubs (half of them STAR chapters), and 92 fanzines. The March 1974 issue listed 16 books (10 Blish adaptations), 190 clubs (91 STAR chapters), and 106 fanzines. The ninth issue, dated October 1974, listed 112 clubs (92 STAR chapters), and 143 fanzines.

Another newsletter appeared on the scene in 1974—a specialized one-page newsletter especially for "gofers," or volunteers who helped run errands at conventions. This publication, *The Hole in the Deck Gang Newsletter*, was edited by Sharon Ferraro with Paula Smith, and featured the art of Phil Foglio (pronounced "folio"), who later won a Hugo for his artwork (but not for *Star Trek*-related drawings). The first issue directed the attention of the readers to the problems STAR was having in getting out their newsletter. *The HDG Newsletter* also started a serial by Paula Smith called "The Adventures of Lt. Mary Sue." The series not only continued Paula's clever satires of the Mary Sue story, but also featured a character in the July newsletter called "ALF," short for "Alien Life Form." There were six of these newsletters published in 1974.

The most important newsletter published in 1974, however, was *The Halkan Council*, whose first issue appeared in December. This publication was almost entirely composed of letters from fans. Such a newsletter is called a "letterzine." *Halkan Council* became an extremely important means of communication for *Star Trek* fans while it lasted. A number of other letterzines sprang up in the late 1970s and in the 1980s, only to die out just as quickly, but only *Interstat* had staying power and influence surpassing *Halkan Council*.

This letterzine, mimeographed in its early issues, was edited jointly by Shirley Huang and Sandy Yingling, two high-school students who ran a science fiction club. They introduced their publication as a monthly, and stated that its purpose was, "...to be a forum for ST fan discussion and fan opinions. Hopefully, many fans will contribute letters of comment...." (A letter of comment, or loc—pronounced "lock"—may be thought of as a letter to the publication, for publication.) Among those contributing letters were Sharon

Emily (who wrote for and edited the *Star Trek* fanzine, *Showcase*), Shirley Maiewski, Jacqueline Lichtenberg, Gennie Summers, Anna Hreha, and Mary Manchester.

Mary Manchester deserves special mention at this point. She appeared in few publications, yet she had such an influence on *Star Trek* fanzines that many considered her a SMOF, or Secret Master of Fandom. Mary, a teacher in Rochester, New York, would give advice and encouragement to a number of fanzine editors. Her fanzine recommendations were considered seriously by many fans, and her fanzine criticism was considered thoughtful and constructive. She spent many summers appearing at convention after convention, where she maintained contacts with *Star Trek* fans all over the country (and outside North America as well). A number of editors dedicated their fanzines to her, and she was very well known among those who read fanzines in the 1970s, although her *Star Trek* activity gradually declined in the 1980s.

Regular fanzines continued to appear in 1974, as well. Geoffrey Mandel brought out *The Starfleet Handbook*, a series of publications that contained technical details about *Star Trek*, as well as occasional news for *Star Trek* fans. The first handbook, which came out in September 1974, had schematics of the phaser, communicator, tricorder, and shuttlecraft.

T-Negative put out four issues in 1974. *T-Negative* 22, which came out in January, had an article on "Ritual in the Kraith Universe," by Joyce Yasner, "My Life as a *Star Trek* Widower," by Dave Hulan, and "U.S.S. *Enterprise* or the Lass that Loved Electronics," a sort-of operetta by John and Sandra Miesel.

In the July issue, editor Ruth Berman stated, "I think future issues will be somewhat shorter and come out less frequently—partly because postage and paper costs keep going up, but mostly because I'm running off so many copies that it just takes a dreadfully long time to run off an issue." *T-Negative* was still mimeographed. This issue had an article by Mary Louise Dodge, speculating on a Kirk-Uhura romance, "The Case Against the Transporter," by Richard G. Van Treuren, and "In the Maze" by Jennifer Guttridge.

The editorial in *T-Negative* 24 stated, "As you're probably noticing, There've Been Some Changes Made—the plain work of cranking out so many copies overcame me." *T-Negative* was now done offset (no cranking a duplicating machine), in reduced format (fewer pages to collate), and ran about 18 pages. The lead article in the issue was "Thoughts on Darkover, *Star Trek*, and Canada." Author Jennifer Bankier explained, "The problem of relations between differing cultures is a major theme of the Darkover novels by Marion Zimmer Bradley...and also of *Star Trek*. It is a problem of major interest to a Canadian." Ruth also found the music and lyrics for "Yr Hufen Melyn," (The Yellow Cream), which was the song Scott sang in the animated *Star Trek* episode, "The Lorelei Signal."

The December issue of *T-Negative* (issue 23), contained an article about Nurse Chapel by Karen Fleming (who later published her own fanzine), a story called "First Beloved," by Melissa Michaels, and a lively discussion in

the letters section about the impracticality of having families aboard a starship, an eye-opening debate, considering the policy of Starfleet at the time of *The Next Generation*.

Menagerie put out two issues in 1974, but dated neither of them. (I ascertained the dates through the convention ads and convention reports.) Paula Smith and Sharon Ferraro remained editors; the fanzine remained in offset format. *Menagerie* 3 showcased two satires of *Star Trek* episodes by Paula Smith, a review of the *Star Trek* animated programs by Cynthia Gwilym, and three featured stories. An article about Harlan Ellison mentioned in passing a short story by James Tiptree, Jr., titled "Beam Us Home," from the short story collection *Ten Thousand Miles From Home*.

Menagerie 4 featured a Phil Foglio cover. The introductory section mentioned Save the *Star Trek* Cast (which got wide publicity at the time), and had a letters section. Paula Smith contributed three satires: two of *Star Trek* episodes, and a long satire of the fanzine *Babel*. She also had a story and an article about a legendary Klingon.

Spock Enslaved! by D. (Diane) T. Steiner came out in August 1974. The fanzine was offset, 156 pages, and was a novel-length story about the *Enterprise* crew stranded on a planet with an ancient-Roman-style society. Fans who have heard of it and not read it seem desperate to do so. I, on the other hand, found so many inconsistencies, questionable plot turns, and contradictions that I wrote my reactions directly on the page. (One fan who read my copy said that she found my running commentary far more entertaining than the fanzine itself.) I have heard some fans say, in retrospect, that the popularity of *Spock Enslaved!* was due to its sexual overtones, rare in a fanzine of that time. I myself found such references irrelevant to a certain lack of believability in the story itself, however.

Beta Lyrae, edited by Cyndi Dressel and Frances Evans of Eugene, California, also came out in 1974. The editors credit their attendance at Equicon as inspiring the fanzine. Contents included an interview with D. C. Fontana, an article by David Gerrold, a showcase of the *Star Trek* animation artwork, and an Alicia Austin portfolio (Alicia Austin is a professional science fiction and fantasy artist). The fanzine ran 28 pages, offset.

Pentathlon 2 came out on October 18, 1974. The fanzine ran 4 pages, offset, and the editorship was handed over to Danielle Dabbs, who also produced *Triskelion*. She had an ambitious goal: "The purpose of this publication is to keep fans informed on the availability of ST zines, the appearance of new zines and what zines are looking for material." She promised that "there will be 7 issues of this newsletter and then I shall 're-evaluate' the situation. If I am reaching enough people to do any worthwhile service, I may continue." This was a worthy idea, but I never saw *Pentathlon* 3. The idea of such a regularly-scheduled publication would have to wait until 1977 with the appearance of *Scuttlebutt*.

Alternate Universe 4, by Shirley Maiewski, Anna Mary Hall, and Virginia Tilley came out in 1974. The fanzine ran 62 pages, but the printing was only on one side of the page. The pages were offset or photocopied, and the

publication cost \$1.50 at the time. The title was explained as follows: "We count our familiar *Star Trek* Universe—television's *Star Trek*—as number one; "Mirror, Mirror" Universe as number two; the Kraith universe as number 3; and Light Fleet's Universe as number 4. Alternate Universe 4." The purpose of the writers was "to honor a man often overlooked or treated as a minor character in much of the world of *Star Trek* fandom writing, Captain James T. Kirk." (Many fan writers at the time featured Spock as the major character; thus the complaint.) Shirley Maiewski wrote chapter 1, Anna Mary Hall wrote chapters 2 and 3, and Virginia Tilley wrote Chapters 4-7. The plot, however, was worked out in a conference of all three authors. The premise of the story was that Kirk was court-martialed out of Starfleet. Spock, promoted to Captain, took command of the *Enterprise*; Kirk joined a secret, benevolent organization calling itself Light Fleet, which did undercover good deeds all over the galaxy. Despite the simple premise, this was marvelously written. I think it ranks as one of the outstanding *Star Trek* fanzine stories of all time. The publication gained immediate popularity, and was widely distributed.

Phaser Blast 1, edited by Dan Munson of Winona, Minnesota, came out on July 26, 1974. This was a clubzine, and the contributors were local members. The fanzine ran 37 pages, containing stories and articles and a comic strip. The contents included items only of interest to club members, as is fairly typical of clubzines, but it shows that many clubs found publishing a fanzine an essential part of their existence.

Sol III, edited by Rebecca Baggett and Pam Baggett of Raleigh, South Carolina, came out in April 1974. The fanzine was offset, 86 pages, and showed some early artwork by Signe Landon, who became one of *Star Trek* fandom's premiere artists. The publication was credited as having been "printed by the Garner High School Graphics Dept." Inside, G. M. Carr (a familiar name to fanzine readers) had a story, and Jacqueline Lichtenberg reviewed books. Becky Baggett and Cara Sherman contributed other stories.

Showcase 1 appeared in 1974, edited by Sharon Emily of Washington, Indiana. The fanzine was mimeographed, and 233 pages. Shirley Maiewski and Norma M. Smith contributed short introductory stories, but the bulk of the issue featured one story, "The Misfit (A *Star Trek* Romance)" by Sharon Emily. This was a story of the "Mary Sue" genre. In it, an Earthwoman by the name of Lorna Mitchell (a stand-in for the author) marries Sarek after the death of Amanda. The story was very popular at the time, and is remembered fondly by many, years afterward.

Grup 3 came out in September 1974. The fanzine was mimeographed and ran 76 pages; Carrie Brennan was the editor. The fanzine began with an announcement that M. L. "Steve" Barnes had sold her first professional story (from this time on, one could count on one or two fanzine writers selling their first professional story in any given year, thus affirming what most fanzine readers knew—that is, that the best of the *Star Trek* fanzine writers could compete in the professional market). The centerfold here was of Uhura (a

back view). Stories included "Pre-Occupation" by Ruth Berman, a T'Pring story, and "A Fragment Out of Time" by Diane Marchant.

Diane Marchant, as with Mary Manchester, was another fan who was visible mostly "behind the scenes." A mainstay of Australian *Star Trek* fandom, Diane was known by fans all over the world. Her story in *Grup* was two pages long, and described two people, one of them male, neither of them identified by name, making love. The details were so vague in the essentials that a reader might assume that it was a man and woman making love, but from Diane's essay in the next issue of *Grup*, as well as her subsequent writing, it is now clear that this was a story of Kirk and Spock making love. This may have been the first story of an entire genre that became known as Kirk/Spock, or "K/S" or even just "slash," for short.

Berengaria put out two issues in 1974; volume 2, which came out in January, and volume 3, which came out in July. The fanzine was still edited jointly by Vicki Kirlin and Richard Heim. *Berengaria* 2 contained a Kraith story, "Spock's Decision," by Carmen Dexter. (Ultimately, 50 authors contributed stories to the Kraith universe in cooperation with Jacqueline.) The publication also included a letters column. *Berengaria* 3 announced a professional sale by Alan Andres. There were three short stories: "The Decision" by Claire Gabriel (Claire already had a professional novel published at this time. She was to produce more memorable *Star Trek* stories later in *Quartet Plus One*), "Galactic Crisis" by Ken Gooch, and "Child of Earth" by Vicki Kirlin. There was also a report on the 1974

Equicon, a transcript of a speech by Gene Roddenberry, and a set of reviews of Jacqueline Lichtenberg's first professional science fiction novel, *House of Zeor*. The editors followed these issues with *Berengaria* 4, 5, 6, and 7 in later years.

As with many clubs, the Michigan State University *Star Trek* Club (MSUSTC) put out its own fanzine, called *Warped Space*. Unlike most clubzines, however, *Warped Space* soon broke away from printing mostly stories and articles of local interest for club members, and published *Star Trek* items for the general reader. By its second year in print, the fanzine had a national readership.

The first issue, timed to coincide with KWest*Con, was published on October 31, 1974. The editor, then and always, was Lori Chapek (later Lori Chapek-Carleton). The fanzine appeared to be offset, and ran 14 pages. The contributors to the first issue were Paula Block, Gordon Carleton, Jane Clickenbeard, Cindy Myers, Ed Zdrojewski, and AnneLouise Logan.

The second issue came out soon afterwards, on December 5, 1974. This issue had two main items: "The Tollian Affair," a story in script form by Claude Devaves, and "Star Trash: The Man Hatchery," a satire of the *Star Trek* episode "The Menagerie" in comic strip form.

This was the end of quiet growth of *Star Trek* fanzines. In 1975, the publication of *Star Trek Lives!* would increase fanzine recognition far beyond the wildest dreams of any editor.

Part Three: The Fanzine Explosion (1975-1977)

1975

Although some fans had learned about fanzines through David Gerrold's *The World of Star Trek* in 1973, it was not until *Star Trek Lives!* came out in June 1975 that many fans found out what a fanzine was, and became motivated to try to find out more about them. Also, since the authors of *Star Trek Lives!* (Jacqueline Lichtenberg, Joan Winston, and Sondra Marshak) had placed the *Star Trek* Welcommittee's address in their book, fans had a place to write to for information.

It is, therefore, relevant to trace the results of this phenomenon through the *Star Trek* Welcommittee's newsletter, *A Piece of the Action*.

The year started out fairly routinely. The February issue reported a speech by Gene Roddenberry, in which he said, "Paramount Pictures...has suffered a year long deluge of mail demanding a *Star Trek* motion picture. And Paramount finally cried 'enough.' We are now finishing negotiations for a full-length, wide-screen *Star Trek* motion picture...it will be shot with the original cast." In a speech at Rice University, he added, "...*Star Trek* fans...seem to be born with a pencil or typewriter in one hand and a roll of stamps in the other, which is to say they write letters constantly."

In March, APOTA reported that, "...Gene Roddenberry has been talking about *possible* subject matter for a *Star Trek* script.... He has been thinking about bringing people up to date on the past history of the *Enterprise*, showing how it was built in space, how each character became part of the *Enterprise* crew; also something more on the mating cycle of Vulcans...."

The April issue of APOTA reported that the *Star Trek* animated program had been canceled (despite winning an Emmy for "Entertainment Children's Series"). The newsletter also announced that *Star Trek Lives!* was due out in June, and that the number of letters received in February 1975 was 211. The Fanzine Publishing Information department of the *Star Trek* Welcommittee announced the publication of a guidebook on how to produce a fanzine. In May, APOTA reported its circulation at 700.

The May issue announced the publication of the *Star Trek Blueprints*. These blueprints showed a cross-section of the *Enterprise* deck by deck. Locating various facilities and crew quarters became a recreational occupation with many fans at the time. In June, the durable reference book *The Making of Star Trek* was reissued with a new cover, and the first *Star Trek* calendar was announced for fall publication.

Another *Star Trek* television special was reported in May. WBGU-TV, channel 5, in Bowling Green, Ohio, produced *Star Trek: The Show That Wouldn't Die*, which aired on stations of the Ohio Educational Television Network. The August issue explained this program aired on June 2nd and 8th, and that it was a half-hour program. The November issue reported that KTVU, channel 2, in Oakland, California, aired a one-hour program called *The Star Trek Dream* on September 24.

In June and July, APOTA gave details on the upcoming Chicago *Star Trek* and Science Fiction Spectacular, the first professional *Star Trek* convention, to take place August 22-24, 1975. Membership (admission) was \$20, very high for conventions of the time. The publicity announcements said, "The convention will be held at the Conrad Hilton, the largest hotel in Chicago. The main program room seats around 4,000 and the film room seats 2500 so there will be no trouble with overcrowding." (This should have raised questions in the minds of fans at the time, since New York and Los Angeles *Star Trek* convention attendance had already topped 10,000. The Chicago Convention should not have expected less.) The October issue reported that there were 12,000 attendees.

Star Trek Lives! had been out for two months by this time—it was in its third printing by October, and its fifth by December—and the August issue reported, "Our Houston address has been absolutely bombed with over 600 letters in just the first week of the book's sale...." (The *Star Trek* Welcommittee eventually reported getting over 5000 letters from *Star Trek Lives!*) Adding to the mail was the publication of the *Star Trek* Welcommittee's address in *Star Trek 11* by James Blish (the September 1975 issue carried James Blish's obituary), which brought 1,500 letters, and a voice-over on KOA-TV in Denver, Colorado, giving the *Star Trek* Welcommittee's address, which also brought 1,500 letters. The STW mailroom was swamped.

A Piece of the Action wrapped up the year in December by reporting a survey of 3000 TV industry executives done by the Broadcast Information Bureau, which placed *Star Trek* as third in a list of the 10 all-time favorite TV shows.

The *STW Directory* kept up with the increase in fan and club activity for the year. The April issue, edited and published by Allyson Whitfield, listed 244 clubs (88 of them STAR chapters), and 186 fanzines. The July issue no longer listed STAR chapters separately, in recognition of the fact that STAR Central had disintegrated (though some chapters

continued). The number of clubs here was 264, and the number of fanzines was 176 (by July 1977, two years later, there would be 458 fanzines listed).

Significantly, Danielle E. Dabbs published a fanzine at this time called *Introduction to Star Trek Fanzines*. Although the preface clearly states that this was a response to fanzine interest generated by David Gerrold's *The World of Star Trek*, the publication also coincided with the interest in fanzines that *Star Trek Lives!* generated. The publication was 40 pages long, done alternately in mimeo, offset, and ditto (to demonstrate the various techniques used), and included four prototypes of various fanzine stories. For the Mary Sue story, there was "Double Double Toil and Trouble" by Nickkee Grayson; for a Sarek-and-Amanda story, there was "Death of a Flame" by Doris Beetem; for a story set in the *Star Trek* universe, but without the *Star Trek* regulars, there was "Variations in Green" by Lillian Stewart; for a story set in *Star Trek's* future, there was "Epilogue 1" by Jean Lorrh. This was the most authoritative explanation of fanzines at the time, and it was a pity that this publication eventually went out of print.

Other informational fanzines and newsletters continued or started up in 1975. *The Hole in the Deck Gang Newsletter* put out three issues in 1975. Most issues contained convention reports. Paula Smith's report on Chabanacon 4, a general science fiction (not *Star Trek*) convention was illuminating in many respects. Paula stated, "The...sf crowd simply do not like *Star Trek*, or at the very least, merely tolerate it.... And they have a perfect right—for the [sf fans] are legitimate. The Trekkies aren't—yet, and may never be until original Trekkfiction is not treasured to the bosom because the genre's dearth makes even crud appealing. Until Anna Mary Hall, or Ruth Berman, or Laura Basta can get their byline on a real paperback, trek fiction will not be accepted and neither will trekfen."

In contrast, the June 1975 *Hole in the Deck Gang Newsletter* carried a report by Paula Smith on another general science fiction convention in Minnesota (Minicon), saying, "Saturday, Joan Verba and I shared [a] table.... We weren't the only obvious Trekkies there, but we were all treated as fen...."

...or in other words, some general science fiction fans were accepting of *Star Trek* fans, and others were not.

In response to this attitude, Paula Smith and Sharon Ferraro (also co-editors of *The Hole in the Deck Gang Newsletter*, and the fanzine *Menagerie*), put on the second in the series of their combined science fiction/*Star Trek* conventions in 1975, called Re*KWest*Con (pronounced "request con"). Science fiction illustrator Frank Kelly Freas was the guest of honor. I attended in celebration of my college graduation, and found many other *Star Trek* fanzine readers there, a point not lost on the convention chairpeople.

The Halkan Council continued as *Star Trek* fandom's monthly conversation-by-letter. Issue 2 came out on January 1, 1975. Connie Faddis contributed a long letter on the hostility of some science fiction fans toward *Star Trek* fans, and also on the inability of *Star Trek* fanzines or fan writers to win Hugos. As a solution, she proposed the idea of having *Star Trek* awards of excellence.

In the same issue, Rebecca Baggett asked rhetorically why *Star Trek* fans waste their time on fanzines when there are more important issues in the world. In the following issue, there was an immediate response by fans such as Helen Young and Ruth Berman, to the effect that *Star Trek* was a satisfactory recreational activity, and should not distract fans from solving the world's problems in their non-recreational time.

Also in the February issue, the editors included the following statement: "We should mention our editorial policy. All letters that reach us are considered for publication. If you do *not* want your letter to be published, please note that, somewhere. All letters are edited, because of space, because of repetition...." They said this because some fans were surprised to see their letters in print; others who wanted their letters printed had not expected to see them cut.

In March, Karen Flanery was one of a handful of voices predicting the demise of *Star Trek* or *Star Trek* fandom: "*Star Trek* is done," she said. "It was glorious, but it is over." In the April issue, Sharon Ferraro added, "Even with the movie...[*Star Trek*] will slow down and die. Maybe not for a number of years, but we won't be introducing our grandchildren to it."

I wouldn't have bet on it, even then.

Of course the issue of the clash between some science fiction fans and some *Star Trek* fans continued in *Halkan Council*. In response to those who blamed the large attendance increases at science fiction conventions on *Star Trek* fans, Ruth Berman sensibly said, "If the ST cons get 10,000 attendees, and the Worldcons 2-3,000, the only possible conclusion to draw is that most ST-only fans go only to ST-only cons," and Robert Coulson added, "A lot of the *blame* for the increased size, however, rests with the science fiction fans who worked to spread the word about science fiction: to make it 'respectable' and gain adherents. They succeeded admirably—and now they don't like the results."

In the May issue, Karen Fleming brought up Sharon Emily's speculation "that it would be a good idea to have children living aboard starships," and replied, "she is wrong...children would add nothing to the ship's economy. They would be excess baggage—or, worse, they would be a drain on the ship's efficiency." Various fans argued one side or the other of this topic in subsequent issues.

Karen Fleming also wondered aloud in the May issue as to whether fans lived up to IDIC ("Infinite Diversity in Infinite Combinations"). Gene Roddenberry introduced this ideal in *Star Trek*, and since then fans have debated the issue of what IDIC means, and whether fans live up to it. This is the first instance of such a question that I found in print.

In the June issue, Gennie Summers said it would be interesting to see a sequel to the episode "Space Seed," and speculated, "Perhaps after all the struggles and hardships, Khan and his people and descendants would learn some things about the value of life, and become less arrogant and easier to get along with." In the August issue, Sharon Ferraro responded, "Khan's people pose a dilemma—'twould be equally likely for them to emerge from the planet-taming

experience as a tamed and more amiable people or for them to come swarming out stronger than ever for the experience, glowing with tales of their glorious history and ready—possibly able—to take over the galaxy."

The July issue of *Halkan Council* announced the August Party convention, which took place in Maryland for a number of years, and always featured a long-distance call to Gene Roddenberry. Those attending the convention would then pass along the latest news of *Star Trek's* progress.

Also in the August issue, Barbara Letson said, "Do you really think there's a demand for ST novels anymore? Sure, I buy 'em, but that doesn't mean everybody does...."

In the August issue of *Halkan Council*, Diane Steiner responded to the critics of *Spock Enslaved!*, taking the stand that many writers take against their critics—namely, that if one did not enjoy the story, it meant that the critic did not properly understand it. In particular, she wanted critics to know that the most important thing about her story was the relationship between Kirk and Spock. (Beginning in 1975, this would become a very popular theme in *Star Trek* fanzines.)

Sharon Ferraro announced SeKWester*Con (pronounced "sequester con") in *Halkan Council's* August issue, saying, "Lotsa fans have been griping at the big cons they never get the time to see the other fans, and for me anyway, that's half the reason I go to cons. Well, Paula ((Smith)) and I have come up with a solution—over the weekend of April 9-11 we plan to hold SeKWester*Con here in Kalamazoo...programming will be entirely fan-discussions of Trek, of fandom, of anything people want to discuss...we can accept no more than 200 registrations...." This was the first convention by fans and for fans, with no celebrity guests. It became wildly successful.

In the September issue, I started a long debate when I responded to comments about the biological possibility of Spock's existence. On the other side of the debate was Paula Smith, who claimed that Spock was biologically impossible (or at least improbable). This culminated in a convention debate, which ended in a draw, and after that the subject slowly faded away.

The October *Halkan Council* reported Gene Roddenberry's phone call to the August Party convention, and it had a remarkably accurate summary of the plot of *Star Trek: The Motion Picture* four years before the fact. The report read: "...Movie concerns a 'heavy subject' to wit: what is the nature of God...? Time span is approximately 2-3 years past completion of the 'five year mission....' Kirk is an admiral...Spock is out of the service on Vulcan with his same old identity crisis. McCoy is also out of the service and working with animals. Sulu and Uhura are both desk-bound Captains—Sulu of SFC ((Star Fleet Command)) Security and Uhura of SFC Communications. Chapel is a doctor in her own right. He said they'd all end up back on a brand, spankin' new *Enterprise* but he wouldn't say how...."

In *Halkan Council's* November issue, the editors reported, "our circulation is now 150 and increasing steadily." In November and December, the first rumblings of the great K/S debate were in evidence as, in November,

Connie Faddis reviewed an article by Diane Marchant in *Grup 4*, in which Diane speculated on the possibility of a love affair between Kirk and Spock. In December, Gerry Downes responded, "Re: the possible homosexual involvement in the Kirk/Spock relationship...one of the nicest things in ST was its portrayal of a love relationship between two men without implying that they were gay. Make no mistake about it, friends, these two men love each other, and make no mistake, their feelings do not find expression in sex." (Gerry changed her mind a year later when she put out the first "aboveground" fanzine to portray Kirk and Spock as having a sexual relationship, called *Alternative: The Epilog to Orion*.)

This ended the debate for a while, but it was far from the last word.

The Nichelle Nichols Fan Club, headed at that time by Virginia Walker, put out the first issue of its newsletter in January 1975. They called their newsletter *Amani* (Swahili for "Peace") and their fanzine *Furaha* (Swahili for "Joy"). *Amani* put out issues every month in 1975.

Spectrum, a general *Star Trek* newsletter, put out its first nationally advertised issue on July 1, 1975. This had been the newsletter of the STAR chapter in Toledo, Ohio for seventeen previous issues. Issue 18 was the first issue aimed at *Star Trek* fans who did not belong to the local club. Edited by Jeff Johnston (whose pen name was M. J. Fisher), the fanzine contained mostly editorial matter, but it was always interesting. In the first issue, Jeff contradicted many of the doomsayers of *Star Trek* fandom of the time by asserting, "Although some people believe that ST fandom will eventually merge with SF fandom, ST fandom still has not hit its height nor has it accumulated its greatest number of fans."

Issue 19 came out on August 15, 1975, and started with the editorial comment, "...the first issue was completely sold out within two weeks!" Since *Halkan Council* was putting out monthly issues at the same time, Jeff added, "A number of changes will hopefully be incorporated into *Spectrum's* format in upcoming issues. Most of these changes have been thought over in consideration with another zine, *Halkan Council*, in mind. Since both our zines will probably appeal to the same audiences, I'll be changing those areas of *Spectrum's* format that I feel come too nearly to HC's."

The remainder of the issue had a report of ReKWester*Con in Kalamazoo, and some fanzine commentary. Jeff said, "What we need now is a zine that carries nothing but fanzine reviews," a very common sentiment at the time, although the attempts in that era lasted only an issue or two. He also said, "How many fans don't know of 'underground' *Star Trek* stories that circulate by mail?" but did not elaborate. (I understand that K/S started out as these "underground" stories, and then came aboveground as fanzines such as *Grup* and *Warped Space* published a story or two closely skirting the issue. After Gerry Downes' *Alternative*, they came out completely in the open.)

In the October issue, Jeff lamented the fact that most fanzines and fanzine stories of the time were about Spock

and Vulcan: "I'm not sure if I can stand to read another Spock zine again...this overabundance of Vulcan stories is rather pointless."

The November issue of *Spectrum* (issue 21) contained one of the few unfavorable reviews (by Sharon Ferraro) of *Star Trek Lives!* Sharon complained that fan stories about sexual situations were overrepresented in *Star Trek Lives!*, and that interviews with the actors were superficial.

Despite the hints of the K/S homoerotic fiction to come, and the complaints of all the Spock stories, another genre came into prominence in 1975—the "relationship" story, or K&S (in contrast to the sexually oriented K/S). My first experience with K&S was when I read the first issue of a fanzine called *Contact*, edited by Beverly Volker and Nancy Kippax of Baltimore, Maryland.

Because the vast majority of editors of *Star Trek* fanzines in 1975 were science fiction fans, I was unaware of the ever-increasing number of *Star Trek* fans who had no experience with science fiction, and no interest in science fiction whatsoever. Many of these fans did not view *Star Trek* as a science fiction program. They saw it as a "buddy" show, or as a heroic/romantic saga, in which Kirk and Spock were the focus. When these *Star Trek* fans wrote stories, they wrote about what they thought was most important about *Star Trek*: Kirk's and Spock's friendship (such fans just adored the movie *Star Trek III: The Search for Spock*).

Many of these stories reminded me of the ancient Greek legend of Damon and Pythias, with Kirk and Spock substituted. As a further sign that such fans found science fiction irrelevant, many K&S writers did their best to get Kirk and Spock off the *Enterprise* and by themselves in order to concentrate exclusively on those two characters (one K&S fan told me that was to avoid the "distraction" of the ship and the Federation; in contrast, to science fiction fans, the inclusion of the starship *Enterprise* and the futuristic setting were essential to any *Star Trek* story.) Within five years, this "relationship" type of story was to dominate non-K/S *Star Trek* fanzines.

One might argue that the "relationship" (K&S) and the homoerotic (K/S) stories were merely two aspects of the

same theme. Neither was concerned about science fiction. Both concentrated on the interactions between Kirk and Spock. In these stories, Kirk and Spock spend large amounts of time thinking about the state of their friendship (K&S) or love life (K/S), as opposed to thinking about their careers, the world around them, other people, the issues of the day, and so forth. Each has stories in which one runs to the rescue of the other. Both have stories of the "hurt/comfort" category (a classification of *Star Trek* fiction in existence well before either K&S or K/S), in which one character suffers physically or psychologically, and another character rescues and comforts the suffering character. Although during the "great K/S debate," the K&S and K/S fans seemed to be on radically opposite poles, these similarities in the two genres are too numerous to ignore.

Meanwhile, the science fiction-oriented *Star Trek* fans were still in the publishing majority (for the moment). *Energize!*, edited by Candy Silver of Bethel Park, Pennsylvania, was "dedicated to excellence in science fiction in a *Star Trek* format." This was an outstanding fanzine, with stories that could compete with the best general science fiction stories, including Connie Faddis's "The Gardener's Craft," and Anna Mary Hall's "Walk in the Dark."

Geoffrey Mandel kept up the "hardware" part of the science fiction formula by continuing to publish his *Starfleet Handbook*. One 1975 issue contained details about the Klingon Empire, the Klingon Battle Cruiser, the Klingon Scout Craft, and Klingon Communications Device, and the Sonic Disrupter. In addition, he included *Star Trek* news: "From a Paramount Press Release.... On March 9...Gene Roddenberry announced that as of last week, negotiations have been completed with Paramount Studios to produce a full-length *Star Trek* movie. Every effort will be made to reunite the original cast. The movie is expected to go into production this fall for release sometime in '76...."

Warped Space, still edited by Lori Chapek, still sponsored by the Michigan State University *Star Trek* Club, and still reduced offset, had an ambitious schedule for 1975, putting out 11 issues. The first issue of the year was issue 3,

THE LEGEND OF DAMON AND PYTHIAS

In the 4th century B.C.E., according to legend, the Greek city of Syracuse was ruled by a tyrant called Dionysius. Dionysius was infamous for sentencing people to death for trivial reasons. One man on whom the ruler's sentence fell was a man named Pythias.

Pythias did not dispute the sentence, but asked instead that he be allowed to go to his home and settle his affairs before his execution. Dionysius, trusting no one, was about to refuse when a man named Damon stepped forward. Damon, a friend of Pythias, offered to take the place of the condemned man, and be executed instead, if Pythias did not return at the appointed time. Dionysius consented.

Time passed. Pythias did not reappear. As the date of the execution neared, Damon remained calm. He told his captors he trusted his friend's truth and honor. If Pythias was delayed, said Damon, then it must be due to some accident, in which case he would be happy to die for Pythias, thus saving his friend's life.

On the day of the execution, Pythias still had not arrived. Damon, still content to meet whatever fate had in store for him, prepared to die. At the last moment, Pythias arrived, having been delayed due to bad weather. He embraced Damon, rejoicing that he had arrived in time to prevent Damon's execution. Then Pythias stepped forward to receive his death sentence.

Dionysius was so impressed with these two men, each of them willing to give up his life for the other, that he pardoned both men.

Because of this legend, "Damon and Pythias" have become synonymous with friendship.

which was published February 14, 1975, and had 33 pages. This issue had a story by Paula Block titled, "The Quality of Mercy, or Spock Must NOT Die!" Paula became a very good writer of *Star Trek* fan fiction.

In addition to Paula Block's story, *Warped Space 3* included a report on that year's International *Star Trek* Convention, a continuation of Gordon Carleton's comic-strip satire "The Man Hatchery," Ed Zdrojewski's "The Sixth Year," a story notable chiefly because Leslie Fish wrote a celebrated series of stories based upon its premise, a handful of "short-shorts" (very short stories and articles), and two letters, one from Sharon Ferraro and another from Paula Smith (who should not be confused with Paula Block).

Paula Smith's letter sharply criticized a story in the previous issue of *Warped Space* because it was a Mary Sue story, which brings up the whole issue of fan criticism. Paula Smith (and I, plus other fans, mostly from the science fiction tradition), asserted that fan stories should be criticized by the literary standards applied to professional stories and novels. Other fans claimed that because fan fiction was an amateur effort, and "just for fun," it should not be criticized at all. Clashes occurred when the "literary" fans wrote reviews of fanzines edited by the "no-criticism-is-acceptable" fans. As these fans grew in number, "literary" criticism of fanzines fell into decline. Later, in some fanzines, editors stated bluntly they would tolerate only favorable comments about their work. *Warped Space*, on the other hand, welcomed all comments and printed Paula's criticisms for all to read.

Warped Space 4 came out on March 17, 1975 with several stories and articles. Sharon Ferraro and Paula Smith ran an announcement that they were considering awards for *Star Trek* fan fiction, to be given by a panel of critics, but this panel never materialized (instead, in 1977, Sharon and Paula implemented the Fan Qs, awarded by popular vote). This proposal showed, however, the ongoing fan interest in an award of merit for *Star Trek* fan fiction.

Warped Space 8, which appeared in July 1975, contained the next article of note. This was "The Landing Party Six Writer's Guide," by Gordon Carleton. Landing Party Six, or LP6, was what we would call today an *Enterprise* "away team," (though, of course, the term "away team" did not appear until *The Next Generation*). The members of the LP6 team were alter-egos of various members of the MSU club, including Gordon Carleton and Lori Chapek. This was a good, readable, and entertaining series of stories based on role-playing characters. Gordon's LP6 writer's guide encouraged other fan authors to submit LP6 stories to *Warped Space*. Many fan writers responded, and later the editors collected the stories in one volume.

The readership of *Warped Space* increased dramatically following ReKWest*Con, which many fanzine readers attended, and where Lori and Gordon sold their fanzine. Consequently, starting with issue 9, *Warped Space* contained a more varied letter column with several people commenting on the previous issues. Paula Block wrote all the major stories in this issue.

Warped Space 10 included a humorous R-rated LP6 story, "Nudorians on Parade," by Gordon Carleton and Lori

Chapek. Because of *Grup*, many fanzines were experimenting with more sexually explicit stories, and this was one of the more memorable ones.

Warped Space 11 was notable for a report on the Chicago convention, and a letter from Leslie Fish, a professional writer and singer, who was to make many contributions to fanzines. Leslie wrote that she did not know about *Star Trek* fandom until she attended the Chicago convention. (Although most fans at the time were discovering fandom through *Star Trek Lives!*, a fair number were getting acquainted with it through large local conventions, where fanzines were often sold.)

Warped Space 13 (the December 1975 issue) included a further discussion of the Chicago convention. This was the first professional *Star Trek* convention, which old-time science fiction fans found shocking, because to them, the primary goal of throwing a convention was to have fun, not to make a huge profit for a business entity. Many fans felt that a convention run as a business would take the recreational and social aspects out of these fan gatherings. Newer fans, especially those who were not science fiction fans, were confused by all the uproar.

Leslie Fish had another letter in *Warped Space 13*, in which she said, "I'd like to write an answering story to 'The Sixth Year'—especially since there's a way out of the mess Kirk finds himself in at the end..." She did write the story later, and it appeared in many installments in future issues of *Warped Space*.

Grup 4 came out in September. Carrie Brennan edited this mimeographed, 32-page issue, which featured a centerfold of Chekov in the nude. *Grup* had been mentioned in *Star Trek Lives!*, and this had increased its circulation immensely. Among the stories and articles was an essay by Diane Marchant titled, "Pandora's Box...Again," and subtitled, "A Psychological Discussion of the Relationship Between Captain James T. Kirk and Commander Spock." In this article, Diane said, "Spock can happily love Kirk all he wants and not feel that it is un-Vulcan...in *this* stage of his emotional development, Spock is not and could not be any *woman's man*." At the time I thought Diane simply meant that Spock was not ready for marriage, and that he loved Kirk in a platonic sense. The article is so subtle—as were most hints of K/S at the time—that readers could interpret it in that manner. This is not the intended interpretation, however. Diane was making an argument for a sexual relationship between Kirk and Spock, which other fans (notably Connie Faddis in her reviews of *Grup 4* in *Halkan Council* and *Interphase* that year) picked up and began to discuss openly.

Quartet Plus One, edited by Deborah Kay Goldstein and Carol Lynn, came out in January 1975. The fanzine was reduced offset and 90 pages. This publication featured five stories by Claire Gabriel, and one article, "Notes on Yesteryear," by D. C. Fontana. Most of the art was by Gee Moaven, a very good artist whose work appeared in a lot of fanzines at the time. Claire's stories were a loosely-knitted series, beginning with Sarek and Amanda, and progressing to the *Enterprise* with Kirk and Spock. One of these stories, "Ni Var," was rewritten by the author and printed in the

anthology *Star Trek: The New Voyages*.

Showcase 2 came out early in 1975. By fall, Paula Smith had written a satire on Sharon Emily's story, "Proof Positive." The satire, "100 Proof Positive," appeared in both *Menagerie 6* and *Warped Space 13* by the year's end. Sharon was married to a Methodist minister, and her story, "Proof Positive," mixed *Star Trek* and religion (a difficult task even for more experienced writers). The story was a reprint of a similar story appearing in a more obscure fanzine called *The Worksheet*. The premise of Sharon's story is that Spock goes back in time to meet a religious figure. In Paula's satire, Spock goes to the North Pole to meet Santa Claus. Paula's satire was funny and well-received by many fans; Sharon later commented that she found the satire flattering.

Showcase 2 was a large fanzine, 186 pages, and appears to have been mimeographed. Sharon prefaced the volume with a statement echoed by many *Star Trek* fans, before and since: "None of the ideas presented herein...have been established on the air. Please remember that, though similar ideas have appeared in many fanzine stories, they are *not* to be accepted as indisputable fact. Only the ideas as set forth in publications or in programs presented by Paramount Productions, Norway Productions, the National Broadcasting Company or any other copyright holders on *Star Trek* material may be granted that privilege."

Other stories in *Showcase* included "While We're Apart," a sequel to the story "The Misfit" by Sharon Emily in *Showcase 1*, "Threshold," by Anna Mary Hall, "More Than One Way" by "Barbara-Katherine," and "Mind-Sifter" by Shirley Maiewski. "Mind-Sifter" was reprinted, in a radically altered form, in the book *The New Voyages*. Many fans who read the version in *Showcase* claimed the fanzine version was better.

Menagerie, still edited by Sharon Ferraro and Paula Smith, put out its fifth issue in February. The fanzine had a Phil Foglio cover, was reduced offset, and 22 pages. Editor Paula Smith, apparently reacting to the more explicit stories which had begun to appear in fanzines like *Grup*, said, "There will be no s*x or v**l**c*...in our rag.... If it's porn you want, fellah, look elsewhere (try page 12 for a start)." Page 12 featured the story "Captain Kirk and His Waterbed and Other Adventures" by K. Farnell, B. Lambert, and L. Nappier, a delightful (non-pornographic) tale about the crew's adventures in getting Captain Kirk a waterbed for his birthday. Other stories included "The Story of Koldoth" (a Klingon story) by Paula Smith, "The Amoeba Glory" and "The Crabapple," both satires by Paula Smith, "The Romulan Glossary...and the Romulan Response" by Paula Smith and Cara Sherman, and a serious story, "An Abortive Attempt," by Paula Smith. Though "An Abortive Attempt" touched on the subject of abortion, no heated argument about it erupted in subsequent letter columns, which surprised me, then and now. There were also seven convention reports (*Star Trek* conventions were beginning to multiply), and a report on a convention panel discussion about "Created Worlds," moderated by Juanita Coulson and Ruth Berman.

Menagerie 6 was subtitled "Special 'Killer' Issue." The fanzine contained several convention reports, an artist's duel

between Todd Bake and Phil Foglio, a profile of science fiction artist Frank Kelly Freas, a satire by Paula Smith titled, "Dribble on the Deck," the satire "100 Proof Positive," mentioned above, and a serious story by Paula Smith, "Murder, Rape, and Other Unsocial Acts" (which probably accounts for the fanzine's subtitle).

Menagerie 7 & 8, a double issue, came out on October 25, 1975, and contained just one story, "The Logical Conclusion," by Paula Smith. This was an extreme example of what was dubbed a "get 'em" story. In this case, it was a "get-Spock" story. Such stories put the character through all sorts of trials and tribulations. (The story also had elements of the "hurt-comfort" story, mentioned earlier.) In this story, a mad Vulcan tortures Spock until Spock is mentally unbalanced. Then the psychiatric section of Starfleet helps him regain his sanity. I read this story in an earlier form, and I know that at least one other fan, Connie Faddis, did too. (Fans would often give a story to other fans for their reactions before publishing it in a fanzine.) The story generated a lot of comments. Most focused on the ending, in which Starfleet will not take Spock back into the service because of his mental breakdown, despite his recovery. Many fans thought Starfleet would have a more civilized reaction to mental illness in the 23rd century.

Sharon and Paula published one more fanzine in 1975, called *Star Trek Primer: A Child's Garden of Space* by Paula Smith, and illustrated by Phil Foglio. This was a satire in primer format of the *Star Trek* concept and of selected episodes.

T-Negative 26 came out in March 1975 in reduced offset format. The fanzine ran 17 pages, and featured only one story, "Sleep Not, Dream Not," by Connie Faddis, which was excellent. Moreover, the year 1975 found authors such as Connie Faddis, Paula Smith, Eileen Roy, and Anna Mary Hall at the top of their form in fanzine writing, a level of quality that they maintained as the years went on (although the authors eventually went on to either professional writing or writing for other fandoms).

The April *T-Negative*, issue 27, started off with "The Case of Jonathan Doe Starship" by Gregory Jein, who worked on the *Star Trek* set. This article explained starships, their names, and configurations. Ruth Berman contributed an article on Vulcan mythology; Pat Gildersleeve contributed an article on Vulcan culture. The letters column in this issue was a veritable "Who's Who" of *Star Trek* fandom of the time, including letters by Gennie Summers, Mary Lou Dodge, Connie Faddis, Jacqueline Lichtenberg, Karen Fleming, Pat Gildersleeve, Cheryl Rice, Jeanne Powers, and Mandi Schultz. Mandi's letter said, "I'm an old ST-er come back and am looking for some new friends." *Star Trek* fans who dropped out and came back again wrote to fanzines every so often; Mandi stayed around until late 1977 or early 1978, after which she disappeared from the scene again.

Editor Ruth Berman led off *T-Negative 28* with the statement, "Comes out I*R*R*E*G*U*L*A*R*L*Y." This statement, or a variation thereof, was often made by editors of popular fanzines who started out publishing their issues frequently, so that fans got used to a schedule, and then cut

back when more important things in their lives (health, work, family, school, and so forth), diverted their attention. This issue had a story that filled most of the fanzine called "The Brooks of Eden" by Marnie Ellington. Another item of note is that Alan Dean Foster, who was novelizing the animated *Star Trek* episodes at the time, had a letter in the letters section.

T-Negative 29 came out in October. Once again, there was one feature story, "The Unknown Traveler" by Deborah Naffziger, and a letters column featuring comments from fans such as Gennie Summers, G. M. Carr, and Jean Lorrach.

Masiform D 4 came out in April, with Devra Langsam as sole editor. She reported that this was her first solo effort as editor, since "Debbie had moved down to Duke University." Devra was to continue as editor for the next 15 years and more. In her editorial, there was an interesting note mentioning "...Vonda McIntyre, a lady I [met] at a Worldcon once." Vonda was later to do three *Star Trek* movie novelizations, as well as a handful of professional *Star Trek* books.

Masiform D still had a mixed ST/sf format, although the only sf story was "Adrego's Coffin" by Eleanor Arnason. The other *Star Trek* stories and articles were, "Elementary, Dear Captain" by Pat Gildersleeve, "Conversation at a Navigation Console" by Anna Mary Hall, "The Free Enterprise" by Marion Turner, and "Here We Go Again" by Lee Burwasser, a story in which Spock turns female.

Shirley Maiewski followed up on her excellent *Alternate Universe 4* by publishing the equally excellent Volume 2, titled, "The Debt," in 1975. As with volume 1, this was a collaborative effort, including the previous three-author team of Shirley Maiewski, Anna Mary Hall, and Virginia Tilley, plus one more author, Daphne Hamilton. The story continued Kirk's adventures in the Light Fleet universe.

The Nichelle Nichols Fan Club published *Furaha 4* in December. Virginia Walker still edited this fanzine; it ran 86 pages. This issue featured a poem written by Nichelle Nichols, illustrated by Connie Faddis and Virginia Walker. There were two stories, "Routine" (reprinted from *Impulse*) by Anna Mary Hall, and "Caduceus" by Connie Faddis. Connie later revised "Caduceus" into a general science fiction format and sold it to a science fiction magazine.

Mary Lou Dodge's main area of interest in *Star Trek*, as evidenced by a previous article in *T-Negative*, was the possibility of a romantic relationship between Kirk and Uhura. She wrote many stories based on this concept. *Delta Triad*, edited jointly by Melinda Shreve and Laura L. Scarsdale of Kentucky, published the first collection of Mary's stories. This issue contained three stories, two by Mary alone, and one by her in collaboration with the editors.

Many fans consider *Interphase* the best fanzine of all time. Connie Faddis published first issue in 1975. I thought it was practically flawless as a fanzine. All the stories were top-notch, all the artwork excellent. The appearance was near-professional—this was one of the first fanzines to feature art in color. *Interphase 1* came out in July, and ran 98 pages. At the time, fans were beginning to complain about the high cost of fanzines, which moved Connie to say

in her editorial, "Finally, I feel that apologies should go to the fans who ordered *Interphase* at the guestimate price of \$2.25. Two dollars and eighty-five cents plus postage is outrageous, and I'm embarrassed to have to charge it, but the zine will not make a cent of profit...."

Interphase 1 contained four stories: "Uhura's Dilemma" by Diane McLaugherty, "Bones' Vision" by Eileen Roy, "The Hunted and the Hunters" by Anna Mary Hall, and a reprint of "Remote Control" by Jacqueline Lichtenberg. In addition, there was an art portfolio on James T. Kirk. Connie invited authors to write stories about the pictures (a practice that became popular in fanzines for some years afterwards).

Interphase 2 came out in November 1975. The fanzine expanded to 123 pages. *Interphase 1* was an instant hit, and supply quickly exceeded demand. In the second issue, Connie said, "I don't plan...to reprint any issues of *Interphase*." (Later, Connie gave other publishers permission to reprint *Interphase*, and the fanzine continued to attract a large number of readers.)

The stories in *Interphase 2* included "Kirk's Challenge (parts 1 & 2)" by Eileen Roy, "What Henoch Did" by Paula Smith (later reprinted in *Menagerie*), "That Left Unspoken" by Barbara Letson, and "Trial by Ordeal" by Connie Faddis. The art portfolio subject this time was Spock, and the artwork was all by Signe Landon. Various authors provided interpretations.

Meanwhile, on the other side of the Atlantic, British *Star Trek* fans were putting out their own fanzines. The first ones I have date from 1975, though others may have been printed earlier. As in the U.S., Britain has a large number of general science fiction fans, and as in the U.S., science fiction fans already familiar with the fanzine tradition put out *Star Trek* fanzines. Before long, as fans widened their contacts, the stories gained a larger audience, on both sides of the ocean.

Alnitah started its long run in 1975, publishing two issues. Issue 1 appeared to be photocopied, and was 38 pages. The editors were Ann Looker and Margaret Draper. This issue had four stories, one of which, "Paternity Order," featured a young female crewmember whose newborn child bore a strong resemblance to Spock. *Alnitah 2* ran 43 pages and contained four stories.

Tricorder One and *Two* appeared to be mimeographed. There were no illustrations. Each had three stories by C. E. Hall. Other fanzines I received at about the same time, including *The Angry Sunset*, a story about McCoy's divorce, *Beta Niobe*, and *Zap!*, showed typical beginning fanzine characteristics: that is, they had no title page, no table of contents, no address to send inquiries to, and no author's name on the first story. There was no date anywhere in the issue. (In other first-time publishing efforts, I even found fanzines with no page numbers, run-on stories, and, of course, printing on only one side of the page.) If these editors only knew what value collectors would put on their fanzines in the future, I'm sure they would have written in more details!

This was just the beginning of the fanzine explosion, which was to continue into 1976 and 1977.

1976

The January issue of the *Star Trek* Welcommittee's newsletter, *A Piece of the Action*, reported that the book *Star Trek Lives!* had sold 250,000 copies in its first two months of publication. The issue also contained a report on the second British *Star Trek* convention. In addition, Helen Young explained why the *Star Trek* Welcommittee would not take sides in any debate or handle complaints. With the proliferation of fanzines and conventions, fans became upset about fanzine publishers and sellers of merchandise at conventions who charged excessive prices for their goods. Many fans wanted someone to take action against such people, and asked STW to do it. STW declined, and Helen's editorial explained that STW's purpose was to act as an information service, not as a complaint bureau. Later in the year, many newsletters announced that an independent consumer agency had set up a program to deal with the problem; however, the *Star Trek* bureau of that agency did not continue past 1977.

The February APOTA announced two new *Star Trek* books. The first was *I Am Not Spock* by Leonard Nimoy. The second was *Star Trek: The New Voyages*, edited by Sondra Marshak and Myrna Culbreath, a collection of short stories reprinted from fanzines. Although some of the stories in that volume appeared as originally published, others, notably "Ni Var" and "Mind Sifter," were substantially altered from their fanzine versions.

Although a few years later Sondra and Myrna published another short story collection, *New Voyages 2*, most of the stories they took for that volume were original stories instead of previously-published fanzine stories. Despite the fact that several fanzine stories were good enough to deserve professional publication, and despite the fact that fans such as Devra Langsam tried to approach publishers with other *Star Trek* short story collections, no other professional multi-author *Star Trek* anthologies came out until *Strange New Worlds*.

The February issue also announced the First *Star Trek* Fan Fund, sponsored by the newsletter *Halkan Council*. This fund was patterned on various science fiction fan funds, which helped fans who could not afford to pay transportation and hotel fees to attend distant conventions. The first winner of this Fund was Gerry Downes of Alaska, who published a fanzine called *Stardate: Unknown*. She chose to go to a Se*KWester*Con, as did nearly every other *Star Trek* fanzine editor (and many fanzine readers) in the country.

The March issue of APOTA gave an indication of the roller coaster fans would be on for the next three years, as movie plans dragged on and on. This particular announcement gave the production date of the movie as July 15, 1976. The statement went on to say, "Letters from fans urging that Paramount do a *Star Trek* movie are not considered necessary at the moment." As a result, most fans thought that the campaign for *Star Trek* revival had

succeeded. We were to find, however, that it would be a while before a *Star Trek* movie appeared in local theaters.

Other letter campaigns started. In March, a notice in APOTA urged fans to write Congress to fund an O'Neill space colony (later the L-5 society assumed responsibility for promoting a space colony). The June issue gave instructions to fans to write President Ford, asking that the first space shuttle be named *Enterprise*. The September issue reported that the White House had received 10,000 letters with this request, and the November issue said that President Ford had granted the request.

APOTA took on new publishers, KathE Donnelly (later KathE Walker) and Karolyn Popovich of Denver, Colorado; and added a new editorial staff, which would include fans such as Virginia Walker, Sharon Ferraro, Laura Virgil, and Cheree Cargill. The circulation had risen to 1500.

The May issue announced that Paramount had rescheduled the ST movie production date to late summer or early fall, because no approved script for the movie existed yet. The report stated that the budget would be \$5 million. The same issue profiled Grace Lee Whitney. She started a regular question-and-answer column that appeared in APOTA through 1982. There were two more book announcements—the upcoming professional publication of the *Star Trek Concordance* by Bjo Trimble, and *Star Trek Letters* by Susan Sackett. There was also a reprint for an ad for a Medi-jector (injection without a needle). The number of STW volunteers hit an all-time high of 150, needed to handle the incoming mail (1360 letters received in January alone). Helen Young reported that an article in *Dynamite* (Scholastic Magazines, Inc.) about STW had resulted in over 5000 letters to the mailroom.

APOTA reprinted the results of a poll that Save the *Star Trek* Cast took, which asked fans what they wanted to see in a *Star Trek* movie. Most fans wanted a *Star Trek* action/adventure story featuring the *Enterprise* crew, set during the second five-year mission. The poll also showed that most *Star Trek* fans wanted the movie to be controversial. In addition, the poll indicated that a transition was taking place—most *Star Trek* fans answering the poll said they were *not* primarily science fiction fans.

The June issue of APOTA reported that STW had received a total of 5000 letters as a result of *Star Trek Lives!* Gene Roddenberry continued to give lectures around the country; APOTA had published his lecture schedule in an earlier issue. The August issue reported that Gene Roddenberry "hopes to be in production in November, with the release of the movie during the summer of 1977." As it turned out, however, in the summer of 1977, *Star Wars* took the honors for most popular movie.

The August issue also had some information about conventions. Helen Young said, "You have noticed in APOTA 'Con Notes' the cancellation or postponement of

The Save the *Star Trek* Cast opinion poll

distributed March 1976, results published September 1976

sample size: 793 fans

1. What type of story do you want to see in a *Star Trek* movie?
 - action/adventure 392
 - drama 174
 - romance 21
 - comedy 33
 - no preference 37
2. What do you wish to see emphasized in a *Star Trek* movie?
 - alien culture 197
 - Enterprise crew 291
 - science/technology 90
 - earth culture 37
 - no preference 44
3. At what point in time should the *Star Trek* motion picture begin?
 - before 1st five-year mission 40
 - later in the 1st mission 192
 - 2nd five-year mission 380
 - many years later 72
 - no preference 50
4. Should a *Star Trek* motion picture be controversial?
 - yes 408
 - no 285
 - no preference 50
5. Are you primarily an:
 - sf fan 177
 - ST fan 392
 - both 99
 - no preference 42
 - neither 33

Age—10-15: 208; 16-20: 180; 21-30: 141; over 30: 59; not given: 150

club affiliation—yes: 479; no: 264

several other cons recently. This points up the fact that if small fan-run cons are to continue to exist, they must have fan support IN ADVANCE.... Without advance funds, a con committee cannot hold their convention facilities, arrange for guests, pay for films and episodes, etc.... It is absolutely necessary that fans who plan to attend an amateur fan-run convention register as far in advance as possible.... On the other side, it is equally important that amateurs thinking of putting on a con first give serious consideration to the financial aspects before committing themselves, as well as doing a great deal of careful pre-planning to ensure a successful con, and one that does not cause them to lose money." This indicated that fans who had no convention experience had tried to run conventions. Some were successful, some were not.

Also in the August issue, *Night of the Twin Moons* ran the first fanzine ad with an age statement requirement, which read, "Not for sale to persons under sixteen." Although *Night of the Twin Moons* was PG-13 by today's standards (non-explicit heterosexual sex only), this ad showed that fanzines were dealing in more mature material and that editors realized that such stories were not suitable for all audiences.

Of course, *Star Trek* fans watched other television programs, as well. The August issue reported that *Saturday*

Night Live ran a skit titled, "The Last Voyage of the Starship *Enterprise*." Many fans enjoyed it.

David Gerrold's books, *The Trouble with Tribbles* and *The World of Star Trek*, enjoyed a wide readership among *Star Trek* fans. The September issue of APOTA announced these were now available in hardcover. (I once saw *The Trouble with Tribbles* in a University of Minnesota bookstore as one of the texts for a course related to popular culture.)

There was another update on the progress (or the lack thereof) of the *Star Trek* movie in the October issue. "David V. Picker, President of the motion picture division of Paramount Studios, announced on August 10 that the studio will immediately activate production of the multi-million dollar *Star Trek* feature movie.... Release could be in December of 1977.... Alan Scott and Chris Bryant...will write the original screenplay." The report added that Gene Roddenberry had contracted to write the novelization of the movie.

Star Trek conventions were still drawing huge crowds; one in Oakland, California, reported an attendance of 10,000. The popularity of CB radio at the time was acknowledged—"Reports of Cbers using ST-related handles are pouring in. '*Enterprise*' and '*Starship Enterprise*' are in frequent use all over the country...."

The December issue of APOTA said that Paramount had placed an ad in the *New York Times* of September 25, which stated, "Early next year, Paramount begins filming an extraordinary motion picture adventure—*Star Trek*." But when next year rolled around, there was still no production.

Meanwhile, *The Hole in the Deck Gang Newsletter* was still in the business of keeping convention volunteers informed. The January issue contained a report on the 1975 Chicago *Star Trek* Spectacular. This report mentioned the Klingon Diplomatic Corps, which was a group of fans who dressed up as Klingons and helped run security for many conventions at the time ("security" for a convention included such things as making sure fans did not crowd celebrity guests, lining up fans in a quiet, orderly manner for autographs, and other such things). These same fans also helped run security for general science fiction conventions; there they dressed up as mercenary fighters from the novels of Gordon Dickson. They did this for several years, and then went on to other things (such as writing science fiction themselves).

The Hole in the Deck Gang Newsletter 12 (June 1976), said, "The HDG will cease publication with issue 16," although this issue was the last one I received. Issue 12 contained a report on Se*KWester*Con, held April 10-11, 1976, in Kalamazoo, Michigan at the Crosstown Holiday Inn. The event was described as "the first local no-stars, fan-only relaxacon. It was designed to attract the serious *Star Trek* fan." The convention had 110 attendees. Part of the convention report explained, "Sunday morning began with a buffet brunch...then 'Feminism in Streklit' with Sharon and Jean Lorrh; Paula and Joan Verba debating the viability of the Vulcan-human hybrid; and Novels in Treklit."

This was a marvelous convention. The Crosstown Holiday Inn was a two-story motel designed so that all the doors to all the rooms faced the parking lots (on either side of the motel). In order to find a room party, or a fan to talk to, one had only to walk up and down the parking lot to an open door. There was a pool, but the hotel never filled it with water during the convention. No one minded.

Jacqueline Lichtenberg spent so much time greeting friends she lost her voice the first night (this often happened to Jacqueline at conventions). Through the mail, I arranged to share a room with Connie Faddis, whom I had never met. When Connie arrived at the hotel lobby, she took one look at me and said, "It's just like looking at a mirror." When Shirley Huang of *Halkan Council* asked if she could take a picture of Connie and me together, Connie would not do so until she had hand-lettered and held up a sign in front of her that read, "I am not Joan Verba."

The first night of the convention, I picked up my subscription copy of *Menagerie*, and found out that, at an earlier convention, Paula and other fans had spent the night writing a Gothic *Star Trek* story ("The Secret of Star Hollow") with me as the "mysterious Lt. Verba." I read it and immediately dissolved into laughter.

The 110 attendees at Se*KWester*Con were mostly *Star Trek* fanzine editors, writers, and artists of the time. There were also a number of voracious *Star Trek* fanzine readers. At panel discussions, or at parties, or in the halls, or

over meals, we discussed the current state of *Star Trek* fan fiction, and made proposals for the future. At one point, Mary Manchester—with the assistance of Connie Faddis—spent quite a while explaining the development of K/S to me. (In spite of the number of fanzines I read, I was unaware of this trend in fan fiction until that time.)

About 90% of the attendees were women over the age of 21. The men listed in the program book as attending were Steve Clarke (now Steve Dourson) of STW, Gordon Carleton of the MSUSTC, Jeff Johnston of *Spectrum*, Randy Ash of *Sehlat's Roar*, technology expert Steve O'Neil, plus Joe Fleming, Rich Kolker, Dick Preston, and Mike Short.

Spectrum put out eight issues in 1976. The newsletter still consisted mostly of editor-written material, fanzine reviews, and convention lists. Jeff Johnston started out the January 1, 1976, issue (22) by observing that a large number of fans had become active in *Star Trek* fandom in the past year because of *Star Trek Lives!*, the *Star Trek* Welcommittee, and large conventions.

Jeff, like many others, wondered why so few polls of *Star Trek* fans ever published results: "Why can't we conduct a revealing survey in fandom? Apathy? or don't we know how?" A guest contributor, Cheryl Rice, wondered about the number of stories being published in which one or more of the *Star Trek* characters died. Some fanzine listings would warn readers if a fanzine contained a "death" story, just as they would warn fans if a fanzine contained a sexually explicit story.

The April issue, *Spectrum* 24, contained a page and a half of convention listings. In a review of *Warped Space* 15, "linger death," was mentioned. This is a term that fans used to describe the death of a Vulcan who was in pon farr, but was somehow unable to make it to Vulcan to claim a mate. The term never surfaced in the series, but it became a fairly standard phrase among fans of the time (and may have had its origins in Jacqueline Lichtenberg's Kraith series).

In *Spectrum* 25 (the May issue), Jeff described himself as a 20-year-old college student who also took art courses. He had some good observations about the future of *Star Trek* fandom, some of which came true. However, his prediction that *Star Trek* fandom would slowly fade away in the 1980s, to become nearly extinct by the 1990s, did not come true. His prediction that *Star Trek* fan fiction would reach the quality of epic literature was partly realized—the best of the *Star Trek* fan fiction of the late 1970s did indeed reach professional quality, but in the 1980s, there was a decline in the number of professional-level fan stories.

This decline was similar to what happened to science fiction fanzines that once published fan fiction. Most sf fanzines stopped publishing fan fiction in the 1950s. At that time, the number of markets for professional science fiction grew, so that when science fiction authors reached a certain competency in writing, they would submit their stories to professional markets instead. As a result, only less experienced writers would contribute stories to fanzines, and the overall quality of fan stories declined. Science fiction fanzines then largely quit publishing stories altogether. Similarly, some *Star Trek* fan fiction writers, once they reached a certain level of competency, submitted to

professional markets instead. Of those who still wrote fan stories, some, after *Star Wars*, wrote only for other "media" fanzines. Either way, *Star Trek* fanzines gradually lost some of their best writers, and these could not be easily replaced. A resurgence of professional-level fan writers would not take place until the Internet era.

On the other hand, some of Jeff's predictions happened almost exactly as he foresaw. He said that there would be a nationwide central fan club similar to STAR in the future. Today there are several; among the largest are Starfleet and The *Star Trek* Official Fan Club. He said that the number of professional *Star Trek* books would increase to perhaps 40 or 50 (a low estimate; they now number in the hundreds), and that "the guest-star-conventions will be almost totally run by professionals who will finally refine the stage-show con and use blitz advertising methods, and the fan cons will become small, cloistered, and exclusive conclaves for the meager few in fandom who can find out about them and attend." This last prediction came true precisely as stated. Most important, his statement, "with that in mind, I can state that fandom is now entering its 'golden age,'" was exactly right.

In the July issue (the BiCentennial issue), Jeff announced publication of *The Trekfan's Glossary*, a much-needed work, then and now, for fans not familiar with science fiction terminology. Other announcements included, "ST-Phile #1 and #2 are being reprinted for the last time by Juanita Coulson," and "a new venture for a reference work is underway. It will be called *Trexindex*." (*Trexindex* was to become the reference source for *Star Trek* fan fiction.) There was also an editorial on commercialism in fandom (mostly among dealers at conventions and fanzine editors who overcharged for their merchandise), a common complaint, then and now.

In the August *Spectrum*, Sharon Emily had a guest column on overcritical fanzine reviews. (Frankly, with the exception of H. O. Petard, who reviewed for *Spectrum*, and later, *Implosion*, I seldom read a review that I would classify as "overcritical." In my opinion, it was less of a matter of reviews being "overcritical" and more of a matter of editors and writers being "oversensitive.") Jeff responded with an editorial about the art of reviewing.

By the November issue of *Spectrum*, Jeff had issued a second, updated version of *The Trekfan's Glossary*. He also announced he was working on a publication called *Who's Who in Star Trek Fandom*. Jeff admitted that most of *Spectrum* was editorial, and that his editorials were opinionated (in my view, that was most of the charm of *Spectrum*). His main essay this issue commented on the cynicism he found in fandom at the time.

Halkan Council continued publishing issues. In January, Signe Landon, one of fandom's best artists, had a letter in which she stated, "I've reached the conclusion that there is a mental bond between Kirk and Spock," an idea shared by many in fandom, so much so that many fan writers took for granted that this was an established fact. Not all subscribed to the theory, however. In *Halkan Council's* next issue, Fern Marder countered that if there was a mind

link between Kirk and Spock, why did Spock assume Kirk was dead in the episodes "Amok Time" and "Tholian Web."

The February issue of *Halkan Council*, as with *Spectrum* that year, also dealt with the issue of the rising number of professionally-run conventions, which were drawing attention from the fan-run conventions, and, in some areas, even competing with them by scheduling the professional convention on the same weekend as a previously announced fan convention.

In the April issue, a discussion of how much editing was appropriate for submissions to a letterzine started up with a comment from Connie Faddis. "I note," she said, "from having seen a copy of some of the *complete*, undiluted letters sent to HC, that there has been some editing." The editors responded, "Neither of us, until receiving Connie's letter, was aware that any contributors were dissatisfied with the quality of our editing...we retain the right to edit out statements which could be detrimental to ST fandom or revival." This was far from the last word on the subject; the debate continued in later letterzines.

Also in the April issue, Charles Spano, one of the authors of the *Star Trek* pro novel *Spock: Messiah!* had a letter in *Halkan Council*. He was the first author of a *Star Trek* pro novel to have a letter published in a letterzine, but was by no means the last. Joyce Yasner reported, in the same issue, that she and Devra Langsam had put together an anthology of *Star Trek* short stories, in the same format as *New Voyages*, to submit to the publisher of *Star Trek* novels at the time. Nothing ever came of this, however, which was a pity, since I have no doubt that Devra and Joyce had the knowledge and experience to put together an outstanding collection of *Star Trek* short stories.

In their June issue, the editors announced that they had graduated from high school, and that one editor would be going to college in New York state, while the other would go to college in California. They were confident that they would be able to continue to put out *Halkan Council* despite the separation.

By the August issue (#20/21), the K/S debate was fully joined. Gerry Downes had switched from denying that Kirk and Spock had a sexual relationship to writing a story that depicted them in one. Beverly Clark, in opposition, stated that "There is no evidence that they have anything but a friendship, albeit a very deep one." In September, Leslie Fish said, "I am delighted that at long last somebody has opened discussion on the question of whether or not Kirk and Spock could be lovers," and came out strongly in favor of the sexual relationship, both in her letters and in her fan-written stories. The debate was not to end there.

The August *Halkan Council* featured other interesting items. Mary Lee Cascio noted that a general science fiction novel, *All the Gods of Eisernon* by Simon Lang, bore a strong resemblance to *Star Trek*. The two main characters were "Captain Riker," the commander of a starship, and his half-human science officer, Marik. (I read the book myself, and saw the similarities easily. On the other hand, the story did not capture my imagination.) Susan Sackett of Gene Roddenberry's office thanked *Halkan Council* for sending

copies to them. Leslie Fish sent a notice for her *Folksongs for Folks Who Ain't Even Been Yet*. This was an audio tape of Leslie singing science fiction folksongs ("filksongs"), that she wrote herself. Filksongs remain popular with many fans. Last, this issue of *Halkan Council* carried a picture section showing photos of fans taken at Se*KWester*Con.

The last issue of *Halkan Council* for the year came out in September. In this issue, the editors said, "We expect to do one Halkan every six weeks or so." This was a schedule they were not able to meet, although they published a few more issues in 1977 before discontinuing the publication altogether.

Other fanzines that had started up in previous years continued in 1976, although I was not able to get their earlier issues or ascertain their dates. One of these was *One Trek Mind*, published by the Boston *Star Trek* Association (BSTA). *One Trek Mind* 3 did not carry a publication date, but since *One Trek Mind* 5 was dated 1976, issue 3 had to have been published in 1976 or earlier. The contents listed Donna Chisholm as editor, Gail S. Abend as publisher. (Fanzines seldom made a distinction between editor and publisher; normally one person did both the editing and the publishing.)

The cover of *One Trek Mind* 3 showed Spock and Sulu, both in Revolutionary War dress, on the bridge of the *Enterprise*. The most notable story was "Interference, or Fanzines Reach Farther Than You Think," by A. Stuart Walker. In this story, Spock reports having dreams of women with sexual fantasies of him.

One Trek Mind 5 ran 118 pages, offset. The credits again listed Donna Chisholm as editor, but did not indicate a publisher. I found two entries of note. One was the fact that Debbie Collin's story in this issue was reprinted from Jim Rondeau's fanzine, *Clipper Trade Ship*. *Clipper Trade Ship* was one of the longest-running fanzines in *Star Trek* fandom, though after 1977 it diversified and included stories and articles from fandoms other than *Star Trek*. Also notable was Ruth Berman's story, "Mission: Incredible" wherein Paris, Leonard Nimoy's character from *Mission: Impossible*, is broken by the enemy, who tapes his eyelids open and forces him to watch "Spock's Brain" over and over again.

Another fanzine that started up before 1976, but which I did not have copies of until later, was *Probe*, edited by Winston Howlett of New Rochelle, New York. The first issue I have is issue 5. This issue was reprinted in 1977, but since issues 8 and 9 are dated 1976, issue 5 had to have come out in 1976 or earlier. The fifth issue ran 80 pages, offset. The fanzine featured stories and articles by Winston Howlett, Diane Saunders, and Paul Kirby. There was also a notice for a fanzine called *Spirit*, "science fiction and fantasy for those who believe in Jesus Christ." Winston also helped produce this publication, and later, went on to professional writing. In 1976, he put out *Probe* 8 in May. This issue ran 80 pages and contained three stories. *Probe* 9 came out in August 1976 with 104 pages.

Winston Howlett's most notable contribution to fanzines that year was *The Goddess Uhura*, which came out in February. This issue ran 125 pages, offset, and featured spectacular artwork by Gee Moaven and Anji Valenza. All

three wonderful stories featured Uhura as the main character. Winston Howlett wrote two—"Last Skimmer to Jericho" and "A Plague of Dreams." Sara Paul wrote the third, "Music Has Charms."

Grope, from Great Britain, was another fanzine which did not include a date on its first two issues. However, since issue 3 was dated February 1977, I presume the first two issues came out in 1976. Ann Looker, also of the British fanzine *Alnitah*, was the editor. As with the U.S. fanzine, *Grup*, *Grope* was a fanzine specializing in adult (perhaps R-rated) *Star Trek* fiction. The first issue ran 52 pages, offset, and contained five stories (one written under a pseudonym). *More Grope*, the second issue, ran 51 pages.

Alnitah put out two issues in 1976. The stories continued to improve with time. *Alnitah* 3 ran 65 pages, offset, and the credits listed an "editorial committee" composed of Margaret Austin, Joyce Deeming (later Joyce Cluett), Margaret Draper, Beth Hallam, and Ann Looker. The issue contained five stories. *Alnitah* 4 ran 64 pages, included four stories, and also contained the information that "Alnitah" is an alternative name for the star, Zeta Orion.

The British club, *Star Trek* Action Group (STAG), put out two issues of its fanzine, *Log Entries*, in 1976. STAG apparently had put out its first issue in 1975. The first one I read was *Log Entries* 2, published in February. This issue ran 28 pages, offset. *Log Entries* 3, which came out in April, ran 38 pages offset, and contained five stories, one by Janet Quarton, who was to become the *Star Trek* Welcommittee's British representative. Beth Hallam edited both of these issues.

Another small British *Star Trek* fanzine came out in 1976. This was *The Tribble Owner's Guide and Manual* by Robin Hill. The *Guide* was a three-page illustrated manual, written in a humorous style.

Another small *Star Trek* fanzine that I read that year was *All My Crewmen*, from Carol Andrus of Salt Lake City. This ran eight pages, reproduced on a spirit duplicator (ditto). This was supposed to be the first installment in a *Star Trek* story written in continuing, soap-opera format, but I only know of three installments.

Night of the Twin Moons, a novel-length story by Jean Lorrh of Murray, Kentucky, came out in April 1976. Jean Lorrh specialized in stories about Sarek and Amanda, and speculated that Amanda had invented the universal translator. In *Night of the Twin Moons*, the Federation sent Amanda (accompanied by Sarek) to a planet governed by women. Amanda, in this story, is the Federation ambassador, and Sarek, the ambassador's spouse. This became a very popular story. In November, Jean Lorrh put out *Full Moon Rising*, a collection of four of her stories about Sarek and Amanda, speculating on their marriage and love life.

Stardate: Unknown by Gerry Downes of Anchorage, Alaska, came out early in 1976. This volume, in contrast to the volume she put out earlier in the year (*Alternative: Companion to Orion*), contained general *Star Trek* stories with no K/S themes.

There were many fanzines called *IDIC*. (The most famous of the name was edited by Leslye Lilker.) I got a

small, mimeographed fanzine of the same name from Paul Burns of Kansas City ("THE KANSAS CITY TREKZINE"). The fanzine ran 20 pages, and consisted primarily of fanzine reviews and an announcement of an upcoming Kansas City convention, though it did have two stories—one by Paul Burns, and the other by Heather Firth.

Pegasus 1 came out in November 1976. This was edited by Sean Rigby, Jan Rigby (Jan Linder), Melissa Bayard (later Melissa Clemmer), and Judi Hendricks of Tinley Park, Illinois. The fanzine ran 171 pages, and seemed huge. Most of the stories were by the editors. The last item in the issue was a satire of Paula Smith's "The Logical Conclusion" called "Abrasions and Contusions," written by Jan and Judi. Later issues of *Pegasus* included stories on subjects other than *Star Trek*.

Alpha Continuum 1 by Marty Siegrist of Lansing, Michigan, came out in 1976. This ran 92 pages, offset. The fanzine had stories written by several well-known fans of the time, including Ingrid Cross, Signe Landon, Leslie Fish, Mandi Schultz, AnneLaurie Logan, and Cheryl Rice.

The Best of Christmas on the Enterprise was put out by Diana Barbour of North Highlands, California. The fanzine ran 46 pages, and reprinted stories from other fanzines that had a Christmas theme.

T-Negative 30/31 came out in March. In this issue, editor Ruth Berman announced that she would cease publication as of issue 35. Issue 30/31 was 34 pages, reduced offset. There were two stories, a letters section, and a satire of *T-Negative* called "T-Minus 30 and Counting" by Paula Smith.

Paula and Sharon Ferraro continued *Menagerie*, putting out two issues in 1976. *Menagerie* 9 came out in March, and ran 26 pages, reduced offset. The issue started out with "The Secret of Star Hollow," a *Star Trek* Gothic story by Paula Smith, "aided and abetted by...anything else that attended MICROCON." The story mentioned the names of just about every prominent fan at the time. This issue also included a pseudo-radio play, a science fiction story called "Race Into Tomorrow" by Vaughn Guild, which has my all-time favorite dialogue ("Oh, well, then, I'll just open the window here...." "No, no...not in space, don't open the....") There was a profile of fanzine editors Deborah Goldstein and Carol Lynn. Paula Smith wrote three other items—a satire called "The Gotohello Several," "Letters from Camp," about a Vulcan youth (not Spock), who attended a summer camp for kids in North America, and "What Henocho Did," a humorous R-rated story. Anna Mary Hall contributed a story, "Evidence of Intelligence." The letters column rounded out the issue, containing lots and lots of commentary about "The Logical Conclusion." *Menagerie* 10 came out later in the year. This issue ran 33 pages, reduced offset. It featured art by Martynn, who later won an award for her artwork.

boojums Press, which put out *Menagerie*, also put out another publication in 1976. This was *The New York and Chicago Strektaculars!*, a story in comic book form. The fanzine ran 27 pages, offset. Phil Foglio wrote the narrative and drew most of the artwork, Doug Rice did lettering, and Ann Passovoy provided the lyrics for the ballad of those

conventions. Phil, taking on the role of a gofer, gives the reader a behind-the-scenes look at the events at these two huge professional conventions.

Danielle Dabbs published *Triskelion* 5, apparently the last issue of the title. This issue ran 100 pages, offset, and featured some very professional-level science fiction black-and-white art by Hal Cramford. Jean Lorrh had two stories; Clinton H. Holder, Jr., had one, V. Linnea had one, and Sue Pettit had one. Sue's was part one of three—but there was no indication on plans for publication of the other two parts.

Star Trek Lives! had recommended a number of fanzine stories, which were in great demand as a result. One of the stories mentioned was M. L. "Steve" Barnes's story, "The Price of a Handful of Snowflakes," which first appeared in *Impulse* 5. After *Impulse* went out of print, Steve published this story, along with three others she had written, in "...A Handful of Snowflakes" and *Other Trek Tales*. The volume ran 85 pages, and was printed on Don C. Thompson's mimeograph. (Don was a very well-known Denver science fiction fan at the time. He put out a science fiction fanzine called *DON-o-SAUR*; later he chaired Denver's 1983 World Science Fiction Convention.)

Connie Faddis put out another issue of *Interphase*, the third issue, in August. The issue ran 160 offset pages and included a *Star Trek* calendar by Gayle Feyrer. In her editorial, Connie stated, not altogether seriously, "Apologies to the persons who objected to the 'professional' attitude of *Interphase*...," which again underscores the differences between the "literary" fans and the "stories-are-only-for-fun" fans.

Contributions to *Interphase* once again came from the finest fanzine writers at the time. Paula Smith wrote a story, "The Thought of a Man," Virginia Tilley and Anna Mary Hall explained the development of *Alternate Universe* 4, Connie Faddis contributed "The Place of Men-Made-Stone," Monica Miller had "A Trio of Vulcan Myths," Paula Block had a story, "The Tinman," Eileen Roy continued her multi-part story, "Kirk's Challenge," Ingrid Cross authored "Thy Glory Like a Shooting Star," Becca Oroukin joined Connie Faddis in writing an article, "Why We Write Get-Em Stories & Love 'Em," a defense of stories in which a major character suffers a lot. McCoy was the subject of the art portfolio in this issue.

At the end of the issue, Connie wrote, "I have plans to write a novel for *Menagerie*...it's a ST novel...it's science fiction...I predict that *Star Trek* in science fiction themes is going to make a comeback. At least I hope so. The possible inter-relations of the ST characters is being written to death, and I, for one, would like to get my mind back on the stars out there..." This is a sentiment I agree with, but, as it happened, science fiction themes in *Star Trek* fanzines were never to regain their former prominence, and, as far as I know, the story Connie mentions here was never published.

Laura L. Scarsdale and Melinda Shreve put out two issues of *Delta Triad* in 1976, in April and August. *Delta Triad* 2 ran 160 pages and was still printed on a mimeograph. A note from Mary Louise Dodge showed her position on the issue of whether or not one should care about science in a story: "I don't want to get letters from various

science majors, telling me my idea of anti-matter and warp engines is all wrong, not unless you have a working model to offer. Nobody knows how space warp is going to work, so my idea is as accurate as any." I found the theory plausible, at least.

Mary also acknowledged that there was already a prevailing fan theory about McCoy's divorce when she stated, "though fan opinion blames the failure of his marriage on Mrs. McCoy...De Kelley hasn't played the part that way...so I've theorized a love affair which so overwhelmed him he forgot everything [including] his marriage vows...."

The stories included "The Denebian Bell," and "How About a Rematch," both by Mary Louise Dodge, and two other stories written by Mary in collaboration with the editors. "The Second Gift," by Mary Louise Dodge and Laura Scarsdale, brought Arabian horses to the shuttlecraft deck of the *Enterprise*. (Kirk rides one.) In the back was an extensive letters section. Curiously, the editors often interrupted the letters, sometimes arguing with the writers. Though not unheard-of, editorial interruptions were generally rare in letters sections of other fanzines.

Delta Triad 3 came out in August. The issue ran 150 pages, and appeared to be offset. Otherwise, it was similar to the previous issue in style and format.

Contact 2 came out in May 1976, published by Beverly Volker and Nancy Kippax. This issue was offset, 119 pages. The fanzine still concentrated on nonsexual stories featuring the friendship of Kirk and Spock. There were two stories by established fans Connie Faddis and Johanna Cantor (Fran Hitchcock), as well as stories by the editors and Kathy Penland. Diane Steiner also contributed; she later left the nonsexual K&S category to concentrate on K/S writing and editing.

Lori Chapek kept up the ambitious schedule of *Warped Space*, putting out nine issues in 1976. *Warped Space* 14 came out on January 19, 1976. The issue ran 32 pages, reduced offset. One *Star Trek* story in this issue, "& Now for Something Completely Different" indicated that *Star Trek* fans also watched *Monty Python*.

Warped Space 15, the March issue, was 29 pages, reduced offset. This issue contained three stories: "For Sale, Must Sacrifice," by Paula Smith, a get-Spock story; "A Matter of Trust," by Johanna Cantor (who became a very active fanzine contributor at this time); and "Pasadena Blues," by Paula Block, a Sadie Faulwell story. Paula Block's story was one of the better stories in the Mary Sue genre. In this series, an *Enterprise* crewmember, Sadie Faulwell, woos and beds McCoy. Rounding out the issue was an extensive letters section. Lori added a "We Also Heard From" (abbreviated WAHF) section, naming fans who had written letters of comment, but whose letters could not be published due to lack of space. This showed that *Warped Space* was nearing the peak of its popularity.

Warped Space 16 came out in April. A poem about *Space: 1999* again showed that *Star Trek* fans took an interest in other TV programming. Jean Lorrach contributed a Sarek-and-Amanda story, "The Ambassador's Nightmare," and Paula Block completed "Pasadena Blues."

Warped Space 17, in June, featured a cartoon section by Leah Rosenthal, who was to go on to professional cartooning. Moreover, this issue carried the first installment of Leslie Fish's multi-part story, "The Weight." As she had promised the year before, Leslie wrote a sequel to the story that had caught her attention in *Warped Space* 3. Leslie also illustrated her own story.

The July issue, *Warped Space* 18, carried an editorial endorsement of the magazine *Cinefantastique*, as well as an editorial announcement, "...yes, I'm getting married, and yes, I am getting married to Gordon Carleton." An ad for *Stardate*, "a bi-monthly news-zine published by the Sacramento chapter of the *Star Trek* Assoc. for Revival" showed that some active STAR chapters were still around.

The longest story in the fanzine, "The Final Affair," by Paula Block, was not a *Star Trek* story. The year 1976 marked the first time that fanzines started to diversify to include stories other than *Star Trek*. Fanzines with stories based on more than one television show or movie became known as "media" fanzines. Some fans with diverse interests gravitated to the media fanzines; others expressed a preference for fanzines that stuck to one subject (even if they also had diverse interests).

By the time *Warped Space* 19 came out at the end of August, Lori and Gordon were married. Eventually she used the name Lori Chapek-Carleton, but for the moment, she listed herself as Lori Chapek. Lori was an exception to the often observed phenomenon of the day that when a female fan married, she ceased all fan activity. Although her interests later diversified, Lori remained quite active in fan activities. As for issue 19, the most noteworthy item in this issue was V. M. Wyman's artwork. Wyman is a good artist; unfortunately, Wyman's drawings appeared in *Star Trek* fanzines only a few years, and then disappeared. They are impressive to look at, even today. This issue also contained my first *Star Trek* fanzine story, "Command Decision."

Warped Space 20 ("XX" in roman numerals), which came out in October, featured adult-oriented stories (again R-rated by today's standards), plus four fold-outs. There were three outstanding stories. The first was "Shelter" by Leslie Fish and Joanne Agostino. The story was not explicitly K/S, but it came very close. This was most fans' first experience with the concept. The second notable story was "A Lesson in Perspective," by Connie Faddis, which dealt with the aftermath of Kirk's having been trapped in Janice Lester's body. Last, "Avant Propos," by Mandi Schultz was another story in the Mary Sue genre—here a female crewmember, Chantal Caberfae, woos and beds Kirk. Mandi went on to write a whole series of stories based on the character she invented.

Warped Space 21 came out in November. This issue ran 24 pages, reduced offset. In her editorial, Lori announced that she would publish the fanzine independently from the Michigan State University *Star Trek* Club, which had sponsored *Warped Space* all this time. From issue 21, *Warped Space* appeared under her (and husband Gordon's) own imprint, T'Kuhtian Press. The formal transition took some time; in the end, *Warped Space* 1-21 stayed with the MSUSTC club (who also owned reprint rights, an important

factor in such a popular fanzine), and issues after that with T'Kuhtian Press.

Issue 21 also contained several ads, a large letters section, and a continuation of the multi-part saga, "The Weight." Roberta Rogow's first in a series of stories also saw print in this issue. "Loyalty" is about Ellen "Nellie" Gray, a young freckle-faced yeoman serving aboard the *Enterprise*. This Mary Sue story is based not on Roberta's personality, but on the personalities of the street-wise teenagers Roberta met in her work as a librarian.

In *Warped Space* 21, Lori announced that the fanzine would double in size under the T'Kuhtian Press imprint. True to her word, *Warped Space* 22, which came out December 20, 1976, was 70 reduced offset pages. The lead story was "The Lethargical Conclusion," by "Phula Shmit," a satire of "The Logical Conclusion," which had appeared in *Menagerie*. Among the other stories was another installment of "The Weight." And, despite the increased size, Lori said there was no room for a letters section in that issue.

Lori put out another publication in 1976, called *The Fanzine Review Zine* (mimeographed, 17 pages). This was just what the title implied—a collection of fanzine reviews. Lori said in her editorial, "I do not intend to go in for the nasty, back-biting, severely critical type of review that seems to be increasingly common today," although the perception that such reviews were "common" contrasted with reality—they actually were never that common.

The Fanzine Review Zine contained reviews of 15 fanzines. Among those not mentioned elsewhere in this chapter were *Fizbin*, *Phaser*, *Rigel 2*, and *The Climb*. Trinetta Kern of Pittsburgh, Pennsylvania, author and publisher of *The Climb*, became popular among the nonsexual K&S relationship fans, whom she mainly wrote for. After a few years, however, she dropped out of fandom. *The Fanzine Review Zine* itself had sold out by November. Although Lori said in December that the next issue would be out in January, this did not become a regular publication. There was never any lack of interest in such publications; they just seemed to be unable to sustain themselves, somehow. Lori continued to publish reviews in *Warped Space*, however.

Lori Chapek-Carleton was not the only fanzine editor/publisher to turn her fanzine interest into a small press. Devra Langsam announced in December that her fanzine operation was now Poison Pen Press (the change of name also indicated previous co-editor Debbie's departure from fanzine activity). *Masiform D 5* was the first publication of this small press. The issue ran 98 pages, still mimeographed, with Devra as the sole editor. This issue contained two notable contributions. The first was Jean Lorrh's story, "Time of a New Beginning," in which a Vulcan woman is about to marry her promised mate. The mate is in pon farr, and the woman chooses to challenge the marriage herself, fighting him to avoid becoming his property.

The second extraordinary contribution was Ruth Berman's "Nightingale Woman: A Sonnet Sequence." Ruth had entered and won a poetry contest to complete the poem "Nightingale Woman," whose first two lines were recited in the episode "Where No Man Has Gone Before." These were, "My love has wings, slender, feathered things/With grace and upswept curve and tapered tip." In the episode, "Nightingale Woman" was described as one of the most passionate love poems of the past few centuries. Ruth picked up on the theme expertly; the poem is amorous without being pornographic. Some *Star Trek* fans think it is one of the finest *Star Trek* poems ever written.

R&R ("the fanzine in the plain brown wrapper") put out its second issue in winter 1976. (The first issue probably came out in 1975.) Johanna Cantor of New York City edited this fanzine, which featured heterosexual adult material. Issue 2 ran 88 pages, offset, and cost \$3. The disclaimer on page 2 stated, "Some of the stories contain sexually explicit material, which may be offensive to some." A number of stories were written under pseudonyms; Jean Lorrh was an exception. She contributed "In a Bed of Stone," a Sarek-and-Amanda story set in the universe of the *Star Trek* episode "Mirror, Mirror."

Grup V came out in 1976, though with *Warped Space* XX, *Grope*, and *R&R* coming out in the same year, *Grup* was no longer the source for adult-oriented stories. This issue ran 89 pages, offset, and contained a Mirror Spock centerfold. Prominent fanzine writers Jean Lorrh, Karen Fleming, and Johanna Cantor contributed stories. Gayle Feyrer wrote a heterosexual story, one of the few she published before devoting herself entirely to K/S.

Kraith still got plenty of attention in 1976. At Equicon, Eileen Roy and Signe Landon got an idea for a parody of Kraith, and with the help of other fans put together a small (13 paged) photocopied booklet called *Krait—Spock's Anthropods*. As a take-off on Kraith's numbering system (examples: IIa, IIIb), the number of this installment was the symbol for infinity.

Sharon Emily put out a volume called *The First Time Ever I Saw Your Face* in June 1976. This story had originally appeared as part of *The Other Side of Paradise* 1, which came out in January 1976. Apparently there was enough demand for the single tale for Sharon to issue this long story separately. However, this was not a *Star Trek* story. Instead, Sharon drew on ideas from two films: *The Day the Earth Stood Still* (a 1951 science fiction movie), and *Stranger from Venus* (a 1954 British made-for-TV movie). This, along with Lori's printing a non-Trek story in her otherwise all-Trek fanzine *Warped Space*, showed that *Star Trek* fans were beginning to think that if they could write stories based on one television show, they could write stories about other television series or movies as well. This trend made large inroads among formerly all-*Star Trek* publications in 1977.

1977

The number of fanzines peaked in 1977 [see below]. By August, the *Star Trek* Welcommittee's Directory listed 431 of them (and the *STW Directory* did not list all in existence, by any means). At this point, all of the fanzines listed were *Star Trek*-oriented. By the end of the year, however, many fans were planning *Star Wars* and other "media" fanzines.

The year 1977 also brought other changes. The off-again, on-again *Star Trek* revival changed, and changed back. At the start of the year, Paramount was still talking about a movie. In January-March, they announced that this movie would begin production in the summer of 1977. By July, the script for that proposed movie had been rejected. Instead, Paramount projected a revived *Star Trek* TV series, as part of a "fourth network" they planned. The studio commissioned a pilot and a number of scripts. The big question in the minds of *Star Trek* fans of the time was whether Leonard Nimoy would come back as Spock. There would be no confirmation on this one way or the other until the next year. Meanwhile, by year's end, *Star Wars* had captured the attention of all of Hollywood. Paramount canceled plans for a *Star Trek* TV series, and again made preparations to film a movie.

The *Star Trek* Welcommittee continued to put out its newsletter, *A Piece of the Action*, monthly. The twelve issues of 1977 had a rotating editorship, passing between Laura Virgil and Cheree Cargill, KathE Donnelly and Karolyn Popovich, and Sharon Ferraro Short. APOTA tracked the changes in the status of *Star Trek*, and followed

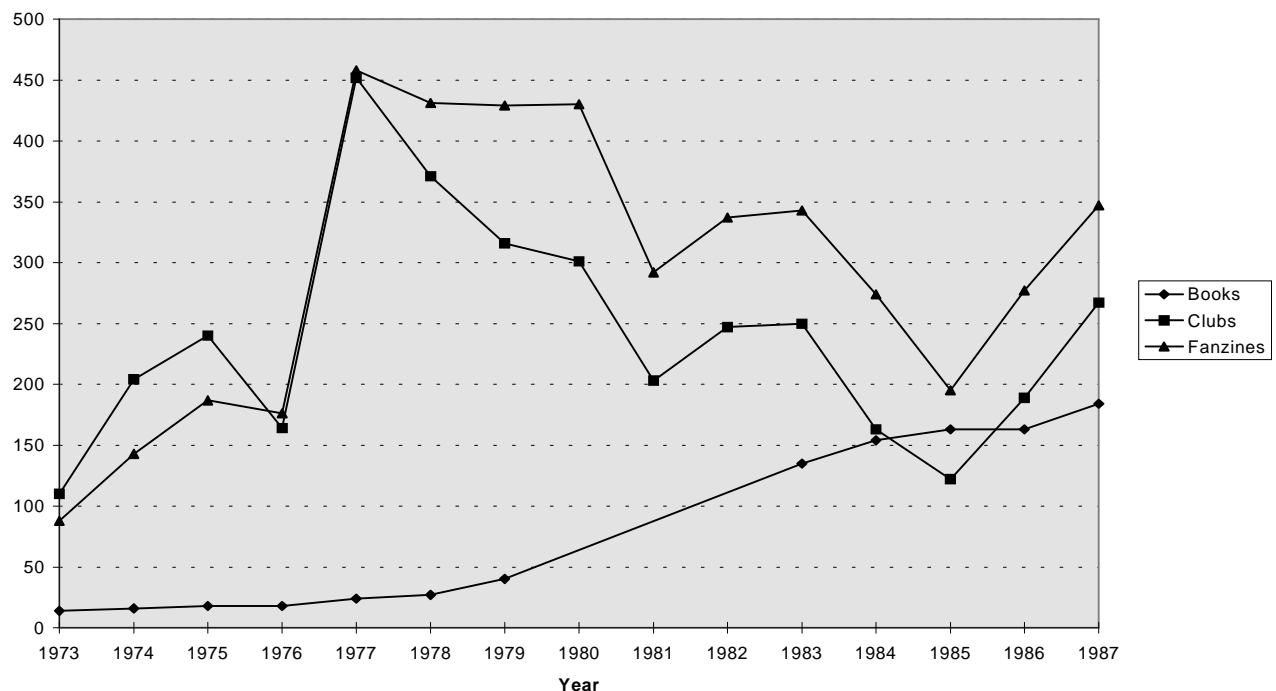
other changes as well. In the *Star Trek* Welcommittee, Helen Young moved from Houston, Texas, to Olympia, Washington, and appointed Shirley Maiewski as her successor, the change to take place March 1. At first, Helen said she would rejoin the Welcommittee (though not as chairman) after six months but she did not—her leave of absence became permanent. Chairman Shirley Maiewski appointed Richard Watson, Allyson Whitfield, and Mary Manchester as STW vice-chairmen. Mary Manchester, in particular, supervised the STW services, consultants, and specialists (S/C/S). This was an ever-increasing part of STW. In 1977, STW added CONsultants to the S/C/S, to give advice to fans who wished to run a small convention.

The small fan conventions, however, were fading as professional conventions grew. Even the organizers of the large fan-run convention in Los Angeles, Equicon, canceled that event in January 1977. Reasons ranged from increased competition by professional conventions to an increase in appearance fees by actors to an increase in rental fees for movies.

Fan interest continued to run high, however. Shirley Maiewski reported that before she became chairman, and passed the STW mailroom duties to Mary Louise Dodge of Saranac, Michigan, that 25,000 letters had come through Shirley's Hatfield, Massachusetts, address. The Saranac mailroom still got 100-200 letters a month throughout 1977.

A Piece of the Action had other developments to report. Grace Lee Whitney contributed her regular column for 11 of

Star Trek Clubs, Books, and Fanzines, 1967-1987



the 12 months of 1977. The May issue outlined a fan proposal to get a U.S. postage stamp with the starship *Enterprise* on it, a campaign which continued, off and on, until 1999, when the USPS issued an *Enterprise* stamp as part of its "Celebrate the Century" series. In June, Nichelle Nichols talked about her work as a NASA astronaut recruiter. In July, APOTA ran an ad for *Trek* magazine, announced that the *Star Trek Concordance* had been professionally published, and reviewed the movie *Star Wars*. In the August issue, the newsletter cautioned fans not to send scripts with teleplays for the new *Star Trek* television series to Gene Roddenberry's office, since scripts must be submitted by a professional agent (*Star Trek* accepted unagented scripts only with TNG, DS9, and VOY). In October, Joan Winston's *The Making of the Star Trek Conventions* came out. This book chronicled the fan-run New York *Star Trek* conventions of the early 1970s. In November, APOTA announced another *Star Trek* book, *The Meaning in Star Trek* by Karen Blair, a Ph.D. thesis.

The first index of *Star Trek* fanzines, *Trexindex*, came out in 1977. Librarian Roberta Rogow compiled this list, assisted by David Lubkin. This first index covered all fanzines from the first ones to the current year. *Trexindex* 1 ran 34 pages, offset, and listed stories and articles only. These were alphabetized by title (not by author or subject). Later issues of *Trexindex* would be more comprehensive.

Halkan Council put out four more issues in 1977 before calling it quits. In the January issue (#23), the editors announced, "*Halkan* now has 300 subscribers and we have decided not to accept any more." The K/S debate continued; some fans expressed doubts applicable to both K/S and K&S, such as Sharon Ferraro ("Instead of expanding outward, dealing with the inevitable fact that the warm efficient crew of the *Enterprise* must eventually break up and be presented with new, even more exciting adventures, here are the writers cementing the Captain and first officer together with Super-Glue"); others commented on the debate itself, such as Paula Smith ("If anyone wanted to become convinced—or possibly reassured—of the triviality of Trekfandom, all he'd have to do is read HC from start to date in one sitting.") and Jean Lorrain ("Has anyone noticed that some of the quarrels in fandom are getting out of hand, people not speaking to each other, etc.?).")

The professional novels continued to receive attention, a lot of it negative. Amy Tedford wrote about *Spock: Messiah!*, "Would anyone who agrees that book is junk please contact me?" Also, the sf fans were beginning to see a change in ST fanzines. Joyce Yasner commented, "Has anyone noticed that, in point of fact, very few ST stories are what might be described as sf?"

Halkan Council also carried announcements. In the April issue, they reviewed Connie Faddis's "Caduceus," which appeared in *Furaha* 4. Connie later rewrote this and sold it as a general sf story. Fanzines reviewed or announced included *Alpha Continuum*, *IDIC* 4, *Pegasus*, *Off the Beaten Trek*, *R&R* 1, *Sehlat's Roar*, *Sol Plus* 3, *Diamonds and Rust*, *Contact* 4, and *Scuttlebutt*.

Halkan Council's final issue came out in June. This was a double issue, in order to get all the letters in. The

editors announced, "This is the last issue of HC we will be publishing; when something as fun as *Star Trek* fandom becomes more work than pleasure, we know it's time to quit."

Star Trek fans were not without alternatives, however. Jeff Johnston continued to publish *Spectrum*, putting out five issues in 1977 (issues 30-34). This was still run off on mimeograph, and issues ran about 15 pages. The first issue of the year, dated February 15, included "A Survival Guide for Strekcons," with advice for the new fan on how to handle transportation, hotels, dealers, program items, and so forth.

Spectrum 31, which came out April 1, had a ladybug on the cover, and the words "Mary Manchester Fan Club." Mary, who, as stated before, worked "behind the scenes" of many fanzines, used the ladybug as her trademark. The issue, however, dealt largely with "The Future of *Star Trek* Fandom." Unlike Jeff's previous essay on the subject, some of the predictions fell short, especially where he reversed himself on the issue of professional *Star Trek* conventions. Earlier, Jeff correctly predicted that such conventions would eventually predominate; here, he claimed they would die out (though, as of this writing, attendance at professional conventions has diminished). He was still mistaken in predicting that by the 1990s, there would be only a few die-hard *Star Trek* fans left. However, he was accurate in predicting that, "Because of the diversification of interests in fandom, STW will probably establish more individual departments. It's conceivable that the number of people answering specific department questions may someday outdistance the number of people answering the general questions." He also accurately predicted that *Star Trek* professional books would gain in prominence, and that fanzines would diversify in subject matter.

In the same issue, he covered the controversy over fanzine pricing. "There is quite a great debate going on in fandom over what faneds charge for their merchandise and who has the right to say anything about it." Some fans said that fanzines should not take one cent of profit, some fans said that fanzines should be able to make a modest profit, and a few defended the practice of making a large profit. Others took issue with fanzines reproduced by an offset process rather than by mimeograph, claiming that this unfairly inflated the price of a fanzine. Jeff commented, "I do not deny the right of any faned to make a profit from a fanzine...by all means don't lose your shirt on a fanzine, and at least try to break even."

The next issue's cover featured Landing Party Six, *Warped Space's* own series of stories about its *Enterprise* "Away Team." The cover said, "WANTED...Landing Party Six. Found guilty of bad plotting, cardboard characters, atrocious [sic] puns & sheer gall by appearing in print. MAY BE DANGEROUS—APPROACH WITH CAUTION." Jeff assured readers that Lori Chapek, one of the authors of these stories, had found the cover amusing.

In *Spectrum* 33, the July issue, Jeff related how he had put together *The Cage* at SeKWesterCon, Too. *The Cage* was a fanzine project approved by the convention organizers, so that those attending the convention could see

a mimeographed fanzine being put together before their very eyes. It was a tough task, but Jeff managed to get everything done over the four-day weekend.

Spectrum 34, which came out in December, had Luke Skywalker on the cover. Inside, Jeff said, "Behold! the Eofandom of *Star Wars*. Even as you read this a new fandom for *Star Wars* is developing, and growing. A fandom some people see as just a fluke, and that others see as the replacement for *Star Trek* fandom.... Not all of *Star Trek* fandom reacted favorably to *Star Wars*, however. Two extremes have already formed, one saying that 'Trek is doomed' (a new slogan) citing *Star Wars* as its killer, and the other faction maintaining a grin-and-bear-it attitude, assuming that the enthusiasm will wane eventually leaving ST fandom intact and *Star Wars* as 'just another...movie.' Actually, both groups are in for a few disappointments."

The Cage, as stated above, was a fanzine that Jeff Johnston produced at SeKWesterCon, Too. He had a room all to himself, with mimeograph machine, typewriters, paper, and other relevant supplies. Each contribution was approved beforehand, so all that was necessary was the actual production. The result was 41 pages, printed on Jeff's machine. There were a variety of contributions—stories, articles, satires written under pseudonyms (one of which was "Su Do Nims"), plus an honest-to-goodness Mary Sue story. The only notable item, however, was David Lubkin's prediction that within 15 years, Paramount would release all *Star Trek* episodes on affordable videocassettes.

Jeff put out one other publication in 1977, called *Who's Who in Star Trek Fandom*. This publication ran 18 pages, mimeographed, and the price was 35 cents. The *Who's Who* listed 85 people. Jeff explained, "The name, and inspiration came about from a similar publication called *The Who's Who in Science Fiction Fandom*, which had been published in the early 60's.... Another important reason the *Who's Who* was established is because in a few years, say—fifteen or twenty years hence, this era of fandom will certainly be recognized as an important one. It would be rather sad not to have a list of at least some of the people who made fandom what it is in the seventies. Hopefully the *Who's Who* will serve that purpose...to keep alive at least a few of the names of people who have worked so hard in fandom." Actually, Jeff did not choose who was and was not listed—anyone who filled out and mailed in his questionnaire was included.

Implosion was a fanzine that came and went in 1977. Mandi Schultz of Rochester, Michigan, was the editor and publisher. As with *Spectrum*, most of *Implosion* consisted of Mandi's commentary on various happenings in *Star Trek* fandom. Like *Spectrum*, *Implosion* was mimeographed. However, one did not subscribe to *Implosion*. *Implosion* was very similar to the general science fiction fanzines of the time, many of which were free of charge, and available for an "expression of interest." "Interest" mainly consisted of a letter to the editor, which the editor might or might not print. Because Mandi printed only the number of issues she needed, and destroyed the stencils afterward, there were no back issues.

The first issue I received was issue 3, the February 1977 issue. Mandi had started this as a monthly publication;

I heard about it through an unofficial announcement in *Halkan Council*, as did many others. This apparently brought in many interested fans, almost too many for her to accommodate. She took time in this issue to ask that *Implosion* not be advertised anywhere else.

Implosion 4 came out in March, *Implosion* 5 in April, and *Implosion* 6 in May. H. O. Petard continued to write brutally honest reviews about fanzines, and eluded all attempts to guess his or her identity. In March, Petard denied being Paula Smith. In *Implosion* and other places, Petard also denied being Sharon Ferraro, Mandi Schultz, Jeff Johnston, and any other candidate rumored at the time. While Petard wrote that his or her real name was an "open secret," the number of queries shows that most fans did not know who Petard was. (Following the initial printing of *Boldly Writing*, Cheryl Rice wrote to me that she was H. O. Petard.)

Mandi put out the last *Implosion* in May, citing high blood pressure and other health reasons as the cause. Although she said, "IMP will be back—in a few months, or a couple of months, I don't know. Whenever my blood pressure behaves itself.... Oh, hell, yes, I'll be back," *Implosion* never appeared again. After 1979, Mandi Schultz did not reappear, either.

Other monthly fanzines cropped up in 1977, as well. *Scuttlebutt* 1, from Mary Ann Bentz of Pittsburgh and Celeste M. Henkel of Allison Park, Pennsylvania, appeared in May or June. This first issue was mimeographed and ran 17 pages. "We want to be the bulletin board of Trek," said the editors, and this is what *Scuttlebutt* was. This newsletter carried announcements of upcoming fanzines, reviews and descriptions of current fanzines, and lists of fanzines that had gone out of print. There were "personal statements"; that is, bits of information that fans wanted each other to know. *Scuttlebutt* also listed fan birthdays and address changes, and ran requests for information. But it was primarily a fanzine listing: 50 new and old publications were featured in this issue, including *Zebra 3*, a *Starsky and Hutch* fanzine, showing that interests of *Star Trek* fans had diversified, and that some *Star Trek* fans were beginning to follow other movies and shows as eagerly as they had followed *Star Trek*. A couple of famous fanzines not detailed elsewhere included *Off the Beaten Trek*, edited by Trinetta Kern, and *Southern Star*, edited by Rebecca Hoffman of North Carolina.

Scuttlebutt 2 came out in July. In this issue, Lori Chapek-Carleton announced she was starting a service to photocopy out-of-print fanzines, provided that the editor or publisher authorized such duplication. *Scuttlebutt's* editors pointed out that *Star Trek Lives!* was in its 7th printing on its second anniversary. Trinetta Kern stated she would no longer do *Off the Beaten Trek*, but would start a new fanzine, *New Beginnings*, with Carol Mularski. In addition, the *Scuttlebutt* editors, reflecting the views of many fans at the time, were concerned about rumors that the proposed new *Star Trek* series would not use the original cast, and urged fans to write to Paramount to request that the original cast and characters be retained.

Other sections of *Scuttlebutt* that continued in

following issues included "currently available" fanzines, "about to go to print" fanzines, "proposed" fanzines, "other" (non-*Star Trek*) fanzines, fanzine reviews, and a convention list. This list included an announcement from Lori Chapek-Carleton and Paula Smith about T'Con, to take place on Memorial Day weekend of the next year. This event replaced SeKWesterCon, which Paula Smith and Sharon Ferraro had run. Finally, there were some rebuttals to reviews in previous issues.

Scuttlebutt 3 came out in September. The print run was 300, which was equivalent to the print runs of *Halkan Council* and later issues of *Implosion*, which strongly indicated that the list of subscribers for these publications was virtually identical.

Scuttlebutt 4 came out in December, and ran 16 pages. The growing interest in *Star Wars* fanzines was reflected in this announcement: "Any artists, zine editors, etc., who would like to find out all the legal aspects and get the official policy on *Star Wars* publishing should send an SASE to:" followed by the address of the *Star Wars* fan liaison.

While Paramount silently tolerated fanzines, the *Star Wars* production staff stayed in touch with *Star Wars* fanzine editors. Lucasfilm actively discouraged stories showing same-sex relationships between the major characters (Luke and Han, for instance); such stories, while they existed, remained "underground" as a result, and no *Star Wars* "slash" fanzines were ever publicly advertised or sold. This pleased some *Star Trek* fans who preferred K&S stories to K/S. These fans hoped that Gene Roddenberry or Paramount would make a similar policy statement (neither did); several fans left *Star Trek* fandom permanently for *Star Wars* fandom because of Lucasfilm's guidelines.

Publications for other "media" genres began to be prominently advertised as well, such as *Starsky and Hutch* or *Man From U.N.C.L.E.* fanzines. As a result of fans turning their attention from *Star Trek* to other movies or TV series, Signe Landon, a co-editor of the *Star Trek* fanzine, *The Other Side of Paradise*, announced in this issue of *Scuttlebutt*: "We hear there has been some disappointment over the fact that we've decided not to do another TOSOP. The reason is simple—no material." While some of TOSOP's regular authors and artists were no longer working in the *Star Trek* genre, other contributors to other *Star Trek* fanzines continued to submit their work for publication.

The most important newsletter to start up in 1977 was *Interstat* (named after "interstat communications" in the *Star Trek* animated episode, "The Counter-Clock Incident"). In form, *Interstat* was similar to *Halkan Council* in that the bulk of the published material was letters from fans. In its first year of publication, *Interstat* also imitated *Halkan Council* in including fanzine listings (the editors quietly dropped these listings after the first year). Teri Meyer of Omaha, Nebraska, and Mary G. Buser of Metairie, Louisiana, were the "joint publishers." How they managed to put out a monthly newsletter at such a distance before the invention of the FAX machine (and without e-mail) is a wonder. *Interstat* lasted over 150 issues, putting out its last issue in March 1991. *Interstat* staffers came and went; the

only constant through these many issues was editor/publisher Teri Meyer. (Teri had previously helped edit the fanzines *Berengaria* and *Castaways*.) She quit in 1991 due to family commitments, not lack of interest.

The first issue of *Interstat* came out in November. *Interstat* 1 was digest-sized, 17 pages, in reduced offset format. There were few letters to start with. M. S. Murdock (who later wrote a *Star Trek* pro novel), and Dixie G. Owen (later an *Interstat* columnist) each contributed a letter. Jean Lorrain and Mary Lou Dodge reviewed *Star Trek* pro novels. Kay Johnson began a regular column called "Rumors?" to report on the progress of the *Star Trek* production. In her first column, she said, "The one thing every *Star Trek* fan around the country wants to know is will Leonard Nimoy return to the new series to recreate his role as Mr. Spock? The answer is...no, not as a regular. Mr. Nimoy said himself at his surprise appearance at *Star Trek* America, Sept. 2nd, that he did not know himself, yet, if he wanted to return as Spock in the new series." Melinda Shreve, another columnist, wrote a character analysis of Kirk. Last, Michele Arvizu regularly contributed satires of *Star Trek* under the column heading, "There's Something I've Been Wanting to Say." Michele was not as consistently good a satirist as Paula Smith, but she did, nonetheless, write some interesting and memorable pieces, particularly following the release of *Star Trek: The Motion Picture* the next year.

The second issue of *Interstat* came out in December, with many more letters from notable fans of the time, such as Heather Firth, Amy Falkowitz, Gerry Downes, Karen Fleming, Melissa Bayard, Vicki Kirlin and Rebecca Hoffman. Melinda Shreve, Michele Arvizu, and Kay Johnson contributed their regular columns. Kay's was the first to announce that news that "Paramount has canceled their 'fourth season' and it is back to the movie."

Meanwhile, editors and publishers were producing *Star Trek* fanzines at a furious rate. SeKWesterCon had gone so well in 1976 that in 1977, Paula Smith and Sharon Ferraro ran a similar convention in the same hotel as the previous year, called SeKWesterCon, Too. In response to the frustration of *Star Trek* fans who had been unable to get their fan writers and editors recognized by the World Science Fiction Convention's awards of merit (the Hugo) Paula and Sharon sponsored the first Fan Q awards. The "Q" stood for quality, and it was to be a recognition of the best work appearing in *Star Trek* fanzines. In the first year of the award, there were only two categories: one for "best writer," and another for "best artist." In the "best writer" category, Leslie Fish won for "The Weight," which was still being serialized in *Warped Space*. Connie Faddis won for "best artist" for her body of work in the previous year.

SeKWesterCon, Too, was as good a convention as the year before. There were two major and a few minor fan-written productions performed live during the banquets. The major difference between this convention and the one the previous year was the inclusion of explicit art (nudes) in the art show and discussion of explicit stories in the program. This was the first time some fans had seen this material. While I found it an interesting curiosity, some fans were shocked. The attendees reached a general consensus to label

any fanzine with explicit sexual material as such, and not to knowingly sell such material to minors by requiring an age statement for purchase. Other fans suggested that explicit art be displayed in a screened-off section of the art show, so sensitive fans could avoid looking at it. I left the convention thinking this was a minor problem, and that those of us in attendance had resolved the issue in a sensitive and civilized manner. Reaction in fanzines, however, was to show some strong dissent to my naive opinion that the convention had gone well.

One fanzine available for sale at the convention was *Obsc'zine* 1, "Entertainment for Humanoids," published March 16, 1977 by Lori Chapek-Carleton. This fanzine ran 107 offset pages. A nude Spock, with a strategically placed hand, graced the cover. The artist was Alice Jones, who, in 1978, was to win a Fan Q herself. On the back cover was a side view of a nude Spock with unicorn. Inside was an "erotic Spock portfolio" drawn by Gayle Feyrer, again before she moved into the K/S genre. Writers Pat McCormack, Eileen Roy, Paula Smith, D. T. Steiner, and Connie Faddis made up stories to accompany the pictures. The stories throughout the fanzine were largely heterosexual, except for "Poses" by Leslie Fish and Joanne Agostino, a low-key K/S story that nonetheless was the first K/S story that many fans previously unaware of the genre had ever read.

Paula and Sharon's *Menagerie* 11 came out in February, before the convention. The fanzine ran 35 pages, reduced offset. The editors announced that Sharon had married Mike Short in February, and was now Sharon Ferraro Short. Another wedding, that of Lori and Gordon Carleton a year earlier, was fictionalized in the *Star Trek* universe as "Wedding Party 6," written by Paula Smith and Paula Block, and illustrated by Phil Foglio. Lori and Gordon were also the subject of the profile of featured fans for that issue.

Paula Smith was still campaigning for quality in *Star Trek* fanzine stories, asserting that the better-written *Star Trek* stories were as good as, or better than, some professionally-published science fiction: "I can also say that Paula Block's Faulwell series had more human and humane characters than Doc Smith's Skylark series. I can further say that Connie Faddis's 'A Lesson in Perspective' beats hell out of Joseph Conrad's *Heart of Darkness*." Among the items rounding out the issue was Jane Aumerle's article, "Return from the Glass Isle: The Romantic Structure of *Star Trek*," in which she asserted, "*Star Trek* is heroic romance." To me, this article explained why *Star Trek* appealed to growing numbers of fans who were not at all interested in science fiction.

Menagerie 12 came out after SeKWesterCon, Too, and since the editors of *Menagerie* had also run the convention, this issue featured three convention reports. Naturally, the issue also carried stories, including a reprint of "Spock's Inflammation" from the British fanzine, *Grope*, and a story by Phyllis Ann Karr, "Planting a Child," which was notable because Phyllis later became a professional writer of fantasy stories and novels. But the convention reports were the attention-grabbers of the issue.

Lori and Gordon Carleton's fact-filled report ("Paula Smith and Winston Howlett performed one play each") reflected my reaction; that is, that the convention was fun, and that we all had a good time. Gerri Downes, winner of the *Star Trek* fan fund that year, had flown in from Alaska. Her report included factual observations, such as descriptions of the various fan-produced performances.

The strongest reaction came from Mary Louise Dodge. "Since I came back from SeKWesterCon, I can't seem to get myself back to work.... All the joyous memories of meeting old and new friends, or of the delight in the charming Saturday night sketches—everything is being smothered by a flood of resentment.... I do not enjoy being invited to a *Star Trek* convention, only to find instead it is a pornography con; I do not relish having pornography shoved down my throat! ...For the first time, last weekend, I was ashamed of being in fandom.... I don't know how this sea of sludge can be stemmed...better to outlaw the zines completely than to see them destroy *Star Trek*, for I couldn't even watch it this week, I find it depressing, after seeing what fandom has brought it to. That's it—I'm mad, and I'm getting madder every day...and I'm not the only one. There were a lot of tight-lipped people at the Con. Somebody owes somebody a big apology to real *Star Trek* fans."

Paula did not apologize, but she did respond, "I agree that ST pornography is a lousy thing—it is so *badly* written.... But when a reader takes up a story on an adult theme, she expects an adult treatment, or ought to. A simpering, or brutal treatment of sex *is* evil in the most fundamental sense, because such trivializes and degrades our greatest humanity—love. But sex, and sexuality, per se are not dirty and disgusting."

Other responses would have to wait until *Menagerie* 14 came out the next year, for Sharon and Paula put out *Menagerie* 13 in July 1977, the same time they published *Menagerie* 12. The editors filled issue 13 with satires of other fanzines: *Babel*, *The Hole in the Deck Gang Newsletter*, *T-Negative*, *Interphase*, *Delta Triad*, and *Warped Space*.

Furaha 5, which came out in April 1977, also had a link to SeKWesterCon, though not in such a controversial sense. The year before, at SeKWesterCon in 1976, I had gone into a room packed with fanzine writers to join in the general discussion of fan topics. While there, editor Virginia Walker circulated a list of *Star Trek* characters and asked each of us to sign up for one of them. Virginia had enlisted artists to do sketches of the women characters of *Star Trek*, and asked each author to write a brief story about the picture. I signed up for T'Pau, but informed Virginia that I was more inclined to do a nonfiction character analysis, which she accepted. The resulting volume, *Furaha* 5, subtitled "The Women of *Star Trek*," had a print run of 500.

Another fanzine discussed at SeKWesterCon, Too, was *R&R* 3, edited by Johanna Cantor, which was dated Spring 1977. *R&R* had adult heterosexual themes. This volume featured "None There Embrace" by Connie Faddis, who credited Dr. Michael Amsden (a female Michael) with the medical details. In this story, Connie argued that it was biologically impossible for Spock to complete pon farr with

another male. The story was far from clinical, however; in my opinion it was one of the best stories of the year (no matter where one stood on the K/S issue).

Winston Howlett put out *Probe* 10 in February. The issue ran 120 pages, offset format. Winston put in a letter, reprinted in many fanzines at that time, about a fan named Ingrid Cross, who was the victim of character assassination by another fan. The letter was to inform any fans who had heard the allegations against Ingrid that they were false. I had never heard the allegations, but I saw the letter in many publications.

Probe 11 came out in August, after SeKWesterCon, Too. This issue carried a SeKWesterCon, Too, report, which, like Lori and Gordon's in *Menagerie*, was positive. There was also the transcript of the play produced by Winston at SeKWesterCon, Too, called "Where No Man Has Gone Lately." "Inside Kraith," a nonfiction article, described the activities of Kraith fans. Last, Winston wrote one of the first public exposures of fanzine piracy, "Have you heard of the Underground?... They Xerox things. Lots of things. Like parts of fanzines, or whole fanzines, or even whole sets of fanzines. All without permission of any kind from anyone who had anything to do with the fanzine's production. And I'm not talking about just a copy for 'personal entertainment,' but five, ten, forty copies... whatever number fits their 'small circle of friends.' Sometimes they sell them, sometimes they trade them for other fanzines (copies or originals), sometimes they give them away...to someone else who has free access to a duplicating machine and another circle of friends."

Odyssey 1, edited by the abovementioned Ingrid Cross, who then resided in Holt, Michigan, came out in May. Ingrid was a staunch McCoy fan; the stories in her fanzine featured McCoy as the main character. In this first issue, Ingrid wrote all the stories. In later issues, Ingrid featured stories by other fans in addition to her own.

Delta Triad Supplement 1 came out in February. This issue ran 101 mimeographed pages, and had a print run of 400. Editors Melinda Shreve and Laura Scarsdale introduced the fanzine by saying, "The Supplement was intended for and written for a more mature reader: there is no pornography, no sadism, no mindless violence." Despite this disclaimer, some of the stories were explicitly [hetero]sexual, and at least one drawing left nothing to the imagination.

Delta Triad 4, which came out November 1, was 203 pages and had a print run of 500 copies. Although all the stories in the issue were *Star Trek*, the editors said, "We are considering a DT addenda consisting of *Star Wars* stories and art." The issue did close with a *Star Wars* art portfolio, however.

Jean Lorrh put out a digest-sized collection of her short stories, reprinted from other fanzines, called "*Parted From Me*" and *Other Stories*. It ran 36 pages, offset. The first printing, in October 1977, was 1000 copies; the second printing a year later was 500 copies. Jean's work was quite popular; Jackie Bielowicz brought out part 1 of Jean's novel-length story, *Epilogue*, the same year. This fanzine ran 80

pages, offset. The story dealt with the lives of Kirk and Spock as they grew older.

Joyce Yasner of Brooklyn, who often worked with Devra Langsam on her publications, put out a fanzine of her own, *Eel-Bird Banders Bulletin*. This issue ran 34 pages, mimeographed. In her editorial, Joyce acknowledged that "everyone wants to publish another *Interphase*—"

Meanwhile, Connie Faddis was putting out another *Interphase*. Issue 4 appeared in May; it was 202 pages, and offset printed. Connie dedicated the issue to Mary Manchester. The fanzine included a calendar illustrated by Gayle Feyrer as a supplement. In her editorial, Connie announced, "I have decided to retire the zine for a variety of reasons, the major one being that most of the work involved in zine publishing is sheer drudgery, and I'd rather have the time back for writing and drawing." The fanzine contained heterosexual adult material and would "not knowingly be sold to persons under 16 years of age."

A fanzine compared favorably with *Interphase*, *The Other Side of Paradise*, put out its second issue in 1977. The editors were Amy Falkowitz of San Jose, California, and Signe Landon of Mt. View, California. This issue ran 197 pages, reduced offset, and had a 400 copy print run. In contrast to those announcing *Star Wars* publications, Signe announced that she wished to put out a combined *Star Trek*/Sherlock Holmes fanzine, which she later did, to great success. This issue was notable in that it contained a *Star Trek* story, "The Immovable Object," by Marion Zimmer Bradley, a widely-read sf novelist known for her Darkover series. "The Immovable Object" related the early days of the *Enterprise* under Captain Kirk. The issue also carried two stories in the Diamond and Rust series by Mandi Schultz and Cheryl Rice, as well as music and lyrics for Leslie Fish's "Folksongs for Folks Who Ain't Even Been Yet." Other contributors to this issue included Connie Faddis, Fern Marder, Eileen Roy, and Trinette Kern.

Another popular author with a popular series was Leslye Lilker, who published a fanzine called *IDIC*, which contained a set of stories about Spock's son, Sahaj. In 1977, Leslye published *IDIC* 5, a special issue with a long Sahaj story, "The Forging." The issue ran 220 pages, offset. Later in the year, she published a slimmer (14-page) volume, also with one Sahaj story, *He Who Is Close to Nature*. Leslye described Sahaj as follows: "Sahaj, ten-year-old natural son of Spock and the Vulcan ambassador to Ventorea, is sent back to Vulcan when his mother dies. He shows up aboard 'The Big E.' Instant clash between father and son, for not only is Spock repulsed by kids in general, but, as Sahaj is going out of his way to be obnoxious, this particular kid really turns him off." The story of the little boy confused at the loss of his mother, struggling to establish a relationship with his father, captured the hearts of many fans (as Alexander on TNG would later).

Randy (a male Randy) Ash of Flat Rock, Michigan, put out *Sehlat's Roar* in December. This issue was mimeographed, 115 pages. Randy featured a good assortment of contributors, including well-known names such as Leslie Fish, Amy Falkowitz, Ingrid Cross, Beverly

Clark, and Jane Aumerle. The fanzine had a good reputation, and was well-received by many fans.

Ruth Berman brought out a double issue of *T-Negative* in March. This issue contained four stories, including "The Missing Lesson" by Jean Lorrh, a Sarek-and-Amanda story that so carefully understated its sexual theme that I did not immediately understand what it was about. There was also a story titled, "A Romulan's Tale or The Balance of Terror" by "Paulliam Smithspeare," a retelling of that first-season episode in Shakespearean style.

Devra Langsam published the sixth issue of *Masiform D* the same year. This issue ran 94 pages, still mimeographed. Stories included "The Fishpacking Plant" by professional sf author Eleanor Arnason, and "To Know Dishonor," a Klingon story by Fern Marder and Carol Walske. Fern and Carol were to write a whole series of stories in their Klingon universe; they called their series Nu Ormenel.

Margaret Austin, Joyce Deeming, Margaret Draper, and Ann Looker put out *Alnitah 5* in January. This issue ran 49 pages, reduced offset, and the stories were quite good. This fifth issue contained four stories, one in comic-strip format. The sixth issue, which came out in June and ran 45 pages, featured five stories.

Ann Looker continued her *Grope* series, putting out *Son of Grope* (33 pages) in February, and *More Grope* (51 pages) in May. *Son of Grope* contained five stories plus a fig-leaf cut-out for the prudish. *More Grope* included five stories, one of which, "Spock's Inflammation," a Kraith satire by Margaret Draper, was reprinted in *Menagerie*.

Lori Chapek-Carleton kept up her busy schedule, publishing six issues of *Warped Space* in 1977, two of which were double issues. *Warped Space 23* came out on February 23; it was 50 pages, reduced offset. There was a large letters section. Leslie Fish defended her K/S perspective ("We're all naturally bisexual..."). Paula Block warned fans against regarding fandom as a paradise-on-earth: "ST fandom's no longer Camelot, folks.... It's just day-

to-day living in the big city." *Warped Space 24* appeared on April 30, *Warped Space 25* came out in May. Issue 25 contained a satire of Diamonds and Rust (one of whose stories had appeared in issue 23) called "Rhinestones and Mush."

Warped Space 26/27 came out in July. This issue ran 90 pages, and had a *Star Wars* cover, although a disclaimer said, "In this issue: nothing about *Star Wars*." *Star Wars* had premiered the same weekend as SeKWesterCon, Too, and had not been a topic at the convention because so few fans had left the convention to go see it. However, most of us saw it soon afterwards, and by July, *Star Wars* had started to appear in some *Star Trek* fanzines. When *Warped Space* came out in August, it had three *Star Wars* stories in it. By November, when *Warped Space 29/30* came out, Jeff Johnston of *Spectrum* was advertising his own *Star Wars* newsletter, called *Alderaan*. In the letters section for that issue of *Warped Space*, fans discussed whether or not they wanted to see *Star Wars* material in *Star Trek* fanzines. Issue 29/30 contained one *Star Wars* story and one general sf story (by Anji Valenza); the rest was *Star Trek*.

I bought *Tetrumbriant 13* at SeKWesterCon, Too. Germaine Best of Brooklyn, New York, the editor/publisher, had timed publication before the convention. This issue ran 58 pages, mimeographed. The fanzine was partly *Star Trek*, partly other genres. In particular, the editor referred to Anji Valenza and her sf stories of her Klysadel Universe.

I bought *The Chaotian Chronicles* at the request of an acquaintance who had a story in it. No editor is given; the production credit reads "The Federation Crazy Corps" of Ohio. The fanzine ran 48 pages, mimeographed, and has the typical signs of a first-time fanzine—no copyright date, few credits, uneven formatting. There were two stories: one *Star Trek*, one from another television series. The publishers declared in the beginning: "This zine is hopefully something new in fandom, not strictly Trek." As shown above, this fanzine was not the first or the last that would be "not strictly Trek."

Part Four: The Splintering of Fandom (1978-1980)

1978

From 1978 until 1985, the number of all-*Star Trek* fanzines declined. Some former *Star Trek* editors began to publish fanzines, which eventually became known as "media" fanzines, with stories about characters from other television programs or movies. Although the *Star Trek* Welcomittee Directory for the year listed 431 fanzines, these included some of the newer media fanzines.

Nonetheless, *Star Trek* fan fiction was still popular. The second Fan Quality awards, given at T'Con in March 1978, went to *Star Trek* fanzine author Leslye Lilker, for her Sahaj series, and to *Star Trek* fanzine artist Alice Jones.

A Piece of the Action chronicled the proposed *Star Trek* movie production. As the year went on, the information increasingly matched what eventually became *Star Trek: The Motion Picture* in December 1979. The January 1978 issue, for instance, said that Decker and Ilia would be major supporting characters. In March, Gene Roddenberry announced that the success of *Star Wars* and *Close Encounters of the Third Kind* had been primarily responsible for Paramount's changing its mind and producing a *Star Trek* movie rather than a revived TV series. In May 1978, the newsletter announced, "*Star Trek: The Motion Picture* is now a certainty." Robert Wise was to direct; the newsletter confirmed that William Shatner and Leonard Nimoy had signed to do the picture (as late as January, it was not certain whether or not Leonard Nimoy would appear in the movie, and the character Spock had been missing from the original script), and that Jerry Goldsmith would do the score. The September issue said that filming had started on August 7.

APOTA kept up with other events as well. The February issue announced that in 1977, STW had received 3942 letters from fans. The March issue published the names of the newly-selected group of NASA astronauts for the shuttle program, including Judy Resnick, Anna Fisher, Sally Ride, Kathy Sullivan, Ronald McNair, Ellison S. Onizuka, Guion S. Bluford, and Francis Scobee. The April issue informed fans who wanted to publish *Star Wars* fanzines that Craig Miller would act as official fanzine liaison for the Lucasfilm production company. This was the first official recognition of fanzines by any commercial entity.

Roberta Rogow published her second fanzine index, *Trexindex 2/3*, which was mimeographed by Devra Langsam of Poison Pen Press. This index ran 105 pages and catalogued 159 fanzines from the years 1966 to 1976 by author and subject, listing stories and articles only (poetry and art would be the subject of future indexes).

Jeff Johnston, who was preparing to put out an all-*Star Wars* newsletter called *Alderaan* by year's end, put out four issues of his all-*Star Trek* newsletter in 1978. He started the year by publishing *Spectrum 35* on January 1. This issue had two covers. Subscribers who Jeff knew to be accepting or neutral on the subject of sex in fanzines got the "Wicked Wanda" cover. Other subscribers got a plain cover.

A large part of issue 35 covered the controversy over sexually explicit material. Jeff said, "Last summer a feud broke out in STreedom.... The feud was over the issue of pornography and indecency in fanfic. To some people the whole controversy seemed absurd since most people in fandom feel that fans tend to be more open-minded and liberal than the rest of the mundane world.... The height of the debates occurred last summer and early in the fall of 1977. The reason that the pressure died down is due in part... to pressure from STW to keep everyone away from everyone else's throats."

Spectrum 36, which came out soon afterwards (January 15), covered the art of fanzine graphics. *Spectrum 37*, issued on May 1, had a letter from Bev Clark speculating that a "boredom factor" was causing fans to leave *Star Trek* fandom. *Spectrum 38*, the last issue of the year, came out on July 15 and printed a letter which picked up on that topic. Judith Hanhisalo wrote a sentiment expressed by many fans joining *Star Trek* fandom in this period (1978-1980); that is, "Oh, Hell, I just got here and everybody's leaving." She continued, "The lettercols of some of the leading zines have been filled with dire predictions. Fandom is dying, everybody is gafiating, Paramount is going to close the zines down, etc. etc. etc. Frankly, for a terminal case, there are a number of healthy signs." True, and fandom did go on; many of the more experienced fans stuck with it.

Spectrum 38 was also notable because it was the first issue in which Jeff abandoned the mimeograph format in favor of reduced offset. Jeff explained that with this format, he could include the same amount of material but pay less in postage to send it out, something that many fanzine editors at the time had also discovered.

Scuttlebutt's "fan bulletin board" put out six issues in 1978. The issues all ran about 17 pages, mimeographed. Among the many fanzines advertised in the January/February issue were *The Sensuous Vulcan* by D. T. Steiner; *Understanding Kraith* by Judy Segal, and two K/S fanzines—*Companion* (from Carol Hunterton and Ellen L. Kobrin) and *Thrust* (from Carol Frisbie). This issue also ran a rebuttal to a review, showing that some fanzine editors

were still highly sensitive to reviews, although the original review was by no means harsh and was occasionally complimentary. The reviewer responded by saying that she would never review a fanzine again, which shows that the sensitivity ran both ways.

In *Scuttlebutt* 6, the April/May issue, editors Celeste M. Henkel and Mary Ann Bentz said "we don't know how long this insanity will last, so PLEASE DO NOT ORDER PAST ISSUE TEN." Many enthusiastic fans were extending their subscriptions far beyond one year; many editors were resisting this trend, not wishing to commit themselves to putting out a fanzine indefinitely. Even so, *Scuttlebutt* did publish through issue 10 in 1978, and would publish through 1979, as well.

Interstat put out one issue each month in 1978. Teri Meyer and Mary G. Buser continued to edit it across an enormous distance quite successfully. On average, *Interstat* issues ran 17 pages, reduced offset. At the beginning of the year, *Interstat* featured three regular columnists: Kay Johnson, giving news of the movie; Melinda Shreve, providing commentary about the characters; and Michele Arvizu, writing *Star Trek* satires.

In the March issue, Doris Ferguson asked "How do all you *Star Trek* fans, convention goers, and vacationers feel about a *Star Trek* theme cruise...?" To my knowledge, the first successful cruise would not come about until the late 1980s, but the idea was in the minds of many fans before then.

Also in the March issue, Kay Johnson said in her column, "one rumor we can lay to rest concerns a supposed Paramount survey stating that the only Trekkers they could find were 13 and under." Despite Kay's disclaimer, I cannot help wondering if such a survey actually existed, because *Star Trek: The Motion Picture* was carefully edited so that it would earn a "G" rating, presumably because Paramount *did* expect a significantly large part of the audience to be underage.

The K/S debate was prominently active. Fans began complaining about the debate itself. One fan stated, "I read LOCs filled with vituperation and passion instead of reason and enlignement [sic]." The debate continued unabated. In April, Crystal Ann Taylor said, "If you don't like it, don't read it." In May, another fan sparked a heated debate by saying, "A little censorship would be highly beneficial to publishing...and would lead to an improvement in the quality of present-day literature." Leslie Fish joined in the debate by October, by sending a letter taking to task those who did not believe that Kirk and Spock were lovers.

As an aside to this issue, fans discussed what IDIC was and what it meant. Fans who supported the K/S premise claimed that if *Star Trek* fans believed in the IDIC ("Infinite Diversity in Infinite Combinations") philosophy, then such fans *must* accept K/S. Those who disputed K/S, naturally, disagreed.

Fans discussed other topics in *Interstat* that year, as well. In April, Sandy Hall addressed the issue of whether or not fanzines should be literary: "About M. L. Dodge's comment that the purpose of fanzines was to help young writers polish their craft in preparation for a professional

career: oh, really? ...Here I'd thought that zines were just for fun."

Interstat printed a complaint in June that BNFs (Big Name Fans) "are...no longer accessible." I believe that this impression came about because some very well-known fans would go to conventions and sit with, talk with, or eat with, the same people throughout the convention. Such fans, according to my observations, were generally those who had experienced a personal crisis, and stuck to their small support groups for comfort. New fans interpreted such actions as snobbish. However, an equal number of high-profile fans would also attend conventions unaccompanied, and were quite approachable.

In July, a fan took the Nu Ormenel authors to task for saying that they would not allow anyone to copy "their" Klingons, saying that Klingons were Gene Roddenberry's creation. Devra Langsam, the Nu Ormenel publisher, explained that copyright protected fan-invented characters even if they set the stories in the *Star Trek* universe. In August, Jackie Edwards unknowingly anticipated *Star Trek IV* when she reported that William Shatner had performed a recitation of D. H. Lawrence's poem, "Whales Weep Not."

In the October issue, Linda Maclaren explained that Paramount had demanded that they no longer publish their fanzine, *Dreadnaught Explorations*, despite a statement that the company issued, saying, "Paramount is familiar with several fanzines, and as such find them to be a 'fair use' of *Star Trek*, which we can only hope to encourage." From this exchange came a rumor that Paramount was about to shut down all *Star Trek* fanzine production, and the anti-K/S faction interpreted Paramount's alleged threat as an indication of the company's disapproval of K/S. Of course, Paramount never shut down the fanzine; it remained in print for years. Later, fans discovered that Paramount had mistaken the fanzine for a commercial publication.

Interstat's large volume of mail at the time necessitated the addition of a section called "Thanks for writing...," which was followed by a list of fans whose letters were received but not published. This section continued through the end of the year. *Interstat* ended the year with the same columnists who began the year, except that it added a column by Cathy Strand, called "Book Barn," which would announce upcoming *Star Trek* books and other general science fiction publications of interest.

The Diamonds and Rust series finally saw print as a collection in 1978, although the copyright notice said 1977. Jeff Johnston of Kzinti Press gathered and mimeographed the set of stories that Mary L. (Mandi) Schultz and Cheryl Rice had written. The volume ran 247 pages. The set of stories was highly controversial—among some fans, because of its Mary Sue aspects; among others, because of the adult treatment of various (heterosexual) topics.

Other novel-length stories appeared in 1978, as well. Lois Welling of Champaign, Illinois, wrote and published her own *Star Trek* story, *The Displaced*. This fanzine ran 125 pages, and was mimeographed. The protagonist of the story was a woman stranded on a planet who married Spock.

Michelle Malkin and Peggy Barilla put out the fifth issue of *Pastaklan Vesla* in the summer. The fanzine ran 90

mimeographed pages. The lead entry was "Close Encounters of the Finest Kind" by Peter David, who was to go on to write *Star Trek* professional novels as well as *Star Trek* comic book stories.

Warped Space was beginning to regularly publish stories other than *Star Trek*. Double issue 31/32, for example, featured Luke Skywalker as the cover subject. In her editorial, Lori Chapek-Carleton warned, "this issue of *Warped Space* contains a good deal of *Star Wars* material." The ads also announced that the fanzine *Pegasus* was switching from an all-*Star Trek* format to an all-*Star Wars* format as of its third issue. *Warped Space* 37, which came out June 21, was 62 pages offset and had a *Close Encounters of the Third Kind* cover. This issue featured a large letters section, and was mostly Trek.

Paula Smith put out *Menagerie* 14 in March. The issue ran 33 pages, reduced offset. Paula announced that she would cease publication as of issue 17. The letters section featured lots of reaction to the protests against SeKWesterCon, Too—some agreed, some disagreed, others said they did not know what the fuss was about. The main section had all *Star Trek* material, although the review section analyzed a *Starsky and Hutch* fanzine.

The most talked-about fanzine at T'Con (the successor to SeKWesterCon, and run by Paula Smith with Lori and Gordon Carleton), was a fanzine called *Future Wings*, published by Jeanette M. Eilke of the Curtis Park Canadian Air Force Base in Chatam, New Brunswick. The fanzine ran 122 pages, offset. The primary illustrator was Hans Dietrich, who published many drawings in many other fanzines in the short period of time the artist was active in fandom. *Future Wings* was billed as "the first ST fanzine ever compiled solely by members of the RCAF [Royal Canadian Air Force]." "This is a humorous fanzine," explained the editor. Although all the stories were *Star Trek*, many Darth Vader cartoons cropped up throughout the fanzine. There was a sequel, *Future Wings Flypast*, which continued the same themes.

Joyce Yasner put out her second and last issue of *Eel Bird Banders Bulletin* in 1978. This issue ran 52 pages, mimeographed. The lead article, a humorous one, was a *Star Wars* story, told in an exchange-of-letters format. Following this was "The Pirates of Oreo," by Howard Weinstein, who wrote the *Star Trek* animated episode "Pirates of Orion," and later wrote *Star Trek* professional novels. The issue closed with the transcript of one of the plays performed at SeKWesterCon, Too, titled, "Stour Treq: A Musical in Search of a Key," by Paula Smith.

Amy Falkowitz and Signe Landon split their third issue of *The Other Side of Paradise*. They called the first volume *Paradise* (or *The Other Side of Paradise*, part 1). This issue ran 150 pages, offset, and the editors printed 550 copies, showing the fanzine was still quite popular.

Devra Langsam published *Masiform D 7* on July 30. The issue was still mimeographed; this one ran 90 pages.

Among the stories was the beginning of Devra's Kershu series. Devra set the story in the future of the original series when a working peace existed between the Klingons and the Federation. The treaty allowed Terran students to go to Klingon planets to study the Klingon martial art, Kershu. The series ran for several issues and enjoyed a wide audience.

Jean Lorrhah put together an anthology of previously-published stories in her Night of the Twin Moons universe and published it in April under the title *NTM Collected*, Volume One. The issue ran 80 pages, offset, and the first print run was 500 copies. Jean has reprinted this several times.

Also in 1978, Jackie Bielowicz published the second volume in Jean Lorrhah's Epilogue series as a special edition of her fanzine, *Sol Plus*. *Epilogue 2* ran 131 pages, and was printed offset. I received the second printing, which ran 500 copies. Jackie and co-editor Mary Robbins asked for material for future issues of *Sol Plus*, saying, "and please, *Star Trek* only, no *Star Wars*!" This showed that *Star Trek* fans were increasingly writing *Star Wars* material, and sending it to *Star Trek* editors for publication.

Grup put out its last issue, issue 6, in August. The fanzine was 94 pages, and was still mimeographed. By this time, *Grup* seemed almost tame compared to what was coming out elsewhere.

Johanna Cantor issued *Archives 1* in the summer. In her editorial, she said, "the object is to make out of print *Star Trek* stories more available." This issue, 92 pages, offset, contained reprints of the best-known *Star Trek* fanzine stories of the time. These included "Tower of Terror" by Jennifer Guttridge, and "The Price of a Handful of Snowflakes" by M. L. Barnes; *Star Trek Lives!* had mentioned both stories. The fanzine also included popular stories such as "Claire de Lune" by Connie Faddis. Two original entries appeared as well: "So You Want to Be a Fan Artist" by fan artist Beverly C. Zuk, and "How to Break into Treklit" by Johanna Cantor.

Threshold, a novel-length Nu Ormenel story by Fern Marder and Carol Walske, was issued by Poison Pen Press in January. This fanzine ran 112 pages, mimeographed.

The British remained active fanzine publishers. Margaret Austin, Joyce Cluett, Margaret Draper, and Ann Looker issued two more *Ahnitahs* in 1978, issues 7 and 8. Issue 7 was 44 pages offset. Issue 8, which came out in August, ran 46 pages. This issue featured an excellent *Star Trek* story called "Leila," by Meg Wright. The story details Spock's first encounter with Leila Kalomi.

Ann Looker put out two volumes of her adult fanzine, *Grope*, that year. *The Gropes of Roth* came out in March and ran 56 pages, offset. The issue came with a booklet, "Make Your Own Multh." "Multh" reportedly is a Klingon alcoholic drink. *King Grope* came out in September, and ran 58 pages, offset. Ann said, "This is probably the last *Grope*," which it was.

1979

In 1979, *Star Trek* fans spent most of the year anticipating the upcoming movie, which premiered December 7. Four years had passed from the time Paramount announced its intention to make a *Star Trek* movie to the date of the movie's actual release. Despite the excitement over the movie, some *Star Trek* writers and artists abandoned *Star Trek* fanzines partially or entirely. The *Star Trek* Welcomittee still listed about 300 clubs and 400 fanzines, but some of these were fanzines accepting *Star Wars* or other material. At 2'Con, the fanzine convention of the year, the Fan Q awards went to Maggie Nowakowska for her *Star Wars* stories, called the Thousandworlds series, and to Martynn, who illustrated *Star Wars* stories. Roberta Rogow issued another *Trexindex*, which cataloged 162 fanzines (mainly *Star Trek*), and listed the stories and articles therein by author, title, and subject. Roberta had become the sole editor of this project.

The *Star Trek* Welcomittee's *A Piece of the Action* continued to chronicle the development of the movie. The January issue announced the correct month of release. The April issue confirmed December 7 as opening day, and added that the movie would feature 70 mm prints with Dolby sound. In November, subscribers read, "Paramount Pictures' *Star Trek: The Motion Picture* will have its world premiere performance at the MacArthur Theatre in Washington, D.C., as a benefit for the National Space Club...the world premiere of the Paramount film will be followed by a gala black-tie reception of the Smithsonian Institution's National Air and Space Museum." In December, it simply said, "*Star Trek: The Motion Picture* at last! ENJOY! We've earned it!"

A Piece of the Action followed other events as well. Due to a dropoff in mail, STW announced in January that it would reduce the size of the organization by not replacing volunteer workers who left. Laura R. Virgil and Cheree Cargill resigned as editors, leaving KathE Donnelly and Karolyn Popovich as the primary editors of the newsletter. The April issue announced that Connie Faddis had made her first professional story sale, and that *Starlog* magazine would hereafter be published monthly.

Scuttlebutt continued its role as fandom's "bulletin board." Editors Mary Ann Bentz and Celeste M. Henkel announced in May that they were going to cease publication as of the December issue (#16). Issues ran 15-19 pages, and the copy count varied from 300 to 330 copies. The January issue announced publication of *Berengaria* 10, still going strong, and *Plak Tow*, a *Star Trek* fanzine from Bonnie Guyan.

Scuttlebutt's March/April issue (#12) announced a poetry fanzine called *Innisfree*. The K/S fanzine *Nome* announced its debut. The September/October issue (#15) listed *Nightvisions* from Susan K. James and Carol Frisbie. The story started out with Kirk going blind, and continued with events designed to help him regain his eyesight. Meanwhile, Kirk and Spock consummate their love affair. I

found this an outstanding story; the authors offered a multi-dimensional approach to the plot and characterization in addition to the sexual encounters.

The November/December issue of *Scuttlebutt*, which was the last issue, contained a statement from the editors of the fanzine *Contact*, who were upset that someone had written an unauthorized sequel to their story, *The Rack*. This novel-length story was a response to K/S. In the story, Starfleet Command suspects Kirk and Spock of having an affair, and court-martials them. At the end of the story, Kirk attempts suicide. The authors wrote the story to show what, in their opinion, would "really" happen if Starfleet suspected, even erroneously, that Kirk and Spock were having an affair. Later, the authors wrote a sequel, *All the King's Horses, All the King's Men*, but another reader wrote a sequel of his own, and this is what the authors of *The Rack* were protesting. No one I know of, however, remembers this unauthorized sequel. Also advertised in this issue of *Scuttlebutt* was another story written by the authors of *The Rack*, called *Home Is the Hunter*, wherein Kirk is captured and tortured while on a spy mission.

I have only one issue of *Spectrum* from this year, issue 39, dated January 31, 1979. In this issue, Jeff Johnston, who was planning his own *Star Wars* newsletter, said, "*Spectrum* will cease publication within a few issues." I suspect this was the last issue, period.

Some fans expressed the wish for more letterzines. In response, Anne Elizabeth Zeek and Regina Gottesman of New York City put out a couple of issues of *Right of Statement*, featuring letters and fanzine reviews, but this publication did not last beyond issue 4.

Twelve monthly issues of *Interstat* (#15-#26) came out in 1979. At the beginning of the year, Teri Meyer and Mary G. Buser were still the joint editors of the publication. However, in September, Mary left the co-editorship. By the next issue, Teri Meyer and Ann Crouch (also of Omaha), were listed as joint publishers.

At the beginning of the year, Kay Johnson, Michele Arvizu, and Cathy Strand were the regular *Interstat* columnists. Melinda Shreve contributed one last column in September before retiring. Kay Johnson also dropped her column at year's end. In March, Dixie Owen joined the active columnists, providing news on the *Star Trek* actors as well as the *Star Trek* productions. In October, the publishers announced another addition: "We are pleased to announce that Leslie Fish and Mary Lou Dodge are joining the contributing staff on *Interstat*. These gifted writers will be doing a point/counterpoint *Trek* column."

Subjects during the year varied. In January, Karen Fleming expressed the concerns of many when she said, "all I find in the pages of *Interstat* are people screaming at each other." She was not simply referring to the K/S debate; other controversial issues had readers on opposite sides expressing their views as well.

The subject of how the spouses (mostly men) of active

Star Trek fans (mostly women) responded to their interest also came up. Cheryl Rice's letter in February was the most memorable: "It's interesting to see how other married women's mates deal with their interest in Trek. Mine mostly ignores it, tho [sic] he sort of wishes I could find an interest more socially respectable—such as gun running."

There was a lot of discussion throughout the year about the poor quality of *Star Trek* pro novels. In February, Cheryl Newsome said, "I agree with Michele Arvizu about *Vulcan!* I found the book to be an embarrassment." In March, Elaine Hauptmann added, "all of us who take our ST seriously have complained for a long time about the poor quality of the Bantam ST novels." In May, L. R. Washburn said, "I don't care for the Bantam ST books either.... They smack of mediocrity." In June, Ruth Breisinger spoke for many when she said, "Now on to one of my favorite subjects—the 'professional' ST novels. Maybe I too have been spoiled by the quality of fan fiction. However, books such as *World Without End*, *The Starless World*, *Vulcan!*, etc. just don't match up.... But, I keep buying them all, hoping that some day something good will come along." In July, Lori Chapek-Carleton added, "It's a shame that the pro ST market is missing out on the best writing—the fan fiction—that has yet been produced concerning *Star Trek*."

In response to these complaints, Susan Sackett wrote a letter published in April as to how the ST pro novels get reviewed at Paramount. In June, Sondra Marshak and Myrna Culbreath responded that they got "99 to 1" favorable comments to their pro novel, *Price of the Phoenix*. "The most common single comment we get," they continued, "is that *Price* is the best of the published *Star Trek* novels." In September, Ingrid Cross wrote of her experience of trying to sell a *Star Trek* pro novel. "On behalf of my co-author, David Goodine, and myself, I would like to thank those people who were extremely supportive of our professional *Star Trek* novel. It was submitted to Pocket Books in June, and we received a rejection slip from them in early August." This was the first recorded attempt of a well-received fan writer trying to sell a pro novel manuscript and failing, but, unfortunately, it was by no means the last.

Interlaced among these discussions, fans also shared comments about the upcoming film. In January, Barbara Greenwood wondered how the movie would affect *Star Trek* fanzine stories. In February, Susan M. Stephenson wrote of her experiences when she appeared as an extra in *Star Trek: The Motion Picture*. Since the best concrete information available was on the new uniforms, discussions on wardrobe lasted some months.

In July, Judith Gran announced she was doing yet another survey of *Star Trek* fans. As with most other surveys, if Judith ever published the results, I never saw them. In August, Michelle Arvizu noted that *Star Trek* fan artists were getting high prices—even in the hundreds of dollars—from the sale of their original illustrations to *Star Trek* fanzine stories at conventions. Michelle's reaction was that it seemed to her "unfair and frankly quite discouraging that a good fan artist can make excellent money for his efforts and an equally good fan writer who sweats just as hard and long over a story gets nothing."

Noting that many former *Star Trek* fanzines were turning to other subjects, Dixie Owen wrote in September, "Am I the only ST [fan] left who wants zines filled with ST stories or cons built around only ST programming?" Also on the subject of fanzines, Michele Arvizu wrote in September, "If costs of fanzines continue to rise (recent prices have been as much as \$10-\$15 apiece), I'm sure in the near future few fans no matter how devoted will be able to either purchase or publish ST fanzines."

Other miscellaneous items appeared in *Interstat* that year. In January, *Interstat* was late for the first time in its publishing history. In February, Ken Gooch joined the Omaha staff. In July, Bjo Trimble contributed a letter, discussing fanzine costs, among other items. In August, Cathy Strand announced the publication of such books as *Startoons*, *The Making of the Star Trek Conventions*, *The Monsters of Star Trek*, and *Shatner: Where No Man....* There was also ongoing commentary about the roles of women in society, especially relating to the women characters in *Star Trek*. There was even ongoing commentary about K/S. The year in *Interstat* ended as it began, with discussion of arguments among fans. Fortunately, the overall tone of the letters became much calmer the next year, when the discussion of *Star Trek: The Motion Picture* began.

Winston Howlett coordinated a sequel to *The Goddess Uhura*, called *Captain Uhura*, which came out in February. The fanzine ran 106 pages, offset, and the initial printing was 300 copies. The fanzine featured interrelated stories written by Ingrid Cross, Winston Howlett, Fern Marder, and Frances Zawacky.

Carol Frisbie, who usually published K/S, produced a non-K/S novel-length story by Diana King, called *Deathdance*, this same year. The fanzine ran 119 pages, offset. Merle Decker illustrated the story. This was an excellent novel. After returning from a planet, Kirk foresees the deaths of several people, who die as he predicted. Later, he foresees Spock's death as well. *Deathdance* was well received by many readers.

Joyce Cluett, Margaret Draper, and Ann Looker continued putting out *Alnitah*. Issue 9 came out in January; this issue ran 90 pages, offset. *Alnitah* 10 came out in March, and was 41 pages, offset. This issue had one story by Leslye Lilker, showing that the fanzine was drawing readers and contributors from both sides of the Atlantic.

Devra Langsam put out the 8th issue of *Masiform D* on February 15. Devra highly approved of *Star Wars*; even so, *Masiform D* remained an all-Trek fanzine, except for one "obligatory *Star Wars* item" in each issue. Among the four stories were two installments in Devra's Kershu series, as well as "The Many Ways to Eden" by Elizabeth Carrie, published in play form.

Masiform D 9 came out on August 1. This issue ran 106 pages, mimeographed. Devra announced that the annual convention for fanzine readers, editors, and contributors would leave Michigan in 1980 and take place in New York, sponsored by Devra, Joyce Yasner, and Elyse Rosenstein. They called this convention Mos' Eastly Con.

The only issue of *Sasheer* ran 104 pages, reduced offset. Joint publishers were Kay Johnson of Kansas City,

and Cathy Strand. The credits said the fanzine was "conceived and designed by Mary G. Buser." *Sasheer* contained four or five stories, but most interesting was an essay by Wilhemina, in which she asserted that "literary criticism does not exist in fandom."

Naked Times 3, a K/S fanzine, ran 168 pages, reduced offset. Della Van Hise of San Diego, California, edited the publication. This fanzine contained explicit art and a large letters section. The featured story was "This Deadly Innocence or 'The End of the Hurt-Comfort Syndrome'" by Leslie Fish.

Jean Lorrhah put out a volume of her *Star Trek* stories in May. *Jean Lorrhah's Sarek Collection* ran 44 pages, offset. The first printing was 500 copies; the second, another 500 copies. In November, Jean published *NTM Collected, Volume Two*. This ran 116 pages, offset. Unlike the *Sarek Collection*, *NTM Collected* included stories by other authors in addition to Jean, such as Johanna Cantor and Leslie Warstier. Again, the first and second printings were 500 copies each, showing that good fanzines still sold well.

Cynthia Levine of Wayzata, Minnesota, and Linda Deneroff of Brooklyn, New York, put out issue 2 of their fanzine, *Guardian*, in September. This ran 202 pages, reduced offset, and was one of the first fanzines that was perfect bound (similar to book binding). *Guardian* included both *Star Trek* and *Star Wars* stories. The *Star Wars* stories included one of Maggie Nowakowska's "Thousandworld Chronicles," which had won the Fan Q award that year. Among the many *Star Trek* stories was "The Strange Case of the Body on the Bed" by Rayelle Roe. I found Rayelle Roe the best *Star Trek* humorist since Paula Smith, and she published a large number of humorous *Star Trek* stories in many fanzines.

Delta Triad 5 came out in June. Editors Laura Scarsdale and the newly-married Melinda Reynolds announced, "this is our last issue." The fanzine ran 240 pages, offset. Once again, most of the stories centered on a romance between Kirk and Uhura, written by Mary Lou Dodge or Mary with the editors. The last story, however, was a *Star Trek*/Sherlock Holmes "crossover" story. A "crossover" story is a story combining characters and settings from two different TV series, book series, or movies. (For instance, one "crossover" story featured the improbable combination of the characters from *The Man from U.N.C.L.E.* TV series meeting the crew of the starship *Enterprise*.) With the diversification of subjects in fanzines, "crossover" stories became quite common.

1980

The year 1980 was a good year for those who enjoyed *Star Trek: The Motion Picture*, and morale was high among such fans. However, many other fans were bitterly disappointed with the movie, and left *Star Trek* fandom for other interests as a result. Even so, the 1980 *Star Trek* Welcomittee *Directory* listed 301 clubs and 430 fanzines in its March

The *Star Trek* Academy Club of Milwaukee, Wisconsin, put out its 6th *Academy Chronicles* that year. This issue ran 67 pages, offset, and was edited by Jane Freitag. The fanzine included two interviews, both on the subject of the upcoming *Star Trek* movie.

Ingrid Cross put out the third issue of her McCoy fanzine, *Odyssey*, in January. The print run was 400, and the fanzine was 64 pages, offset. This issue contained one *M*A*S*H* story, but the remaining stories were *Trek*-related. Joel Davis wrote two essays for this issue. In one he said that he was leaving fandom because some *Star Trek* fans "who never sold a story or outline or teleplay to *Star Trek*...allow themselves to be advertised as *Star Trek* pros." He added a sentiment shared by many fans, that is, "unless it was sold to Gene Roddenberry or his production staff, then it is not 'real' *Star Trek*." (This policy was not officially issued by Roddenberry's office or Paramount until much later—in the late 1980s and early 1990s.) In his second essay, Joel stated that though he was not in favor of censorship, he nonetheless thought there was too much explicit sex in *Star Trek* stories, and urged authors and editors to voluntarily cut back on it.

Ruth Berman put out the last issue of *T-Negative*, a double issue (34/35) in March. This issue ran 39 pages, reduced offset. This issue featured only three stories: "Spock Too Many" by Melissa Michaels, "Visit to an Alternate Universe," by Jean Lorrhah, and "Journey's End" by Ruth Berman.

Menagerie 15 came out in May. According to the editorial matter, it was "edited by Paula Smith and (in absentia) Sharon Ferraro Short." One story filled the bulk of the issue: "Occupational Hazard" by Rose Marie Jakubjansky, illustrated by P. S. Nim. P. S. Nim was another of those artists who had a short but notable career as a *Star Trek* fan artist. Her work was excellent and very much in demand. I attended one convention in which she presented a story as a slide show. The only other story was a one-page short by Jane Clary called "Time in a Bottle."

Warped Space issue 40, which came out March 17, again contained *Star Trek* as well as other "media" stories. This issue ran 112 pages, reduced offset. Lori acknowledged a gap in her editorial: "After a somewhat long time between issues, *Warped Space* is resurfacing with this issue." As usual for *Warped Space* at the time, the fanzine featured a large letters section plus numerous ads for other fanzines. Of the five *Star Trek* stories, one stood out: "Just One of Those Days" by Jeanette Letho, a charming story of Spock as a child.

issue, and 276 clubs and 406 fanzines in its fall 1980 issue. Despite fan departures, there was a large enough core of interested fans (and some new fans coming in) to keep *Star Trek* fanzines going.

Technology was starting to have an effect on fandom also. Personal computers became available, and, as the

1980s progressed, fanzine formats changed from typed to dot-matrix to laser printer quality. Also, inexpensive photocopying became accessible. From this year on, it would be difficult to distinguish a good photocopied fanzine from an offset fanzine. Therefore, if the editor specified whether the fanzine was photocopied or offset, I will label it appropriately, but if I could not tell which printing process was used, I will simply call it "offset."

In 1980, the *Star Trek* Welcommittee put out only six issues of its newsletter, *A Piece of the Action*. This decline from 12 issues per year shows the decline in subscribership, the difficulty the editors had in obtaining *Star Trek*-related news, and the blossoming of other means of getting news, such as *Starlog* or *Entertainment Tonight*.

In the January issue, STW chairman Shirley Maiewski reflected the opinions of many when she said of *Star Trek: The Motion Picture*, "It is a dream come true...I am very happy!" Meanwhile, the actor fan clubs were still going strong. The Leonard Nimoy Association of Fans (LNAF) was still popular, and still run by Louise Stange. The January issue featured the schedule for Nimoy's stage play, "Vincent." Sonni Cooper organized the William Shatner Fan Fellowship (also called WISH). Shatner was touring the country, starring in the play, *Deathtrap*.

With the success of ST:TMP, fans naturally wondered if there would be more movies. In April, APOTA reported that "Gene Roddenberry has been asked to begin working on story ideas for the sequel to *Star Trek: The Motion Picture*... [he] also has been told by Paramount that he will be allowed to re-cut *Star Trek: The Motion Picture*."

However, in August, Susan Sackett reported, "We are leaving the Paramount lot on July 31. The studio has decided to postpone the sequel to the *Star Trek* movie for at least a year, citing the economy as the main reason. They told Gene that they loved the sequel story ('it is 10 times better than the movie, and it is *real Star Trek*') but the cost would be well over \$25 million and the summer films have not been doing as well as they had expected." In August, readers discovered that Roddenberry's proposed sequel "has to do, among other things, with a shift through time back to an earlier generation of Americans." Obviously, this was not the plot of *Star Trek II*, and, except for the time travel aspect, bore no resemblance to the plot of *Star Trek IV*, either. Paramount eventually rejected this story idea.

The *Star Trek* Welcommittee continued to put out various publications. In 1980, Judith Z. Segal put out *Protocols* for STW. This digest-sized booklet, 55 pages offset, contained "Helpful hints for editors, authors, artists, and readers." In short, it was a guide to etiquette for fanzine publishers, contributors, and consumers.

Roberta Rogow put out *Trexindex*, Volume II in 1980. This time, the fanzine was offset, and contained listings of *Star Trek* fanzine poetry and art.

In December, another newsletter, *Stylus*, came out. Editors were Martha Bonds, Margaret Delorenzo, Nancy Kippax, and Bev Volker of Baltimore, Maryland. This first issue ran 26 pages, offset. The editors stated that "*Stylus* is not a letter zine, but a format in which writers, editors, publishers, and consumers alike can exchange information."

Articles in this issue dealt with the subjects of professionalism, writing letters of comment, the mechanics of editing, and selecting manuscripts to use, among other topics.

Many fans missed *Scuttlebutt*, and because the *Scuttlebutt* editors had announced their intention to cease publication in advance, two publications came out in January 1980 to replace it. *Forum* was one of these successors. Seven issues of *Forum* came out that year. Joyce E. Thompson of St. Joseph, Missouri, and KathE Donnelly of Littleton, Colorado, published *Forum* jointly. Susan Crites, also a Colorado resident, wrote a regular column on fanzine production for *Forum* that year. The general format included a section on available fanzines, a section on planned fanzines, a list of announcements, and fanzine reviews.

The regular reviewer for *Forum* at this time signed as "Tigriffin." This reviewer was more acerbic and less professional than H. O. Petard of *Spectrum*. I still have no idea who Tigriffin was. But Tigriffin wrote many reviews, and initially had the irritating habit of referring to himself or herself in the third person: "Tigriffin also believes that reviewers who hide behind pseudonyms to give their nastiness free rein aren't playing fair. So let it be shown on the record that Tigriffin only wishes to remain anonymous so that it can review impartially, and remain unaccused of favoritism to friends or undue harshness to non-friends." Despite this disclaimer, by November there was a heated protest, both in *Interstat* and in *Forum*, of Tigriffin's review of *Dilithium Crystals*, a *Star Trek* fanzine from Jacqueline Edwards of Omaha, Nebraska. Critics took Tigriffin to task for having little good to say about the fanzine.

Forum also announced notable fanzines. *TREKism at Length*, edited by Vel Jaeger, was a publication of the *Star Trek* special interest group of the nationwide club MENSA, and published many issues. Two semi-pro publications, the *Fandom Directory* and *Pandora*, also appeared in the listings of *Forum* that year. The *Fandom Directory* became an annual listing of any science-fiction related club, publication, or individual. *Pandora* became a science fiction and fantasy semi-pro fiction magazine.

The last issue of *Forum* for 1980 listed *Holmesian Federation* by Signe Landon (later Signe Danler). This was her promised Sherlock Holmes/*Star Trek* "crossover" fanzine. The fanzine became popular among readers who were fans of both these genres, and Signe published many successful issues of *Holmesian Federation*.

In the same issue, Barb Greenwood announced a service she called "The Little Zine Warehouse." Originally, she stated this was to be a "clearinghouse for unwanted zines," but Barb also acted as an intermediary for fans who wanted to sell their fanzine collections and fans who wanted out-of-print fanzines. Titles such as *Spock Enslaved*, which was in high demand, but no longer in print, could bring as much as \$100 per copy at an auction. Auctions took place mainly at conventions or through the mail.

Forum also added a column by a "Miss Demeanor," who stressed etiquette in fandom and at conventions. Also, the last issue of the year had a column titled "Tigriffin"

reviews Tigriffin" in which the anonymous reviewer defended herself (and she did refer to herself as "she"—third person singular, as usual) against her critics. The defense consisted mostly of, "I have a right to express my opinion, whether it is favorable or unfavorable." After this, her reviews were much more restrained.

A notable feature of both *Forum* and the other *Scuttlebutt* successor, *Universal Translator*, in these early issues, is that the fanzines were not yet listed by genre, nor were the K/S fanzines uniquely identified as they were, later, in similar publications. Most of the fanzines listed in both publications were still *Star Trek*, and most of those were still for a general audience.

Universal Translator's first issue came out in the same month as *Forum's*. Susan J. Bridges of New York City and Rose Marie Jakubjansky of Long Island City, New York, edited and published six issues of their informational newsletter that year. The general format included fanzine listings, announcements, reviews, and a list of conventions. Press publications were listed separately, showing that a significant number of fanzine editors had organized their productions into small presses by that time.

Universal Translator had its own in-house reviewer, T'Yenta. T'Yenta announced that she got her pen name from a character in a *Star Trek* story written by Mindy Glazer, but that she was not Mindy herself. (I do not know who T'Yenta was.)

Mindy, at this time, circulated her *Star Trek* story in an innovative way: she sent her only copy to interested fans to read; then the fan would send it back so she could mail the copy to someone else. In a year or so, enthusiastic readers persuaded her to make the story available to a larger audience, and she found a publisher. The story appeared next year as the fanzine *Tales of Feldman*.

Universal Translator also carried significant fanzine news. The January/February issue listed *Grip*, a fanzine published by Roberta Rogow, who also published *Trexindex*. *Grip* was a fanzine specifically created to showcase the stories of beginning writers, to give them encouragement and feedback. *Grip* was available for over a decade. Also in this issue, Gerry Downes announced she would no longer publish *Stardate: Unknown* so that she could devote the time to writing novels.

The March/April issue listed two international publications; *Spock*, a long-running *Star Trek* fanzine from Australia, and *Enter-Comm*, a fanzine published in Canada. The May/June issue announced that the editors were receiving more reviews than they could publish. The print in the review section was reduced, and by the next issue (July/August), the entire publication was reduced. The editors set a goal of 24 pages per issue.

Teri Meyer faithfully put out 12 monthly issues of *Interstat* during the year. The topic of the year, was, of course, reaction to *Star Trek: The Motion Picture*, and the reactions were overwhelmingly positive. Margaret Schwarz echoed Shirley Maiewski's reaction in APOTA when she said, "*Star Trek: The Motion Picture* is a dream come true..." This puzzled those who found the movie a disappointment. In the February issue, Lillian Blackmer

said, "In issue #27 are all those letters on the level, or are they tongue in cheek? ...The movie was a disaster." Darlene F. added, "No fan has yet seemed to share the bitter disappointment I felt after seeing it... I found it to be the first genuinely obscene movie I've ever attended." (In the May issue, after many fans challenged this remark, Darlene explained that she thought "penetrating the cloud" and similar phrases had sexual overtones.) In March, G. M. Carr chimed in, "This was an expensive, beautifully produced NOTHING."

For a few issues, Teri ran a column in which she invited contributors to send in the number of times they viewed the film, plus a one-word reaction. The highest number of times recorded was 39 (my theater viewings came to 22 or 23), and the reactions were overwhelmingly positive, reflecting the comments in the letters.

The movie discussion brought out peripheral topics. Rebecca Hoffman said in February that Gene Roddenberry's statement in his novelization of *Star Trek: The Motion Picture* conclusively established that Kirk and Spock were not lovers; predictably, Leslie Fish in the April issue claimed that GR's statement said no such thing. Also in April, Jesco von Puttkamer, a technical consultant to the movie, contributed a letter to *Interstat* about the warp drive effects. Rosemarie Eierman pointed out that the "Klingons are the way GR originally wanted them to be, but could not because he had neither the time nor money." In July, Bonnie Young, the subject of many news reports about the movie because she had gone into labor while watching it, wrote with more details about her experience. In August, one of the handful of writers reporting disappointment in ST:TMP, Sally Ann Syrjala, said, "*The Empire Strikes Back* was what I was hoping ST:TMP to be." In December, Mary Lou Dodge reported the current movie news: "Gene Roddenberry and Paramount at this time are talking about a new television series, but Paramount at this time is talking about putting someone else in as executive producer, instead of Roddenberry..." Harve Bennett did replace Gene Roddenberry as producer of the *Star Trek* movies, but it is unclear whether Gene Roddenberry was actually discussing the idea for TNG at this time, or whether sources mistakenly believed a television series was coming because the *Star Trek II* was produced by Paramount's television division.

Along with the good feeling about the movie came a positive attitude toward *Interstat*. In January, Diane Tessman wrote, "I am doing something I swore I wouldn't do. I'm re-subscribing to *Interstat*.... My reasons: recent high quality, featuring stimulating 'arguments' and opinions, devoid of hysterics and personal attacks." In June, Carol Waterman added, "I've just received two copies of *Interstat*. My first. What a delight it is after a decade of drought in the way of ST material.... *Interstat*, what I've seen of it, is fantastic! At last, grown-ups, who are interested in sf and *Star Trek*." In October, Jani Fleet wrote, "The time has come again to commend you on just about the best LOC zine around.... You have grown and matured a lot since issue #1."

In March, Teri Meyer announced she would take only six-month subscriptions. Generally, editors make such

announcements so they may ease out of production gracefully, as the editors of *Scuttlebutt* had done earlier. However, *Interstat* was to go on for 10 more years. That was not to say that publication always went smoothly. In May, Teri said, "We experienced a four-hour blackout in our area, and we collated, stapled, and stamped by candlelight issue #30." In July, there was another change of columnists. Alice Greene's column featured news about the space program and Ken Gooch started a movie review column (which did not last very long). Cathy Strand contributed her last column about upcoming *Star Trek* and sf books, but Ann Crouch took over the task in October.

Although the discussion of the movie took up most of the pages that year, *Interstat* writers covered other topics as well. In June, Jelica Ranelle expressed her feelings about *Star Trek* in general: "somehow I knew (come on, we all knew it), that the ship was *real*, and that, if I could only get there, I'd be part of the family, too. I went to cons and found, *there*, the family I'd hoped was aboard the ship. I was *home*."

Fanzine discussion also took up space in *Interstat* during the last half of 1980. Judith Gran observed in June, "there seem to be two very different impulses for writing fan fiction: one, the aspiring professional author's urge to practice her skills; and the other, the fan's urge to express her fantasies. Of course, the two motives are often combined in practice."

Damon Hill wrote a plea to get back to science fiction themes, "*Star Trek* is science fiction, not interstellar soap opera, and the Big Three are merely characters in a far larger setting of time and space.... But the heart and substance of *Star Trek*, as Gene Roddenberry conceived it originally, is at a time in the future when humanity has progressed beyond many of our present problems and limitations and is expanding outward into the Galaxy.... Am I being too hard on fandom by expecting professional results from a group of enthusiastic and surprisingly talented amateurs?"

Five years earlier, one would have hardly seen any challenges to such a statement, but with the influx of *Star Trek* fans who were not science fiction fans, disagreement was inevitable. Michele Arvizu penned a typical response in the July issue: "To me, *Star Trek* has always been and will always be the story of Kirk, Spock, and McCoy." On the other hand, science fiction enthusiasts, such as Steve Barnes (of Texas) urged fans, in the November issue, to write Pocket Books to ask that they get "good quality writers who know ST, along with science fiction as the basic element in each book."

December also brought another tempest-in-a-teapot with the announcement of an upcoming pro novel: "Captain Kirk dies on page 113th of Vonda McIntyre's new pro ST novel, *The Entropy Effect*..." Many fans became upset about the announcement of the death of Kirk. I was not; I presumed Kirk would be alive at the end, and so was not surprised when Dixie Owen stated, "The Kirk Dies in the New Novel Rumor: Nope, just sensational part of the Vonda McIntyre plot repeated by the press. 'No main characters

ever die,' and 'at the end of the story he's alive again.'" (Quotes are from Dixie's sources.)

The annual convention for fanzine producers and readers moved from Michigan to New York for 1980 (only). The name, Mos' Eastly Con, showed the growing influence of *Star Wars*. Organizers evenly split the panels between *Star Trek* and *Star Wars*; the remaining panels covered general topics (such as "the art of editing"). The Fan Q award winner for best author was Mary Lee Cascio and Lois Welling for "Executive Privilege," a *Star Trek* story; best artist award went to Hans Dietrich, and Lori Chapek-Carleton won the award for best editor. In the Fan Q discussion afterward, participants reached a consensus to add even more categories, and to change "best" as in "best author" to "favorite" as in "favorite author." Many fans also wanted to divide the awards into genre categories (*Star Trek*, *Star Wars*, etc.) because many fans only read one genre of fanzine, but Fan Q administrators did not implement that idea until later.

Another event at Mos'Eastly featured a discussion of *Star Trek: The Motion Picture*. Peter David, Martynn, and Trinette Kern were among the panelists, and all of them disapproved of the movie. They claimed they could find "no one" who enjoyed the movie. I immediately volunteered my services and was empaneled as the lone dissenter, though, judging by the applause, at least half the audience shared my views on the movie.

The convention featured an expedition to see *The Empire Strikes Back*, which was playing in theaters at the time. Buses took the convention attendees to the theater and back. While waiting in line to board the bus, Anne Elizabeth Zeek made a show of covering my ears, and said, "*The Empire Strikes Back* did everything right that *Star Trek: The Motion Picture* did wrong." I took the remark in good humor. The same night, the New York Islanders won the Stanley Cup—and celebrating crowds in the streets slowed the progress of the buses on the return trip to the hotel.

Back at the convention, Peter David wrote and starred in a tremendously funny satire of *Star Trek: The Motion Picture*, presented as a one-act play after the Saturday banquet. P. S. Nim put on a slide show of her story, "Spock's Second Childhood." Another notable feature of the convention was that the K/S panel ("Do They or Don't They?") and the adult literature panel were deliberately scheduled at the same time, so that the discussion of adult literature would not turn into a K/S debate, as it had at the convention the year before.

I got my first *Star Trek* newsletter from New Zealand that year. *The Alternative Factor* was a clubzine from Turangi, edited by Lana [Brown, later Lana Pennington]. The issue contained one story and several articles.

Although *T-Negative* had ceased publication, the fanzine still had many admirers. Stephen Borer approached me to do a couple of articles for his fanzine, *A Tribute to T-Negative*, which he put out on September 8. The fanzine ran 20 pages, offset.

Michelle Malkin put out the latest issue of *Pastaklan Vesla*, issue 6, in spring 1980. This issue ran 60 pages,

offset. The cost was \$5, and the content was all *Star Trek* except for some *Dr. Who* artwork and ads for *Star Wars* fanzines. In her editorial, Michelle explained that she wanted to do a *Star Wars* fanzine instead. Among the many stories was an article by Judith Gran titled, "Work and Alienation in *Star Trek*," in which she discussed the work ethic in the *Star Trek* universe.

Randall Landers of the Atlanta, Georgia, metro area brought out his fifth issue of *Stardate* in 1980. Issue 5 ran 62 pages, offset. The issue contained a large letters section. Many editors of the time were not science fiction fans and did not care whether the story happened on the *Enterprise* or even in the Federation as long as Kirk and Spock were featured. In contrast, Randall made sure that all of the stories he published fit into the *Star Trek* universe, and that the stories would have few, if any, departures from the facts established on the screen. Because of this, Randall's *Star Trek* publications have enjoyed a wide readership. In particular, Randall attracted more male fanzine writers and artists than most other publications. Regulars of his early issues included Rick Endres, Richard G. Pollet, Don Harden (who presented a story in issue 5 in comic strip form), and Tim Farley.

Paula Smith put out the second-to-the-last issue of *Menagerie*, issue 16, in January. Sharon Ferraro Short was listed as editor emeritus. This issue featured a profile of fan Paula Block. Eileen Roy and Sandy Hall contributed stories. Phil Foglio illustrated Eileen's story.

Devra Langsam of Poison Pen Press presented fandom with two outstanding *Star Trek* volumes in 1980. The first, *One Way Mirror* by Barbara Wenk, ran 251 pages, offset, and was perfect bound. The story involved a *Star Trek* fan, captured by interplanetary slave traders and sold to one of a starship's senior officers. In the course of the story, the fan discovers that the ships bear a strong resemblance to the ones in the *Star Trek* episode, "Mirror, Mirror." The fan's role is to be the sexual partner of and living ornament to the ship's first officer, who happens to be a Vulcan. In the story, the fan eventually settles into the first officer's family, and in the process discovers that Gene Roddenberry is a refugee from this interstellar society, and is hiding out on Earth. The story was instantly popular and won a Fan Q the next year.

The other volume Devra brought out that year was the 10th issue of *Masiform D*. This was 114 pages, and unlike *One Way Mirror*, still mimeographed and stapled. Barbara Wenk had a short story here, too, a romance between a human and a Klingon titled, "And Comfort to the Enemy."

On the other side of the Atlantic, Joyce Cluett, Margaret Draper, and Ann Looker published *Alnitah* 11 in July. This issue ran 43 pages, reduced offset. Contributions included a fabulous story by Jackie Stone about Spock's first year at Starfleet Academy. In December, the editors brought out *Alnitah* 12, which had a print run of 1000 copies. This issue ran 43 pages, and featured excellent art by Alan Hunter, Mike Eason, Gordon Carleton, A. R. Gill, and Gill Draper. Because of demand for out-of-print back issues, the editors published *Alnitah Omnibus* 1 in March, featuring

reprints from *Alnitah* 1-4.

Leslye Lilker's Sahaj series continued in 1980 with the publication of *Dedication...And the South Shall Fall Again*. The format of this issue reminded me of an "Ace double." Ace books used to publish paperback books containing two novel-length stories, back to back, one upside-down relative to the other. In a similar manner, *Dedication* filled out half of this 27-page reduced-offset issue; *And the South Shall Fall Again* took up the other half. *And the South Shall Fall Again* was a reprint from 1978; *Dedication* was original with this issue. Both were excellent stories.

Laurie Huff of Eureka, Illinois, published the third *Galactic Discourse* in July. This issue ran 224 pages, offset, and was perfect bound. As many non-sexual K&S fanzines did at the time, this issue featured highly sentimentalized stories about the friendship between Kirk and Spock. A good example is a story called "Reckoning." The first part of the story takes place "between the scenes" of the episode "Journey to Babel." The author wishes readers to believe that Spock, who refused to leave his post to save his own father, would rush off the bridge and take Kirk in his arms after Kirk was wounded. *Galactic Discourse* was a highly popular fanzine, nonetheless, showing that many fans not only loved such stories, but found such situations entirely in character with how they thought Kirk and Spock would behave.

Not all of the stories in *Galactic Discourse* were in this category, however. Joyce Tullock wrote "A Hero's Return," which is a very good McCoy story. Most of all, Beverly Volker and Nancy Kippax, whose early stories were reminiscent of "Reckoning," mentioned above, wrote a solid story for this issue called "The Hidden Truth." There is not a touch of sentimentality in the story, but a very honest and realistic portrayal of Kirk, Spock, and McCoy. In the story, McCoy learns news of the death of his ex-wife, and finds this news affects him in ways he did not expect. The story is first-rate and professional, the characterization excellent. I still wonder why this story never received a Fan Q nomination, especially considering the large readership of this fanzine.

Laurie Huff also brought out a novel-length story of her own, *Precessional*, in 1980. This ran 216 pages offset, perfect bound. The story won a Fan Q the next year. This was one of the "the *Enterprise* is a distraction to the real story of *Star Trek*, which is, of course, about Kirk and Spock and their friendship" stories. The ship plunges into the atmosphere of a planet (with everyone else aboard) early in the story, leaving Kirk and Spock stranded. The remaining narrative resembles a character study more than a science fiction tale. The high popularity of the story illustrated the rapidly diminishing influence of science fiction among *Star Trek* fanzine readers and writers.

Shirley Maiewski published the latest installment of the Alternate Universe 4 series in May. This publication, *Echerni: The Lightfleet Letters*, ran 100 pages, offset. The story by Anna Mary Hall, Daphne Hamilton, and Virginia Tilley, consisted of an exchange of letters between two of

the characters of AU4. *Echerni* received a quieter reception from fandom than the previous volumes, possibly due to this format, which is a more difficult form of storytelling.

Marilyn Johansen of Eden Prairie, Minnesota, Kay Brown of West St. Paul, Minnesota, Nikki Cadwell of Ashland, Wisconsin, and Carol Christensen (Reeg), soon to be of Savage, Minnesota, produced *Spin Dizzie* 4 in 1980. This issue ran 72 pages, offset. I borrowed and read issues 1-3, which had many usual beginner's mistakes; starting with issue 4, I found a noticeable improvement. For instance, I have never seen a poor story from Rayelle Roe; she contributed "Opening Gambit." The most memorable contribution was a story by Virginia Zanello called "Side Trip," a realistic portrayal of what would happen if a Mary Sue character really got aboard the *Enterprise*. In this story, the regulars cannot understand why this female crewmember is literally falling all over Mr. Spock, and they all sincerely wish she would stop.

The outstanding fanzine of the year, in my opinion, was *Dagger of the Mind*, published by Fern Marder and Carol Walske of New York City. The fanzine ran 156 pages, offset. The editors gathered talented, popular fanzine writers who wrote *Star Trek* fanzine series, and asked each to write yet another story in the series for this publication. Juanita Salicrup wrote a story in her Crossroads series, Mindy Glazer from her Feldman series, Jean L. Stevenson from her Vulcan society series, Ingrid Cross from her McCoy series, Fern Marder and Carol Walske from their Nu Ormenel series, Winston Howlett from his Uhura series, Anne Elizabeth Zeek from her Romulan Cytherean Cycle series, and Leslye Lilker from her Sahaj series. All were first-rate tales.

In November, Lori Chapek-Carleton put out her adult *Star Trek* fanzine, *Obsc'zine* 4, which ran 103 pages, offset. The notable contribution to this issue was "Cross Currents" by Marion Zimmer Bradley, the second *Star Trek* fanzine story that she wrote.

Johanna Cantor combined popular, previously-published fanzine stories with original stories in her fourth volume of *Archives*, which came out in the spring. This issue ran 64 pages, reduced offset. Judith Gran, who wrote many articles for many fanzines around this time, had one in this issue titled, "The Sociology of *Star Trek*." The back of the issue included a number of reviews of *Star Trek: The Motion Picture*. *Archives* 5, published in winter and running 82 pages offset, offered the same mixture of the old and the new. Among the old was the second printing of "Time of a New Beginning" by Jean Lorrain. Among the new was "Mary Sue: A Short Compendium," a discussion of the Mary Sue story.

Ingrid Cross published the fourth issue of her specialized McCoy fanzine, *Odyssey*, in May. This issue ran 60 pages, offset. Ingrid, David Goodine, and Lorraine Beatty wrote most of the stories. As with many fanzines that year, it included comments on *Star Trek: The Motion Picture* by David Goodine.

Star Trek: The Motion Picture had captured the imagination (or disdain) of many fans, revived the waning interest of some old-timers, brought new fans into the fold, and gave everyone something new and different to discuss and to write stories about. The first of the *Star Trek* movies featuring the original cast, it was also the beginning of a new era of *Star Trek* fandom and fanzines—the movie era.

Part Five: The Early Movie Years (1981-1987)

1981

From here on through the end of the decade, *Star Trek* discussions would largely consist of commentary about the latest version of *Star Trek* (exclusively movies before 1987; movies plus the succeeding *Star Trek* series afterwards). Getting *the* latest news became the preoccupation of many fans, and the fanzines did their best to keep up.

The *Star Trek* Welcomittee's newsletter, *A Piece of the Action*, was in decline. Its editors, KathE Donnelly and Karolyn Popovich, published only five issues in 1981. The number of subscribers dropped drastically as well. Even so, the news gathered was timely and accurate.

The January issue (a combined November/December 1980-January 1981 issue), issue 87, featured a poll taken by the *Star Trek* Action Group (STAG), one of Britain's longest-running *Star Trek* clubs. The poll, taken December 7, 1980, the first anniversary of *Star Trek: The Motion Picture* in the U.S., measured British fan reaction to the movie.

Notable questions included: Are you a Kirk, Spock, McCoy relationship fan? (Yes-387, No-46) This indicates that in Britain, as in the U.S., many fans favored the "friendship" stories. The poll continued: Did you feel more use could have been made of Scotty, Uhura, Sulu, Chekov, Chapel, and Rand? (Yes-370, No-18) Despite the changes did you feel she was still "our" *Enterprise*? (Yes-390 No-20) Did you find the music effective? (Yes-400 No-15) Everything considered did you enjoy the film? (Yes-417, No-20). Despite all the changes did you feel the movie was still *Star Trek*? (Yes-398, No-22) Would you like a follow-up to be made? (Yes-194, No-7) In sum, the reported reactions of British fans, as with American fans, to the movie had been overwhelmingly positive.

In the February/March issue, KathE and Karolyn announced that "the *Concordance* is out of print." After that, one of the most-often asked questions among fans was, "when will Bjo Trimble issue another edition of the *Concordance*?" (That is, until 1995, when a revised version was released.) The April/May issue announced the publication of Alan Asherman's *Star Trek Compendium*, which was updated and reprinted later in the decade.

The June/July issue informed fans of James Doohan's heart problems and encouraged them to forward their good wishes. Fortunately, he recovered quickly, and had no difficulty appearing in *Star Trek II* and subsequent films. In the same issue, the long-standing Mark Lenard Fan Club

announced that it had disbanded. In addition, the editors reported, "The newest member of the William Shatner Fan Fellowship is Harve Bennett [*Star Trek II*'s producer]."

The August/September issue, issue 91, contained extensive information contributed by Gene Roddenberry. The editors ran his letter in its entirety. They also printed parts of a transcript of a telephone conversation with GR made earlier in the year at the August Party convention. In the letter, dated October 5, 1981, GR declared that he opposed Spock's death. He revealed that for *Star Trek: The Motion Picture*, he had to fight for Shatner's Captain Kirk, whom some executives thought was "too old" to be a leading man in a movie. GR stated that he was equally adamant about Spock being dropped. He continued by saying that if fans saw his name on the movie credits, the issue had been resolved to his satisfaction; if not, then he was not satisfied. (When *Star Trek II: The Wrath of Khan* premiered, GR's name was on the credits.) In the August Party conversation, the questioner asked, "If there were a series again, would you be interested in doing it?" GR's response was, "No. I won't line produce it again. TV is not as it used to be. There are too many people who will try to change what you are doing. I realize now that I had an easier time before. Now everybody has become an expert on science fiction. There are plenty of good young writer/producers who have the strength to fight, and I think they should do it."

Even though APOTA was in decline, the *Star Trek* Welcomittee was not. In 1981 it expanded its series of guidebooks with the publication of *The Fan's Little Golden Guide to Throwing Your Own Con*. This booklet gave detailed advice on how to run a small local convention. The publication ran 27 pages, offset. Paula Smith, Sharon Ferraro-Short, and T. J. Burnside wrote it, and Lori Chapek-Carleton edited and published it. The booklet remained available from Lori for many years.

The 24th STW *Directory* came out in the spring. This issue listed 203 clubs and 292 fanzines. Among the clubs was Dan Madsen's *Star Trek: The Motion Picture* fan club, which would eventually evolve into *The Official Star Trek Fan Club*.

Roberta Rogow continued her work with *Trexindex Second Supplement*. This ran 105 pages, offset. The volume listed 142 fanzines; the entries were cataloged by author, title, and subject. Roberta claimed, "This is it! I am handing

over the job to someone else!" However, this did not happen. Roberta continued to publish *Trexindex* into the 1990s.

The fanzine convention of the year was MediaWest Con I, held on May 22-25 at the Lansing Hilton. The convention committee consisted of Paula Smith, Lori Chapek-Carleton, and Gordon Carleton. The convention was truly a "media" convention, now. Only three panels were wholly about *Star Trek*. One panel, "Fan Wars or the ST-SW 'Feud,'" was partially about *Star Trek*. (To the best of my memory, the panel featured a lot of grumbling, but no real resolution. Time took care of most of this sort of friction.) The remaining panels were of other fandoms (mostly *Star Wars*) or generic topics such as author/editor relationships.

In order to better inform fans about the nominees for the Fan Q, the committee put together a booklet with excerpts from the nominees, called *The Fifth Annual Fan Q Awards 1981 Nominations Booklet*. Winners were Bev Clark as favorite editor for *Skywalker 4 (Star Wars)*, Barbara Wenk as favorite short story author, for "Imperial Soliloquy," in *Warped Space (Star Wars)*, Paula Block as favorite poet for "Stargame" (*Star Wars*), Joni Wagner as favorite artist for *Facets 4 (Star Wars)*, and Barbara Wenk for favorite long story author for *One Way Mirror* (discussed in the preceding section). The voters also persuaded the Fan Q committee to divide the next year's awards into interest categories.

This convention was the first time I encountered the "all *Star Trek* fanzines nowadays are K/S" attitude (though it was certainly not the last). The theory was not true at that time, or at any time afterwards. The myth, however, persisted among many fans, especially former *Star Trek* fanzine fans, to this day. For example, in the July/August 1981 issue of *Universal Translator*, of the all-*Star Trek* fanzines, I counted over 90 non-K/S fanzines, as opposed to only 3 K/S. Although the K/S fanzines became more numerous, proportionately, with time, K/S fanzines generally made up less than half of all-*Star Trek* fanzines. (If partial *Star Trek* fanzines are included, then non-K/S significantly outnumbered the K/S.)

KathE Donnelly and Joyce Thompson put out eight issues of their guide to fanzines, *Forum*, in 1981. Their staff consisted of Debi Barbich, Susan Crites, and Caro Hedge. Issues averaged around 28 pages, reduced offset, digest-sized. Listings in the first issue of the year (January 1-February 15, 1981, issue 9), included a K/S fanzine called *Inevitable Love*. I never read the fanzine, but thought the title was notable because it reflected the attitude of K/S fans toward Kirk and Spock. This issue of *Forum* also listed a fanzine not mentioned elsewhere, *Mainely Trek*, edited by Mary Ann Drach of Temple, Maine, which had a good reputation among fans.

In *Forum 10*, Susan Matthews announced that she was pulling her series of fanzine stories, called Ragnarok, from publication in order to rework the stories into a science fiction format in an attempt to sell the collection as a professional sf novel. She sold her first professional novel in 1996.

Forum 11 contained a listing for a *Star Trek* Amateur Press Association publication. APAs, as fans call them, were common in science fiction fandom. A central mailer (also known as the official editor, or OE) kept track of the number of members in the apa. Each issue, a member sent in "n" copies of his or her contribution, "n" being equal to the number of members. The central mailer collated and distributed the contributions to the members. This first *Star Trek* apa was called *APA Enterprise*, and the central mailer was Mark E. Ernst of Epsom, New Hampshire. *Forum 15* carried information about a Canadian *Star Trek* apa, *Final Frontier*.

Forum 12 started a tradition adopted by most "media" publications listing fanzines—that is, editors identified each fanzine by a code telling what the contents were. "ST" meant a (non-K/S) *Star Trek* fanzine, "SW" meant a *Star Wars* fanzine, and so forth. This issue also carried an announcement from Teri Meyer that she would publish the successor to *Delta Triad* under the name *The Gallian*. Also, Allyson Whitfield announced the publication of *Comlink*, a *Star Wars* and "media" letterzine, which would be co-edited by Carol Mularski. The reason I mention such a letterzine is that after discussions of *Star Wars* decreased, and especially after *The Next Generation* appeared, *Comlink* turned to featuring more and more *Star Trek* material in response to fan interest. At the time *Comlink* folded in the early 1990s, a large portion of the contributions were *Star Trek*-related.

A letter from Maureen Garrett, director of the *Star Wars* fan club, appeared in *Forum 14*, and is notable because of the contrast between Lucasfilm's "active and involved" policy on *Star Wars* fanzines, and Paramount's "hands off" policy on *Star Trek* fanzines. In her letter, Maureen alleged that Lucasfilm had become aware of fanzine stories with "*Star Wars* characters in x-rated, pornographic situations...we are going to insist on no pornography." Many *Star Wars* fans protested, calling such an action "censorship," while other *Star Wars* fans, particularly ex-*Star Trek* fans who left because of K/S fanzines, applauded the action. In any event, two issues later, in *Forum 16*, Maureen sent in another letter, which stated, "we hope you understand that our policy is an exercise in OWNERSHIP not censorship...Lucasfilm supports the publication of *Star Wars* fanzines." Nonetheless, a letter in the same issue from Jani Hicks indicates that the clarification did not reassure all: "Due to the move by Lucasfilm to attempt prior restraint and censorship of *Star Wars* fanzines, I will not be publishing, editing, writing, illustrating, or buy any professional or amateur *Star Wars* products after the appearance of *Twin Suns 3* in May of 1982." Nonetheless, *Star Wars* fanzines remained strong until a year or so after *Return of the Jedi*, when lack of new material, plus a "base" of only 3 movies (compared to 79 live-action and 20-odd animated *Star Trek* episodes) caused *Star Wars* fanzine activity to decline. Later, when George Lucas announced he would produce another trilogy, *Star Wars* fanzine interest rose again.

Life went on for *Star Trek* fanzines. *Forum 15* carried a listing for *In a Different Reality*, a fanzine published by M. Krause of St. Louis Park, Minnesota. This had a tone similar

to that of *Future Wings*, and enjoyed a wide readership.

Susan J. Bridges and Rose Marie Jakubjansky put out six bi-monthly issues of *Universal Translator* in 1981. Issue 7, the January/February issue, said "subs available through the end of 1981 (issue #12)." The editors also asked for more fanzine reviews. In the listings, the fanzines published by the various "presses" outnumbered those put out by individuals not calling themselves a "press." The international section listed quite a few fanzines from Great Britain, as well as a handful from Australia and Canada. The list of out-of-print fanzines was quite large; this was normal since fanzines often went out of print as fast as editors could publish them.

In issue 9 of the real *Universal Translator*, the May/June issue, the editors announced, "Ro has decided to withdraw as a co-editor of *Universal Translator*, effective January, 1982." The miscellaneous section of this issue carried the announcement of "Starfleet, an international *Star Trek* organization." This club gained a quick following, and became one of the largest *Star Trek* clubs in the world.

In Issue 10, Ellen Kobrin submitted a favorable review of the *Star Trek* professional novel, *The Entropy Effect*. The year 1981 marked a turning point with the pro novels. Reviews went from being almost always negative to being largely positive. Part of the change was due to a real improvement in the quality of writing, and part due to new influx of fans who never saw the classic fanzine stories of the 1970s. Some fans claimed that no *Star Trek* pro novel ever outshone the best fanzine stories of the 1970s. Other fanzine readers of the 1970s sided with the newer fans and claimed that some of the pro novels of the 1980s were pretty good. The "which is better, pro writing or fanzine writing" debate continued off and on through the entire decade.

In issue 11, the editors announced, "the next issue of UT will be the last issue." By the next issue, however, Susan Bridges got help from Linda Deneroff and promised to continue publishing on a quarterly schedule. Issue 12 carried the news that Allyson Whitfield married and was now Allyson Dyar. Allyson, as with Lori Chapek-Carleton, was another exception to the "fans get married and drop out of fandom" rule of the 1970s. In the 1980s, I cannot think of a single case of a fan dropping out of fandom due to marriage (children, yes). Times were indeed changing.

Stylus 2 came out in July and ran 27 pages, offset. Editors Martha Bonds, Margaret Delorenzo, and Nancy Kippax explained, "We apologize for the delay in completing the second issue of *Stylus*, but it took this long to gather enough material. And therein lies the problem. ...We have almost decided to fill our obligations for three issues and then cease to exist." This is precisely what they did. In the same editorial, they explained that although they received few contributions, they received a lot of support from subscribers. More than one fanzine has folded for the same reason—although the subscribers loved the fanzines, the editors could not get enough stories or articles to put together an issue. Meanwhile, *Stylus* made its best attempt to keep going, starting the issue with a list of suggested topics for articles. Articles in the issue covered topics such as

editor/author relations, how to deal with criticism, and tips for writing fan poetry.

Teri Meyer put out 12 monthly issues of *Interstat* in 1981. *Star Trek: The Motion Picture* was only rarely discussed that year. The prime topic of conversation was the upcoming movie. In February, *Interstat* published a letter from Joyce Tullock (a letter reprinted in *Star Trek* publications in the U.S. and Britain) in which she claimed that the McCoy character was in danger of being minimized or even written out of the movie script. She urged fans to write Paramount to protest. By April, however, Dixie Owen in her column confirmed that "all of the ST regulars have been invited to take part in the...Trek movie."

Throughout the year, Dixie continued to publish movie information. In February, she reported that "producer's Harve Bennett...and Jack Soward did the screenplay." In April, she revealed "Producer Harve Bennett has screened 55 hours of the old episodes to get a feel for the project, concentrating mainly on the first and second years." Also in April, Teri Meyer published a letter from Harve Bennett, dated March 10, 1981, in which he said, "thank you for your warm welcome and the invaluable copies of *Interstat* you have sent me."

Of course, fans talked about other things as well. Kay Johnson dropped out as an *Interstat* columnist, but Ken Gooch still did an occasional movie review, Michele Arvizu continued her regular satires, Mary Lou Dodge and Leslie Fish debated various topics, Alice Greene gave the latest news of the space shuttle program, and Dixie Owen followed the news of the Hollywood trade papers. Ann Crouch started the year doing book announcements, but soon gave up the position. Sylvia Kleeman took over the task in the April issue.

In March, Jeanne Cloud commented on the high cost of fanzines (averaging \$2-\$10 at the time), sparking a long discussion. Many, many fans responded to Damon Hill's remark that fanzine writers needed to put science fiction back into *Star Trek*, especially his implication that the reason that *Star Trek* fanzines no longer concentrated on science fiction was that their editors were largely women (women science fiction fans took exception to this). Those recently discovering fanzines seemed unaware of the fact that when fanzine stories were mostly science fiction, fanzine writers and editors were mostly women.

Pro novels still captured the attention of fans. David Gerrold's *Galactic Whirlpool* drew many comments, both favorable and unfavorable. Barbara Gordon complained about *Death's Angel* in the May issue, saying, "Doesn't anyone out there in pro-land know what we want?" In the next issue, Leslie Fish responded, "The official ST novels are bad because they're farmed out to the company's stable of...writers; outsiders (such as fans) are not invited."

In May, Teri announced that *Interstat* would sponsor fanzine awards, called the TrekStar Awards. Dixie Owen came up with the idea after noticing that the Fan Q nominations ballot showed few *Star Trek* entries. Nominations came in steadily; the ballot was printed in August. In October, Teri and Dixie announced the following

winners: Syn Ferguson as best writer, Nan Lewis as best artist, Laurie Huff as best editor, Rayelle Roe as best humorist, and Crystal Ann Taylor as best poet.

In September, Judith Gran had a comment on the continuing fanzine discussion: "Maybe we should try to find reasons why ST fan fiction has changed, if it's changed.... I can think of a few possible reasons: 1)...a) The number of aspiring professional writers in ST fandom has decreased. Some of the best fan fiction has always come from fans who were practicing for a professional career as SF writers. Of course, aspiring professionals can't be expected to stay in fandom forever. In the last few years, many of these writers have left ST writing.... Some have gone pro, others have gone to other fandoms. And for the most part, they're not being replaced. b) ST fans are probably chronologically older.... Most of us, when we start pushing 30 or so, find our lives become busier, more complex, more full of mundane responsibilities. Unless you're a truly serious writer, it's hard to find the time and concentration away from career commitments and juggling complicated schedules to write complex, thought-provoking, well-crafted SF. It's (perhaps) relatively easier to dash off a story that's mostly 'feeling' rather than plot."

The "whether ST should be sf" debate took on a new tone in June with the dispute as to whether the *Star Trek* concept was irrevocably linked with the characters. Maggie Nowakowska noted in June that she "fell in love with the idea of ST, not the characters.... I couldn't care less if every last one of the regulars got transferred off the *Enterprise* as long as the Federation and its ships continue to explore space and take me along for the ride." In July, Bobbie Hawkins countered, "You fell in love with the setting of ST, not the idea.... ST is Kirk and Spock and McCoy." In the same issue, G. M. Carr said, "ST fandom failed to live up to the ideal of space exploration presented in the 1960s because they got too hung-up on the Big Three characters.... Why not admit the possibility we could have done better if we hadn't held the spotlight so firmly on Kirk, Spock, and McCoy." I strongly believe that fans such as Maggie and G. M. had the least difficulty making the transition from original Trek to *Star Trek: The Next Generation*, and fans such as Bobbie found the transition more difficult, because they had a hard time imagining *Star Trek* without their favorite characters. (There were fans who claimed that *The Next Generation* was not "real" *Star Trek*, or at best, was "mediocre" *Star Trek*.)

Interesting miscellaneous items popped up in *Interstat* in 1981. In August, Maggie Nowakowska observed, "Bobbie Hawkins brought up a good point in her letter last month when she proposed Vulcans may use the arts as an outlet for the emotions they do have, but suppress." William Shatner's fan club sponsored a convention for its members at which Shatner made numerous personal appearances and talks, and many fans who attended expressed their satisfaction about this convention in *Interstat*.

The biggest topic of discussion that year, however, followed Barbara Gordon's announcement in the June issue, "Paramount is going to kill off Spock." Fans were outraged. In July, Linda M. Juneau said, "I would like to propose we

quickly organize a fund and take out as many full-page ads in our own trade papers...stating our feelings about this and adding strength to it by promising to boycott...if their horrible proposal is not canned."

Laura Leach and several others brought this proposal to reality. In the November issue, she stated, "An ad was placed in the *Hollywood Reporter* highlighting the tremendous financial losses to Paramount should Spock be killed in the new *Star Trek* movie. The ad resulted in a front page story in the *Wall Street Journal* on October 9, 1981." Laura based her feelings on a survey of over 700 fans, one of those rare surveys whose results were actually published. Questions included: Would you pay to see *Star Trek* movie #2 if Spock were killed? (Yes-72%, No-29%) Would you purchase a video of the *Star Trek* movie if Spock were killed? (Yes-2%, No-98%) Would you purchase the novelization of *Star Trek* movie #2 if Spock were killed? (Yes-25%, No-75%) Would you continue to purchase *Star Trek* products if Spock were killed? (Yes-8%, No-92%) Do you think *Star Trek* would be *Star Trek* if Spock were killed? (Yes-16%, No-84%) Of the respondents, 49% were 20-30 years old, 26% were 30-40 years old, and 79% had incomes of \$10,000-\$40,000.

One thing was for certain, however one stood on the issue: Paramount was getting a lot of free publicity because of the controversy.

Movie news, naturally, did not stop fanzine publishers from putting out new issues. Devra Langsam published *Masiform D* 11 in February. This issue ran 118 pages, and was still mimeographed. In her editorial Devra observed, "Mimeo used to be cheap and fannish. Now it's not that cheap, comparatively, as quick printer prices drop, and it hardly seems fannish anymore, either." The next issue of *Masiform D* would be offset and perfect bound.

Devra had analyzed the situation accurately: the 1980s saw the increased availability and use of personal computers. By the end of the decade, desktop publishing software and laser printers would be within reach of many fans. Mimeographs, in contrast, became harder and harder to find. Fewer and fewer office supply stores carried mimeo supplies, such as ink, stencils, and special paper. *Masiform D* 11 (along with *Sehlat's Roar*) was one of the last mimeographed fanzines. (Because of this, from here on I will not mention how a fanzine was reproduced; the reproduction method may be assumed to be offset or photocopy unless otherwise indicated.)

Alnitah 3 saw the number of its editors reduced to two: Joyce Cluett and Margaret Draper. This issue came out in July and ran 43 pages.

Paula Smith put out the last issue of *Menagerie*, issue 17, early in the year. The fan profile of the issue was of Sharon Ferraro-Short and her husband, Mike Short. Phil Foglio contributed a comic-strip format tongue-in-cheek story about how his artwork in early issues of *Menagerie* led to his winning Hugo awards for artwork in later years.

Warped Space had turned into a multi-media fanzine and the intervals between issues became longer and longer. Lori Chapek-Carleton, however, published *Warped Space* 46 in September. This issue ran 116 pages, and included a

long letters section, plus a small separate leaflet with fanzine ads. Contributions included the latest installment in "science fact" articles by Ann Popplestone, fanzine reviews by Paula Smith, and a story by eluki bes shahar, who later became a science fiction novelist. The issue also featured an installment of the Klysadel (sf) series; the rest of the issue was split between *Star Trek* and *Star Wars* stories.

The reason I bought this issue was to get Connie Faddis's artwork for "Sow the Wind" by Anne Elizabeth Zeek. The magnificent illustrations in the fanzine were black-and-white. The originals, however, displayed in the MediaWest art show, were even more spectacular in color. Another notable thing about "Sow the Wind" was that it was a *Star Wars* story, about Luke's birth. "Media" fans would often argue to fans who concentrated on one genre that readers ought to appreciate any story about any genre as long as it was well-written. "Sow the Wind" was undoubtedly well-written. On the other hand, the unavoidable fact is that for every well-written story, there are a dozen poorly written ones. If one is not a fan of the genre, one does not want to read a dozen badly-written stories in order to find the well-written one. Also, sometimes even the well-written stories of one's preferred genre seem boring.

Cynthia Levine and Linda Deneroff brought out *Guardian 3* in May. It ran 214 pages and was perfect bound. It contained about half *Star Wars* and half *Star Trek* stories, plus one *U.N.C.L.E.* story, "The Extraordinary Discretion Affair," by Susan Matthews, which was very good. In light of Lucasfilm's caution over fan-written romances, *Star Wars* fans took particular notice of "Slow Boat to Bespin" by Anne Elizabeth Zeek, and "Slow Boat to Bespin 2" by Barbara Wenk. Both stories were set during the journey to Bespin in *The Empire Strikes Back*. Both authors alleged that Han and Leia consummated their relationship at that time. Neither was any more explicit than countless female-crewmember-beds-Spock stories that *Star Trek* fans had been writing for years.

Charlene Terry of Dayton, Ohio, put out her first issue of *Storms* in the summer. The fanzine ran 48 pages. Charlene had advertised this as a feminist "media" fanzine, and it had a large built-in readership at the start, since many fans were self-described feminists. The fanzine contained two *Star Trek* articles and one *Star Trek* story, one *Star Wars* article, and one *Starsky & Hutch* story.

As with *Alnitah*, the number of editors of *Spin Dizzie* also reduced to two: Marilyn Johansen and Kay Brown. They published issue 5 in February. This issue (106 pages) featured six stories, one by humorist Rayelle Roe, a letters section, a fanzine review section, an sf book review section, and an article about how to get in touch with other *Star Trek* fans.

Beverly C. Zuk of Lombard, Illinois, published her own novel-length story, *The Honorable Sacrifice*, in 1981. The fanzine ran 92 pages, and was reproduced on a high-quality mimeograph. The print run was 300. In this story, also well-illustrated by Beverly, McCoy is court-martialed and dishonorably discharged. He finds himself on a planet with a feudalistic culture, and has many odd adventures.

Diana King of Annandale, Virginia, brought out her second novel-length story, *Captives*, in 1981. The story is of the "hurt-comfort" genre: Kirk is injured and captured by slavers; Spock rescues him and assists in his rehabilitation. This was one of the better examples of the genre.

Enter-Comm 4 came out in February. Six editors from Ottawa, Ontario (Canada) produced this issue: Marjorie McKenna, Maureen McKenna, Jacky Fulton, Nancy Chapman, Sheila Hawley, and Wendy Rockburn, although the McKenna sisters were the fanzine's primary promoters. The issue ran 158 pages, and featured authors from four continents (North America, Europe, Asia, Australia).

Randall Landers published *Stardate 8* in February. The issue ran 118 pages. Issues routinely featured a prominent letters section. In his editorial, Randall said he would reduce the type size in the LoC section in order to fit in more letters. Contributions to this issue included "Oath of Vengeance," part of a multi-segment story by Rick Endres, "Star Trip," told in comic strip form by Don Harden, and an article on variable velocities in space by Tim Farley.

Anne Elizabeth Zeek of Brooklyn and Regina Gottesman of New York City put out *Time Warp 5* in 1981. This issue ran 186 pages in reduced format, reproduced on a mimeograph, and featured a large letters section. The fanzine was about half *Star Wars*, half *Star Trek*. I received this issue because my story, "Second Chance," was in it. Inspired by Barbara Wenk's *One Way Mirror*, I had written "Second Chance" and sent it to Barbara as a compliment. Barbara gave the story to Anne and Regina for publication. The issue also has another story of Barbara's: "Request Denied," in which Kirk is arrested following the end of *Star Trek: The Motion Picture* for taking off with the *Enterprise*.

Jackie Bielowicz of Tulsa, Oklahoma, and Mary Wallbanks brought out the eighth issue of *Sol Plus* in March. This issue ran 133 pages. This all-Trek issue contained eight stories, and had a "You are getting this because:" section, something I had not seen since the early days of fanzines (even Devra, who originated the idea in *Star Trek* fanzines, did not include the checklist anymore).

Martha Bonds of Baltimore, Maryland, published her first issue of *Gateway* in March. This issue ran 212 pages. The theme of the fanzine was "the macabre," but it might be better defined as featuring the sort of story one might find on the television series, *The Twilight Zone*. One of the major reasons I bought the fanzine was its artwork. Signe Landon contributed a Kirk, Spock, and McCoy piece called "Strange Visitors." This was the first piece of artwork that inspired me to write a story—before this, all I could write in response to artwork was nonfiction analysis. (The story, "Footprints in the Sand," was later published in *Masiform D.*) Alice Jones, who had already won a Fan Q for her art, contributed "Master of Dark Truth," a Spock portrait, and Mary Stacy-MacDonald contributed a beautiful stylistic piece of Spock as Orpheus.

Gateway 1 featured some good writing, too. Cheryl Rice wrote a sequel to "Space Seed," called "To Reign in Hell," predicting disaster for Khan and his followers. Barbara L. Storey contributed an interesting Kirk-and-Spock-meet-Dracula story called "The Very Nearest Room."

Ingrid Cross and David Goodine of Holt, Michigan, put out *Odyssey 5* in January. This issue ran 150 pages. In her editorial, Ingrid said, "I have come to the point in my life where I need to branch out and away from *Star Trek*. My aim has always been to become a professional writer. As much as I have enjoyed working on *Odyssey*, it has become increasingly evident to me that my long-term goals are being pushed aside for my hobby. Accordingly, issue 5 will be the last *Odyssey* I am scheduling.... If, in the future, I do decide to reinstate *Odyssey* in fandom, I'm sure you will hear about it one way or another."

By December, Ingrid had moved to Baton Rouge, Louisiana, and changed her mind. She put out *Odyssey 6* in that month, and was listed as sole editor. This issue ran 150 pages. In her editorial, Ingrid indicated that issue 7 was nearly full, hinting that she did not plan issue 6 to be her last issue, either. The most memorable story in this issue was one that someone had to come up with sooner or later: Lorraine Beatty wrote "A Subject of Dispute," wherein Dr. Leonard McCoy travels back in time and meets the feuding Hatfields and McCoy's.

Although she had stopped publishing new issues of *T-Negative*, Ruth Berman brought out another *Star Trek* fanzine, *And Starry Skies*, in June. This fanzine ran 35

pages, reduced format. In her editorial, Ruth said, "This is a collection from fanzines other than *T-Negative* of my writings about *Star Trek*." Leading off the issue was "A Rose for Miranda," a story in great demand because it had been mentioned in *Star Trek Lives!* Ruth included several other stories as well, and ended with two articles about early versions of the scripts for "Amok Time" and "The Savage Curtain." It was interesting to see how those stories evolved and changed before they were filmed.

After a year or two of privately circulating her story, Mindy Glazer of Jackson Heights, New York, printed *Tales of Feldman* for general distribution. As evidence of its instant popularity, the work was in its second printing by spring. In her introduction, Mindy said, "I only wrote *Tales of Feldman* to make myself laugh...when others laughed as well I decided to share Feldman." The story centered on Ensign Fiona Feldman, a very eccentric young woman who, in a series of misadventures, ends up marrying Spock and having a daughter by him. In the end, she takes the baby and runs away. In the epilogue, the author explains that Feldman "never really understood" military discipline. The story, which ran 209 pages, so enchanted fans that they awarded Mindy the Fan Q the next year.

1982

The topic of the year, of course, was *Star Trek II*, originally subtitled *The Vengeance of Khan*. However, just a few months before the film premiered, Lucasfilm made an informal request to Paramount to drop "Vengeance" from the title, believing it to be too similar to the working title of an upcoming *Star Wars* movie, *The Revenge of the Jedi*. Paramount complied with the request, and retitled *Star Trek II* as *The Wrath of Khan*. Then, Lucasfilm changed its mind and retitled its own film *The Return of the Jedi*.

The *Star Trek* Welcommittee put out three issues of *A Piece of the Action* in 1982. The 92nd issue, dated November/December/January, said, "We wish we could give you more concrete information about the new *Star Trek II* movie. However, Paramount is being very closed-mouthed about the details, as you all know."

The February/March/April issue, postmarked in May, carried an extensive report on the movie, since STW member Kay Johnson had seen the special May 8 preview in Overland Park, Kansas. (I remember the *Entertainment Tonight* segment on this preview. When their crew interviewed Kay, she looked straight into the camera and said, "The fans will love it!") Kay gave a detailed plot outline, and added, "It is also my understanding that the next working title for the next ST movie is *Star Trek: The Search for Spock*."

"THE FINAL ISSUE," issue 94, was postmarked October 9, 1982. In it, Shirley Maiewski said, "We feel that higher and higher costs of printing and postage, and further, a large drop in subscriptions, make this necessary.... Other forms of the media are carrying a lot of *Star Trek* material,

and we feel we just cannot compete with these professional outlets.... The *Star Trek* Welcommittee continues of course..." Despite Shirley's statement that *only* the Welcommittee newsletter had folded, and that STW remained actively involved as a *Star Trek* information service, some fans mistakenly thought STW had disbanded because APOTA no longer existed. Eventually, however, fans became aware that STW continued as usual.

The Welcommittee put out two volumes of its directory in 1982. The spring issue listed 15 specialized STW services (such as a pen pal matching service, a trivia expert, fanzine information and publishing help, etc.), 3 STW publications, 240 *Star Trek* fan clubs, 331 *Star Trek* fanzines, and 115 professional *Star Trek* books. The fall *Directory* listed 247 clubs and 337 fanzines. The number of fanzines was still high despite falling off some from a peak in 1977.

Roberta Rogow also brought out the latest edition of her fanzine index, *Trexindex Second Supplement*, Volume II, in 1982. The index ran 78 pages and was mimeographed. This was a poetry and art index of 102 fanzines published from 1978 to 1981.

Forum put out six issues in 1982, and underwent some significant changes later in the year. At the beginning of the year, KathE Donnelly, Joyce Thompson, and Nancy Brown were listed as publishers. I counted 55 all-Trek fanzines in this issue; only 2 were K/S.

T'Kuhtian Press advertised *The Weight, Collected*—a compilation of all the stories Leslie Fish had written in the series. The volume was in high demand because Leslie had

won a Fan Q for the series. Would-be readers were asked to send in a deposit plus an SASE for notification of the additional final cost. (This was not an unusual request for fanzine editors who needed to raise funds prior to publishing.) Unfortunately, there were a number of unexpected and unforeseen delays. As a result, *The Weight, Collected*, was not ready for distribution for another seven years.

In the April 15-June 1 issue, the editors reported that "we are in the process of putting all the listings on a word processor," and by issue 21 (August 15-October 1), all the listings were in dot matrix. In that same issue, two fanzine editors complained that their fanzines were being pirated (copied without their permission and sold by unauthorized dealers at huge profits). Sharon Emily announced that she was too ill to continue fan activity (Sharon returned in the late 1980s). Another fan wanted to contact Diane Steiner for permission to reprint *Spock Enslaved*. Many fans, in the time period from 1975 to 1982, claimed they were going to find all the editors of the out-of-print fanzines mentioned in *Star Trek Lives!*, get permission to reprint them, and provide copies to all the fans who wanted them. None, including the fan who wrote this issue of *Forum*, ever succeeded.

As of issue 22, *Forum* changed its name to *Datazine*, and changed its publishers also. KathE Donnelly and Joyce Thompson were still in charge, Nancy Brown had left, and Stephen H. Walker had been added. Stephen explained the name change: when they went to register the title of their fanzine as a trade name, they found that *Forum* had already been taken, so they took the name *Datazine* instead.

Another notable item in that issue was that *Courts of Honor* was advertised for sale. Syn Ferguson of Eugene, Oregon, was both author and publisher. This lavish K/S *Star Trek* story was in high demand. Unfortunately, demand far outstripped supply, and eventually the editor simply could not keep up with the orders. Finally, Mary Ann Drach of Maine obtained permission to print it, and made it available to everyone who wanted a copy. But it would be another three or four years before this authorized reprint was available.

Susan Bridges put out four issues of *Universal Translator* in 1982, assisted by Linda Deneroff, Joy Louise, Jeanne Webster, and Mindy Glazer. The January/February issue ran 29 pages, reduced. The publisher announced that she had received her Ph.D. (adding her name to other fan Ph.D.s including Jean Lorrah and Ruth Berman). Susan also thanked "the 250 of you who sent in your sub renewals and kept the zine alive."

Issue 13 kept the same format as previous issues, including current and planned fanzines, announcements, a list of conventions, and fanzine reviews (T'Yenta was still an active reviewer). Various genres producing fanzines in the year included *Star Trek*, *Star Wars*, *Dr. Who*, *Battlestar Galactica*, *Starsky & Hutch*, *Space: 1999*, *Blake's Seven*, *The Man From U.N.C.L.E.*, and *M*A*S*H*. Many of the announcements of the year included fans selling their old fanzines directly or through auction; out-of-print fanzines in great demand could bring in ten times their original price.

In the January/February issue, one announcement informed fans that Anne Elizabeth Zeek and Regina Gottesman were making an amicable split in order for each to publish her own fanzine. In issue 14, the April-June 1982 issue, the Canadian Contingent Press reminded fans not to send SASEs with U.S. stamps to Canada. (Then, and now, many new fans were not aware that one needed to send International Reply Coupons to addresses outside one's country of residence, and that such coupons were available for purchase at their local post office.)

The July-September issue, number 15, showed that year by year, fans were getting professional works published: "Claire Bell is now a professional writer: she has sold her first novel to Atheneum. The novel is called *Katha's Creature....*" In the last issue of the year, Susan stated that she planned to go on with *Universal Translator*: "I am now taking subscriptions for any or all of the four 1983 issues at \$2.00 per issue." Charlene Terry, editor of *Storms*, got married, and stayed in fandom until late in her first pregnancy.

I began to get excited about seeing *Star Trek II* from the time a publicity picture appeared in the local paper in March. I cut out the picture and put it over my desk at work. After the May 8 preview, I was even more excited, and by the time MediaWest Con II rolled around on May 28-31, I was searching for every detail. Fortunately, MediaWest was rich in sources of advance information. First, it showed the *Star Trek II* trailer. According to the program book, this showing was scheduled on Sunday, but by popular demand, it was shown Friday, the first day of the convention. The projectionist ran it both forwards and backwards, to get the full effect. I saw the trailer two other times during the convention.

Next, Kay Johnson arrived from Kansas City. I pumped her for all the information she could give. Kay, as with many viewers, was of the opinion that too much advance information "ruined" a movie, and therefore she did not tell me all that she knew. In vain did I tell her that it was impossible to "ruin" a movie for me by telling me too much about it.

Although the upcoming *Star Trek II* was the talk of the convention, other activities proceeded as well. The convention committee had published *The Sixth Annual Fan Q Awards Booklet* prior to the convention, so that Fan Q voters could sample the work of the nominees. This year, the awards were split into three genres: *Star Trek*, *Star Wars*, and "Other." Mindy Glazer won the award for best *Star Trek* writer for *Tales of Feldman*. Bev Zuk won for best *Star Trek* artist. *Guardian 3* won the award for the best *Star Trek* fanzine. Connie Faddis and Anne Elizabeth Zeek, past *Star Trek* fanzine contributors, won in other categories, and *Pegasus*, a former all-*Star Trek* fanzine, which was *Star Trek* no longer, won in its own category for best fanzine. To add to the festivities, Phil Foglio brought his Hugo and put it on display.

By the time I got home from the convention, one week remained before the *Star Trek II* movie premiere. Secretive to the end, Paramount did not release the novelization of

Star Trek II until the very last minute. A local bookseller called me immediately when it came into his store, and I bought it the night before the movie premiered. I spent the entire night reading it: I really do enjoy a movie much better if I know the entire plot before I see it.

Because MediaWest had stopped being an all-*Star Trek* convention, five of us in the Twin Cities area thought we would put on an all-*Star Trek*, fanzine-oriented convention, returning to the tradition of the Se*KWesterCons. The committee consisted of Kay Brown, Marilyn Johansen, Cynthia Levine, Carol Christensen (Reeg), and I. We expected to get 500 attendees easily. When we found only a handful of registrants by February, we discussed canceling the convention, but ended up agreeing to hold it anyhow. Thus, BloomMN'Con I was held on July 2-5, 1982, at the Ramada Inn, Bloomington. The hotel no longer exists, and neither does the large drive-in theater that was next door at the time—and which was showing *Star Trek II* during the convention. We could see the movie from the window of the hospitality suite.

Our final attendance was 70, but everyone reported having a delightful time. In addition to the usual panel discussions and art show, we had a dealer's room. In order to bring more fanzines, we started the tradition of agenting fanzines at the convention for other editors. Conventions in future years picked up on this practice, and it is now fairly common. We also had popular fanzine writers in attendance read from their own work, which was well-received but, unlike agenting fanzines, was not imitated.

The highlight of the weekend, however, bringing the entire convention to the Cinerama-style theater for a screening of *Star Trek II*. I was in charge of the expedition and arranged for transportation and theater tickets (we had to go to a regular showing, because we did not have sufficient attendance to warrant a special showing). Just as we were about to leave the hotel, some last-minute registrants wanted to join in, so we formed car pools and arranged for extra tickets. To my eternal astonishment, the whole operation went like clockwork, even with the last-minute additions. I arrived at the theater on schedule, ahead of the bus and the car pools, purchased sufficient tickets, and was there to pass them out to convention members, many of whom arrived in costume, to the delight of the regular movie audience. Everyone who came made it back to the hotel safely, and the convention went on. Most attendees urged us to put on another similar convention the next year, so we did.

Teri Meyer put out 12 issues of *Interstat* in 1982. The letterzine continued to chronicle events in fandom. The first half of the year, the bulk of the discussion was on Spock's impending death in *Star Trek II*. After the movie opened, of course, the bulk of the commentary was about the movie. Of *Interstat's* many columnists, Sylvia Kleeman's book announcements and Dixie Owen's entertainment news were published every month. Alice Greene had several columns on the space program; Michele Arvizu published a handful of satires. Ken Gooch's movie column appeared in November. Mary Lou Dodge and Leslie Fish also had one

column each during the year. They commented on *Star Trek II*, and both found fault with it, though for different reasons.

For the first half of the year, readers discussed assorted other topics besides Spock's death. In January, Susan A. Heath asked fans to write Congress to request more funds for NASA; the same month, Sylvia Kleeman announced that *Best of Trek 4* was out. In February, a small discussion of why fans don't write more letters of comment continued, with various fans giving various reasons. In March, editor Teri Meyer contributed a rare editorial quoting Harve Bennett's and Gene Roddenberry's letters which said that Spock's death was in the script because Leonard Nimoy asked that the character be written out, and also quoted a statement from Leonard Nimoy saying that he did not ask that the character be written out. Teri said she was confused. She was not the only one. Fans discussed the issue for quite some time, and questions persisted as to how and why Spock's death came into the script.

By April, we had the title of the film, *Star Trek: The Vengeance of Khan*. The same month, *Interstat* announced that the management of William Shatner's official fan club (WISH) had been transferred to Helen Molloy and Karen Kraft, who renamed it the William Shatner Fellowship, or WSF. Mary Ann Drach contributed a letter that foreshadowed the plot of *Star Trek III*: "Lt. Saavik may... take [Spock's] consciousness into her at the moment of death, as did Chapel in *Return to Tomorrow*." If one substitutes McCoy for Saavik, Mary Ann unknowingly had predicted what would happen in the next film.

In the June issue, Guinn Berger spoke for many when she said, "For some time now...the argument between the K/Sers and the non-K/Sers has been stuck at the level of 'no-they-don't-either,' answered brilliantly by 'yes-they-do-too.' GEEZ, guys—give it a rest, awready, huh?" Also by June, fans who had seen the May 8 preview, notably Jean Dewey and Kay Johnson, reported in, giving sketchy details but a wholehearted endorsement. Editor Teri Meyer closed the June issue with the announcement, "Next issue—The Movie! In order to provide space for as many as possible, please limit your movie comments to 1-1/2 pages."

Before the July issue came out, however, something else happened. Convention organizers in Houston had announced for some time an extravaganza called The Ultimate Fantasy. They had booked all the *Star Trek* actors except Leonard Nimoy, as well as *Star Trek II* producer Harve Bennett. This convention was heavily advertised and promoted. Convention attendance was expected to be in the thousands. Announcements stated, "vacation packages available including hotel, convention tickets to Ultimate Fantasy, banquet with the stars and the new *Star Trek* movie."

The reality, however, was different. Only hundreds, not thousands, showed up. The stars ended up speaking in mostly-empty convention halls. People who had paid for packages found that the hotel had no record of their rooms being prepaid. Despite this, the convention went on. Local fans helped the incoming fans who suddenly found themselves without hotel rooms. Harve Bennett and the stars

outdid themselves in the attitude that "the show must go on." Despite the difficulties, with everyone pulling together, those who attended often ended up with fantastic stories to tell. In the July *Interstat*, Beverly Zuk reported having a good time despite problems, and Teri Meyer singled out Harve Bennett for his assistance: "Thank you, Harve Bennett and cast. We are grateful. We are a fandom, blessed."

Teri's last statement was to be repeated by many in later years.

The bulk of *Interstat's* July issue, however, was devoted to movie comments. I said, "I have been watching *Star Trek* for 16 years now...and I must say that *Star Trek: The Wrath of Khan* strikes me as the best one of all." Roberta Rogow added, "There is so much that is RIGHT about ST:WOK that it's hard to pick holes." Daniel Wolpe said simply, "I thought it was TERRIFIC!! It was great!! WONDERFUL!! EXCITING!!" There were also some who enjoyed the movie, but had reservations. D. Booker said, "but why such a hackneyed tune as 'Amazing Grace?'" Jeffrey K. Wagner said, "I was very much surprised that Khan recognized Chekov, considering that he wasn't in first-year episodes." Other fans, in this month and successive months, complained about Kirk saying "I feel young" so soon after Spock's death.

A few others objected to the movie outright. In July, Barbara Gordon said, "Perhaps I am hard to please, but in spite of some good moments, I did not like ST II, for many reasons." In August, Bobbie Hawkins said, "I wouldn't say TWOK is the best episode, nor is it even anywhere near the top 2 or 3 episodes. I would place it with the bottom 20 or 30." Jane Wesenberg added, "To me, ST II was a painful, dismal failure.... I cannot conceive of, nor will I accept, the death of Spock as part of the 'real' or mainstream Trek saga." To which Ellen L. Kobrin responded, "To any and all who don't like ST:TWOK for whatever reason: All I can say is that I feel truly sorry for you." At the end of the August issue, Dixie Owen reported, "Paramount said in *Time* mag 7/9/82 to be 'planning 8 tightly budgeted ST films, to be released every 18 months.'"

In September, Teri published a letter from Harve Bennett. Dated July 18, 1982, the letter said, "To you, to *Interstat*, and to all the incredible *Star Trek* fans who have been so generous in their praise of our work, my deepest thanks.... What a privilege for a filmmaker to have an audience that pays attention."

In October, Syn Ferguson reported that Gulf and Western (Paramount's parent company at the time) got upset over her selling cover art for her fanzine *Courts of Honor* as a fund-raiser. It turned out that, as with the case of *Dreadnaught Explorations* in 1979, Paramount had simply mistaken a fan effort for that of a professional retailer. No action resulted from either case. In the same month, *Interstat* awarded its second TrekStar Awards. Best writer was Diana King (for *Captives*), best artist was Gayle Feyrer, best editors were Beverly Volker and Nancy Kippax (for *Contact*), best humorist was Mindy Glazer (for *Tales of Feldman*, already a Fan Q winner), and best poet was Cynthia Drake. At the end of the issue, Sylvia Kleeman

announced that Bjo Trimble's *On the Good Ship Enterprise* was available.

Still, much of the conversation still centered on *Star Trek II*. In December, Ruth Breisinger said, "It is very hard to understand the letters referring to the 'fact' that Spock or Kirk is out of character in ST II. That really is impossible, because, what we see on the screen, folks, is *fact*, just as everything we saw on aired Trek or in ST-TMP is *fact*." (Earlier, in August, Ruth Breisinger had noted: "I disagree with the comments that ST II and ST-TMP cannot co-exist. ST II may ignore ST-TMP, but it does not conflict with it.") And, of course, thoughts began to turn to the future. Barbara Gordon claimed she had seen a copy of the *Star Trek III* script, and opined that it was going to be worse than *Star Trek II*.

Forum editors Joyce Thompson and KathE Donnelly followed up on Jeff Johnston's 1977 *Who's Who in Star Trek Fandom* by putting out a listing of fans called *BeNiF*. The booklet ran 25 pages, reduced, and was digest-sized. Joyce explained, "*BeNiF* is a name KathE and I thought up that is our version of how the initials BNF would be written if they were an actual word.... Our motto is 'maybe not everyone can be a BNF, but every fan can be a *BeNiF*.'" As with Jeff's *Who's Who*, any fan sending in the questionnaire was listed. The result was a comprehensive profile of 100-200 fans.

Since Sharon Ferraro's 1975 *Communication the Hard Way*, there had not been a comprehensive guide to fanzine publishing. With advances in technology, and a change in copyright law, an update was needed, and Paula Smith filled the void by publishing *A to Zine: The "How to" of Fan Publishing*. The booklet ran 15 pages, reduced format, and was digest-sized. In her editorial, Paula stated, "Doing a fanzine is as easy as falling in front of a bus, and has the advantage of being somewhat less dangerous, though not much. Doing a fanzine well is rather more complicated."

Stylus 3 came out in December, under the editorship of Martha Bonds, Nancy Kippax, Margaret Delorenzo, and Carolyn Verino. The publication was 28 pages long, and cost \$1.75. The editors hoped the addition of Carolyn would revitalize the publication. In the editorial, she announced, "*Stylus* will be going on a twice-yearly publication schedule." The publication still contained many helpful hints about fanzine production—for instance, Johanna Cantor contributed a short article on "Coping with a Backlog"—but issue 3 was the last issue published.

Syn Ferguson of Eugene, Oregon, who was famous for her K/S stories, published a volume of her non-K/S fiction, titled *Straight Trek*. The fanzine ran 180 pages, reduced, and was digest-sized. The volume included four stories, three of which she reprinted from other fanzines.

The United Federation of Phoenix published the second of their club fanzines, *Quastar II*, in June. The fanzine ran 98 pages. Kim Farr, Katherine Gillen, Bobbi Rapp, Denise Wallentinson, Laurence Zacher, and Andy Blomeyer were all listed as editors.

Kay Brown and Marilyn Johansen brought out *Spin Dizzie 6* in April. The fanzine ran 98 pages. In her editorial, Marilyn announced, "I am sorry to say this is going to be the last issue of *Spin Dizzie*." The issue contained several

stories, including a story titled, "The Gift." The story was routine, but the title was a very common one among beginners (my first Darkover fanzine story carried that title, despite Marion Zimmer Bradley's wise advice to me to change it; had I known such a title was a cliché, I would have). The highlight of the issue was humorist Rayelle Roe's story in which Kirk and Spock make an undercover visit to a planet where Vulcanoids run the government. Several hilarious episodes result.

Linda Deneroff and Cynthia Levine brought out *Guardian* 4 in May. The fanzine ran 204 pages, perfect bound. This issue included only one *Star Trek* story; the rest were *Star Wars* stories plus two Indiana Jones stories. In her editorial, Linda vigorously defended her and Cynthia's choice to keep *Guardian* as a fanzine accepting both *Star Trek* and *Star Wars* stories, as opposed to splitting the fanzine into two—one exclusively Trek, the other exclusively *Star Wars*—as many of their readers had requested.

Charlene Terry-Textor brought out the second issue of *Storms* in May. The issue ran 90 pages. The fanzine featured a large letters section. One of the two *Star Wars* entries detailed how women were far more prominent in *Star Wars* fanzine stories—even including some female Jedi Knights—than they had been in the *Star Wars* movies. The lone Trek entry of the fanzine was "Bridges are for Burning," by Sharon Glacom, which featured a prominent Klingon woman (predating Valkris, Azetbur, and K'Ehleyr by many years).

Devra Langsam brought out the 12th issue of *Masiform D* on February 1. This issue ran 107 pages, and was the first *Masiform D* not run off on a mimeograph. Instead, it was offset and perfect bound. The issue included seven stories plus a "mandatory *Star Wars* item": a cartoon on the last page.

Johanna Cantor put out two *Star Trek* fanzines in 1982, both in the spring. Her adult (non-K/S) fanzine ran 152 pages, reduced format. *R&R* 17 included 11 stories, mostly by experienced fanzine writers. *Archives* 6, her fanzine of original and classic reprinted fanzine stories, ran 72 pages in reduced format. This issue included 10 stories, three of which, "Father's Day," "Parents," and "A Lesson in Logic" by Carol Hart, were about Spock's childhood.

Two fanzines written and produced by a single fan, working alone, came out in 1982. Beverly C. Zuk wrote, illustrated, and published *The Third Verdict*, which ran 132 pages. This novel-length story centered on Scott, who was

accused of murdering a religious figure—a child—while aboard the *Enterprise*. Lois Welling wrote and published *Transition*, another novel-length story running 136 pages. This was a sequel to her earlier story, *The Displaced*, and followed events in the life of Spock's Terran-born spouse, Susan.

Ruth Berman put out the last of her *Star Trek* fanzines, *Minara Nova*, in March. This ran 30 pages in reduced format. All contributions related to the episode "The Empath" by Joyce Muskat. Entries included notes on the episode, comments about the episode from the actors involved in its production, and reprints of fanzine stories based on the episode.

Teri Meyer of *Interstat* published her last fiction fanzine, *The Gallian*, in June. (*Interstat*, of course, went on unabated.) *The Gallian* ran 131 pages, and featured five stories. Advertised as a successor to *Delta Triad*, the lead story was by Mary Louise Dodge; other authors had appeared in a variety of fanzines.

Joyce Cluett and Margaret Draper published two *Star Trek* fanzines in 1982. *Alnitah Omnibus 2*, published in March, reprinted more stories from *Alnitah* 1-4. The volume ran 39 pages in reduced format. In November, they released *Alnitah* 14, which ran 39 pages in reduced format. This issue contained three stories, one of which, "Second Year" by Jackie Stone, detailed Spock's second year at Starfleet Academy. The story was as excellent as her previous story, "First Year," in an earlier issue.

Canadian Contingent Press published *Enter-Comm* 5 in January. This issue ran 164 pages offset, and listed Darien Duck, Jacky Fulton, Marjorie McKenna, Maureen McKenna, Nancy Chapman, and Sheila Hawley as editors. The issue featured 12 stories by a variety of authors.

Although *Star Trek II* had only come out in June, by the end of the year, fanzines already carried stories based on the events of the movie. One of the earliest was *Still Out of Bounds, Old Friend*, edited by Lezlie Shell of Houston, Texas. This K/S fanzine came out before the end of 1982. The entire 101-page fanzine contained one story, titled "*Paradise, Found and Lost*, a novel by Pam Rose." This story filled in the gaps between the episode "Space Seed" and the movie *Star Trek II*. At the end of the fanzine, the author included a special note: "I beg the reader to excuse the scientific flaws in this work. But it is *Star Trek*: where Trek is concerned in our hearts...."

The movie would continue to inspire fan stories in the years to come.

1983

Although the *Star Trek* Welcommittee's newsletter had folded, STW was still active and answering letters from fans. The mailroom in Michigan received 817 letters that year, fewer than the 1975-1977 peak years, but still enough to keep STW busy. STW put out two directories that year. The spring 1983 *Directory*, edited by Judy Segal of New York and published by Kay Johnson of Missouri, listed 250

clubs, 343 fanzines, and 135 books. STW double-checked its listings that year, and dropped obsolete entries. As a result, the fall 1983 directory listed only 157 active clubs and 254 active fanzines.

Once more, the premiere fanzine convention of the year was MediaWest III, held May 27-30, 1983, run by Lori and Gordon Carleton. *Return of the Jedi* had premiered just

days before. There were some Trek panels, but those were few in number. Most panels were generic or devoted to other "media" fandoms. This year the Fan Qs were divided into the interest categories *Star Trek*, *Star Wars*, *Starsky and Hutch*, *Doctor Who*, and Other ("other" was a catchall category including multi-media fanzines or media fandoms not large enough to merit a separate category). Winners in the *Star Trek* categories were Lois Welling and Bev Zuk, who tied for best writer, Bev Zuk as sole winner for best artist, Martha Bonds for best poet, and *Vault of Tomorrow* as best *Star Trek* fanzine. Former *Star Trek* writers winning in non-*Star Trek* categories included Anne Elizabeth Zeek, Paula Smith, and Connie Faddis.

As an alternative to MediaWest, Beth Bowles, Ann Cecil, and Julia Ecklar (who later became a *Star Trek* pro novelist) ran Altercon in Dayton, Ohio, on the same weekend as MediaWest. I did not go to this convention (I went to MediaWest that year), but knew two fans who did go. Altercon was also a multi-media convention; it drew about 70 people, and I heard favorable reports about it. Those who attended seemed to have a marvelous time. However, Altercon expected to draw at least five times as many fans, and never repeated itself.

I went to the Love of Trek convention in Omaha on the weekend of February 11-13. DeForest Kelley was guest of honor. The fans running it seemed to have had little or no experience with fan-run conventions; they modeled it on a professional convention. For instance, fan-run conventions normally give attendees a badge with their name on it. This name tag has two purposes. The first is to admit attendees to convention events. The second is to allow fans who know each other's names through fanzines but who have never met to identify each other on sight. Love of Trek gave attendees only a plain plastic band to admit them to convention events. Love of Trek also had no hospitality suite, which is common to fan-run conventions but almost always absent at professional conventions.

On June 24-26 I went to Space Trek II in St. Louis. This also was a fan-run convention with celebrity guests including Leonard Nimoy and James Doohan. The convention was almost devoid of panel discussions, which constitute the overwhelming majority of activity at many fan-run conventions. Evening programming was also in short supply. On the other hand, there was a large fanzine room, and videos and movies, and places to gather to talk to other fans.

On the 4th of July weekend, the same committee from the previous year put on BlooMN'Con II. Again, we had about 70 members. Again, most reported having a good time. The theme still centered on *Star Trek* fanzines; in addition, some who attended initiated their own "media" events. The *Dark Shadows* fans took over the smoking lounge, and a non-Trek party ran at the same time as the hospitality suite. But the membership numbers were not growing; our committee of five chose not to hold another one.

Fanzines also took note of conventions, of course. Susan Bridges put out four issues of *Universal Translator* in 1983, beginning with issue 17, the January-March issue. She

reported a print run of 1000, and an average page count of 36. Among the listings was an ad for a publication called *I Survived the Con of Wrath* from Jaynee Emerson of Lake Worth, Florida, which was an account of the Ultimate Fantasy convention of the previous year.

Star Trek II also inspired fanzines. Before *Star Trek III* came out, at least two fan sequels to the movie had appeared: *From Hell's Heart* by Mary K. Curran of Marietta, Georgia, and *The Morning of the Sixth Day* from Rowena Warner of Louisville, Kentucky. Editors also started naming their fanzines after movie items: a fan from Silver Spring, Maryland, started a fanzine called *Kobayashi Maru*.

Although *Universal Translator* was not a letterzine, such as *Interstat*, it did feature a limited letters section, running fanzine-related announcements. Even so, there was a fairly intense discussion relating to the fact that demand for fanzines often outstripped supply. In January, Dorothy Laoang got things going by saying, "I discovered fanzines long after *Thrust*, *Nightvisions*, *Companion*, etc. went out of print. I have tried in vain to obtain copies of these and other zines to read, if only to borrow and return. Like a great many others, I cannot afford to pay auction prices upwards of \$50 per zine. [We] are not asking for a handout, nor are we likely to run out and pirate your zine if you are rash enough to lend us a copy." In the next issue, Lynda K. Roper countered that fanzine editors were not obligated to loan out copies to anyone who asked for one.

In February, a fan reviewing a recently released *Star Trek* pro novel, contrasted the quality of the stories in the fan realm and the pro realm: "*Black Fire* is fan-fiction at a level only millimeters above the mediocre, and it's frustrating to see it professionally published when superior material remains confined to fanzines and therefore unknown to the general public."

Datazine went to a bi-monthly schedule. The publishers remained Joyce Thompson, KathE Donnelly, and Stephen Walker, with Nancy Brown listed as "editor." Susan Crites no longer published a monthly column on fanzine production. In 1983, two of the six issues were "all review" issues, where listings of fanzines were absent, and reviews of fanzines took up nearly the entire publication. Also in 1983, *Datazine* changed from a digest-sized format to a full-sized (8-1/2 x 11 inches) format in the summer. Nancy Brown disappeared from the masthead at this point. All issues, in each format, used a dot-matrix printer.

The second all-review issue of the year, the August-September issue (27), started a continuing story called "Marisoo Tudewesque" (Mary Sue to the rescue) by Sharon Macy. This issue also contained two comments about fanzines. The editors noted that some fanzine publishers took a year or more to fill orders, and encouraged them to send out fanzines promptly. Martha Crawford listed several errors she found in recent fanzines, and gave this recommendation to editors: "You really shouldn't publish a story without checking for consistency and verifying details."

In the October-November issue (23), KathE and Stephen announced their marriage. Among the fanzine

listings was a notice for the *Star Trek* Movies Fan Club (licensed by Paramount) which is now the Official *Star Trek* Fan Club. Also, this issue ran notices for 63 all-*Star Trek* fanzines, 11 of which were K/S.

With *A Piece of the Action* no longer putting out issues, the primary source of current *Star Trek* news for most fans was the durable *Interstat*. Teri Meyer faithfully put out twelve monthly issues in 1983, starting with issue 63 in January. The credits no longer listed Mary Lou Dodge, Leslie Fish, and Ken Gooch as contributing columnists. However, Dixie Owen continued to give the latest news from Hollywood, Alice Greene gave updates on the space program, Sylvia Kleeman reported the latest book releases, and Michele Arvizu continued her *Star Trek* satires.

The movies were still a prime topic of discussion. Even *Star Trek: The Motion Picture* got some comments, because of the re-cut version shown on television early in the year. In March, Nona L. Jeffrey expressed a typical opinion: "I couldn't believe how much depth and spirit was added to the production by a line here, a line there...."

Judith Gran poked fun at all the various interpretations of *Star Trek II* by submitting an essay which read, in part, "As I shall show, the film is, in fact, nothing less than a sweeping, allegorical account of the current crisis in late monopoly capitalism.... Admiral Kirk, Mr. Spock, and members of the old crew board the *Enterprise* for a nostalgic journey that symbolizes the futile hope of the old independent bourgeoisie to escape late capitalist stagnation and monopoly concentration and return to the old era of the Keynesian 'expanding pie.'"

In September, I reiterated that "I *still* think that ST II was the best ST, ever." Later in the month, I found a very nice letter from Harve Bennett in my mailbox, dated September 16, 1983. Bennett wrote several *Interstat* contributors, commenting on something they said in those pages.

As the year went on, most of the movie commentary slowly shifted to *Star Trek III*. By June, plot details began to leak out. This prompted Vel Jaeger to ask that any advance plot details of the upcoming movie be specially marked: "I *don't* want any of the movie spoiled for me...." Writers and editors rarely gave such "spoiler warnings," but as the movies progressed, and plot details leaked, this plea was repeated several times by various fans.

Several fans also made very good guesses as to what the plot of *Star Trek III* might include. Carmella Felice all but predicted the essence of *Star Trek III*: "Why is it not possible that Spock, knowing his body was going to be destroyed, places his consciousness or soul in the Doctor's body. It would be a great joke Spock is playing on Bones, because McCoy has always criticized Spock. Can you imagine Bones saying something like, 'Jim, there's a 7000.15 percent chance that Spock's body is being rejuvenated on the planet Genesis.' Or, not to show any emotions anymore, etc!!!" In July, Barbara Radford also made a passable speculation: "Someone will have to pay greatly for Spock's revival."

In October, another letter from Harve Bennett appeared in *Interstat*. Dated September 2, 1983, it read in part, "I

could not help but be pleased at the number of outstanding comments directed my way in the last issue."

Other fans had less positive comments about *Star Trek III*. In October, Tony Wynn complained, "Robin Curtis replaced Kirstie Alley in the role of Lt. Saavik. Needless to say, this news disturbs me." The reason this upset many fans is that for a number of years, rumors abounded that Kirk or Spock or McCoy or other regulars would be re-cast. Many fans reacted negatively to these rumors, especially fans of Shatner, Nimoy, Kelley, etc. The re-casting of Saavik, in the minds of such fans, meant that *their* favorite *Star Trek* actor was now considered expendable and that their favorite character could be re-cast. Although this never happened with the other characters, the fear remains, even today.

Lisa Wahl reported an item making the rounds at the time: "I have an informed source who swears that the *Enterprise* really will be destroyed." The issue of the *Enterprise's* destruction became at least as controversial as the killing of Spock in *Star Trek II* (and fans often begged that Spock not be returned merely in spirit as "Spockenobi").

The professional novels got a lot of press. In January, Sonni Cooper wrote "By the time this is published, my *Trek* novel, *Black Fire*, will be available. I'd like some feedback." She got both positive and negative reactions. S. L. R. responded, "*Black Fire*, in my opinion, is the poorest excuse for a pro novel that it has ever been my misfortune to read. In fact, there is, to my knowledge, no excuse for this book." Jeffrey K. Wagner had a more positive reaction: "*Black Fire*, by Cooper, was exciting, action-filled, and generally very believable."

In April, Lisa Wahl and Julia Ecklar complained once more about the poor quality of the pro novels: "Is everyone as tired as we are at discovering that *Trek* novels by award-winning science fiction writers are not as good as many fans' works?" In June, Lisa Wahl suggested that *Star Trek* fans boycott the Timescape *Star Trek* novels in October and November of that year, in order to protest their poor quality.

That got a lot of fans writing in. Several fans said they were afraid that such a boycott would hurt sales of *Yesterday's Son*, which they had read in manuscript form. Howard Weinstein was one of them, though he added, "Lisa and Julia get no argument from me when they complain that not all the pro *Star Trek* novels are as good as they might be." Howard also wrote, "Since the publication of *Covenant [of the Crown]*, I've gotten several hundred letters from readers...I've found overwhelming approval." This matched reports of every single pro author who wrote to a letterzine: *all* reported getting hundreds of positive responses.

Susan Beth Schnitger said she would not support a boycott, but reported that she did return a *Star Trek* pro novel that she did not enjoy to the publisher, along with a note explaining her reasons for returning it, and asking for a refund. Deborah A. Marshall also opposed the idea of the boycott, though she added, "Certainly many stories published in fanzines are superior to some of the professionally published titles. And I've known the disappointment that many other fans have had, I think—plunking down \$2.95 plus tax for a book that turns out to be populated with declaiming and oddly-motivated strangers

instead of the Kirk, Spock, McCoy, et. al. that I know and love." The same month, Lisa Wahl withdrew the proposed boycott, saying "our timing is lousy."

J. Elizabeth Ginty spoke for many when she said, "I am just now beginning to collect ST fan fiction, and have already discovered that genre's superiority to the pro fiction that has been published thus far. But...I intend to continue to purchase the pro literature—because of its ready availability and because, not having seen an episode of the series since 1977, I am indeed 'desperate for ST fiction to read—no matter how poor."

M. S. Murdock's *Web of the Romulans* and A. C. Crispin's *Yesterday's Son* got high praises in *Interstat* from many fans. Among the handful of dissenters were Michele Arvizu, who said, "while these novels are no doubt a definite cut above most other professional Trek novels, they are still often not as satisfying as a good fanzine story." Ruth Berman added, "*Yesterday's Son* comes closest to breaking out of the reliance on perpetual motion and is therefore the most interesting pro novel so far published, but it still wasn't all that *good* on a more demanding scale...."

Fanzines still received a considerable amount of commentary. *Interstat* again sponsored TrekStar awards in 1983. Winners were writer Beverly Sutherland for her story "Resting Place" in *Another K/S Zine*, artist Connie Faddis, editors Vicky Clark and Barbara Storey of the K/S fanzine *Nome*, humorist Rayelle Roe, and poet Diana King.

Other fans wrote in with their opinions on fanzines, as well. In January, Deborah L. Bruno observed, "Has anyone noticed what direction fanzines seem to be taking? A couple of years ago it looked as if the other fandoms (*SWars*, *BG*, *Dr. Who*, etc.) were going to overwhelm and eventually snuff out Trek zines. Now the trend seems to have reversed itself." Many *Interstat* readers of the time recommended *The Bloodstone*, published by Carol Frisbie of Arlington, Virginia, and written by Carol Frisbie, Susan K. James, and Merle Decker. The plot synopsis in *Universal Translator* read, "Kirk and Spock are stranded on a world of medieval danger and intrigue, swords, and strange psionic crystals."

Danaline Bryant complained about fanzine prices: "What really burns me about all this is the astronomical rise in zine prices in the past few years. Before...1978, the most expensive 'zine I'd ever bought was *Sensuous Vulcan* at six bucks.... When I [resumed buying fanzines] last year, I couldn't believe how expensive zines had become." And Bev Lorenstein added some advice on how to prevent fanzine piracy: "There are three alternatives (three golden rules?) to be put into operation to wipe out all illegal copies. 1) Advocate the reading and Xeroxing of the consumers' friends' copies. 2) If this is impossible for the fan, then offer to lend out an extra copy you the editor should have handy. 3) And if you decide there are so many requests that you want to do a reprint, then offer them this as an alternative, asking for a deposit until you have enough orders to go to press. By not offering the first step, the editor is setting herself up for pirates because the consumer wants the zine and she will get it somehow."

For some reason, the *Star Trek* Welcomittee became a hot topic from 1983 through 1984. Shirley Maiewski

reported that in spite of the demise of *A Piece of the Action*, STW was still in operation. This prompted D. C. Laoang to complain she had written STW and never received an answer. Shirley wrote to apologize, and offered to refund postage to anyone who had never received an answer from STW and to investigate the complaint thoroughly. This prompted Ruth Breisinger to respond, "I have to disagree that STW is alive and well...there is really no reason any longer for there to be an STW."

This got the debate going. Fran Hitchcock responded, "Having worked in a variety of hard-work-low-ego-boost-volunteer-dependent organizations...I have the impression that overall, the STW doesn't measure up too badly. In fact, a lot of paying organizations would consider themselves lucky to get the kind of work STW manages for love." Sue Wilson, Linda Slusher, and Rennie Dobbs all reported positive experiences; Rennie's statement was representative of those: "It did take them a while to answer my letter, but... it's not fair to expect better than business world standards from the STW."

In the end, it was a case of "I don't care what you say about me as long as you spell my name right." STW got attention and added support from many fans as a result of the controversy; it also tightened up its system of checking its volunteer workers to see if they were answering letters. The organization's activity continued unabated.

Every so often I checked in with my old favorite fanzines to see how they were doing. Lori Chapek-Carleton's once-ambitious schedule of *Warped Space* had slowed to about an issue per year at this time. Issue 48, published March 1983, proclaimed on its cover that it was "A Multi-Media Fanzine." The issue ran 96 pages, reduced. The contributions were primarily *Star Wars* material; there was also a science article and Paula Smith's review column. The issue contained only four *Star Trek* entries, two of which ran for one page or less.

Randall Landers, however, did have an ambitious schedule, and published his *Stardate* fanzines at such a rate that by May 1983, he was ready to put out a collection of stories from his first seven issues, which he called *Stardate Logs, Volume One*. This ran 224 pages. In his editorial, Randall explained that the "stories chosen were either very popular ones in the letter sections or personal favorites of mine."

Although not running quite as many issues as *Stardate*, Odyssey Press published three impressive issues in 1983. Ingrid Cross and company published *Odyssey 6.5* in January. This issue ran 70 pages, offset. As with other Odyssey Press publications, this one focused on McCoy, but in contrast to the other ones, 6.5 was a (heterosexual) adult-oriented issue. There were four stories.

Odyssey 7 came out in July, running 143 pages. Among the many stories was a transcript of an interview with DeForest Kelley, recorded the previous year at a Space Trek convention in St. Louis. The editors asked the actor if he ever read any fan stories. DeForest Kelley replied, "Some of them I do. It's *impossible* to read them all.... There's some very *good* writing, you know. Some of the stories are better than the stories we did in the series."

In August, Odyssey Press published a novel-length story by Joyce Tullock called *When Heroes Die: A Starchild's Quest*. This fanzine ran 142 pages. Kate Maynard illustrated the story—Kate was later to become the head of Patrick Stewart's fan club. The story itself followed McCoy after he left Starfleet at the end of the five-year mission. Most of the story centers on his adventures in a faraway world.

Mindy Glazer followed up her enormously successful *Tales of Feldman* with *More Tales of Feldman*. The sequel ran 162 pages, reduced offset, and was perfect bound. Here Spock locates his runaway bride—and preschool daughter—on Earth. Fiona has a religious marriage ceremony in mind this time, and another set of hilarious complications result.

Laurie Huff brought out *Galactic Discourse 4* in April. This issue ran 228 pages, and was perfect bound. I bought this issue primarily for the fine artwork inside.

I bought *Vault of Tomorrow 4*, another K&S fanzine, for the same reason—the exterior and interior art. Marion Catherine McChesney of Baltimore, Maryland, put out this issue in April. It ran 252 pages, perfect bound.

Alnitah 15 came out in August, running 47 pages in reduced offset format. Once more, four editors—Joyce Cluett, Margaret Draper, Beth Hallam, and Ann Looker—produced the issue. Although there was no sign that this would be the last issue, it was.

From Australia, I received a volume called *These Are the Voyages*, a collection of *Star Trek* stories written and published by Geoff Allshorn of Victoria. The fanzine ran 88

pages, and included a schedule of a Melbourne theater that showed *Star Trek* episodes from time to time.

Karen A. Bates of Tuscon, Arizona (later of Omaha, Nebraska), put out her first volume of stories, *Nuages One*, in April. The volume was digest-sized, and ran 125 pages. The stories, written by Karen, featured Spock and Christine Chapel as major characters.

Johanna Cantor brought out the 18th of her (heterosexual) adult *Star Trek* fanzines, *R&R XVIII*, in the spring. The fanzine ran 203 pages, reduced.

Devra Langsam brought out the latest issue of the durable *Masiform D* on September 1. This issue ran 120 pages and was perfect bound. In her editorial, Devra announced, "I am abandoning the fannish haven of mimeo forever." The issue included one "mandatory *Star Wars*" item; the rest were *Trek*. I found two outstanding stories. "A Bitter God to Follow, A Beautiful God to Behold" by Susan Crites concerned a counselor aboard the *Enterprise* and her task to honor the religious practices of a wounded Klingon picked up by the ship. "Remember Me," by Anne Batterby centered on the speculation of what Spock meant in the "Remember" scene in *Star Trek II*. In Anne's story, Spock had used the mind meld to explain to Dr. McCoy his reasons for going into the radiation chamber. I thought this was an ideal scenario, and I hoped it would see such an interpretation in *Star Trek III*, which we were all eagerly anticipating in the upcoming year. Harve Bennett saw it differently.

1984

Thanks to greater publicity about the *Star Trek* Welcommittee, and thanks to Jean Lorrh's putting STW's central mailing address in her book, *The Vulcan Academy Murders*, STW received 1155 letters from fans in 1984. The *STW Directory* that year listed 154 *Star Trek* books, 163 clubs, and 274 fanzines.

Roberta Rogow put out *Trexindex Third Supplement, Vol. 1*, in 1984. This volume indexed stories and articles from 126 fanzines by author, title, and subject. In her introduction, she said, "Three years ago, after contemplating the Second Supplement of this *Trexindex*, I decided not to do another one. The *Star Trek* Phenomenon was wearing thin, I thought. The Old Guard was moving to other things. The people who had started writing for *Star Trek* fanzines were now doing *Star Wars*, or 'going pro,' or just GAFIATING—leaving fandom forever. But...*STAR TREK LIVES!*"

MediaWest Con 4 took place May 25-28. There were three winners in the *Star Trek* category that year: Connie Faddis for best artist, Mindy Glazer for best writer (*More Tales of Feldman*), and *Masiform D* for best fanzine (a long overdue award for Devra). The remaining categories consisted of *Star Wars* and "other."

As usual, there were fan-written plays presented at MediaWest. The *Datazine* editors presented *Star Trek* in the

style of Mister Rogers, Nikki Cadwell wrote and coordinated *Trek Wars: A New Enterprise, or, No Hope*, and I appeared in *In Search of Spock* written by Carol Christensen (Reeg). I received compliments on my acting, but no one ever invited me to do another play, a great disappointment to a natural "ham" such as I.

The MediaWest con program book had a very interesting ad which read: "ATTENTION ALL STAR WARS FANS: What do *Star TREK* fans have that we don't? They have the *Star Trek* Welcommittee—that's what!" The *Star Wars* Fandom File of Cincinnati, Ohio, placed the ad. This organization did not last very long, however. To my knowledge, the only other organization founded on lines similar to the N3F Welcommittee and STW (both of which lasted for many years) which remained for some time was the Welcommittee for Jacqueline Lichtenberg's sf series.

I also went to Space Trek III in St. Louis from June 8-10. The celebrity guests were DeForest Kelley, George Takei, James Doohan, and Harve Bennett. Several fans videotaped his presentation, a growing trend as hand-held video cameras became widely available.

Later in the year, as was my habit, I went to the World Science Fiction Convention in Los Angeles. LA Con II, as it was called, took place across the street from Disneyland. The *Star Trek* Welcommittee special interest meeting held

there drew a crowd of about 200, which included many fans outside the U.S. Many fans either videotaped or audiotaped the presentation.

Datazine put out five issues in 1984. Joyce Thompson, Stephen Walker, and KathE Walker remained on the credits as editors and publishers. The text still appeared in dot matrix. By the end of the year, the editors had designed a special form for fanzine publishers to use to send in their fanzine listings. Issues averaged 45 pages. In issue 33, the November/December issue, I counted 35 all-*Star Trek* fanzines, 9 of which were K/S.

Susan Bridges and Linda Deneroff published four issues of *Universal Translator* in 1984, beginning with issue 21. As in *Forum*, the length of time some fanzine publishers took to fill orders was a concern. In the April/May 1984 issue, two editors wrote in to explain why they were late in filling orders.

Fans were writing UT on other topics as well. Susan wrote that while she sympathized fans expressing the wish for more letterzines, "We have also been receiving letters that Linda and I feel are more suitable for letterzines.... However, UT is *not* a letterzine and we don't want it to become one." In the same issue, I counted three *Star Wars* letterzines, one *Starsky and Hutch* letterzine, one *Simon and Simon* letterzine, and two *Star Trek* letterzines.

One of the two *Star Trek* letterzines was *Comcon*. To see what it offered, I ordered the July/August issue. This was published by a Memphis, Tennessee club called Allies for *Star Trek*. The newsletter ran 23 pages offset, and it was of general interest.

Meanwhile, Teri Meyer put out 12 issues of *Interstat* in 1984. In response to a complaint that Barbara Gordon was monopolizing the conversations, Tim Farley did an analysis of the 1983 contributors. Teri published his results in the January 1984 issue (#75). Tim said, in part, "Some 263 letters were written in 1983, representing 131 different people. The mythical 'average correspondent' thus writes two letters in a year's time.... Looking at the number of letters printed...Harden & Gilbert top the list with 9 each; Slusher, 8; Wahl & Gordon, 7 each; Verba & Wolpe, 6 each; Henrie and Lorenstein, 5 each. Thus, Gordon is typically printed every other month or so, while others equal or exceed that rate."

Barbara Gordon stopped sending letters to *Interstat* soon afterwards, though because of poor health, not because of complaints in *Interstat*.

Pro novels continued to get comments, favorable and unfavorable. In January, Daniel Wolpe wrote, "About *Mutiny on the Enterprise*...it's incompetently written. Kirk and company are portrayed as pompous asses and the plot, which seemed to have so much potential, became a mish-mosh of clichés and tired speeches." Later in the year, Lisa Wahl wrote, "*The Trellisane Confrontation* was amazingly good series Trek." In March, Mary Truesdale wrote, "I thoroughly enjoyed *The Wounded Sky*. For me, it was an exciting, refreshing, and absolutely exquisite reading experience." In April, Kay Brown responded, "...for me, *Wounded Sky* proved to be a disappointment.... The idea is

excellent, but its potential is never reached. The 'creative physics' seems like pretentious nonsense."

In June, Jo Wenck complained, "someone should save us from works by the likes of Diane Duane, Sondra Marshak and Myrna Culbreath, and Vonda McIntyre. They are on my list, unfortunately growing, of writers whose work I will no longer purchase. Give me a good fan story any day. Even the terrible ones are far better than some of the pro ones we've gotten lately." Wynn Mercer chimed in, "To Pocket Books: Whatta you guys got against *Star Trek*? To Para Pictures: Whatta you got against *Star Trek*? You OK Pocket Books' projects!" Linda Slusher proposed a solution: "I think Pocket should hire Devra Langsam and Fran Hitchcock to edit the ST line."

The *Star Trek* Welcommittee was still drawing some attention, both favorable and unfavorable. In March, Susan Sackett in made one of the last comments before the issue died away: "For the past ten years...Gene and I have had numerous occasions to call upon the services of the Welcommittee. We cannot thank them enough for the tireless support they have given our office.... We cannot praise STW highly enough for their selfless work...they have been 100% helpful to us and for that they have our deepest gratitude."

Also in June, Alice Greene gave the first public exposure to special-interest computer networks: "I would like to share my discovery of USENET, a nation-wide computer net accessible from many university mainframe computers and other entry terminals. There is a *Star Trek* interest group [net.startrek] consisting of people all over the country with computer terminals and some way of getting on the net."

From July onward, the bulk of the discussion was on *Star Trek III: The Search for Spock*. As with the first two movies, the reaction in *Interstat* was largely positive. Susan Beth Schnitger wrote, "I have only seen TSFS once (so far—I fully intend to remedy that situation), but my first impressions are so overwhelmingly positive that I want to thank anyone involved in giving us this movie.... The movie recaptures the intimacy and atmosphere of the TV show.... There's once again friendship and the importance of the individual.... All the main characters are back and behaving like their old selves." Linda Slusher added, "ST III was entertaining, exciting, funny, tender (not maudlin) and lots of fun.... I thought ST III was very much a zine-type story rather than a series-type story. The basic plot, Kirk Chucks It All For Good To Save Spock, is very zine-ish.... And, of course, Being Marooned On A Godforsaken Planet While Stricken With Pon Farr is a time-honored zine predicament." Along the same lines, Mary Ann Drach observed, "The best thing about ST III was its return to 'open texture.' It can accommodate almost any universe, or be incorporated into it, including diverse ones as Nu Ormenel, Sahaj, Kraith, and K/S, and...Ford's fascinating explanation of Klingon culture."

Even so, I saw far more mixed reactions to this movie, many more, proportionately speaking, than for the first two movies. Margaret A. Morris said, "Watching *ST III: The*

Search for Spock was very like a close encounter with a galactic slice of Swiss cheese; a hell of a lot of holes in every bite. But parts of it I loved." Mary A. Schmidt was more blunt: "Having seen ST III only once so far, one big difference between it and ST II stands out. ST II was one small step in the right direction. ST III is one giant leap backward." Jan M. Mike: "When she was good—she was very, *very* good, and when she was bad—she was *horrid*...to paraphrase Gerrold, why did I *enjoy* this movie 4 times and still walk out of the theater with a bad taste in my mouth?" Other fans, such as Sylvia Kleeman, were outraged at the destruction of the *Enterprise*: "They have destroyed my ship. Blown up the very heart and soul of *Star Trek* itself."

An interesting analysis came from the fan who told me about *Star Trek* in the first place. "Overall," wrote Craig Verba, "this is an entertaining film, but it really should have been titled: *Star Trek III: The Undoing of Star Trek II*. This movie has gone 10 light years out of its way to contradict most of what occurred in *Star Trek II*. Examples: Klingons don't take prisoners; yes, they do, in fact, the penalty for not taking prisoners is death. The *Enterprise* is a newly refurbished ship, ready for a new crew; no, it's the oldest junker in Starfleet, ready only for the paper clip factory. Kirk must finally face death; no, with the help of the Genesis wave, he cheats his way out of it again.... Mr. Bennett has been quoted as heralding the return of Mr. Spock, and the destruction of the *Enterprise* as the starting point for a 'grand new *Star Trek* format.' (*The World of Star Trek*, p. 201.) Perhaps, but does this 'format' really require using *Star Trek III* to backtrack through *Star Trek II* in order to get to the same point we were at when *Star Trek: The Motion Picture* was released? This is, the original *Star Trek* crew united, ready to board a new ship, for the purpose of continuing their continuing mission of going boldly out there. After 5 years, 3 films, and 75 million dollars, that does seem a shame."

Even among those who loved the movie, there was severe criticism of Vonda McIntyre's novelization. Kathryn M. Drennan had a typical comment: "The movie ST III is a triumph...I wish I could say the same for Vonda McIntyre's novelization.... Ms. McIntyre seems more interested in embellishing minor characters and inventing new ones than in telling the depth of the story we saw on the screen. Most annoyingly, she seems to dislike the character of James T. Kirk...she goes out of her way to portray Kirk as an insensitive jerk and a martinet and she delights in having other characters put him down."

In a letter dated December 6, 1984, Harve Bennett got the last word of the year on the *Star Trek* movies: "Leonard Nimoy and I have written a storyline for *Star Trek IV*, approved by the studio. It includes all the series regulars, including Spock and Kirk."

In September 1984, Lisa Wahl of Hermosa Beach, California, revived her newsletter, *The Propagator*. In a cover letter attached to Volume 1, Issue 1, Lisa explained that she had put out six issues of *The Propagator* in 1976, as the publication for her correspondence club, The Association for the Propagation of Trekism. In her second issue, she further explained that she got the title from James

Blish's adaption of "Spock's Brain," wherein Blish alleges Spock said that Vulcans propagate themselves through the mail. Lisa added, "I believe that Trekkers are conceived and born through the mail."

The first issue, in September, ran 4 pages; the second, in October, 5 pages; the third and fourth, in November and December, 8 pages each. All were in slightly reduced print. This newsletter featured the straightforward *Star Trek* pro novel reviews by Bill Gegenheimer. Many pro novel reviews of the time, in *Universal Translator* and *Datazine*, contained summaries and reactions but little in-depth analysis. Bill, in contrast, gave more literary reviews, thoughtfully considering factors such as plot, characterization, and style.

Karen Bates put two more of her novel-length stories, emphasizing Spock and Chapel, in 1984. *Nuages Two* came out in May, and ran 126 pages. *Nuages Three* came out in September, and ran 133 pages. Both were digest-sized.

Odyssey Press brought out a novel-length McCoy story, *Fear No Evil*, in March. This ran 56 pages, and was written by Sue Keenan. The basic plot here is that McCoy is captured by Klingons and tortured. The *Enterprise* rescues McCoy and takes the Klingons prisoner. One Klingon is injured, and McCoy must treat the Klingon for the injuries. Then the Klingon dies, and McCoy is blamed.

The last issue of *Spin Dizzie*, issue 7, featured a novel-length story by Rosalie Blazej, with the title *Kin of the Same Womb Born*. The issue came out in August, ran 110 pages, and was edited by Marilyn Johansen and Kay Brown. The story involves Romulans and life entity transfer (putting a personality in a different body).

Lifestar 1 came out in September, running 158 pages. Editors Shirley Herndon of Little Rock, Arkansas, and Diana Jenkins of Dickinson, Texas, took the title from a Wordsworth poem. This was an all-Trek fanzine, containing 10 stories. The editors listed the addresses of the contributors in the back of the issue, which was a nice touch, considering that most fanzine authors write stories in the hopes of getting reader feedback.

Lori Chapek-Carleton published *Warped Space* 50 in January. This issue ran 100 pages. I received it because I was one of three *Star Trek* contributors: I sent in a McCoy story, "A Death in the Family." Susan Wyllie contributed another *Star Trek* story, "The *Star Trek* Wars," and an unsigned contributor furnished a satire of the alleged *Star Trek III* script, titled "Star Trash III: The Search for a Story Treatment," produced by "Parasox" studios. Other stories and articles covered *Star Wars*, *Knight Rider*, and *Remington Steele*. Paula Smith contributed a general essay on what constitutes a good review.

Canadian Contingent Press released *Enter-Comm* 7 in May. This issue ran 115 pages. The fanzine listed four editors: Marjorie McKenna, Maureen McKenna, Jacky Fulton, and Darien Duck. The issue contained four *Star Trek* stories.

Devra Langsam published *Masiform D* 14 on May 30. This issue ran 128 pages and was perfect bound. The seven longer *Star Trek* entries included my "Footprints in the Sand" story.

Sandy Zier of Elkridge, Maryland, and Michelle Holmes of Columbia, Maryland, put out their first issue of *Mind Meld* in May. This was a K&S friendship theme fanzine, ran 222 pages, and was perfect bound.

Martha Bonds published her novel-length story, *Legend's End*, in one volume. This fanzine ran 180 pages and was perfect bound. Primarily a K&S friendship story, it dealt with the aftermath of an invasion, in which the Federation was conquered and its inhabitants enslaved. Kirk and Spock are separated in the process; Spock takes it upon himself to find Kirk.

Marion Catherine McChesney put out the next volume of her K&S friendship fanzine, *Vault of Tomorrow* 5, in January. This issue ran 222 pages, perfect bound. The issue contained nine major *Star Trek* stories.

Cynthia Levine and Linda Deneroff published *Guardian* 6 in May. Issue 6, which ran 215 pages, perfect bound, had a *Star Trek* cover and included 5 *Star Trek* stories. The remaining stories were *Star Wars*, *Batman*, *Man from U.N.C.L.E.*, and *E.T.* Diane Duane wrote one of the *Star Wars* stories. Diane had been a volunteer for the first fan-run New York City *Star Trek* conventions, and became a *Star Trek* pro novelist.

The Australian club Austrek put out the 38th issue of their *Star Trek* fanzine, *Spock*, in 1984. This 58-page volume contained seven *Star Trek* stories. The club location was Melbourne, Australia. No editor's name appeared in the credits.

Randall Landers published a non-fiction *Star Trek* fanzine, *Sensor Readings* 1, in April 1984. Tim Farley edited the volume. This issue ran 50 pages. *Sensor Readings* 1 was intended to be the first in a series; this intention is indicated by the "*Star Trek* Forum," which posed seven questions for discussion. However, the second issue did not

see print until four years later, and there was no follow-up to any of the proposed discussion topics. Still, issue 1 contained several interesting contributions. I found the article, "An Angle of Attack System for Shuttlecraft Approach," by Steven K. Dixon the most memorable because it gave technical details on how to land a shuttlecraft in a docking bay in clear, simple terms. Anyone writing a story in which a shuttlecraft approaches a starship would find this article informative.

Randall also continued his fiction fanzine, *Stardate*, putting out issue 21 in June. There was a letters section in the front of the fanzine. This is notable because the tradition of having a letters column in a fiction fanzine was nearly extinct by this time, and *Stardate* was one of the few fanzines that still had one. The most notable entry of the issue was the story "Salt" by Linda McInnis Goodman. This story dealt with the events leading up to Kirk meeting Carol Marcus, and continuing through the birth of their son David and their eventual separation.

The *Star Fleet* Academy club of Milwaukee, Wisconsin, put out the 12th issue of its fanzine, *Academy Chronicles*, in the last half of 1984. The issue ran 79 pages. Editor Rosemarie Eierman filled half the volume with reaction to *Star Trek III*. I had an entry in this fanzine because Rosemarie had seen my detailed review of the movie (I wrote a 15-20 page review of each of the first five *Star Trek* movies, and sent copies to any fan I thought might be interested in reading it), and asked me to condense the review for her publication.

Star Trek III was indeed the main topic of discussion for *Star Trek* fans in 1984. Its ending, however, cried out for a sequel, and in 1985, fans were already speculating about *Star Trek IV*.

1985

There were a number of fan deaths in 1985. Beth Nugteren and prominent K/S fan Toni Cardinal-Price were killed by drunk drivers (fan donations to MADD increased as a result). Sara Campbell, in her mid-twenties, died of a stroke. Cheryl Gladden died of an undisclosed cause. As mentioned in part II, Steve Barnes of Colorado also died in 1985. There were no other years up until then with this many known fan deaths in a year, probably because fans generally came from the "baby boom" generation.

The *Star Trek* Welcomitee received 1388 letters in 1985, a slight rise from the year before. The *STW Directory* for early 1985 listed 163 books, 122 clubs, and 195 fanzines.

MediaWest Con V took place May 24-27. Carolyn Cooper presented the results of her fan survey; among other things, she found 51% of the respondents were *Star Trek* fans, and 12% were K/S fans (this 12% was not included in the 51% of *Star Trek* fans). She also found that most fanzine readers preferred to read story summaries in fanzine ads. Most respondents bought fanzines through the mail, as opposed to at conventions.

Fan Qs that year went to Sharon Fetter for best *Star Trek* poet, Karen River for best *Star Trek* artist, Paula Block for best *Star Trek* writer, and *Vault of Tomorrow* for best *Star Trek* fanzine. The remaining categories were *Star Wars* and "other."

In the fall, Devra Langsam, Joyce Yasner, and Linda Deneroff put on a "media" convention in New York called More Eastly Con. I shared a room with *Enter-Comm* co-editor Marjorie McKenna, and had a wonderful time.

Datazine put out five issues in 1985. Joyce Thompson and KathE and Stephen Walker announced in issue 37 (January/February) that they would be selling display ads for \$3 per vertical inch. The editors still ran regular ads free of charge. This same issue also had the first ads for Bill and Ann Hupé's fanzine *Abode of Strife*. For the next ten years, the Hupes (along with Peg Kennedy) would eventually become fandom's largest fanzine publishers, putting out their own issues as well as obtaining permission from several other publishers to reprint various titles.

One of *Datazine's* first display ads, in the July/September issue (#37) was for Roberta Debono's fanzine, *Revenge of the Wind Rider*. Roberta's fanzines enjoyed a wide circulation and a large audience. She wrote and printed quite a few titles under her Ankh Press imprint.

In the October/November issue, the editors began to use two labels for *Star Trek* fanzines: "ST" for non-K/S fanzines, and "K/S" for that genre. In this issue, I counted 38 ST fanzines and 15 K/S fanzines.

Susan Bridges and Linda Deneroff put out four issues of *Universal Translator* that year. Circulation had risen to 700 from an initial run of 300. A typical issue ran about 45 pages, reduced, and saddle stapled. Carolyn Cooper campaigned to get *Universal Translator* on the Hugo ballot, an effort that succeeded the following year, though it did not win. (Most science fiction fans asked, "What is a *Universal Translator* and what is it doing on the Hugo ballot?")

In my experience, most fanzine editors, particularly fanzine editors of nonfiction publications, will be accused of "censorship" at some time in their publishing career. What many *Star Trek* fans call "censorship" is what other publications—from general science fiction fanzines to the daily newspaper—call "editing." That is, a *Star Trek* fanzine/newsletter editor may be accused of "censorship" if the editor does not print all contributions received unaltered. If an editor rejects, trims, or corrects grammar in a contribution, that constitutes "censorship" in the eyes of some *Star Trek* fans. These *Star Trek* fan forum readers seemed to apply this definition of "censorship" to any situation they disagreed with. (Strictly speaking, however, "censorship" occurs only when a government tells a publication what to print and not to print—as was done with news reports during the Persian Gulf War, for instance.)

There were two major charges of this so-called "censorship" in 1985, and *Universal Translator* was on the receiving end of one of them. Susan Bridges stated, "Recently, UT received a letter that seriously disturbed Linda and me...[it said] we censored ads by either failing to print ads as received from the editors or failing to carry ads for particular subjects/people. Second, that as a result of these failings, we would soon be of no use to fandom." Note the insistence that the editor must print all contributions received, and has no right to reject or alter material [according to the Supreme Court, all editors have the first amendment right to either reject or alter any material received at their discretion—in other words, the letter-writer was alleging that Susan had no right to do what she did, when the opposite was true]. Susan responded to the charges by saying that she did reject ads from professionals, and did reject requests to share her mailing list, but otherwise printed what she got.

The other editor accused of "censorship" that year was Teri Meyer. A fan sent a letter to *Universal Translator*, which Susan printed, accusing Teri of "censorship" (an act I found highly ironic, since Susan was accused of doing the same thing the same year) because Teri did not print the fan's letter. Teri explained that she asked the fan to change a portion of her letter prior to publication. The fan complied,

and Teri was about to print the letter when the fan withdrew it from publication. My opinion was that Teri was acting within her first amendment rights as editor, and that the fan had no cause for complaint.

The charges of "censorship," to my knowledge, never even made a dent in *Interstat's* circulation. *Interstat* remained as popular as ever and put out 10 issues in 1985. Teri became seriously ill in November. As a result, the November issue was postmarked January 2, 1986, and the December issue was postmarked January 22.

In between, *Interstat* readers discussed a wide variety of topics. In January, Barbara Johnston reacted to explicitly sexual stories by saying, "I thought ST was a voyage through outer space, or an exploration of the human soul, not a trip through the bedroom." M. S. Murdock submitted dialogues in place of letters; another fan began writing letters in code. The letter that stuck with me the most, however, was J. Elizabeth Ginty's letter of June 1985. In response to a new subscriber who had read *Interstat* and was appalled at *Star Trek* fans actually arguing with each other, Elizabeth said, "Those who bellow 'IDIC!' loudest in public are often those who display the crudest understanding of the concept...IDIC...is not a delicate, hothouse, faraway philosophical idea. It's a tough, adaptable, demanding, way of living one's life. IDIC, when confined to a television or movie screen or to the printed page, is a very pretty thing. IDIC in everyday life isn't quite so attractive; it's often aggravating as hell and ugly as sin." When she read *Interstat*, Elizabeth "began to realize that what I was witnessing—the blood feuds, the elite alliances, the extravagant praise and vitriolic condemnations—was IDIC in action. Within the pages of *Interstat*...within ST fandom itself...IDIC works. Oh it creaks and groans and more often than not seems past the point of total disintegration...but it does, somehow, hold together."

Of course, fans continued to comment on *Star Trek* pro novels. *Killing Time* got the most press, mainly because Pocket Books accidentally put the initial version of the manuscript into print instead of the edited version. The initial version, the first printing, nonetheless sold 150,000 copies before the revised second printing came out. Fan reaction was mixed. In September, Deborah L. Bruno said, "*Killing Time*...may be a somewhat familiar theme, but it is well-handled, and brings out some interesting ideas. The alternate Kirk and Spock are well-drawn and believable." In the same issue, Ruth Berman said, "*Killing Time*...is an example of extremely bad writing...it must be in the running for Worst-Ever-ST-Novel." On the subject of pro novels in general, Sandra H. Wong Quen said in October, "there have been too few excellent novels, novels by Ann Crispin, Greg Bear, John Ford, and maybe a couple more on that good level.... In hopes, I buy each one released, read about 1/3-1/2 and then give up, frustrated. I know, wanting to read something about *Star Trek's* universe, one can get desperate, but really some of the stuff published is not worth buying. It's not good science fiction. To be good *Star Trek*, it also has to be good science fiction with a plot, a real story. Just putting *Star Trek* characters in a poorly written story does not make it better!"

Of course, *Interstat* always carried the latest news. In May, Leonard Nimoy got a star on the Hollywood Walk of Fame; in July, Gene Roddenberry also acquired a star. Harve Bennett wrote a letter dated January 28, 1985, to give the latest news on the progress of *Star Trek IV*, saying that he, Roddenberry, Shatner, Nimoy, and all of the other *Star Trek* regulars were set to work on the movie. He added, "all previous rumors and hysteria are to be disregarded."

Sandra Necchi started another letterzine in 1984. *Power of Speech* 1 came out in the fall. She described her publication as a "*Star Trek*/media letterzine." It ran 18 pages, reduced. In her editorial, Sandra said, "I have become progressively frustrated with the state of many letterzines.... I'm bored with many of the discussion topics." Although Sandra said, "I imagine POS coming out three times a year. Maybe four," her letterzine only ran for two more issues—one in 1986, and the last in 1987.

Lisa Wahl put out 12 issues of *Propagator* in 1985. Issues averaged 4-6 pages long. The emphasis was on analyzing the pro novels, and the newsletter featured a number of reviewers, "Trader Bill," Jacqueline L. Wilson, Patricia Trank, Ann Cecil, and Lisa Wahl. Readers contributed additional opinions. Some thought that unfavorable reviews were too harsh; others found the unfavorable reviews a welcome relief from the uncritical praise many pro novels appeared to receive. Others gave the pro novels mixed reviews, conceding that some novels were good and some novels were bad, but disagreeing on which authors belonged in which category. Beth Buder, for instance, said: "It disturbs me that so many ST novels are shallow and superficial. The books tend to be all action and no meaning, and the characters are cardboard. The few writers who capture the meaning and message, as well as the significance of the friendships, of ST are Marshak and Culbreath, Sky, Duane, and Lorrah. The rest range from entertaining but trivial to downright dull." In August, Ann Cecil contributed this opinion: "I just finished Della Van Hise's *Killing Time*—the latest Pocket 'pro' novel. Please, please, do a campaign to kill sales for this book."

In the September *Propagator*, Maria Pehrson announced that Ouida Crozier of Minneapolis was trying to put together an anthology of *Star Trek* short stories to sell to Pocket Books, and was asking for contributions. Ouida carried her announcement in several fan publications, looking for material, and I know of one or two fans who sent her a story, but, until *Strange New Worlds*, no new professional anthologies of *Star Trek* stories saw print.

Carolyn Cooper of Houston, Texas, tried to pick up where *Stylus* left off and put out *Blue Pencil* 1 and 2 in 1985. The first issue appeared in June and ran 16 pages. The entire issue contained tips on fanzine production.

After observing fanzine production for over 15 years, I finally put out my own fanzines in 1985. The first was a newsletter for the discussion of fanzines, which I called *Treblink*. I had considered editing a fanzine of this sort for some time, but waited for someone else to publish one. In the process, I saw many "fanzine review" issues come, last a few issues, and go. Then, at MediaWest that year, I found that *Star Trek* almost did not receive sufficient nominations

to put it on the Fan Q ballot, so in order to stimulate interest in *Star Trek* fanzines and keep the category alive, I finally took the plunge.

I put out *Treblink* 1 in the summer. I wrote the entire contents, and set out my editorial policy. Because I knew a lot of fans did not wish to read about explicit material, I split *Treblink* into two sections. Fans wishing to receive section 2 would have to send in an age statement. About 90% of the subscribers got both sections, but I thought I kept everyone happy that way.

I put out *Treblink* 2 in October. This issue ran 5 pages reduced offset, including section 2. Fans wrote in and recommended *Kin of the Same Womb Born* for a Fan Q, even though it had been published in 1984 and its eligibility had expired. Many fans were to make the same error; *Kin of the Same Womb Born* got on the ballot for the best *Star Trek* story, and Rosalie Blazej got on the ballot for best *Star Trek* writer; unfortunately, both had to be withdrawn.

In August, I put out a novel-length story, *The Genesis Aftermath*. This fanzine ran about 54 pages, reduced format. I wrote and typed the whole story; the first printing appeared without illustrations. (A reader contributed artwork later, which I included in the second printing.) The story began with my frustrations with the scientific errors in *Star Trek III*, as well as with the destruction of the *Enterprise*. So I wrote an alternate version of *Star Trek III*, based on the facts given in *Star Trek II*, to show it was possible to write an entertaining sequel to *The Wrath of Khan* without scientific error, and, particularly, without destroying the *Enterprise*.

Syn Ferguson published her magnum opus, *Courts of Honor*, in a limited edition in 1985. Like most readers, however, I got the second printing of *Courts of Honor*, an authorized reprint coordinated by Mary Ann Drach of Maine. This digest-sized, novel-length fanzine story ran 609 pages. Reviews said that the story was about Romulans; Jacqueline Lichtenberg described it as "grand opera."

Karen Bates put out *Nuages* 4 in May. This issue ran 132 pages, offset, and was another set of stories dealing primarily with Spock and Christine.

Sandy Zier and Michelle Holmes published their second issue of *Mind Meld* in 1985. This issue ran 267 pages, and included a rare letters column. The last, and one of the longest, stories in the issue caught my attention. "Sawdust in the Stars" by Beverly Volker and Nancy Kippax has Kirk, Spock, and McCoy travel back in time and join a circus. I thought this was one of the better stories of the year.

Charlene Terry-Textor turned over the production of her feminist fanzine, *Storms*, to Linda Stoops of Columbus, Ohio. This latest issue ran 72 pages. There was one major *Star Trek* story and one major *Star Wars* story, plus a number of smaller entries. Despite the great enthusiasm for this fanzine among its readers, this was the last issue.

The Austrek club of Melbourne, Australia, kept putting out issues of their fanzine, *Spock*. Issue 42 came out in 1985. This time there was an editor listed—Cherry Wolfe. The issue ran 49 pages and contained 9 stories.

Across the Pacific, Lana Brown was putting out *Katra* from Wanganui, New Zealand. Issue 1 ran 34 pages. Lana, a

superb artist and Klingon fan, often went to conventions dressed as a Klingon. She was also a Saavik fan. The four stories in the issue—two by Lana, one by Peter Graham, and one by Erin Pennington—reflected these interests.

A little farther to the north, Michael D. Stutzman and the club in Milwaukee published *Academy Chronicles* 13. This issue ran 67 pages offset, and was lettered mainly by a dot matrix printer. Rosemarie Eierman still edited the fanzine. I received this issue because I contributed an article explaining how the *Star Trek* Welcommittee came into being and explained what it did.

Another clubzine, *The Communicator*, came out in November. Rich Katuzin edited it on behalf of his club, the U.S.S. Interphase of Romulus, Michigan. Like Lana Brown in New Zealand, Rich was an excellent artist and contributed many portraits for his fanzine. This issue ran 70 pages, and contained mostly nonfiction articles.

Martha J. Bonds put out the second and last volume of her *Star Trek* tales of the supernatural, *Gateway*, in February. This issue ran 252 pages offset. Again, the premiere story in this volume was by Beverly Volker and Nancy Kippax, called "Kirk's Pride," in which Kirk inherits a mysterious mansion in Britain.

Shirley Herndon of Little Rock, Arkansas, published the first volume of the fanzine *Likely Impossibilities* in October. This took its title from Aristotle and ran 138 pages. The most notable story was "Captain Uhura and the Flying Dutchman of Space" by Thomas F. Howard. The fanzine ended with brief profiles and addresses of its contributors.

Victoria Clark and Barbara L. B. Storey of New York City, New York, put out the eighth volume of their K/S fanzine, *Nome*, in May. This issue ran 388 pages offset, and bolts held the pages together. I bought this volume for a nonfiction article, "Another Addict Raves about K/S" by Joanna Russ. Joanna is a professor and an established science fiction writer. In her essay, she analyzes the appeal of K/S, and concludes that K/S is a metaphor for heterosexual sex among equals, with Spock in the symbolic female role. The article drew wide attention. (Alternatively, Camille Bacon-Smith in her book *Enterprising Women* theorizes that K/S is a way for women to talk about sexuality at a safe distance, and is a way for them to "remake" men into the kind of people women can more easily relate to.)

Randall Landers had changed the name of his publications from *Stardate* to *Orion* and published *Orion* 22 in May. This issue ran 84 pages offset, and included five major stories. *Orion* 23 came out in December, included five

stories, and ran 137 pages offset. In his editorial, Randall said he was quitting, which I found odd since *Orion* continued to publish issues, with Randall as editor, without interruption, into the 1990s.

Lisa Wahl published *Omne Praeceptum Frangit* in October. The title is Latin for "we break all the rules." The 42-pages story, written by Janine Goldfarb, deals with the *Enterprise* meeting another starship, the *Tradition*. The *Tradition* is peopled by alter-egos of members of Lisa's and Janine's *Star Trek* Club. It was a deliberately humorous story, and the concept of a whole shipload of "wild and crazy guys" drew praise from many fans.

Odyssey Press (Ingrid Cross and Joyce Tullock) generally specialized in McCoy fanzines, but in July they put out a volume of stories about the Kirk-Spock-McCoy triad, called *There Are Three*. This fanzine ran 152 pages and featured seven stories.

Marion Catherine McChesney put out her ever-popular *Vault of Tomorrow* 8 in May. This issue ran 202 pages. Among the stories was "In the Silence of the Sea-Wind Dawn" by Lynn Syck and Laurel Ridener, which was notable because it was representative of a type of story in *Star Trek* fanzines. Here, Kirk dies; afterward, Spock and McCoy commit suicide. Other fanzine stories repeated this basic plot of Spock dying, and Kirk committing suicide, or vice versa. Between *Star Trek II* and *Star Trek III*, stories in which Kirk attempted suicide after the death of Spock abounded. I never found, nor was included in, any discussions of why writers wrote this sort of story or why readers wanted to read them, but there certainly were a lot of them around over the years.

Johanna Cantor published *R&R* 21 in the spring. This issue ran 150 pages, offset. In the summer, she published *R&R* 22, which ran 110 pages. I found two notable stories in this volume. Florence Boissinot's "Diplomacy" featured Spock as a child. "Rendezvous," by Johanna Cantor, centered on Spock's Vulcan wife and their toddler son. The son, in particular, was very well characterized.

To my mind, however, the best fanzine of the year was *Two Dimensional Thinking*, edited by Lee Heller of Watertown, Massachusetts. This fanzine ran 230 pages and was perfect bound. To produce this volume, Lee wrote all of her favorite fanzine authors, asking them to contribute something. The result was the best fanzine since *Dagger of the Mind*, and I thought that both *Dagger of the Mind* and *Two Dimensional Thinking* were the best *Star Trek* fanzines since *Interphase*. Unfortunately, the editors of all three fanzines never issued another *Star Trek* fanzine.

1986

The *Star Trek* Welcommittee received 1071 letters in 1986. The STW *Directory* listed 15 STW services and 5 STW publications in addition to the 189 clubs and 277 fanzines. In April, the STW in-house newsletter reported that Anna Hreha was retiring as the director of the James Doohan

International Fan Club, which she had run for 15 years. The same newsletter reported that George Takei had received a star on the Hollywood Walk of Fame.

Roberta Rogow continued her fanzine cataloging with *Trexindex Fourth Supplement*, Volume 1. This edition listed

stories and articles by title, author, and subject. The publication ran 92 pages and sampled 133 fanzines.

K/S fans held their own convention, IDIC Con, which ran annually for some years. IDIC Con III took place April 11-13 in Houston, Texas. They also sponsored their own awards of merit, which they called the K/Star Awards. From all reports, the IDIC cons were well run and enjoyed by the fans who attended; minors were not admitted. K/S also had its equivalent of *Datazine* or *Universal Translator*; before 1986 there was a newsletter called *Not Tonight Spock*; beginning in 1986, the publication *On the Double* took its place.

Susan Bridges and Linda Deneroff put out four issues of *Universal Translator* in 1986. The January/February issue ran 42 pages. As *Datazine* had done earlier, the UT editors started separating fanzines into non-K/S ST and K/S. In the April/June issue, a fan wrote to propose that all *Star Trek* fans buy stock in Gulf & Western in order to get a controlling interest in Paramount and to influence the studio's decisions about *Star Trek*. The October/December issue, issue 32, started off with, "This issue brings to a close our seventh year of publication. It also brings an end to the zine." In this last issue I counted 42 K/S fanzines and 160 non-K/S ST fanzines.

Datazine continued unabated, putting out six issues in 1986. The January issue, issue 39, was printed in a dot matrix format. The April issue had letter quality printing, but issue 43 (August/September) marked the beginning of laser printing, one of the first instances of laser printing in a fanzine.

In the February issue, Shirley Maiewski reported an event that I have never seen before or since. Shirley reported that a fan who had ordered *Alternate Universe* 4 Volumes 1 and 2 returned them and demanded a refund, claiming "the stories were unbelievable." Shirley added, "NEVER in all the years we have published AU4 has ANYONE ever asked for their money back." Shirley did send the "refund even though the zines look well-read and travel-worn."

In the June/July issue, the *Datazine* editors reported that the Intergalactic Trading Company had ordered 60 fanzines from the ads in *Datazine*. The company found that fanzine publishers filled 35% of these orders in two weeks, 50% in six weeks, and 90% in ten weeks. After 20 weeks, only 5% of their orders remained unfilled. (Not surprising since some fanzine editors take up to a year to fill orders.) The editors ran the item because they thought the results were worth boasting about, but some fanzine publishers took offense, especially those who put out fanzines after long and unexpected delays.

As mentioned in the previous section, *Interstat* 98, the December 1985 issue, was postmarked January 22, 1986. Teri was able to put out 12 issues in 1986, due to her mailing two issues in August, but she still ended up the year one month behind.

In the December 1985 issue, Teri Meyer published the first letter from Richard Arnold, who was the *Star Trek* fan liaison at Paramount Pictures. He was responding to a previous letter mentioning various inaccuracies in the

videotape releases. Discussion of these releases continued throughout the first half of 1986.

The January issue bore a February 19 postmark. Every couple of pages, Teri inserted a quotation from someone commenting on the *Challenger* space shuttle accident. Three letters in this issue addressed the accident; six letters in issue 100 mentioned it, and five letters in issue 101. Many fans wrote Harve Bennett, to support his placing a reference to the *Challenger* crew in *Star Trek IV*. He wrote the dedication seen at the beginning of the movie.

While waiting for the *Star Trek IV* to come out in November or December, fans addressed other topics in *Interstat*. The first successful *Star Trek* cruise I know of was announced in 1986 to take place in 1987. The purpose was primarily to have a *Star Trek* convention on the high seas, and this, and subsequent cruises, were quite successful.

In issue 102, Dixie Owen wrote a report on a visit to the set of *Star Trek IV* on April 21. The participants in this visit were Teri Meyer, Dixie Owen, Alice Greene, Helen Molloy (the William Shatner fan club president at the time), and me. I got my invitation through Teri in late December of the previous year. During our one-day visit to the studio, we ate lunch at the Paramount cafeteria with publicist Eddie Egan, we visited Harve Bennett in his office, and then we visited the outdoor set where the Klingon Bird of Prey rested in a tank of water. We saw only one scene—where the cast waves to the newly-released whales—but we had a marvelous time. We saw the entire cast, and spoke extensively with James Doohan and Walter Koenig.

In the May issue, Bibi Besch had a letter published in *Interstat*, saying she regretted not being in *Star Trek III* and *IV*, and that she wished to see a return of Carol Marcus.

The last half of 1986 was filled with anticipation of the upcoming movie and the upcoming new *Star Trek* series. Douglas van Newenhoven unknowingly anticipated the process in a letter in the March issue: "Isn't it about time *Star Trek* got a new cast?" In the June issue, Dixie Owen reported that Paramount was talking with the three networks plus the Fox network about "new episodes." The big announcement came in the October issue. Teri stapled a leaflet to the beginning of each issue which read, "Eddie Egan reports (10/8) that Paramount Pictures will produce a new *Star Trek* series, with a possible airdate as early as the fall of 1987. Tentative title is *Star Trek: The Next Generation*...Gene Roddenberry will be executive producer."

Early reaction tended to be skeptical to negative. (I thought it was a wonderful idea from the beginning, and thought other fans would agree. Positive comments did not start pouring in until the negative comments had aired, however.) Karen Rhodes expressed her feelings: "My greatest concern re: the new series is the actors portraying the new crew. We need another group who will forge that 'family feeling,' actors who also have some talent and ability!" (Once ST:TNG came out, Karen reported being satisfied.)

Ruth Breisinger was the first among dozens of fans to claim that ST:TNG could not be "real" *Star Trek*: "It's bad

enough that Paramount thinks different actors can portray the characters we know and love, but to think that even the characters themselves can be replaced is doubly insulting. Evidently, Paramount thinks that we will accept anything labeled *Star Trek*. (I guess that's logical considering how we buy the pro novels even though the general quality is so poor.)... It's fine that Paramount intends to do another science fiction series by Mr. Roddenberry—but *PLEASE* just don't call it *Star Trek*." (*The Official Star Trek Fan Club Newsletter* published a similar letter from Ruth the next year. This newsletter reported a possible return of *Star Trek* to TV in its August/September 1986 issue.)

After my visit to the set in April, I was eager to get more information on *Star Trek IV*, so I signed up for KC Con, a *Star Trek* convention held in Kansas City, on July 25-27. The announced guests were Harve Bennett, Eddie Egan, and Mark Lenard. However, Harve Bennett had to cancel out at the late minute due to suffering a partial arterial blockage and having to undergo angioplasty. (He recovered quickly enough to call the convention on Sunday, and was back producing within weeks.) Ralph Winter, a line producer on *Star Trek IV*, took his place.

Kay Johnson, who had been involved with the KC Con for many years, had urged me to come for a long time so I could be a part of her annual "Joan Marie" practical joke. They found out that so many fans named "Joan Marie" attended the KC Con, that every year, in the autograph session, they would line up all the "Joan Maries" one after the other. Each in turn would tell the celebrity guests, "and please sign the autograph, 'to Joan Marie.'" Kay had enough experience in this by the time I got there to pull off the joke once again, and very successfully.

Sandra Necchi put out one issue of *Power of Speech*, issue 2, in the summer of 1986. This issue ran 25 pages, reduced. Sandra said in her editorial, "the delay in getting this out was largely a lack of submissions!" She also said of the previous issue, "I knew that I had put in too many editorial comments in the middle of the LoCs." This time, Sandra inserted her editorial comments at the end of her publication.

I continued *Treblink* in 1986, putting out four quarterly issues. In the January 1986 issue, issue 3, I ran an editorial about fanzine advertising and publicity (which I continued in a subsequent issue). The editorial supported ads that featured descriptions of the contents as opposed to dialogue taken from the stories and questioned inflated claims, such as "Destined to become the next *Star Trek* classic!" (to promote a poor Mary Sue story), and "If you believe in the *Star Trek* dream" you should buy the fanzine (implying that if one does not buy the fanzine, one does not "believe in the *Star Trek* dream.") To my great astonishment, after my editorial, both of those advertising promotions were discontinued.

Tim Frayser, like Douglas van Newenhoven in *Interstat*, unintentionally anticipated ST:TNG in *Treblink* 3: "It's time to move on. It's time to create new characters, find new ideas, explore new frontiers.... We've explored every aspect of Kirk's and Spock's and McCoy's personalities so

much that there isn't anything left; we've said all there is to be said." (This was not a new statement; many fans, especially those who left *Star Trek* fandom for *Star Wars* and other fandoms, said the same thing in the 1970s. As in the 1970s, other fans took issue with that statement.)

In *Treblink* 5, I reported the results of the Fan Q awards. A couple of odd things happened in the *Star Trek* category in 1986. First, as reported earlier, Rosalie Blazej and *Kin of the Same Womb Born* got on the ballot, despite the fact that the story had been published in 1984 and was not eligible. Rosalie and her story were subsequently withdrawn. Second, No Award won for best *Star Trek* fanzine and best *Star Trek* poet. (Syn Ferguson won for best *Star Trek* writer for *Courts of Honor*, but hers was the only name on the ballot after Rosalie's was withdrawn; and Caren Parnes won for best *Star Trek* artist.) Kim Dyer, the Fan Q administrator, explained: "Please make sure your readers know that if the guidelines for keeping a category were in force last year, there would have been *NO Star Trek* categories."

The Fan Q administrators made some changes because of these events. First, nominees were required to document their year of publication. Second, voters were explicitly informed that "No Award" meant "none of the nominees in this category are worthy of receiving an award." (Apparently many fans voted No Award because they felt they must vote in every category, and if they were not familiar with the category, they checked No Award instead of skipping the category and leaving it blank.)

A group of fans responded to the lack of *Star Trek* nominations in the Fan Qs in a different way. These *Star Trek* fans created their own award, the Surak Award. The originators of this award discussed the idea with fans at several *Star Trek* conventions, including KC Con, where I attended an organizational meeting. Because they found a consensus among many *Star Trek* fanzine readers that such an award was needed, the Surak Award was formally announced at the end of 1986, and the first awards were given in 1987. The administrator was Kelly Tower of Southfield, Michigan, but there was an operating committee of 8 fans, and an advisory committee of 21.

The Mary Sue story also got a lot of press in *Treblink*. In issue 6, I wrote a detailed review of "Echoes of Madness," which had appeared in the fanzine *Images and Dreams* 2. This was a Mary Sue story featuring a character called "Destiny Hoffman." Destiny is an officer aboard the NCC-1701. There is nothing she cannot do. She is a "Daughter of the Star" and has special powers. She is a better telepath than Spock. She is an "ambassador plenipotentiary" and outranks Kirk. She has studied on Vulcan and is a foster-daughter of Kirk's mother. Not only do Kirk, Spock, and McCoy constantly praise her, but Destiny thoughtfully brings William Shatner and Leonard Nimoy forward in time. The actors also shower Destiny with praise. The writing, unfortunately, included many awkward phrases and errors of fact. Despite this, I saw at least one "Destiny Hoffman" story in another fanzine. There, readers were told that the author had written *five hundred* "Destiny

Hoffman" stories, and was about to publish them in a one-volume fanzine. However, this proposed fanzine, to my knowledge, never saw print.

In the same issue, Tom Howard reported that ConZINEance, a convention in Houston, Texas, had been a gathering place for fanzine readers, and recommended it highly.

Lisa Wahl continued *Propagator*, her newsletter of *Star Trek* pro novel reviews and related items, and put out 12 issues in 1986. Lisa offered one-year subscriptions, and issues averaged 4-8 pages. The January issue advertised the return of Equicon, a very short-lived return, but a welcome one.

"Trader Bill" reviewed five novels in 1986: *Mindshadow* by J. M. Dillard, *Crisis on Centaurus* by Brad Ferguson, *Dreadnought!* by Diane Carey, *Demons* by J. M. Dillard, and *Enterprise: The First Adventure* by Vonda McIntyre. "Bill" retired his review column in September. "The Average Fan" took over the pro novel review tasks in December, with a review of *Battlestations* by Diane Carey. Pocket was publishing six pro novels per year at the time.

In June, a reader asked fans what they want to see in a *Star Trek* novel. This inspired a lively discussion. One of the responders, Teegar Shaver, wrote she wanted a *Star Trek* pro novelist to "1) Watch the episodes, some more than once, 2) Avoid fan clichés, 3) Be a responsible science fiction writer, 4) Avoid all resemblance to *Devil World* and *The Enterprise's Visit to Horatius* [actually, the title was *Mission to Horatius*, and I agree that it was a badly written novel], 5) Be creative, and 6) Don't bore me." Another writer added, "I think a Trek editor needs to like ST as much as we fans do, and be as familiar with it as we are."

Carolyn Cooper put out *Blue Pencil 3* in January. *Blue Pencil 4* does not have a date or postmark; I suspect it came out late in 1986 or early in 1987. This newsletter still concentrated on fanzine production. The theme of the third issue was "What Is Profit and Is It Evil?" examining fan attitudes toward publishing fanzines at a profit instead of breaking even or posting a loss. Issue 3 still showed that the editor hoped to publish at least another four issues, but the next issue, issue 4, is the last one I have.

Highly Illogical was a clubzine from Fairbanks, Alaska. Robyn Russell edited the newsletter for the USS SOL club. This issue ran 44 pages. As with many club newsletters, the items and stories (featuring the club members in their role-playing characters) were mostly of local interest only. I received two issues of this digest-sized newsletter in 1986.

Allyson Dyar of Montgomery, Alabama, put out three issues of *Comlink* in 1986. In the December 1986 issue (issue 27), Allyson invited readers to share their impressions of 20 years of *Star Trek*. Linda Deneroff recalled her early years in fandom (1970-1972), Dafydd Neal Dyar reviewed *Enterprise: The First Adventure*, and Jon B. Knutsen contributed "Why Are There So Few Enlisted Personnel on the *Enterprise*?" These special articles appeared along with the regular complement of letters from readers.

A very unusual article appeared in the *New York Times Book Review* on November 16, 1986. Camille Bacon-Smith

contributed a page one article titled "Spock Among the Women," which explained what *Star Trek* fanzines were. Bacon-Smith's credits read that she was an "archivist at the University of Pennsylvania's Archive of Folklore and Folklife." I recall a meeting at a More Eastly in 1985, in which several of us talked to someone about the state of *Star Trek* fan fiction; Camille was the one we spoke to. The article, for the most part, speculated that fanzines arose out of the female storytelling perspective of a "non-linear narrative," a narrative of relationships, as opposed to the male view of the "linear narrative." The author also claimed that 10,000 fans had created "over 30,000 pieces of poetry, song, criticism, and art," although I do not know how she came by those figures unless she had a complete set of *Trexindexes* and made an actual count. It was an interesting article; it avoided the K/S issue entirely. The only item missing in the analysis was that Bacon-Smith did not tell readers how to find fanzines, either in this article, or later in her book, *Enterprising Women*.

In Australia, Austrek was as active as ever. The newsletter of the Melbourne, Victoria club was *The Captain's Log*. Adam Bradshaw's name appears as editor. Like most good newsletters, it had general, up-to-date information, including the latest news of the upcoming *Star Trek IV* movie.

Lana Brown of New Zealand continued her publications. *Qapla'*, the newsletter of the "Klingon Occupation Force," had readers from all over the world. I received issue 3, which appeared in September. Lana had another general newsletter, *Hypertension*. She published issues 4-10 in 1986. This newsletter contained information on clubs, conventions, fanzines, and merchandise from all over the world. In addition, Lana put out the fourth issue of her Klingon/Saavik fanzine, *Katra*, in 1986. Issue 4 ran 95 pages and included a letters section in the back.

Sheila Clark and Valerie Piacentini of Scotland continued their long line of *Star Trek* publications (under the ScoTpress imprint), with *Enterprise Incidents 7*, which came out in April. This issue ran 122 pages, and was printed with a dot matrix lettering. The entire issue was a collection of four short *Star Trek* stories by Jennifer Guttridge, a popular fanzine writer.

In Washington, D.C., Florence Butler and Lee Coleman put out *Destiny's Children 2*. This issue ran 236 pages. The volume included nine stories. In "A Transmutation of Logic," Spock turns female, and Kirk and Spock make love, an ingenious way of getting around the K/S premise. However, I found the most professionally written story of the issue to be "Daughter of the Rom" by Jeanita Danzik.

Devra Langsam published *Masiform D 15* in May. This issue ran 119 pages, and was perfect bound. The volume contained ten major *Star Trek* stories. Devra was to wait two years before putting out issue 16.

Shirley Maiewski published *Alternate Universe 4*, Volume 3, in 1986. This issue ran 89 pages, and contained three stories. Virginia Tilley wrote "The Decision" and "Symbiosis." Anna Mary Hall wrote "A Time to Die." This was the last volume of *Alternate Universe 4*.

Shirley Herndon and Tom Howard published *Likely Impossibilities 2* in June. This issue ran 228 pages, and continued to have the unusual feature of running a short descriptive paragraph about each author at the back of the issue, plus an artist's portrait of the author. I was most impressed with "So Pleasing a Thing" by Sue Wilson, detailing Spock's marriage to a shy Vulcan woman.

Shirley Herndon and Diana Jenkins published *Lifestar 2* the same year. This issue ran 102 pages. The volume contained only one story, "Exodus," by Shirley Herndon and Diana Jenkins, described as "a sequel to *The Search for Spock*."

Ingrid Cross and Joyce Tullock published their last regular issue of *Odyssey*, issue 8, in April. (They published one special issue in 1987 before folding altogether.) The issue ran 104 pages.

The United Federation of Phoenix published their fanzine, *Quastar 5*, on February 1. This issue ran 160 pages, and Denise Wallentinson was listed as editor. As with *Likely Impossibilities*, *Quastar 5* gave a brief description of its contributors. As with *The Genesis Aftermath*, the publisher provided a mail-in form with each issue to make it easier for readers to send in their reactions to the fanzine. Two stories drew my attention, however. In one, a 15-year-old is in charge of a starship (not the *Enterprise*). In the second, we

have another sort of Mary Sue, "Commander Sara Hunter... former chief navigator of the *Enterprise* and now commander of the *Eagle* and a close friend of Admiral Kirk's."

Tess Kolney of Minneapolis, Minnesota, put out the only two issues of her fanzine, *The Women's List*, in 1986. The first came out in the summer, and ran 55 pages. The subtitle of this issue was "The Majel Barrett Characters," and had not one, but two stories in which Christine Chapel met Number One (of "The Cage"). That fans sorely wanted a feminist *Star Trek* fanzine, which they did not have since the demise of *Storms*, was evidenced by Tess's editorial in *The Women's List 2*. The editorial explained that she had received "100 pieces of mail per month to my P. O. Box." The subtitle of *The Women's List 2* was "The Women of Vulcan," and ran 72 pages, printed on dot matrix. There were no page numbers in the issue. The notable story in this issue was "That Which Is Given," by Ouida Crozier, in which Saavik goes into pon farr after the events of *Star Trek III*, and consummates a relationship with a Romulan woman physician. Tess hoped to put out at least three more issues; unfortunately, issue 2 was the last issue published. Fandom would have to wait another ten years for the next *Star Trek* feminist fanzine.

1987

The *Star Trek* Welcomittee received 1044 letters in 1987. Lisa Wahl took over the editorship of the *STW Directory* for this year and formatted it on her computer. She put out two issues: issue 33 in January, and issue 34 in August. The January issue listed 281 *Star Trek* clubs and 289 fanzines; the August issue listed 267 clubs, 347 fanzines, and 184 books.

For the Fan Qs that year, *Star Wars*, *The Professionals* (a British TV show), and *Simon and Simon* had enough nominations to warrant their own categories. Only "best writer" got enough nominations to merit a separate category for *Star Trek*—Bev Brant, Keven Lewis, and Paula Smith won for their play, *Star Trek: The Musical*.

On the other hand, the first annual Surak Awards came out in 1987, and a good many fans nominated a good many *Star Trek* fanzines, in a wide range of categories. The list of winners came out at the end of the year.

The *Star Trek Official Fan Club Newsletter* became the best place to trace the progress of *Star Trek: The Next Generation*, although similar announcements appeared in fanzines such as *Interstat*, *The Propagator*, and other sources. The January 1987 issue announced that ST:TNG would be 150 years in *Star Trek's* future. The February/March issue said the new *Enterprise* would be NCC-1701-D, and that the crew would be composed of Captain Julien Picard, Data, Security Officer Macha Hernandez, Deanna Troi, Beverly Crusher, Wesley Crusher, and Geordi

LaForge. Gene Roddenberry named Geordi after *Star Trek* fan Gene LaForge.

In addition, very early reports had "Wesley" listed as a girl, "Leslie" Crusher. Note the absence of Worf: originally Gene Roddenberry announced that there would be no Klingons and no Romulans in ST:TNG. However, Klingon fans wrote in to ask for one; GR changed his mind. (Worf would make a further transformation before the show started from being half-human to being fully Klingon.) In the same issue, Susan Sackett said the production staff was thinking about changing the title from *The Next Generation* to *The New Generation*; this idea was dropped later.

In the April/May issue, Julien Picard had become Jean-Luc Picard, Macha Hernandez had become Tasha Yar, and two new characters, "Ops" and "Kon," had been proposed. The NCC-1701-D was to hold 907 people. By the June/July issue, the first views of the new *Enterprise* appeared. Fans read about the holodeck, about families aboard the ship, about Worf. All the actors had been cast and the first episode was to be titled, "Encounter at Farpoint." ST:TNG was to take place 78 years into *Star Trek's* future, not 150 years, and 1000 persons would be the capacity of the NCC-1701-D. Gene Roddenberry stated, "Eventually Picard and Riker will have a closer relationship than Kirk and Spock."

Datazine put out six issues in 1987. In issue 46, it announced that the magazine *Writer's Digest* had done a

First Annual Surak Award Winners (1987)

General Category

Other than USA

Best Writer, Long Story: Claudia Crawford
Best Writer, Novel: Helen Morgan
Best Artist, Portraiture: Lana Brown
Best Artist, Action: Lana Brown
Best Fanzine Design: *EnterComm* 8
Best Fanzine Editing: *Nome* 3/5, 3/6, 3/7, 3/8

USA

Best Writer, Short Story: Bev Volker
Best Writer, Long Story: Ginna LaCroix
Best Writer, Novel: Betsy Fisher
Best Filksong: Larry Warner/Joey Shoji
Best Poet: Beverly Volker
Best Artist, Portraiture: Suzan Lovett
Best Artist, Action: Suzan Lovett
Best Fanzine Design: *Mind Meld* 3
Best Fanzine Editing: *Mind Meld* 3
Best Fanzine Anthology: *Mind Meld* 3
Best Fanzine Novel: *Whisper of the Wind*

Age Statment Required Category:

Other than USA

Best Writer, Short Story: Vivian Gates
Best Writer, Long Story: Frances Rowes
Best Artist, Portraiture: Caryl Sibbett
Best Fanzine Editing: *In the Wilderness*
Best Fanzine Anthology: *In the Wilderness*
Best Fanzine Novel: *Bigot! Brother! Bondmate!*

USA

Best Writer, Short Story: Vivian Gates
Best Writer, Long Story: Elwyn Conway
Best Writer, Novel: Mary Suskind Lansing
Best Poet: Flora Poste
Best Artist, Action: Suzan Lovett
Best Fanzine Editing: *Nome* 9
Best Fanzine Anthology: *Nome* 9
Best Fanzine Novel: *Icefire*

feature article on fanzines. Bill Hupe had a double-page spread advertising his 25 fanzines. Eager to help the new Surak Awards in every way possible, the editors printed the Surak Awards nomination ballot right in the issue. In issue 49, there was an announcement for a convention in Antarctica, to take place the next year, but I have no indication that this convention ever took place, and suspect it was proposed just for fun. In the same issue, Roberta Debono advertised the first ST:TNG fanzine, *The Hive*.

I counted all-*Star Trek* fanzines in *Datazine* 48. This count includes titles, not issues; that is, MYFANZINE 1, 2, and 3 counts as one title but three issues. There were 47 non-K/S *Star Trek* titles and 30 K/S titles. A replacement for *Universal Translator*, called *Communications Console*, started putting out issues in 1987; there I counted issues and not titles and got a total of 144 non-K/S *Star Trek* issues, and 58 K/S issues.

The first issue of *Communications Console* came out in January from Marion McChesney and Sandy Zier of Baltimore, Maryland. Issue 1 ran 48 pages. The cost was \$8 per year for four issues. *Communications Console* also promoted the new Surak Awards. In the spring and fall issues, *Communications Console* only printed updates of previous information; summer and winter issues listed fanzines, new and old.

Interstat put out 11 issues in 1987. With two double issues in the year, Teri Meyer finally caught up by the end of December. The first issue of the year, *Interstat* 110, mainly carried comments on *Star Trek IV: The Voyage Home*. As with the previous three movies, comments in *Interstat* were largely positive. Maria G. Whetsel said, "Bravo, cast!" There were some reservations about Chekov leaving his ID on the aircraft carrier, Scotty giving out the formula for transparent aluminum, and taking Gillian forward in time. Fans contrasted the lack of concern about

going into the past in this movie with the caution displayed in the episodes "Return to Tomorrow," "City on the Edge of Forever," and "Assignment: Earth."

William Shatner had already been announced as director of *Star Trek V*. Many fans took exception to JoAnne Schaefer's humorous prediction that such a movie would feature "saddlebreds in space," although, as things turned out, Shatner did ride a horse in *Star Trek V*. Tess M. Kolney applied the announcement of Shatner's appointment to her comment about *Star Trek IV*: "After seeing *Star Trek IV*, I give my blessing for Shatner for ST V. He couldn't do a worse job...."

Shatner also had done a sketch for *Saturday Night Live!* showing *Star Trek* fans as teenaged boys who did not have anything else to do with their life ("Get a life!"). This upset many *Star Trek* fans, who knew from convention experience that most people attending are not teenaged boys; on the contrary, in many *Star Trek* conventions, the majority of attendees are women over the age of 21. The adult majority that attend conventions are people who already "have a life." A good number are activists who do volunteer work for their community and for various charitable and social causes, in addition to their jobs. In sum, many fans considered the *SNL!* sketch inaccurate and insulting.

Slowly, comments turned from *Star Trek V* to ST:TNG. In February, I said, "I suspect it may be one of the highest-rated syndicated programs ever." Starting in June, there was a minor uproar over a report in the tabloid *The Globe*, which claimed that many fans already hated ST:TNG and were organizing a letter campaign to put a stop to it. Shirley Maiewski, Ruth Breisinger, and I were quoted. All of us, however, were quoted out of context. Shirley and I supported *The Next Generation* from the beginning announcement; the reporter completely ignored our positive

comments and ran only quotes from us saying that we knew of some fans who were upset about it. Ruth Breisinger said she was not opposed to the show itself; she was opposed only to calling it *Star Trek*. In *Interstat* as well as in *The Official Star Trek Fan Club Newsletter*, fan mail in support of *The Next Generation* was overwhelming, even before the first show aired.

Teri had the same staff of columnists for a number of years. However, in the June issue, Teri announced that Michele Arvizu had left the staff. (Don Harden, who had contributed cartoons for the last year, departed at the same time.) There was still a book column by Sylvia Kleeman (the July/August issue announced the first *Star Trek* book on audio tape), a space program column by Alice Greene, and an entertainment column by Dixie Owen.

In the July/August issue, Kay Johnson's friends announced that she had developed leukemia, and started a fund to help pay her medical bills. Kay Johnson had been a long time fan, active in the KC Con conventions, and published the *STW Directory* for many years. In the November/December issue, Teri ran Kay's obituary, and included a letter from Harve Bennett, dated November 8, 1987, in which he expressed his condolences.

The October issue was full of reaction to ST:TNG. Kimberley Junius spoke for many when she said, "I LOVE STAR TREK: THE NEXT GENERATION!" J. Elizabeth Ginty and Melissa Middleswart also had a typical reaction: "The more we saw of the captain [Picard], the more we liked him." Teri expressed her happiness that no one had tipped off fans to McCoy's appearance in the premiere episode, so that it would be a surprise. She also reprinted the words on the plaque on the bridge of the NCC-1701-D.

As always, there were reservations, too. Jan M. Mike said, "I tried. I really tried, but the best I can do is say it has...possibilities." Others noted that Troi had little to do; many noted the similarity of the first batch of episodes to various episodes of the *Star Trek* of 1966-1969. A number of people thought the navigation/helm contour chairs were inappropriate. Teri squashed an early rumor that Yar was on her way out, "The part of Yar has not been written out, nor has actress Denise Crosby quit or been fired." She also announced, "*Star Trek: The Next Generation* had been renewed for another full season—26 episodes." This was a relief to all of the original fans who had to start letter campaigns to keep *Star Trek* on the air. We never had to do so for *The Next Generation*, which Paramount automatically renewed six times without fan efforts.

Fans had not forgotten original *Trek* in the meantime. *Star Trek III* showed on television the same month ST:TNG premiered. However, in contrast to *Star Trek I* and *II*, each of which had scenes added to the original cut for television viewing, *Star Trek III* had scenes deleted. This disappointed many fans.

Harve Bennett sent a letter to *Interstat*, dated October 20, 1987, and published in the October issue, which said, in part, "The official word on *Star Trek V* is that we will begin shooting in the fall of 1988 for release in June of 1989." One fan gave her opinion of what she wanted to see: "I do not believe the K/S premise...but I do agree with the fan

commenting in one of the *Best of Trek* columns I read when I was catching up: 'Fans want to see Spock loving the Captain.'"

Kristen Brady, another reviewer using a pseudonym, contributed a highly negative review of *Interstat* to at least two different publications, titled, "In which a critic takes a look at the letterzine known as *Bennett's Tenets*, also known as *The Harve Bennett Fan Club Newsletter*, or, as it's more commonly called, *Interstat*." The review began, "Unless you are stout of heart and rodinium-plated, do not remove the staple that holds the pages of *Interstat* together...for to do so otherwise would be to unleash hissing, spitting, growling, barking, and snapping such as no fan has ever encountered before." *Interstat* readers responded by rebutting it in the pages of the newsletter. As with other critical reviews of the letterzine, this review had no effect on *Interstat's* subscribers—most were satisfied with the product, and thought the criticisms were unfounded.

The Propagator continued its tireless pursuit of quality *Star Trek* pro fiction. The main reviewing tasks went to someone calling himself or herself "The Average Fan" (I do not know who this was). *Chain of Attack* by Gene DeWeese got an A-, *Deep Domain* by Howard Weinstein got a B, *Dreams of the Sleepers* by Carmen Carter got a C, *The Romulan Way* by Diane Duane and Peter Morwood got a C-, and *Strangers from the Sky* by Margaret Bonanno got a B-.

In 1987, *Propagator* went from twelve monthly issues to six bimonthly issues. Issues ran 4-8 pages. In January, Lisa Wahl published the results of her readers' poll, which, unfortunately, brought only 13 responses. She found the readers who responded expressing satisfaction with *Propagator*.

Lisa gave ST:TNG updates throughout the year, but once ST:TNG was out, she said, "I don't expect I'll watch *The Next Generation* again. It's like tuning in to watch the corpse of a much-loved friend decay. And it gets ranker each week...it seems to say that logic is no longer relevant." The last comment was particularly directed to the episode "Where No One Has Gone Before." Lisa objected to the *Enterprise* being pushed through space by "wish power." Unfortunately, Lisa's disappointment with ST:TNG also affected her interest in *Propagator*; issues became less and less frequent until they ceased entirely.

Allyson Dyar continued *Comlink*, putting out four issues in 1987. In the March issue, Allyson wrote an essay titled, "Some Thoughts on the Dearth of Young Fen," in which she lamented the lack of teenagers showing up at conventions, and wondered where the "next generation" of fans would come from. Answering her own question, she predicted that computer buffs would probably eventually find their way into science fiction fandom.

Sandra Necchi put out the third and final issue of *Power of Speech* in the summer. This issue ran 43 pages; about one-fourth consisted of editorial material. She said, "I'm giving up on POS," mostly because of the "slow trickles of contributions for each issue...has become frustrating."

I put out four issues of *Treklink* in 1987, and continued to do so until the end of 1989. *Treklink* won a Fan Q for

"best Star Trek letterzine" for 1988, and featured some spectacular cover art by noted fanzine artists.

Sociotrek started and ended in 1987. The first issue in January 1987 ran 18 pages and the lettering was dot matrix. Tess Kolney explained the purpose of *Sociotrek* as a "forum for examining the social and sociological aspects of *Star Trek*." Letters were interesting, and Tess included a lot of editorial comments as well. She hoped for *Sociotrek* to run indefinitely; unfortunately, only five issues came out.

Tim Blaes of Hendersonville, North Carolina, put out *Hellguard Social Register* 1 in March. This issue ran 5 pages, reduced. The issue featured Saavik and the Romulans. Tim put out a second issue of this letterzine later, and later issued a fanzine with the same title.

Randall Landers continued editing *Orion* and put out issue 24 in March. This issue ran 195 pages and was output on a near-letter-quality printer. Randall said in his editorial, "*Orion* will again be published on a regular, semi-annual basis." The fanzine still featured a letters section, and included three stories, a review of *Star Trek IV*, and an interview with David Gerrold.

Randall also edited *The Daystrom Project*, a novel-length story by Rick Endres, in which the Klingons kidnap Dr. Richard Daystrom and attempt to force him into

providing them with advanced computer technology. The issue came out in June, ran 174 pages, and was lettered by a near-letter-quality printer.

After publishing *Odyssey* 8 in 1986, Ingrid Cross and Joyce Tullock published *Odyssey* 7.5 in 1987. As with the earlier *Odyssey* 6.5, this was filled with five R-rated McCoy stories. The issue ran 52 pages. Although there was no indication that Odyssey Press intended to stop publishing, I know of no issues of *Odyssey* that came out after this.

Shirley Herndon put out *Likely Impossibilities* 3 in August. This issue ran 214 pages, and followed a growing trend of computer-generated typescript by also featuring near-letter-quality lettering.

Carol Lynn followed up on her 1975 *Quartet Plus One* by putting out *Quartet Plus Two* in 1987. This issue ran 112 pages. Except for "Notes on *Yesteryear*" by D. C. Fontana, all entries were by Claire Gabriel. Most were reprinted from *Quartet Plus One*, with one additional reprint from *Interphase*.

This was the last year when all *Star Trek* fanzines (except for *The Hive*, mentioned above), followed only the adventures of the NCC-1701 and NCC-1701-A universe. From here on in, *Star Trek* fanzines would follow any and all incarnations of the series.

Conclusion: Since 1987

Fan publishing has changed dramatically since 1987. Sprit duplicators and mimeograph machines are all but extinct in the 21st century. Fans gradually acquired desktop publishing systems, putting out fanzines and newsletters with sophisticated text and graphics. But the greatest revolution in fandom and fan publishing has been the Internet. Once access became easy and available, many fans moved their stories online. A large amount of fan fiction regularly appears on newsgroups, e-mail groups (listservs), or web sites. A growing number of fans have never read a paper fanzine, and express no desire to, preferring the instant access and instant feedback of online publishing.

Fanzines printed on paper have become rare. Lynda K. Roper published a monthly listing of fanzines, appropriately called *The Monthly*, from 1990 to 1996. Joy Baker continued with *The New Monthly* (later renamed *The Fandom Connection*) from 1997 until her passing in 2000. In 2000, Randall Landers published and distributed *Those Who Remain*, a listing of the paper *Star Trek* fanzines he knew of at the time, and sent out an announcement that he would stop publishing paper fanzines as of March 31, 2001. Some of his Orion Press publications are now archived online, however.

Ming Wathne maintains her lending library of fanzines, called The Fanzine Archive (437 Via Roma, Santa Barbara, CA 93110 or FZArchive@aol.com or <http://members.aol.com/fzarchive>). She has accumulated a large number of *Star Trek* publications. This is the best place to start to find past *Star Trek* fanzines. One can also find fanzines for sale on eBay.

The *Star Trek* Welcommittee disbanded in December 1997, after 25 years of service to fandom, following the

passing of the mailroom director, Mary Louise Dodge. Helen Young, a former Chairman of the *Star Trek* Welcommittee, died in 2000.

MediaWest*Con has continued into the 21st century, though for some years in the 1990s, there were not sufficient *Star Trek* nominees to warrant a separate category on the Fan Q ballot (occasionally, a *Star Trek* story would receive an honorable mention). However, a *Star Trek* category has reappeared on some recent ballots.

Meanwhile, Pocket Books has been publishing *Star Trek* short stories in its *Strange New Worlds* books. This is run as a writing contest; the winners are published in the next volume. However, only those with no previous professional writing credits are allowed to submit material, meaning that most of the long-time fanzine writers, who have accumulated professional credits, are ineligible to be published there. Notably, though, Paula Block, who has been with Paramount/Viacom for many years, did have a story published in *Strange New Worlds* ("The Girl Who Controlled Gene Kelly's Feet" from *Menagerie 14*).

In whatever form it appears, *Star Trek* fan fiction—and *Star Trek* itself—remains popular. A fifth series has been developed, and fans have followed. Movies continue to be produced, featuring the popular and familiar casts and characters. Fans continue to discuss and debate all aspects of the show. Those of us who have been with *Star Trek* and *Star Trek* fanzines since the beginning have seen hard work produce results, and have had a lot of fun in the process. We went places and established paths where none (or at least few) had gone before, and experienced a great adventure.

Appendix: A List of Fanzines in this Book

- A to Zine*, Paula Smith, ed., 1982
Academy Chronicles 6, Jane Freitag, ed., 1979
Academy Chronicles 12, Rosemarie Eierman, ed., 1984
Academy Chronicles 13, Rosemarie Eierman, ed., 1985
All My Crewmen, Carol Andrus, ed., 1976
Alnitah 1, Ann Looker and Margaret Draper, eds., 1975
Alnitah 2, Ann Looker and Margaret Draper, eds., 1975
Alnitah 3, Joyce Deeming, Beth Hallam, Ann Looker, and Margaret Draper, eds., 1976
Alnitah 4, Joyce Deeming, Beth Hallam, Ann Looker, and Margaret Draper, eds., 1976
Alnitah 5, Joyce Deeming, Margaret Austin, Ann Looker, and Margaret Draper, eds., January 1977
Alnitah 6, Joyce Deeming, Margaret Austin, Ann Looker, and Margaret Draper, eds., June 1977
Alnitah 7, Joyce Cluett, Margaret Austin, Ann Looker, and Margaret Draper, eds., 1978
Alnitah 8, Joyce Cluett, Ann Looker, and Margaret Draper, eds., August 1978
Alnitah 9, Joyce Cluett, Ann Looker, and Margaret Draper, eds., January 1979
Alnitah 10, Joyce Cluett, Ann Looker, and Margaret Draper, eds., March 1979
Alnitah 11, Joyce Cluett, Ann Looker, and Margaret Draper, eds., July 1980
Alnitah 12, Joyce Cluett, Ann Looker, and Margaret Draper, eds., December 1980
Alnitah 13, Joyce Cluett and Margaret Draper, eds., 1981
Alnitah 14, Joyce Cluett and Margaret Draper, eds., November 1982
Alnitah 15, Joyce Cluett, Beth Hallam, Ann Looker, and Margaret Draper, eds., 1983
Alnitah Omnibus 1, Joyce Cluett and Margaret Draper, eds., November 1980
Alnitah Omnibus 2, Joyce Cluett and Margaret Draper, eds., March 1982
Alpha Continuum, Marty Siegrist, ed., 1976
Alternative: The Epilog to Orion, Gerry Downes, ed., 1975
Alternate Universe 4, Volume 1, Shirley Maiewski, pub., 1974
Alternate Universe 4, Volume 2, Shirley Maiewski, pub., 1975
Alternate Universe 4, Volume 3, Shirley Maiewski, pub., 1986
The Alternative Factor, Lana Fahey, 1980
Amani 1-7, Virginia Walker, ed., January 1975-July 1975
And Starry Skies, Ruth Berman, ed., June 1981
The Angry Sunset, Jenny Elson, ed., date not given
Archives 1, Johanna Cantor, ed., 1978
Archives 4, Johanna Cantor, ed., 1980
Archives 5, Johanna Cantor, ed., 1980
Archives 6, Johanna Cantor, ed., 1982
Babel 3, Margaret and Laura Basta, eds., October 1972
Bags End (Vulcan Bulletin), Mary Kessel, ed., April 1967
BeNiF, Joyce Thompson and KathE Donnelly, eds., 1982
Berengaria 1, Vicki Kirlin and Richard Heim, eds., September 1973
Berengaria 2, Vicki Kirlin and Richard Heim, eds., January 1974
Berengaria 3, Vicki Kirlin and Richard Heim, eds., July 1974
The Best of Christmas on the Enterprise, Diana Barbour, ed., 1976
Beta Lyrae, Cyndi Dressel and Frances Evans, eds., 1974
Beta Niobe 3, Cyndi Dressel and Frances Evans, eds., date not given
Blue Pencil 1-4, Carolyn Cooper, ed., 1985-1986
The Cage, Jeff Johnston, ed., May 1977
Captain Uhura, Fern Marder and Carol Walske, eds., 1979
Captain's Log, Bruce Nardoci, ed., August 1970
Captain's Log, Sylvia Stanczyk, ed., date not given
Captain's Log, John Bradshaw, ed., 1986
Captives, Diana King, ed., 1981
The Chaotian Chronicles, editor not listed, 1977
The Climb, Trinette Kern, ed., 1976
Com Con, Debbie Gilbert, ed., July/August 1984
Comlink 27-32, Allyson Dyar, ed, 1986-October 1987
Communication the Hard Way, Sharon Ferraro, ed., 1985
Communications Console 1-4, Marion McChensey and Sandy Zier, eds., January 1987-October 1987
The Communicator 7, Rich Katuzin, ed., 1985
The Communicator 8, Sue Uram, ed., 1987
Companion, Carol Hunterton and Ellen L. Kobrin, eds., 1978
Contact 1, Beverly Volker and Nancy Kippax, eds., 1975
Contact 2, Beverly Volker and Nancy Kippax, eds., 1976
Courts of Honor, Syn Ferguson, 1985
Dagger of the Mind, Fern Marder and Carol Walske, ed., 1980
The Daneswoman, Sylvia Stanczyk, ed., March 1972
Datazine 22-50, KathE Walker, Joyce Thompson, Steve Walker, eds., 1982-December 1987
The Daystrom Project, Randall Landers, ed., June 1987
Deathdance, Carol Frisbie, ed., 1979
Deck 6, issues 1-16, Carol Pruitt, ed., July 1969-March 1972
Dedication...and the South Shall Fall Again, Leslye Lilker, ed., 1980
Delta Triad 1, Laura L. Scarsdale and Melinda Shreve, eds., June 1975
Delta Triad 2, Laura L. Scarsdale and Melinda Shreve, eds., April 1976

- Delta Triad 3*, Laura L. Scarsdale and Melinda Shreve, eds., August 1976
- Delta Triad 4*, Laura L. Scarsdale and Melinda Shreve, eds., November 1977
- Delta Triad 5*, Laura L. Scarsdale and Melinda Reynolds, eds., June 1979
- Delta Triad Supplement 1*, Laura Scarsdale and Melinda Shreve, eds., February 1977
- Destiny's Children 2*, Florence Butler and Lee Coleman, eds., 1986
- Diamonds and Rust Collected*, Mary L. (Mandi) Schultz and Cheryl Rice, 1977
- The Displaced*, Lois Welling, ed., 1978
- Don't Tell It to the Captain*, Mardy Lamski, ed., May 1983
- Echerni: The Lightfleet Letters*, Shirley Maiewski, ed, May 1980
- Eel-Bird Bander's Bulletin 1*, Joyce Yasner, ed., 1977
- Eel-Bird Bander's Bulletin 2*, Joyce Yasner, ed., 1978
- Energize!*, Candy Silver, ed., February 1975
- Entercomm 4*, Marjorie McKenna, Maureen McKenna, Jacky Fulton, Nancy Chapman, Sheila Hawley, Wendy Rockburn, eds., 1981
- Entercomm 5*, Marjorie McKenna, Maureen McKenna, Darien Duck, Jacky Fulton, Nancy Chapman, Sheila Hawley, eds., 1982
- Entercomm 7*, Marjorie McKenna, Maureen McKenna, Jacky Fulton, Darien Duck, eds., May 1984
- Epilogue 1 (Sol Plus Special Edition 1)*, Jackie Bielowicz, ed., 1977
- Epilogue 2*, Jackie Bielowicz, ed., April 1978
- Eridani Triad 1*, Gail Barton and Doris Beetem, eds., 1970
- Eridani Triad 2*, Gail Barton, Doris Beetem, and Judith Brownlee, eds., 1971
- Eridani Triad 3*, Gail Barton, Doris Beetem, and Judith Brownlee, eds., September 1972
- The Fan's Little Golden Guide to Thowing Your Own Con*, Lori Chapek-Carleton, ed., 1981
- Fanzine Review Zine*, Lori Chapek-Carleton, ed., 1976
- Fear No Evil*, Ingrid Cross and Joyce Tullock, eds., March 1984
- The Fire Bringer*, Myrna Culbreath, ed., 1971
- The First Time Ever I Saw Your Face*, Sharon Emily, ed., June 1976
- The Forging (IDIC 5)*, Leslye Lilker, ed., 1977
- Forum 1-21*, KathE Donnelly and Joyce Thompson, eds., January/February 1980-August/October 1982
- Full Moon Rising*, Johanna Cantor, ed., 1976
- Furaha 4*, Virginia Walker, ed., 1975
- Furaha 5*, (The Women of Star Trek), Virginia Walker, ed., April 1977
- Future Wings*, Jeanette M. Eilke, ed., 1978
- Galactic Discourse 3*, Laurie Huff, ed., July 1980
- Galactic Discourse 4*, Laurie Huff, ed., April 1983
- The Gallian*, Teri Meyer, ed., June 1982
- Gateway 1*, Martha Bonds, ed., February 1981
- Gateway 2*, Martha Bonds, ed., February 1985
- The Genesis Aftermath*, Joan Marie Verba, pub., August 1985
- The Goddess Uhura*, Winston Howlett, ed., February 1976
- Grope*, Ann Looker, ed., date not given
- Son of Grope*, Ann Looker, ed., February 1977
- More Grope*, Ann Looker, ed., March 1977
- Deep Grope*, Ann Looker, ed., 1977
- The Gropes of Roth*, Ann Looker, ed., 1978
- King Grope*, Ann Looker, ed., September 1978
- Grup 1*, Carrie Peak and Steve Barnes, eds., September 1972
- Grup 2*, Carrie Brennan and Steve Barnes, eds., February 1973
- Grup 3*, Carrie Brennan, ed., September 1974
- Grup 4*, Carrie Brennan, ed., September 1975
- Grup 5*, Carrie Brennan, ed., 1976
- Grup 6*, Carrie Brennan, ed., August 1978
- Guardian 2*, Cynthia Levine and Linda Deneroff, eds., 1979
- Guardian 3*, Cynthia Levine and Linda Deneroff, eds., 1981
- Guardian 4*, Cynthia Levine and Linda Deneroff, eds., 1982
- Guardian 5*, Cynthia Levine and Linda Deneroff, eds., 1984
- Halkan Council*, 1-26/27, Shirley Huang and Sandy Yingling, eds., 1974-1977
- A Handful of Snowflakes and Other Trek Tales*, Steve Barnes, ed., 1976
- He Who Is Close to Nature*, Lesley Lilker, ed., 1977
- Hellguard Social Register 1*, Tim Blaes, ed., 1987
- Highly Illogical 1-6*, Robyn Russell, ed., 1986-1987
- The Hole in the Deck Gang Newsletter 1-12*, Sharon Ferraro and Paula Smith, eds., March 1974-June 1976
- The Honorable Sacrifice*, Bev Zuk, ed., 1981
- Hypertension*, Lana Brown, ed., 1985-1987
- IDIC*, Paul Burns, ed., 1976
- Images and Dreams 2*, Jody Davies, 1986
- Implosion 3-6*, Mandi Schultz, ed., 1977
- Impulse 4*, D. Carol Roberts and Liz Danforth, eds., June 1971
- Impulse 5*, D. Carol Roberts and Liz Danforth, eds., August 1971
- Indian Summer and Other Stories*, Ellen M. Kozak, ed., May 1982
- Interphase 1*, Connie Faddis, ed., July 1975
- Interphase 2*, Connie Faddis, ed., November 1975
- Interphase 3*, Connie Faddis, ed., August 1976
- Interphase 4*, Connie Faddis, ed., May 1977
- Interstat 1-151/152*, Teri Meyer, ed., November 1977-May 1991
- Introduction to Star Trek Fanzines*, Danielle Dabbs, ed., 1975
- Jean Lorrh's Sarek Collection*, Jean Lorrh, ed., May 1979
- Katra 1*, Lana Brown, ed., 1985
- Katra 4*, Lana Brown, ed., 1986
- Klingon Empire Appointment Calendar*, Paula Smith and Sharon Ferraro, eds., 1975
- Krait-Spock's Anthropods*, Eileen Roy and Signe Landon, 1976
- Kraith Collected*, Volume 1, Carol Lynn and Debbie Goldstein, eds., no date given
- Legend's End*, Martha Bonds, ed., 1984
- Lifestar 1*, Shirley Herndon and Diana Jenkins, eds., 1984
- Lifestar 2*, Shirley Herndon and Diana Jenkins, eds., 1986

- Likely Impossibilities* 1, Shirley Herndon, ed., October 1985
Likely Impossibilities 2, Shirley Herndon and Tom Howard, eds., June 1986
Likely Impossibilities 3, Shirley Herndon, ed., August 1987
 LNSTFCCF list of fanzines, Michael Sobota and Jacqueline Lichtenberg, eds., 1970
Log Entries 2, Beth Hallam, February 1976
Log Entries 3, Beth Hallam, April 1976
Log Entries 5, Beth Hallam, October 1976
Masiform D 1, Devra Langsam and Deborah Langsam, eds., January 1971
Masiform D 2, Devra Langsam and Deborah Langsam, eds., March 1972
Masiform D 3, Devra Langsam and Deborah Langsam, eds., September 1973
Masiform D 4, Devra Langsam, ed., April 1975
Masiform D 5, Devra Langsam, ed., December 1976
Masiform D 6, Devra Langsam, ed., July 1977
Masiform D 7, Devra Langsam, ed., July 1978
Masiform D 8, Devra Langsam, ed., February 1979
Masiform D 9, Devra Langsam, ed., August 1979
Masiform D 10, Devra Langsam, ed., May 1980
Masiform D 11, Devra Langsam, ed., February 1981
Masiform D 12, Devra Langsam, ed., February 1982
Masiform D 13, Devra Langsam, ed., September 1983
Masiform D 14, Devra Langsam, ed., May 1986
Menagerie 1, Sharon Ferraro and Paula Smith, eds., circa 1973
Menagerie 2, Sharon Ferraro and Paula Smith, eds., December 1973
Menagerie 3, Sharon Ferraro and Paula Smith, eds., circa 1974
Menagerie 4, Sharon Ferraro and Paula Smith, eds., circa 1974
Menagerie 5, Sharon Ferraro and Paula Smith, eds., February 1975
Menagerie 6, Sharon Ferraro and Paula Smith, eds., 1975
Menagerie 7/8, Sharon Ferraro and Paula Smith, eds., October 1975
Menagerie 9, Paula Smith and Sharon Ferraro, eds., March 1976
Menagerie 10, Paula Smith and Sharon Ferraro, eds., 1976
Menagerie 11, Paula Smith and Sharon Ferraro Short, eds., February 1977
Menagerie 12, Paula Smith and Sharon Ferraro Short, eds., 1977
Menagerie 13, Paula Smith and Sharon Ferraro Short, eds., July 1977
Menagerie 14, Paula Smith and Sharon Ferraro Short, eds., 1978
Menagerie 15, Paula Smith and Sharon Ferraro Short, eds., 1979
Menagerie 16, Paula Smith and Sharon Ferraro Short, eds., 1980
Menagerie 17, Paula Smith, ed., 1981
Minara Nova, Ruth Berman, ed., March 1982
Mind Meld 1, Sandy Zier and Michelle Holmes, eds., May 1984
Mind Meld 2, Sandy Zier and Michelle Holmes, eds., 1985
Naked Times 3, Della Van Hise, ed., 1979
NCC-1701, Dawna Snyder, ed., 1972
The New York and Chicago Star Trek Spectaculars!, Paula Smith and Sharon Ferraro, eds., 1976
Night of the Twin Moons, Jean Lorrach, ed., 1976
Nightvisions, Susan K. James and Carol Frisbie, eds., 1979
Nome 8, Victoria Clark and Barbara L. B. Storey, eds., May 1985
NTM Collected, Volume 1, Jean Lorrach, ed., April 1978
NTM Collected, Volume 2, Jean Lorrach, ed., September 1979
Nuages 1, Karen Bates, ed., April 1983
Nuages 2, Karen Bates, ed., May 1984
Nuages 3, Karen Bates, ed., September 1984
Nuages 4, Karen Bates, ed., May 1985
Nuages 5, Karen Bates, ed., 1986
Obsc'zine 1, Lori Chapek-Carleton, ed., March 1977
Obsc'zine 4, Lori Chapek-Carleton, ed., November 1980
Odyssey 1, Ingrid Cross, ed., May 1977
Odyssey 3, Ingrid Cross, ed., January 1979
Odyssey 4, Ingrid Cross, ed., May 1980
Odyssey 5, Ingrid Cross and David Goodine, eds., January 1981
Odyssey 6, Ingrid Cross, ed., December 1981
Odyssey 6.5, Ingrid Cross, ed., January 1982
Odyssey 7, Ingrid Cross, ed., July 1983
Odyssey 7.5, Ingrid Cross and Joyce Tullock, eds., 1987
Odyssey 8, Ingrid Cross, ed., 1986
Omne Praeceptum Frangit, Lisa Wahl, pub., 1985
One Trek Mind 3, Donna Chisholm, ed., date not given
One Trek Mind 5, Donna Chisholm, ed., 1976
One Way Mirror, Devra Langsam, ed., 1980
Orion 22, Randall Landers, ed., May 1985
Orion 23, Randall Landers, ed., December 1985
Orion 24, Randall Landers, ed., March 1987
Orion 26, Randall Landers, ed., 1988
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Glossary

[Note: Many *Star Trek* fan terms are taken from science fiction fan terminology. These are indicated by the notation (sf).]

A
actifan (sf) - an active fan

B
BNF (sf) - a Big Name Fan: a fan famous among other fans

C
con (sf) - convention

D
dealer - a person who sells merchandise

E
egoboo (sf) - that which boosts one's ego

F
FAFIA (sf) - Forced Away From It All; that is, compelled to cease fan activity for some reason
fan - a person who is enthusiastic about a particular subject, such as *Star Trek* or science fiction
fanac (sf) - fan activity
fandom (sf) - collectively, fans and their fan activities
fanfic (sf) - fan fiction; stories written by fans
fanzine (sf) - a fan magazine; that is, an amateur publication put out by fans for fans; a *Star Trek* fanzine (also called a *Strekzine* or *Trekzine*) is a fanzine which includes *Star Trek* stories and articles
fen (sf) - plural of "fan"
FIJAGH (sf) - Fandom Is Just A G-ddam Hobby: to think of fan activities as a hobby (antonym: FIAWOL)
FIAWOL (sf) - Fandom Is A Way Of Life; to immerse oneself in fan activities (antonym: FIJAGH)
filksong (sf) - a science fiction or *Star Trek*-related folksong
fringefan (sf) - a fan who is only slightly involved with fan activities

G
GAFIA (sf) - Getting Away From It All; to cease fan activity temporarily or permanently
genzine (sf) - in science fiction, a fanzine which will accept anything; among *Star Trek* fans, a fanzine which is not x-rated
"get" story - a story in which one or more characters is injured, tortured, brainwashed, etc. (examples: get-Kirk, get-Spock) [see also "hurt/comfort"]
gofer - a convention volunteer; one who is asked to "go for" this and "go for" that

Great Bird of the Galaxy - Gene Roddenberry

H
Hugo Award - an annual award given for excellence in science fiction and fantasy, presented at the World Science Fiction Convention, and voted on by the members of that convention
hurt/comfort: a story in which one character is injured, then rescued and nursed back to health by another character [see "get" story]

I
IMHO - In My Humble Opinion; a statement of opinion rather than fact

K
K/S - Kirk/Spock; a story in which Kirk and Spock are portrayed as lovers [see "slash"]
K&S - a nonsexual story concentrating on the friendship between Kirk and Spock

L
"lay" story - a story in which the purpose is to get a character sexually involved with the hero or heroine (example: a "lay-Kirk" story is a story in which the object is to get Kirk sexually involved with another person)
lettercol - a letters column
letterzine - a nonfiction fanzine comprised mostly or totally of letters from fans
LoC (sf) - Letter of Comment; a "letter to the editor"

M
Mary Sue - a "Mary Sue" story is a story in which a prominent female character has unbelievable abilities, is admired by all, or rescues the *Enterprise* (or the universe) on a regular basis
media - television and movies; that which is not published in book form
mundane (sf) - someone who is not a fan (this term is most often used insultingly)

N
Nebula Award - an award presented annually for excellence in science fiction and fantasy by the Science Fiction and Fantasy Writers of America (SFWA), and voted on by the members of that organization
neo (sf) - a new fan; in particular, a fan who has little experience with fan activities
neofan (sf) - a new fan [see "neo"]
N3F (sf) - National Fantasy Fan Federation

O

one shot (sf) - a fanzine intended to be published for only one issue, as opposed to a fanzine running for several issues

S

SASE - Self-Addressed, Stamped Envelope; an envelope with your address on the front and a stamp in the corner

slash - a "slash" story is a story in which there are same-sex relationships; "slash" fandom is composed of fans who read the stories

SMOF (sf) - Secret Master Of Fandom; a fan who is highly influential "behind the scenes"

ST - *Star Trek*

STW - *Star Trek* Welcomittee

Strekzine - a *Star Trek* fanzine

T

trekker - a *Star Trek* fan

trekkie - a media term for a *Star Trek* fan; this term is seldom used by experienced *Star Trek* fans, who prefer the term "trekker"

treklit - *Star Trek* fan literature (e.g. fanzines and newsletters)

Trekzine - a *Star Trek* fanzine

trufan (sf) - a "true" fan; what constitutes a "true" fan is a matter of opinion

Z

zine (sf) - a fanzine [see "fanzine"]

zined (sf) - a fanzine editor

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Index

- A to Zine*, 61
Abend, Gail, 31
abortion, 25
Academy Chronicles, 47, 69,72
Agostino, Joanne, 33,39
Alderaan, 41, 42
Alley, Kirstie, 64
All the Gods of Eisernon, 30
Allies for *Star Trek*, 67
All the King's Horses, All the King's Men, 45
All My Crewmen, 31
Allshorn, Geoff, 66
Alnitah, 26, 31, 41, 44, 46, 51, 56, 57, 62, 66
Alpha Continuum, 32, 36
Altercon, 63
Alternative: The Epilog to Orion, 22, 31
Alternative Factor, 50
Alternate Universe 4, 7, 18, 26, 32, 51-52, 73, 75
Amanda and Sarek stories, 6, 7, 12, 21, 24, 31, 33, 34, 41
Amari, 22
Amateur Press Association, 54
"Amok Time," 30, 58
Amsden, Dr. Michael, 29
Anderson, Astrid, 4
Anderson, Kay, 1, 3
Andres, Alan, 13, 16, 19
Andrus, Carol, 31
And Starry Skies, 58
The Angry Sunset, 26
animated *Star Trek*, 5, 8, 12, 13, 14, 18, 20
Another K/S Zine, 65
anthologies, *Star Trek*, 30, 71
 See also: *Star Trek: The New Voyages*,
 Strange New Worlds
"The Apple," 7
Archives, 44, 52, 62
Arnason, Eleanor, 3, 7, 11, 26, 41
Arnold, Richard, 73
Arvizu, Michele, 38, 43, 45, 46, 50, 55, 60, 64, 65, 78
Ash, Randy, 29, 40
Asherman, Alan, 2, 53
"Assignment: Earth," 77
Association for the Propagation of Trekism, 68
Atwater, Barry, 7
August Party, 22, 53
Aumerle, Jane, 39, 41
Australia, 19, 49, 55, 66, 69
 Star Trek episodes in, 2
Austrek, 69, 71, 75
Austin, Alicia, 3, 18
Austin, Margaret, 31, 41, 44
"Average Fan, The," 75, 78
Awards
 John W. Campbell award, 13
 James Tiptree, Jr. award, 7
 Star Trek fan awards, 21, 24
 See also Emmy award, Fan Q award,
 Hugo award, K/Star award, Surak
 award, TrekStar award
Babel, 12, 18, 39
Bacon-Smith, Camille, 15, 72, 75
Baggett, Pam, 18
Baggett, Rebecca, 18, 21
Bags End (Vulcan Bulletin), 5
Bake, Todd, 25
Baker, Joy, 79
"Balance of Terror," 5, 41
Bankier, Jennifer, 17
Bantam Books, 3
Barbich, Debi, 54
Barbour, Diana, 32
Barilla, Peggy, 7, 8, 43
Barnes, M.L. ("Steve"), 7, 11, 13, 18, 32, 44, 69
Barnes, Steve, 11, 50
Barnes, Steven (sf writer), 11
Barr, George, 3, 13
Barrett, Majel (Majel Barrett Roddenberry), 13, 16, 76
Barton, Gail, 5, 7, 9, 12
Basta, Margaret, 7, 9, 11, 12
Basta, Laura Trise (Laura Trise Basta Sandler), 7, 9, 16, 21
Bates, Karen A., 66, 68, 71
Batman, 69
Batterby, Anne, 66
Battlestar Galactica, 59, 65
Battlestations, 75
Bayard, Melissa, 38
Bear, Greg, 70
Beatty, Lorraine, 52, 58
Beetem, Doris (the younger), 5, 7, 21
Bell, Claire, 59
"BEM," 5
BeNiF, 61
Bennett, Harve, 49, 53, 55, 60, 61, 64, 66, 68, 70, 73, 74, 78
Bentz, Mary Ann, 37, 43, 45
Berengaria, 14, 19, 38, 45
Berger, Guinn, 60
Berman, Ruth, 1, 3, 5, 6, 7, 9, 11, 13, 14, 17, 19, 21, 25, 31, 32, 34, 41, 47, 58, 59, 62, 65, 70
bes shahar, eluki, 57
Besch, Bibi, 73
Best of Christmas on the Enterprise, 32
Best of Trek, 16, 60, 78
Best, Germaine, 16, 41
Beta Lyrae, 18
Beta Niobe, 26
Bielowicz, Jackie, 40, 44, 57
big name fan (BNF), 43, 61
Bigot! Brother! Bondmate!, 77
Black Fire, 63, 64
Blackmer, Lillian, 49
Blaes, Tim, 79
Blair, Karen, 36
Blake's Seven, 59
Blazej, Rosalie, 68, 71, 74
Blish, James, 3, 4, 5, 13, 17, 20, 68
Block, Paula, 19, 24, 32, 33, 39, 41, 51, 54, 69, 79
Blomeyer, Andy, 61
Bloodstone, The, 65
BlooMN'Con, 60, 63
Blue Pencil, 71, 75
Boissinot, Florence, 72
Booker, D., 61
Bonds, Martha, 48, 55, 57, 61, 63, 69, 72
Bonanno, Margaret, 78
Borer, Stephen, 50
Boston *Star Trek* Association, 13, 31
Boston *Star Trek* Convention, 15, 30
Bowles, Beth, 63
Bradbury, Ray, 7
Bradley, Marion Zimmer, 11, 17, 40, 52, 62
Bradshaw, Adam, 75
"Brady, Kristin," 78
Brant, Bev, 76
Braude, Nan, 3
Breisinger, Ruth, 46, 61, 65, 73, 77, 78
Brennan, Carrie, 18, 24
Bridges, Susan, 49, 55, 59, 63, 67, 70, 73
British ST Convention, 16, 17
Brown, Kay, 52, 57, 60, 61, 67, 68
Brown, Lana. See Lana Pennington
Brown, Nancy, 58, 59, 63
Brownell, Carole, 16
Brownlee, Judith, 7
Bruno, Deborah L., 65, 70
Bryant, Danaline, 65
Bucher, Debra, 13, 16
Buder, Beth, 71
Bujold, Lois McMaster, 1
Burley, Sherna Comerford, 1, 2, 3, 4, 11, 14
Burns, Judy, 6
Burns, Paul, 32
Burns, Maureen, 7
Burnside, T. J., 54
Butler, Florence, 75
Burwasser, Lee, 2, 5, 26
Buser, Mary G., 38, 43, 45, 47

- Cadwell, Nikki, 52, 66
Cage, The (fanzine), 36, 37
 “The Cage,” 76
 calendar, *Star Trek*, 20
 Campbell, Sara, 69
 Canada, 17, 44, 49, 54, 55
 centennial symbol, 4
 Cantor, Johanna, 33, 34, 39, 44, 47, 52, 61,
 62, 65, 66, 67, 72
Captain Uhura, 46
Captain’s Log, 5
Captain’s Log, The, 25
Captives, 57, 61
 Cardinal-Price, Toni, 69
 Carey, Diane, 75
 Cargill, Cheree, 27, 35, 45
 Carleton, Gordon, 19, 24, 29, 33, 39, 40, 44,
 51, 54, 62
 Carr, G. M., 18, 26, 48, 56
 Carrie, Elizabeth, 46
 Carter, Carmen, 78
 Cascio, Mary Lee, 30, 50
Castaways, 38
 CB radio and *Star Trek*, 28
 Cecil, Ann, 63, 71
 censorship. *See* editing
Chain of Attack, 78
Challenger space shuttle, 73
 Chambanacan, 21
Chaotian Chronicles, 41
 Chapek-Carleton, Lori, 19, 23, 33, 34, 36,
 37, 38, 39, 40, 41, 44, 46, 47, 50, 52, 53,
 54, 55, 56, 62, 65, 66, 68, 76
 Chapel, Christine, 7, 8, 17, 22, 53, 60
 romance stories with Spock, 7, 66, 71
 Chapman, Nancy, 57, 62
 Chekov, Pavel, 24, 53, 61, 77
 Chisholm, Donna, 31
 Christensen, Carol (Carol Reeg), 51, 60, 66
 Christman, George, 9
Cinefantastique, 33
 “City on the Edge of Forever,” 16, 77
 Clark, Beverly, 30, 40-41, 42, 53
 Clark, Sheila, 75
 Clark, Victoria, 65, 72
 Clarke, Steve. *See* Steve Dourson
 Clary, Jane 47
 Clement, Hal, 11
 Clemmer, Melissa, 32
 Clickenbeard, Jane, 19
Climb, The, 34
Clipper Trade Ship, 31
Close Encounters of the Third Kind, 42, 44
 Cloud, Jeanne, 55
 Cluett, Joyce, 31, 41, 44, 46, 51, 56, 62, 66
 Coleman, Lee, 75
 Collins, Debbie, 31
Comcon, 67
 Comerford, Sherna. *See* Sherna Comerford
 Burley
Comlink, 54, 75, 78
Communication the Hard Way, 61
Communications Console, 77
Communicator, The, 72
Companion, 42, 63
Contact, 23, 33, 36, 45, 61
 conventions, 7, 9, 10, 11, 14, 16, 17, 21, 25,
 27-28, 29, 30, 32, 35, 36, 38, 39
 convention guide, 53
 professional, 20, 24, 29, 30, 35, 36
 See also individual conventions
 Conway, Elwyn, 77
 ConZINEance, 75
 Coon, Gene, 12
 Cooper, Carolyn, 69, 70, 71, 75
 Cooper, Sonni, 48, 64
 Coulson, Juanita, 1, 2, 3, 25, 30
 Coulson, Robert, 21
 “Counter-Clock Incident,” 38
 Courtney, Tim, 4
Courts of Honor, 59, 61, 71, 74
Covenant of the Crown, 64
 Cramford, Hal, 32
 Crawford, Claudia, 77
 Crawford, Martha, 63
Crisis on Centaurus, 75
 Crispin, A. C., 65, 70
 Crites, Susan, 48, 54, 63, 66
 criticism, fan. *See* reviews, fanzine
 Crosby, Denise, 78
 Cross, Carol, 7
 Cross, Ingrid, 32, 40, 46, 47, 52, 58, 65, 72,
 76, 79
 crossover stories, 47, 48
 Crouch, Ann, 45, 50, 55
 Crozier, Ouida, 71, 76
 cruise, *Star Trek*, 43, 73
 Culbreath, Myrna, 8, 27, 46, 67, 71
 Curran, Mary K., 63
 Curtis, Robin, 64
 Dabbs, Danielle, 7, 18, 21, 32
Dagger of the Mind, 52, 72
 Dale, Madeline, 7, 8
 Damon and Pythias, 23
The Daneswoman, 11
 Danforth, Liz, 7
 Danzik, Jeanita, 75
 Darkover, 11, 17, 40, 62
Dark Shadows, 63
Datazine, 59, 63, 66, 67, 68, 69, 70, 73, 76,
 77. *See also* *Forum*
 David, Peter, 44, 50
 Davis, Joel, 47
Day the Earth Stood Still, The, 34
Daystrom Project, The, 79
 Daystrom, Dr. Richard, 79
 death stories, 29
Deathdance, 46
Death’s Angel, 56
 Debono, Roberta, 70, 77
Deck 6, 4, 6, 7, 9, 12
 Decker, Merle, 46, 65
Dedication/And the South Shall Fall Again,
 51
 Deeming, Joyce. *See* Joyce Cluett
Deep Domain, 78
 Deep Space Nine, 36
 Delorenzo, Margaret, 48, 55, 61
Delta Triad, 26, 32, 39, 40, 47, 54, 62
 Deneroff, Linda, 47, 55, 57, 59, 62, 67, 69,
 70, 73, 75
 Denham Springs Community Theater, 6
Destiny’s Children, 75
 Detroit Triple Fan Fair, 9, 10, 14, 15
 Devaves, Claude, 19
Devil World, 75
 Dewey, Jean, 60
 DeWeese, Gene, 78
 Dexter, Carmen, 19
 Diamonds and Rust (series), 36, 40, 41, 43
 Dickson, Gordon, 29
 Dietrich, Hans, 44, 50
Dilithium Crystals, 48
 Dillard, J.M., 75
Directory of Star Trek Organizations, 13,
 17, 20, 35, 42, 47, 53, 58, 62, 66, 69, 72,
 76, 78
Displaced, The, 43, 62
 Dixon, Steven K., 69
 Dobbs, Rennie, 65
Doctor Who, 51, 59, 63, 65
 Dodge, Mary Louise, 17, 25, 26, 32, 33, 35,
 38, 39, 43, 45, 47, 49, 55, 60, 62, 64, 79
 Donnelly, KathE. *See* KathE Walker
 Doohan, James, 1, 4, 53, 63, 72, 73
 fan club, 4, 72
 Dorothy-Myfanwy series, 4
 Dourson, Steve, 29
 Downes, Gerry, 22, 27, 30, 31, 38, 39, 49
 Drach, Mary Ann, 54, 59, 60, 67, 71
 Drake, Cynthia, 61
 Draper, Gill, 51
 Draper, Margaret, 26, 31, 41, 44, 46, 51, 56,
 62, 66
Dreadnaught Explorations, 43, 61
Dreadnought!, 75
Dreams of the Sleepers, 78
 Drennan, Kathryn M., 68
 Dressel, Cyndi, 18
 Duane, Diane, 67, 69, 71, 78
 Duck, Darien, 62, 68
 Durant, F. C., 14
 Dyar, Allyson, 20, 35, 54, 75, 78
 Dyar, Dafydd Neal, 75
 Dyer, Kim, 74
 Eason, Mike, 51
 eBay, 79
Echerni: The Lightfleet Letters, 51
 Ecklar, Julia, 63, 64
 editing, 30, 70
 Edwards, Jackie, 43, 48
Eel-Bird Banders Bulletin, 40, 44
 Egan, Eddie, 73, 74
 Eierman, Rosemarie, 49, 69, 72
 Eilke, Jeanette M., 44
 Ellington, Marnie, 26
 Ellison, Harlan, 18
 Elson, Jenny, 16
 Emerson, Jaynee, 63
 Emily, Sharon, 17, 18, 25, 30, 34, 59
 Emmy award, 20
 “Empath, The,” 62
Empire Strikes Back, The, 49, 50

- Endres, Rick, 51, 57, 79
Energize!, 23
 enlisted personnel on *Enterprise*, 75
Enter-Comm, 49, 57, 62, 68, 69, 77
Entertainment Tonight, 48, 58
Entropy Effect, The, 50, 55
 Epilogue (series), 7, 21, 40, 44
 Equicon, 10, 13, 15, 18, 19, 34, 35, 75
Enterprise: The First Adventure, 75
Enterprise Incidents, 75
The Enterprise Papers: Warp One, 6
Enterprising Women, 15, 72, 75
Eridani Triad, 5, 7, 12
 Ernst, Mark E., 54
E.T., 69
 Evans, Frances, 18
- Faddis, Connie, 3, 21, 22, 23, 24, 25, 26, 29, 30, 32, 33, 36, 38, 39, 40, 44, 45, 57, 59, 63, 65, 66
 Falkowitz, Amy, 38, 40, 44
 families aboard starships, 18, 76
Fandom Directory, 48
 Fan Q award, 24, 38, 39, 42, 45, 47, 50, 51, 54, 55, 57, 58, 59, 63, 69, 71, 74, 76, 78, 79
 Fanzine Archive, *The*, 79
Fanzine Review Zine, 34
 Farr, Kim, 61
 Faulwell, Sadie (series), 33, 39
 Farley, Tim, 51, 57, 67, 69
 Farnell, K., 25
Fear No Evil, 68
 Federation and Empire, 12
 Felice, Carmella, 64
 Ferguson, Brad, 75
 Ferguson, Doris, 43
 Ferguson, Syn, 56, 59, 61, 71, 74
 Ferraro, Sharon. *See* Sharon Ferraro Short
 Fetter, Sharon, 69
 Feyrer, Gayle, 32, 34, 39, 40, 61
 filksongs, 31
Final Frontier, The, 1, 12, 77, 78
Fire Bringer, The, 8
First Time Ever I Saw Your Face, The, 34
 Firth, Heather, 32, 38
 Fish, Leslie, 24, 30, 31, 32, 33, 38, 39, 40, 41, 43, 45, 47, 49, 55, 58, 60, 64
 Fisher, Betsy, 77
 Fisher, M. J. *See* Jeff Johnston
 Flanery, Karen, 21
 Fleet, Jani, 49
 Fleming, Karen, 17, 21, 25, 34, 38, 45
 Fleming, Joe, 29
 Foglio, Phil, 17, 18, 25, 32, 39, 51, 56, 59
Folksongs for Folks Who Ain't Even Been Yet, 31, 40
 Fontana, D. C., 1, 10, 12, 13, 14, 15, 18, 24, 79
 Ford, John, 67, 70
Forum, 48, 49, 54, 58-59, 61, 67. *See also* *Datazine*
 Foster, Alan Dean, 26
 Frayser, Tim, 74
 Freas, Frank Kelly, 21, 25
- Freitag, Jane, 47
 Frisbie, Carol, 42, 45, 46, 65
From Hell's Heart, 63
Full Moon Rising, 31
 Fulton, Jacky, 57, 62, 68
Furaha, 22, 26, 36, 39
 Future Wings, 44, 55
- Gabriel, Claire, 19, 24, 79
Galactic Discourse, 51, 66
Galactic Whirlpool, 55
Gallian, 54, 62
 Garrett, Maureen, 54
 Gates, Vivian, 77
Gateway, 57, 72
 Gegenheimer, Bill, 68
Genesis Aftermath, The, 71, 76
 Gerrold, David, 13, 18, 20, 21, 28, 55, 68, 79
 "get" story, 25, 32, 33
 Gilbert, Debbie, 67
 Gildersleeve, Pat, 25, 26
 Gill, A. R., 51
 Gillen, Katherine, 61
 Ginty, J. Elizabeth, 65, 70, 78
 Glacom, Sharon, 62
 Gladden, Cheryl, 69
 Glazer, Mindy, 49, 52, 58, 59, 61, 66
Globe, The, 77
The Goddess Uhura, 31, 46
 gofer, 17, 32
 Goldfarb, Janine, 72
 Goldsmith, Jerry, 42
 Goldstein, Deborah Kay (Debbie), 11, 24, 32
 Gooch, Ken, 14, 19, 46, 50, 55, 60, 64
 Goodine, David, 46, 52, 58
 Goodman, Linda McInnis. *See* Linda McInnis
 Gordon, Barbara, 55, 56, 61, 67
 gothic *Star Trek*, 7, 32
 Gottesman, Regina, 45, 57, 59
 Graham, Peter, 72
 Gran, Judith, 46, 50, 51, 52, 56, 64
 Grayson, Nikkee, 21
 Great Britain, 26, 31
 conventions, 17, 27
 Greene, Alice, 50, 55, 60, 64, 67, 73, 78
 Greenwood, Barbara, 46, 48
Grip, 49
Grope, 31, 34, 39, 41, 44
Grup, 11, 13, 18, 22, 24, 25, 34, 44
Guardian, 47, 57, 59, 62, 69
 Guild, Vaughn, 32
 Guttridge, Jennifer, 17, 44, 75
 Guyan, Bonnie, 45
 Gwilym, Cynthia, 18
- Hanhisalo, Judith, 42
Halkan Council, 17, 21, 22, 24, 27, 29, 30-31, 36, 37, 38
 Hall, Anna Mary, 7, 18, 21, 23, 25, 26, 32, 51, 75
 Hall, Sandy, 43, 51
 Hall, C. E., 26
 Hallam, Beth, 31, 66
 Hamilton, Daphne, 26, 51
- ... "A Handful of Snowflakes" and Other *Trek Tales*, 32
 Harden, Don, 51, 57, 67, 78
 Hart, Carol, 62
 Haueisen, Jeanne, 11, 13
 Hauptmann, Elaine, 46
 Hawkins, Bobbi, 56, 61
 Hawley, Sheila, 57, 62
 Heath, Susan A., 60
 Hedge, Caro, 54
 Heim, Richard, 14, 19
 Heller, Lee, 72
Hellguard Social Register, 79
 Hendricks, Judi, 32
 Henkel, Celeste, 37, 43, 45
 Henrie, J., 67
 Hereford, Susan, 2
 Herndon, Shirley, 68, 72, 76, 79
 heroic romance, 39
 Heydt, Dorothy Jones, 1, 2, 3, 4, 14
 Hicks, Jani, 54
Highly Illogical, 75
 Hill, Damon, 50, 55
 Hill, Robin, 31
 Hitchcock, Fran. *See* Johanna Cantor
Hive, The, 77, 79
 Hoffman, Rebecca, 37, 38, 49
 Holder, Clinton H., Jr., 32
The Hole in the Deck Gang Newsletter, 17, 21, 29, 39
 Holmes, Michelle, 69, 71
 Holmes, Sherlock, 40, 47, 48
Holmesian Federation, 48
Home is the Hunter, 45
Honorable Sacrifice, The, 57
 Horton, Cecily, 5
 Howard, Thomas F., 72, 75, 76
 Houstoncon, 16
 Howlett, Winston, 31, 39, 40, 46, 52
 Hreha, Anna, 4, 17, 72
 Huff, Laurie, 51, 56, 66
 Hugo award, 1, 6, 12, 13, 16, 17, 21, 38, 56, 59, 70
 Huang, Shirley, 17, 29, 30, 36
 Hulan, Dave, 17
 Hunt, Williard F., 2, 5
 Hunter, Alan, 51
 Hunteerton, Carol, 42
 Hupe, Ann, 69
 Hupe, Bill, 69, 77
 "hurt-comfort" story, 23, 25, 57
Hypertension, 75
- I Am Not Spock*, 27
Icefire, 77
 I-Chaya, 5
 IDIC
 (Kansas City), 31-32
 (ed. Leslye Lilker), 36, 40
 IDIC, meaning of, 21, 43, 70
 IDIC Con, 73
Images and Dreams, 74
Implosion, 37, 38
Impulse, 7, 26, 32
In a Different Reality, 54

Innisfree, 45
 Intergalactic Trading Company, 73
 International *Star Trek* Convention, 7, 9, 11, 14, 15, 16, 24, 36
Interphase, 24, 26, 32, 39, 40, 72, 73, 79
Interstat, 14, 17, 38, 43, 45, 46, 48, 50, 55-56, 60, 61, 62, 63, 64, 65, 67, 70, 71, 74, 76, 77, 78
Introduction to Star Trek Fanzines, 21
In the Wilderness, 77
I Survived the Con of Wrath, 63

Jaeger, Vel, 48, 64
 Jakubjansky, Rose Marie, 47, 49, 55
 James, Susan K., 45, 65
 James Tiptree, Jr., Award, 7
 Jamil, Gugi, 7
 Jeffrey, Nona L., 64
 Jein, Gregory, 3, 25
 Jenkins, Diana, 68, 76
 Johansen, Marilyn (Marilyn Victor), 52, 57, 60, 61, 68
 Johnson, Carle, 14
 Johnson, Kay, 38, 43, 45, 46, 55, 58, 59, 60, 62, 74, 78
 Johnston, Barbara, 70
 Johnston, Jeff, 22, 29, 30, 36-37, 41, 42, 43, 45, 61
 Jones, Alice, 39, 42, 57
 Jones, Dorothy. *See* Dorothy Jones Heydt
 Junius, Kimberley, 78
 Juneau, Linda M., 56

Karr, Phyllis Ann, 39
Katra, 71, 75
 Katuzin, Rich, 72
 KC Con, 74, 78
 Keenan, Sue, 68
 Kelley, Carolyn, 4
 Kelley, DeForest, 1, 4, 16, 33, 63, 64, 65
 Kennedy, Peg, 69
 Kern, Trinetta, 34, 37, 40, 50
 Kershu (series), 44, 46
 Khan, 21
Killing Time, 70, 71
Kin of the Same Womb Born, 68, 71, 74
 Kippax, Nancy, 23, 33, 48, 51, 55, 61, 71, 72
 King, Diana, 46, 57, 61, 65
 Kirby, Paul, 31
 Kirk, James Tiberius, 2, 4, 5, 7, 14, 15, 18, 22, 26, 30, 32, 33, 38, 40, 46, 50, 51, 53, 56, 57, 61, 62, 64, 65, 67, 68, 69, 70, 71, 72, 74, 75, 76
 friendship stories with Spock, 22, 23, 33, 34, 45, 51, 66, 69, 78
 and horses, 33
 middle name, 5, 13
 romance stories
 with Carol Marcus, 69
 with Spock. *See* K/S
 with Uhura, 17, 26, 47
 Kirk, Tim, 3
 Kirlin, Vicki, 14, 19, 38
 Kissel, Mary, 5
 Kleeman, Sylvia, 55, 60, 61, 64, 68, 78

Klingon Diplomatic Corps, 29
Klingon Empire Appointment Calendar, 14
 Klingons, 15, 18, 23, 25, 41, 43, 44, 49, 62, 66, 67, 68, 72, 73, 75, 76, 79
 Klysadel Universe, 41, 57
Knight Rider, 68
 Knutsen, Jon B., 75
Kobayashi Maru, 63
 Kobrin, Ellen L., 42, 55, 61
 Koenig, Walter, 1, 73
 Kolker, Rich, 29
 Kolney, Tess, 76, 77, 79
 Kraft, Karen, 60
Krait, 34
 Kraith, 4, 6, 11, 12, 13, 17, 18, 19, 29, 34, 40, 41, 67
 Krause, M., 54
 Kreidler, Lelamarie S., 3
 K&S. *See* Kirk, James Tiberius, friendship stories with Spock
 K/S, 19, 22, 23, 24, 29, 30, 31, 33, 34, 36, 38, 39, 40, 41, 42, 43, 45, 46, 47, 49, 50, 54, 58, 59, 60, 61, 62, 64, 65, 67, 69, 70, 72, 73, 75, 77, 78
 K/Star awards, 73
 KWestCon, 17, 19

LaCroix, Ginna, 77
 Lafferty, Marcy, 13
 Lambert, B., 25
 Landers, Randall, 51, 57, 65, 69, 72, 79
 Landing Party 6, 24, 36
 Landon, Signe (Signe Danler), 18, 26, 30, 32, 34, 38, 40, 44, 48, 57
 LaForge, George, 76
 Lang, Simon, 30
 Langasm, Deborah Michel, 2, 4, 11, 14, 26, 34
 Langsam, Devra Michele, 1, 2, 3, 4, 7, 11, 14, 16, 26, 27, 30, 34, 40, 41, 42, 43, 44, 46, 51, 56, 57, 62, 66, 67, 68, 69, 75
 Lansing, Mary Suskind, 77
 Laoang, Dorothy, 63, 65
 LaVelle, A. E., 14
 Lawrence, D. H., 43
 Leach, Laura, 56
 Lee, Carol, 14
Legend's End, 69
 Lenard, Mark, 74
 fan club, 14, 53
 Letho, Jeanette, 47
 letter-writing campaigns, 1, 9, 10, 11, 17, 20, 27, 37
 for first space shuttle to be named *Enterprise*, 27
 for *Star Trek* postage stamp, 36
 for space station, 27
 letterzine, 17, 38, 45, 67, 71
 Letson, Barbara, 22, 26
 Levine, Cynthia, 47, 57, 60, 62, 69
 Lewis, Ken, 76
 Lewis, Nan, 56
 Lichtenberg, Jacqueline, 3, 4, 5, 6, 7, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 25, 26, 29, 66, 71. *See also* Kraith

Lifestar, 68, 76
 Light Fleet Universe. *See* *Alternate Universe 4*
Likely Impossibilities, 72, 76, 79
 Lilker, Leslye, 31, 40, 42, 46, 51, 52
 Linea, V., 7, 32
 Lincoln Enterprises, 3
 Linder, Jan, 32
 Linger death, 29
Log Entries, 31
 Logan, AnneLaurie, 32
 Logan, AnneLouise, 19
 Looker, Ann, 26, 31, 41, 44, 46, 51, 66
 "The Lorelei Signal," 17
 Lorestein, Beverly, 65, 67
 Lorrach, Jean, 2, 3, 5, 7, 21, 26, 29, 31, 32, 33, 34, 36, 38, 40, 41, 44, 47, 52, 59, 66, 71
 Louise, Joy, 59
 Love, G. B., 16
 Love of Trek, 63
 Lovett, Suzan, 77
 Lubkin, David, 36, 37
 Lucasfilm fanzine policy, 38, 42, 54, 57
 Lynn, Carol, 24, 32, 79

Maclaren, Linda, 43
 Macy, Sharon, 63
 Madsen, Dan, 53
Making of Star Trek, The, 4, 12, 20
Making of the Star Trek Conventions, The, 36, 46
 Maiewski, Shirley, 7, 11, 15, 17, 18, 25, 26, 35, 48, 49, 51, 58, 65, 73, 75, 77
Mainly Trek, 54
 Malkin, Michelle, 5, 7, 12, 14, 43, 50
 Manchester, Mary, 17, 29, 35, 36, 40
 Mandel, Geoffrey, 17, 23
Man from U.N.C.L.E., 38, 47, 57, 59, 69
 Marchant, Diane, 19, 22, 24
 Marcus, Carol, 69, 73
 Marczak, Barbara, 3, 7
 Marder, Fern, 30, 40, 41, 44, 46, 52
 Marshak, Sondra, 16, 20, 27, 46, 67, 71
 Marshall, Deborah A., 64
 Martynn, 32, 45, 50
 Mary Sue story, 12, 14, 15, 17, 18, 21, 24, 33, 34, 37, 43, 52, 63, 74
*M*A*S*H*, 47, 59
Masiform D, 4, 6, 7, 11, 14, 26, 34, 41, 44, 46, 51, 56, 57, 62, 66, 68, 75
 Mason, Gary, 2
 Matthews, Susan, 54, 57
 Mauser, Dee L., 3
 Maynard, Kate, 66
 McChesney, Marion Catherine, 66, 69, 72, 77
 McCormack, Pat, 39
 McCoy, Dr. Leonard, 2, 5, 7, 8, 14, 22, 26, 32, 33, 40, 51, 52, 53, 55, 56, 57, 58, 60, 64, 65, 66, 68, 71, 72, 74, 78, 79
 McClaugherty, Diane, 26
 McInnis, Linda, 69
 McIntyre, Vonda, 26, 50, 67, 68, 75
 McKenna, Marjorie, 57, 62, 68, 69

- McKenna, Maureen, 57, 62, 68
 McMaster, Lois. *See* Lois McMaster Bujold
Meaning in Star Trek, The, 36
 MediaWestCon, 17, 54, 57, 59, 60, 62, 63, 66, 69, 71, 79
 Meech, Shirley, 1, 6
 Memory Alpha, 16
 "The Menagerie," 19
Menagerie (Kalamazoo), 14, 15, 18, 21, 25, 26, 29, 32, 34, 39, 40, 41, 44, 47, 51, 56, 79
 MENSA, 48
 Mercer, Wynn, 67
 Meyer, Teri, 38, 43, 45, 49, 50, 54, 55, 60, 61, 62, 64, 67, 70, 73, 77, 78
 Michaels, Melissa, 17, 47
 Michigan State University *Star Trek* Club (MSUSTC), 19, 23, 29, 33
 Middleswart, Melissa, 78
 Miesel, John and Sandra, 17
 Mike, Jan, 68, 78
 Miller, Craig, 42
 Miller, Monica, 32
Minara Nova, 62
Mind Meld, 69, 71, 77
Mindshadow, 75
 Minicon, 21
 "Miri," 11
 "Mirror, Mirror," 18, 34, 51
 "Miss Demeanor," 48
Mission to Horatius, 75
Mission:Impossible, 31
 Moaven, Gee, 24, 31
 Molloy, Helen 60, 73
Monsters of Star Trek, 46
Monthly, The, 79
Monty Python, 33
 More Eastly Con, 69, 75
 Morgan, Helen, 77
Morning of the Sixth Day, 63
 Morris, Margaret A., 67
 Morwood, Peter, 78
 Mos' Eastly Con, 46, 50
Motion Picture, The, 22, 38, 42, 45, 46, 47, 48, 49, 50, 52, 53, 55, 62, 64, 68, 78
 movies, *Star Trek*, 9, 10, 12, 15, 17, 20, 21, 23, 27, 28, 29, 35, 38, 42
See also The Motion Picture, The Wrath of Khan, The Search for Spock, The Voyage Home, The Final Frontier
 Mularski, Carol, 37, 54
 Munson, Dan, 18
 Murdock, M.S., 38, 65, 70
 Muskat, Joyce, 62
Mutiny on the Enterprise, 67
 Myers, Cindy, 19
 Mythopoeic Fantasy Award, 7
 Naffziger, Deborah, 26
Naked Times, 47
 Nappier, L., 25
 National Fantasy Fan Federation (N3F), 11, 66
NCC-1701, 12, 15
 Nebula award, 1
 Necchi, Sandra, 71, 74, 78
Nevertródden Worlds, 4
New Monthly, The, 79
 Newsome Cheryl, 46
New York Times Book Review, 75
Next Generation, The, 18, 24, 36, 40, 49, 54, 56, 73, 74, 76, 77, 78
 Nichols, Nichelle, 26, 35
 fan club, 22, 26
Night of the Twin Moons, 28, 31, 44
 "Nightingale Woman," 34
Nightvisions, 45, 63
 Nim, P. S., 47, 50
 Nimoy, Leonard, 1, 16, 27, 31, 35, 38, 42, 48, 60, 63, 64, 68, 70, 74
 fan clubs
 LNAF (Leonard Nimoy Association of Fans), 6, 48
 LNNAF, 6
 LNSTFCCF, 4, 5, 6, 9, 13
I Am Not Spock, 27
 Ni Var,
 poetry, 1, 2
 story, 24
 Niven, Larry, 7, 11
Nome, 45, 65, 72, 77
 Nowakowska, Maggie, 45, 47, 56
Not Tonight Spock, 73
NTM Collected, 44, 47
Nuages, 66, 71
 Nugteren, Beth, 69
 Nu Ormanel, 41, 43, 44, 52, 67
 Number One, 76
Obsc'zine, 39, 52
Odyssey, 40, 47, 52, 58, 65, 76, 79
Off the Beaten Trek, 36, 37
 Official *Star Trek* Fan Club, 30, 53, 64, 74, 76, 78
Omne Praeceptum Frangit, 72
On the Double, 73
On the Good Ship Enterprise, 61
 O'Neil, Steve, 29
One Trek Mind, 31
One Way Mirror, 51, 54, 57
Orion, 72, 79
 Oroukin, Becca, 32
Other Side of Paradise, The, 34, 38, 40, 44
 Ott, Charlotte, 8
 Owen, Dixie G., 38, 45, 46, 50, 55, 60, 61, 64, 73, 78
 Pakistan, *Star Trek* episodes in, 7
Pandora, 48
 Paramount fanzine policy, 43, 54
 Paramount Studios, 12, 13, 14, 16, 17, 20, 23, 25, 27, 28, 29, 35, 37, 38, 42, 43, 45, 46, 47, 49, 55, 56, 58, 61, 73, 74, 78, 79
Paradise, 44
 Parnes, Caren, 74
 "Parted from Me" and *Other Stories*, 40
 Passe, Susan C., 3
 Passovoy, Ann, 32
Pastaklan Vesla, 5, 6, 7, 12, 43, 50
 Paul, Sara, 31
 Peak, Carrie, 11, 13
Pegasus, 32, 44, 59
 Pehrson, Maria, 71
 Penland, Kathy, 33
 Pennington, Erin, 72
 Pennington, Lana, 50, 71-72, 75, 77
Pentathlon, 5, 6, 18
 "Petard, H. O.," 30, 37, 48
 Pettit, Sue, 32
 Peyton, Jane, 2
Phaser Blast, 18
 Piacentini, Valerie, 75
 Picard, Jean-Luc, 78
Piece of the Action, A (APOTA), 13, 15, 16, 20, 27, 35, 42, 45, 48, 49, 53, 58, 64, 65
 Pines, Elyse. *See* Elyse Rosenstein.
 "Pirates of Orion," 44
Plak-Tow, 6, 45
 Pollet, Richard, G., 51
 Popovich, Karolyn, 27, 35, 45, 53
 Popplestone, Ann, 57
 Poste, Flora, 77
Power of Speech, 71, 74, 78
 Powers, Jeanne, 25
Precessional, 51
 Preston, Dick, 29
Price of the Phoenix, 46
 professional *Star Trek* novels, 4, 8, 21, 22, 26, 30, 36, 38, 44, 45, 46, 50, 56, 63, 64, 67, 68, 69, 70, 71, 74, 75, 78
See also individual titles of novels
Professionals, The, 76
 Prohaska, Janos, 16
Propagator, The, 68, 71, 75, 76, 78
Probe, 31, 40
Protocols, 48
 Pruitt, Carol (Carol Pruitt Ing), 4, 8
Qapla', 75
Quadrant, 7, 8
Quartet Plus One, 24, 79
Quartet Plus Two, 79
 Quarton, Janet, 31
Quastar, 61, 76
Rack, The, 45
 Radford, Barbara, 64
 Rand, Janice, 53
 Ranelle, Jelica, 50
 Rapp, Bobbi, 61
 Reich, Connie. *See* Connie Faddis
 ReKWestCon, 21, 22, 24
Remington Steele, 68
Return of the Jedi, 54, 58, 62
 "Return to Tomorrow," 60, 77
Revenge of the Wind Rider, 70
 Reynolds, Melinda, 26, 32, 38, 40, 43, 45, 47
 Rhodes, Karen, 73
 Rice, Cheryl, 25, 29, 32, 40, 43, 46, 57. *See also* H. O. Petard
 Rice, Doug, 32
 Ridener, Laurel, 72
 Rigby, Jan. *See* Jan Linder
 Rigby, Sean, 32

- Right of Statement*, 45
 River, Karen, 69
 Robbins, Mary, 44
 Roberts, D. Carol, 7
 Rockburn, Wendy, 57
 Roddenberry, Eugene Wesley, Jr., 13, 16
 Roddenberry, Gene, 1, 2, 6, 8, 13, 16, 17, 19, 20, 21, 22, 23, 27, 30, 36, 38, 42, 43, 47, 48, 49, 50, 51, 53, 60, 67, 70, 73, 74, 76
 Roe, Rayelle, 47, 51, 56, 57, 62, 65
 Rogow, Roberta, 34, 36, 42, 45, 48, 49, 53, 58, 61, 66, 72
 Rondeau, Jim, 31
 Romulans, 5, 25, 41, 52, 68, 71, 76, 79
The Romulan Way, 78
 Roper, Lynda K., 63, 79
 Rose, Pam, 62
 Rosenstein, Elyse, 7, 11, 46
 Rosenthal, Leah, 33
 Ross, Terry Ann, 12
 Rowes, Frances, 77
 Roy, Eileen, 25, 26, 32, 34, 39, 40, 51
R&R, 34, 36, 39, 62, 66, 72
 Russ, Joanna, 72
 Russell, Robyn, 75
- Saavik, 60, 72, 75, 76, 79
 Sackett, Susan, 27, 30, 46, 48, 67, 76
 Sahaj (series), 40, 42, 51, 52, 67
 Salicrup, Juanita, 52
 Sarek
 and Lorna Mitchell stories, 18
 See also Amanda and Sarek stories
Sasheer, 46
 satire, 14, 18, 19, 25, 32, 38, 41.
 See also humor
Saturday Night Live
 “Last Voyage of the Starship
 Enterprise,” 28
 “Get a Life,” 77
 Saunders, Diane, 31
 “The Savage Curtain,” 5, 58
 Save the *Star Trek* Cast, 16, 18, 27, 28
 Scarsdale, Laura L., 26, 32, 33, 40, 47
 Schaefer, JoAnne, 77
 Schmidt, Mary A., 68
 Schneider, Paul, 5
 Schnitger, Susan Beth, 64, 67
 Schulman, Mark, 13, 16
 Schulman, Chris, 13
 Schultz, Mandi, 25, 32, 33, 37, 40, 43
 Schuster, Al, 7, 16
 Schwarz, Margaret, 49
 Scott, Montgomery, 5, 7, 17, 53, 62, 77
Scuttlebutt, 18, 36, 37-38, 42, 43, 45, 50
Search for Spock, The, 23, 58, 60, 61, 63, 64, 66, 67, 68, 69, 71, 73, 76, 78
 secret master of fandom (SMOF), 17
 Segal, Judith Z. (Judy), 6, 42, 48, 62
 sehlat, 5
Sehlat’s Roar, 29, 36, 40, 56
 SeKWesterCon, 22, 27, 29, 31, 38
 SeKWesterCon, Too, 37, 38, 39, 40, 41, 44, 60
- Sensor Readings*, 69
Sensuous Vulcan, The, 42, 65
Shatner: Where No Man...., 46
 Shatner, William, 4, 12, 16, 42, 43, 48, 53, 64, 71, 74, 77
 fan club, 48, 56, 60, 73
 recitation of “Whales Weep Not,” 43
 Shaver, Teegar, 75
 Shell, Lezlie, 62
 Sherman, Cara, 18
 Shoji, Joey, 77
 Short, Mike, 29, 39, 56
 Short, Sharon Ferraro, 14, 16, 17, 18, 21, 22, 24, 25, 27, 29, 32, 35, 36, 37, 38, 39, 47, 51, 53, 56, 61
Showcase, 17, 18, 25
 Shreve, Melinda. *See* Melinda Reynolds
 Sibbett, Caryl, 77
 Siegrist, Marty, 32
 Silver, Candy, 23
Simon and Simon, 67, 76
 Sky, Kathleen, 71
 slash. *See* K/S
 Slusher, Linda, 65, 67
 Sobota, Mike, 4
 Smith, Norma M., 18
 Smith, Paula, 14, 15, 17, 18, 21, 22, 24, 25, 26, 29, 32, 33, 36, 37, 38, 39, 41, 44, 47, 51, 53, 54, 56, 57, 61, 63, 65, 68, 76
 Smithsonian Institution, 14, 15, 16
 Smoire, Lee, 5
 Snyder, Dawna, 12
SocioTrek, 79
Sol III, 18
Sol Plus, 36, 44, 57
Southern Star, 37
 Soward, Jack, 55
Space: 1999, 33, 59
 “Space Seed,” 21, 57, 62
Space-Time Continuum, 14
 Space Trek, 63, 65
 Spano, Charles, 30
Spectrum, 22, 23, 29, 30, 36-37, 42, 45, 48
Spin Dizzie, 51, 57, 61, 68
Spirit, 31
Spock (fanzine), 49, 69, 71
 Spock, 2, 4, 5, 7, 8, 14, 15, 18, 22, 25, 26, 30, 31, 34, 38, 39, 40, 42, 46, 47, 51, 52, 53, 56, 57, 60, 61, 62, 64, 65, 66, 67, 68, 69, 70, 71, 72, 74, 75, 76
 death of, 53, 56, 60, 61, 64
 last name, 1
 romance stories (heterosexual), 3, 4, 7, 11, 43, 57, 58, 62, 76
 romance stories (same-sex) *See* K/S
 Vulcan stories featuring, 23
 See also James. T., friendship stories
 with Spock
Spockanalia, 1, 3, 4, 5, 6, 7, 12
Spock Enslaved!, 18, 22, 48, 59
Spock: Messiah!, 30, 36
Spock Must Die!, 4
 “Spock’s Brain,” 31, 68
 Stacy-MacDonald, Mary, 57
 Stanczyk, Sylvia, 11
- Stange, Louise, 6, 48
Star-Borne, 9, 10, 11, 12, 13, 15, 16
 StarCon, 12, 15
Stardate, 33, 51, 57, 65, 69, 72
Stardate: Unknown, 27, 31, 49
 stardates, 6, 12, 16, 31, 37
 Starfleet (club), 30, 55
 Starfleet Academy club, 69
Starfleet Handbook, The, 17, 23
Starless World, The, 46
Starlog, 45, 48
 STAR San Diego, 13
Starsky and Hutch, 37, 38, 44, 57, 59, 63, 67
Startoons, 46
 Star Trek Action Group (STAG), 31, 53
 Star Trek Association for Revival (STAR), 9, 13, 15, 17, 20, 22, 30, 33
Star Trek Blueprints, 20
Star Trek Compendium, 2, 53
Star Trek Concordance, 3, 27, 36, 53
 Third Season Supplement, 14
 The Star Trek Convention (NYC), 16
 Star Trek Fan Fund, 27
Star Trek Letters, 27
Star Trek Lives!, 6, 7, 8, 16, 19, 20, 23, 24, 27, 29, 32, 37, 44, 58, 59
Star Trek: The New Voyages, 5, 11, 25, 27, 30
Star Trek: The Next Generation. See Next Generation, The
Star Trek Primer, 25
Star Trek V. See The Final Frontier
 Star Trek (and Science Fiction) Spectacular [Chicago], 20, 24, 29, 32
 Star Trek Welcomittee, 9, 11, 12, 13, 15, 16, 17, 20, 27, 29, 31, 35, 42, 45, 47, 48, 53, 58, 62, 65, 66, 67, 69, 72, 76, 79
Star Wars, 27, 30, 35, 36, 37, 38, 40, 41, 42, 44, 45, 46, 47, 50, 51, 54, 57, 59, 62, 63, 65, 66, 67, 68, 69, 71, 74, 76
 Steiner, Diane T., 18, 22, 33, 39, 42, 59
 Stephenson, Susan M., 46
 Stevenson, Jean L., 52
 Stewart, Lillian, 21
 Stewart, Patrick
 fan club, 66
 STFCCF. *See* LNSTFCCF
Still Out of Bounds, Old Friend, 62
 Stone, Jackie, 51, 62
 Stoops, Linda, 71
 Storey, Barbara L.B., 57, 65, 72
Storms, 57, 59, 62, 71, 76
ST Phile, 1, 2, 3, 30
Straight Trek, 61
 Strand, Cathy, 43, 45, 46, 47, 50
Strange New Worlds, 27, 71
Stranger from Venus, 34
Strangers from the Sky, 78
Strekfan’s Glossary, 30
 Stutzman, Michael D., 72
STW Directory. See Directory of Star Trek Organizations
Stylus, 48, 55, 61, 71
 Sulu, 13, 22, 31, 53
 Summers, Gennie, 17, 21, 25, 26

- Surgenor, Kathy, 5, 13
 Surak, 5, 7
 Surak award, 74, 76, 77
 surveys. *See also* Save the Star Trek Cast fan, 6, 27, 28, 29, 46, 53, 69 professional, 43
 Sutherland, Beverly, 65
 Syck, Lynn, 72
 Syrjala, Sally Ann, 49
- T-Negative*, 3, 4, 6, 7, 11, 12, 13, 14, 17, 25, 26, 32, 39, 41, 47, 50, 58
 Tacoma, Pam, 7, 8
 Takei, George, 72
Tales of Feldman, 49, 58, 59, 61, 66
 Taylor, Crystal Ann, 43, 56
 Taylor, Gillian, 77
T'Con, 38, 42, 44
 Tedford, Amy, 36
 telepathic dialogue markings, 3
 television series (*Star Trek*), proposed new, 10, 12, 35, 36, 37, 38, 49, 53
 television specials about *Star Trek*, 16, 20
 Terry-Textor, Charlene, 57, 59, 62, 71
 Tessman, Diane, 49
Tetrumbriant, 16, 41
There Are Three, 72
These Are the Voyages, 66
Third Verdict, The, 62
 "This Side of Paradise," 14
 "The Tholian Web," 6-7, 30
Tholian Web, 11
 Thomas, Jim, 13
 Thompson, Don C., 32
 Thompson, Joyce E., 48, 54, 58, 59, 61, 63, 67, 69
 Thorne, Rosemary, 14
Those Who Remain, 79
Threshold, 44
Thrust, 42, 63
 "Tigriffin," 48
 Tilley, Virginia, 18, 26, 32, 51, 75
Time magazine, 61
Time Warp, 57
 Tiptree, James Jr. (Alice Sheldon), 12, 18
 Tower, Kelly, 74
 T'Pau, 39
 "Trader Bill," 71, 75
 Trank, Patricia, 71
Transition, 62
Trek (magazine), 36
 trekker/trekkie, 4
TREKism at Length, 48
Treklink, 71, 74, 78-79
 TrekStar award, 55, 61, 65
Trellisane Confrontation, The, 67
Trexindex, 30, 36, 42, 45, 48, 49, 53-54, 58, 66, 72, 75
Tribble Owner's Guide and Manual, 31
A Tribute to T-Negative, 50
Tricorder, 26
 Trimble, Bjo, 1, 3, 4, 6, 10, 14, 27, 46, 61
See also Star Trek Concordance
 Trimble, John, 1, 6, 10
- Triskelion*, 5, 7, 18, 32
 Troi, Deanna, 78
The Trouble with Tribbles, 28
 Truesdale, Mary, 67
 Tullock, Joyce, 51, 55, 66, 72, 76, 79
 Turner, Marion, 26
 2'Con, 45
Two Dimensional Thinking, 72
 T'Yenta, 49, 59
- Uhura, 8, 13, 17, 18, 22, 26, 31, 47, 52, 53, 72
 Ultimate Fantasy, 60, 63
Understanding Kraith, 6, 42
 United Federation of Phoenix, 61, 76
Universal Translator, 49, 54, 55, 59, 63, 65, 67, 68, 70, 73
 USENET, 67
- Valenza, Anji, 31, 41
 Van Hise, Della, 47, 71
 van Newenhoven, Douglas, 73, 74
 Van Treuren, Richard G., 17
 Vardeman, Robert (Bob), 1
Vault of Tomorrow, 63, 66, 69, 72
 Verba, Craig, 68
 Verba, Joan Marie, 12, 14, 16, 21, 22, 29, 33, 38, 39, 50, 57, 60, 61, 64, 66, 67, 68, 69, 71, 73, 74, 77, 78
 Verino, Carolyn, 61
 Virgil, Laura, 27, 35, 45
 Volker, Beverly, 23, 33, 48, 51, 61, 71, 72, 77
 von Puttkamer, Jesco, 49
Voyage Home, The, 43, 48, 69, 73, 75, 77, 79
Voyager, 36
Voyages, 7, 13
Vulcan! 46
 Vulcan, 5, 22, 52
Vulcan Academy Murders, The, 66
 Vulcans, 20, 23, 25, 29, 32, 34, 40, 56, 68, 76
 Vul-Con, 13, 14, 16
- Wagner, Jeffrey K., 61, 64
 Wagner, Joni, 54
 Wahl, Lisa, 63, 64, 65, 67, 68, 71, 72, 75, 76, 78
 Walker, A. Stuart, 31
 Walker, KathE, 27, 35, 45, 48, 53, 54, 58, 59, 61, 63, 67, 69
 Walker, Stephen H., 59, 63, 67, 69
 Walker, Virginia, 22, 26, 27, 39
 Wallace, L. E., 6, 12, 16
 Wallbanks, Mary, 57
 Wallentinson, Denise, 61, 76
 Walske, Carol, 41, 44, 52
 Warner, Larry, 77
 Warner, Rowena, 63
Warp Nine, 3, 7
Warped Space, 19, 22, 23, 24, 25, 29, 33, 34, 36, 38, 39, 41, 44, 47, 54, 56, 65, 68
 Warstier, Leslie, 47
 Washburn, L. R., 46
 Waterman, Carol, 49
 Wathne, Ming, 79
 Watson, Richard, 35
Web of the Romulans, 65
- Webster, Jeanne, 59
Weight, The, 58-59
 Weinstein, Howard, 44, 64, 78
 Weissman, Sandie, 14
 Welling, Lois, 43, 50, 62, 63
 Wenck, Jo, 67
 Wenk, Barbara, 7, 51, 54, 57
 Wesenberg, Jane, 61
 "Whales Weep Not," 43
When Heroes Die, 66
Where No Man Has Gone Before, 6
 "Where No One Has Gone Before," 34, 78
 Whetsel, Maria G., 77
Whisper of the Wind, 77
 Whitfield, Allyson. *See* Allyson Dyar
 Whitney, Grace Lee, 27, 35
Who's Who in Star Trek Fandom, 30, 37, 61
 Wilhemina, 47
 Wilson, Jacqueline L., 71
 Wilson, Marueen, 14
 Wilson, Sue, 65, 76
 Winston, Joan, 20, 36
 Winter, Ralph, 74
 Wise, Robert, 42
 Wolfe, Cherry, 71
 Wolfe, Susan, 5
 Wolpe, Daniel, 61, 67
 World Science Fiction Convention, 1, 6, 13, 16, 26, 32, 38, 66
Women's List, The, 76
 Wong Quen, Sandra H., 70
 Wood, Susan, 16
The World of Star Trek, 13, 20, 21, 28, 68
World Without End, 46
Worksheet, The, 25
Wounded Sky, The, 67
Wrath of Khan, The, 48, 53, 58, 59, 60, 61, 62, 63, 64, 66, 68, 71, 78
 Wright, Meg, 44
Writer's Digest, 76
 Wyllie, Susan, 68
 Wyman, V. M., 33
 Wynn, Tony, 64
- Yandro*, 3
 Yar, Tasha, 78
 Yasner, Joyce, 2, 5, 6, 14, 17, 30, 36, 40, 44, 46, 69
Yesterday's Son, 64, 65
 "Yesteryear", 5, 24, 79
 Yingling, Sandy, 17, 30, 36
 Young, Bonnie, 49
 Young, Helen, 11, 12, 13, 14, 16, 17, 21, 27, 35, 79
 "Yr Hufen Melyn," 17
- Zacher, Lawrence, 61
 Zanello, Virginia, 52
Zap!, 26
 Zawacky, Frances, 46
 Zdrojewski, Ed, 19, 23
 Zeek, Anne Elizabeth, 45, 50, 52, 57, 59, 63
 Zier, Sandy, 69, 71, 77
 Zotti, Pat, 7, 13
 Zuk, Beverly, 44, 57, 59, 61, 62, 63

About the author

Joan Marie Verba was already a reader of science fiction when *Star Trek* premiered on September 8, 1966. She was a fan of the television series from the beginning. In her sophomore year in high school (1969), she met another *Star Trek* fan at a speech competition who told her about a *Star Trek* zine called *T-Negative*. She contacted the editor and obtained a copy. Through such publications, she became connected with other *Star Trek* fans all over the world.

While remaining active in *Star Trek* and science fiction fandom, she went on to earn a bachelor of physics degree from the University of Minnesota's Institute of Technology, and attended the graduate school of astronomy at Indiana University, where she was an associate instructor of astronomy for one year.

Her first career as a computer programmer lasted ten years. After being laid off twice from computer programming jobs, she retrained for the publishing field, and worked at two publishing companies. She is currently employed editing business reports. She also works for Weight Watchers.

An experienced writer, she is author of the books *Boldly Writing* (FTL Publications, 1996) and *Voyager: Exploring the Outer Planets* (Lerner Books, 1991), as well as numerous short stories and articles. In addition, she is one of the authors of *Autumn World* (Stone Dragon Press, 2000), a science fiction novel she wrote in collaboration with Tess Meara, Margaret Howes, Deborah K. Jones, and Ruth Berman. She is a member of the Science Fiction and Fantasy Writers of America and the Society of Children's Book Writers and Illustrators.

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BOLDLY WRITING

A Trekker Fan and Zine History, 1967-1987

When *Star Trek* began in 1966, it instantly captured the attention of science fiction fans, and gained an attentive audience. When NBC threatened to cancel the show after the second season, the fans wrote in, demanding that it be returned to the air. After the third season, Paramount, NBC, and industry experts felt *Star Trek* was past. But the fans did not. They started clubs, organized conventions, published newsletters, and kept writing to Paramount to ask that *Star Trek* be revived. Through these actions, they kept interest in the show alive and flourishing. At last, fan efforts resulted in the *Star Trek* movies, and *Star Trek: The Next Generation*. Currently, *Star Trek* lives on in five series—and the adventure continues.

Boldly Writing chronicles all of these fan efforts, and recognizes the most valuable resource of *Star Trek*: its fans. The trends, obstacles, hard work, and success of the revival efforts are detailed through the first 20 years of fan publications. Author Joan Marie Verba has been an active fan since the very beginning of *Star Trek*, and a zine reader, writer, publisher, and collector since 1969.

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The IDIC Epidemic, *Metamorphosis*, and *Survivors*

"This book pulls together an incredible amount of information about the history of fandom and does a major service for anyone who either wants to relive those exciting years or to better understand how *Star Trek* emerged as such a national and international phenomenon. I'll give you a clue. If *Star Trek lives*, it's because of what early fans like Verba made of it. I strongly recommend this book to anyone interested in fandom (which increasingly means anyone interested in popular culture)."

—Henry Jenkins, author of *Textual Poachers: Television Fans and Participatory Culture*.