



MIKE W. BARR, ED BARRETO, & RICARDO VILLAGRAN

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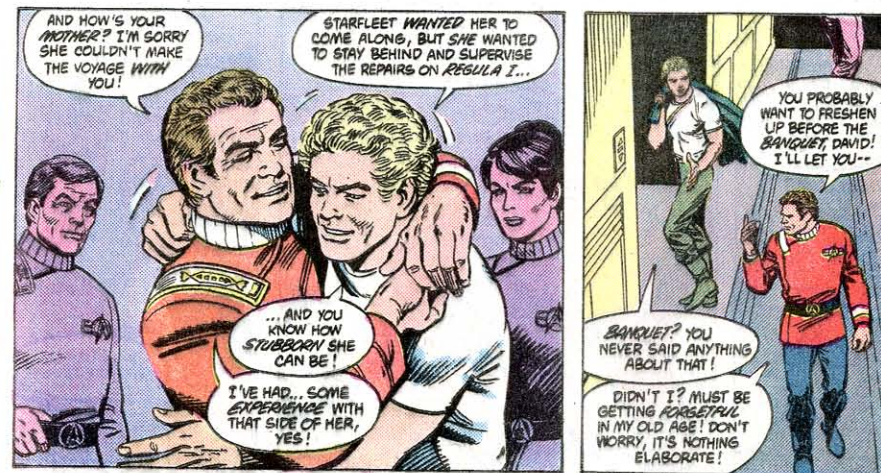
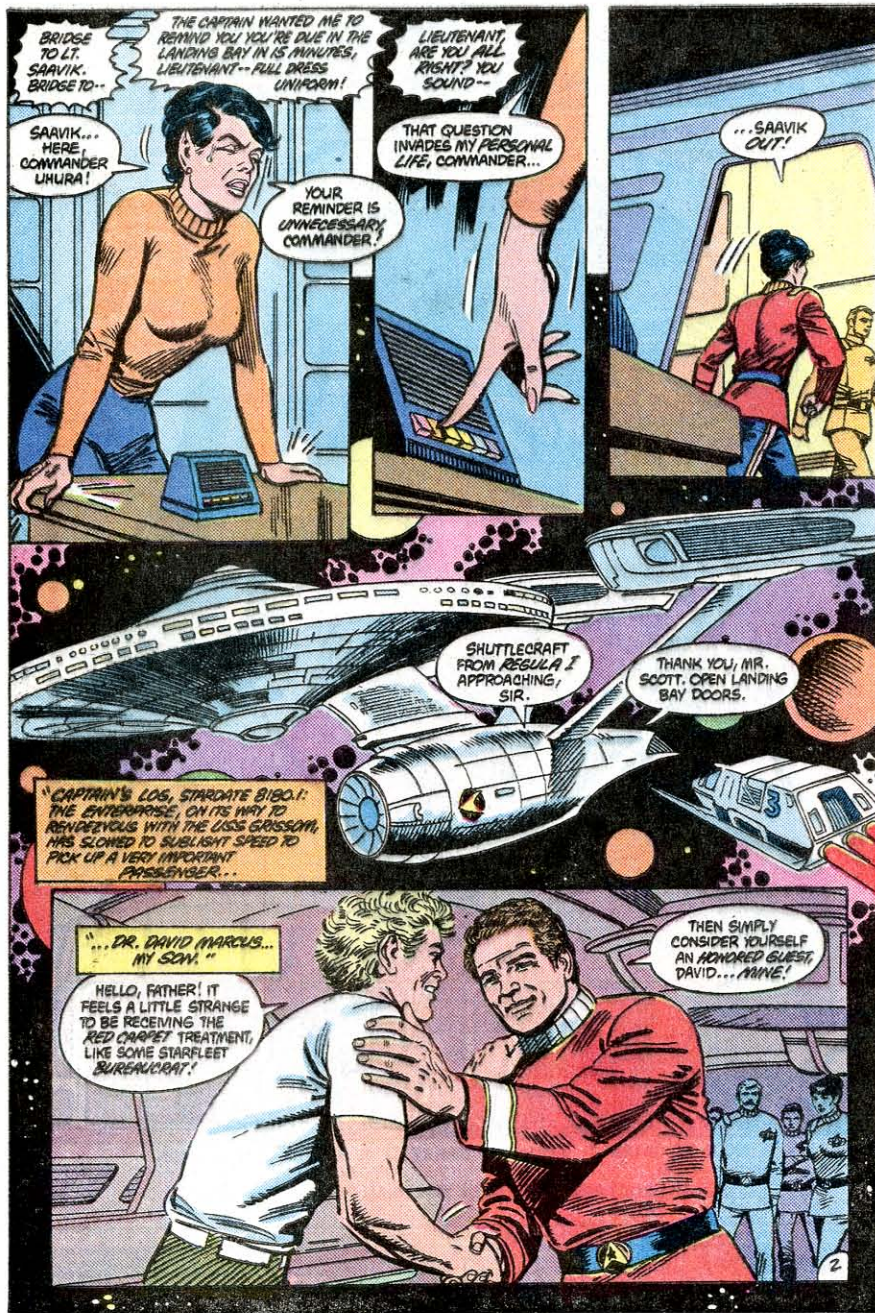
SAAVIK'S STORY CHAPTER ONE:

PON FAR!

MIKE W. BARR * EDUARDO BARRETO & RICARDO VILLAGRAN
 Writer Artists
 JOHN COSTANZA * MICHELE WOLFMAN * MARY WOLFMAN
 Letterer Colorist Editor

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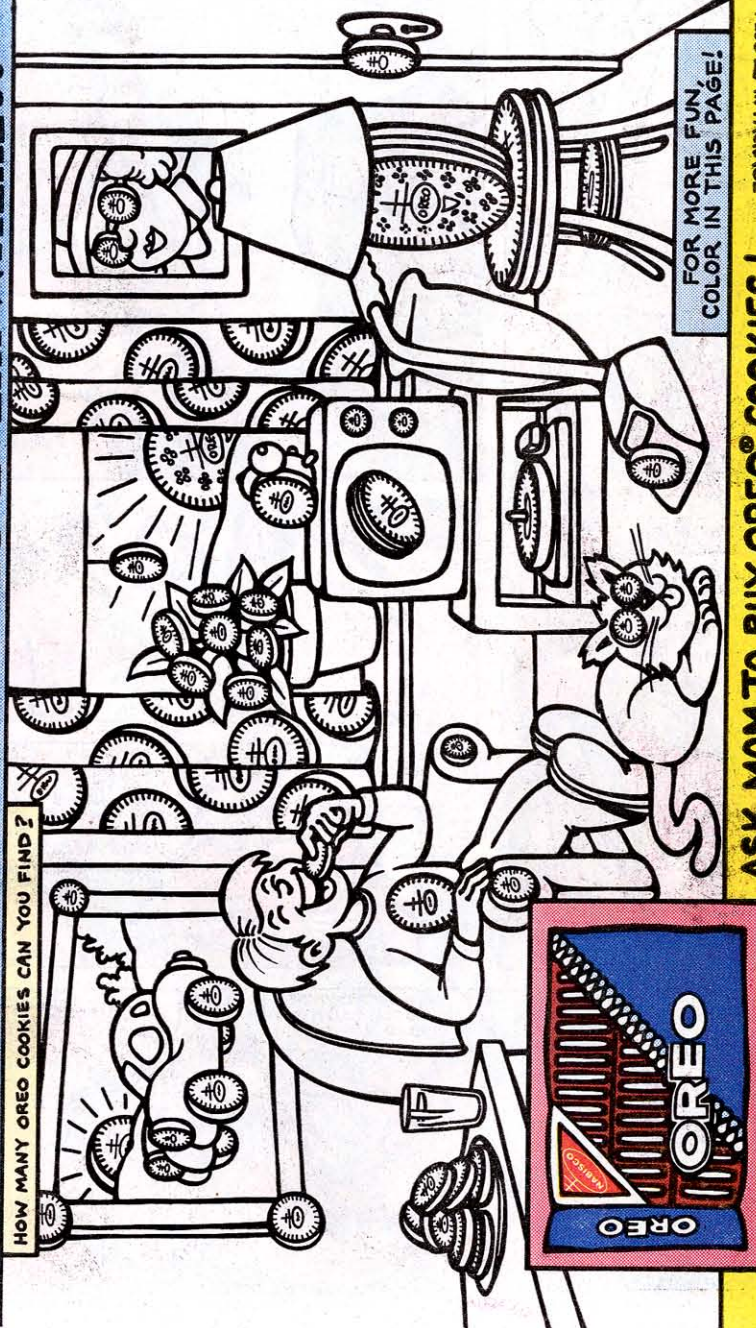




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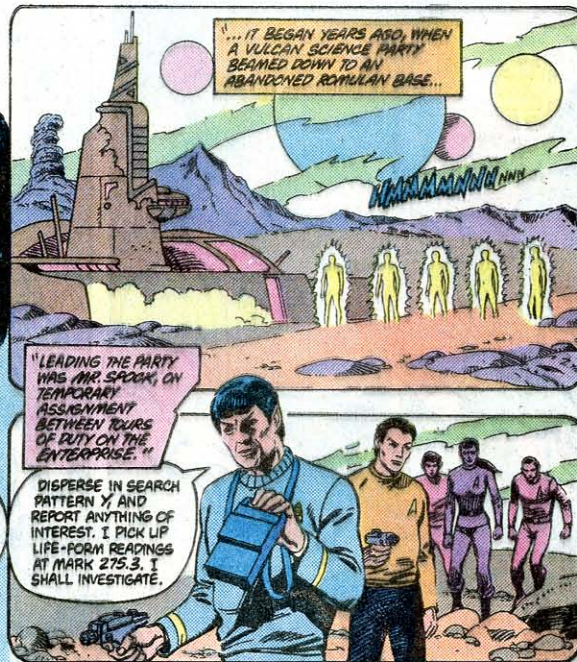
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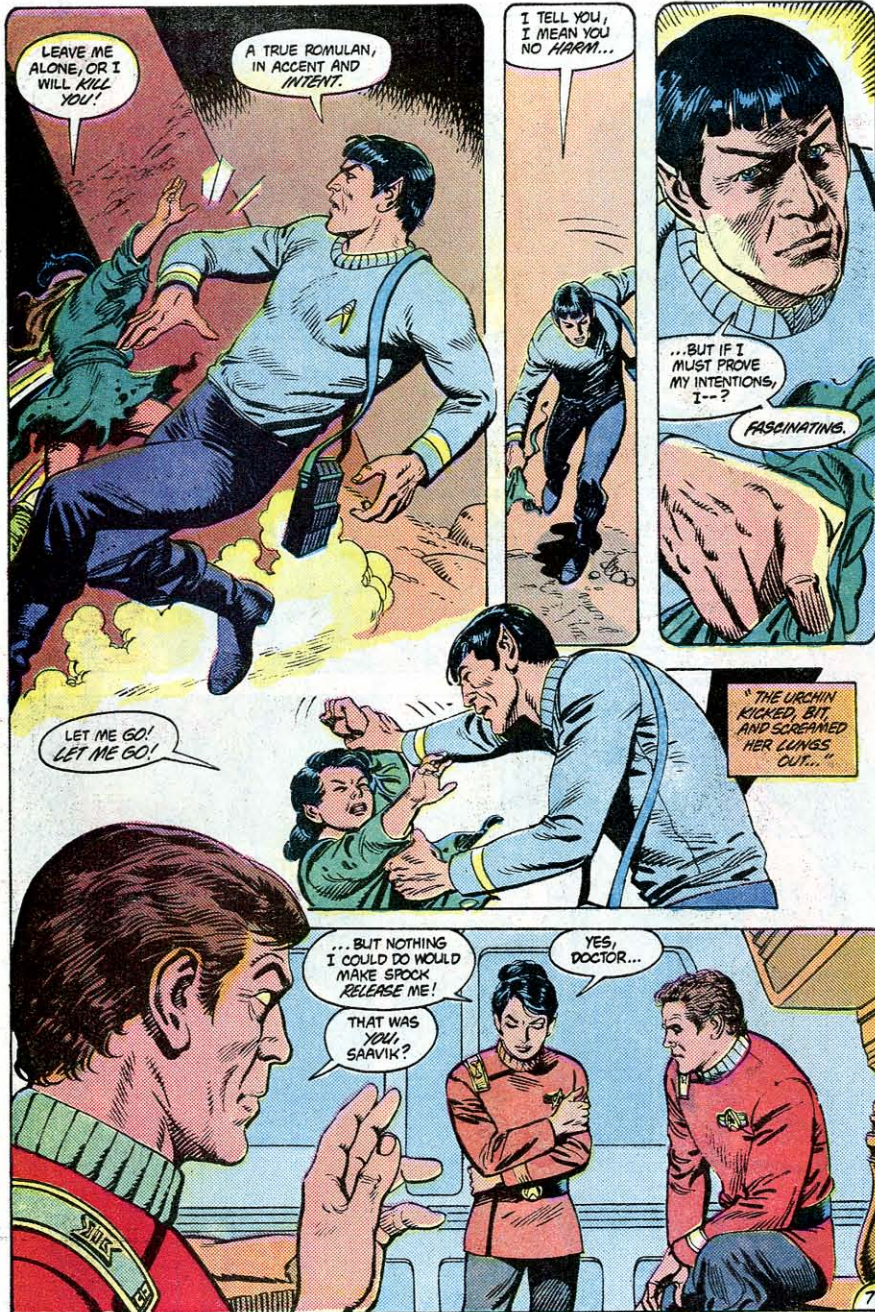


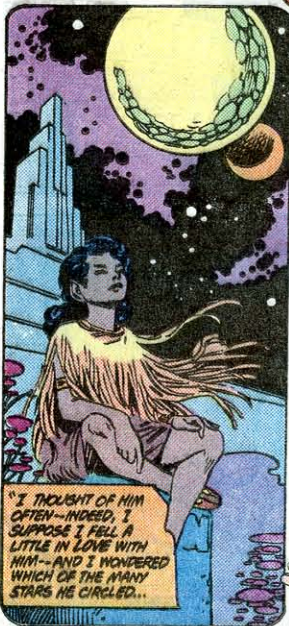
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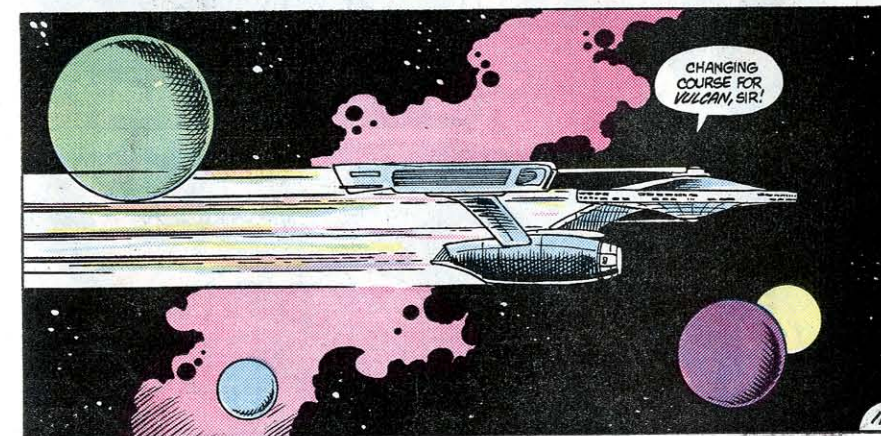
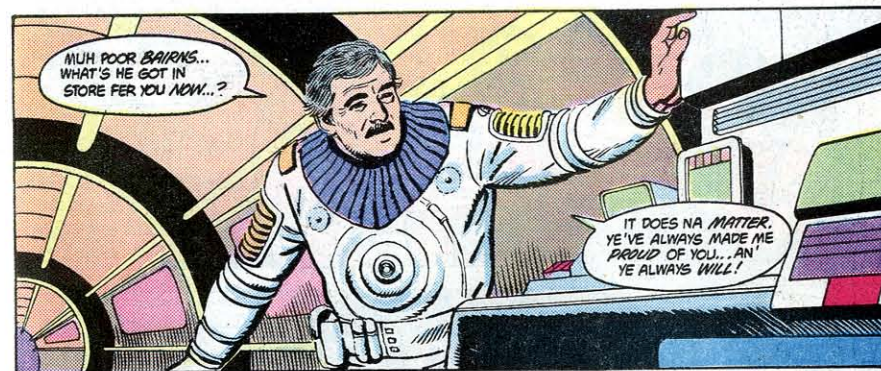
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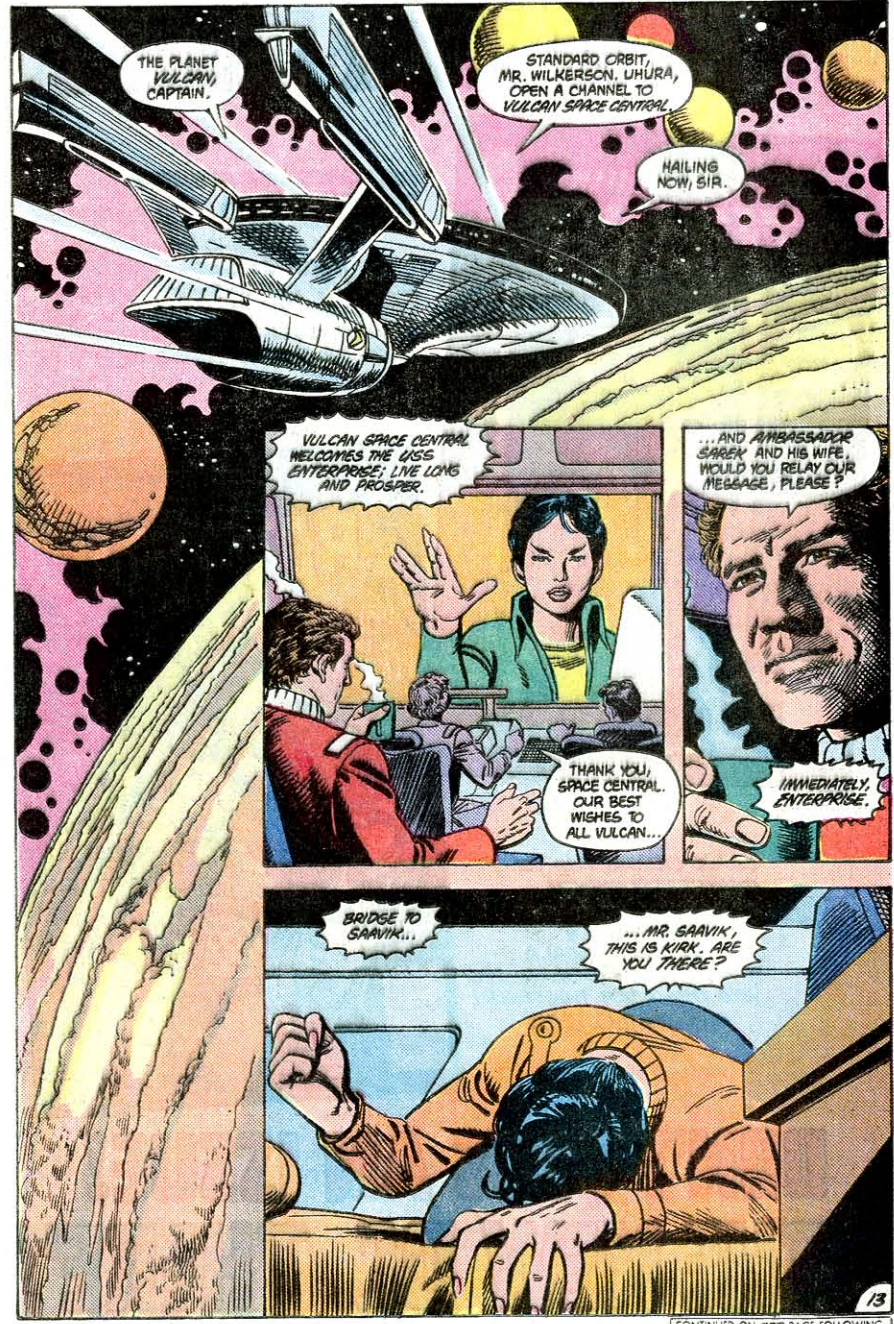
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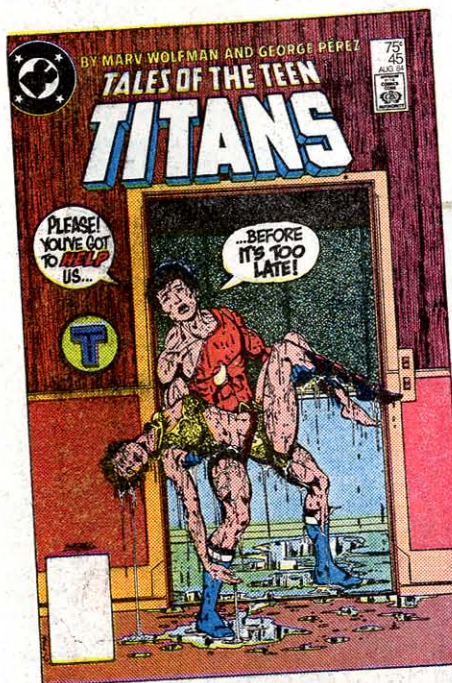
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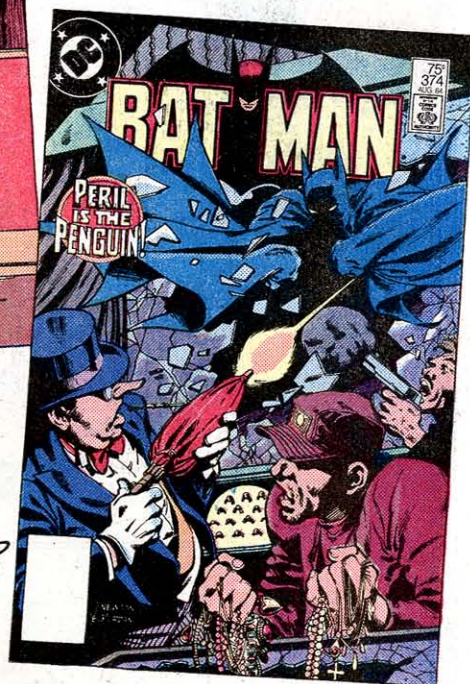


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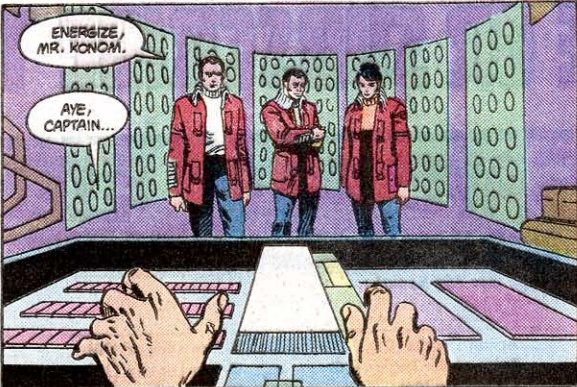
...H-HERE...
CAPTAIN...

WE'RE
CRABBITING
VULCAN,
SAAVIK.

I CAN FEEL
THAT, CAPTAIN.
HAVE YOU SPOKEN
TO SAREK?

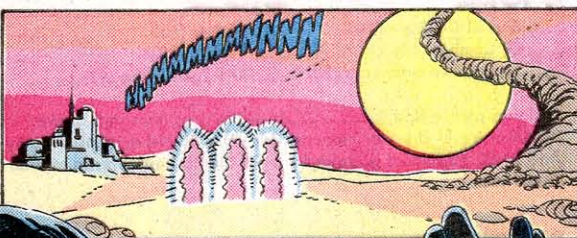
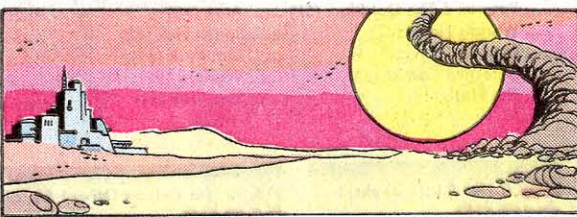
HE'LL BE WAITING
FOR US AT HIS HOME,
SAAVIK. MEET US IN
THE TRANSPORTER
ROOM IN TEN
MINUTES.

ACK--
ACKNOWLEDGED.



ENERGIZE,
MR. MONOM.

AYE,
CAPTAIN...



LIVE LONG
AND PROSPER,
CAPTAIN...



...YOU DO US HONOR
BY YOUR PRESENCE.

THE
HONOR IS
OURS,
AMBASSADOR.



GREETINGS,
SAAVIK,
BLOOD-I-
HAVE-
MADE-
MINE.

HONOR AND LONG LIFE
TO YOU, SAREK, FATHER-
WHO-DID-NOT-SIRE-
ME.



AMBASSADOR
SAREK, SAAVIK
NEEDS--

HER ASPECT AND HER
VOICE TELL ME WHAT SHE
NEEDS, CAPTAIN, BUT THERE
IS A METHOD AND AN ORDER
TO THESE THINGS. WILL YOU
ENTER?



YOU HAVE COME HERE SEEKING XON,
YOUR CHOSEN ONE, IS THAT NOT
CORRECT, SAAVIK?

YES, SAREK.
DO YOU KNOW
HIS LOCATION?

I DO...



...XON HAS LEFT
VULCAN, ON A MISSION
FOR HIS PEOPLE, AND I AM
FORBIDDEN TO REVEAL
HIS WHEREABOUTS.



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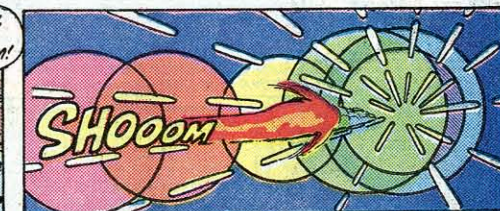
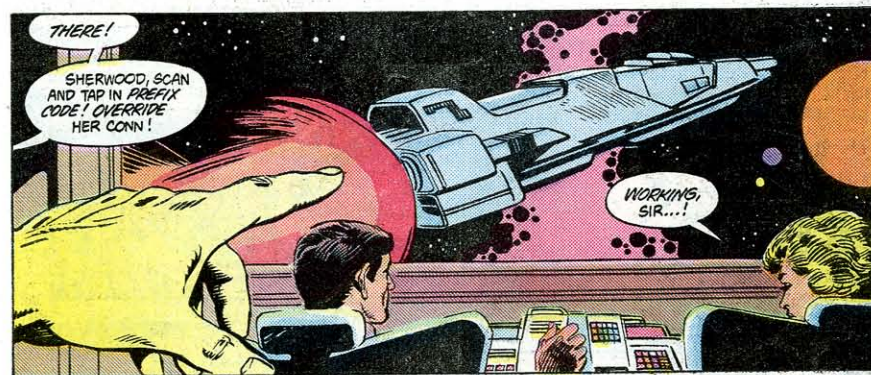
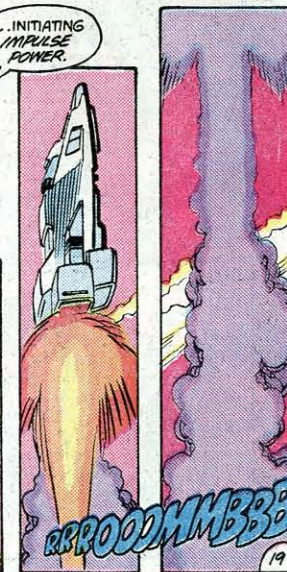
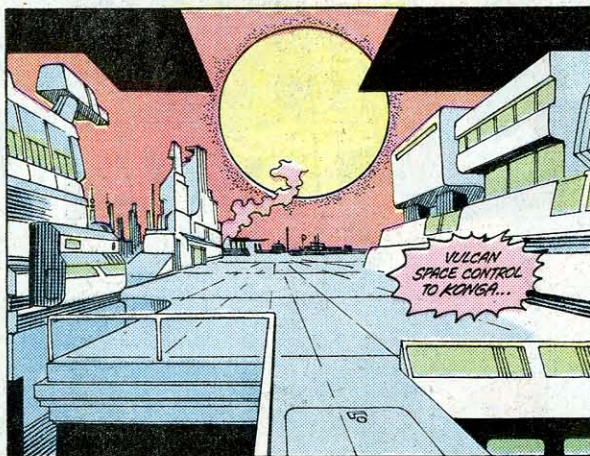
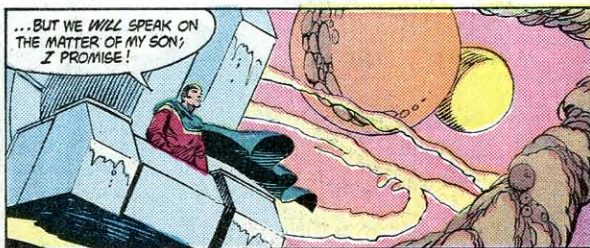
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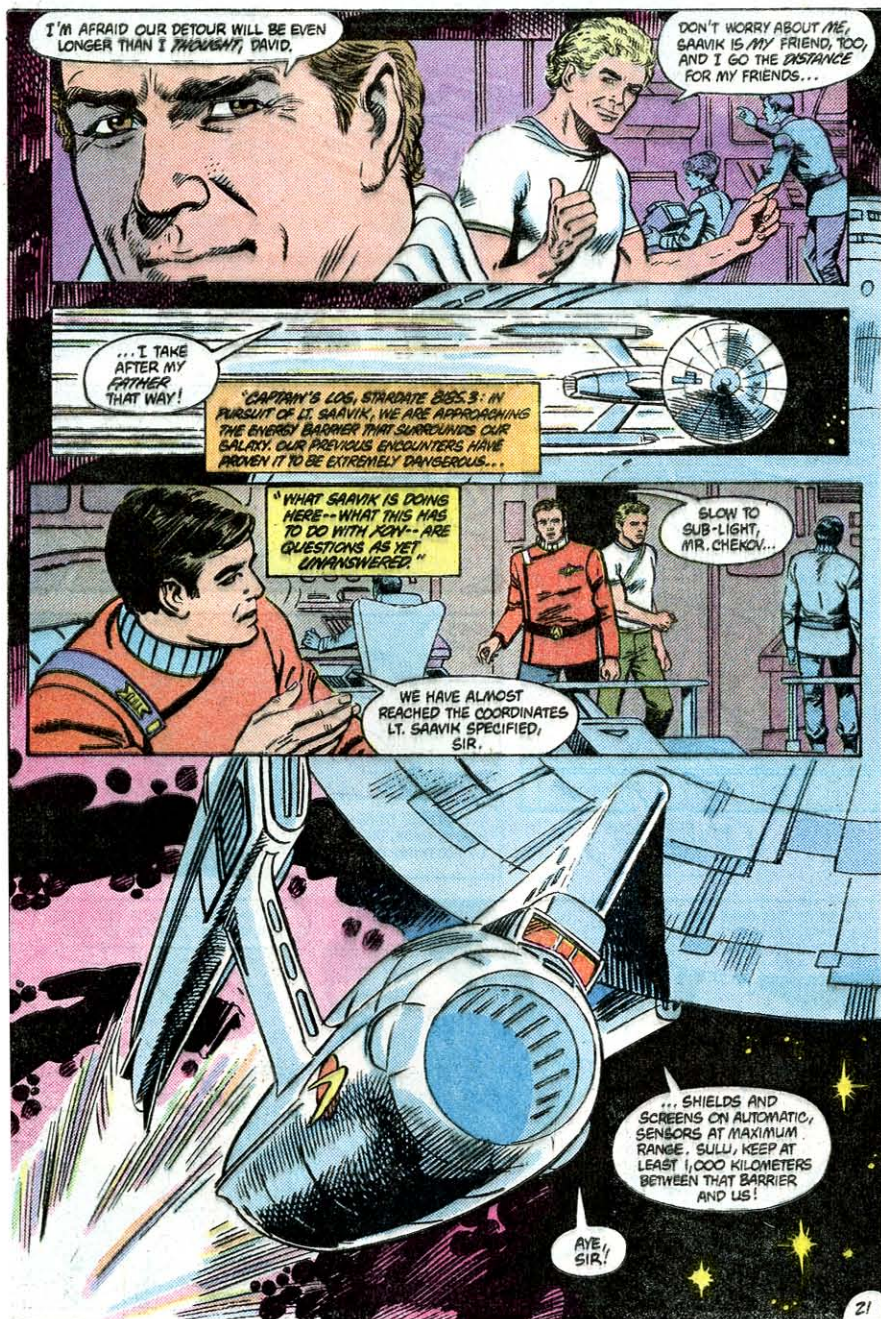
A boy and his alien



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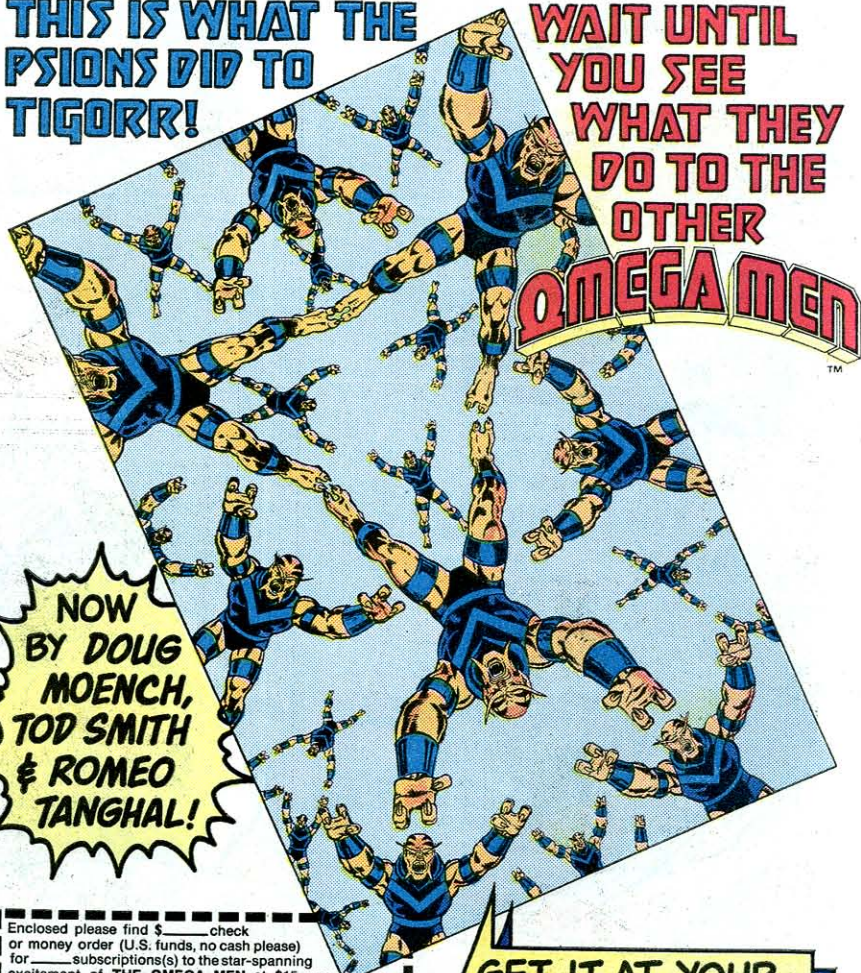






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THEY'RE JAMMING OUR TRANSMISSION,
SIR, BUT I AM PICKING UP A VISUAL
SIGNAL FROM THEIR VESSEL!



ON SCREEN,
UHURA!

THIS IS CAPTAIN
JAMES T. KIRK OF
THE USS ENTERPRISE,
YOU MUST --

MY
GOD!



WHERE IS K'ON? TELL
ME WHERE YOU ARE
HIDING HIM--OR YOU
WILL DIE IN SPACE!

SAAVIK-- OUT OF HER
MIND WITH THE BLOOD
FEVER! SHE DOESN'T
REALIZE SHE'S ATTACKING
HER OWN SHIP...

... AND PHASERS
DON'T DISCRIMINATE
BETWEEN FRIEND
AND Foe!

Barreto
&
Villagrán

**RETURN IN TWO MONTHS FOR:
SAAVIK'S STORY, CHAPTER TWO:
PLAK TOW!**

STAR TREK

L-1885

Loads of letters this month, so we'll keep quiet and let you speak. But before we do, next month is something special... STAR TREK III—THE SEARCH FOR SPOCK, will be coming your way June 5 (a few days after the movie opens). Adapted by Mike W. Barr (the W stands for wonderful), Tom Sutton, and Ricardo Villagrán. We think we've got another winner beaming your way! Take care, everyone...

—Marv Wolfman

Dear Mike, Tom, Ricardo, and Marv,

You know, it's a little bit disturbing to me when I realize that there must be thousands of readers who just absolutely know who the "big, rocky guy" on the final page of #3 is. (I could take a guess, but I couldn't be sure—my Star Trek Concordance doesn't list "big, rocky guy" in the index.) Still, I guess that just means that I'll enjoy a little more suspense than they will. (I like to think positively whenever feasible.) However, I can just barely begin to imagine what it must be like for you, the creative personnel, to know you've got thousands upon thousands of very knowledgeable fans out there just waiting to pounce on the slightest discrepancy you might commit.

Other than the above consideration, "Errand of War" was a fine story, the most reminiscent so far of a Star Trek TV episode (but still a good comic book in its own right). It has always struck me as slightly odd whenever we are reminded that Kirk is a soldier or military man or warrior (as opposed to an officer or explorer or diplomat, even), since he doesn't act like most soldiers. Yet, once mentioned, his soldierly aspects do come to mind readily and the portrait, though a bit jarring, is believable. He is perhaps the ideal soldier: ready and able to fight when necessary, but only when it really is absolutely necessary. This feeling of the character of Kirk came through very well in this issue, as did another aspect: his willingness to strike out on his own. A starship captain is often quite isolated from the higher command structure (though just how isolated was kept vague during the TV series) and thus must be able to act on his own conclusions. To this is now added the experience and confidence of being an admiral (if only still captain of a ship), and thus Kirk's drastic actions (strictly speaking, they might be considered treasonable) here make good sense.

So, while you have said that you do

not intend to try to "duplicate" the TV series on paper (a wise and reasonable approach), you have managed in #3 to both present a good comics story and to preserve and perpetuate the spirit of the characters and the series, which I'm sure is your goal right along.

Yours truly,

"T.M. Maple"

Box 1272 Station B
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Dear Sutton and Barr,

Your handling of STAR TREK #4 was excellent. You shone the light on Captain Kirk's logic in a pressure situation very well. It reminded me of the Star Trek TV series. Kirk's idea for Yarnex (to seek the knowledge of good and evil) was excellent. Only Kirk could have thought of suggesting that Yarnex should find the answer by challenging the Organians. I hope since the Organians are gone that the Federation and the Klingons can sustain peace. How about having Konom become part of the crew ("just because he is a Klingon doesn't exclude him")?

When is Lt. Sulu getting his own command? He deserves it. What will happen to Lt. Saavik if Spock is alive? In STAR TREK III Spock will be found, most likely. This will put Lt. Saavik in a sticky situation!

Sincerely,

Stan Wilson
1041 Blair Ave.
Sunnyvale, CA 94087

To the Crew:

STAR TREK #3 was much better than I expected. Both issues one and two were too busy. You had too much going on all at once. With number three you had a nice pace, not too slow and not too fast.

This issue starts with another fantastic George Pérez cover. Will he be drawing them all? Inside, the art seems to have slipped some, although it does seem more consistent. There is still a lot of difficulty in recognizing Kirk and Chekov easily, but the fact that neither has anything special about their faces probably has a lot to do with that.

As far as the story itself went, well, as wars go it was okay. I hope you'll get this over with soon, Mike, and get back to stories more along the Star Trek line rather than the Star Wars line.

Yarnex's appearance was an unexpected but pleasant surprise. I have my doubts about his being able to take on the Organians, but we'll see. It was an interesting way around the

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Organian-imposed no-war rule, though, and it does make the story a bit easier to swallow knowing his peoples' galactic "gaming" tendencies.

There are still a good number of Trek touches as well, keeping the feel right. I'm very surprised how well you are pulling that off without Spock to fuel most of it, however. I did notice you seem to have moved the McCoy/Spock feud to a McCoy/Kirk feud. I don't dare much for it, but I guess it works...logically.

Any chance we'll see some of the Klingons as they existed in the series? Or is that one of those things that "never existed"? I'd like to see some explanation of the differences, as I personally preferred the old to the new, but they seem gone for good.

I'm glad to see you consider Sulu the first officer now, as it is about time he got some recognition, but may I ask how he now outranks Scotty, who used to be third in line behind Spock? Another point you might clear up.

Live long and prosper,
Admiral Mark A. Ernst
(founder of APA ENTERPRISE)
Clearview Park 9
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Dear Mr. Wolfman:

Like so many others, I, too, am an ardent Star Trek lover. I have grown up with the crew of the Enterprise, and have seen each episode countless times.

When I first heard that DC would be putting out a comic version of Star Trek, I foresaw a disaster, the book resembling Gene Roddenberry's television series in name only. I am pleasantly surprised, and glad that I was mistaken.

The artwork is excellent, with the major characters portrayed as we have formerly seen them. The battle scenes, too, were drawn in a lively and graphically pleasing fashion.

Writer Mike Barr has managed to capture the true spirit of Star Trek with his dialogue; it is good to see that the friendship between Kirk and McCoy remains undiminished. It is evident that a great deal of time will pass before Captain Kirk will feel at ease and secure with his new science officer. Aside from being an excellent subplot, this conflict adds an extra dimension of realism to your book.

The one glaring omission on board the Enterprise is, of course, Mr. Spock. One of my favorite characters from any television show, I shall miss him. Of course,

death can come in the time of Star Trek as in any other time period. It will be interesting to see how the comic proceeds without Spock.

One thing puzzled me about the first issue of STAR TREK, however. What class of starship is the U.S.S. Gallant? After checking the listings of ships in the Star Fleet Technical Manual, I found no listing of the Gallant. Also, no starship class has configurations approximating those of the Gallant (even assuming such radical changes as those occurring on the Enterprise). I feel that consistency is important, and should not be overlooked.

STAR TREK has the potential to become a true comic classic; keep up the good work.

Evans Spivack
3845 Sedgwick Ave.
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Dear Marv,

"To boldly go where others have failed before" might be the best phrase that describes DC's involvement in what many call a legend. And not only are you attempting to bring STAR TREK to a medium where it has failed twice before, but bolder still, you choose to begin your series directly after the ending of STAR TREK II, which, as we all know, is where STAR TREK III is to pick up. How you will be able to walk this into a believable story line I can only anxiously await.

But now let's see how the first issue of STAR TREK fared. First, the artwork. There is no question that the artwork of any comic is very important to its success. But in the case of STAR TREK I feel its importance is magnified tenfold. In books like SUPERMAN and THE AVENGERS, the artist, while his drawings must resemble those gone before him, is free to draw his own interpretations and style into the characters. The success of his art lies in how much he can bring those characters to life. But in STAR TREK we already have definite examples of what the characters should look like, namely the actors. The artist must make his characters look like the live actors as much as possible. Remember, these people are friends of ours, as familiar to us as our own families. And if we are not able to recognize our friends, then the whole series will falter. The same goes for the Enterprise, phasers, etc. Every Trekker knows what the good ship Enterprise looks like inside and out, as well as what every piece of hardware looks like. The artist must make his drawings in exact detail and scale as the real sets and props are or else he will have thousands and thousands of Trekkers writing in pointing out which button was out of place. Tom Sutton seems to have a grasp on this situation. (I absolutely loved the title page. Sure wish I could have a full-sized full-colored poster of that page for my wall.) While there were many panels where Tom's proportions were off or Kirk didn't look like Kirk, I still saw enough really good panels that showed me that given time Tom will have each and every panel looking like a

portrait of the STAR TREK universe rather than mere drawings.

As for the story itself, well we all know STAR TREK is about people and ideas and that characterization is the meat of STAR TREK. From this first issue it would seem that Mike Barr understands this like the true Trekker he professes to be. Now, while one cannot tell or do much with characterization in just one issue, I feel we can trust Mike, especially with Marv as editor, to be true to the STAR TREK characters. Future issues will tell the tale, of course.

Some readers will probably write in about some seeming faults of this premier issue, such as the hurried way Kirk got back the Enterprise with the old crew. Or the way some panels seemed to copy specific scenes from the series, like page 8 panel 3. But to me it seemed as if Mike was trying to tell the readers something. First I can understand why the beginning where Kirk gets the Enterprise went by so swiftly. It allows you to begin directly after the movie and yet leaves you some latitude for when you will have to deal with adapting STAR TREK III. As for the déjà vu parts, I think Mike was trying to tell us that DC will be able to draw upon anything from the entire STAR TREK universe and is not limited to what they can use like the other two publications before them. This

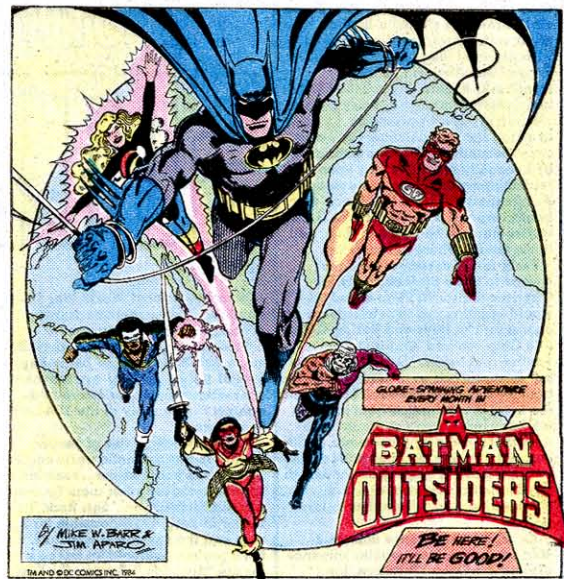
is a real asset and will give DC the opportunity to really define and expand the STAR TREK universe. Because of their freedom DC will be able to increase the continuity of STAR TREK to a degree never before obtainable.

Finally, about that Klingon Helmsman Konom. There can only be two explanations: either this is a Federation spy or that rare creature, a Klingon with a conscience. While the former explanation would be an interesting story element, it is one that can be used easily in another story, another time. I hope Mike intends Konom to be one of those Klingons who's not as bloodthirsty as most Klingons. Don't get me wrong. Klingons are ruthless and evil and can be great villains for the Federation to combat. But there must undoubtedly be those Klingons who have a merciful streak in them. There may even be a very few who are complete pacifists. At any rate, I trust this means that Mike will show us aliens who have personalities as complex as we humans.

So to close I only want to say good luck with STAR TREK. I will be eagerly awaiting each and every issue.

Live Long and Prosper,

Ken Janasz
205 Linn
Leavenworth, KS 66048



MEANWHILE...

Reminiscences of an Old(er) Cartoonist.

When I first started drawing (can't recall exactly how old I was, but younger than ten), I would cut open a brown paper bag to make a larger drawing surface. I would then fill up the entire area with drawings of airplanes and parachutists jumping from them. Since my drawing skills were not developed, I could only draw the planes and chutes in profile. No dimension, no variety except for the chutes nearest the planes being in various stages of opening. The finished drawing (sometimes I worked on one for about a week) tended to look more like an overall tapestry design than an illustration. No matter. Those early drawings started a lifelong love affair with aircraft and in particular with drawing them. During WWII, a copy of *The Aircraft Spotters Handbook*, a manual published to aid in the identification of military aircraft, was my proudest possession. Thanks to a kind fan in Oklahoma, I still own a copy (he made a gift of one to me after I had casually mentioned my interest in replacing my then long-gone manual). Anyway, my original handbook was helpful when I drew World War II war stories during the '50s and '60s, and those stories were fun to draw.

Early in my career, when I first started to draw professionally for Charlton, Editor Al Fago asked me if I would be interested in handling the art chores for *Hot Rods and Racing Cars*, a title Charlton had acquired from another publisher. "Sure, Al, I'd love to." Assignments were hard to come by in those days and although I could tell the front of most autos from the rear, my knowledge was not much more than that. I did a lot of research, really enjoyed drawing the book and into the bargain learned enough about cars to be able to do minor repairs, tune-ups, oil changes, and a few other things myself.

Later, it was romance comics. I studied the work of popular romance illustrators Coby Whitmore, Joe DeMers, Joe Bowler, and one whose name I can't recall. I also avidly clipped the newspaper comic strips *Rio Kirby* and *The Heart of Juliet Jones*.

Later I added *On Stage* to this list. The artists (Alex Raymond, Stan Drake, and Leonard Starr, respectively) were wonderful stylists and they were (and are today!) heroes of mine. I learned the subtleties and the dramatic flair needed to draw stories that had little or no action. Later still the assignment was westerns (Rocky Lane, Cheyenne Kid et al.), detectives (Sarge Steel), humor (Get Smart, Hogan's Heroes, Camp Runamuck, etc), medical heroes (Dr. Kildare, Ben Casey), and of course, later still, super-heroes. (I don't need to list them, do I? The point, I guess, is

that I enjoyed a wide variety of subject matter as a cartoonist and found that I derived as much pleasure from drawing a solidly written war story as I did from drawing heroic fantasy. I guess I'm also making the point that it's sad that we don't enjoy the same variety of subject matter today.

Today's comic readers seem to want a more or less steady diet of heroic fantasy and seem to care little for other genres. Witness the demise of *Blackhawk*, a well drawn, well written, well edited book (by Mark Evanier and Dan Spiegel). Ever read it? Probably not. Too bad... it was a nice little comic book. How about *Swamp Thing*? Read it since Alan Moore took over the scripting? Beautifully illustrated by Steve Bissette and Mike Tolleben, the book is a DC staff favorite, but most of you have stayed away from it and have no idea what you're missing.

Look, do yourself a favor. Our books—someone else's books—no matter. Try 'em before you decide there's nothing there for you. If you hang in long enough, you may discover there are more things between heaven and earth... Thank you and Good Afternoon.

Dick

SPOTLIGHT ON... SGT. ROCK

by Joe Kubert

Who cares about World War II—or anything that concerns a war that occurred over 40 years ago?

That's a fair question... especially since *Sgt. Rock* and the battle-happy *Joes of Easy Company* are the main characters whose stories are told against the panoply of the 1941-45 war years.

These are the stories of people caught in that dramatic world conflict. People like you and me... reacting to situations thrust upon them by events beyond their control. *Sgt. Rock*, top-kicker of *Easy*, is responsible for his men and their assigned missions. He's not a professional soldier, but he's "in" for the "duration." Among the *Easy* regulars is "Bulldozer," a mountain of a man with a heart as soft as melted butter. "Little Sure Shot" came into the army from an Indian reservation in the

American West—belying his short stature with the actions he displays. "Ice Cream Soldier" plays it "cool" under all conditions, while "Wild Man" has been known to flare up under fire that matches his red beard and hair. Jackie Johnson, black ex-heavyweight champion, displays a taciturn disposition... except when his strength and power are needed. Along with "Four eyes," "Zack," "Long Round" and "Short Round," and "Whistler," these veterans make up the backbone of *Easy Company*.

But they all differ little from you and me. Caught in the life-and-death struggle of war, they do that which they must to survive... and win. There are no heroes in *Easy*—only men who feel a responsibility for their jobs—and their buddies. Perhaps that's why their stories have sparked the interest of readers for more than 30 years.

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