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- ▶ Favorite cover: (New Teen Titans* #1)
- ▶ Favorite stories: ("The Judas Contract" in Tales of The Teen Titans* #42-4, Annual #3 "Who Is Donna Troy?" in The New Teen Titans #38 "The Anatomy Lesson" in Swamp Thing* #21)
- ▶ Favorite direct-only book: (The New Teen Titans)
- ▶ Two of three favorite books: (The New Teen Titans and Swamp Thing)
- ▶ Two of three favorite writers: (Alan Moore and Marv Wolfman)
- ▶ Four of nine favorite characters: (Ambush Bug* Batman,* Nightwing,* and Swamp Thing)

When informed of the results of the poll, DC Vice President-Executive Editor Dick Giordano said, "We're working to make our books the best. It's gratifying to know the fans recognize and appreciate that. We thank them."



Dick Giordano



"Teen Titans"



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THAT'S PART OF IT, SIR. MAINLY, THIS BOND WILL SERVE TO END A FEUD WHICH HAS EXISTED FOR GENERATIONS.

FEUD? FOR WHAT REASON?

I DON'T HONESTLY KNOW, CAPTAIN. I'VE GROWN UP WITH IT, BUT I DON'T THINK EVEN MY GRANDPARENTS KNOW WHAT IT WAS ALL ABOUT.

THEN WHY DOES IT GO ON?

I SUPPOSE IT'S BECOME...A TRADITION.

SHUTTLE CRAFT CLEARED FOR LAUNCH--FLIGHT PLAN LOGGED FOR STATION L-319. GOOD LUCK, MR. SULU.

TIME OUT 1500 HOURS, SHIPTIME.

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STAR TREK

Based on the series created by Gene Roddenberry

"PERSONAL LOG, COMMANDER SULU, STARDATE 8298.7. THE THREE-HOUR FLIGHT FROM THE EXCELSIOR HAS ALLOWED ME THE TIME TO REFLECT UPON JUST WHAT I'M WALKING BACK INTO ON MOUNTAINDOVE: AN UNCLE WHO DISAPPROVED OF ME, AND A COUSIN I LOVED--AND LEFT MY PARTING WAS ... PAINFUL, AND NOW I MUST RETURN.

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"...WELL, THREE HUNDRED YEARS AGO, 'DUTY' WAS CALLED 'GIRI,' AND SOME THINGS NEVER CHANGE--EXCEPT THE NAME BY WHICH WE CALL THEM."

STARFLEET SHUTTLE NC-1138, WE HAVE YOU ON FINAL APPROACH. WELCOME BACK TO MOUNTAINDOVE, SULU-SAMA.

THANK YOU, FLIGHT CONTROL.

I THINK.

GIRI

Menouah Woods - Tom Sutton & Ricardo Villagran -

Writer

Artists

AGUSTIN MAS

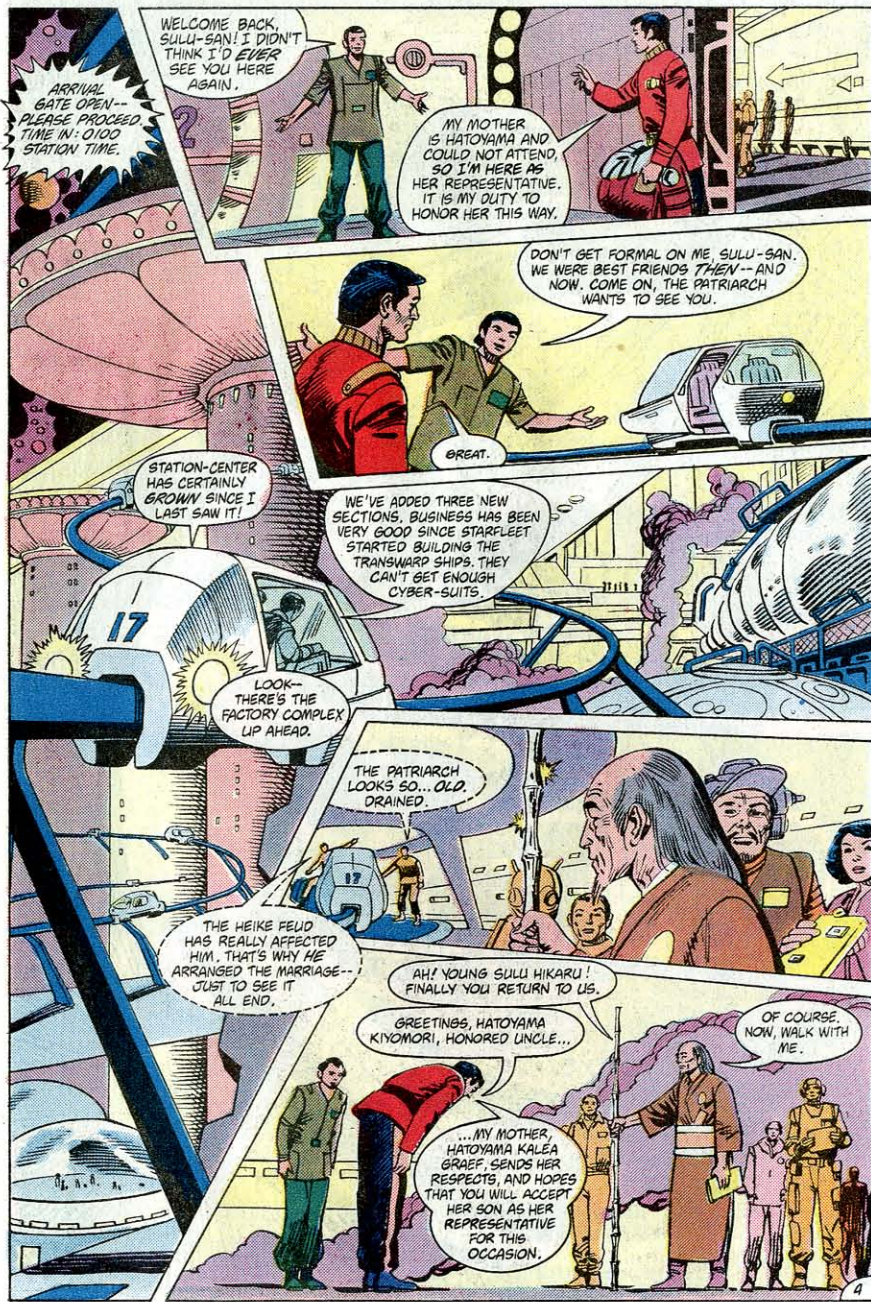
MICHELE WOLFMAN

LETTERER

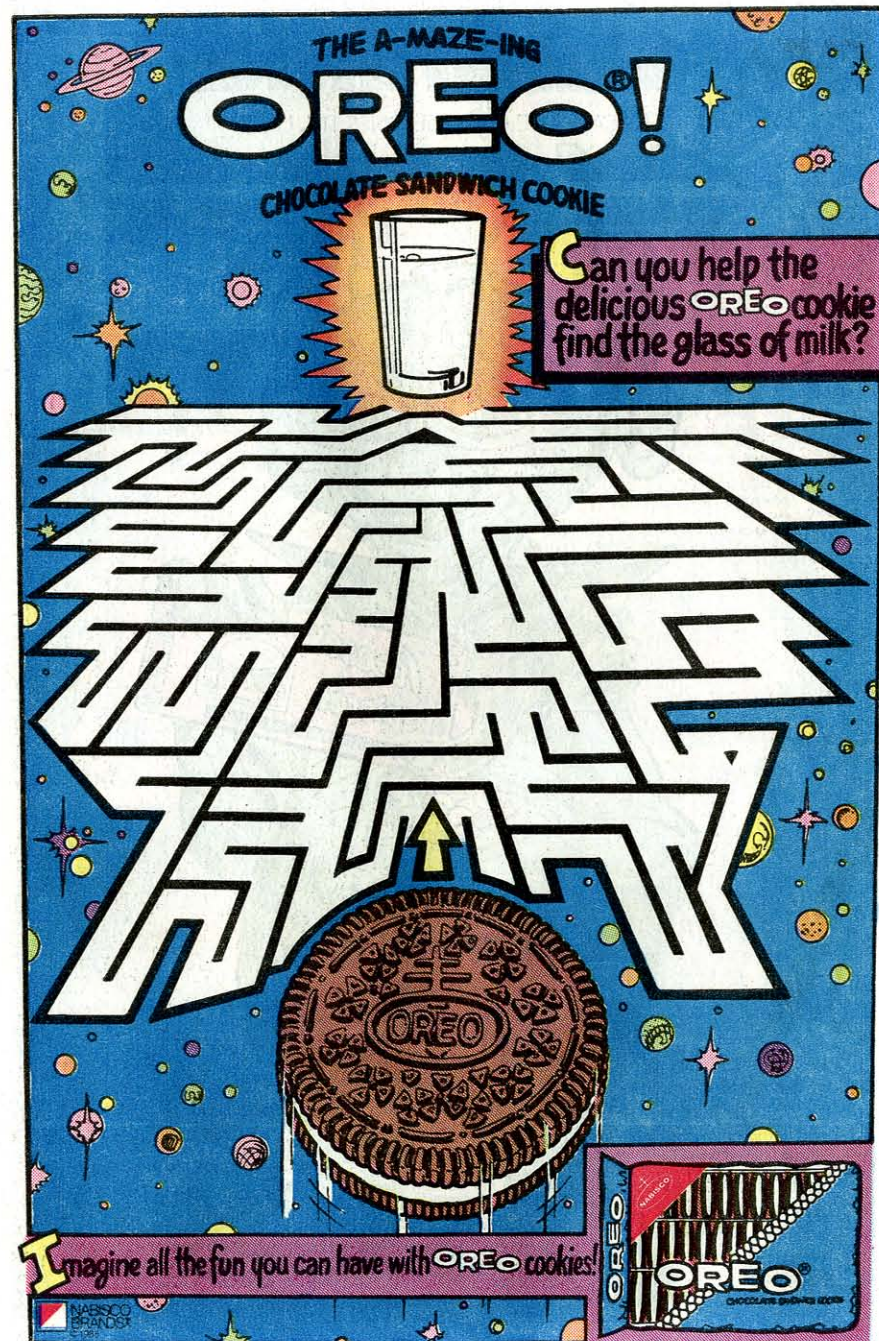
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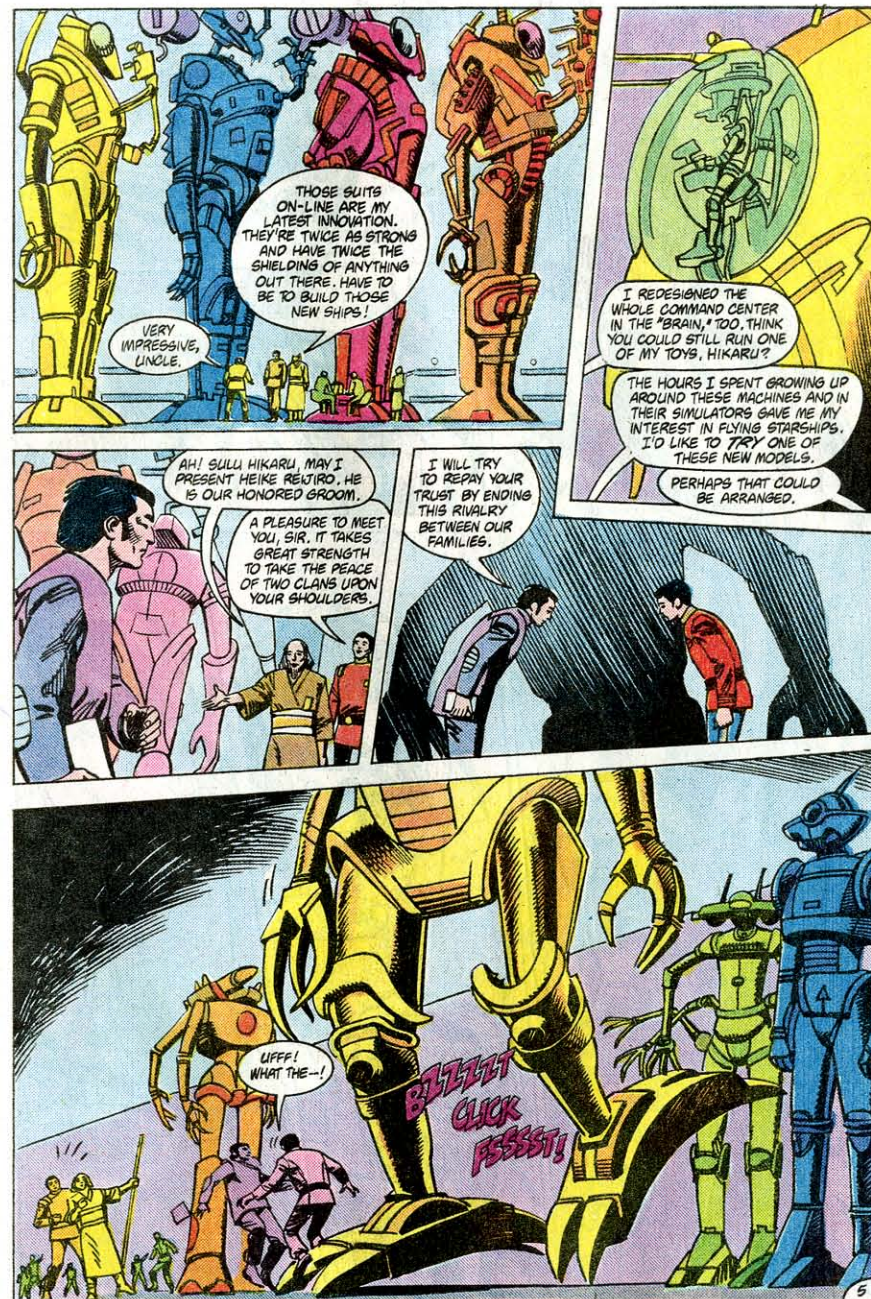
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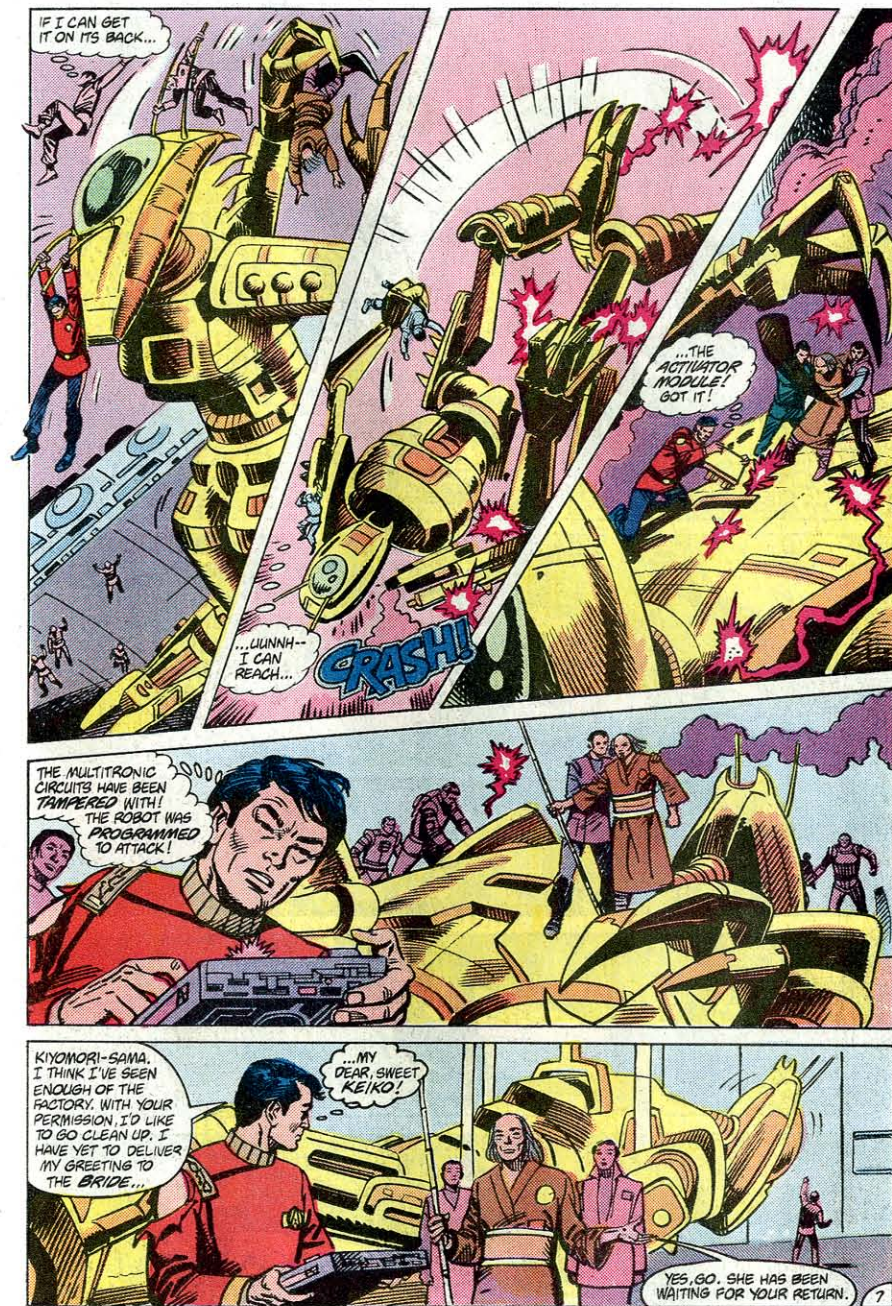
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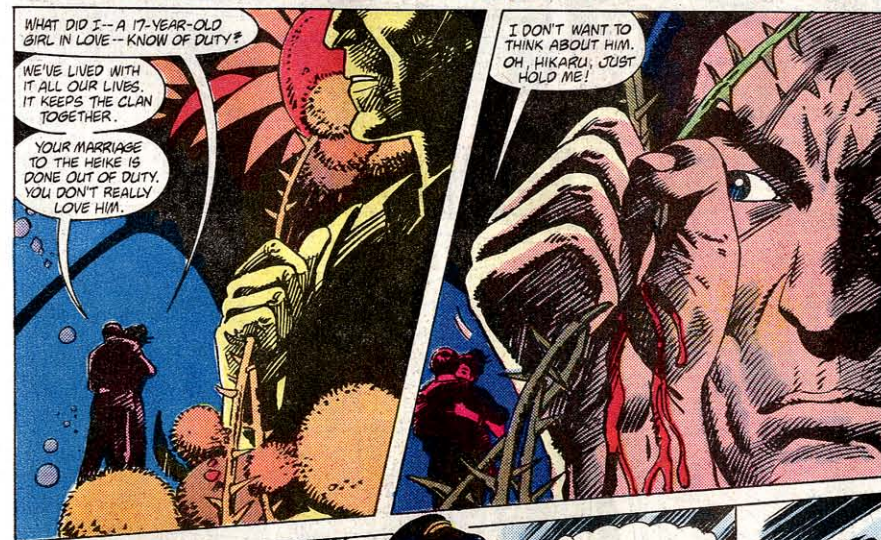
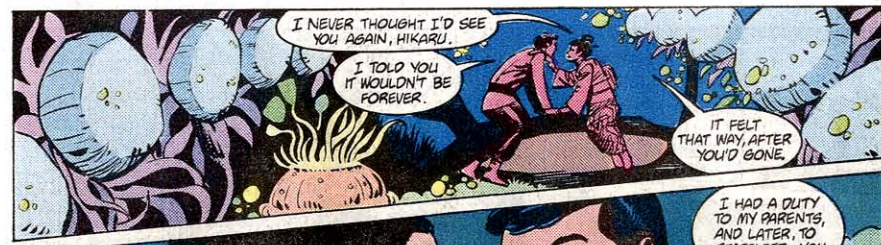
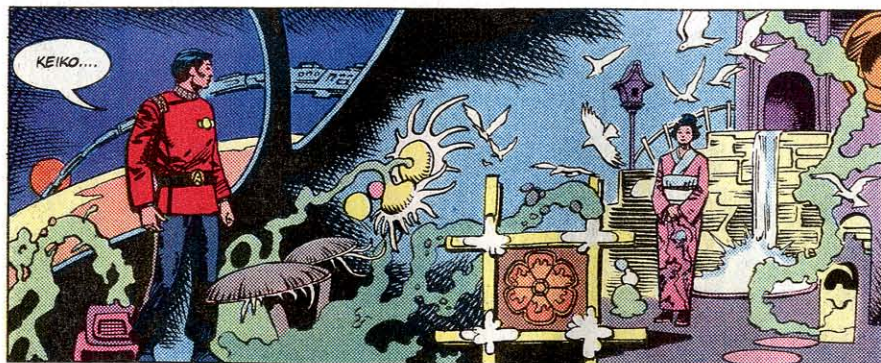
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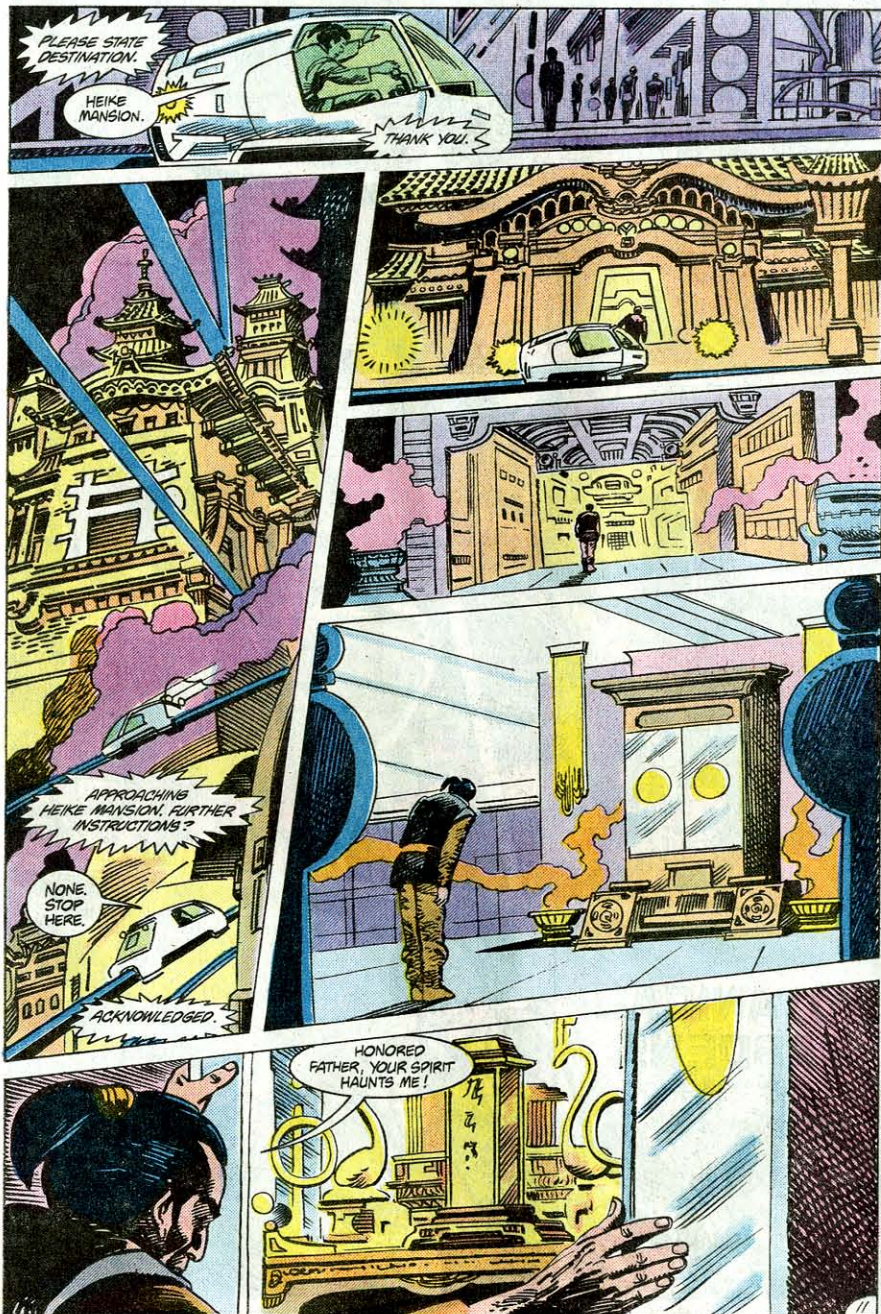
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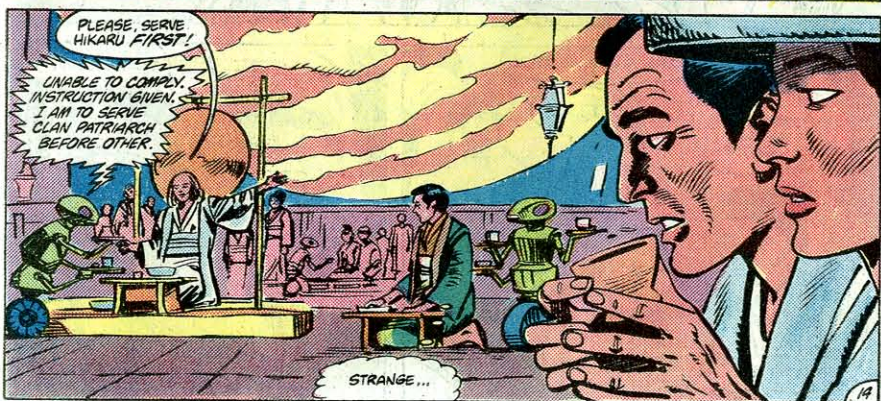
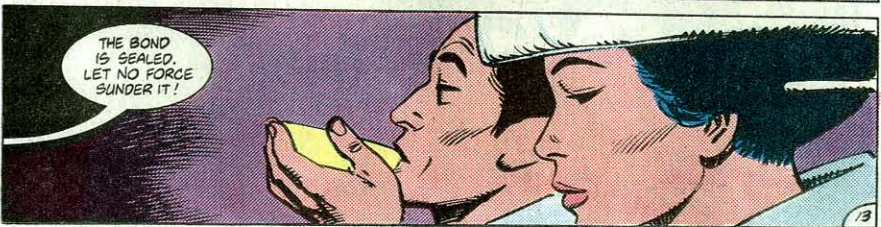
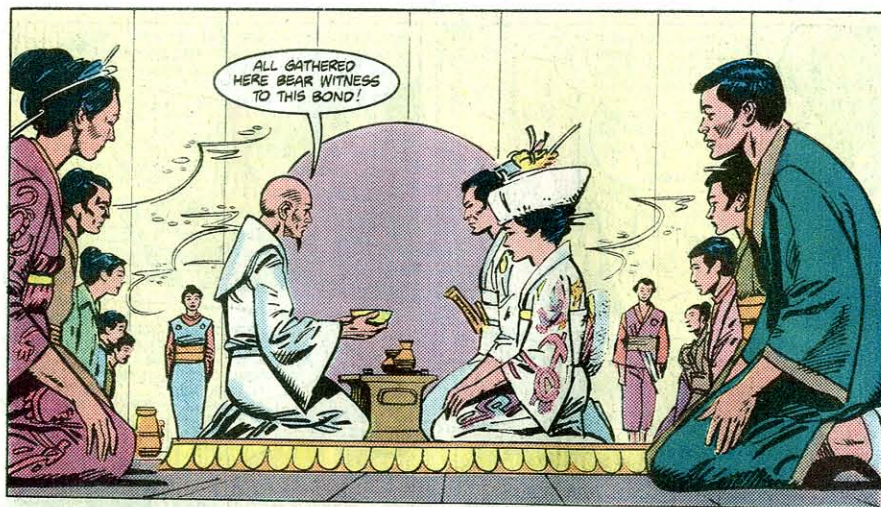
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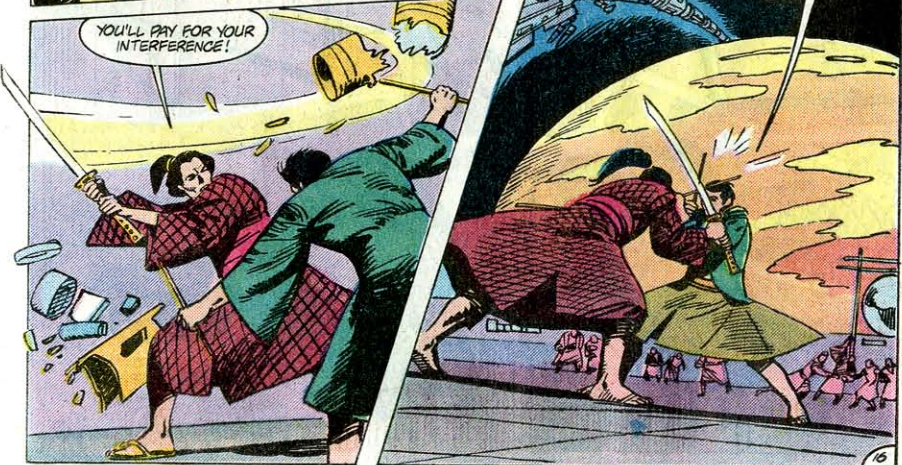
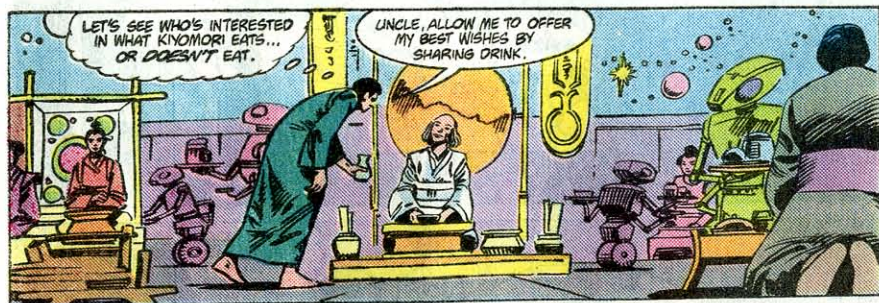
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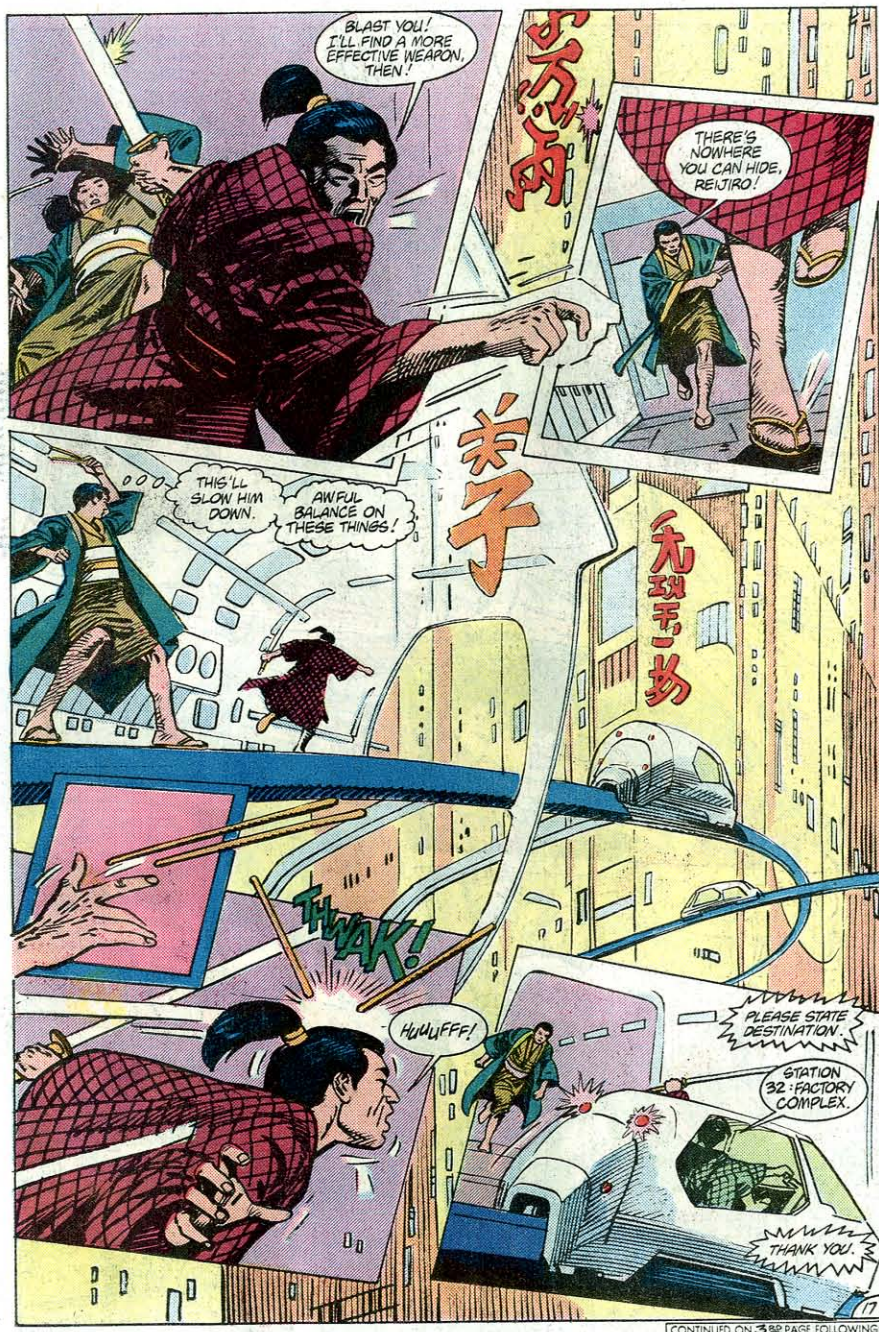
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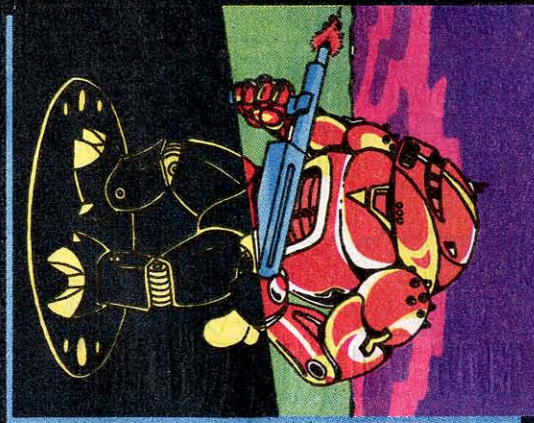
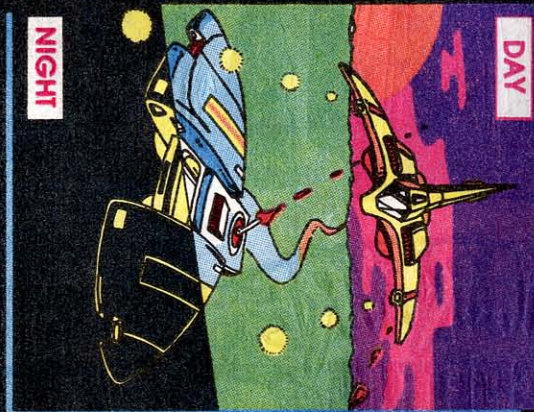
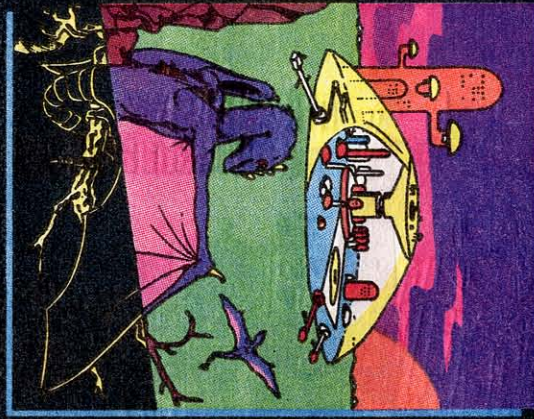


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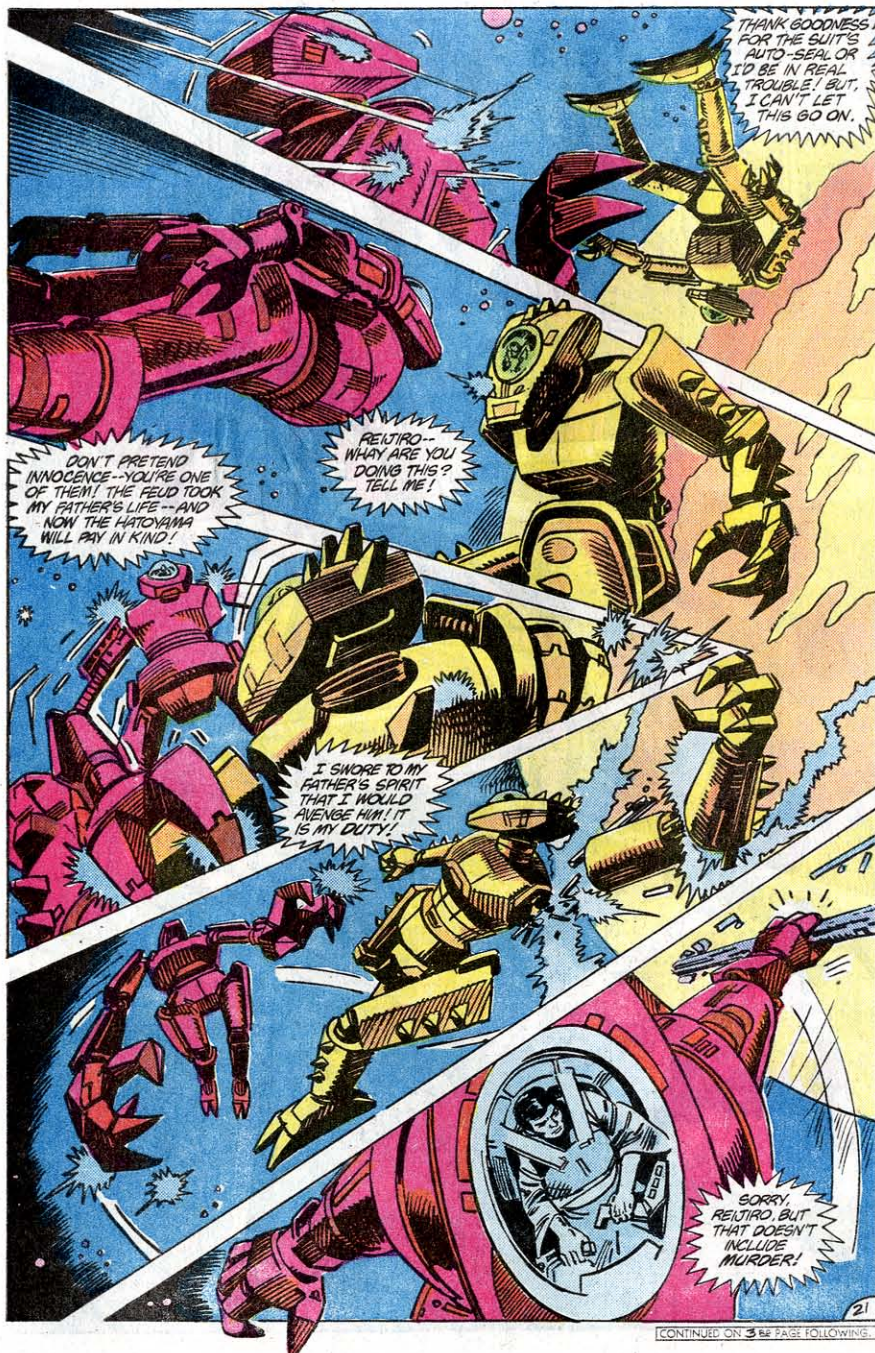
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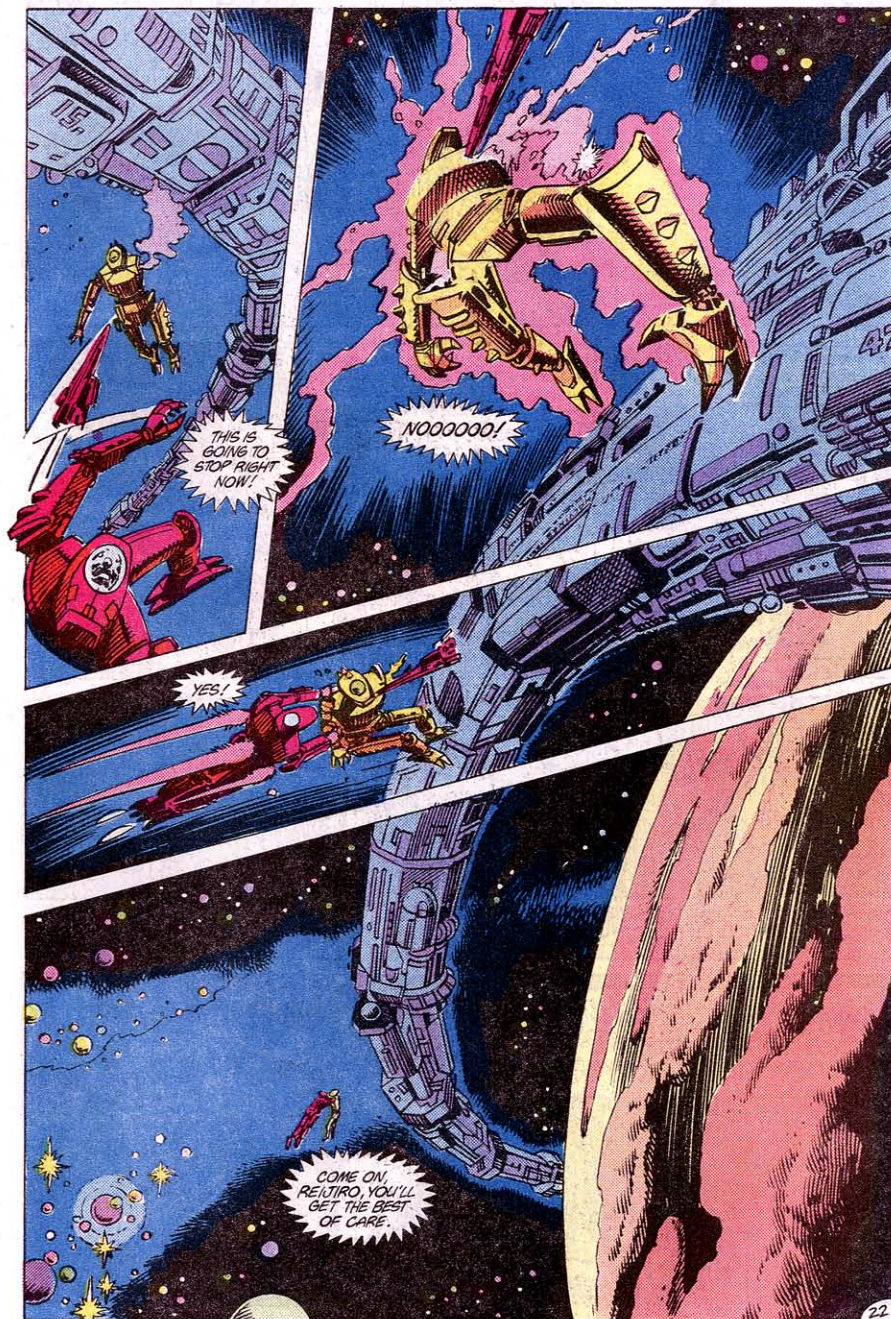
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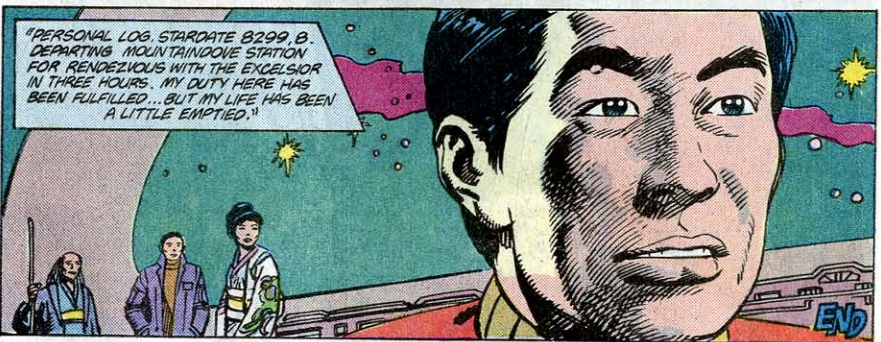
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L-2095

Dear Mike, Marv, Tom, and Ricardo,

The conclusion of the Mirror Universe story line was so disappointing. I almost wish it had gone a bit longer. I have one disagreement, concerning your rationale on how the Empire deviated from the Federation. You seem to be thinking more in terms of it being an alternate-history rather than a parallel universe. I've no problem with that, but then wouldn't the split in time have to have occurred within less than a generation, otherwise most of those born in the Federation timeline might not have been conceived in the Empire timeline?

Tim Blaas
Route 6, Box 294
Hendersonville, NC 28739

No, we don't think the split should have happened sooner than the Federation-Romulan war. We needed an event that would give the Empire a logical place to emerge, and in a plotting session, that unexplored war was chosen as the best place. When getting involved in something as complex as parallel worlds and alternate timelines, it's all open to interpretation and many letter writers have sent in their theories—for which we thank you all.

Dear Mike,

Something has gone foul with STAR TREK. I have a few technical complaints about issue 15 and an overall complaint about the series. On page 13, Captain Trask orders his ship out to leave orbit. That's fine and dandy with me, but at warp 10?

Your lacking continuity, which is probably the most important thing in the whole book when you're dealing with snotty know-it-alls like me, is the bad news. It seems that the story line and artwork have been on a decline since the release of issue 7. What I mean is, scenes are drawn as if you were in a hurry—people don't look like who they're supposed to be as much as they used to and perspective does not seem to be taken into consideration when drawing ships in space. The story line seems to move too quick.

I know I'm being very picky, but what do you expect when you're dealing with one of the most popular shows ever? Thanks for listening.

Chris Romano
1476 Laisades Drive
Pacific Palisades, CA 90272
Sorry we haven't been perfect with

every issue, but when dealing with something as big as the Star Trek Universe, you have almost too many facets that can be fit into a single issue and still be correct 100% of the time. We allow Tom and Ricardo a lot of leeway in their artwork because we're translating something from one medium into another and must have room for interpretation.

Many readers felt the Mirror Universe saga ended far too quickly and pointed out favorite scenes that should have been lengthened. Maybe so and we apologize for disappointing any of you. And we apologize for the goof regarding leaving orbit at warp 10. Of course ships can't do that.

Dear Bob,

First reaction to STAR TREK #15: Where's the letters page?

Second reaction: Yay! They're still on the right track!

I loved the idea of the counter-Saavik playing a spy. I've always thought, ever since TWOK, that Saavik has an air of mystery around her and I'm glad to see it so focused in the use of counter-Saavik.

I do have one complaint, actually. In both universes, since you started STAR TREK, all Klingons (except for Konom) are shown as morons with no intelligence whatsoever! They were never portrayed like that in the series. Kor, Kang, even Kruge, were shown as much more than just bloodthirsty criminals. Yes, they were bloodthirsty, yes, they were criminals, but they also had personalities!

By now, you've probably received your copy of the script for Star Trek IV, since filming begins soon. God, I envy you! I'd love to know what they have in store for us next!

Daniel Wolpe
1609 Hagys Ford Road
Narberth, PA 19072

We'd love to know what they have in store for us too. We probably won't see a copy of the script until the latter half of 1985. Mike and Marv got the script to ST III, for example, in January of 1984.

As for your criticism of the Klingons, all I can say is that we'll try harder next time and thanks for pointing it out. Then again, Mike points out the Klingon in command of the Mirror Klingon Universe had a personality.

Dear Crew,

I just finished issue #16 and felt compelled to write. I am not a hard-core convention-attending Trekker, however, I am a highly devoted Star Trek fan.

Overall, I am pleased with the way DC is handling STAR TREK... Yours is by far the best comic book version to be produced. I was pleased with the way you handled the problem of Admiral Kirk's return to Starfleet. We all know what "the press" can do when they want to.

There is, however, one sore point in this story. You are violating one of the basic rules of Star Trek success, in that you have split up Kirk and Spock. Surely, you don't believe you can get away with that. The Kirk-Spock relationship is essential to Star Trek and I for one will not continue to read this book unless that problem is rectified soon.

Robert Weaver
345 E. Buell Drive
Ft. Myers, FL 33905

Mike made this decision, after consulting with me and Marv, in order to advance the characters and types of stories we can tell in the comic between feature films. It would be a mistake to put Kirk and Spock back together again and have the Excelsior seek out new life-forms and new civilizations for the next year. As Mike has explained at conventions, that would be reading the TV series and we should be able to do more than that. Be assured that they will get back together in the future, but not too soon.

Dear Mr. Barr,

I eagerly bought issue #16, anticipating the start of a long and climactic trial. Was I ever disappointed. You made your first mistake and it is a big one: you let James Kirk off too lightly. He committed mutiny, the highest crime in any service.

For all his crimes, Kirk didn't get even a slap on the wrist! Instead, he gets the most modern ship in the fleet! I wonder who really runs Starfleet, Admiral Turner or Admiral Kirk?

John Warren
104 Modoc Place
Woodland, CA 95695

As we have explained in the past, we must clear everything we do through Paramount Pictures. Last September, Marv and I met with producer Harve Bennett to discuss things we could do in the comic that would not interfere with

the fourth feature. What happened in issue 16 met with Paramount's approval. We were told there were some areas to stay away from and that included any major confrontation with Starfleet. We guess that's something they want to do on the silver screen and that's their right.

Dear Bob and Mike,
I have but one comment on "Homecoming" in STAR TREK #16: if the Star Trek saga were ever to reach a conclusion, I can think of no finer or more fitting ending than the last five pages of this story. Simply put, in all the years I've been reading ST fiction, both professional and amateur, I've never come across a vignette that felt so "right." It takes a great effort on the part of the writer to get me to respond.

Thanks for letting the legend live again!

Mark Chrisco
150 S. Harrison Street Apt. 5D
East Orange, NJ 07018

Dear Marv and Mike,
I'm surprised that you've already broken up the Triad, since you just got it back together. Of course, in the series, the Triad was necessary in order to make Kirk's thought processes accessible to the television viewer, with Spock and McCoy representing the rational/emotional aspects of Kirk's mind. In the comic this is unnecessary because we have direct access to Kirk's head via the "thought balloon." At least now you can begin to explore Sarek's personality in more depth; it cannot be sublimated to the degree of the typical Vulcan's—or of Spock's—considering her early background and parenting.

"Homecoming" was nothing like I expected, even though I didn't know what to expect. Kirk's gambit was a much more intelligent action than some he could have tried—like abandoning the *Excelsior* in the *Bird of Prey*, for example. The art lives up to its usual standards.

Andrew W. Laubacher
PSC #1 Box 129
Lackland AFB, TX 78236

Dear Marv and Mike,
I would like to say thanks for finding a way of saving Admiral Kirk's and his fellow crewmembers' careers after they had stolen the *Enterprise* to rescue Mr. Spock's katra. The way things were going, I thought they might have to be mercenaries flying around in the *Bird of Prey* until the Federation took them back.

Your decision to have Kirk use the "power of the press" in STAR TREK #16 was a master stroke. It's a great feeling to know that our Admiral always has a few aces up his sleeve. Regrettably, I kind of hoped it would be Sarek's clout in Starfleet that would get Kirk another

ship to command, but I think you found a more elaborate way. Besides, seeing Captain Styles lose his command to Kirk was well worth waiting for.

Richard J. Graper Jr.
Newark, DE 19711

Dear Mr. Wolfman,
STAR TREK #16 was the first one-shot issue you've put out that perfectly matches the ST "feel." In the past, your best stories have been multiparters. Now that you have apparently hit your stride with self-contained stories, let's have more of them. Don't dispense with your ongoing subplots, though.

The best thing about #16 was that not a single ship's phaser was fired. The one thing I have disliked about DC's STAR TREK was the continual influx of ship-to-ship space battles. As an aspiring journalist myself, I was quite intrigued by the Andorian reporter Lyndra Dean. The prospect of the government violating the First Amendment is quite disturbing to me. I fervently hope that journalists will continue to value and respect the First Amendment.

I do, however, have a few gripes. I hated Jim Kirk getting command of the *Excelsior*. NX-2000 is unquestionably the ugliest spaceship I have ever seen in fact or fiction. And after two years of waiting to see Spock come back, we have to lose him again. What have you got against the man anyway? A Spock-less TREK will have to be very special to hold my attention. Stories about Spock on the *Surak* will help, but it will not be the same.

Peter Greer
No Address Given

COMING ATTRACTIONS

Next month Peter gets his wish when we focus on the *Surak* and Spock. It's his first command apart from a training mission, so it will be interesting to see how he manages. Written by Bob Rozakis, it features art by the usual team of Tom and Ricardo.

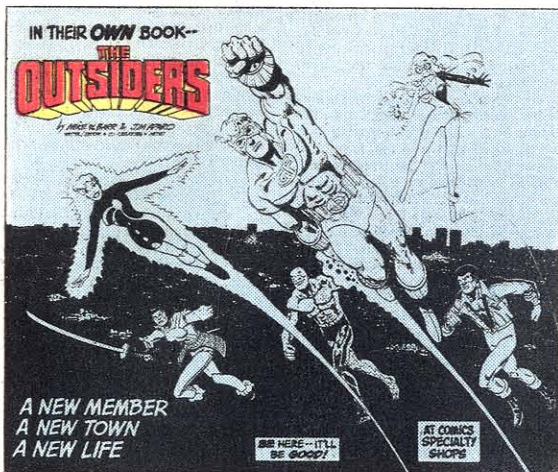
Elsewhere in the DC Universe, things heat up in V #10 as a psychotic visitor assassin stalks Donovan through the war-torn streets of New York. Then there's our ongoing 50th anniversary celebration. In the wake of Supergirl's death, the heroes and villains team up in CRISIS ON INFINITE EARTHS #8 and wage an all-out assault against the Anti-Monitor. And the war will exact its toll from the ranks.

Meantime, WHO'S WHO #9 gets us through most of G, including the space-faring Green Lanterns, the Green Lantern Corps, and the mysterious Guardians of the Universe. As usual, written by Len Wein and drawn by the top names in the business.

I'm editing another new series, debuting in Specialty Shops only. This is the long-awaited DC CHALLENGE, which is a round-robin comic in which the writers try to top each other. Written and drawn by several dozen of today's top talents, this series is here for fun, so don't miss it!

Until next month and your comments on issue 17, enjoy the end of summer and please, keep smiling!

—Bob Greenberger



MEANWHILE...

Guest Meanwhile

Bruce Bristow and Director of Foreign Rights Chantal d'Aulnis, plus Robin Phelps, Bonnie Miller, and Linda Robak. ("Don't talk about the number of production people on the team," points out Bob. "Didn't anybody notice that half of Bruce's department is on the team too?") And Walter Wang, owner of Comics Unlimited Ltd., one of DC's direct distributors, ranks as one of our favorite "friends of the family" when game time rolls around.

The Editorial Department is represented by Len Wein and Barbara Randall, with freelancers Bob Smith, Karl Kesel, Phil Clarke, Shawn McManus, Ashley Tillman, and Tom Hill adding their skills on the field as well as contributing their writing and art talents to our books.

Robyn McBryde, known to her teammates as "Shake McBake," is the team's co-captain. It was Robyn who organized the pep rally, as well as last year's Friday afternoon picnic game against DC's sister company, Licensing Company of America.

"Which we won," Robyn hastens to point out. "LCA is itching for a rematch this year and we're ready for them."

"Softball at DC is lots of fun," says Rozakis, "and a tradition that dates back to 1976, when the team played a single game against Marvel. Bob Smith and I are the only veterans of that year's team. Len Wein played in that game too, but he played for them. DC won the game, by the way."

These days the team doesn't win too many games, but it doesn't seem to matter to the players. "We're out there to have fun," says Bob. "We've played against teams that seem to care only about having a winning record, doing everything from rearranging their batting order at convenient times to blatant cheating just to win. I don't usually bother pointing out when I catch them doing it. If winning means that much to them, I feel sorry for them. Our guys are out there to have a good time and enjoy being together... and we do!"

The Bullets is a team made up from all parts of the DC staff with a few freelancers and "friends of the family" included in the mix. Not surprisingly, it is Bob's own Production Department that is best represented on the team: John Holowski, Helen Ramirez, Helen Vesik, and Muffy Greenough were joined this year by fellow producers Lisa Saladino and Julia Schick. "It may look like Bob demands that we play softball, but that isn't the case," said one production person who preferred to remain anonymous. "Mr. Nice Guy just happens to hire people who like to play. I think it was the first thing he asked me when I applied for a job."

The business end of the company is represented by Marketing Director

Several weeks ago, I felt impelled to join a conversation I'd overheard between two seemingly intelligent young ladies. It seemed that the one that was doing the most talking absolutely forbade her children to read any comics; she said it was a waste of time. The other woman simply nodded her head in dumb assent. Unable to restrain myself any longer, I stepped between them and proceeded to enlighten them on the benefits of comic book reading.

I told them of how, while other mothers were wondering why Johnny couldn't read, comics led me to an 11.4 reading level in the sixth grade. I told them of how, while many of my peers were joining gangs and experimenting with drugs and alcohol, I was building science fair projects and assisting the school librarians. This I told them, was due to the interest in science and reading that comics instilled in me. I told them how comic books fired me with a love for drawing and painting, and how this helped me pass the entrance exam for the High School of Art and Design. I told them how the stories in these comics filled me with awe and wonder, and stirred my imagination to the point where I enrolled in several creative writing classes in high school and college. I told them of the many art awards I've won from schools, of the stories I've had published, of the artwork I've sold. I told them of how comics sparked my interest in fields like computer science, veterinary medicine, police science, history, and even cybernetics.

Then, as I finally left them, I looked back over my shoulder and spoke to them in my most solemn and wise manner: "Everyone and everything in life needs nourishment. Young minds thrive, not only on textbooks and homework, but on stimuli and adventure. Comic books can be a springboard for a young mind. Short travels into these amazing and fun worlds of fantasy, in the long run, can help prepare [young people] for the real world in which they'll spend the rest of their lives."

Arnaldo Lopez Jr.
128 Ryerson Street
Brooklyn, NY 11205



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- ☐ DC Comics Presents 87: Superman

- meets the Superboy from Earth-Prime!
- ☐ Best of DC Digest 66: Superman's greatest team-ups, including the Legion and Metal Men!
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- ☐ Fury of Firestorm 41: Harbinger comes for Firestorm—the untold pre-CRISIS #1 tale!
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