

STARTREK.

Based on the series created by Gene Roddenberry







MIKE W. BARR * TOM SUTTON & RICARDO VILLAGRAN

JOHN COSTANZA * MICHELE WOLFMAN * MARY WOLFMAN
Letterer Colorist Editor

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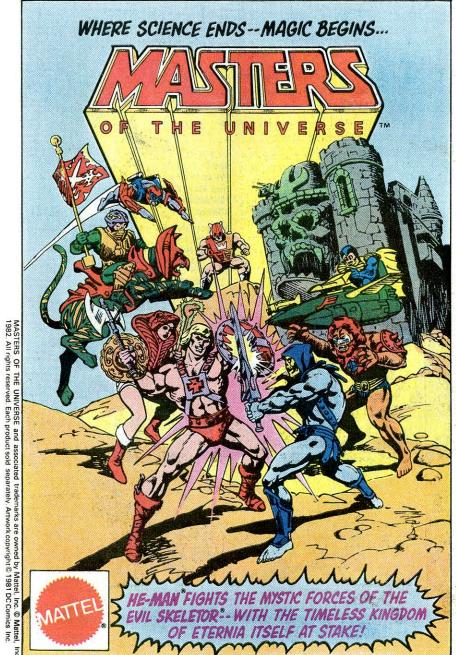








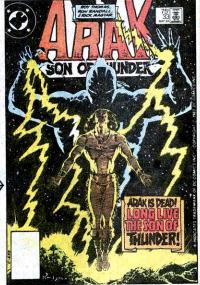








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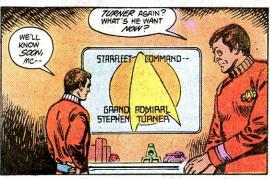


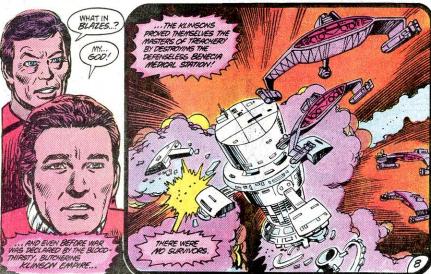




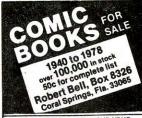








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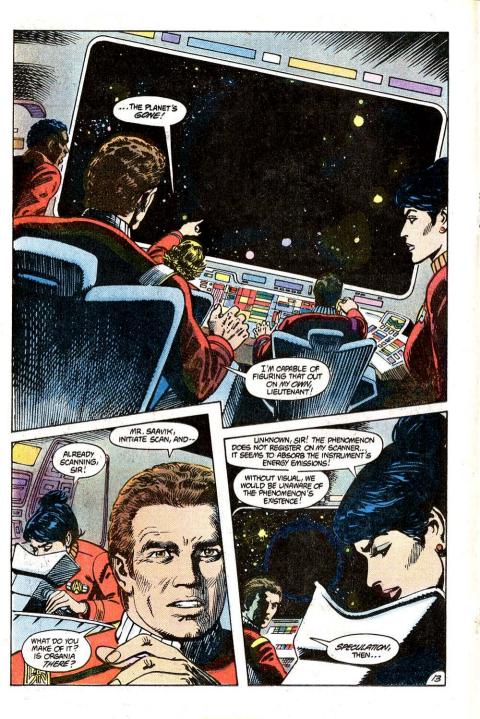






























"The way of the trailblazer is often strewn with rock and thorny bushes." (Ancient Sicilian folk saving)

Blazing new trails can be an exhilarating adventure, but even the most cautious adventurer may find himself bruised and bleeding at journey's end. Such thoughts never entered our minds when we embarked on our oft-heralded DC talent search two years ago. Armed with the advice of my forebears and confidence born of having spent some time in my 30-odd year career trying to develop new talent on a small scale, I ventured forth into the countryside determined to find the raw talent that would be tomorrow's creative force in the comic book industry

Our search was successful, I'm glad we did it, but I gotta tell you... I was in no way prepared for the events that brought us to where we are now and if I had it to do over again, I'd need to find a new source of time and energy. It's been fun but it's been tough!

In 1981, I found myself in a decision-making capacity at DC Comics. It became clear to me that if DC (and the rest of the comic publishers, for that matter) was to continue publishing new material for an expanding market, we would have to find a way to enlarge the talent pool to accommodate the growth of new kinds of comics and new ideas, characters, and titles. Some very talented people had left comics for greener pastures. Others started doing less work in order to do it better to meet the demands of the rapidly emerging direct sale market. Still others left the industry because they could not meet those demands. And the influx of new talent wasn't sufficient to meet current schedule requirements, much less future ones

So we embarked on our Talent Search...amid scoffing from some quarters and a watchful eye from all. (It's significant to note that most of the scoffers have since announced some form of talent search themselves!)

On the convention trail during 1982, I looked at portfolios and read script submissions till my eyes bled ... or felt like they did. Back at the

office, mail submissions piled up at an alarming rate. Two things became quickly evident: 1) the talent was out there...in goodly numbers. 2) I couldn't handle the volume of work my other duties demanded and still conduct the talent search. What to do? We decided that a position should be created and a person hired to devote all his attention to the task of identifying, locating, and training new talent. The position: Talent Coordinator. And to fill it, old friend Sal Amendola. Sal was uniquely qualified for the job, having worked in every aspect of comic production and having spent a considerable amount of time in recent years teaching at The School of Visual Arts in New York City and Joe Kubert's School of Cartoon Art in Dover. New Jersey. When we ennounced Sal's arrival on the scene, mail submissions seemed to double, and during the 1983 convention swing we noticed that in addition to looking at many new portfolios, we found ourselves looking at updated portfolios of people whose work we had looked at in 1982. They came back again to show us that they had improved.

Fair questions: What has this all accomplished and where do we go from here? Quite a bit and as far as we can, sez I.

1) The New Talent Showcase title was created to provide a vehicle to showcase the talents of some we feel are ready to our comic readers. A new expanded version of this book will begin publication sometime in 1984.

2) Most, if not all, of the new names you'll find in the credits of DC Comics are products of the new talent program. We expect to add more new names

3) Sal relentlessly prods our less adventuresome editors to take a chance with one of the artists or writers on his "ready" list (which we intend to turn into an actual catalogue). This list is comprised of people we feel need professional experience and feedback to take the next step in their development. This list adds considerably to our

available talent pool. 4) Some of the writers and artists

presented in the aforementioned New Talent Showcase turned pro before their new talent work was published (delays in scheduling were caused by a series of editorial assignment shifts) and often their pro assignments came from other publishers. I'm not always happy with that happening, but fair is fair...and it does expand the industry Otalent pool. It'll all shake out in the

Ah, the future! We are now requesting that mail submissions cease. We will not conduct talent searches at conventions in 1984. This is not because the new talent program is ended but because we must take the next step to bring the program to fruition. We call it phase II. To wit: All work that has been submitted to us will be returned with some evaluation or response. In some cases we will request updated samples for our in-house catalogue. Others will be informed that they are one of the fifty or so who we feel show the most promise. These fifty or so will be invited to attend seminars conducted by Sal Amendola and/or myself and others during the summer of 1984. The sites of these seminars will be determined by the demographics of the people chosen. Wherever possible, the seminars will be conducted in conjunction with or adjunct to comic conventions. Chicago and San Diego look like good bets. We are now making up that list and those on it will be informed before summer. Please don't call us...we'll call (or write) you with all the pertinent details as soon as they are determined. For those of you not on that list, DC Comics is currently preparing a sort of "How To..." book that may be helpful in improving your skills and providing the kind of information our talks with some of you have indicated would be most helpful. Sal Amendola and Nick Cuti will co-edit this book and more details will follow.

To all who submitted samples or came to talk to us at conventions. thanks for letting us look at your material. We know how much courage that often takes. We enjoyed talking with you and look forward to doing so again. We apologize to those who had to wait long periods of time for a response from us to their submissions. We did not anticipate the volume of submissions that were made and we were, and are, clearly understaffed. Moving our offices in November of 1982 didn't help either. Anyway, thanks a bunch for your participation, cooperation, and understanding when glichs developed. I appreciate.

And by the way, I made up that "ancient Sicilian folk saying" at the beginning of this column. It just seemed like a better way to start than "About our talent search...

Thank you and good afternoon...



















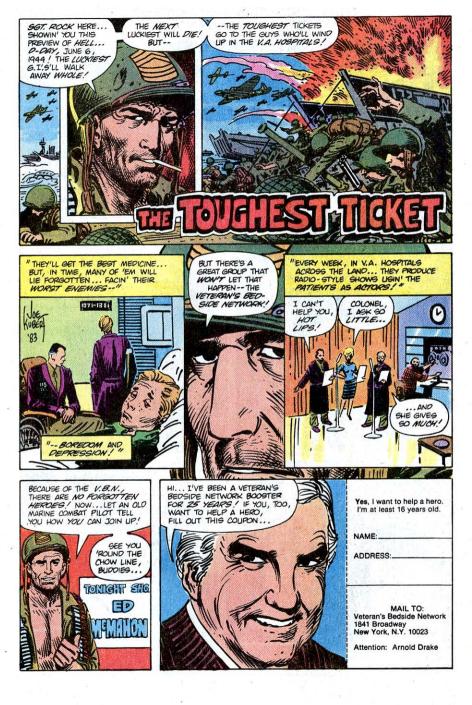


























Dear Mike and Tom.

The months of anticipation are finally at an end, and the first issue of DC's STAR TREK is, at last, at hand. This will undoubtedly be the single most scrutinized comic of the year, and I, for one, can only say...

Congratulations

It takes a special man to be willing to script and pencil a magazine with comic fandom looking over one shoulder and Trek fandom looking over the other, especially since the combination of the two has always seemed so natural in theory, yet the past efforts have always failed. You have my best wishes and continuing support in this endeavor, which combines two loves that we share.

Getting to the brass tacks, 'The Wormhole Connection" was a satisfactory first step. The few minor flaws in established Trek trivia in both the script and the art can be overlooked when the honest attempt to re-establish the characterizations famous of olde is considered. The attempt is awkward at times, but teething pains are natural for any child.

I am pleased to see that this time, the comic will be handled as a comic. I am confident. Mike, that this broader policy will enable you to produce a successful comic, whereas you were critically limited in scope with your previous attempts with Marvel's TREK.

A word on credibility: one thing that made TREK so successful yet which is usually overlooked in analyses of its success was the quality of believability in the stories. The wonders of the universe are immense and can and should be explored, but don't get carried away with concepts that exceed the realms of credibility as established in the series. Soar among the stars but keep your feet on the ground and you'll go far. Good luck.

Live long and prosper.

Eric L. Watts, President The United Federation of Trekkers P.O. Box 11603 Columbia, SC 29211-1603

And you may have just made comic history, Eric; not in your favorable review of STAR TREK #1 (in which, thank the Great Bird, you were hardly alone), but because yours is the first fan letter we've yet received that carries the Post Office's new nine-digit zip codel Wonder how long they'll be by the 23rd Century?-MWB

....

Dear "Admiral" Wolfman.

Finallyl STAR TREK-The Comichas debuted in its third incarnation. You know the old saying, the third time's the charml Generally, I'm very pleased with your first issue. Although it's far from perfect, your (Mary's, Mike's, Tom's, Ricardo's, Michele's, etc) effort and enthusiasm shines through. Now for the pros and cons. (Khans? Sorry.)

Pro) The dramatic cover by George Perez

Con) Too much of the dialogue was throwaway quotes from the Wrath of Khan. The device was overused by page

Pro) Tom Sutton's art! I can't wait to see what he'll turn out when he has a few more issues under his belt.

Con) This is Koloth? I was under the impression that there may be two distinct species of Klingons; that perhaps even the "lobster-headed" Klingons were genetically engineered. Oh, well.

Pro) Mike Barr seems to have found an interesting way to circumvent the Organian Peace Treaty (until the Organians find it out). Even the Organians can't be everywhere at once.

Con) Every Enterprise crew member we've seen in the first issue (excepting Saavik) is human; not even an Andorian in the lot.

Pro) There are already subplots brewing and personal interaction being shown among the crew.

Con) Who's the First Officer? It cannot be Saavik: 1) She's too inexperienced; 2) She doesn't have the rank. During the training voyage Saavik was Acting First Officer, but Spock's real exec seems to have been Uhura. I vote for Uhura or Sulu (although, by now, Sulu should have his own command).

Pro) Kirk's battle tactics seemed quite sound, but...

Con) Aft torpedoes? Where? Since when?

Quibbles) 1) The shuttle bay doors are not transparent. 2) Your shuttle design is nice, but the design doesn't take advantage of the docking ports. The Starfleet shuttles ought to be essentially scaled-down versions of the Surak, Spock's ship in Star Trek-The Motion Picture. At least you included the warp sled concept.

There. I've given my opinions, which you can reject if you want to. Yet, I hope that you've found something to think about. See you in thirty.

Peace and long life, Amn. Andrew W. Laubacher New York, NY 10103

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> PSC #1. Box 129 Lackland AFB, TX 78236

You were by no means the only correspondent to question the capability of the Enterprise to fire aft torpedoes, Andrew. The responsibility for their "installment" falls entirely at my typewriter, and to be honest, it still seems (here comes that word again!) logical that the "Big E" would have such capability, especially considering that the smaller Reliant possessed aft torps. But, live long and learn.-MWB

.... To Mary Wolfman, Mike W. Barr, Tom Sutton, and any others in the STAR TREK crew:

I feel obligated to take up my pen to express the jumble of emotions your first issue brought forth. First and foremost, fortunately, is relief that your people had found the formula, the unique chemistry that is STAR TREK. This chemistry must be difficult to recreate: rarely have there been so many failures in so many media.

Another immediate reaction is pride. If you are to understand the reader who picks up this book for the title alone (and they will, as soon as word is out that the real ST book has arrived), you must realize that each STAR TREK fan feels personally responsible for at least a little bit of the recreation of the STAR TREK phenomena. Each convention-goer and rerun-watcher feels a little bit like a keeper of the flame, and they expect to feel it coming from the creative artists who now hold the torch. They can sense when they are being exploited rather than being joined within a communal feeling of new sensibilities and optimism. That is why the first movie, despite being something of an artistic failure, still carried the hearts (and pocketbooks) of millions, while the second comic book version failed dismally. (I won't talk about the first attempt, either.)

Finally, I have varied feelings of hope. Hope, of course, is one of the main tenets of the STAR TREK philosophy. However, my immediate doncern is that the story continue to be told. My hope is that the creative team will be allowed to remain in place long enough to build the following that this book deserves. You have the chance to create a flagship book here.

> In gratitude. Albert F. Ross 6125 Honeysuckle Lane Charlotte, NC 28212

And don't think we don't know it, Albert.-MWB

Dear Sir or Madam:

I can only say that DC's STAR TREK #1 was a work of art. Mike Barr has certainly captured the personalities of the characters, while Tom Sutton and Ricardo Villagran have also done a fine job with the art. To guote from Mike Barr's personal log, I found that: "...the nostalgia was eerily overwhelming." Congratulations on a job well donel

Archie B. Kwan 214 Cecil St Toronto, Ontario M5T 1N1

Gentlebeings:

I get the impression that this first issue of STAR TREK was supposed to knock my socks off, but it has, instead. simply removed them and stuffed them in my mouth. I am left with a bad taste, and I realize something rotten is afoot. My list of gripes and swipes:

....

- 1 Old dialogue-must our heroes react to any situation with the same lines?
- 2. What happened to Kirk's superior, Admiral Nogura? Bye-bye to the "moreor-less consistent universe."
- 3. Why is Lt. Saavik First Officer? Fresh out of Starfleet Academy? Why doesn't the position go to one of the old regulars?

I have more gripes, but I should hold my tongue and see if it gets better.

Caught in the transporter, Richard Arnold 14322 E. Villanova Place Aurora, CO 80014

My list of replies and descries:

1. Well, sometimes. Everyone has certain phrases in his/her speech that tend to reoccur. In fiction it's called a speech pattern; in real life it's called a personality. However, it is possible to overdo it, and we'll try not to.

- 2. The character of Grand Admiral Steven Turner is taken from the book STAR TREK II BIOGRAPHIES by William Rotsler (Hi, Bill!). Through the first movie. Nogura was an off-camera presence, and Tom and I didn't feel like contradicting any preset mental images. Hence Turner
- 3. As the late (?) Spock might put it, "It is always dangerous to assume." Nowhere in STAR TREK #1 is it said that Saavik is the ship's First Officer, only its Science Officer! Spock served in both positions, but the two are by no means inseparable. And yes, Saavik is "fresh out of Starfleet Academy," but the first movie showed us that Kirk likes to have a Vulcan-or even a half-Vulcan-in the Science Officer's chair. Sulu is the current First Officer as far as we're concerned, and we think he satisfies your definition of an "old regular '

Romulan Ale will remove the taste of socks from the mouth. (Not to mention the paint from a ship's hull.)-MWB

Mr. Wolfman, Mr. Barr, Mr. Sutton, & Mr. Villagran:

Congratulations on your first issue of the STAR TREK comic. If subsequent issues are as good, you are bound to have a huge hit on your hands!

I've been driving the local direct-sales comics shop crazy with my incessant questions about STAR TREK #1, and I'm sure they were relieved to get me off. their backs at last. ("Okay, guyswhere's #2?") Actually, they were very nice about it, and could understand my curiosity. For the past year or so, my own life has been rather consumed in the STAR TREK universe as one of the designers of FASA Corporation's licensed STAR TREK: The Role Playing Game.

I certainly can appreciate Mike Barr's page of memoirs, as I am also a firstgeneration "Trekkie" who has-by a blissful twist of fate-been handed the chance to be a part of the "official" development of the STAR TREK universe I love so dearly. Dave Tepool, Greg Poehlein (my Fantasimulations partners and co-designers), and I have spent the past year immersed in STAR TREK lore-and we love every minute of it. It is obvious from your work on issue #1 that you love it. tool

The most impressive thing about STAR TREK #1 is not attention to technical detail or characterization (which is quite good). The best part of #1 is that you recognize that to be true to STAR

TREK, you must present something a bit beyond just a good adventure story. STAR TREK's hallmark was its commitment to dealing with themes of relevance to the human condition without sacrificing excitement and plot development. Your first issue shows this, in your attempt (a successful one, I might add) to say a little something about treating persons as individuals. McCoy's turning Kirk's words about individuality back at him on page 17 was so right that I could hear the voices of DeForest Kelley and William Shatner in my head as I read the panels.

Guy W. McLimore, Jr. **Fantasimulations Associates** Box 5541 Evansville, IN 47715

And a greater compliment than that would be hard to find, Guy. Thanks a lot, and good luck with your venture into the STAR TREK universe. After too long a Iull. STAR TREK lives, not only as the ever-present TV show, but as an ongoing movie series, as a comic, as a roleplaying game, as a pinball game, and as a video game! And not even the sky's the limit!--MWB

NEXT ISSUE: Recognize that big. rocky guy on the last page? If so, you'll realize that the fat's in the matter/antimatter intermix chamber for reall If not, be here anyway, for "Deadly Allies!" It'll -Mike W. Barr be good!





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