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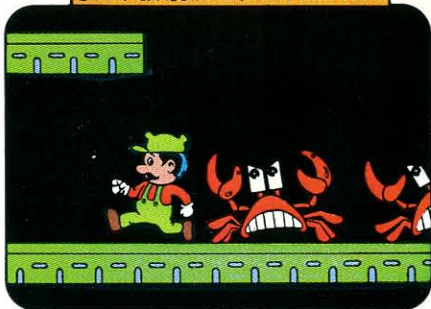
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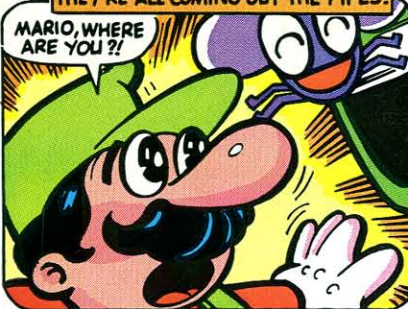
SOMETHING'S GUMMING
UP THE PLUMBING...



KILLER TURTLES OUT TO GET HIM...



FIGHTER FLIES, HOLY CRIPES!
THEY'RE ALL COMING OUT THE PIPES!



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STAR TREK

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"CAPTAIN'S LOG,
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DELICIOUS FROM PONY
FAIR, LT. SAAVIK IS
PROCEEDING TO THE
MYSTERIOUS ENERGY
BARRIER THAT
SURROUNDS OUR
GALAXY!"

"IN PURSUIT, THE USS ENTERPRISE
HAS ENCOUNTERED HOSTILE FIRE --
FROM THE LAST PLACE WE EXPECTED IT!"

WHERE IS
KON? TELL ME
WHERE YOU ARE
HIDING HIM--

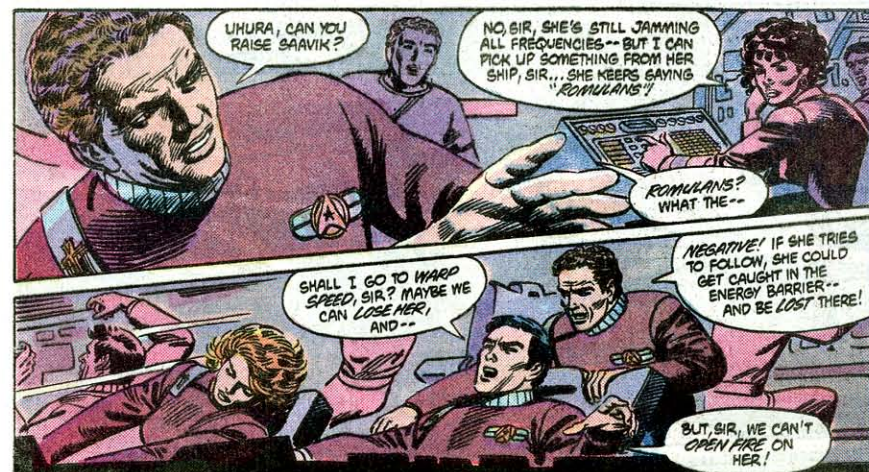
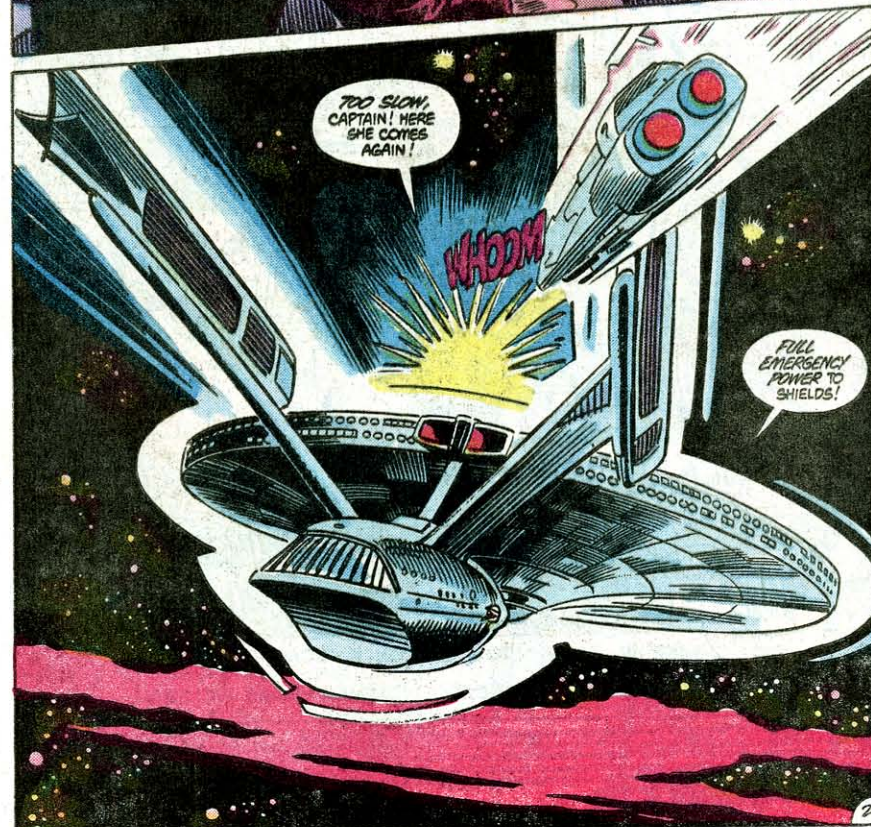


SAAVIK'S
STORY
CHAPTER
TWO:

MIKE W. BARR * TOM SUTTON & RICARDO VILLAGRAN
Writer Artists
JOHN COSTANZA * MICHELE WOLFMAN * MARV WOLFMAN
Letterer Colorist Editor

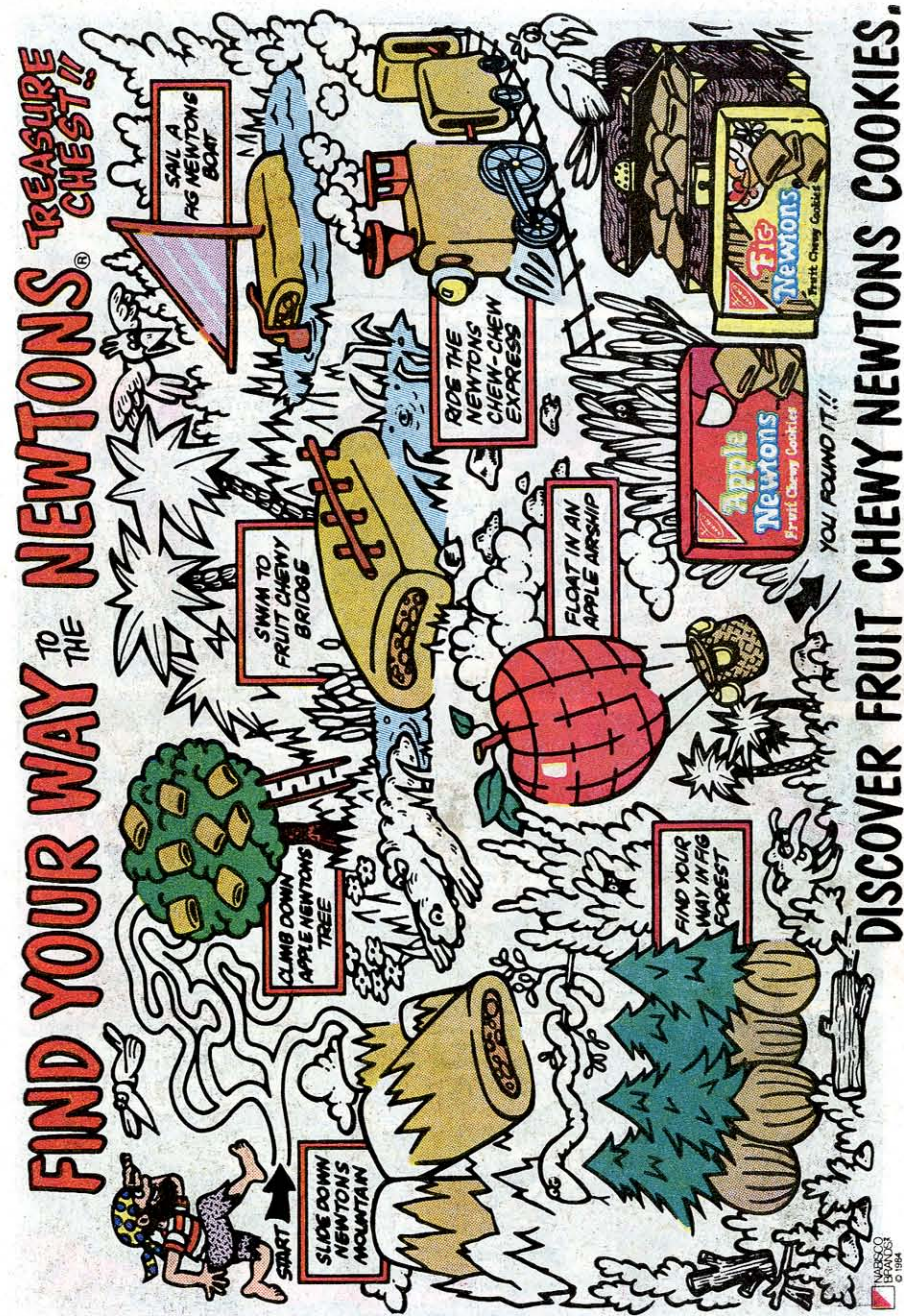
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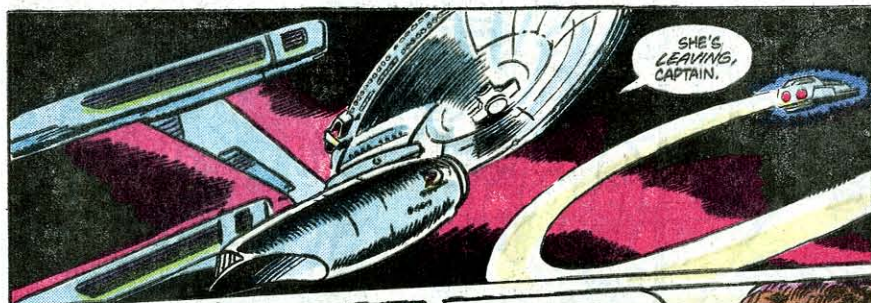




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DISCOVER FRUIT CHEWY NEWTONS COOKIES.



SHE'S
LEAVING,
CAPTAIN.



LEAVING? ARE YOU JUST
GOING TO LET HER GET
AWAY? SHE NEEDS
HELP! SHE--

I'M AWARE OF
THAT, DAVID...

NORMAL
LIGHTING, MR.
SHERWOOD!

YES,
SIR.



...AND NOW THAT SHE THINKS
WE'RE DEAD, WE CAN HELP
HER--WHETHER SHE WANTS
IT OR NOT!

I'M AFRAID WE
MAY BE A LITTLE
LATE RENDEZVOUSING
WITH THE GRISSON,
DAVID!

THE SURVEY OF THE
GENESIS PLANET CAN
WAIT! SAAVIK CAN'T!



MY FEELINGS EXACTLY!
MR. CHEKOV, CAN WE
FOLLOW MR. SAAVIK?

YES, KEPTIN, DE
RADIATION TRAIL FROM
HER VEHICLE'S ENGINES
WILL BE VERY EASY
TO TRACE.



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IMPULSE POWER--ACTIVATE
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MAXIMUM RANGE. LOOK SHARP,
GENTLEMEN...

...IF WE ARE NEARING ROMULAN
ACTIVITY, I WANT TO KNOW
ABOUT IT BEFORE THEY DO!



COMMANDER
PAU TO BASE
ONE...



...ARE YOU
READY?

YES,
COMMANDER...



...MY ASSOCIATE, KALLA,
AND I HAVE ALLOWED
FOR EVERY POSSIBLE
CONTINGENCY--NOTHING
CAN GO WRONG!

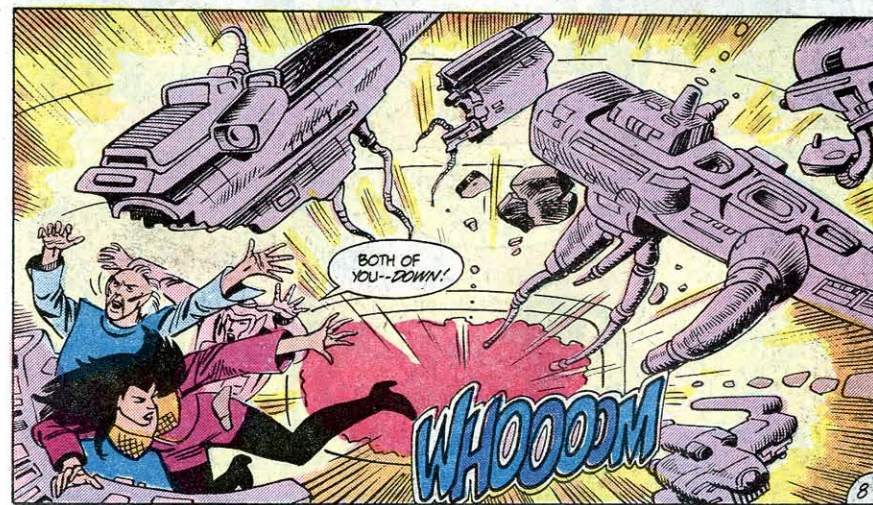
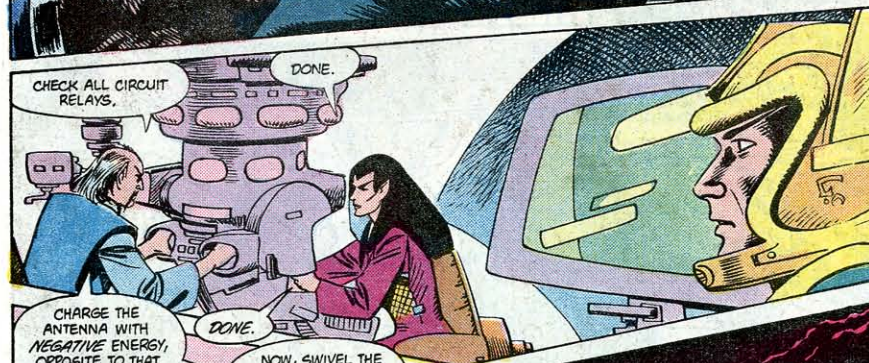
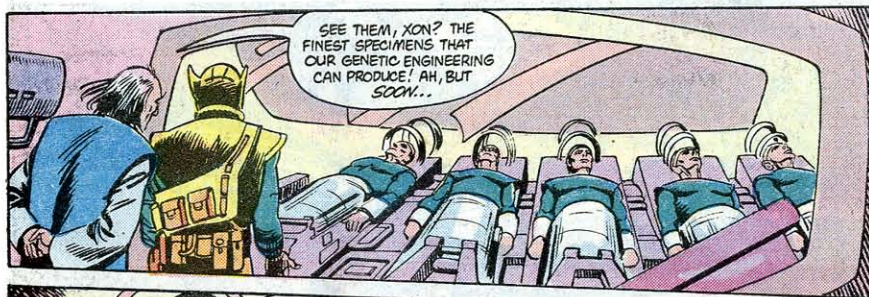


I DOUBT THAT, LAR,
BUT WE MUST PROCEED
ANYWAY. I WOULD
SPEAK TO CENTURION
XON NOW!



XON HERE, MY COMMANDER.
SECURITY HAS NOT BEEN VIOLATED.
SOON THE FRUITS OF OUR
SCIENTISTS' LABOR SHALL
BENEFIT ALL OF THE ROMULAN
EMPIRE!

THOUGH I
WISH IT
WERE
OTHER-
WISE!





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THOSE ROMULANS... SO EMOTIONAL. IT IS ALL I CAN DO TO MAINTAIN MY OWN FACADE OF EMOTIONS. NOW AND AGAIN, IT IS GOOD TO BE ALONE.

LAR'S "SHIP" IS PROBABLY A METEOR OF SOME SORT. STILL, THESE POWERS ARE MOST FORMIDABLE...

...I MUST NOTIFY MY SUPERIORS IN THE FEDERATION ESPIONAGE CORPS OF THIS EXPERIMENT'S TURN... BUT NOW? THAT IS THE --

IT IS A SHIP... OF VULCAN DESIGN. NOW IN THE STARS COULD --

CLIK

THERE IS A PASSENGER. WHO --

WHIRRRRR

GASP!

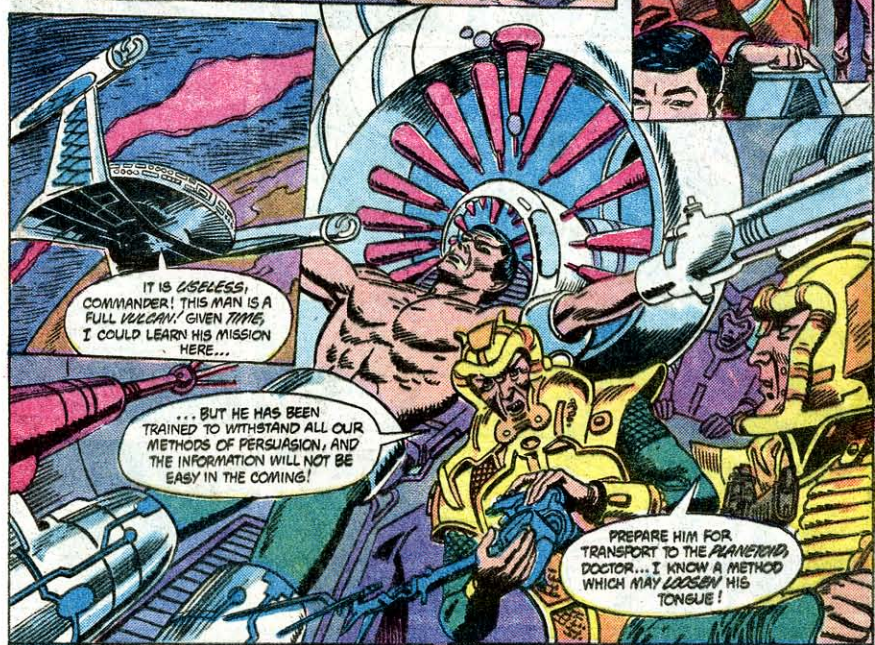
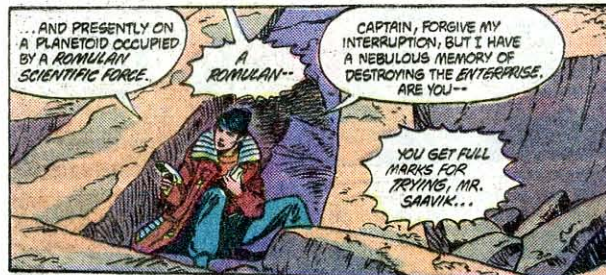
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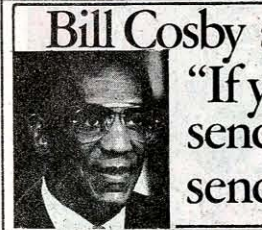
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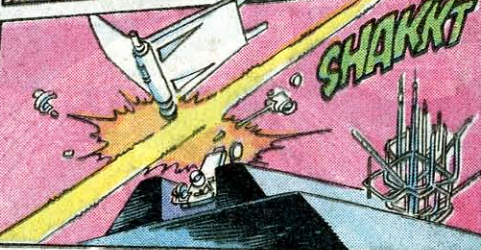
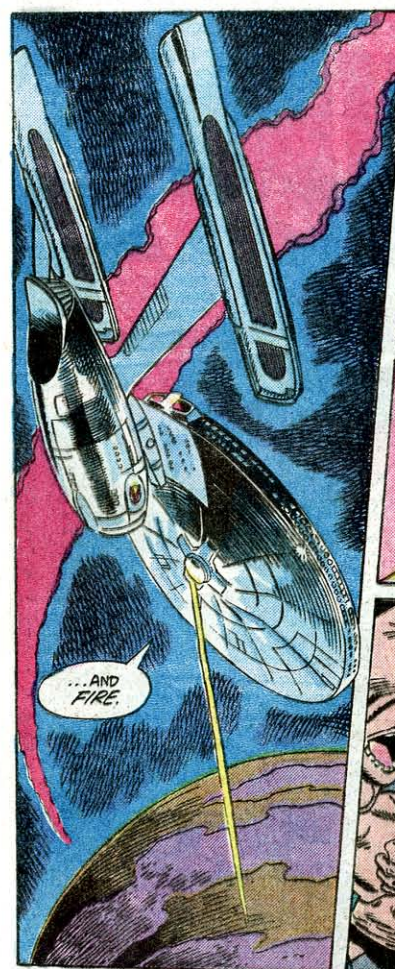
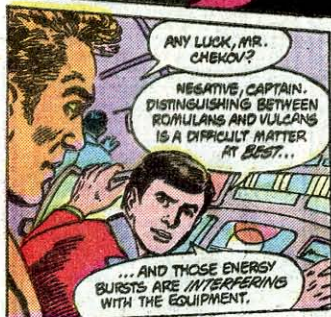
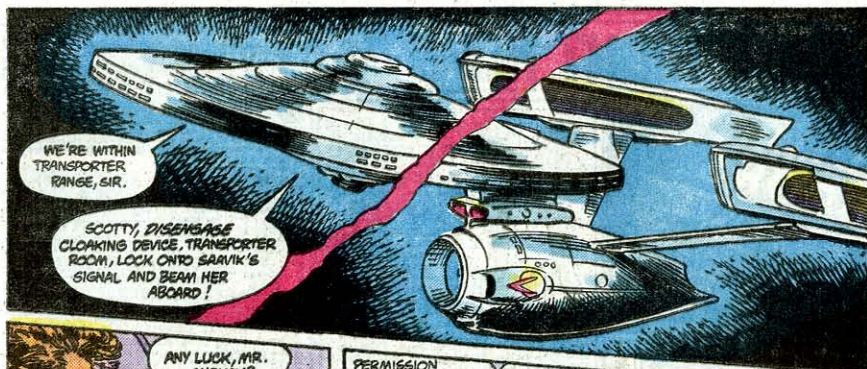
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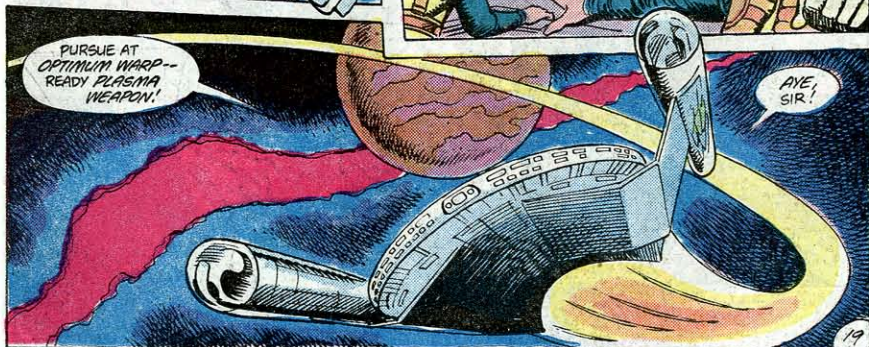
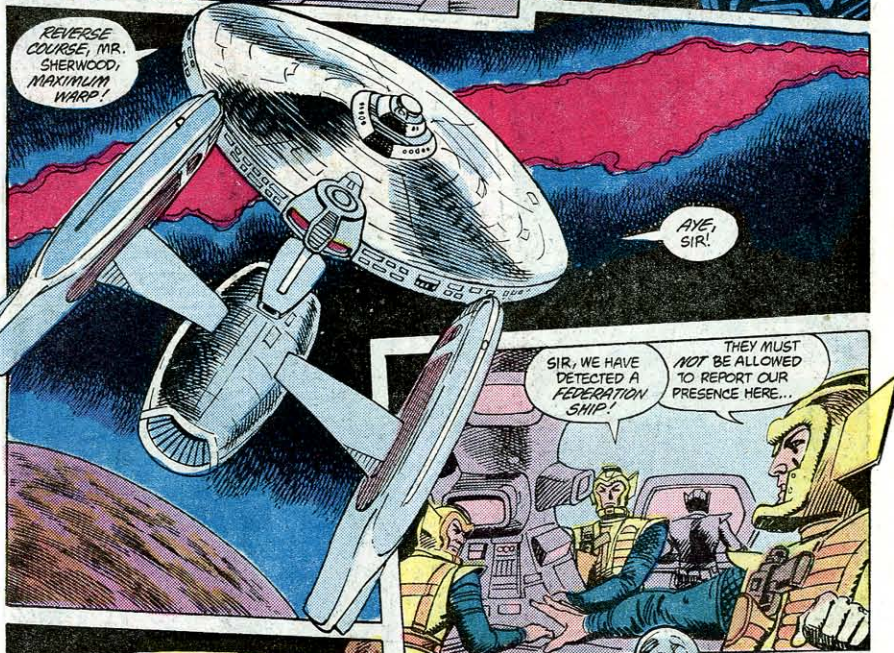
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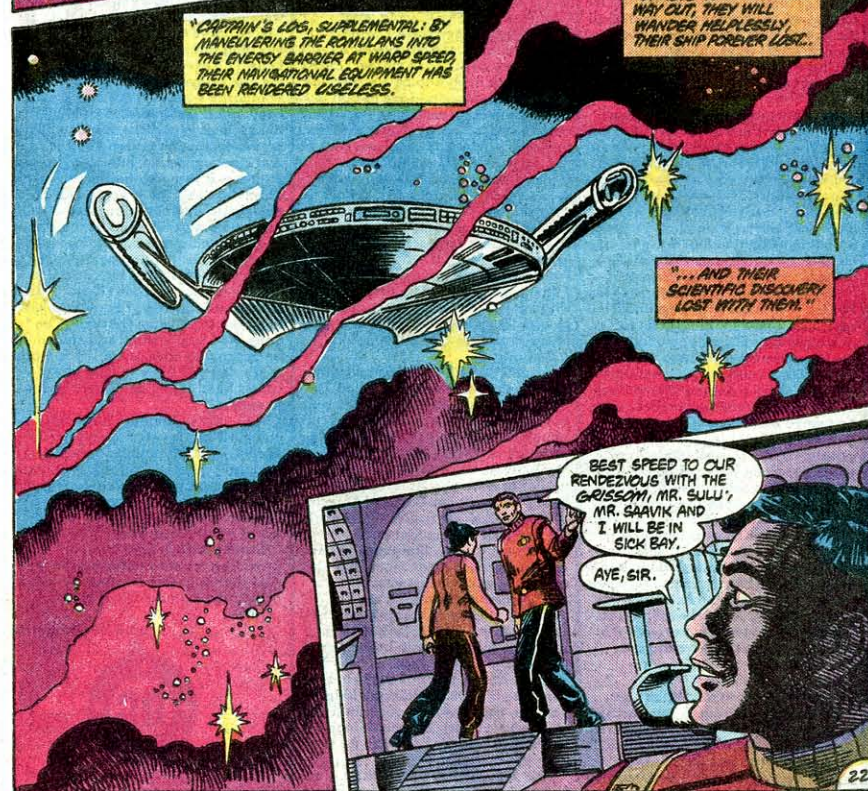
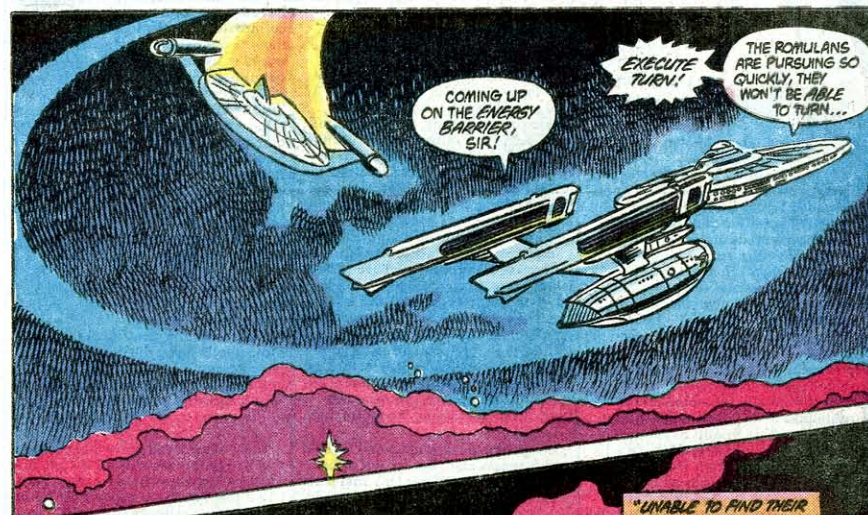
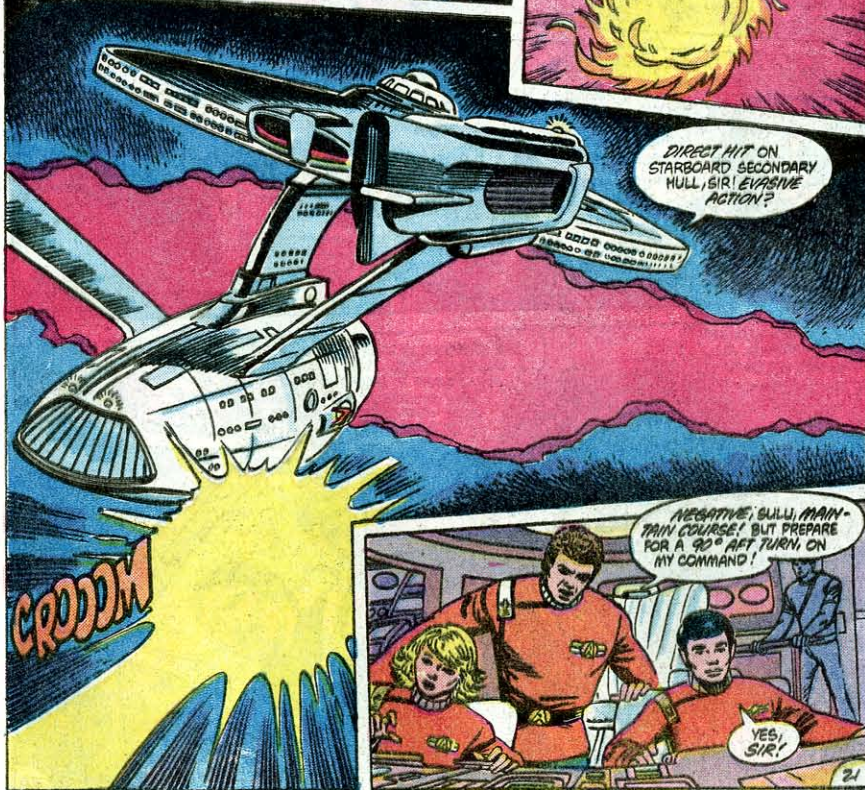
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MEANWHILE...

by
MARK WAYNE
HARRIS

Hello!

My name is Mark Wayne Harris, and if you're reading these words, I guess Executive Editor Dick Giordano thought it was "the stuff *Meanwhile* columns are made of," to coin a phrase of sorts. If you're not reading this, I'll try again when I find out it was rejected. (Take note, everyone. That last sentence is what all this is going to be about.)

During the talent hunts of recent years, and comics companies' efforts to expand their production of comics, guidelines for "new talent" to follow have continually appeared. These guidelines include comments about handling rejection and having determination, but overall that's all they are. COMMENTS. Well, I just recently went through it all before selling my first professional story (writing) to Pacific Comics. I want to tell all the new guys trying to get in, and all the people with dreams of stardom in comics, know what entering the business is like. Or from my personal view, at least.

First.
Don't ever say to yourself "I don't have the talent to write a story like Paul Levitz," or "I'll never be able to draw like George Pérez can." Writing and drawing are like playing a piano, or dancing ballet. You learn how to do it. It's a skill. I don't doubt that there have been people who have played a piano well at a first sitting, but that's rare, to be sure. If you want to write or draw, think of it as a skill that you can research by going to bookstores or the library. You want to draw a building that looks like a building? Get a photograph or illustration of one and use it as reference. Want to write a story? Get a book on grammar and plotting, and try getting events from magazines or newspapers that really happened and adapt it to your purpose. Collect pictures of flowers, people, rooms, foreign landscapes, anything! Don't just look at comics to study art. You should learn to draw from life first. Writers, you have to read! That's your reference. And don't just read fantasy or science fiction. If you have to (and you should), you might, for example, read a story about the life and death of a blade of grass. It may be boring, but entertainment is not why you're reading it. You're reading to learn. Your concern is not what the writer wrote, but how he wrote it. Understand?

Second.
It is important to recognize any opportunity to have your work seen by the public. If you see an entry form for an art or writing contest, enter it. Pick up Marvel's try-out book. I know people who didn't buy it because they

thought Marvel was out to make a buck, but if it's an opportunity for you, who cares what Marvel gets out of it? You want to see an actual writer's comic script to study, or have some copies of pencil artwork to ink? Write a letter to DC's Talent Coordinator Sal Amendola and ask for it. I received my full script sample from Sal last week. (Thanks, Sal!) What have you got to lose? Believe me, I know how hard it can be to make a push to be published and criticized (this is discussed during the course of the column). But criticism is not something you don't want. You need people to point out your bad spots so you can improve them. The creator doesn't readily see flaws in his work. But before you can have your work seen, you have to do it, to the best of your current ability, and send it out whenever an opportunity presents itself (and this column is proof of that).

Third.
If your work is rejected, you'll be hurt and disappointed, but try not to be discouraged by it. I sent my first plots to Marvel when I was sixteen years old. The rejection I received from Jim Shooter seemed hard, cold, and unnecessarily merciless. I wanted to give up writing, the letter (which I still have in my desk) made me feel I didn't have the right stuff to be a writer. My mother and father told me to pull my chin off my chest and try again. It took me two days to recover from that blow, but forty-eight hours later I was back at the typewriter. It was then that I realized the rejection had increased my determination to succeed. It should do the same for you (and for those of you who think I'm old and these memories have lost their impact on me, be it known that Mark Wayne Harris is twenty years of age as of February 18, 1984. I made my first professional sale to Pacific Comics when I was nineteen, so I really do know how it is and what some of you are going through).

Fourth.
Time. It takes time to improve your work to the point where you can compete with the current professionals in the field today. But don't be intimidated by the fact that Marv Wolfman or Keith Giffen is your competition. Let it make you work harder to achieve that level. I sent David Scroggy, the Editorial Director of Pacific Comics, copies of my work for two years before he bought something. During that time, he gave me criticisms and rejections, but also out of this came his constant encouragement to keep it up. I'm grateful for his help and patience, and I appreciate it that he took moments out of his indescribably hectic days (you really have no idea) to help me. Thanks, David. If you're lucky to have someone like David Scroggy helping you out, that doesn't mean you'll get into comics faster, though. It took me years, as I said. Be prepared for that.

Fifth.
This is about the real waiting. You

have to wait for a reply to your submissions, if they like it you wait for them to get back to you (which may be weeks in itself), and wait for the work to get under way in terms of production. My advice for this? Simple. Don't wait. Try to put it out of your mind, work on other projects to send to other places, other companies, everywhere. Two friends of mine, Darrell Goza and Keith Royster, artists, are not only making a push to get into comics, but are also preparing work to send to advertising agencies, something Darrell has already done extensive work in and already has extensive skill. But he's still trying to send his work out, because the more people that know you, the better. So don't wait. Try to concentrate your efforts in more than one place. If you don't, and your project falls through (meaning rejected), you'll have to start all over again from the bottom someplace else. Who wants that experience? Don't put all your eggs in one basket, as they say.

Last.
The work. For people in the industry, that's precisely what it is. It's a job, not a hobby like it may be to you now. And, like a job, you have to work set hours every day, or at least you should. There were days I had to work at a desk for twelve hours straight, write into the morning hours without sleep, and I know I'll have to do it again. It's part of the job. I haven't reached a point in popularity where I'll go to a convention and get swamped by fans, but I intend to use that test to improve my work and do my best. If I don't get that kind of reaction, I'll know I should improve. If you don't have the time to devote to developing your skills that you would like, set aside at least one hour every night to do it. I cannot stress enough the importance of this kind of discipline. Discipline separates the professional from the amateur. If you work in comics, you can't draw or write when you feel like it. You must be able to do the work when it needs to be done. And your writing and art should be improving constantly. If you work every day you'll see it. And glory comes later. If you work hard enough to earn it.

Well, that's about it. I hope this column will provide aid and much needed insight to all the developing creators out there. I was lucky enough to have someone to tell me everything I've told you today. Sometimes I listened, sometimes I didn't, but I found all of it was true. Thanks to Dick Giordano for providing me with this opportunity. And thanks to you for reading and hopefully listening. Good Luck!

Mark Wayne Harris



NOW READ OUR ADAPTATION OF *STAR TREK III: THE SEARCH FOR SPOCK*, THEN BE HERE NEXT ISSUE FOR *NEW FRONTIERS!*



MWB MEETS THE GREAT BIRD OF THE GALAXY

Writer's Log, Stardate: 8403.29 (March 29, 1984 for you landlubbers): On the above date, it was my privilege to attend a talk "The World of Star Trek and the Shape of Tomorrow" given by Gene Roddenberry, creator of Star Trek. Following his talk (during which he showed the infamous Trek "blooper reels" and the original pilot for Trek, "The Cage"), I was pleased to meet with The Great Bird, and we chatted briefly about the future of Star Trek, and presented to him copies of DC's STAR TREK comic, which he was delighted to receive. He was glad to hear we are remaining faithful to his concepts and characterizations, and wished us every success. You, too, Gene!

—Mike W. Barr

MWB WINS THE MUTARA NEBULA AWARD

While Mike was off talking to T.G.B.O.T.G., he also received an award in the mail this past week. From Commanding Officer Jason Genser and Captain Alex Rozenzweig came a real nifty certificate announcing Mike's superior achievement for his work on DC's STAR TREK. We thank them both and the Mutara Nebula award hangs proudly on Mike's office wall.

—Marv Wolfman

Gentlemen,
I have been a Star Trek fan since the first television show came on. And I think a DC fan before that. I think it's fantastic that my two favorites have finally gotten together.
I agree with Daniel Wolpe, who wrote last month, who said that Uhura and Sulu don't get enough exposure. I have always been a Sulu fan, from the time that good-looking Japanese guy walked onto the command deck.
Issues 1-4 of your new comic book were great. I like Saavik, but no matter how good she is, she will never take Spock's place. No one is that good! Let's see a little bit more on her, too.
I liked the exchange between Kor and Kirk on page 9 of issue 4. And I like the look on McCoy's face. Almost like he couldn't believe this exchange of conversation. Good-no, great art work.
Of the whole series and #4, I haven't seen anything I don't like. Keep up the

good work, fellas, and Live Long and Prosper!!!

Sharolyn K. Wells
2111 No. 37th-#501
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Sharolyn (lovely name, by the way), Mike and I have been discussing doing more stories dealing with the Enterprise family: Uhura, Sulu, and Chekov. In fact, at a recent Trek con Mike, Associate Editor Bob Greenberger, and I were asked why one person's favorite character hadn't appeared much. The questioner was Walter (Chekov) Koenig. Later on Mike, Walter, writer Harlan Ellison, Len Wein, and several others went to dinner at Long Island's famous "Big Barry's Grub and Firewater" restaurant and discussed possible future appearances.

Who knows who will appear soon. As for Saavik, what do you think of our current two-parter dealing with Mr. S's replacement?

Dear Mike, Tom, Ricardo, and Marv,
"Deadly Allies" (#4) brought a very neat ending to the Federation/Klingon War and to the Organian Treaty (though I wonder if the disappearance of just three members would really lay the Organians low—or the Excaltians, for that matter).

I also wonder if the Excaltians had really thought up a good test of good versus evil. It seems to me that you cannot truly test good versus evil when good is not acting out of good, nor evil out of evil. Even though, as they said, the Excaltians were only controlling the two respective commanders, their control moved the causes of the war (and hence the motivations of the competing forces) out of the realm of pure good and evil. Such aspects as loyalty, duty, following orders, and unquestioned acceptance come into the motivational realm. Perhaps this just indicates that the Excaltians just don't know what they're experimenting with. Their idea of "choosing" the good and evil sides is another example of this.

As far as controlling the commanders goes, I was surprised to find out that the Starfleet commander could start a war on his own. In the case of the Klingons a military dictatorship is believable, but I had always assumed the Federation to be some sort of democracy and, in addition, since it is a federation and not an empire, I would have thought that

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some consultation amongst the members would have been needed.

Another point I question is the implicit one that evil always believes itself to be good. Certainly there is an abundance of examples of this attitude, but I feel it is far from universal. Especially on the individual level, I'm sure that the evildoers realize, at least in part, their transgressions, but justify them on other bases; such as self-survival, the right of power, or else just don't consider the right or the wrong of the matter. Much of the "I'm right" attitude is mere posturing—it does provide some practical advantages (especially if some others believe it).

I was a bit surprised when Kirk conspired to get rid of the Organians, instead of eliciting their help. I guess he's saying that any control, benevolent or not, is unjustified and he certainly has a point, but it's also true that a good master is better than an evil one and as far as he knew, he might have been hindering the Organians' chances of winning by throwing them immediately and unpreparedly into the fray. Also, one wonders that if the Organians survive, triumph, and return whether they will be in so benevolent a mood as they were previously.

By the by, Mike, doesn't it bother you that there are thousands and thousands of completely knowledgeable readers out there just waiting to pounce on your smallest error? (I know! Maybe this mag is set in an alternate universe similar to, but not exactly the same as, the Star Trek Universe—we're used to! Just a thought. Wouldn't want you to suffer too many nightmares.)

Yours truly,
"T.M. Maple"
Box 1272 Station B
Weston, Ontario M9L 2R9

T.M., although my memory of TREK is good—though not nearly as good as Mike's—I seem to remember an early TREK TV episode in which the Klingons say that they are a hunter race... drawn to fighting. I may be wrong but they probably don't believe themselves to be evil... they just don't consider ruling over others anything more than their God-given right. A big difference there.

As far as good master versus bad master... any master is bad and that is what Kirk was referring to. He didn't want good or bad. He wanted people to have the freedom to make their own mistakes.

Hello, again:
Thank you for the flashback of Spock. Although the flashback was of something we've seen (it would be nice to have a flashback of a scene with Spock that we never saw before), it was great to see old pointy-eared nose to his captain once again. I also enjoyed the lines on page nine about "starfleet regulations against shooting obnoxious doctors." Lastly, I agree with Tom Wheeler's idea of Konom joining the Enterprise crew. What intriguing possibilities that would have!

Now for the bad points. I thought the ending was rather anticlimactic considering what a wonderful buildup it received. I also thought that while the art was competent, it wasn't as good as the first three issues. However, none of that is as bad as my next objection. Certain places, such as when Ko says that Klingons don't fight in burning houses, seemed way too familiar. This was particularly bad since Kor wasn't even the Klingon who had said it in the first place. Also, when I compared this Kor to the Kor of "Errand of Mercy," I found two separate Klingons inhabiting the same name. The Kor in the episode was a much more dignified Klingon, who even had a grudging respect for Kirk. This Kor was your average "bad-

die" Klingon who was only there to fill a void.
However, I do want to end this letter on a good note, so here it is. In a previous letter I complained that Kirk was not the Kirk who was a speechmaker, as far as your comic was concerned—I was wrong. The last two panels of this ish were superbly done! Not only was Kirk espousing philosophy in the best of Kirkian manner, but it was a new and fresh Kirk-philosophy, not an old rehash. Guys, I really used to have my doubts whether or not STAR TREK would be a successful comic, but not anymore. This comic is so good that it's staggering! Thank you for bringing STAR TREK back.

Daniel Wolpe
1809 Hagsy Ford Rd.
Narberth, PA 19072

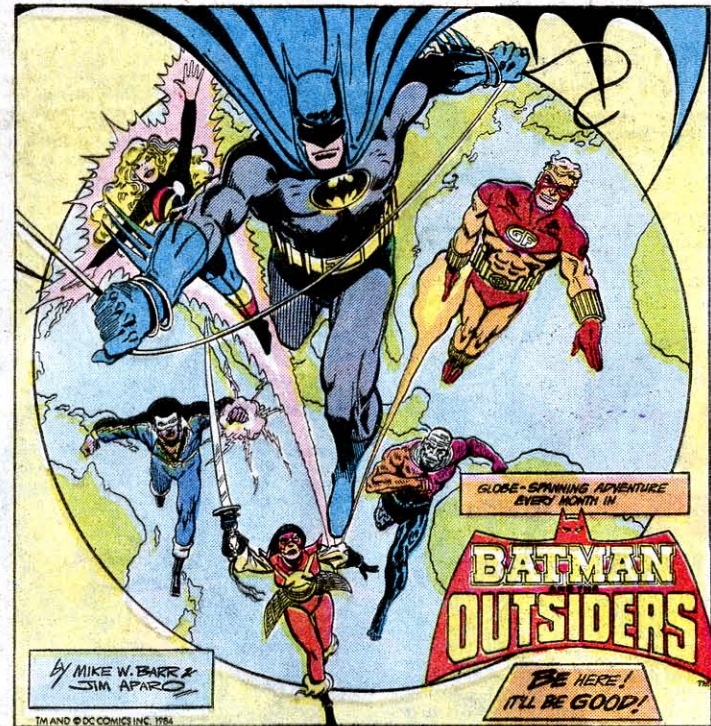
Dear Admiral Wolfman,
Captain Barr did a fine job on STAR TREK #4, "Deadly Allies!" I loved page 9: "Why don't you have him (McCoy) killed?" "Regulations."
I liked the way the Klingons and the crew of the Enterprise worked together... especially Saavik and Kaas.
Captain Kirk'll have to give Konom

political asylum, or everyone's favorite Klingon will be carrying his lungs in a bucket. However, I don't agree with Tom Wheeler's idea to have Konom enlist in Starfleet. There are too many people like Ensign Bearclaw. Nancy Bryce mentioned being able to read fourth level Klingonese. Maybe Konom could get a job as a translator or a language teacher.
Peace and long life.

Your friend and fan,
Susan M. Murrie
Chairwoman, Committee to Remove Illustrations from Comic Books
3753 Mount Ashmun Place
San Diego, CA 92111

That's it for another month. As astute readers will have noted, there was no STAR TREK last month. Instead, we presented our exclusive adaptation of Star Trek III: The Search for Spock—still on sale if you haven't snatched up a copy. It was written by Mike Barr, drawn by Tom Sutton, Ric Estrada, and Ricardo Villagran, with a beautifully painted cover by Howard Chaykin. It's a goodie. Be back next month for issue #9 as we go beyond the movie into new stories. Take care.

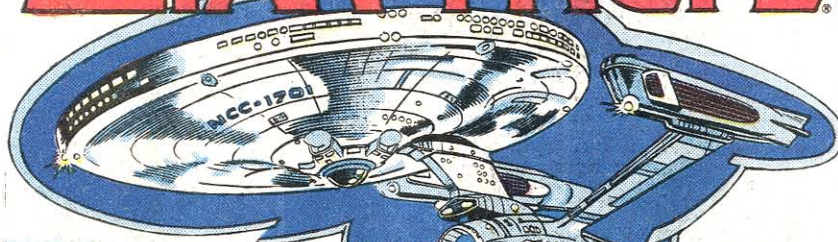
—Marv Wolfman



By MIKE W. BARR & JIM APARO

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THE HARDEST PART.
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BUTTERFINGER,
THE CRISP FLAKY
PEANUT-BUTTERY
CHOCOLATEY TREAT.
OR BABY RUTH,
A UNIQUE
COMBINATION OF
CARAMEL,
FUDGE AND
PEANUTS
COVERED IN
CHOCOLATEY
GOODNESS.

2.

DON'T THROW AWAY THE
WRAPPER OR YOU'LL HAVE
TO START ALL OVER AGAIN.
FILL OUT THE COUPON
BELOW AND PUT IT IN AN
ENVELOPE WITH THE
WRAPPER.



3.



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