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STAR TREK



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THE
23RD
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CONTINUES:

CHAPTER I

The Wormhole Connection

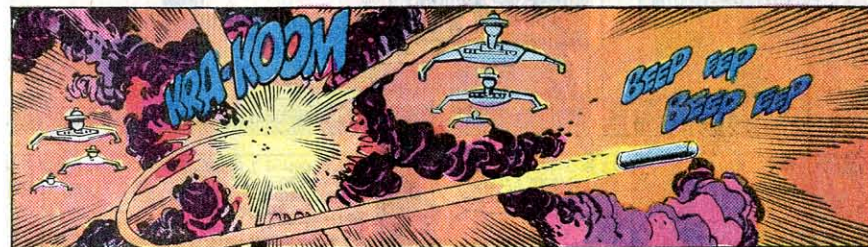
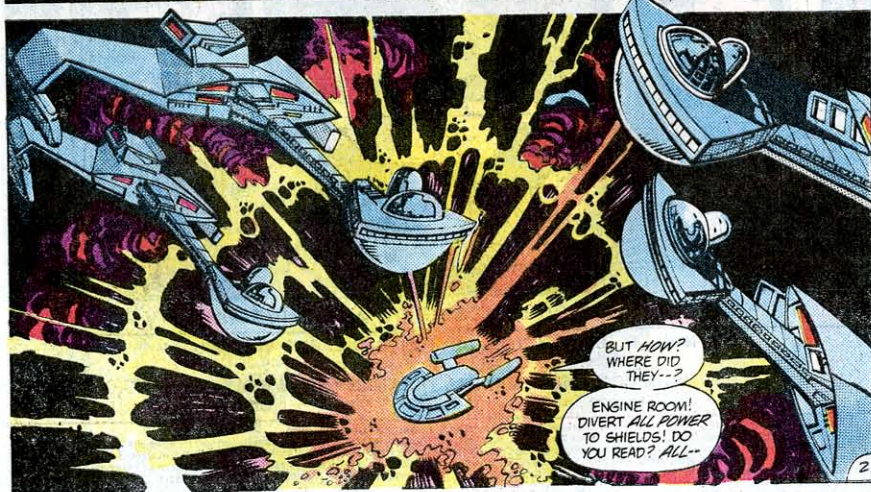
"CAPTAIN'S LOG, STARDATE 6141.5: THOUGH KLINGON VIOLATIONS OF THE NEUTRAL ZONE ARE FAIRLY FREQUENT, THEY HAVE BEEN UNUSUALLY NUMEROUS OF LATE.

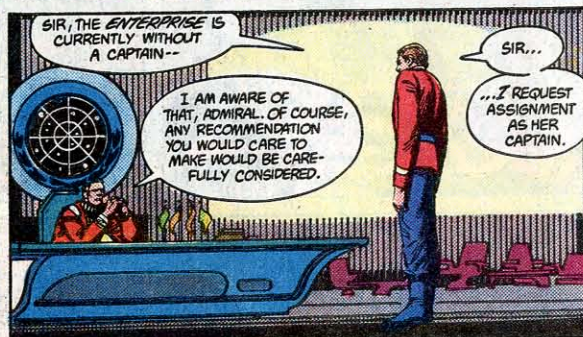
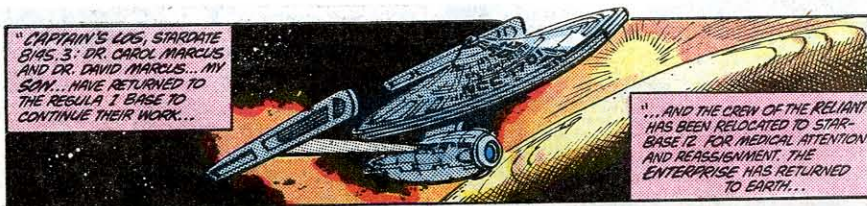
"THE U.S.S. GALLANT HAS BEEN ORDERED TO PATROL THIS QUADRANT, PUTTING AN END TO ALL SUCH INCURSIONS OF FEDERATION SPACE, AS DESIGNATED BY THE ORGANIAN PEACE TREATY.

"THE MISSION SEEMS TO BE A SIMPLE MATTER OF SHOWING THE FLAG; I EXPECT NO PROBLEMS. CAPTAIN BEARCLAW, REPORTING."

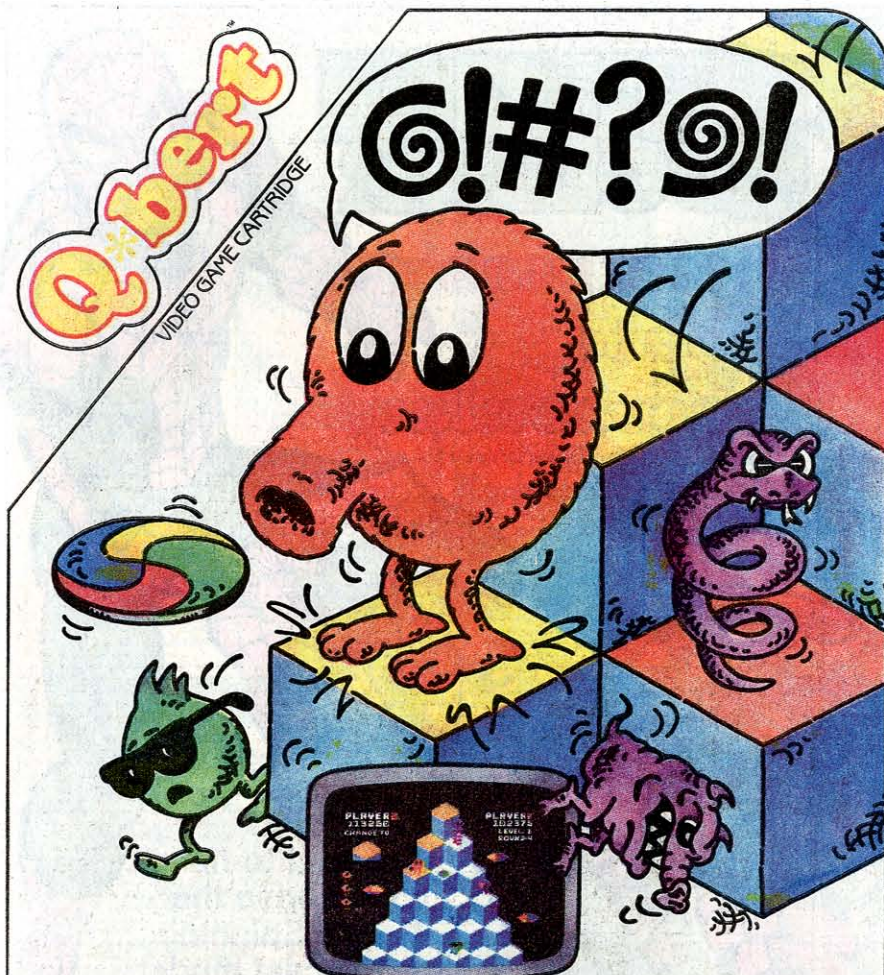
"ANYTHING ON SENSORS, MR. BRYCE?"

"THOUGHT I DETECTED SOME SORT OF STRANGE ENERGY WAVE, CAPTAIN, BUT IT PASSED BY SO QUICKLY THAT--"





CONTINUED ON 380 PAGE FOLLOWING.



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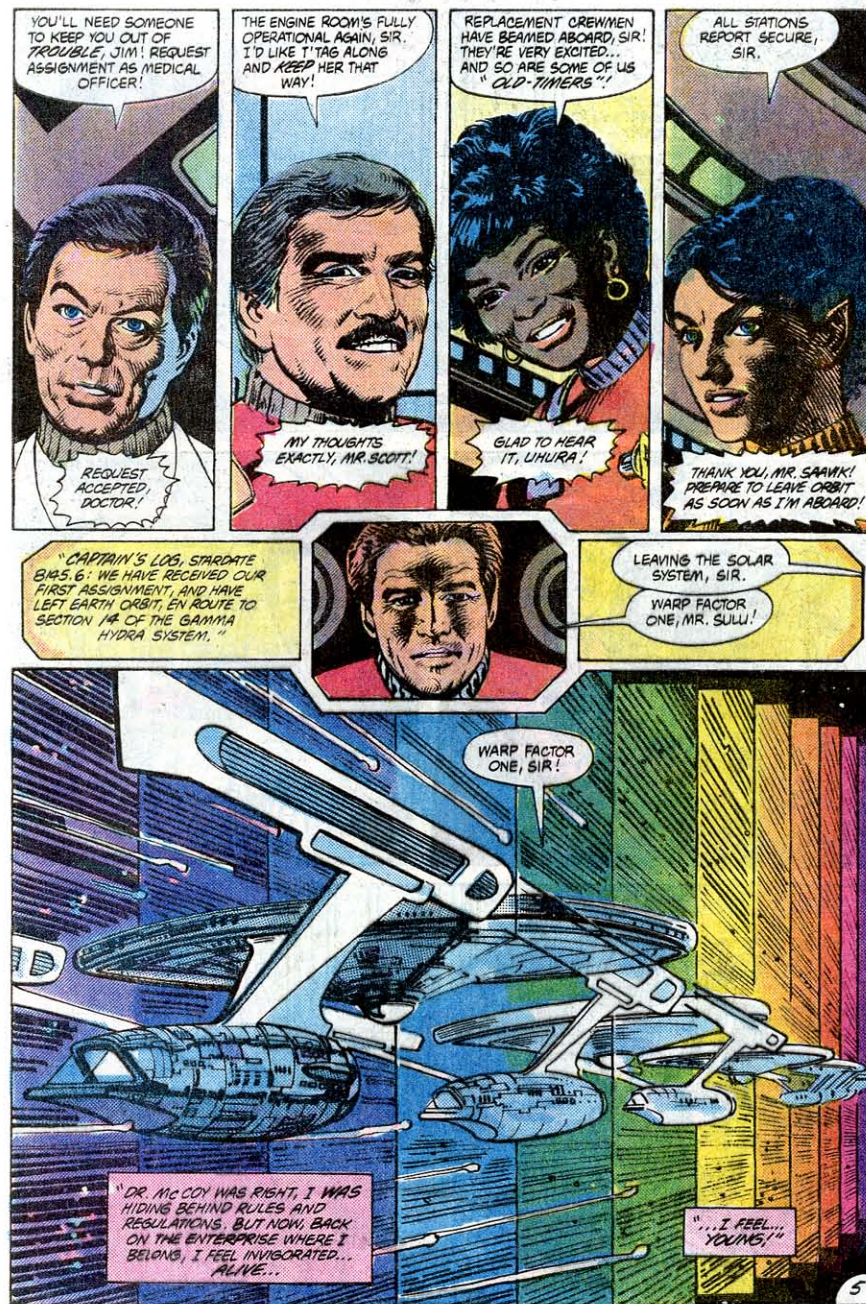


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YOU'LL NEED SOMEONE TO KEEP YOU OUT OF TROUBLE, JIM! REQUEST ASSIGNMENT AS MEDICAL OFFICER!

THE ENGINE ROOM'S FULLY OPERATIONAL AGAIN, SIR. I'D LIKE T'AG ALONG AND KEEP HER THAT WAY!

REPLACEMENT CREWMEN HAVE BEAMED ABOARD, SIR! THEY'RE VERY EXCITED... AND SO ARE SOME OF US "OLD-TIMERS"!

ALL STATIONS REPORT SECURE, SIR.

REQUEST ACCEPTED, DOCTOR!

MY THOUGHTS EXACTLY, MR. SCOTT!

GLAD TO HEAR IT, UHURA!

THANK YOU, MR. SAAWIK! PREPARE TO LEAVE ORBIT AS SOON AS I'M ABOARD!

"CAPTAIN'S LOG, STARDATE 2145.6: WE HAVE RECEIVED OUR FIRST ASSIGNMENT, AND HAVE LEFT EARTH ORBIT, EN ROUTE TO SECTION 14A OF THE GAMMA HYDRA SYSTEM."

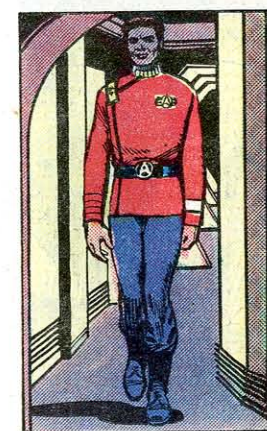
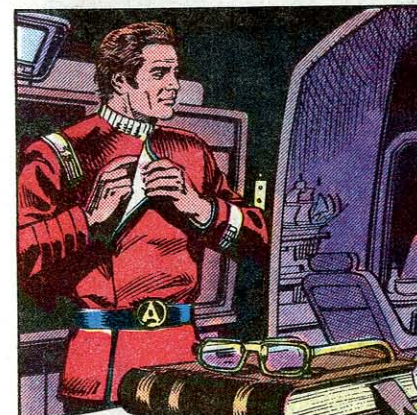
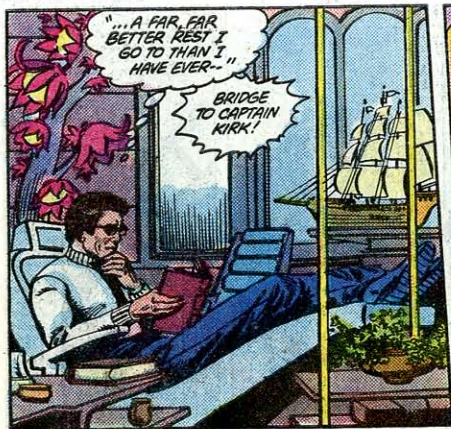
LEAVING THE SOLAR SYSTEM, SIR.

WARP FACTOR ONE, MR. SULL!

WARP FACTOR ONE, SIR!

"DR. MCCOY WAS RIGHT, I WAS HIDING BEHIND RULES AND REGULATIONS. BUT NOW, BACK ON THE ENTERPRISE WHERE I BELONG, I FEEL INVIGORATED... ALIVE..."

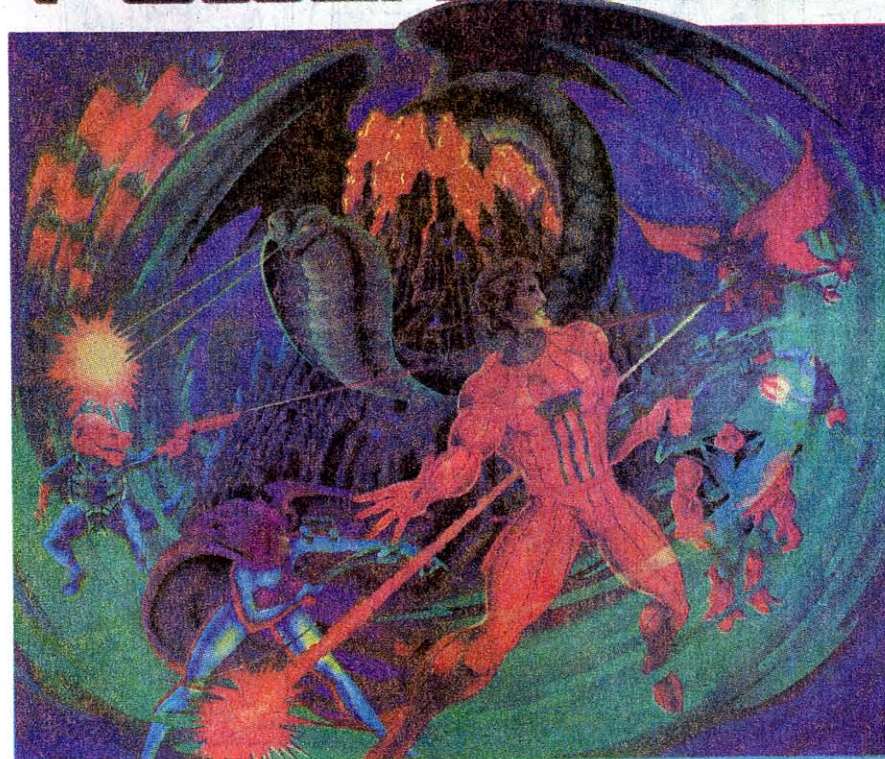
"...I FEEL... YOUNG!"





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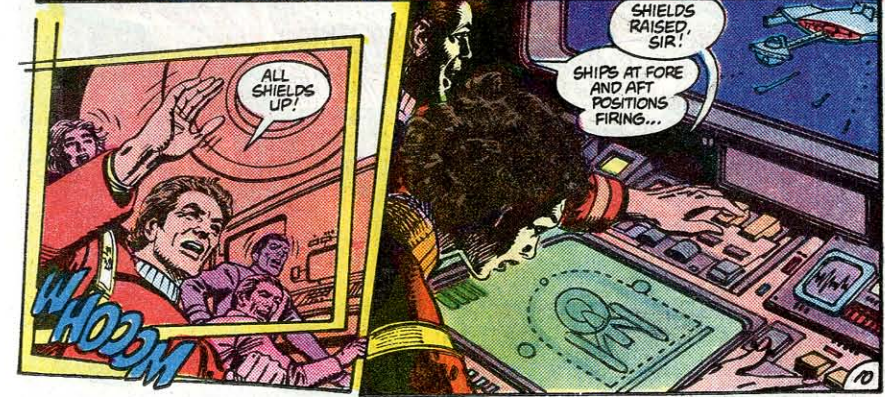
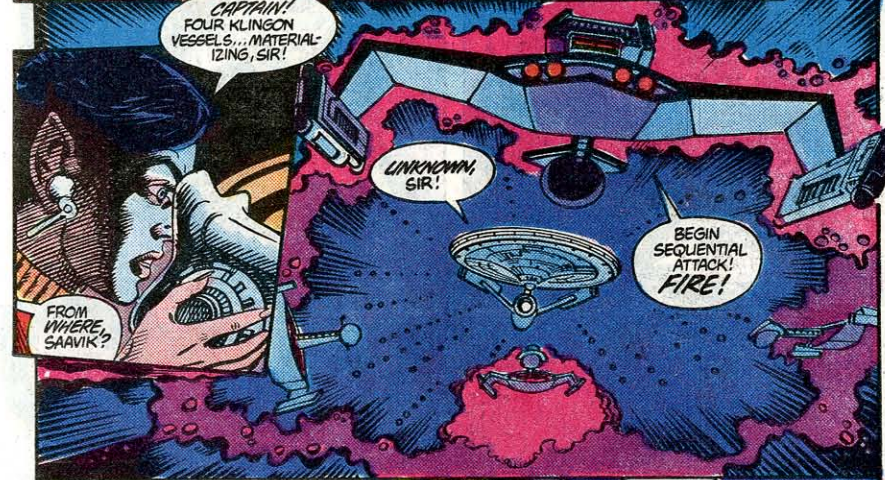
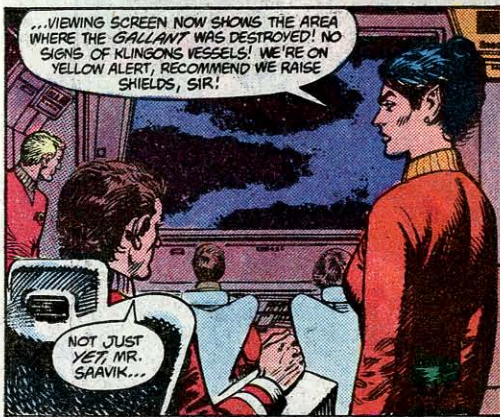
lurking. Once inside, you must fight the fiery attacks of the evil Arkus. And even more scary, the attacks of the deadly accurate aliens.

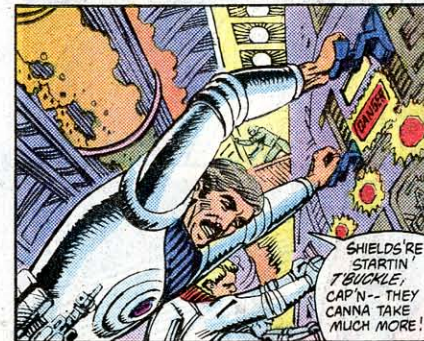
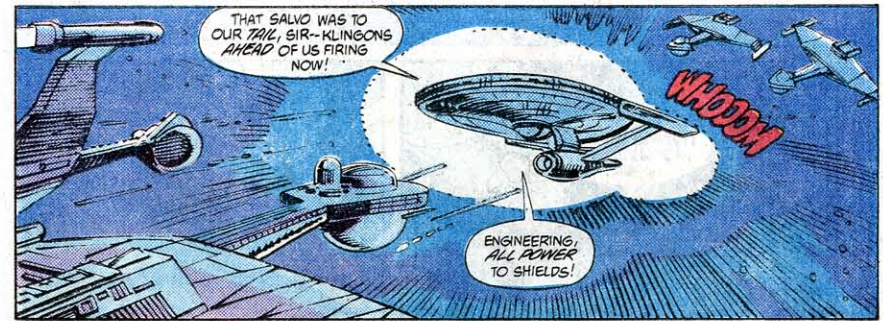
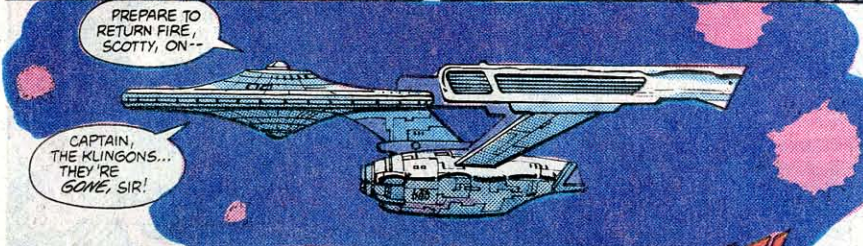
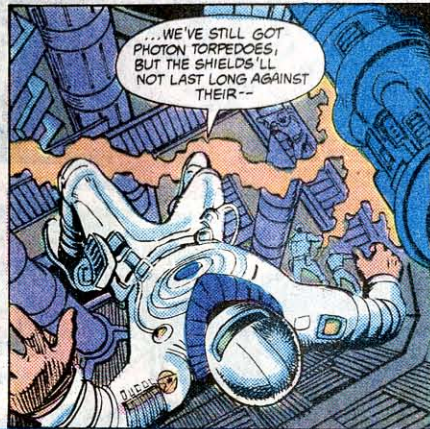
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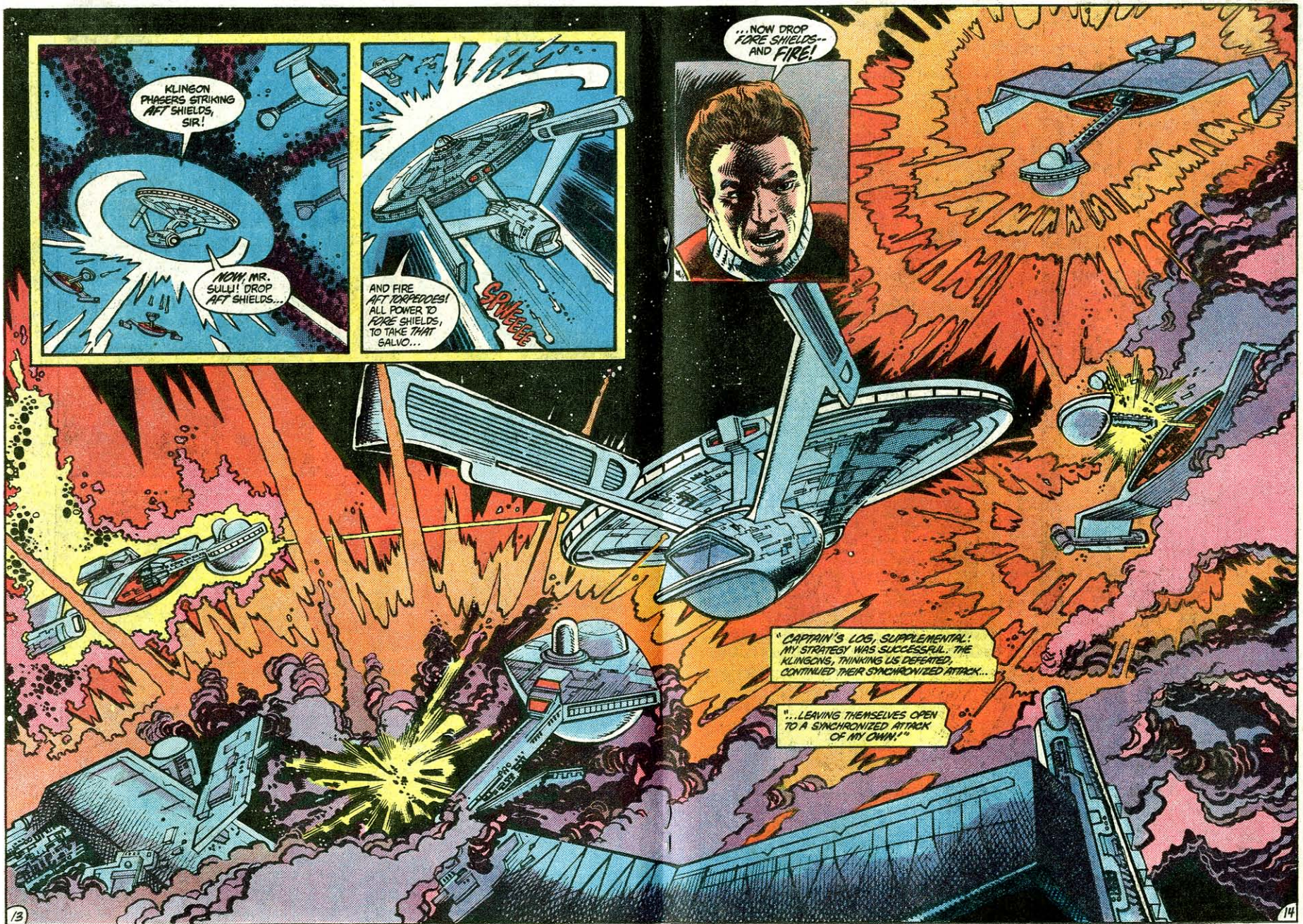
Certainly you're one of them...

PROBE 2000
series

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KLINGON
PHASERS STRIKING
AFT SHIELDS,
SIR!

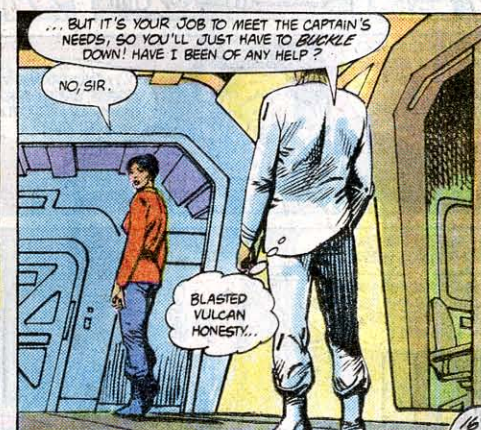
NOW, MR.
SULLY! DROP
AFT SHIELDS...

AND FIRE
AFT TORPEDOES!
ALL POWER TO
FORE SHIELDS,
TO TAKE THAT
SALVO...

...NOW DROP
FORE SHIELDS--
AND FIRE!

"CAPTAIN'S LOG, SUPPLEMENTAL:
MY STRATEGY WAS SUCCESSFUL. THE
KLINGONS, THINKING US DEFEATED,
CONTINUED THEIR SYNCHRONIZED ATTACK...

"...LEAVING THEMSELVES OPEN
TO A SYNCHRONIZED ATTACK
OF MY OWN."

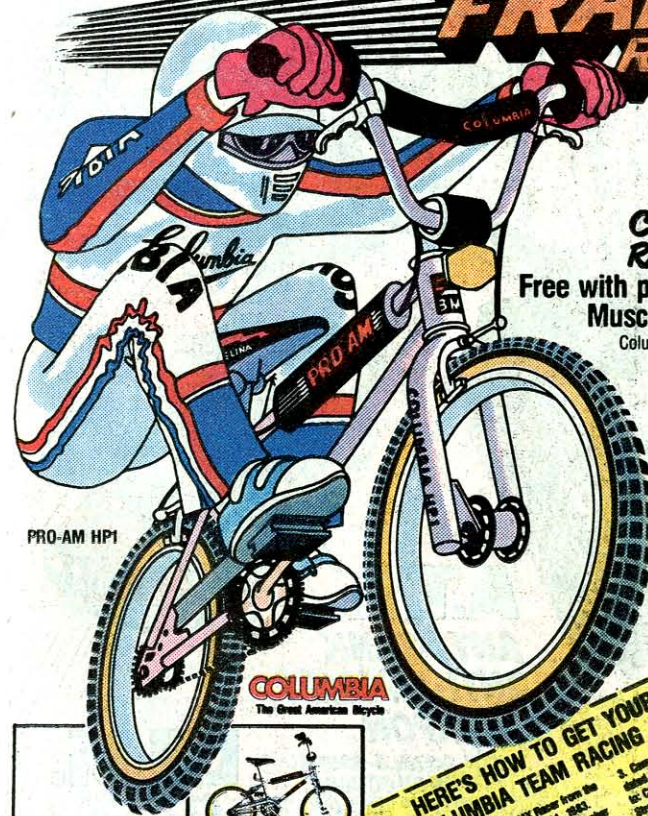




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WITH REMOVABLE
MISSILE!
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"CAPTAIN'S LOG, STARDATE 8889.9: TIME IS OF THE ESSENCE. THE KLINGONS MAY REAPPEAR AT ANY SECOND, AND WE MUST BE READY FOR THEM."

ENGINEERING, REPORT, MR. SCOTT, HOW ARE THE KLINGONS APPEARING AND VANISHING LIKE THAT? COULD IT BE THEIR CLOAKING DEVICE?

NO, SIR, WE CRACKED THAT WIDE OPEN YEARS AGO. BUT WE'D BETTER FIND OUT SOON--TH' ENGINES CANNA TAKE ANOTHER POUNDIN' LIKE THAT!

SCIENCE OFFICER?

STILL UNABLE TO DETERMINE HOW THEY RENDER THEMSELVES UN-DETECTABLE, SIR...

...BUT SENSORS HAVE REGISTERED A VERY FAINT EYEYAY! WAVE, AS YET UN-IDENTIFIED, AND ANOMALOUS TO THIS SECTOR. I'M PUTTING IT ON THE VIEWER.

"FAITH!" NO WONDER YE DINNA RECOGNIZE IT, MR. SAVIK-- 'TIS THE ENERGY WAVE CAUSED BY A WORMHOLE!

"WORMHOLE," SCOTTY?

AIE! 'TIS KIND OF A "HOLE IN SPACE," DOCTOR, CREATED BY TH' IMBALANCE BETWEEN MATTER AND ANTI-MATTER!

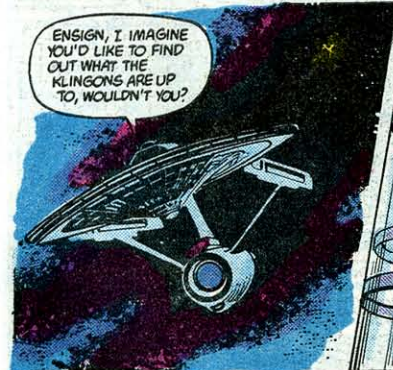
IF THE KLINGONS HAVE FOUND A WAY TO STABILIZE TH' WORMHOLE FLUX, THEY COULD ENTER AN' EXIT AT WILL--AN' WE'D BE UNABLE TO TELL!

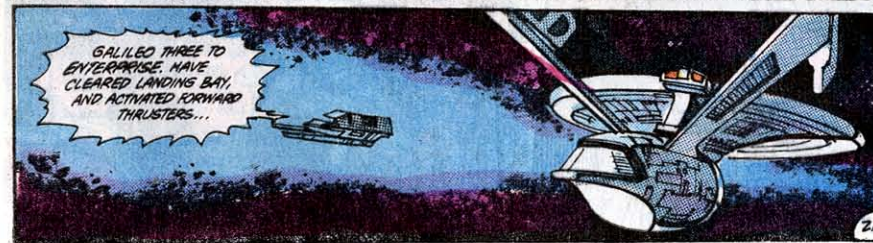
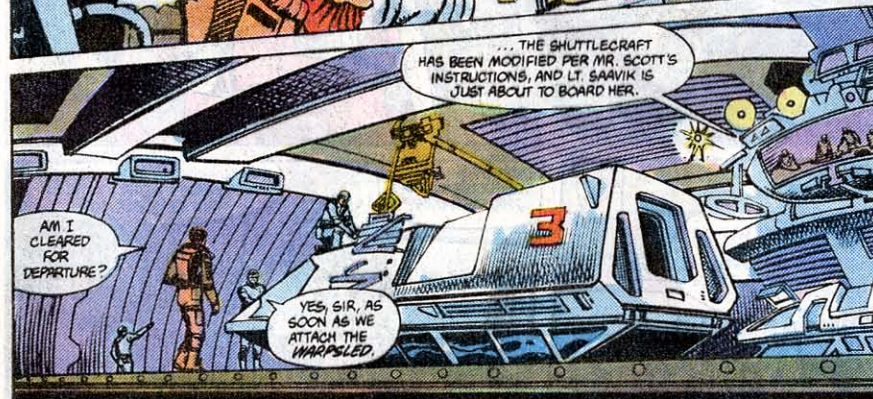
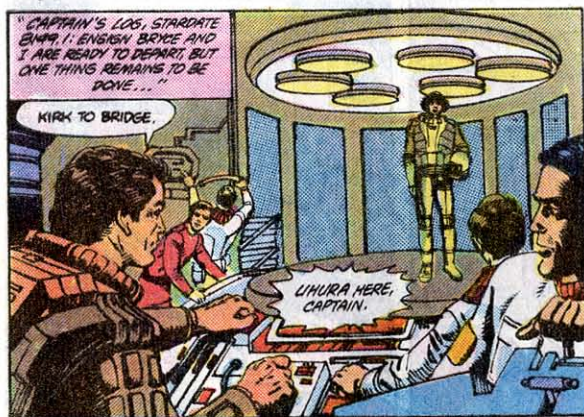
CAN YOU TAKE THE ENTERPRISE INSIDE THIS "WORMHOLE FLUX," MR. SCOTT?

NO, SIR, NOT AT OUR PRESENT POWER LEVEL. HOWEVER, I COULD RIG THE TRANSPORTER T' SEND A FEW CREWMEN THERE...AN' MAYBE A SHUTTLECRAFT, ON ITS OWN POWER!

PROCEED, SCOTTY...

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MEANWHILE...

...BACK AT THE RANCH... with guest columnist Robert Loren Fleming

If you enjoy team books such as THE NEW TEEN TITANS, BATMAN & THE OUTSIDERS, THE LEGION OF SUPER-HEROES and THE JUSTICE LEAGUE OF AMERICA, prepare yourselves for THRILLER... because it's not like any of them! THRILLER refers to the main character, an omnipotent, ethereal female who performs the godlike function of manipulating and coordinating earthly events. Sort of a cross between Jesus Christ and my mom.

THRILLER's team is called THE SEVEN SECONDS because they're her "seconds" in the fight against crime and evil. Actually, they function more as operatives than as a team, like THE SHADOW's crew or DOC SAVAGE's men. But if you get right down to it, they're not operatives either. They're an Italian family. The Salvotinis. Allow me to introduce you.

DANIEL GROVE is the only normal joe in this outfit. He's a cameraman for the Satellite News Network and all he wanted out of life was to end it. THRILLER had other plans for this reluctant hero.

DATA is a genius who lives in the back seat of his Rolls Royce (he drives the car with his brain). He's not interested in brushing his teeth or playing volleyball or seeing SUPERMAN, THE MOVIE; he just wants information. Big, heaping gobbs of it!

WHITE SATIN is beautiful, but deadly! One brush of her fingers and you may die laughing ... or vomiting ... or you may fall asleep or stiffen like a board, and that's only assuming you won't just plain drop dead! She's the girl who everyone's in love with—but is it really worth it?

SALVO is Tony Salvotini, THRILLER's twin brother and a crack shot who can blow your eyelashes off at thirty paces or rip off a thug's windbreaker with live ammo. He's too good a shot to ever have to kill ... his creed: "Only flesh wounds! Only outpatients!! I won't kill a fly, so don't ask me!!!"

BEAKER PARISH is an enormous

synthetic Roman Catholic priest, created in an Erlenmeyer beaker by two renegade Harvard medical students. Adopted by a Roman Catholic parish, including the Salvotini family, the artificial baby grew into a nine-foot-tall seminary student. Amen!

PROXY used to be Robert Furrillo, actor, before he almost burned himself to death freebasing cocaine. The synthetic skin that saved his life proved unstable ... it tends to melt every 24 hours. Now he can become anyone for a day, depending on how he applies his artificial flesh. (It comes in plastic bags.)

CRACKERJACK is an underaged illegal immigrant from Honduras who is also a master escape artist, pickpocket, safecracker and contortionist. But his favorite occupation is watching television and eating Froot Loops.

That's my family, hope you like them! They go on exciting adventures, fight horrible villains like SCABBARD (he's got a three-foot-long scimitar sheathed in the skin of his back! That's right!) and make new friends like KANE CREOLE, rock & roll bankrobber (thinks he's you-know-who). Hey, I know they're weird. That's family for you.



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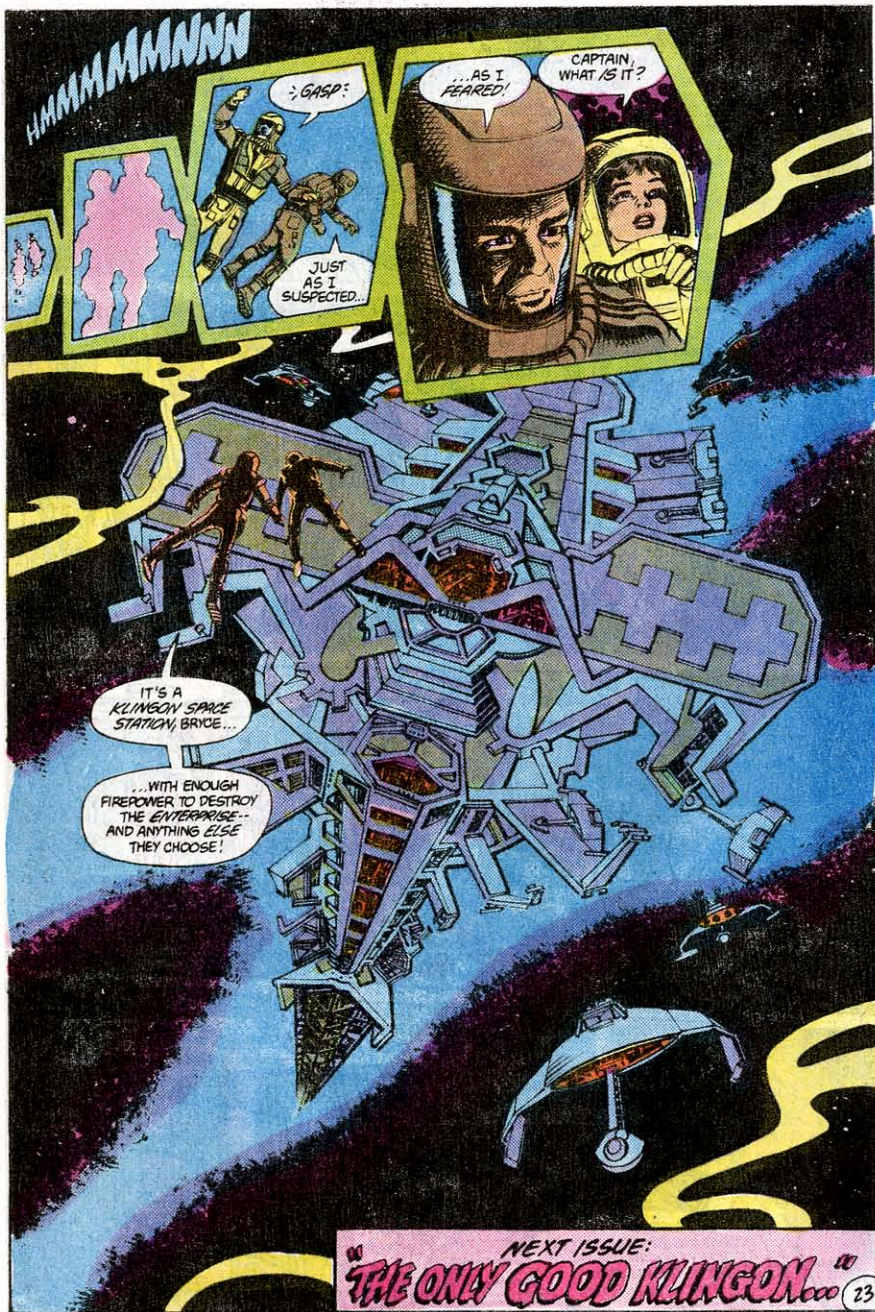
P.S. Thanks, Dick!



You're welcome, Bob. I don't know if I had the energy to write this column anyway...too much travelin' lately! I'll tell you all about it next month! Thank you and good afternoon.

Dick





NEXT ISSUE:
THE ONLY GOOD KLINGON 23

STAR TREK

MEMOIRS OF A FIRST-GENERATION TREKKIE

Personal Log by Mike W. Barr

Everyone of age 30 or above remembers where they were on November 22, 1963 (and if you're younger than 30, ask someone), but to many, the date September 8, 1966, is equally memorable—and for a much happier reason.

On that latter date, the television series *STAR TREK* premiered on NBC TV. Being a rube-carrying member in good standing of the "TV generation" (though I also carried a library card as well, and used it often), I had heard of the show through network promotion and decided to give it a look. Decided? Compelled would be a better word, for though I was not—and am not—a voracious science fiction reader, I was already, at the tender age of 14, a lifetime addict of action-adventure stories in any medium, and this new thing looked like it might be of interest.

So there I was, on that September night, sitting before the old RCA Victor black and white console (affectionately referred to as "Old Ironsides," because to move it was a major undertaking), watching this new show, this... *STAR TREK*. One hour later, I had seen the first episode and found it good. I would, I thought, as I skittered into my jammies and downed my cookies and milk, be back for the second episode, next week.

Little did I know that I had just made a lifetime commitment. Over the ensuing months I made the acquaintance of the *Enterprise* crew and liked them, lots. This Captain Kirk was a little stuffy, but he had what it took in a crisis, and he was really a good guy, underneath it all. Mr. Spock and Dr. McCoy were both good second-bananas, but they were also strong characters in their own rights, and more. The structure of *STAR TREK* was such that each one of the major characters (Kirk, Spock, McCoy) complemented the others, giving each a dimension we never would have seen, had we been introduced to them individually. This, of course, is called *characterization*, and *STAR TREK* was my introduction to it in a TV series.

So, yeah, I was hooked. And beyond the major characters, there were good secondary characters, and beyond *them*, there was a visually interesting, more-or-less consistent *universe* (that is, a background concept for the show) that I found—and find—consistently compelling. Most of the TV shows I grew up on hold little, if any, interest for me nowadays, but I can watch a rerun—or a re-re-run—of one of my favorite *STAR TREK*s and enjoy it just as much as I ever

did, perhaps more. The merits of the show are such that they overcome the flaws that erupted occasionally in stories and in production.

And apparently, millions of other people were watching, too, because *STAR TREK* lasted three seasons before it was cancelled. Or, to quote the late John Belushi from *Saturday Night Live*'s affectionate *TREK* take-off, "Except for one television network, we have found intelligence everywhere in the galaxy."

(But even in what seemed to be its death throes, *STAR TREK* went out in style. The last new episode filmed, "Turnabout Intruder," was pre-empted by the death of President Eisenhower—I haven't voted Republican since—and was telecast only when the third season was in summer reruns. So the last *STAR TREK* telecast was a new one, which certainly seemed fitting.)

But *TREK* did look, nonetheless, dead. Jim. Viewers older than myself had for years been mourning the death of what they called "The Golden Age of Television." Now, I joined them.

Until the series went into syndication, when a strange thing happened. *STAR TREK* became more popular than ever, spawning several new generations of Trekkies, and continued commercial interest in the show. Merchandising was stronger than ever, and finally *STAR TREK* returned, in a way, as a Saturday morning animated (that means *cartoon*) show. Its heart was certainly in the right place, and if you closed your eyes while watching it, the nostalgia was eerily overwhelming. But it wasn't quite the same, and for years *TREK* remained dormant. (For a more detailed history, see Gene Roddenberry's *The Making of STAR TREK—The Motion Picture*.)

Then came *STAR TREK—The Motion Picture* (hey, I liked it!), a second comic book version (the less said about the first, the better), and finally, *STAR TREK II, The Wrath of Khan*. A man named Marv Wolfman, whose career wasn't going much of anywhere at the time, saw *Khan*, and suggested, strongly, that DC Comics do another version of *TREK*. "What, another?" most people said, and they had a point. But that's where I came in. I convinced Marv to let me write the book (photographic negatives will last a long time, if stored in a cool, dark place), and Marv agreed. With conditions.

"Don't be bound by the television format," said Marv (who by now wanted to be called

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"Admiral Wolfman"), "take the characters, the concepts, the universe, but do *comic book* stories, with comic book pacing, sub-plots, even continued stories. That," he intoned, dramatically, "is your Prime Directive. Beam me up, Scotty."

But we needed an artist. I suggested Tom Sutton, who had collaborated with me on a science fiction story for one of DC's mystery books years back, but I was told he was too busy. We continued to search, until a High Official of DC tripped me in the hall one day. "We got you a great artist," he said, his voice excited.

"Great," I said, applying a spray bandage to my knee. "Who?"

"Tom Sutton! Aren't you glad we thought of him?" Recalling Mr. Spock's patience with the diplomats in "The Mark of Gideon," I agreed, and bios of Tom and our ace inker will appear here soon.

Which brings up what is, to me, the most interesting thing about DC's *STAR TREK*—Mr. Spock, I mean. Since we're beginning our series directly after the ending of the second movie, Mr. Spock will not be found in these pages. He is, as far as we're concerned, still on the Genesis planet, awaiting the third movie, and whatever they choose to do with him—if anything.

This makes DC's *STAR TREK* unique in that it is the first time the series has ever been done without "that pointy-eared Vulcan." This creates several new ripples in the pool of our continuing characters that we hope you'll find as intriguing as we do. And remember, even the many new *TREK* novels now being released still feature Spock, so this book is the only place you'll be able to follow the *current* voyages of the Starship *Enterprise*.

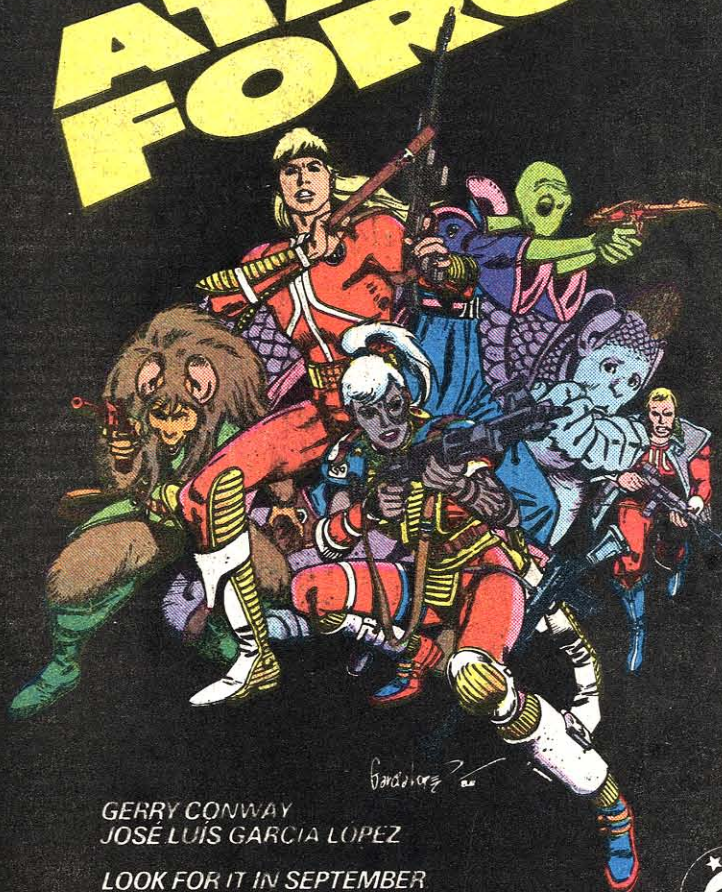
We await your comments, of course. Live long and prosper, huh? And a wormhole-ful of thanks to our own Allan Asherman and Paramount's Edward Egan.

—MWB

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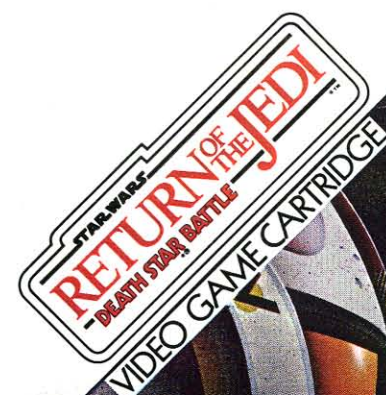


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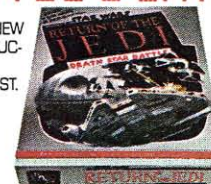
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