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STAR TREK

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NO, I'M
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WRONG...
AND IT'S
WAR!

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STAR TREK

Based on the series created by Gene Roddenberry

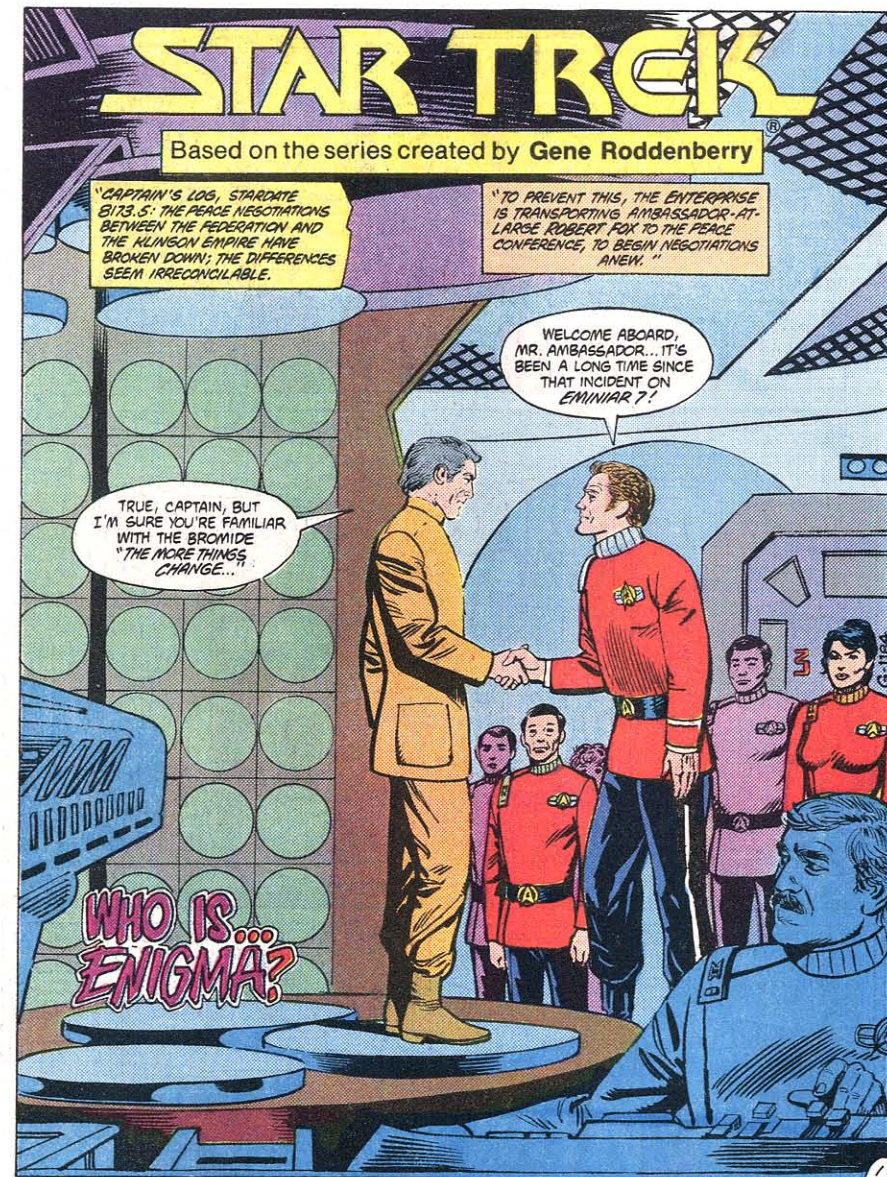
"CAPTAIN'S LOG, STARDATE 5173.5: THE PEACE NEGOTIATIONS BETWEEN THE FEDERATION AND THE KLINSON EMPIRE HAVE BROKEN DOWN; THE DIFFERENCES SEEM IRRECONCILABLE."

"TO PREVENT THIS, THE ENTERPRISE IS TRANSPORTING AMBASSADOR-AT-LARGE ROBERT FOX TO THE PEACE CONFERENCE, TO BEGIN NEGOTIATIONS ANEW."

WELCOME ABOARD, MR. AMBASSADOR... IT'S BEEN A LONG TIME SINCE THAT INCIDENT ON EMINIAR 7!

TRUE, CAPTAIN, BUT I'M SURE YOU'RE FAMILIAR WITH THE BROMIDE "THE MORE THINGS CHANGE..."

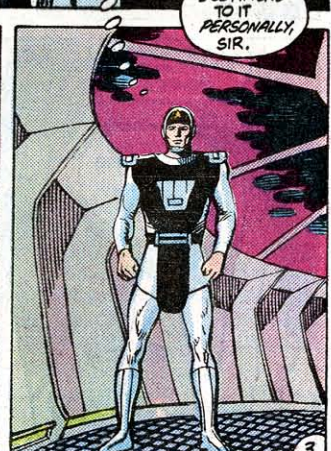
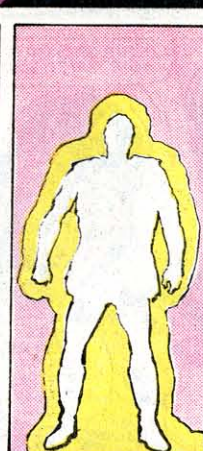
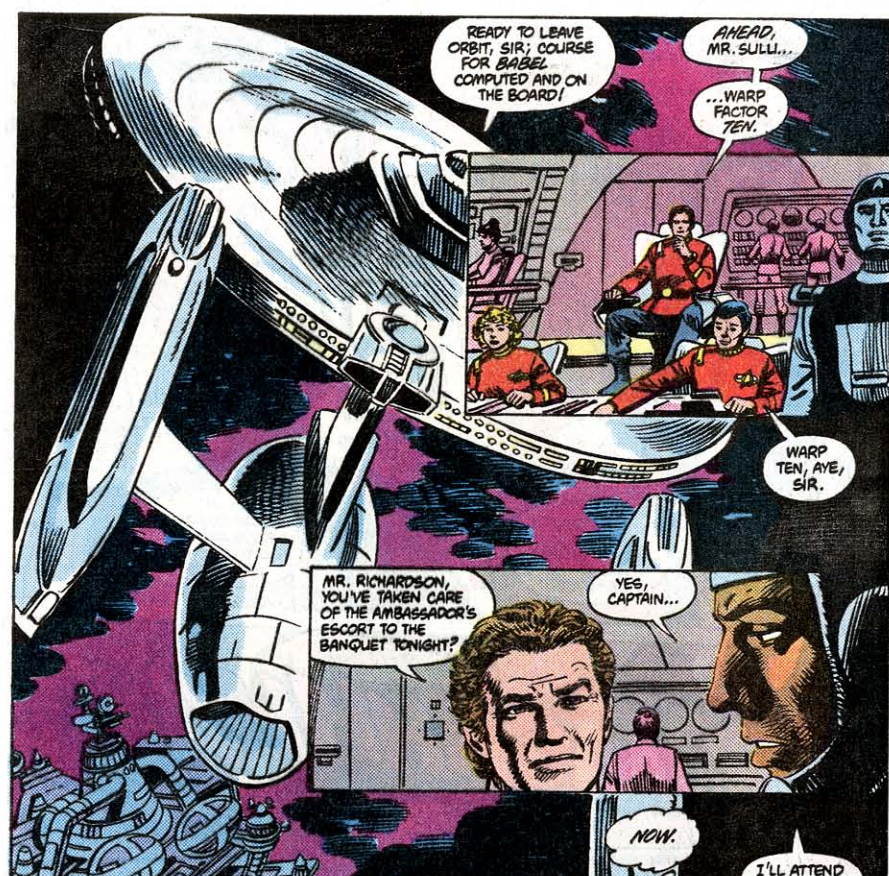
WHO IS... ENIGMA?

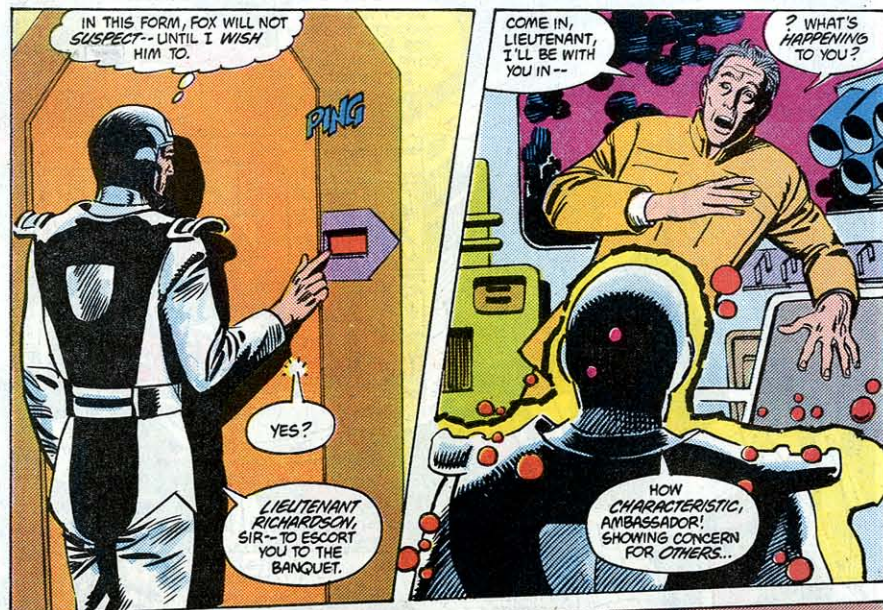


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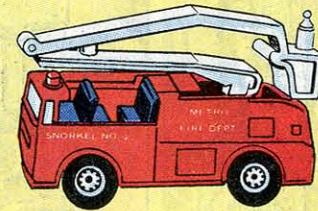
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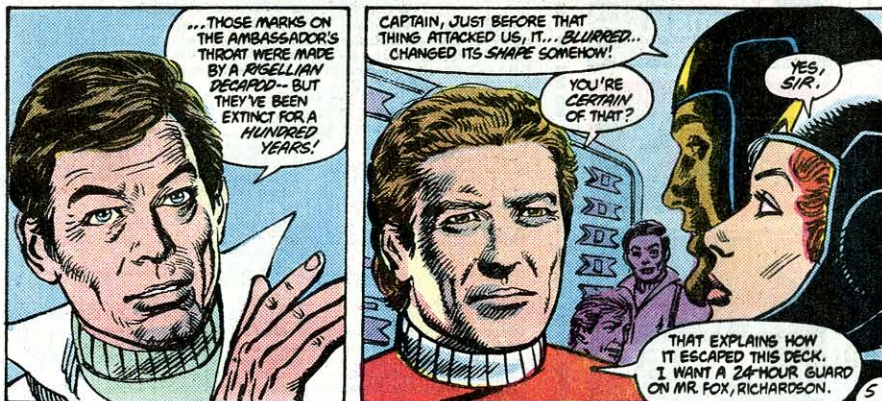
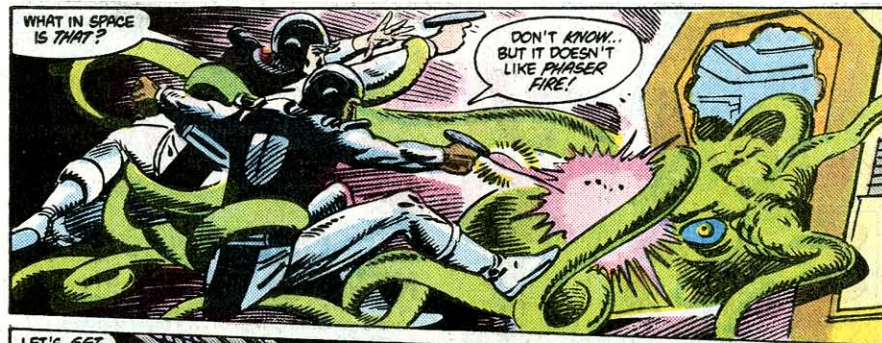
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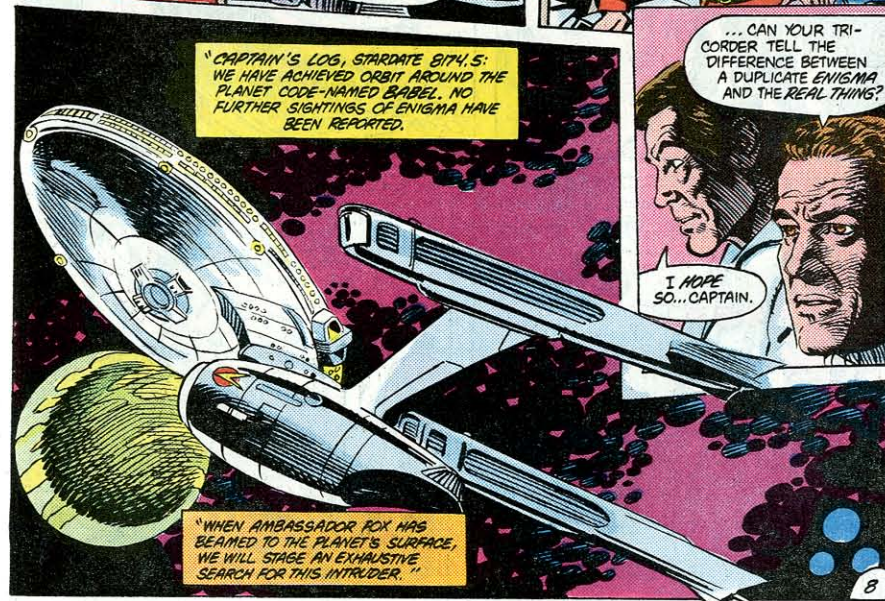
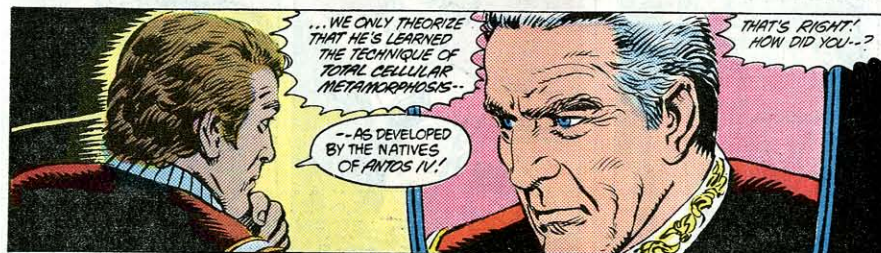
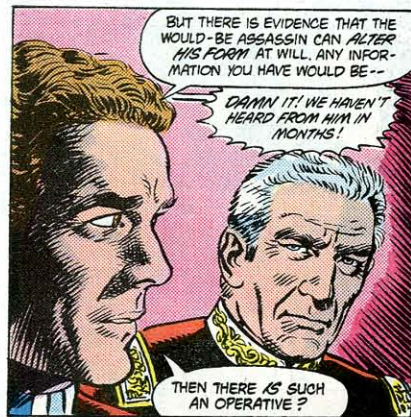
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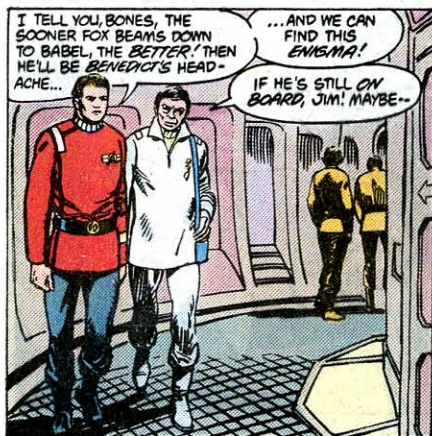
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I TELL YOU, BONES, THE SOONER FOX BEAMS DOWN TO BABEL, THE BETTER. THEN HE'LL BE BENEDICT'S HEAD-ACHE...

...AND WE CAN FIND THIS ENIGMA!

IF HE'S STILL ON BOARD, JIM! MAYBE--



OH, EXCUSE ME, SIR! I DIDN'T SEE YOU!

NO HARM DONE, LIEUTENANT.

SAARIK, WHERE'S LT. SHERWOOD? ISN'T SHE YOUR PARTNER FOR THIS SHIFT?

WE'RE MEETING IN HER CABIN, SIR. SHE HAD SOME PERSONAL ERRANDS TO ATTEND TO...



... AND THIS IS THE FIRST CHANCE I'VE HAD TO GET SOME NOURISHMENT ALL DAY!

IT IS, SIR! IS SOME-THING...?



"NOURISHMENT"? LIEUTENANT, THAT SMELLS SUSPICIOUSLY LIKE A STEAK!



THERE ARE MANY ASPECTS OF VULCAN CULTURE I'M IGNORANT OF, "LIEUTENANT"...

... BUT I DO KNOW THAT VULCANS DON'T EAT MEAT.



KRASHH



BONES, SHE'S ENIGMA! GRAB HER BEFORE--

JIM, THIS IS SAARIK! HER READINGS CHECK OUT PERFECTLY!

? BUT THEN WHY--

I AM HALF-ROMULAN, SIR.

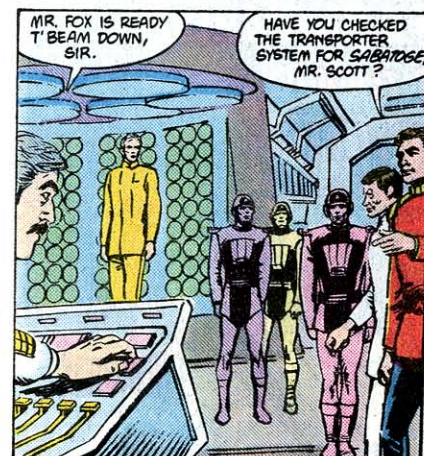


YES, BUT I THOUGHT-- NO MATTER. CARRY ON, MR. SAARIK.

AYE, SIR.

SURAK MUST BE WATCHING OVER ME! HE BELIEVED ME!

NO, IT COULDN'T BE...



MR. FOX IS READY T'BEAM DOWN, SIR.

HAVE YOU CHECKED THE TRANSPORTER SYSTEM FOR SABOTAGE, MR. SCOTT?



AYE, SIR, AN' IT'S CLEAN AS A WHISTLE! SO, WITH YER PERMISSION...

THERE'S JUST ONE MORE DETAIL, MR. SCOTT...



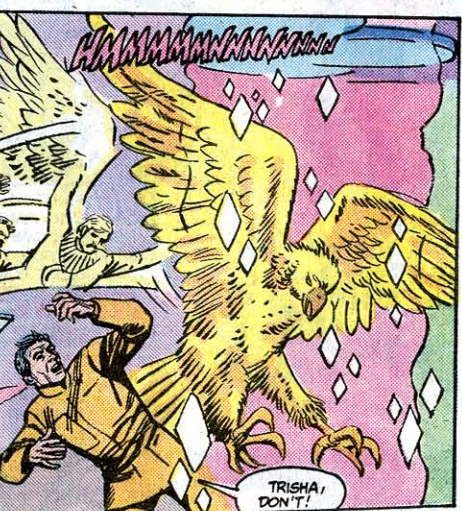
MR. SCOTT: "QUEEN TO QUEEN'S LEVEL 3."



SIR? I DINNA SEE WHAT-- "QUEEN TO QUEEN'S LEVEL 3," MR. SCOTT.

MR. FOX, OFF THE PLATFORM! RICHARDSON, PHASERS AT--

CAPTAIN, HAVE YE BEEN NIPPIN' AT MUH SCOTCH? WHAT DOES THAT--



TRISHA! DON'T!



THE THING'S MATERIALIZED ON BABEL BY NOW, SIR! I'LL BET MR. FOX NEVER WOULD'VE MADE IT THERE IN ONE PIECE, THOUGH!

I'LL BE IN MY QUARTERS, CAPTAIN, THIS HAS BEEN VERY--

NO BET LIEUTENANT! ENIGMA MUST BE MILES FROM THE BEAM-DOWN POINT BY NOW! STILL, ALERT SECURITY PLANETSIDE!

JUST A MOMENT, MR. AMBASSADOR...



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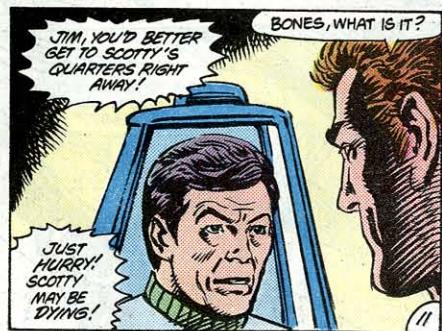
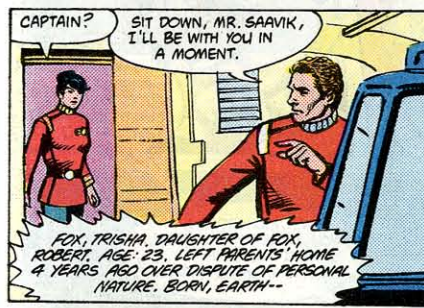
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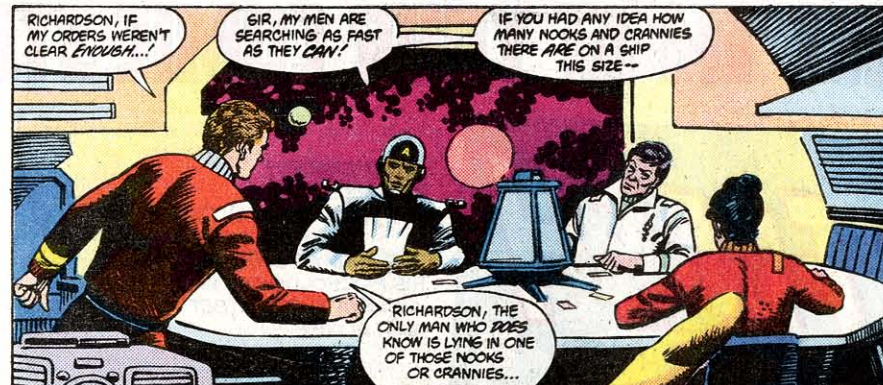
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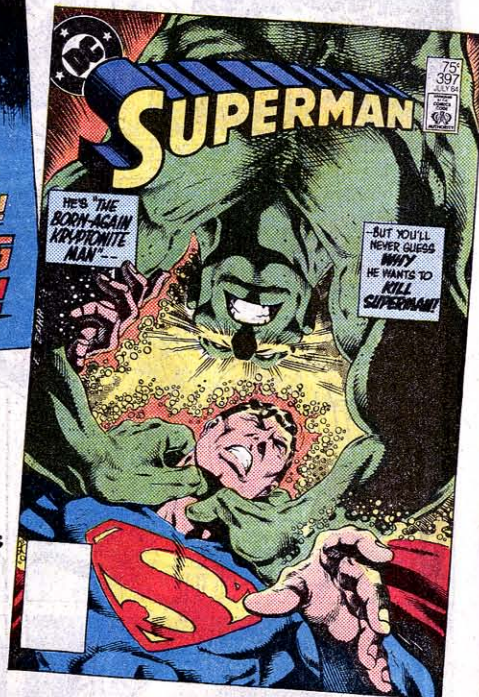


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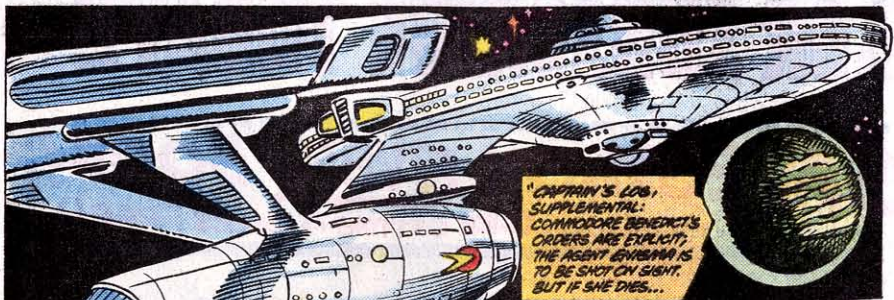
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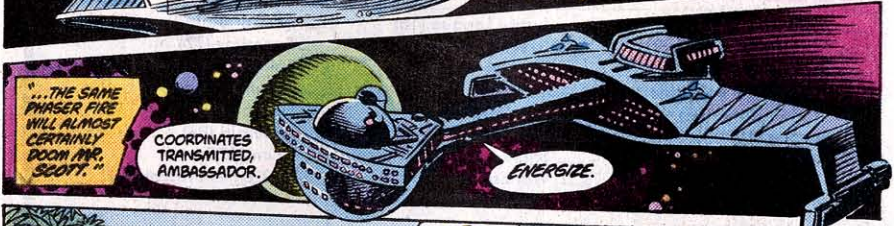
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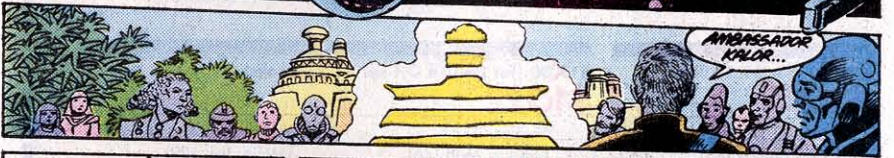
"CAPTAIN'S LOG, SUPPLEMENTAL: COMMODORE BENDICT'S ORDERS ARE EXPLICIT: THE AGENT EDWARDS IS TO BE SHOT ON SIGHT. BUT IF SHE DIES...



"...THE SAME PHASER FIRE WILL ALMOST CERTAINLY DOOM MR. SCOTT."

COORDINATES TRANSMITTED, AMBASSADOR.

EVERISSE.

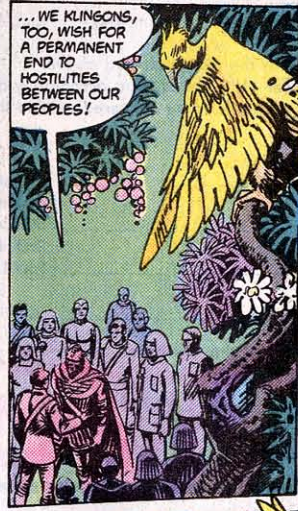


AMBASSADOR KALOK...



"...THE FEDERATION WELCOMES YOU, IN THE INTEREST OF GALACTIC PEACE!"

THANK YOU, MR. AMBASSADOR...



"...WE KLINGONS, TOO, WISH FOR A PERMANENT END TO HOSTILITIES BETWEEN OUR PEOPLES!"



I COULD TRY TO KILL HIM NOW...

"...BUT THE FEDERATION AGGRESSORS HAVE HIM WELL-PROTECTED... ESCAPE WOULD BE DIFFICULT..."



...THERE WILL BE ANOTHER TIME.



KEEP YOUR EYES OPEN, MEN-- AND STAY CLOSE TO YOUR PARTNER! NO ONE GETS THROUGH TO THE AMBASSADOR!

YES, SIR!



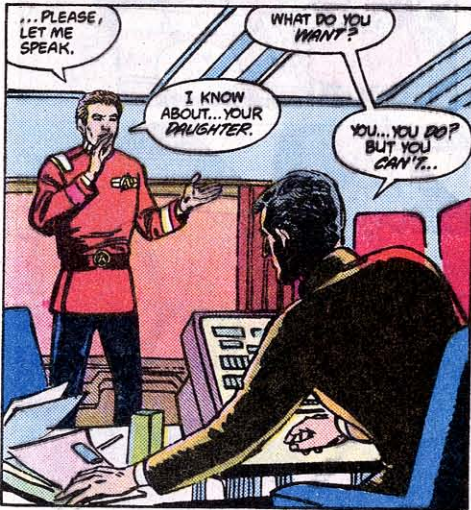
TRISHA, WHERE DID WE GO WRONG? WE USED TO BE SO--

FEDERATION POLICY
OFFICIAL TREATY



WHO--?

CAPTAIN KIRK, AMBASSADOR...

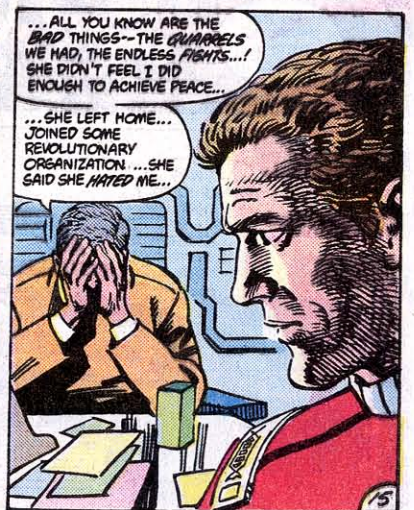


...PLEASE, LET ME SPEAK.

WHAT DO YOU WANT?

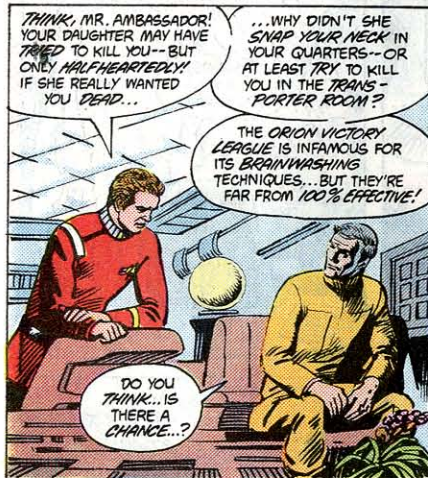
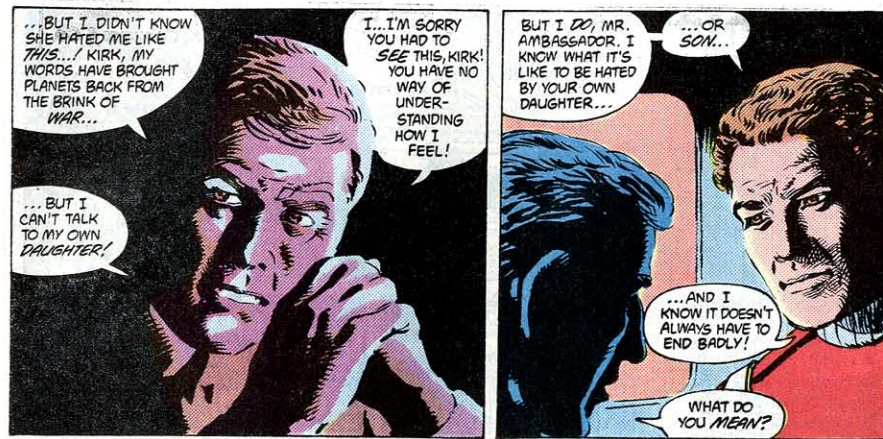
I KNOW ABOUT...YOUR DAUGHTER.

YOU... YOU DO? BUT YOU CAN'T...



...ALL YOU KNOW ARE THE BAD THINGS--THE QUARRELS WE HAD, THE ENDLESS FIGHTS...! SHE DIDN'T FEEL I DID ENOUGH TO ACHIEVE PEACE...

...SHE LEFT HOME... JOINED SOME REVOLUTIONARY ORGANIZATION... SHE SAID SHE HATED ME...



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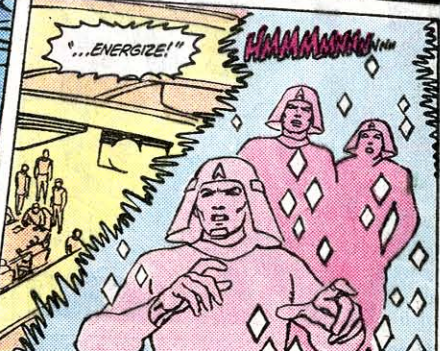
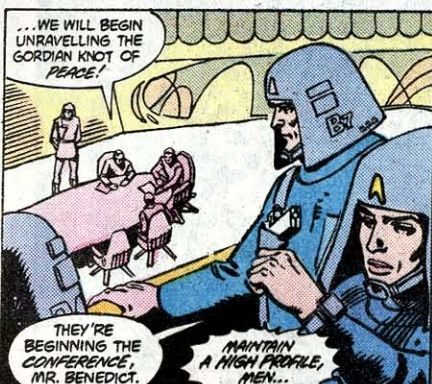
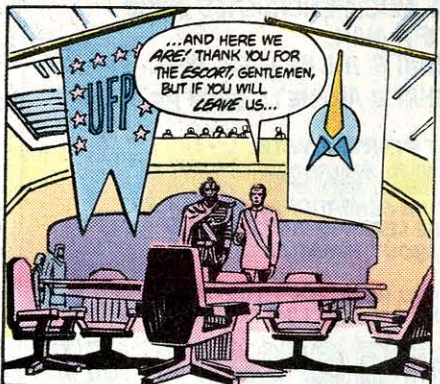
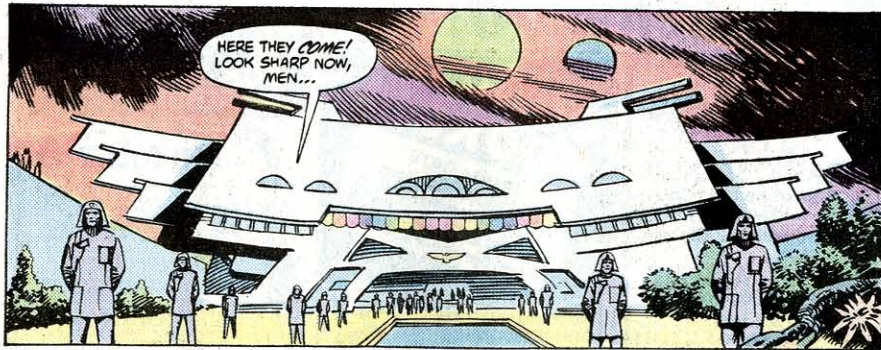
AND HE DOESN'T LIKE IT.
HE DOESN'T LIKE IT AT ALL.

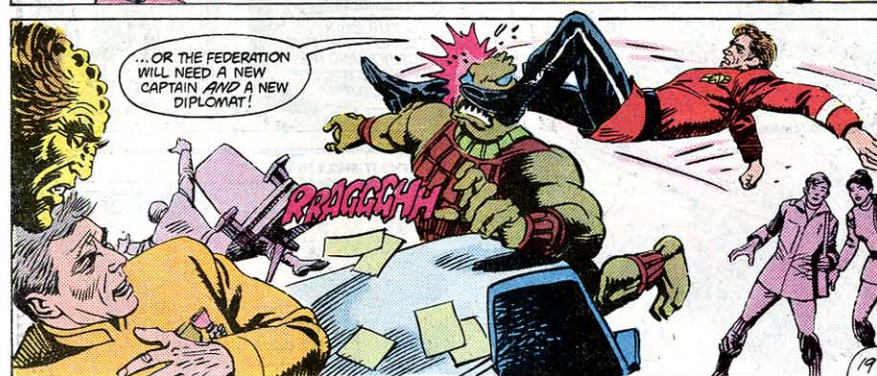
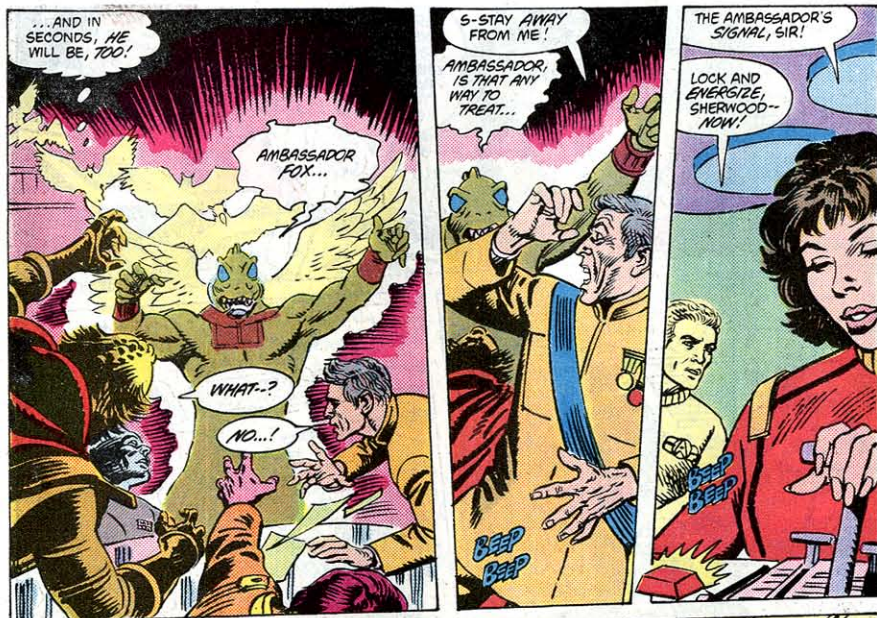
THE SAGA OF THE SWAMP THING

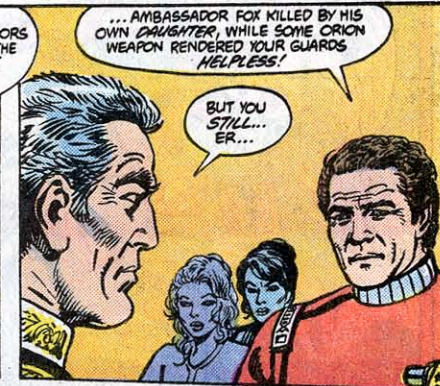
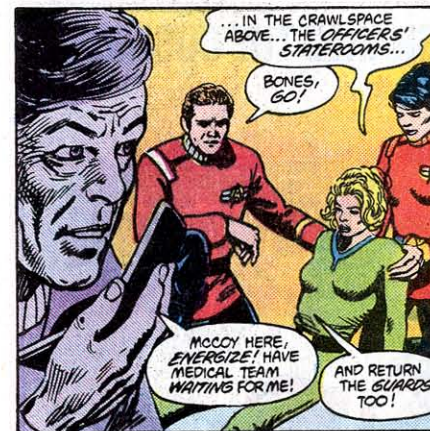
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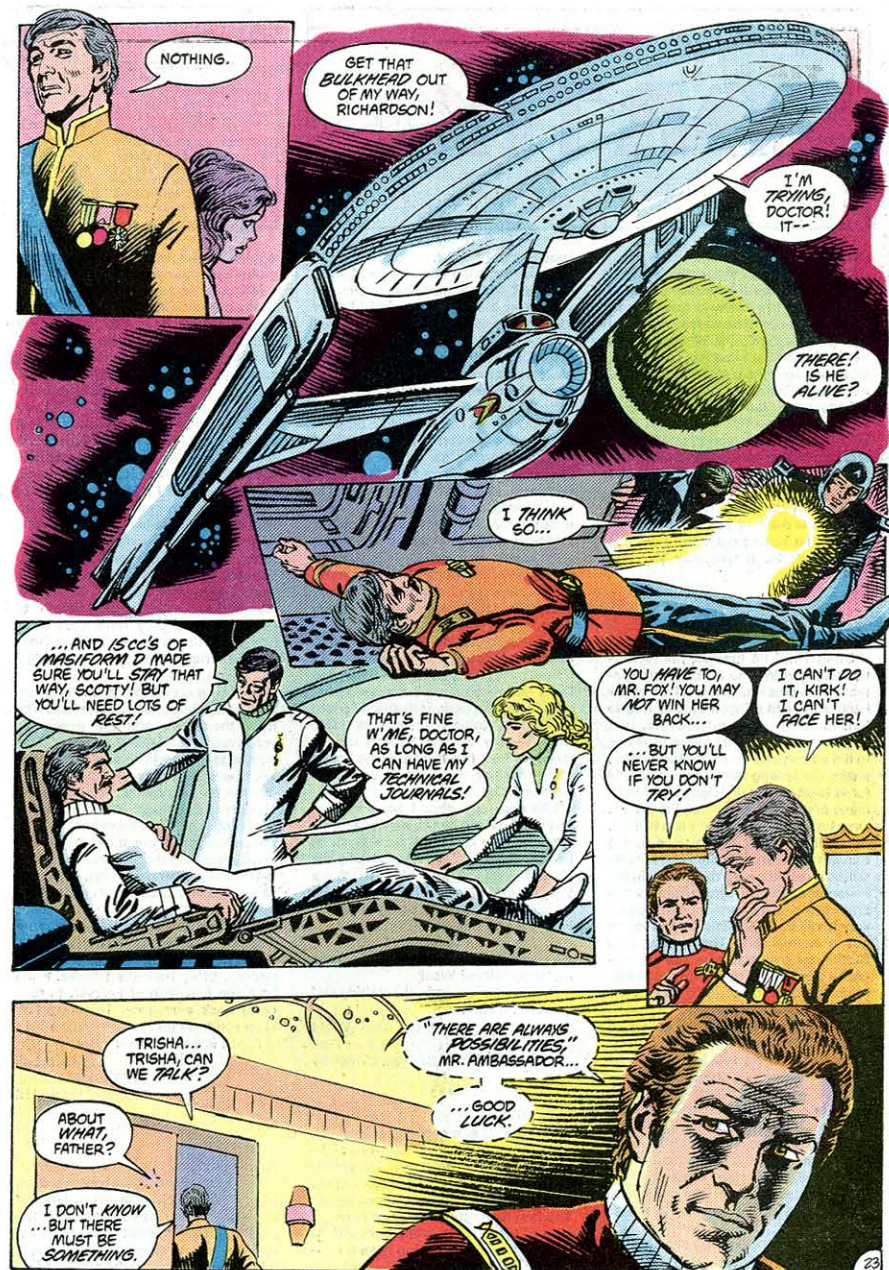
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THE MINI-SERIES THAT SHAKES THE COSMOS!



By Jack Kirby, Joey Cavalieri, Adrian Gonzales and Pablo Marcos!
THE NEW DC. THERE'S NO STOPPING US NOW!

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NEXT ISSUE: THE ENTERPRISE RETURNS TO VULCAN... TO LEARN THE TRUTH ABOUT SAAVIK!
(PLUS: A CERTAIN POINTY-EARED GUEST STAR.)

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Dear Readers:

The mail we're getting on STAR TREK is, to say the least—incredible, both in amount and in general praise. Thanks very much for the time you take in letting us know what you think. We spend quite a long time trying to perfect each issue, and your response, both positive and negative, is welcome.

Concerning something we think is rather special—THE SEARCH FOR SPOCK. Even as I type this Mike Barr and Tom Sutton are working on a special 64-page adaptation of *Star Trek 3*, the movie. For every TREK fan interested, we can only say you're in for a real treat! This one is the best yet.

You'll be seeing our adaptation this June. Look for it wherever you find STAR TREK.

Gentlebeings,

STAR TREK #4 brought the Federation/Klingon War to a relatively satisfactory conclusion. I like the idea of the Federation and Klingon Empire free to handle their own affairs; yet, the Organians are the most powerful beings in the known Star Trek universe—I can't shake the feeling that they can quickly (or at least eventually) defeat the Excaltians and return to enforce the Treaty. Only future issues and/or films will tell. Kor will no doubt be returned to the Klingons, but what of Konom? A Klingon defector would have a rough time in the Federation, but to return him to the Empire would be certain death. Either way it will be impossible for him to live out a normal life. Thank you, Tom Sutton, for the details on the shuttlecraft—they look much more authentic. Minor quibble—on page 16 it looks like the shuttlebay doors are rising upward; any fan will tell you that they split apart from side-to-side.

I again repeat my vote for the lettercol name "Hailing Frequencies Open!" "Where No Mail Has Gone Before?" (Audible groan.) Nice try, Mr. Wolpe.

From the description of the next issue, I see that you are returning TREK to its primary theme—the exploration of the universe and our place within it. Good luck, Mike; this type of story seems to pose the greatest challenge to a Star Trek writer.

May your tribbles be few,
A1C Andrew W. Laubacher
PSC #1, Box 129
Lackland AFB, TX 78236

Dear Marv and Mike,

Were you using a new type of black ink on ST #27 it seems sharper than on your other Mando comics. 75¢ I'd pay \$1.00 for a comic of this quality! You know, I compared your comics to Marvel's with their near-obsolete newsprint stock and found theirs to be more ink-absorbent (through to the other side of the page), and squeezably soft! DC makes comics' colors brighter and whiter! And in national taste tests...oops, sorry.

What's that? The story? Art? Oh. Oh, yeah, um... Well, Marv, you lived up to your promise. You designed STAR TREK to be written like a comic, not a movie or TV show, and in that format it works. It was totally consistent with Klingon philosophy (and ours, to some extent, unfortunately) to assume an unknown pilot is a "he." Good writing, Mike. Because we already know a woman is commanding the shuttle, another writer might have used "she" instead.

Tom's art is very good, also. Everyone looks like who s/he's supposed to be, with facial expressions instead of photo poses. Everything is great. One thing, though—why do the Klingon attack-ships all look like the Fantastic Four's robot Herbie? Is it your design or Paramount's?

Like everyone else, I hope a lot of questions raised by the movies and TV series will be answered here. Such as how did the Klingons end up looking like Vogons? Will you gradually change the features of Wok's Saavik to those of the replacement actress in the third movie? Where's Kirk's glasses? What about the ST books (continuity-wise)? Does Scotty eat quiche? What do you mean I ask too many questions? Well?

Until next time, keep the writing and artwork on stun.

David Alan Wright
24 Burr Ave.
Middletown, CT 06457

Dear Mike,

You are off to a good start.

I realize that that may not be one of the best ways to start off a letter, but it really sums up my feelings after reading the first STAR TREK saga produced by DC. The first noticeable difference between your STAR TREK and the other versions is that you are the first to have a four-part STAR TREK story. The closest anybody else got to that was a two-part story that I saw by Marvel (I am not very familiar with the Gold Key/Whitman

version, so forgive me if I missed any multi-partners produced by them).

Mike, if I had any doubts about the depth of your STAR TREK knowledge before, I don't now. You write STAR TREK like a real Trekkie. (Trekkie? Heaven forbid!) You kept me in suspense as to the real villains of the story up until the letters page of issue three. (It took me awhile, but I did recognize the rocky guy on the last page.) But why did the Excaltians spend fifteen years (give or take a year or two) pondering on the results of their last test of good vs. evil? I also sincerely doubt that everyone from the original mission would even remember who Yarnek was. After all, look at how many threats they faced that were greater than the one posed by Yarnek. Also, did those Klingon commanders from the TV series get face-lifts or something? I seem to remember that they were a bit more human-looking than that in "The Trouble with Tribbles" and "Errand of Mercy."

Tom, your art is wonderful. You seem to know the basic designs for most ships from the series and the movie (as portrayed by that beautiful *Reliant* class ship) and for the insides of said ships. Your likenesses of the well-known crew members are very good, too. I have a few suggestions, though. When weapons are being fired, have them be fired from the weapons console. It may be hard to get, considering that it is mainly a small outcropping from the bridge, but it will help to keep a semblance of continuity to the two movies.

I think all the readers' suggestions are wonderful. Bring back Harry Mudd. Bring back Gary Seven and Roberta Lincoln. Bring back the tribbles. Bring back the Guardian of Forever. In fact, bring back everybody. That ought to keep you busy up through issue 100! Spock is dead, Saavik lives!

T.J. Campbell
1225 Bay Ridge Rd.
Madison, WI 53716

Fellow Beings:

Congratulations on the best opening a Star Trek project could ever hope for! I've always been an advocate for starting things off with one hell of a big bang, and you haven't disappointed me. I was a little skeptical about the comic at first because of the first two failures, but now I'm glad that I purchased the first issue. I'm hooked! This is it!

I'm a little confused, "Admiral" Wolfman and crew. Kor appeared in "Errand of Mercy," and, unless he's lost a lot of hair, he did not sport a "lobster" head. I guess you're just trying to keep up the continuity with the movies, but this was a bit bewildering. However, I guess it can be explained away (until we find out more about these newer Klingons) by supposing that these growths appear as the Klingon natures. That, of course, would present some interesting possibilities for future writers to speculate on when they give us a glimpse of Klingon culture.

And yes, in answer to your question, I did recognize that "big, rocky guy on the last page." It was Yarnek, or one of his fellow Excaltians ("The Savage Curtain"), who obviously have not yet learned enough about the "humanoid philosophies" of good and evil. Looks like old Lava Lips needs to set two entire

paces at each other's throats in order to complete his observations. And the Organians! Unsettling, to say the least, to discover that the (supposedly) most powerful and most advanced beings in the universe are powerless to help, leaving the fate of the galaxy in the hands of Kirk and Kor! Those two, allies? I'd sooner believe that Kirk and Kang ("Day of the Dove") could smoothe things out. As Scotty might say, "Heaven hae us all!" While we're at this, would you guys pass the bottle? I could stand a good stiff belt of that electric blue Romulan Ale, and I have a sneaking suspicion that Kirk and Kor will need it next.

Somehow, though, I can't believe that Yarnek would be doing all of this unless he's much more powerful than was revealed fifteen years ago. I would expect a tactic like this from, perhaps, the immensely powerful "naughty little boy," Trelayne, "the lonely Squire of

Gothos." ("Squire of Gothos") Now, there's an idea for you! Sometime in the future, the *Enterprise* might stumble across Trelayne again, endure some of his mischievous antics, and perhaps make an ally out of him!

Well, that's all that I can think of, except to say that without a doubt, STAR TREK is a masterpiece. I think it goes without saying, but the scripts are excellent (thank you, Mr. Barr!), the art is great (incredible is more like it, Mr. Sutton and Mr. Villagran), and the magazine is out of this world! (Thanks, Mr. Costanza, "Admiral" and Ms. Wolfman!) To borrow a turn of phrase from First Officer Sulu (many long years ago), "May the Great Bird of the Galaxy Bless Your Planet!" And thanks to the "Great Bird of the Galaxy" himself for creating and reviving STAR TREK. Thank you, Mr. Roddenberry.

Yours truly,
Laura Tripoli



**By Gary Cohn, Dan Mishkin,
Paris Cullins and Pablo Marcos.**
The new DC. There's no stopping us now!

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MEANWHILE...

"Continued Next Column" Column

When last we met, I asked you to join me in welcoming some of the new folk at DC and had Janice Race, Nick Cuti, and Brenda Pope introduce themselves to you. This time we offer the same opportunity to some other new kids on the block. (Gee, gang... a look behind the scenes!)

ALAN GOLD, EDITOR

I'm the father of two comics readers (ages 12 and 8). I always knew I'd be a cartoonist when I grew up, until I grew up and knew I wouldn't, but that's okay because I still get to work with comic artists and intrude my enormously opinionated two cents.

I'm editor of **WONDER WOMAN**, **JUSTICE LEAGUE OF AMERICA**, **BLUE DEVIL**, **THRILLER**, and a whole mess of mini-series and specials. Associate editor (with Marv Wolfman) of **STAR TREK**, **OMEGA MEN**, and **VIGILANTE**. Generally, I try to be a hand-holder, back-thumper, knuckle-rapper, and nonstop kibbitzer for the free-lancer geniuses I work with, as each case requires. I like to believe I'm a stickler for details, a deadline-meeter, and a source for ideas when a writer needs a creative tickle to get his characters out of (or into) a sticky situation.

Where do I come from? Book publishing, a little editorial, a little production. Specifically, from a torturous visit to the Wolfman residence when DC was in need of an editor and I was fed up to here with the making of technical and trade books. I come most distantly from the borough of the Bronx. I bought my comics from the Rendezvous candy store on 183rd street and the Grand Concourse. I went to the High School of Art and Design in New York City, where Marv Wolfman and I were both Cartooning majors and real pals. Later I went to Hunter College in the Bronx and the State University of New York at Buffalo, planning to do something or other with my life. One day I found that "something or other" meant working on medical books and cookbooks, and I was ready for a change.

I'd like to get to work on a real diversity of genres. As a kid I liked

funny animals for years before I even looked at super-heroes. I also read what passed for science fiction and mystery comics, and I was a sucker for cowboys and Indians and for anything featuring what looked like a carefully drawn dinosaur. I'd like to work on comics that appeal to preschoolers, comics that appeal to college students, and comics that appeal to every group in between.

Welcome aboard, Alan. I'm on your side with regard to "diversity of genres." Super-heroes are great and a lot of fun to work with but both as an artist and as an editor, I truly miss the variety of years ago when I was able to work on mystery, western, sci-fi, romance, detective, war, hot rods, and kiddie comics all in the same month (—er, well maybe two months—that is a long list). We will probably never have that kind of variety again—unless a cry from "out there" convinces me that those genres would have an audience.

DG

INTRODUCING... PAT BASTIENNE, EDITORIAL COORDINATOR

Born at a very early age in a small Connecticut town. After high school, I summer jobbed at Charlton Comics, met Dick Giordano there. Comics were okay, but—I left Charlton to attend Hartford University and later the University of Bridgeport, majoring in Psychology. Psychology was okay, but—I left school to do other things, which I did for a while until another chance meeting with Dick led to a job at Continuity Associates (an art service run by Dick and partner Neal Adams). When Dick left to form Dik-Art, Inc., I accepted a position there until Dick left to go back to DC Comics. I followed him there after first concluding the unfinished business at Dik-Art. The rest, as they say, is history.

At DC, I am currently responsible for keeping free-lancers happy (and corralled). I'm the one who makes sure everyone has work (not too much—not too little), meets his deadlines ("I said Monday, Pablo—not someday"), gets paid—and on time—and in general try to help make their professional life easier. That couple of years of Psychology courses sure comes in handy.

Anyway, I also love cats and lavender and crusty senior editors. Pat and I have worked together for a number of years and she's always been able to make my job easier. No less so now. Our company is changing so rapidly and so radically that Pat has to re-learn her job constantly. Thank goodness she's a quick study.

DG

SAL AMENDOLA, TALENT COORDINATOR

Born in Southern Italy (not Sicily). Raised in Brooklyn and St. Teresa of Avila grade school. Couldn't be a N.Y.C. police officer (I don't come near the minimum height requirement). Couldn't be an astronomer or physicist (math aptitude is, to be kind, nearly nonexistent). Didn't want to be anything else so, at the age of eleven, decided to be an artist. An artist can be anything he wants, anywhere in the universe he wants, at any time in the past, present, or future that he wants. Toward that end I took a correspondence art course three years later (the year before President Kennedy's assassination) while at Erasmus Hall High School. Another correspondence course some years after that. I completed a three-year, fully rounded course at the School of Visual Arts. Summers at the Brooklyn Museum Art School studying figure painting and portraiture. Pencil, ink, writing, coloring for National Periodical Publications in 1969. Dick Giordano's assistant editor in 1970. Assistant to the assistant production manager, 1970. Fired after six months as Marvel Comics assistant editor. (Rightly so; it was a bad marriage.) Was officer and newsletter editor of the Academy of Comic Book Arts. Member of the National Cartoonists Society, various science organizations, children's books, advertising art. Instructor of drawing and illustration and perspective for about ten years. Frustratingly ecstatic eighteen months drawing for Archie Comics. Passionately for the E.R.A. against the death penalty. Wish to be Rob Petrie, will settle for full editorship, am DC talent coordinator. Now here's the question for 10 points: How old is the old talent coordinator?

The same age as you, Sal. But then you're much older than you are. The trials and tribulations of your job have no doubt contributed to the gray hairs sprinkled among the flock.

What Sal didn't tell you is that as talent coordinator he's the guy that you need to convince that you've got talent pouring out of you. And if you are lucky enough to convince him, then you have to hang around while he convinces Karen Berger (NEW TALENT SHOWCASE editor) and/or other editors (if you're that talented!).

Continued Next Column.
Thank You and Good Afternoon.

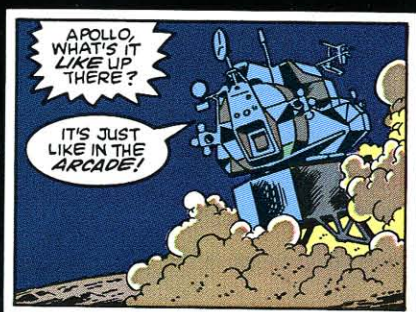
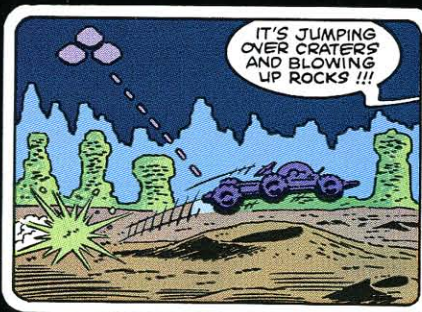
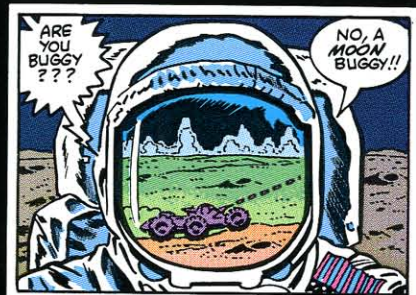
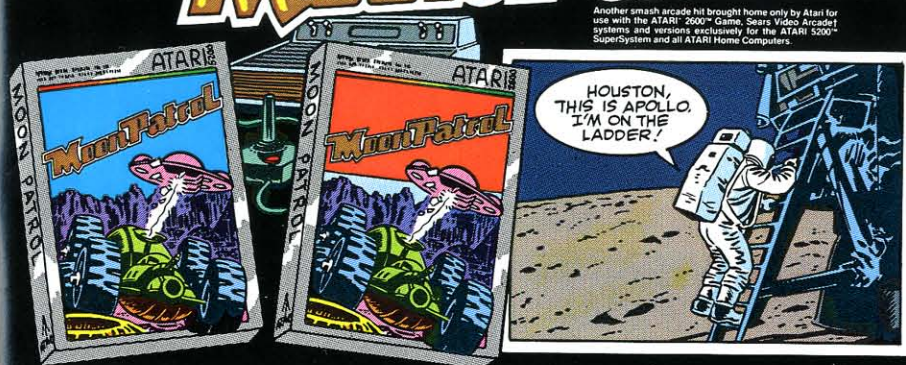
Dick

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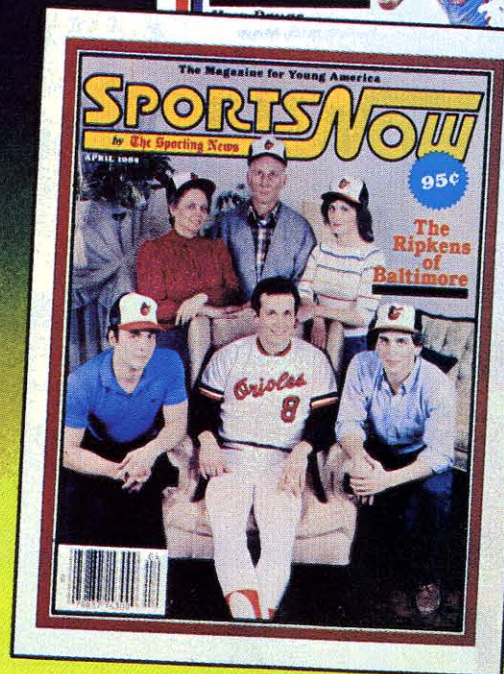
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