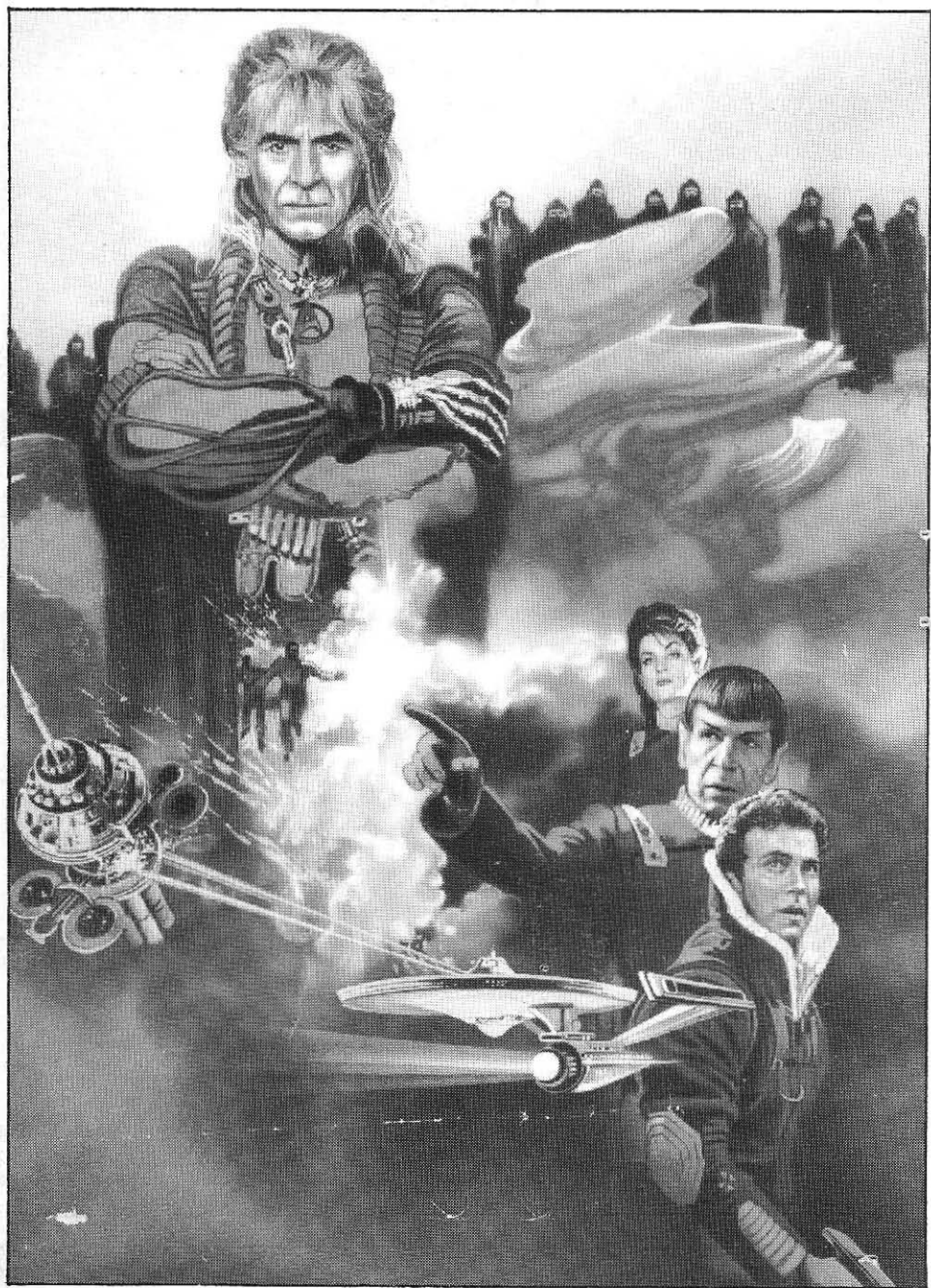


STARFLEET COMMUNIQUE



Volume 2, Issue 2

Second Quarter 1982



STARFLEET COMMUNIQUE



Second Quarter 1982

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Editor-this-issue - Eric A. Stillwell

Editor's Corner

Old Man Khan may have been a valiant foe for the starship Enterprise, but STARFLEET's greatest enemy in recent months has been Father Time! We apologize for the delay.

In addition to several improvements and changes to the COMMUNIQUE, which I hope this issue reflects, STARFLEET welcomes Admiral Mike King as the new Chief of Communications and sends best wishes to out-going Brian Jackson whose resignation became effective September 1, 1982.

Again, we apologize for the delay and extend an invitation to each of you to join us as the HUMAN ADVENTURE CONTINUES...

Eric A. Stillwell
Eric A. Stillwell, President
STARFLEET

STAR TREK® II THE WRATH OF KHAN

A Movie Review by Joyce Colger

The "II" in the title is definitely a misnomer. This is not a sequel to the last film and should not even be compared to *Star Trek: The Motion Picture*. This film boasts excellence in so many areas it is almost impossible to name them all. Nicholas Meyer's direction is nothing short of incredible. The music by Jack Horner reaches out from the first fanfare. Edits are so well done that the transitions are hardly perceptible. The special effects are not pretentious -- they highlight and dramatize, but never overpower. The cinematography comes close to perfection, yet this film makes no attempt to be a space epic, like *2001: A Space Odyssey*. Unlike the epics, *The Wrath of Khan* will survive admirably if translated to a different medium (i.e. television). But all of the above; direction, music, editing, special effects, and photography are only supporting roles. The true star of this film is the screenplay.

This is Trek at its best! Few *Star Trek* novels, pro or amateur, have managed to capture that "chemistry" which the television series established; that magical blend of superb characterization with excellent plot lines. Too often the spinoffs fail to reflect the realism or continuity of the original. *Wrath of Khan* succeeds admirably.

James B. Sowards, with assistance from Harve Bennett, takes control with his well designed story line. From the opening sequence you're hooked and Sowards keeps the pacing so that you have just enough time to breath before the plot begins to build again. Only once did I have that urge to say, "Get on with it!" and, when he did, I wasn't disappointed.

Perhaps Sowards could have utilized Sulu and Uhura more. They are visible, but sometimes neglected in favor of the newest edition to the Enterprise crew, Lieutenant Saavik. However, I noticed some footage from the promotional trail-

er that was missing from the final edit, where Saavik's role, as well as Sulu's and Uhura's might have been expanded.

The intimacy between Kirk, Spock, and McCoy is a welcome sight. To suggest that they could be anything less than friends is a contradiction of all we see. Fireside chats, cocktails, inside jokes, and casual exchanges all reestablish that "chemistry" which the original series used as an integral part of all plots.

The focal point of the screenplay is emotions. All the sub-plots revolve about them. Whether it's Saavik's worry over her training mission performance, Dr. Marcus recalling her romance with James Kirk, Scotty's proud grin at the white-gloved inspection of his engineering department, or the negative emotions when David Marcus reacts violently to Admiral Kirk -- emotions are the key.

The screenplay also deals out its share of conflict. Khan is no less the tyrant after being stranded on what became a wretched, desert world. Ricardo Montalban's excellent performance superbly communicates Khan's vengeance through the hissing of an oath, the flexing of fists, and the cold and merciless way he threatens Chekov and Terrel with horrible death.

Kirk manages to match wits with Khan's superior, though "two dimensional", intellect, but there's no doubt whatsoever, Khan will make Kirk pay! And he does so by forcing James Kirk to deal with the one thing he is least prepared to face - with the fact of life that Kirk has cheated and sidestepped all along - death! Specifically Spock's death.

With so much pre-release publicity about the question of Spock's death, I couldn't help but wonder, "How will they deal with it? How could they do it?" Simply! They give us hope. Genesis creates a whole new world -- and Eden if you will. And Spock is a part of it!

The scene in which Spock and McCoy argue the potential of Genesis keeps coming to mind. If Genesis were used on a world where life already existed, Spock claimed, it would destroy that life in favor of its own matrix. But what of life placed into the new matrix? In the closing scene of the film, McCoy says, "He's not really dead..." and you can believe it.

When you walk out of the theatre after one hour and fifty three minutes, you have the very positive feeling, the faith, that Spock will return. And you can't help but wonder, "When will Star Trek III be released?"

GEORGE TAKEI

The Man Who Would-be Captain

As Mr. Sulu on the bridge of the Enterprise, George Takei has become one of Star Trek's most popular characters. He was born in Los Angeles just before the second world war. With the advent of the war with Japan, all Japanese on the West Coast were placed in internment camps for the duration of the war. Because of this, George spent his very early years in a camp near Rohwer, Arkansas, despite his mixed oriental background.

After returning to California, he served as student body president in high school, and attended Berkley to study architecture for two years before he transferred to UCLA and Theatre Arts. He now holds both a bachelor's and master's degree in Theatre.

Following his three years in Star Trek, he appeared in several stage productions and dozens of television series episodes. Today he still does guest appearances on popular TV series, and has appeared in some distinguished motion pictures, Star Treks I & II notwithstanding.

While in Houston, Texas this past June, George agreed to talk to the COMMUNIQUE's Ed Kaczmarek in a COMMUNIQUE/PROBE Exclusive Interview.

by Ed Kaczmarek III

COMMUNIQUE: First of all, how would you sum up the character Sulu? What makes him tick, so-to-speak?

GEORGE TAKEI: Well, one, Sulu is a man of wide interest diversities. He's obviously excellent as a helmsman, but he really wants to pattern his career to follow the footsteps of Kirk. So his goal at this point is to become Captain, and in Star Trek II he did indeed become a Captain, and there was a scene where he was congratulated for it, but it was cut. Once he becomes Captain, he's not going to be satisfied to



"I'm trying, sir! I can't get power!"

[continued on page 6]

just sit on his laurels. He'll still be a young man as Captain, and he'll aspire to the kind of career pattern that Kirk expects. Beyond [his career] he's a man of various interests... We touched on that in the TV series. He's a physical culturalist with an interest in the ancient and antique forms of physical culture. That's one of the things that I brought to Sulu. I have varied interests and some of those were touched upon in the series. He's a fencer, he's a botonist, he's a collector of exotic galactic plant life.



As Kirk leaves the bridge for a moment, Sulu mutters to himself.
"So much for the training cruise."

COMMUNIQUE: *What have you been doing recently aside from Star Trek II: The Wrath of Khan?*

GEORGE TAKEI: Well, the civic hat that I wear is as Director of the Southern California Rapid Transit District. We run the bus operations and we're now in the preliminary engineering for building a subway under Bulsha Blvd, and that is a really exciting project -- to build a brand new, state-of-the-art transportation system. The mayor keeps using the analogy of Star Trek, that George Takei brings that future technology to the late 20th Century. And that's the activity that's most engaging. I'm also working on a sequel to Stellar Flower, Savage Flower.

In the next issue of "Starfleet COMMUNIQUE" we will conclude our interview with George Takei - The Man Who Would-be Captain, and we will take a closer look at Star Trek through the eyes of Mr. Sulu. The Editor would like to thank both Mr. Takei and our own Ed Kaczmarek for making this interview possible.

STAR TREK® II

THE WRATH OF KHAN

The COMMUNIQUE is honored to have this opportunity to publish an exclusive book review by an award-winning fan author.

oooo

A Book Review by Syn Ferguson

Last March I was comfortably ensconced in the bar at Hugo's Bistro in Seattle, spending money I hadn't earned yet, when two refugees from the pre-Norwescon Convention chaos drifted up to the table next to me. He was tall, dark and handsome, the epitome of the gentleman yachtsman, and she, like me, will never be mistaken for a tall, willowy blonde (actually what she lacks in height she makes up in Hugos and Nebulas). They were discussing science fiction, as aficionados do.

"Well, it's a little difficult when you have to kill off a major character in the first twenty minutes --" was all I could hear of their conversation, but it was enough to generate an ulcer or two. David Hartwell, the power behind Timescape books and all Pocket Book science fiction, was discussing Star Trek II: The Wrath of Khan with the author to whom he had assigned the novelization: Vonda McIntyre.

Ultimately I obtained a copy of a copy of a purloined shooting script which was read aloud over a friend's kitchen counter by a very excited, young, red-haired admiral. I loved the script, and remembered thinking: even Vonda can't top that!

But she did. And she topped it in the two areas all Star Trek fiction has been weak: in science, and in characterization of the "red shirts", those minor characters whose mission is to hand things, stand around, and fall by the wayside to demonstrate how bad the villain really is.

To take the least important element first, science in Treklit both pro and fan, has been whatever the author wanted to make of it. The two exceptions that come to mind are James Blish's original Trek novel, SPOCK MUST DIE, and

Vonda's own ENTROPY EFFECT. Blish's tachyons and Vonda's time and universe hopping reeked of real math, real physics, and a real effort to make Star Trek the better science fiction it started out to be. By comparison the Marshak and Culbreath novels are frankly fantasy. Their science is done with imagination and mirrors, a bluescreen effect before which our heroes can buckle a mean swash.

There are several reasons to prefer real science in science fiction. First, sci-fi may be all the science most readers ever get. Future shock is hardly paralyzing to someone who has been reading about it since age eleven. Second, real science, as opposed to fantastic science, generates nasty habits such as: objectivity, patience, persistence, and a reliance on facts instead of rhetoric. Therefore science fiction can be a benevolent kind of brainwashing. Take enough kids who can handle facts and who aren't afraid of progress, and we might get somewhere.

The third reason to prefer real science in science fiction is that it's difficult to do well. And the greatest performances in all the arts come from individuals who put in their hours of sweat before they prance out on stage. Vonda, once a Ph.D. candidate in genetics and something of a child prodigy, has put in the sweat, both in her science and her writing. It shows. People like me who wouldn't know a quark from a candlestick can still smell a phoney miles away.

The science in the movie was fantasy. See that there genesis wave folks? Well, computer graphics and the loft of a Vulcan eyebrow do not add up to a reasonable extrapolation of mini-bangs three hundred years from what we have cooking in the lab today. But in the novelization, Vonda has taken fantastic science and skillfully surrounded it with so much real science, and such real scientists, that it goes down easily.

Which brings us to the red shirts. It is a lamentable fact that the format of an hour TV show leaves little room for the development of minor characters. Star Trek, with its cast of regulars, and a delightful series of baddies, sinned the sins of the media with a number of these expendable cardboard cutouts. And the fast pace of the screen version of Star Trek II: The Wrath of Khan was accomplished by leaving on the cutting room floor some

interesting exchanges between minor characters that had been present in the shooting script. Vonda's book vastly expanded on the script.

The two most moving elements in the novelization for me were the highlights of Saavik's past, and her relationship with Spock and Peter Preston, and the tragic deaths of Carol Marcus's associates. The movie hinted at the relationship between Scotty and Preston, even hinted at Joachim's internal conflicts, but I suspect that the Saavik/Preston exchanges, and the devotion and delightful insanity of Vance Madison and Delwin March are pure McIntyre.

It is McIntyre the writer who can show us the universal in the specific. We empathize with Saavik, the savage, lonely little half-breed with the big appetite for life, because we are Saavik. Who hasn't had the feeling of being a changeling, the unwanted square peg in a round hole, so different from our parents and our associates that we might as well be aliens? Who hasn't, like Peter, wanted to make it on their own enterprise and merits? Who wouldn't like to know -- without dying for the knowledge -- that they would stand fast in the face of crisis? Who hasn't been in love? In these two characters, McIntyre held up the mirror and showed us ourselves.

She did something more, and something particularly the province of the science fiction writer, with Vance and Del, Jedda and Zinaida. She let us know how it would feel to be somebody else. We are locked in our own skulls at birth, pragmatic solipsists whether we know it or not. We keep reaching out, without Spock's talents, and are never quite sure what other people are thinking. Except in imagination, in fiction, if it is excellent fiction. That reaching out is responsible for audiences who boo the planes that strafe King Kong and cry when E.T. is dying. It's important. Someone who has reached out to experience other minds and other points of view finds it very difficult to draw the circle that leaves out foreigners and minorities.

And it's fun. I'm never going to be so brilliant that I can play games with solemn scientific conventions. I'll never be a child genius. I haven't (yet) devoted my life to sensuality or reared a child without a father, but there might be something in any of the above that appeals.

[continued on page 16]

INTERSTAT

The only monthly Star Trek publication devoted to fan comment, analysis and reaction!

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LETTERS

The Editorial Staff of the COMMUNIQUE welcomes letters of comment, analysis, and reaction. Letters should be limited in length to one type written page, and should be sent to Mike King / P.O.Box 16 / Thurston, OR 97482. The COMMUNIQUE reserves the right to edit all submissions.

Judith C. Wilson
100-D Village II Dr.
Hilton, NY 14468

I read David Gerrild's article, "Death Wish" which appeared in the May issue of STARLOG (#58) with amazement, heartburn, and

anger! I found his statement - "A story about Spock's death, and Kirk's reaction to it, would give the audience a chance to experience the loss of a loved one, a beloved friend" - not only in poor taste, but appalling as well. Mr. Gerrold goes further to suggest that it would be a good experience for the young members of the audience as they "could discover that it is possible to handle the profound grief that is inevitable in human experience."

It is obvious that Mr. Gerrold has yet to experience such grief, for if he had he would not be making such shallow remarks. I lost both my maternal and paternal grandmothers while in my teens and just two years ago, at the age of 34, I lost a beloved friend - my mother. To say that I harbor the same sort of feelings for Spock (who is a fictional character) is ludicrous, nor am I suggesting any such thing! But Spock's death was real, the sense of loss was real and the pain (even though we know it's just a fantasy) is real. I don't need a reminder of death -- I know of it first hand. Furthermore, to expose young children to such finality is cruel. First of all, they really don't understand and secondly, they will know of death soon enough, if they don't know already.

I read Mr. Gerrold's article several times just to be sure I was reading it correctly. I was as angry the third time as I was after the first reading. However, I will concede one point: Since the studio has killed Mr. Spock, then Leonard Nimoy should refrain from appearing in future Star Trek films. After all, Mr. Gerrold, Mr. Spock is dead and we all know that no one comes back from the grave!

[LETTERS continue on page 12]

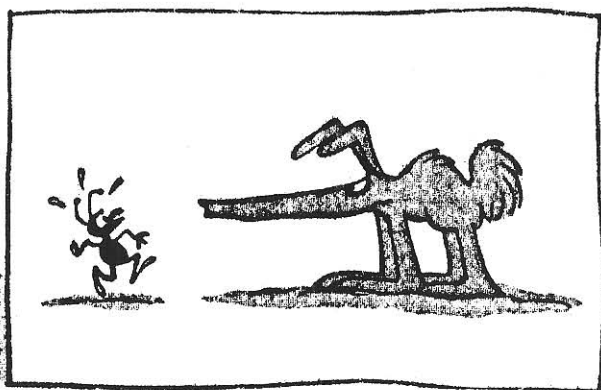
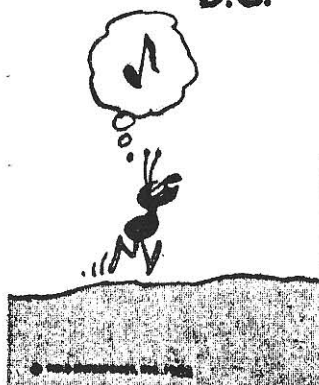
Phoebe K. Mossey
224 Long Pond Dr.
S. Yarmouth, MA 02664

It was with great pleasure that I just watched "The Wrath of Khan" for the seventh time! My husband is a movie theatre manager and also a long-time Trekker like myself, so he was proud and delighted to be able to show this fantastic film in his theatre.

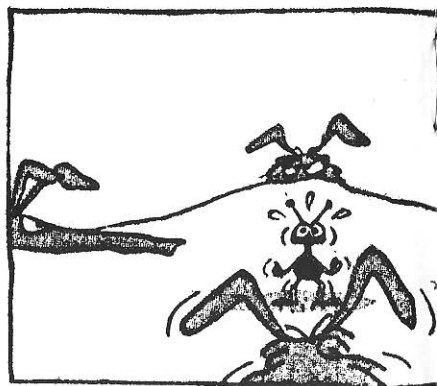
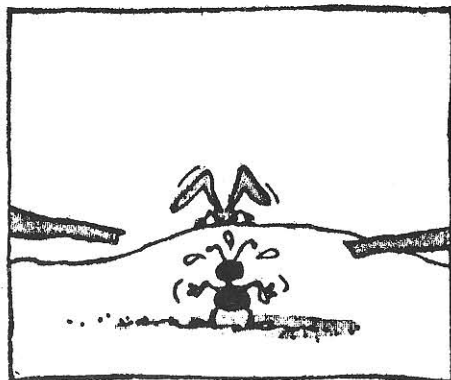
I was most pleased to find that my all-time favorite Trek character, Pavel Chekov, was given an expanded role in this movie. I hope we will see many more super performances like this from Walter Koenig in the future.

As a new member of STARFLEET, I anxiously awaited my commission card and active member status. I have always wanted to play an active part in a Star Trek group and feel that I have joined the best there is. In the meantime, I will go see "The Wrath of Khan" again (and again, and...). It made me laugh, it made me cry, and it left me with a sense of wonder. Most of all, it made me anxious for Star Trek III!!

B.C.



7.25



Jane Stuart
8253A SW Locust St.
Tigard, OR 97223

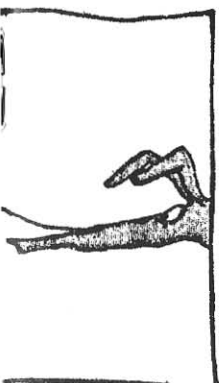
Leonard Nimoy is reported to be very interested in portraying Spock again in ST III. No one can be wishing it will come about

more than I do, BUT...

The problems of bringing Spock back are monumental. He is supposed to be quite dead. Where is he now? The Genesis project is generation of life from "dead" molecules. But wouldn't it be a different Spock that Kirk would get back? His essence has departed our existence. I really doubt it is in a "holding pattern" over his casket right now. How will the same soul be recreated? This rather heady metaphysical problem was dealt with in the Phoenix books by Marshak & Culbreath. "A difference which makes no difference is no difference." In those books, however, the original Kirk was never killed. So he never actually left what we know as reality. Granted, if a transporter scan was made of Spock's consciousness, and if it could be put into Spock's regenerated body, we will have a carbon copy of Spock. But it will not be the original. The original [spirit of] Spock will still exist,

[continued...]

By Johnny Hart



hart

but it will be on another plane of existence. Kirk would probably be willing to accept the copy as the original, but wouldn't he always ache for the first Spock? I would if it was my friend. I could never forget.

If, on the other hand, we are talking about returning, somehow, the original consciousness of Spock to his re-generated body, there is another problem to consider. If Spock's awareness has gone onto a higher plane of existence (i.e. heaven, nirvana, the fourth or fifth dimension, whatever), why would he wish to return to three dimensional existence? My choice would be difficult once I'd savored the freedom of a higher level.

Of course, if we believe that men have no "soul" and no chance for existence after we die, then the problem is solved. We just bring Spock back to life using some hocus-pocus and he'll be the same old friend. The problem with this solution is that too many of us believe we have a consciousness or essence that will survive the physical death.

Do you want to get even more fantastic? I've wracked my brain trying to figure out why Spock would have admonished McCoy to "Remember" just before he entered the radiation chamber. Perhaps Spock's conscience was transferred to McCoy immediately prior to his expiration, and that it is now in some type of holding tank, like in the episode SPOCK'S BRAIN. So he really wouldn't be gone at all, but in some sort of limbo or sleep. In any case, I hope they know how to restore the consciousness back in his body once they bring it back.

The whole thing gets really hairy once you get to thinking about it. Maybe I'm making it more complicated than it needs to be, but I hope that if Paramount decides to deal with this situation in the next movie, they have a script that is written with tact and sensitivity (when has Paramount ever been sensitive?) and maybe some intelligence. *[For that matter, when has Paramount ever been intelligent? -- Ed.]*

Maybe they can pretend that the second movie didn't happen, or that the second is really the fourth, or fifth (sigh)....

Layn Stewart
4025 Juneberry
Fort Worth, TX 76137

...I'd like to enroll a good friend of mine in your organization. She is woefully ignorant of ST lore, but is willing to learn. If she were to take the Star Trek Trivia

Quiz, she would probably qualify for a snarh (I know that's not on the list, but who cares?). This situation must be corrected, as I can't possibly drool over Spock when she's constantly asking what the thing in Uhura's ear is and why there is more than one Klingon race? Please help this ignorant child before I sic my sehlat on her!

Carole Wanelbaum 143-09 Barclay Ave Flushing, NY 11355	Five minutes ago I thumbed through my newly arrived issue of STARLOG Magazine. I noticed (with the loss of a heartbeat), the article about STARFLEET. If I could, I would have joined yesterday! I haven't felt this good since reading <u>Covenant of the Crown</u> . Thank you for being. Live Long and Prosper!
--	--

Alayne Gelfand 1433 Rust Court Claremont, CA 91711	Thank heavens (and STARLOG!). Discovering your organization has been as refreshing as a shot of Tri-Ox compound after a twenty mile hike on Vulcan! Thank you so much!
--	--

As temporary editor of the COMMUNIQUE, I would like to take this time to thank Layn, Carole, Alayne, and the many hundreds of members who have joined over the last several months for all the support and enthusiasm they have given us.

I would also like to apologize to each and every one of them for having to wait sooo very long for their membership materials. At the time STARLOG came out with the unexpected story on our organization, we were in the midst of redesigning the membership materials. The overwhelming response to the STARLOG article and our pre-movie promotion was unexpected. In two short months we bolstered our membership from approximately 600 to over 2000 worldwide. The sudden growth threw us into a flurry of activity only to be slowed down by six-week printing delays and shipping problems. We are now finally caught up, and we thank those of you who waited patiently!

*Eric A. Stillwell, President
STARFLEET*

[LETTERS continue on page 16]

Daniel Wolpe
1609 Hagys Ford Rd
Narberth, PA 19072

To Eric A. Stillwell: When I saw your article in this month's issue of STARLOG (#58, May), I was so angry that I had originally planned to send this letter either to STARLOG or to INTERSTAT. Instead, sir, I decided that I would air my grievances with you since they are about you.

Last year I became engrossed with Star Trek. I joined your club, and recieved the original membership package. After that initial mailing I stopped receiving anything. I called you twice. Still, nothing happened. Finally I gave up. However, the thought of a group as irresponsible as STARFLEET being the official voice of the ST community sickens me.

I sincerely hope that if we ever do have an official club, it will be one with integrity. Now, if you'll excuse me, "T.J. Hooker" is on.

EDITOR'S NOTE:

To set the record straight, Daniel Wolpe is among the many unfortunate people, myself included, who joined a club called Star Fleet Command [SFC] in 1980, not realizing that it was slowly disbanding. By the spring of 1981 it was quite defunct. In an effort to restore the concept of the original club, I started STARFLEET in the fall of 1981. Under these circumstances, and considering Mr. Wolpe's comments, I must conclude that his membership in SFC had expired well before I started STARFLEET. In fact, Mr. Wolpe has NEVER even joined STARFLEET, therefore, there is no foundation for his remarks against us!

E.A.S.

[Book Review continued from page 9...]

Reaching out with my imagination to an alien point of view is how I find out. In that sense, Vonda's account of Mad Rabbit Productions, and Spock's memory of their performance at the symposium provided reading enjoyment which was not available in either movie or script.

It is the brilliance of Vonda's science and her minor characterizations that points up a fault common to her book and to all novelizations that are worth mentioning, not as a criticism of Vonda, but of the form itself. There

is a reason these books are called novelizations. Even the publishing industry doesn't quite have the nerve to claim that they are novels: original works of art in which the artist is free to develop in the direction of his or her choice. The truth is that they are not original, and they are not works of art. The best novelization, and ST:TWK is the best I've read, is still a second or third generation redressing of a story created elsewhere, possibly by committee, and designed with the profit motivation in mind. The artist who agrees, for money, to that kind of compromise is forced to stay within certain pre-determined boundries.

Art has to do with the breaking of boundries, with exploring new territories.

There is a tremendous appetite in fandom, which I share, to plumb the characters of Kirk and Spock. In the ENTROPY EFFECT, Vonda showed us one of those moments which are unforgettable: the dying Kirk using his last strength to push Spock out of his mind so that his friend would not die with him. Although the death scene in ST:TWK was moving, and Vonda's description particularly so, it was precisely there, and in her total presentation of Kirk and Spock, that Vonda was least creative. The manipulations of the committee show through. Fandom knows when it is being exploited and knows that no one really respects people they can exploit. The storyline of the script and the novelization ring a little false because we know we are being set up for Star Trek III. What we lost was the genuine depth of emotion Vonda evoked in MIST, SAND AND GRASS, when she was writing without boundries. And of all the characters to slight in any Star Trek fiction, Kirk and Spock are the worst. It is them we most want to know. It is that appetite that has not yet been satisfied.

My solution? Well, it's not to ban novelizations. I don't expect large corporations or people who earn what they eat by writing to put much if any effort into non-profit ventures. But if Vonda McIntyre can write as good a Star Trek novel as THE ENTROPY EFFECT and as good a novelization as she did with ST:TWK, and if she wants to write more Trek -- my vote is for an original novel next time, without the limits imposed by adhering to a script and a committee's view of how Star Trek should be. I want

[continued on page 20]

CAPTION CONTEST

The object of this contest is to come up with the most humorous caption for the picture on the the opposite page.

Entries should be sent on a postcard, and should be postmarked no later than October 15th. Overseas entries should be postmarked no later than October 25th. Enter as many times as you wish.

Two Grandprize winners, one in North America & one overseas, will each win a 1983 Star Trek II: The Wrath of Khan wall calander and a copy of of the "1982 Fandom Directory" which lists over 9000 fan-related names and addresses, courtesy of Harry Hopkins.

Five runner-up entries will also receive the "Fandom Directory", and the winners will be announced in a future issue of the COMMUNIQUE.

Send entries to ADM Mike King / P.O.Box 16 / Thurston Oregon 97482.

Recognition

STARFLEET would like to extend a very special thanks to each of the following people for their very generous contributions to our summer fund-raising effort. We appreciated every dime, and regret that our recognition of these contributions are so late in coming!

Karen A. Voght - Hoffman Estates, Illinois

Pam Rhine - Yucaipa, California

Lee V. Schmidt - Springfield, Missouri

Annese Chrisman - Camden, Ohio

J. Scott Spadaro - Auburn, Washington

Douglass Yeaman - Seattle, Washington

George Raney - San Antonio, Texas

Dave Posey - Odessa, Texas

Jose Marin - Santa Fe Springs, California

Stephen M. Perrine - Perrysburg, Ohio

Caption Contest

[See rules on page 18]



to know what Vonda McIntyre thinks it should be.

Until someone takes my advice, I'll do what every fan does: watch the reruns, read the innocuous and sometimes insulting pro novels, the intense and occasionally steamy fan novels, and go to the movies -- anything that will do for me what the original series did -- let me walk in the world and be with the people I'd like to find in my future. For me, that's the essence of good Trek, whatever the format. It creates an appetite for the future. It is life-affirming.

Effective this date, STARFLEET HQ officially announces "Project Scrapbook." Project Scrapbook will be a collection of newspaper & magazine articles concerning or relating to Star Trek. This includes local news articles on other fan clubs, our own chapters, etc. If you have articles or clippings that may be of interest, do not hesitate to send them in. We prefer originals, but will gladly accept xerox copies, regardless of condition. And we would like to thank Cheryl K. Gladen of Delphos, Ohio for being so much help in this area. If you have a contribution to make to this venture, please send it to:

Members, please remember that the STARFLEET HQ address in Eugene, Oregon is a distribution office for new memberships, recruiting materials, and this newsletter. It is NOT a question-answering service! We must remind you that questions & inquires, unless pertaining strictly to your membership, cannot and will not be answered.

If you have questions about STARFLEET, address them to your local or regional chairman. He/she will be able to find the answers for you.

If you have questions relating to Star Trek, send a SASE to the Star Trek Welcommittee [see section XXXI, part 10 in membership handbook].

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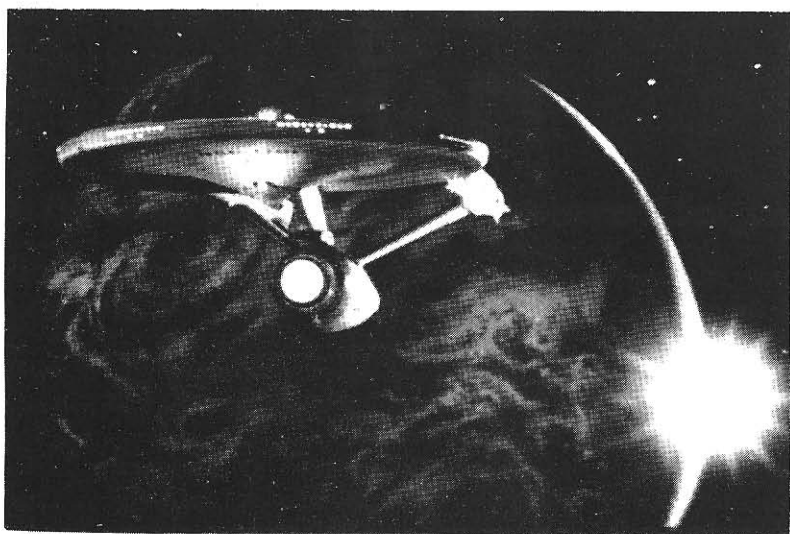
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STAR TRACKS

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Star Trek II: The Wrath of Khan broke six box office records in it's opening weekend, June 4th - 6th, making it the latest Hollywood phenomenon. In it's first three days at the box office it grossed \$14,347,221.00 in 1,621 theatres throughout the United States and Canada. This box office gross makes it the biggest opening weekend in motion picture history. Paramount officials said "Star Trek II: The Wrath of Khan broke Superman II's records for each day of its opening weekend."

In addition to highest opening 3-day total, Star Trek II also broke records for highest opening day, highest single day, and highest Friday, Saturday and Sunday take.

As of the weekend ending 8/15, ST:TWK has grossed a total of \$72,162,281.00 in 73 days of release, and was playing in 423 theatres in the U.S. & Canada.

Compared to Star Trek - The Motion Picture, Star Trek II has grossed $6\frac{1}{2}$ times its cost, while ST-TMP only grossed 4 times its cost, with its total gross being 170 million dollars. And in Hollywood, financial success is the key to...

Star Trek III has been in pre-production at Paramount since late this spring, and in TIME magazine [7/19/82] Paramount is said to be "planning 8 tightly budgeted

Star Trek films, one to be released every 18 months." The New York Post [6/6/82] quotes Harve Bennett saying ST:III will "pick up exactly where we left off... in terms of plot." He adds, "We'll probably continue with this movie's new characters as well as develop the personalities of the established ones." [*Info credited to Dixie Owen of INTERSTAT*]

With regard to Spock's fate in ST:III, Harve Bennett assured audiences in Houston, Texas [6/19-20/82] that he belongs to catagory number 3 in the following list of possible choices:

1. Spock is dead. Dead, dead, dead, or
2. Spock's spirit returns as a butterfly or something, or
3. Spock returns to full flesh & blood via Leonard Nimoy.

As a guest on Oakland, California's Friday night CREATURE FEATURES (channnel 2) in July, Leonard Nimoy said, in regard to being in ST:III, "I'll be in it if they'll have me."

In a recent issue of SHATNER FILE, William Shatner said he would be available for filming ST:III in the winter of 1983, if both ST:II & T.J. HOOKER are successful. This would put the film in a position for a Christmas 1983 release, he says.

According to his fan club, Shatner had joked about ST:III being called "In Search of Spock," during early filming of ST:II. When the studio leaked the tentative title for Trek III was to be "In Search of Spock," the fan reaction was so bad that they have reportedly already changed the title to: "The Search for Spock."

At a recent convention in San Francisco, Kirstie Alley announced that she would be in ST:III whether or not she is paid, and in Houston [June 18th] she said that she thinks "Lt. Saavik should have a blond-haired, blue-eyed Vulcan baby in the next film." She said this in the company of Merritt Butrick who recently received an award from the Academy of Science Fiction, Fantasy & Horror, presumably for his role as Kirk's son in ST:II.

Vonda McIntyre's novelization of Star Trek II: The Wrath of Khan has gone into a third printing, with in-prints currently at 700,000 and heading for a million.

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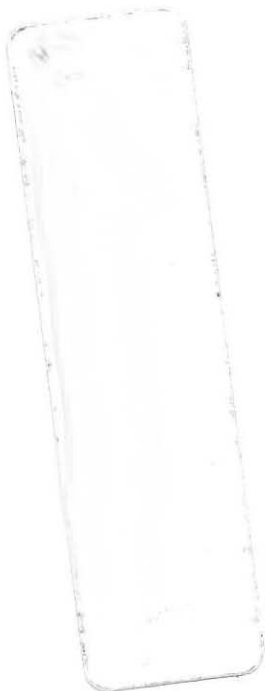
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