

Fiddler 13

what?

T-Negative 27, April 1975, from Ruth Berman, 5620 Edgewater Boulevard
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illos: D.L. Collin p. 7; Alan Andres p. 9; Al Siroid p. 10; Janice p. 11; Roz
Oberdieck p. 13; Ricky Pearson p. 15. linos: Anne Braude

rationalizations for why this thing is following you around:

- I felt like sending it You contributed
 You're allergic to ST fiction

You paid money at the rate of 50¢/one or \$2/five, and your subscription is cur-
rently due to end:

issue # this issue

Back issues are 75¢ for one or \$2/three. At present #'s 1-11, 19-26 are avail-
able. I know I keep saying I'll print others later...given time, I will.

News flash: negotiations for GR to start working on script for ST movie are all
but completed. See Koleas' letter p. 16. Carole Brownell writes that encouraging
letters to Paramount on the subject are still in order (see Eichenlaub letter p.
14), and remarks that it will be some months yet before the script is complete
and casting and such-like production work actually begin.

Dr. McCoy comes from the Bronx

((In T-N 23 Steve VanderArk asked about the registry numbers of starships other than
the Enterprise -- to which I forthrightly replied that I didn't know. Thereupon
several readers sent a summary of an article by Greg Jein which he'd done for fellow
ship enthusiasts but hadn't published, and soon after Greg sent the article itself;
I didn't want to print just a summary, so waited till I had space for the whole.))

The Case of Jonathan Doe Starship by Gregory Jein

Introduction

A number of fans have inquired as to why I have given certain starships certain numbers. My registration system is by no means official. I do not believe there ever was a complete listing of starship names and their respective registration numbers. Undoubtedly D.C. Fontana and Bob Justman considered this, but since there apparently was not a pressing need for such a list, it was probably never finalized. Therefore,

unless such a list does exist, I must conclude that all listings of starships and their registration numbers have been arbitrarily arrived at. My system is not really any better. I've combined confusion, circumstance, and innuendo to produce illogic, but it relatively (in the loosest possible sense) forms a semi-cohesive pattern.

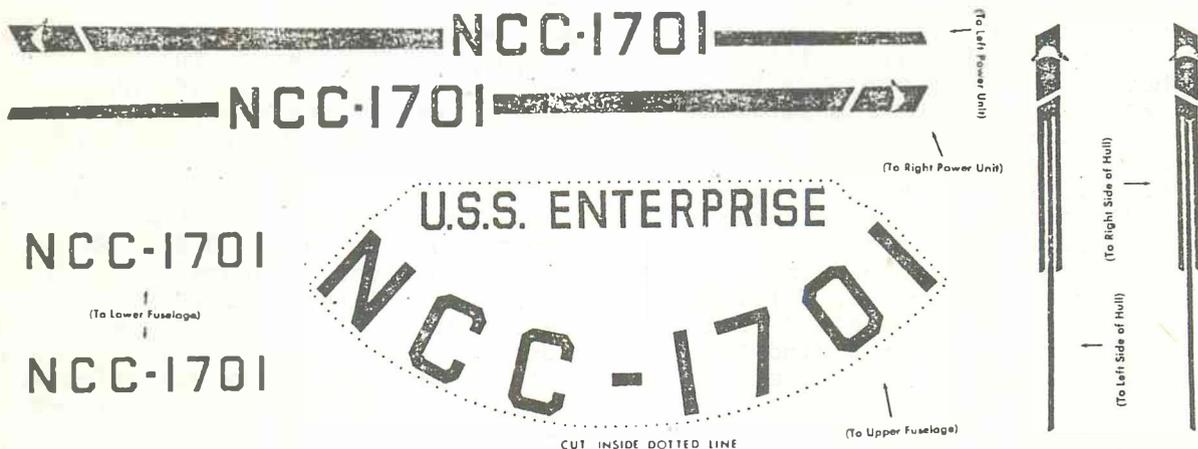
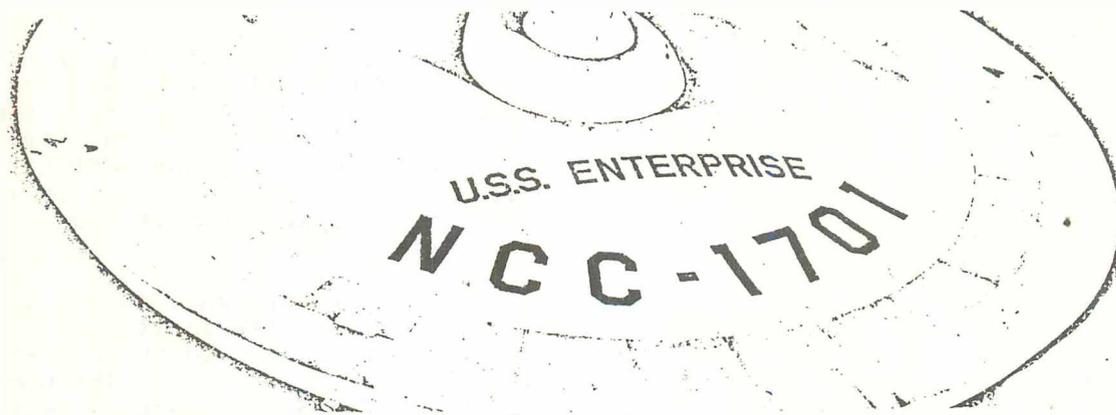
The treatise is basically a documentation of the clues I had to work, and how I maneuvered, manipulated, and ex-

plotted them until they formed some sort of pseudo significance. The whole thing came about as I was doing research for a series of proposed articles on Star Fleet, but complications arose; more photos and drawings were required, the paper work piled up, time dragged on, I got lazier, and in short, I shelved the project half completed. Since that time the quantity and quality of articles by

Star Trek fandom have increased tenfold, and there is no longer any need for my humble efforts.

Below is a close-up of the lettering style used on the "real" Enterprise. As you can see, there are differences between it and both the current and original AMT decal sheets. Some numbers/letters are sans-serif, too thin, mispropor-

STARSHIP LETTERING STYLE



U.S.S. ENTERPRISE YORKTOWN VALIANT HOOD POTENKIN CONSTELLATION
FARRAGUT EXCALIBUR INTREPID REPUBLIC CONSTITUTION LEXINGTON

NCC-17 01 02 03 04 05 06

07 08 09 10 11 12 13 14 NCC-17
NCC-17

1 02 03 04 05 06 07 08 09 10 11 12 13 14 01 02 03 01
04 05 06 07 08 09 10 11 12 13 14 NCC-17 NCC-1702 03 04
05 06 07 08 09 10 11 12 13 14 01 02 03 04 05 06 07 08 09 10 11 12 13 14

tioned and outlined in white when they should not be. In the "Booklet of General Plans" of starships, published by Franz Joseph Designs, a different lettering style is also used.

The Case

On February 2, 1967, the episode "Court Martial" was first shown. Within five minutes the first listing of starship registration numbers became known. When I obtained a film clip of the scene from Kay Anderson, I enlarged a portion of it until I could read the numbers. I believe they read as follows:

NCC-1709
NCC-1631
NCC-1703
NCC-1672
NCC-1664
NCC-1697
NCC-1701
NCC-1718
NCC-1685
NCC-1700

In September 1968, Stephen Whitfield's book, The Making of Star Trek, quoted memos from D.C. Fontana and Bob Justman recommending names for starships, and Whitfield gave a list of established names (pp. 164-165): Enterprise, Exeter, Excalibur, Lexington, Yorktown, Potemkin, Republic, Hood, Constitution, Kongo, Constellation, Farragut, Valiant, and Intrepid. (Other names mentioned in the memos were: Essex, Endeavor, El Dorado, Excelsior, Saratoga, Hornet, Wasp, Bonhomme Richard, Monitor, Merrimac, Tori, Lafayette, Ari, Krieger, Eagle.) For various reasons, I did not find this listing very accurate or complete.

In my research I could not find any mention of the Kongo in any story-outline or script. This does not necessarily mean that the ship does not exist. Giving it the benefit of a doubt, I will accept it as an "official" name.

The inclusion of the Valiant is a bit shakier. In the episode "A Taste of Armageddon" it is mentioned that the Valiant had been destroyed 50 years prior to the Enterprise's contact with Eminiar VII. Yet in Whitfield's book, it's stated (p. 203) that "Enterprise-class starships have been in existence for about forty years." If I overlook this approximately ten year gap, I can also accept the Valiant as an "official" vessel.

The Farragut is stated to have been destroyed in "Obsession." If this is in reference to the incident with the Dikironium creature, I don't agree.

Granted, the ship's complement was rather liberally reduced, but I don't think the vampire-cloud destroyed the ship -- just a number of personnel. Theorizing, I could foresee Star Fleet not desiring to just replace spent personnel and return the ship to the "front lines" again. The stigmatism of the disaster (not being a military defeat) could possibly affect the public morale. Was there ever another ship named Titanic or Thresher? No, I can imagine that the refurbished Farragut has become a training vessel, rather than being returned to combat status.

The Defiant is missing from the list because "The Tholian Web" was not aired until November 11, 1968, after the book came out. A more "trekkish" rationalization would be to say the Defiant was the Fleet's newest ship and that it was on its maiden voyage when it was lost. Tough break.

In going through a number of scripts, I came across a few additional starship names. Some cancelled themselves out in later script drafts. In "The Omega Glory," the U.S.S. Argentina later became the U.S.S. Exeter. The U.S.S. Lord Nelson became the survey ship S.S. Beagle in "Bread and Circuses." The U.S.S. Scimitar was changed to U.S.S. Defiant in "The Tholian Web." And of course, the original name for the Enterprise was the Yorktown.

The starship names that did hold up are the U.S.S. Essex, U.S.S. Eagle, and U.S.S. Endeavor. (Uhura in Fontana's "Journey to Babel," first draft, p. 64, September 30, 1967: "Star Fleet Command confirms alien attack on the other starships, Sir. The enemy was defeated. Starships Essex and Eagle suffered heavy damage, but will make base. Kirk in Sturgeon's "Amok Time," first draft, p. 27, May 15, 1967: "Excalibur and Endeavor are the other two ships assigned with us to Altair.")

When these names are added to the "official" list and everything is placed in alphabetical order, the result is:

CONSTELLATION
CONSTITUTION
DEFIANT
EAGLE
ENDEAVOR
ENTERPRISE
ESSEX
EXCALIBUR
EXETER
FARRAGUT
HOOD
INTREPID
KONGO
LEXINGTON
POTEMKIN
REPUBLIC
VALIANT
YORKTOWN

In order to match this listing with the known starship numbers, I made the following omissions.

CONSTELLATION: This ship's number, NCC-1701, was not on the "Court Martial" chart. (The ship was shown -- and destroyed -- in "Doomsday Machine," where its number was visible) I can assume it was not on the chart because it was not in port or not yet constructed.

DEFIANT: not as yet built when the "Court Martial" incident occurred.

FARRAGUT: "Officially" listed as destroyed, presumably ten years prior to the "Court Martial" incident. (I still contend that it was not destroyed, and that it is now a training vessel.)

KONGO: Since I could not find any written reference to this ship prior to its appearance on the "official" list, I will presume that it was not as yet built when the "Court Martial" incident occurred. Like the Defiant, I consider it a later model/second-third season ship.

REPUBLIC: This ship's number, 1371 (mentioned by Kirk in "Court Martial" by Mankiewicz and Carabatsos, revised final draft, October 3, 1966, p. 10) is not on the chart. I assume it was not in port, or more probably it is now a training vessel and no longer a "front line" ship.

VALIANT: Destroyed by Eminiari VII approximately 50 years ago.

Now, by a strange coincidence, we are left with twelve starships, the same number of ships Captain Kirk mentioned in "Tomorrow is Yesterday." The list reads:

- CONSTITUTION
- EAGLE
- ENDEAVOR
- ENTERPRISE
- ESSEX
- EXCALIBUR
- EXETER
- HOOD
- INTREPID
- LEXINGTON
- POTEMKIN
- YORKTOWN

To match the ship names to specific numbers, let us assume that since Star Fleet is a multicultural organization, it is also multi-grammatical. Its personnel, being multi-lingual, can read and write in a variety of ways all ac-

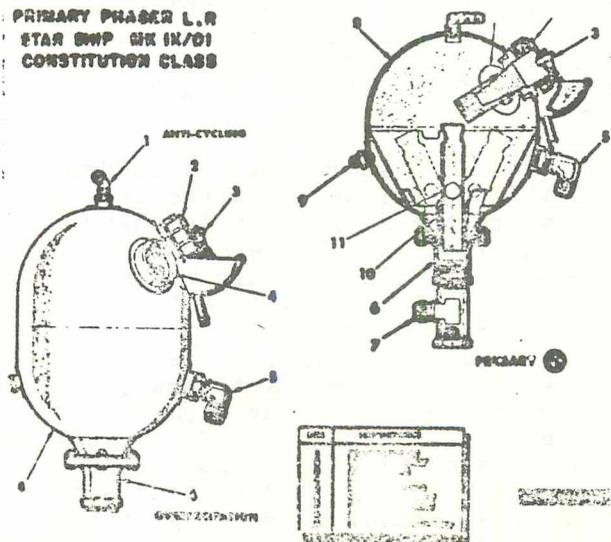
ceptable by Federation standards. Written records may differ from what we in current Western culture consider the norm. Since Japanese is read from right to left, and some of the ancient Greek and Latin boustrophedon writings are read alternately top to bottom and bottom to top, or left to right and right to left, why could not some conglomeration of this type exist in the future/Star Trek time? perhaps even coupled with some form of alien syntax for spice. With this thought in mind, reverse/invert the listing of names and match them to the list of numbers in a manner enabling you to read from bottom to top. We get:

- | | |
|----------|--------------|
| | YORKTOWN |
| | POTEMKIN |
| NCC-1709 | LEXINGTON |
| NCC-1631 | INTREPID |
| NCC-1703 | HOOD |
| NCC-1672 | EXETER |
| NCC-1664 | EXCALIBUR |
| NCC-1697 | ESSEX |
| NCC-1701 | ENTERPRISE |
| NCC-1718 | ENDEAVOR |
| NCC-1685 | EAGLE |
| NCC-1700 | CONSTITUTION |

Before you retch at this dazzling display of illogic, consider the following:

1. The registration number of the U.S.S. Enterprise is NCC-1701. When the list of starship names is inverted and matched with the starship numbers, Enterprise fits with 1701.
2. The Enterprise is known to be a Constitution Class ship (illu below). In naval parlance the class

PRIMARY PHASER L.R
STAR SWP MK IX/O1
CONSTITUTION CLASS



"The Space Seed," Scene 44. Enlargement of portion of a film clip. This indicates that the U.S.S. Enterprise (MK IX/O1) is a Constitution Class vessel.

of a vessel is usually named after the first model of the line built, with each ship thereafter consecutively numbered. Thus we have Constitution #1700 and Enterprise #1701.

3. In "Court Martial," Commodore Stone pulled a maintenance crew off the Intrepid to work on the Enterprise. Logically he would pull the crew off the ship needing the least repair, the most battleworthy, thus allowing those vessels needing the most renovation to continue with their overhauls. On the chart, the vessel requiring the least maintenance/the closest to completion is NCC-1631,* which by coincidence matches with the name Intrepid on the reverse name list! Besides, Stone knew the Intrepid was manned by Vulcans (cf "Immunity Syndrome"), who are more than capable of handling any finishing touches in repair work.
4. The listing of numbers on the starship chart is obviously not in numerical order, nor in order of status/completion. However, it does fit in the reverse alphabetical order.

I will be the first to admit that at best, everything I have presented is circumstantial. There are a number of variables which can alter any hypothesis quite easily. In fact, I am certain I can invalidate the documentation better than anyone. Being my "brain child," its strengths and weaknesses (which can be legion!) are well known to me. I don't claim to attempt to lend an air of authority or officiality to my undertaking.

* RB's note. Readers may recall from T-N 23 that I speculated that the chart measured where the ships were in their five-year missions, as it was numbered in percentages -- and the ship which Greg has here identified as the Intrepid had not only reached the 100% line but had a line beyond it starting over. Greg's theory, that the chart showed ships in port and undergoing repair, fits in better with the plot of the episode, and I asked him if he could find a way to reconcile a repair job which was more than 100% complete. He suggested that perhaps the extra percentage "refers to some form of 'finishing touch' labor, i.e., painting, checking computers, etc" and the first part of the graph "to heavy mechanical labor/construction."

A projected list of starship registry. Many of the names and numbers are autocratic additions, but I have included the aforesaid "official" names as well. You are, of course, free to regard this with approval, disapproval, or indifference.

| number | ship | class |
|----------|-------------------|------------|
| NCC-1700 | USS CONSTITUTION | MK IX DSC |
| NCC-1017 | USS CONSTELLATION | MK VII IC |
| NCC-1764 | USS DEFIANT | MK IX DSC |
| NCC-1685 | USS EAGLE | MK VIII IC |
| NCC-1718 | USS ENDEAVOR | MK IX DSC |
| NCC-1701 | USS ENTERPRISE | MK IX DSC |
| NCC-1697 | USS ESSEX | MK VIII IC |
| NCC-1664 | USS EXCALIBUR | MK VIII IC |
| NCC-1672 | USS EXETER | MK VIII IC |
| NCC-1647 | USS FARAGUT | MK VIII SC |
| NCC-1703 | USS HOOD | MK IX DSC |
| NCC-1868 | USS HORNET | MK X DSC |
| NCC-1631 | USS INTREPID | MK VII IC |
| NCC-1732 | USS KONGO | MK IX DSC |
| NCC-1866 | USS LAFAYETTE | MK X DSC |
| NCC-1709 | USS LEXINGTON | MK IX DSC |
| NCC-1702 | USS POTEKIN | MK IX DSC |
| NCC-1371 | USS REPUBLIC | MK VI SC |
| NCC-1865 | USS TASHIK-SOTRA | MK X DSC |
| NCC-1623 | USS VALIANT | MK VII IC |
| NCC-1717 | USS YORKTOWN | MK IX DSC |

(Classes given in the format of the "Space Seed" diagram. Abbreviations: DSC/deep space cruiser; IC/interstellar cruiser; SC/space cruiser.)

If there is an axiom which sums up this treatise, it is a line from an old Charlie Chan movie: "Finding web of spider does not prove which spider spin web."

Fragment of a Klingon Kapstan Chantey
(found adhering to a derelict film-can in deep space)

by Dean Dickensheet

Now in every landing party, they take
along a hearty
Young rating who has nothing much to do.
For they know their five-year mission
has a high rate of attrition,
So they need to take some peanuts
for the Cosmic Monster Zoo.

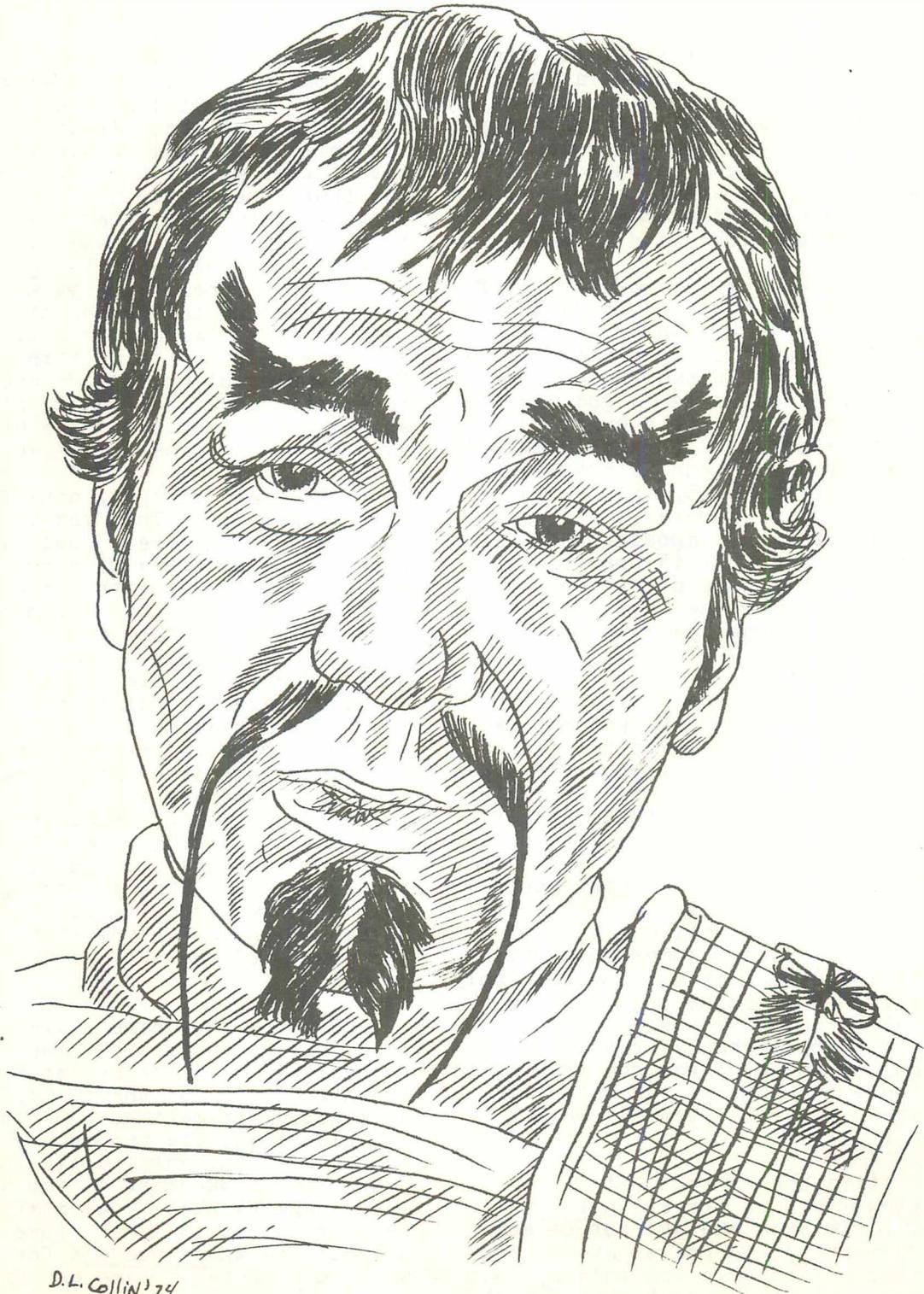
CHORUS: Zipp!! You're a meagre pile of ash
Zapp!! You're a lump of stone.
Glupp!! You're down the gullet of
some species yet unknown.
The only grave you have may be
in Mr. Spock's report.
The Federation Cay-det has a merry life
-- but short.

Oh, our mission's exploration, but our rate of expiration
Is higher than the galley's frozen pies.
Though we trained in Planetology, Psionics or Biology,
We'd rather try a warship on for size.

CHORUS:

Were we back on Planet Earth (which we wish for all we're worth),
We'd examine all the statues on the base.
And we'd recognize, I'll bet, the Unknown Space Cadet
By the look of Dawning Horror on its face.

CHORUS:



Notes and Theories on Vulcan Mythology

by Ruth Berman

In Spock's room on the Enterprise, a demonic little figure of roughly humanoid/Vulcanoid build, but with wings and an animal face, stands on a table. (The late Tim Courtney once told me it was a copy of a gargoyle on the cathedral of Notre Dame). In front of it there is a pot, open at the top, holding a flickering red flame as if from a fire inside. In "Amok Time," trying to tell Kirk what was wrong with him, Spock turned away and faced this little statue as if looking to it for inspiration. Most fans (I would expect) concluded that the statue was not a simple decoration, but rather a symbol in Vulcan religion. I was present on one occasion when two fans asked Majel Barrett if the little statue was indeed meant to be a religious symbol. She said it was.

One interesting interpretation of this symbol is to be found in Jacqueline Lichtenberg's Kraith series, where the "Culling Flame" is both a religious symbol and part of Vulcan "Science of Mind," and the statue is "a god-figurine which represents his ((the owner's)) own personality closest." (Kraith Creator's Manual 1, ed. Carol Lynn, 11524 Nashville, Detroit MI 48205, and Debbie Goldstein.) This, however, is a creative interpretation, imposing the Kraith ideas on the data. It is possible to offer a deductive interpretation, using only incidents from the show, with the aid (used, of course, cautiously) of Terran analogues.

In "A Piece of the Action," when Kirk insisted on using the automobile... again... Spock, according to the scene directions, "glances skyward, offering a silent plea for mercy to his particular deity, sighs, and climbs into the car." His particular deity, we may assume, is the one he looked to in "Amok Time" for help. The immediate conclusion would seem to be that Spock is an idol-worshipper, but the primitive nature of idol-worship, which assumes that divine power is bound by locale and exists only (or mainly) in a divine object or objects, seems out of key with Vulcan logicity. More probably, the statue is an eikon, an image of the god serving to focus one's thoughts on the deity it symbolizes, but not literally worshipped in itself.

If it is not an idol, it follows that Spock's silent prayer in PoA was offered up towards the sky not because he was directing his prayer at the idol (which was in the ship and indeed could have been over his head at that moment),

but because this god, like so many Terran gods, is associated with the sky. Again, current-day Vulcan religion presumably does not believe that this god literally dwells in the sky, but the sky itself can serve as an eikon of the god, just as the statue does. The fact that the statue has wings lends support to the implication of a "skyward" prayer, that this god is associated with the sky.

The god's animal face undoubtedly has a meaning, but not knowing what the animal is or anything about it, the meaning cannot well be guessed at. Possibly the animal face represents an earlier, totemistic, animal god, some of whose attributes were attached to the later god whose worship supplanted his. (Assuming that religions begin generally by associating divine power with things important to the worshipper, and not with a divine power inherent in the worshipper; Terran religions, so far as their origins are known, do not begin with human gods. For examples of human gods supplanting totemistic ones, see the Egyptian animal-headed gods, and the Greek gods each with his or her own special animal.)

The god's firepot, however, is much more suggestive. This god is evidently associated with fire. Most firegods on Earth are associated with volcanic fires, with dark fires beneath the earth, and, in time, such firegods often become gods of Evil (cf. Lucifer or Loki). This god is not like his Terran analogues in that respect, for his wings and Spock's skyward prayer associate him with the sky. The direction of Spock's prayer, however, suggests that primitive Vulcan religions were like Terran ones in associating goodness with the sky. Possibly Vulcan religions associated the heat and light of a fire with those of the sun, and this firegod represents an Apollonian god. The red color of the Vulcan sun would quite possibly cause Vulcan religions to associate fire with the powers of the sky, as Terran ones do not.

But the very name "Vulcan" suggests that this god shares one important attribute with Terran analogues: he is a smith-god, lord of the flame, the forge, and instrument-making, like our Vulcan; the planet and its people are called Vulcan because the chief deity is a smith-god. The crookedness of the statue's legs suggests that, like most Terran smith-gods, it is lame. (See Robert Graves' The White Goddess for speculation as to the cause of lameness in smiths.)



Shar-el

(Of course, it's possible Vulcan is called Vulcan on account of the planet's great heat -- or even that the native name is, by coincidence, "Vulcan" or something enough like it to be Anglicized to Vulcan by Terrans. However, the combination of a lame god associated with fire and a world called Vulcan seems to me too apt for coincidence.)

The worship Spock accords this god seems to be curiously compartmentalized. In "Obsession," when Scott exclaimed "Thank heavens" upon seeing the captain materialize safely in the transporter, Spock answered -- and the script says he is "quite serious" -- "There was no deity involved, Engineer. It was my cross-circuit to selector B that re-covered them." Spock apparently disassociates rational acts from the god's acts; divinity instead is associated only with the terrifyingly irrational -- the behavior of a Vulcan male in pon far or of a 22nd century human male in a standard-shift automobile. Religion on Spock's Vulcan is evidently thought of as a set of rituals which act as a means of controlling emotions, rather than as the expression of a relationship with an actual supernatural being or beings. Possibly Surak's Reforms included a reform of an idol-worshipping religion directed at supernatural beings whose existence was unproveable and was taken on faith, and changed that to a religion which used the rituals of the earlier religion to help control the dangerous Vulcan emotions, but without demanding belief in a supernatural source for the rituals. (Or he may simply have made the idea of divinity more abstract and emphasized the responsibility of individuals for their own actions, somewhat in the manner of the legendary Abraham or the eighteenth-century Deists.)

Mr. Spock does not believe in angels (according to his statement to McCoy estimating their chances of survival in "Galileo Seven"). There are, however, some indications that the smith-god is not the only god whose rituals are of importance in Vulcan religion. The firepot statue is not the only ornament in Spock's room. Some are probably not of Vulcan origin at all, let alone of Vulcan religious significance, but at least one ornament looks Vulcan in appearance and also looks as if it could be religious.

This ornament is the bust of a warrior's head (possibly a female warrior, although it is difficult to be sure of the gender in this stylized representation). The head has the narrow lines, high cheekbones, and slanting eyebrows typical of Vulcans. The hair is moderately long, hiding the ears. A helmet covers the top and back of the head. The helmet has a crest consisting of a ridge rising like a stylized mane from a half-face like a mask with very large eye- and nose-holes. The mask looks as if it could be a stylized version of an animal's head; perhaps this deity (if it is one), like the smith-god, superseded an earlier totem and took on some of its



firepot

attributes. The head is hollow and the cheeks are partly cut away -- possibly an artistic convention to suggest an aetherial quality. One eye is open and one shut, possibly (if it is indeed a war god or goddess) to signify that war is always partly blind and maimed. DC Fontana told me once that she likes the idea that this figure is a god of war, and that if she ever happened to bring it up in a script, it would be named Shar-el -- which doesn't prove that it is so in the meantime, however.

The wargod would be understandably less important than the smithgod on a planet which has been at peace ever since the Reforms of Surak, but its image would be an appropriate symbol for Spock to keep with him on the Enterprise, as an appropriate reminder of the power and the limitations of the military life; and it is even more appropriate for the Mirror Spock, who also had it in his room. (Not enough of the room was shown to reveal if he had the smithgod, too).

The same image is among the fittings at the Tantalus penal colony ("Dagger of the Mind"), and Lt. McGivers ("Space Seed") had one in her room -- unless it was Spock's, borrowed to use in a painting. Such wide distribution suggests that it is kept for its artistic merit, as a statue-head, rather than for its religious symbolism.

In "Amok Time," Spock asked T'Pol "in the name of my fathers" to forbid Kirk to fight him. The phrase could imply only respect for the accomplishments of past generations, but its use in the heavily ritualized context of the mating ceremony suggests that respect for one's forefathers has likewise been ritualized into some form of ancestor worship. Certainly Surak is "revered as the Father of Civilization" (underlining mine) as Spock tells Kirk in "Savage Curtain," adding, "The father-image has much meaning for us." The fact that worship of the gods is held in "family shrines" (Fontana's "Yesteryear") may also indicate that the family itself is to some extent deified; if not, it still suggests the meaningfulness of the "father-image" (but including both parents).

But supernatural beliefs aren't all awesomeness and power and ethical imperatives. Consider Spock's disbelief in little green men. He was in the lift and did not hear the context of Captain Christopher's remark ("Tomorrow is Yesterday"), that he had to believe that his UFO was a spaceship, because he couldn't "argue with the fact you are here -- with this ship." At that point Spock came in, overheard him saying, "I've never believed in little green men," and answered, "Neither have I."



ILLOGICAL?
WHY, IT'S
DOWNRIGHT
STUPID!

Just what did Spock think he was talking about? "Little green men" meaning visitors from outer space is twentieth century slang. It's possible that Spock would know the phrase, but slang is in general the most difficult part of a language to learn (e.g., Spock's difficulty with "oochy-woochy-coochy-coo" in "Friday's Child"); out-dated slang is especially hard -- quick, now, what's dirty about the title of that classic, The Adventures of Humphrey Clinker?

Spock can't have taken the phrase literally. After all, Spock has met both little men such as Balok ("Corbomite Maneuver") and green people such as Marta ("Whom Gods Destroy") and Devna ("Time Trap"). There remains the possibility that Spock misunderstood the context of the remark. The fables of "the little people" are found in nearly all Terran cultures. If Vulcan has similar folk-tales, "little green men" may be to Spock a phrase describing the Vulcan equivalent of elves and leprechauns. (Not that Vulcans have green skin. But they have green blood, and figures of myth might well lack the pigmentation that hides the blood -- cf. the delicate skin attributed to fairies in Terran myths.) If Spock assumed that the phrase had a similar meaning to Christopher, he may have taken the remark to mean, "I've never believed in magic." And it would be much more likely for him to say he didn't believe in that (outside the center of the galaxy and suchlike aberrations).

Obviously, my own preference is for the more Deistic and agnostic interpretations of Vulcan religion. But the data admit of many interpretations -- and, probably, depending on the individual differences in individual Vulcans -- "every single one of them is right."

God is alive and in command of the
Enterprise -- AB

Some Second Thoughts on Vulcans
by Pat Gildersleeve

All "Star Trek" fans know that Vulcans are logical and unemotional, because Spock, and other characters, too, continually tell us they are. Most of the time Spock is a living example of the Vulcan ideal. Sometimes he denies having human emotions at all; at other times he admits having some feelings, but keeps them carefully suppressed. On the few occasions when he does allow a flicker of emotion to show, he blames it on his weaker human half. Pre-

sumably, a full-blooded adult Vulcan would not have such human failings.

But if we stop taking Vulcans at their own evaluation and look at them objectively, judging them by their actions, we find a somewhat different picture. Vulcans believe fervidly in logic and unemotionality, as an ideal, just as we believe in freedom, equality, and democracy. But though we believe in these ideals, we often fall far short of them in practice. So, too, do the Vulcans, although they don't fail as often or as dismally as we do.

Since Spock is half human and therefore his lapses can be blamed on his human half, we can forget him for the time being, and focus our attention on the other Vulcans we saw in ST. There were three episodes which showed us Vulcans other than Spock: "Amok Time," "Journey to Babel," and "The Savage Curtain." (And "Yesteryear," but the adults there are shown only briefly.)

The best picture we have of another Vulcan is Sarek, Spock's father in "Journey to Babel." He is a splendid figure, who looks and talks just the way a Vulcan patriarch should. But the first thing we find out about him is that he is estranged from his son; they have not spoken to each other as father and son for 18 years. The reason? Spock defied his father's wishes by entering Star Fleet. Sarek had expected him to follow the family tradition by attending the Vulcan Science Academy and becoming a Vulcan scientist. Sarek was disappointed and angry (emotions); a common enough human reaction, but not Vulcanlike. To not speak to Spock as a father is illogical -- Spock is still his son, whether Sarek wishes it or not. To not speak to him for 18 years is extremely emotional behavior even for a human father, and most strange in a man who prides himself on being unemotional. An interesting sidelight here -- Spock has been gone for 21 years, eight years in the Academy, and 13 on the Enterprise (Making of Star Trek, p 228). Apparently the breach came after Spock had been in the Academy for three years, and not at the time that he left home. One wonders what incident might have precipitated the final break. In any case, Sarek is revealed as a man of very deep feelings under his calm facade.

In another revealing incident, Sarek mildly reprimands Amanda when they are alone for embarrassing Spock in front of his fellow officers at the reception. She has admitted to Dr. McCoy that Spock was fond of his pet Sehlat as

a child, and Sarek is concerned that this incident may undermine the respect he must command as an officer. Apparently it never occurs to him that he has embarrassed Spock far more, by pointedly ignoring him earlier, and curtly refusing when the captain offered him Spock's services as a guide. It is interesting that Sarek admits the possibility of Spock's being embarrassed at all, since that is another of those pesky human emotions which presumably a Vulcan would not have. In reply, Amanda accuses Sarek of being proud of Spock. This is undoubtedly true, but his pride is tinged with irritation that Spock has done so well on his own, without any help from his father. It hurts to admit he was wrong. Sarek, for all his admirable qualities, would not be an easy man to live with, or the most understanding of fathers. Would the fans revere him so if he were short, fat, and bald, instead of tall and handsome?

In "Amok Time" we see several more Vulcans, although not as many or as long as we would like, and we learn quite a bit about Vulcan marriage customs. We meet T'Pol, an impressive Vulcan matriarch, a sort of Queen Victoria and Golda Meir rolled into one. The marriage ceremony turns out disastrously, with Spock and everyone else (except Dr. McCoy) thinking that he has just killed the captain. T'Pol tells McCoy, "I grieve with thee, Doctor," a perfectly appropriate expression for the circumstances, but interesting nonetheless, for it tells us that Vulcans do grieve when someone dies, and that it is fitting and proper to say so publicly (with suitable restraint, of course). In the past, Spock has shown about as much emotion as a wooden Indian, while crewmen were dropping right and left around him. In fact, his refusal to show, or understand human grief, nearly causes a mutiny against his command in "Galileo Seven," and has been the cause of sharp retorts from McCoy and others on numerous occasions. The obvious conclu-



sion is that Spock, in trying to be completely Vulcan and deny his human half, overcompensates much of the time.

Later, when Spock is ready to beam up, he takes leave with the traditional "Live long and prosper, T'Pau," to which she replies, "Live long and prosper, Spock," a singularly inappropriate sentiment for the occasion. Spock replies, quite logically, "I will do neither. I have killed my captain and my friend." It is inconceivable that a person of T'Pau's stature would make an inappropriate remark at a time like this, so the only conclusion is that it is customary to give this blessing (or whatever it is) at all times, no matter how illogical the circumstances make it. Any culture that is "tradition bound" (Making of Star Trek, p. 227) is certain to have a lot of customs that made sense at one time, but seem pretty illogical now, even a culture that exalts logic as the Vulcans do.

Vulcans are also respected throughout the Federation for their loyalty and integrity -- qualities Spock certainly has in abundance. (E.g., in "Menagerie" Kirk: "A Vulcan can no more be disloyal, Miss Piper, than he can exist without breathing," and McCoy: "Just the fact that he's a Vulcan means he's incapable of a falsehood." Or in "The Enterprise Incident," the Commander: "I have heard of Vulcan integrity and personal honor. There is the well-known saying, or is it a myth -- that Vulcans are incapable of lying." Spock claims "It is no myth" and later speaks of "the historic tradition of Vulcan loyalty" and "the combined Vulcan/Romulan history of obedience to duty.") But in "Amok Time" we learn that this generalization is not always true, either. T'Pring is disloyal to Spock, and treacherous as well. She plots the death of either Kirk or Spock so she can have Stonn. In defense of T'Pring, Spock has been absent from Vulcan for 21 years, apparently without giving her a thought in all that time. It's not surprising that she prefers Stonn. Her logic may be impeccable, but her ethics are deplorable. Stonn is no prize, either. He knows she is bonded to Spock. (One wonders what happened to his bond-mate.) He is no coward, and is eager to fight Spock for her. But they are both willing for others to die so they can have what they want. These two deserve each other; fortunately, they don't seem to be typical of their race. (Although one wonders what lies behind Kirk's trying to get Spock mad in "This Side of Paradise" by calling Vulcans a "race of traitors." To really hurt, an insult must have a grain of truth. Maybe it implies a controversial incident

in Earth/Vulcan history when conflicting loyalties caused the Vulcans to do something that Earth regarded as disloyal.)

The last Vulcan we see in the "live" series is Surak, the father of the modern Vulcan civilization ("Savage Curtain"). Surak does, indeed, behave just the way we would expect a great Vulcan hero to do. But this is because he is not real, but a personification of Spock's conception of him, just as Abraham Lincoln in this episode is Kirk's. Surak represents the Vulcan ideal, which they do not always achieve in practice.

Considering these observations, it is clear that the modern Vulcan is not as far removed from his savage, warlike ancestors as he would like to think. On impersonal matters, he is as logical and unemotional as the ideal demands, but where his deepest personal feelings are involved, he can behave as illogically as other humanoids, although he will probably find a perfectly logical reason for his behavior. His emotions have not atrophied; they are still there, under the surface. But except during Pon-Farr, they are held in nearly perfect control, by the Vulcan's high intelligence, remarkable self-discipline, and rigid social control. The message here for homo sapiens is optimistic -- if the Vulcans can overcome their aggressive nature and subdue their dangerous emotions, there is hope for us, too.

((Cf. Jean Lorrain's "Crank Letter," Spockanalia 4, 1969, for an analysis of scenes indicating Vulcan emotionality and a deduction that Vulcans are therefore Romulan off-shoots, not vice versa; Sherna Comerford's "The Illogical T'Pring," Spockanalia 2, April 1968, for a discussion of T'Pring's emotional behavior; Devra Langsam's "Vulcans and Emotions," Spockanalia 1, September 1967, for an analysis of indirect indications that Vulcans have emotions based on first season episodes. For information on Spockanalia back issues, send a return envelope to Devra Langsam, 250 Crown Str Brooklyn NY 11225. RB))

T'Pring is Helen Gurley Brown with an ear job -- A.B. -----

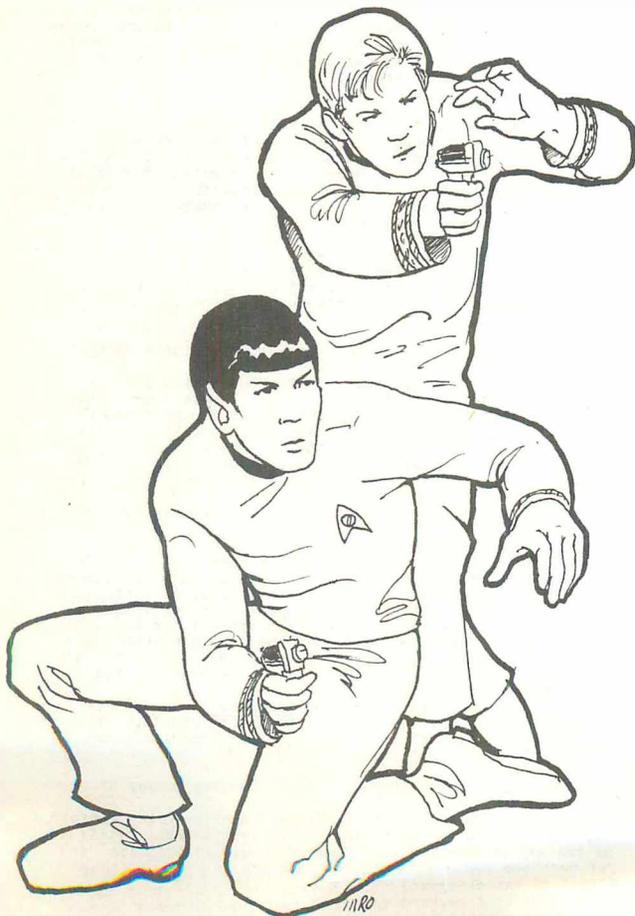
Spock wiggles his ears when nobody's looking. -- A.B. -----

Gary Hawfitch, 2148 Beam Avenue, North St Paul MN 55109, has printed a second set of his ST drawings, this one of aliens (Sarek & Amanda, T'Poling, the Salt Creature, a Vian, the Keeper, Kor, Thelev, Zarabeth, Balok's alter ego, a Klingon ship). He still has copies of the first set (9 main characters & Enterprise). Copies of either set: \$5.50.

PHOTOS. Jeff Maynard, 237 Flatbush Avenue, Hartford CT 06106, has many photos of ST people taken at the NY ST cons; for list send stamped addressed envelope. Stan Burns PO Box 1381, Glendale CA 92109, has photos of ST, "Ouestor," and "Planet Earth" people, also Equicon photos; send stamped addressed envelope for list. Michael Hugo, 2253 North Conference Drive, Boca Raton FL 33432, sells prints from ST slides; send 35¢ for list.

ZINES. Shirley Huang, 74 Berwick Road, Delmar NY 12054, and Sandy Yingling edit *The Halkan Council*, a short, reasonably frequent zine of letters & comments about ST. 30¢/one or \$1.20/four. Carol Ing has a new address, PO Box 151, No. Cambridge MA 02140, as well as copies of the 16 issues of her ST newsletter (1969-1972) Deck Six for 20¢ each, or 50¢/three. L. Lee Scarsdale, 1627 East 17 Str, Owensboro KY 42301, Melinda Shreve, and Mary Lou Dodge are looking for material and subscribers for a proposed new zine featuring Kirk & Uhura (see Dodge's article on the subject in T-N 23); first issue planned for spring 1975. Karen Fleming, 6908 West First Str, Tulsa OK 74127, is looking for stories, art, articles, etc., for the second issue of *Sol Plus*. Carol Ann Lee, 9031 Manchester Rd, Silver Spring MD 20901, has brought out the first issue of *Rigel*, ST/sfzine; \$2 book rate, \$3 first class mail, outside USA \$4 surface mail \$8 first class I.N.D. It features Cory Correll's "Star Bleeps" cartoon strips and a long story by Amy Falkowitz, etc. Anji Valenza, 593 Fifth Str, Brooklyn NY 11215, puts out *The Monkey of the Inkpot*, ST/sfzine, approx. 100 pp./issue; \$2.50/one or \$5/three. Rebecca Baggett, 8008 Old Stage Rd, Raleigh NC 27603, has ready the second issue of *Sol III*; \$1.25 book rate or \$1.75 first class mail (checks payable to Pam Baggett). Dean Gerrold, 804 Cowles Str, Fairbanks AK 99701, has brought out the first issue of *Logically Star Trek*, articles & stories, 12 pp., \$1.30 (the high price is apparently because of offset printing & photos).

OTHER. Howard Thompson, Metagaming Concepts, PO Box 15346, Austin TX 78752, is a games enthusiast, especially various forms of sf games. \$8 (\$10 outside USA) for "Stellar Conquest" (6-color map printed on pastic, 400 ship counters, 12 pp. rules, data, star, & record cards). He's working on developing a Wars of Vulcan game. Oops, another zine. *Warped Space*, ed. Lori Chapek, 317 Yakeley MSU, East Lansing MI 48824, \$1 each, \$3/\$2.50, 5/5; 25¢ postage on single copies; she also has some photos -- send stamped envelope for list, or for information on SToon to be held at MSU May 2-4.



from GENNIE SUMMERS, Rt 2 Box 155 Cassville MO 65625
T-N 23 cover is most impressive; I like abstract & especially modernistic and ultra-modern styles. I take these are meant to echo the Star Fleet "Flying Wing" or "Boomerang" design. "Speculation: Uhura and Kirk" does up with some very interesting arguments for a Kirk-Uhura romance, but I remain convinced with you that her dream is like that fine Swahili-speaking black in "The Man Tri and she is not interested in any other kind. As for Kirk yelling at her, and not to anyone else, perhaps he didn't raise his voice as loudly (I'd have to check a lot of tapes but he certainly has snapped at others. He and McCoy certainly got plenty "loud" when they disagreed about Lt. Bailey ("Corbomite"), and in "Conscience of the King" his words were unusually harsh: "If my memory needs refresh: Mr. Spock, I'll ask you for it. Meantime, follow my order and "I don't like anyone meddling in my private affairs, even my second in command." He has also spoken unkindly to Scotty on occasion. He apologizes often -- something I always admired in Kirk. He apologized to Uhura ("Naked Time") when she couldn't cut off Riley's singing, though had yelled at him. That is a fascinating little scene; just stare at one another for an uncomfortable moment, a Guess a lot of things could be read into it -- until Kirk says he's sorry. And if I recall correctly, she smiles and holds her gaze a bit longer before turning back to her console. As for Kirk going berserk in "Gamesters of Triskelion," as compared to his not making a fuss when Apollo walked off with Scotty's girl, it must be remembered that Carolyn went willingly with Apollo, whereas Uhura was molested by Lars, and she was screaming and fighting him off. Finally, there are many kinds and degrees of "love" the writer speaks of love between Kirk and Spock. Of course there is a kind of love between Kirk and Uhura, but not necessarily the romantic type. The fact that each is an attractive member of the opposite sex may cause their feelings toward one another to be different than those between Kirk and Spock, or McCoy, or Scotty. In other words, different kinds of love may overlap, or become confused.

T-N 24: what a gorgeous front cover -- I love Douglas Herring's work; he's so good at drawing mechanical things which is the most difficult for me.

"The Case Against the Transporter" I read with great interest, and some misgivings. As for problems associated with the transporter's normal functions, it seems to me the difficulty in "beaming up" would be greater than beaming down (across, thru, etc), since there is no transporter chamber at the starting point in this operation. Two of the awesome "capabilities" cited were unintentional malfunctions (the creation of two Kirks and transportation between universes); these were caused by outside forces, and cannot be called true capabilities of the transporter. Perhaps they are under study by Starfleet scientists for future application, as the time-travel accident was later, no doubt after careful study and analysis and testing, employed to return the Enterprise to the 1960's in "Assignment: Earth." I agree that the animation has added some capabilities that provide too simple a solution to many problems (from a writer's viewpoint, not an endangered character). If the transporter holds the key to the restoration to normal, as in "Lorelei" and "Terratin," why was it conveniently ignored in "The Ambergris Element"? As I finished the last line, "the Transporter has got to go!" I thought of what Scotty's reaction might be:

My bonnie transporter's a beauty;
Her console is lovely to see;
Her chamber's alive with the sparklin' --
Please don't try to take her from me!

CHORUS: Don't take, don't take
My bonnie transporter away from me!
Don't take, don't take
My bonnie transporter from me!

My transporter surges with power;
Her hummin's like music to me.
Her bonnie sounds mimic birds singin' --
Ye just canna take her from me! (CHORUS)

If you should remove my transporter,
'Tis sad and forlorn I would be.
And this is the song I'd be singin':
Bring back my transporter to me!

2ND CHORUS: Bring back, bring back,
Bring back my transporter again to me!
Bring back, bring back
My bonnie transporter to me!

Your choice of the term "execrable" to describe "The Lorelei Signal" surprised me. Outside of the solution to their predicament's affecting future stories, I'm wondering just why you find it so terrible. ((Because although its conscious aim was to show that the female crewmembers are as competent as the men, its plot structure is such that what it really shows is either that they are less competent, to be used only when all the men are out of commission, or that the Starfleet universe is far more sexist than our own, refusing to put those competent individuals into command roles with all the men out of commission. Also because of the unpleasant sexual symbolism involved in the portrayal of the Loreleis. RB))

A nice rendition of Zarabeth by Alan Andres, though other views of her show her prettier in the episode. "Spock's Last Thoughts to Zarabeth": beautiful and touching. The concept of "Vulcan Last Thoughts" is both

I don't see how anyone can make an appraisal of the Animation from one episode alone; Sandra Miesel should have seen "Yesteryear" instead of the one she watched. Or should read *Star Trek Log One*; Alan Dean Foster really does a nice job filling in and stretching out the hurry-hurry episodes into good adult reading. The only complaint I have is that in using the quotations from the script he changes them. Additional dialog, yes, but it's hard enough to recall exactly what was said when you have two different versions. (That is one of my complaints about Blish, too.) E.g., Uhura's comment on the alien pod ship (*Log One*, p. 20) was much better in the show (in my opinion) than in Foster's version.

I'm not familiar with Darkover, but I do wish to comment on the remarks about "The Apple." (Nobody seems to like "The Apple"; at the least I enjoy it visually -- I like jungles, and hostile rocks and plants are fascinating, and the tribe are attractive alien humanoid; Vaal "Himself" is a beautifully "fearful-looking contrivance, and he did seem to rule by fear, especially after Kirk & Co. arrive.) Since it was previously established in "Mirri" and "Return of the Archons" that the Federation would send help to them in making their transition to a better life, I assume, though it was not so stated, that they would do the same in the case of Vaal's people. (As to whether their life would be "better," I leave that to individual opinions. However, "Living to serve a hunk of tin," as McCoy put it, living to serve a computer in the mistaken belief that it was God, is a distasteful idea to me.) I believe the "Prime Directive" should have been more flexible, so Kirk wouldn't seem to be always breaking it, something like the four principles set down in the article.

I'd add "More Tribbles, More Troubles" to Ricky Pearson's list of the best Animation ST's. Maybe because I can't resist, or to put it in more current terms, I have a thing for Tribbles, I don't know. However, "BEM" was not at all what I thought it would be.

"How Sharper Than a Serpent's Tooth" was close to "Who Mourns for Adonais": ancient gods having been space travelers who visited Earth long ago. This one might, however, have been sparked by Charicots of the Gods. It occurs to me that Star Trek never had any objections to aliens intervening with Earth's peoples in the past, but rather spoke of how they had contributed to our culture and civilization.

I truly enjoyed "At Odds." Re Star Trek's attitude toward women, I wonder how they would be handling that today, since when it was being written the Women's Lib movement did not yet have the appreciable influence it has today. The most repulsive to me is in "Amok Time": T'Poling is asked if she is ready to become the property (no less) of the victor. This having been established by the otherwise bright mind of T. Sturgeon, perhaps DCF was forced to go along with it in "Babel"; e.g., Amanda walking several steps behind Sarek, his "Continue, my wife" sounding like a command to Kirk, to which she replies, "Of course. He's a Vulcan; I'm his wife." And she even says it proudly. I'm not what you'd call a feminist, as certain aspects of Women's Lib can get pretty ridiculous, and I'm not an activist, but I believe in equality of our rights.

The writers of the Concordance seemingly could not restrain themselves from inserting their personal opinions and comments on many items. However, for the most part, these personal observations add to the joy of having and consulting the Concordance. It does make it plain that it was only under the influence of the Psi 2000 virus that she "flirted." But the only flirting I could observe, if you could call it that, is when McCoy gave her an order, and she replied in very melodious tones, "Of course, Doctor."

I thought of "At Odds" as I last watched "Babel" as regards Christine's competency. When Spock wanted to get up from the table as all was ready for the operation on Sarek, without a word from McCoy, she marches over with a hypo and injects Spock. This proves Karen Fleming's point that she is truly McCoy's perfect right hand. She also demonstrated her efficiency with the hypo when McCoy's orderly attacked him in "Tholian Web"; however, she waited until she was certain McCoy needed her help before acting. Anything I hate is to watch these scenes where two or more men are fighting and the women just stands in a corner cowering like a helpless tot paralyzed by terror.

The Collinillo of Spock on Platonius is very good. Cory Correll's cover is, I believe, the best I've seen of his work. That caricature of McCoy is really great. As for Gary Hawfitch's ad, I'm delighted to see a drawing with soft tones.

"First Beloved": very enjoyable, has a Kraith-like quality about it, what with minds intermingling in an unearthly barrier, identity-crises/crises, all depending on Spock, paradoxes that somehow make sense, if one mulls them over long enough; others that still have me wondering. I like that sort of thing; it lifts you out of the ordinary routine thought patterns of daily life. I wonder, though, why Christine didn't think back to the time when Spock's consciousness was placed in her body ("Return to Tomorrow"), and if Melissa deliberately chose not to make reference to it, and if so, why. (I had always wished to know what Spock's reactions to that experience might be; the lines from the script Karen Fleming quotes haven't been in the syndicated broadcasts I've heard. By the way, I'm looking for someone who can supply full, uncut sound cassettes. anyway it wouldn't be illegal for fans to share with one another, with just enough money exchanged to cover cost of the cassettes and something for the time and effort involved.)

from JESSE RICHENLAUB & DAVID ROBERTSON, 137 Hoosick Str Troy NY 12180

We are coordinating a worldwide campaign to revive Star Trek. Write to Barry Diller now, c/o Paramount Pictures, 5451 Marathron Str, LA CA 90038. On May 7,

1975, mail another letter. This is the key to our plan. If everyone contacted does this, we estimate that over 1,000,000 letters will reach Paramount within one week. Do not write "Star Trek" on the envelope ((or it would be sent to fan mail instead of the Paramount executives)).

from KATHI SWAN, 257 West H Str, Benicia CA 94510

The Swahili word for love is "Upendo" -- I saw it on a pair of ear-rings (!) at school the other day. Upenda Uhura -- now we know all their names.

from MARY LOU DODGE, 93 Vosper Str, Saranac MI 48881

A friend consulted with a Tanzanian professor who is a Swahili expert: the Swahili noun for "Love" is Upendo, but when it is made into a name the U is dropped. Since, the expert said, Uhura is not really correct Swahili (well, language changes over a couple centuries), the first name would probably be English feminized like the last name -- Penda Uhura. (Information provided by Dr. Richard Kurtz, Notre Dame University. He asked if anyone had really come up with Spock's Vulcan name, which he and his ST clubbers have referred to as UEH -- unpronounceable by humans.) ((According to her letter in Spockanalia #2, 1968, DC Fontana "projected Spock's last name as follows: XTMPRSCQZNTWLF. Of course, the formal Vulcan language is not written with English letters. As in Hebrew, Arabic, Chinese and so on, the phonetic rendering according to pronunciation has nothing to do with the written language." RB))

I got the second Log paperback. Foster isn't doing any better than Blish on the characters, in fact, worse. He has a style more suited to college humor magazine than a professional author, and his Star Trek people all sound like sophomores; at least Blish made them adults. Of course part of it may be the original scripts. Writing for a cartoon doesn't bring out very strong characterization.

Did you see Norman Cousin's editorial "Have We Anything to Learn From Other Planets?" in Saturday Review Jan. 11. He is one of the men I draw upon to keep my optimism of the future of mankind (along with Gilbert Highet and J.E. Priestly, and just lately Bronowski). If we ever get to the point of making awards, I think he should be named "Honorary Vulcan." ((The editorial's answer to its question is that other civilizations may have wiser, juster, kinder, or more peaceful solutions to problems of life than humans have yet found.))

from CONNIE FADDIS, 5731 Kentucky Ave Pittsburgh PA 15232

Karen's article on Christine Chapel was as well thought out as any I've read in any publication, amateur or otherwise (in ST). It appalls me that so many fan writers in ST (most of whom are women) haven't matured their characters beyond the concepts of circa-1968, and Karen does ST fandom a service by pointing it out. I'm only surprised that she managed to do so with such equanimity -- I think my impulse would have been to attack the problem with considerably more vehemence. It's long past time that we learn to view women in general, and ourselves in particular, with a good deal more respect; that, I think, is the basis on which our handling of all other people, including our fantasy-characters, must grow.

Melisa Michaels' "First Beloved" shows a maturity-of-approach, not only towards Nurse Chapel, but towards Mr. Spock, that is a high point in ST fan writing. She took a basically simple plot and squeezed an enormity of complex interaction out of it. Elegant, and probably the single finest consideration of the Nurse Chapel character that I have ever (and may ever) read.

After the first issue, I will not be co-editing *Energize* with Cundy Silver, but am planning to do my own zine, to be called *Interphase*, which I hope to take to press in May. Naturally, I'm out heating the bush for contributors.

from JOAN VERBA, 5137 Clear Springs Dr. Minnetonka MN 55343

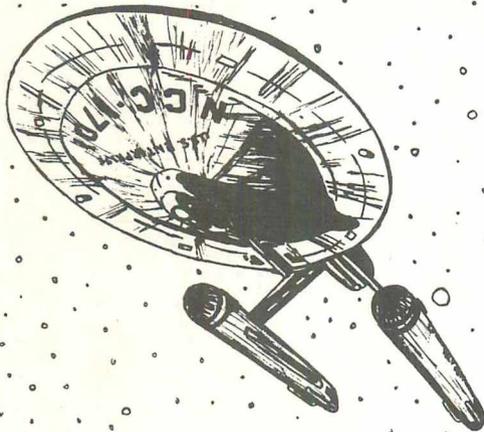
I thought "At Odds" was great. Not that I like the Chapel character above the others, but I have been of the opinion that Chapel hasn't gotten a fair enough treatment either in the show or in Trek fan writing. About "First Beloved": the idea of an insanity barrier was pretty good; however, I didn't like the writer's treatment of the Chapel character. She can't be THAT immature.

from DARLENE FOUQUEST, 1557 North 13 Str Laramie WY 82070

One wonders if the Captain would have been so concerned about the Vaallians' social development if the Enterprise hadn't been in danger; in my opinion he just wouldn't have given a damn one way or the other, and, in fact, didn't anyway. Proof of this is his abrupt -- may one almost say brutal? -- termination of Bones' and Spock's "philosophical discussion." That discussion was the only one that could not wait, but Kirk just wasn't interested. As you may have surmised, "The Apple" irks me no end. Everytime I see it sit muttering "No, NO, NO!" ((By the way, the first issue of *Energize* -- see Faddis' letter above -- has one of my "postscript" stories, this one following "The Apple" and growing out of the discussion the Bankier article initiated. RB))

from JACQUELINE LICHTENBERG, 9 Maple Terrace Monsey NY 10952

The continuing debate on Joyce Yasner's Kraith article is, for me, totally absorbing. I am particularly intrigued by the way people seem to agree with her "in the main" and yet each one seems to disagree with one or another minor aspect of her observations. Kraith still takes up a major portion of my time, and a lot of that time is spent pondering her reactions. I would like to invite anybody who has a definite opinion on this subject to write me in detail



exactly what they think and why. There are now 41 Kraith Creators, perhaps 14 of whom have stories in the brainstorm, outline, rewrite stages, and there is nothing more valuable to them than the kind of external criticism Joyce article has sparked.

I suppose by now you've heard that we have sold the Star Trek book we've been working on all these years, starting with the hundreds of questionnaires I have had distributed and your readers have been answering enthusiastically, and going on from there. The book that has resulted from all this research is as yet ((Dec. 20)) untitled, but the byline will be Jacqueline Lichtenberg, Sondra Marshak, and Joan Winston, and it will be out from Bantam in the Spring.

from KAREN FLEMING, 6908 West First Str Tulsa OK 74127

I have one objection to the Affirmation of Continuity in Kraith: it is a once-in-a-lifetime ceremony. No second chances given. That seems illogical to me. Do you know if there is a precedent for this situation in any Earth culture? I thought it was a little far out when Kraith made Kirk a telepath and had Spock's parents adopt him. But now they've gone too far! I've heard that they've Vulcanized Kirk's name (S'Chames!) and are going to have him marry a Vulcan woman. Evidently, they've discarded the concept of IDIC in favor of their own motto: "Think Vulcan."

Mary Lou Dodge seems to follow the axiom "The more things change, the more they stay the same" -- which is true sometimes, but not always. The problem is figuring out what will change and what won't. At any rate, it's a mistake to say that mores "haven't changed in the last 200 or the last 2000" years. Once, slavery was acceptable, women were completely at the mercy of their husbands' or fathers' wills, children could be made to work in factories and sweat shops 10 and 12 hours a day for 6 days a week; these situations are the manifestations of the attitudes people had toward other people. Attitudes -- mores -- change as the living conditions change.

Living conditions and mores will probably be quite different 200 years from now. Right now we seem to be in a trend toward smaller, more mobile family groups. With the improvement and increasing use of contraceptives and the relaxing of sexual attitudes there may be a trend toward more premarital sexual relationships. There is a growing awareness of the need for population control. I think we can extrapolate from that a tendency toward fewer and later marriages. An emotional commitment to someone of the opposite sex, in the future, may not necessarily take the form of marriage and the creation of children. People will probably have the same urges and they will satisfy those urges. "Seduction" may become a word associated solely with the "bad old days" when people weren't as free to live their lives as they would choose.

As for commanders taking along their families: wives, maybe, children, no. In a Federation Starship's case, there don't seem to be any civilians aboard for any length of time. But Uhura is not a civilian; she's an officer assigned to the ship to do a job -- she's not excess baggage that could

be dumped at the nearest Starbase in case of emergency. And if she's signed up for five years she's in for the duration. Ms. Dodge says that a commander's concern for his wife's safety might affect his judgment. If it does, he wasn't fit for command in the first place. And, even if he isn't allowed to express his feelings for her, they will still exist. Forbidding their relationship would just put that much more of a strain on the situation. Regulations concerning women in the U.S. armed forces have changed and still are changing. Not too long ago, a pregnant woman would have been automatically discharged -- now she gets only a temporary leave of absence. Now there is a woman fighter-bomber pilot. It has been found that when a husband and wife are both in the military their efficiency rating goes up when they're stationed together. Ms. Dodge says it's a "breach of discipline" to strike a fellow officer and uses it as an analogy of her "statutory rape" theory. There's one problem with that. Two mature adults going to bed together by mutual consent is not a crime. Striking another person with one's fist is assault and battery -- a felony in most cases, I believe. In the U.S. Navy today, a ship's captain of Kirk's rank could have a relationship with someone of Uhura's rank without much, if any, stink being raised. A ship's captain is king of the mountain. ((The Aprils in "Counter Clock Incident" seem to prove that captains can marry their junior officers -- they were evidently married while he was captain and she chief medical officer of the Enterprise. RB))

T-N #2 is terrific. What really made it was "Blight." That's the best Prime Directive story I've seen -- and one of the very few in fandom. ST seemed to regard it as a rule to be bent -- if not broken -- rather than lived by.

from PAT GILDERSLEEVE, 1861 Dakota, Lincoln NB 68502

The story by Melissa Michaels is very touching, and complements the article nicely. The Christine in the story is just the sort of person Karen's essay has shown her to be. At times, though, I felt as if I was reading a Kraith story. Why this fascination lately with telepathy in ST fan fiction? ((Well -- telepathy is one of the major gimmicks in sf...))

Jacqueline Lichtenberg asked a good question several issues back, comparing Lost in Space and ST: "What is the defining trait? How do you know when you've got good drama or hokey?" Although not a writer, or even an aspiring one, I'd like to offer a few criteria of my own: Predictability; if I can guess how it's going to end 10 minutes after it starts, it's obviously another variation on some tired, old theme. If it lingers in the memory several months or even years, it must have something. Also, if I can see/read it several times and enjoy it each time and get something new from it; and if the characters are people I would like to know.

Virginia Walker offered some very perceptive criticisms of the Kraith stories. The whole series seems to be going off on some tangent of its own, quite removed from the original ST concepts. The main characters are becoming unrecognizable from the people we knew on the aired ST. It's still good reading, because Jacqueline is a good story teller. But it is obviously telling a story about some alternate universe.

from BRUCE RCPBINS, PO Box 396 Station B Montreal 110 Quebec

I just don't agree with Jennifer Bankier's views re French-Canadians and English in T-n 24. Asimov is right -- English not only should be the universal language, it is becoming the universal language. For the "should" -- just multiply the number of people who speak a particular language by the average wealth of said people, and English comes out on top. It's that simple. I can imagine Portuguese, say, being the one language one should learn -- after an atomic war, with Brazil as the center of the civilized world. But barring such undesirable shifts in the centers of power, I expect to see English as not only the language of the powerful, but of the masses, in 300 years. Quebec is not about to separate from Canada. The French-Canadians, who have suffered for their refusal to adopt the language of the majority around them, just as the Ukrainians in Western Canada have, are making the political gains they're entitled to. The civil service is almost 100% French-speaking in Quebec (whether Federal, provincial, or local). Bar exams may be written in English or French, but more and more of the required reading, and some key courses, are in French only (including at such "English" schools as McGill). The children of immigrants are now tested, and if they cannot speak English they must go to French schools. French-Canadians can move to New Brunswick, Ontario, or Manitoba, and send their children to French schools. At Toronto II, where I was the only dealer selling French language sf, I was interviewed by an English tv station from Montreal and a French tv station in Toronto!

Consider the French-Canadian fans. The most intelligent fans here know English, and know it well. One is a horror film buff -- all the films show in French and English here, but this fan had to see Christopher Lee in his native language, and now speaks flawless English thanks to English horror movies. Neither of his parents knows English. Another fan, now a professionally published fantasy writer (in French), used to sneak Analog into her Latin classes.

In (West) Germany today, a prerequisite to every university is 8 years of English. Every doctor, lawyer, engineer, etc. in Germany must speak fluent English. While you'd look hard to find a people prouder of their language and culture, they are also very practical, and don't make the mistake that too many French-Canadians do and pretend that they can get along not knowing the most important language for international commerce.

Let me make an analogy with mathematics. Just as English's importance is the result of historical accidents, the

fact that we count using base-10 is the result of evolutionary accident. We could well meet an alien race that used base-12, say, and, whether "smarter" than us or not, had some ideas we could use. The "Germans" of such a future Earth might well be those who can do such mathematics problems in their heads as $9+3=10$, $9+1=10$, $5 \times 5 = 26$, $A^2 + B^2 = 101$. I can imagine the "Americans" of this future Earth losing out in trades because these "damn aliens can't count on good old base-10" and the "French-Canadians" damning as vendus those French-Canadians who try to improve their lot by mastering base-12 mathematics. (Actors like Donald Pilon are called vendus when they seek acting jobs in Toronto. And no one speaks of Genevieve Bujold, who went to Hollywood.)

from Jeanne Powers, Rt 1 Box 29, Hays VA 24256

As I read Dave Hulan's article ("My Life as a Star Trek Widower," T-N 22), I wished that I had his problem. I live in an area in which I am the only Star Trek fan. (*sigh*) My life is very lonely. What does a Star Trek fan do without Star Trek re-runs or even the comfort of fellow fans? Well, I am given to speeches about my favorite show, much to the dismay of teachers and classmates, I write endless letters to other fans, collect as many zines as my allowance will buy, and I cry a lot.

I have tried to relieve the situation by converting people -- friends, enemies, and teachers -- but I haven't had much luck. Friends yawn and try to sleep without snoring during my lectures, enemies throw things, and teachers get an option: they can psychoanalyze me or simply ignore me, depending on their field of study. (I used to try to convert my parents, but all I got were fervent hopes that I would outgrow Star Trek. Perfect nonsense, of course.) My only success came with my two nephews, ages five and three, who have developed a liking for "Mr. Spock." I wonder what went wrong with everybody else? Maybe it was my breath -- I do have a fondness for garlic....

However, things may pick up now. My friends, whether from loyalty or a desire to get rid of me, have set out on a campaign to get the rest of the student body to listen to me. They have been telling everybody that I am "reskewed out on dope and am having an identity crisis. This has won me the respect of the entire student body, who now believe my ravings to stem from hallucinations.

Dave, would you like to change places?

from CHERYL RICE, 4158 Alicia Trl, Stow OH 44224

Am I alone in finding the stories written from the animated series much superior to those taken from the original shows? Somehow it seems that Mr. Foster understands the characters, is able to tie up loose ends, and in general make the plot a better thing than it was in the beginning. (The Blish books always did the opposite.)

from SHARON FERRARO, 1309 1/2 South Westridge Avenue Kalamazoo MI 49008

Paula Smith and I just did a bit of statistical research and found that in 80% of the ST episodes a viewer can tell the personality of a leading female by her hair color. Blondes will be flutterbrained puppets and brunettes will generally be in charge of their own destinies. Out of roughly 50 women we counted 20 who fit the blonde puppet role, 20 the intelligent brunette, and 10 true exceptions. Elizabeth Dehner (WMM) was a strong blonde, as were Areel Shaw (CM), Eleen (FC), and Janice Lester (TI), though the last was insane. Dumb brunettes were Tonia Barrows (SE), Maria McGivers (SS), Marlena (MM), Mira Romaine (LZ), and Irina (WEd). There were three characters that fit neither category -- split personalities, all brunette, dumb in one character and strong in the other: Dr. Anne Mulhall/Thalassa (RT), Kara (SB) before and after the use of the Teacher, and Loaira/Losira's image (TWS). There were, of course, other women who didn't fit. Miramane was a blonde Indian would not have made it. The Nazi from "Patterns of Force" was smart but blonde, but again a brunette Nazi would not have worked. We also eliminated a number of women for other reasons -- Andrea (WLG), Reena (RM) were androids, Nancy Crater (MT) and Marta (WGD) were aliens; Amanda and Miri were outside the major age category. And of course T'Pol and T'Poling were brunette and fitted the theory, but as Vulcans they had to be brunette. So we think we can safely say that in the 20-40 age range 80% of the human females are either blonde puppets or strong brunettes. I suppose this would all be the fault of casting, but it is interesting, nonetheless. We'll be having another Kwestcon (Re-Kwestcon) here July 4-6, 1975, Kelly Freas as guest of honor, Paula as chairbeing, S. Ferraro Adm. Ass't.

from STEVE O'NEIL, 421-A 20 Str, Costa Mesa CA 92127

In T-N 22 the article by Joyce Yasner is very good. I disagree almost totally; her mistakes are the result of using common sense, an attribute which will help a person survive in their own culture but which carries no relation to another social group, nor indeed is intended for use in thinking at all for whatever purpose. Anyway, she does put it down well.

from SIGNE LANDON, 600 Park Avenue #9-B Capitola CA 95010

Liked the article on Christine very much. I have a couple comments. We know that Spock cares for her -- the scene in "Amok Time" in his quarters when even in the middle of the Ponn Farr, he's able to summon the gentleness to wipe a tear from her cheek. And his request for plomik soup was not so much for him as for her -- he knew it would make her happy.

In "Plato's Stepchildren," he apologizes for not being able to stop the Platonians. He knows it's hurting her as much as, if not more than, him. Her love for him is not a selfish kind, but the kind that wants him to be happy, at whatever cost to herself. She doesn't welcome the opportunity to be close to him, since she knows he doesn't want it. It's fun to write stories in which Christine goes throwing herself at Spock, chasing him down the corridors, even inciting Ponn Farr in him, but these should be written only as satires. She cares for him far too much to do anything that would hurt him.

I like the start of "First Beloved" as it describes Christine's feelings, but some of the rest of the story gets a bit incomprehensible. Particularly, why did it make it easier for Spock to traverse the barrier with Christine along? I don't understand just what it was supposed to do. I also think Spock would have tried to warn her of what was going to happen, instead of just clamping up.

Another comment. When Christine thinks that, now that they know each other so well, they'll run like in opposite directions, the reaction is partly contradicted by her happy look at the end of "Return to Tomorrow," but I think it's valid. Everyone needs privacy. Even in the Vulcan bonding between mates, there is a part of each which is kept separate, inviolate, private. The joining in "Return to Tomorrow" was apparently not very deep. The meld in "First Beloved" was so deep that nothing was hidden. To know that someone knows everything about you, and to know that one's every deepest dream, fear, or memory -- it would be like loving the alien monster of your own subconscious.

from PAUL GADZIKOWSKI, 1018 N 63, Omaha Nebr 68132

I noticed something wrong in a Kraith story ("T'Zorel," Kraith Collected I). Kirk says T'Zorel is causing him some headaches, and she says, I make your head hurt? and he thinks, She's just like Spock the first few months. But Kirk didn't know Spock his first few months on the Enterprise, because Kirk wasn't captain then, Pike was. Again, in "Federation Centennial" ((KC II)), part of the reason Spock knows Bart is a Klingon is because his nerve-pinch didn't work on him. But in "Errand of Mercy," Spock does nerve-pinch a Klingon. ((Possibly it's a question of different placement of nerves, so that it's necessary to know what species one is pinching?))

Also, I've found an error in something D.C. Fontana said in Gerrold's World of ST ((P. 42)). She was talking about how sometimes a writer will create a place on the ship or a something of the sort, that is never used again, and she cited the food processors in the Transporter room from "Tomorrow is Yesterday" as an example. Well, they were used again. In the fight scene in "This Side of Paradise," Spock punches one of them in. ((Still, that's not the same as using it as a food processor or mentioning its function?))

from GEORGE J. KOLEAS, 4735 W Leon Terr. Milwaukee WI 53216

On March 9, Marquette University in Milwaukee hosted an evening with Gene Roddenberry. First was a showing of Star Trek bloopers. Then Gene Roddenberry made his entrance to a standing ovation. During his speech he announced that during the previous week negotiations were completed with Paramount to produce a full-length Star Trek movie. Every effort will be made to reunite the original cast for this film. If it goes over well, others would follow. It is possible that Star Trek may return to NBC as several two-hour specials each season.

from MANDI SCHULTZ, 1649 Longfellow Ct. Rochester MI 48063

Would you mention I'm an old ST-er come back and am looking for some new friends? Richard is getting back into things, too, as much as time allows. There are some tentative plans to finally do that Spock meets Mrs. Peel novel if there's any interest in it. But no more En Gardes ((zine on "The Avengers" and Diana Rigg)). I think his Rigmania has just exhausted itself. There is now a Mariette Hartley Fan Network, run mainly by Rusty Hancock at this address. The club is authorized by Mariette Hartley ((Zarabeth)).