

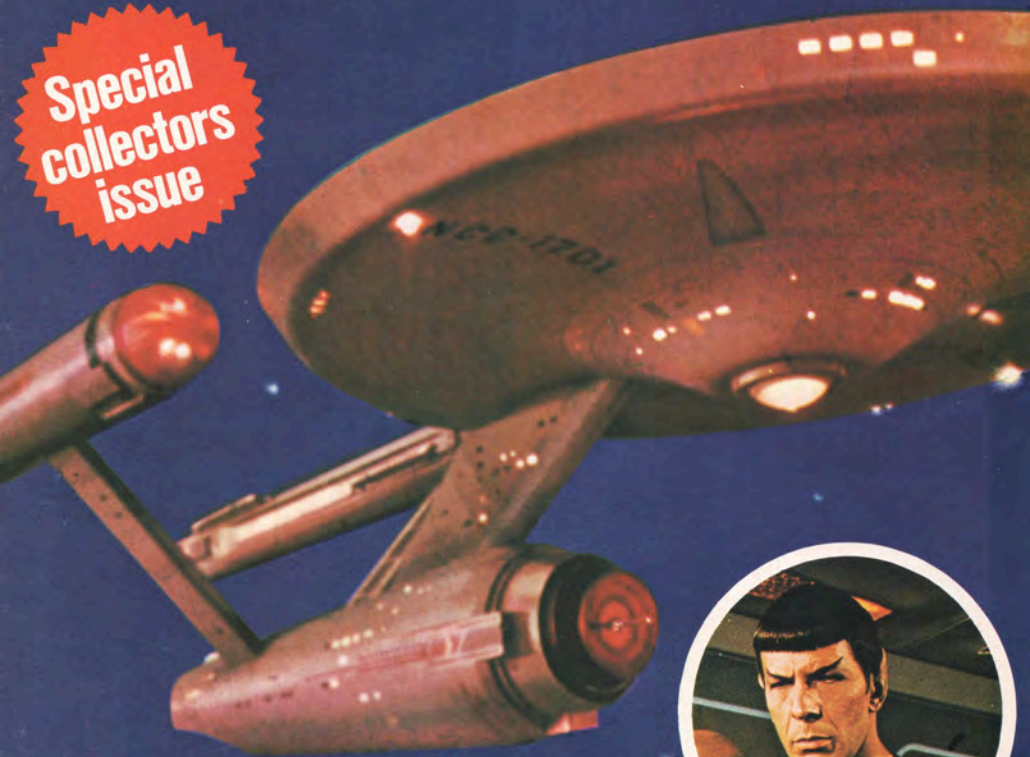
STAR DATE 7609.01

K48773
ONE DOLLAR

STAR TREK

GIANT POSTER BOOK VOYAGE ONE

Special
collectors
issue



SPOCK THE EVOLUTION
U.S.S. ENTERPRISE A CITY IN SPACE
THE CAGE STAR TREK FILM WE NEVER SAW

EDITOR'S LOG

VOYAGE ONE
STARDATE 7609.01

I'VE BEEN BANGING away at this typewriter for the past half hour or so trying to compose an opening to this editorial. Not too successfully, I might add. Being a hard core *Star Trek* fan, I was hoping to say a few words that would break the ice and let you know you're at home. Let it suffice for me simply to say, "Welcome *Star Trek* fans".

As you may already know, this is the premier issue of a monthly *Star Trek* poster book. Just as *Star Trek* ventured into new and unexplored worlds, we'll be serving you a monthly diet of *Star Trek* articles, interviews, trivia, news, and photos in this new and unexplored publishing concept. The format provides not only an opportunity to give you a healthy dose of reading material, but allows us to publish a full colour poster each month.

All of us here realize how much of the total potential of *Star Trek* remains untapped. In the months ahead we plan to research many of the technical theories used and hinted at by the *Star Trek* world. We plan to interview the creative geniuses like Matt Jeffries, Jimmy Rugg, Dorothy Fontana and the host of others who, with Roddenberry, made *Star Trek* legendary. In essence, we plan to elaborate on all of the elements and ingredients which made *Star Trek* so exciting and viable to us all.

Star Trek has given us a world of wonder and a world to wonder with. A world to look forward to and believe in. Something that ironically takes place 300 years in the future, but even now, we feel a part of. It has motivated all of us on some level... emotionally, intellectually, spiritually, and sometimes even physically. That is the beauty of *Star Trek*. It is our hope to explore all of those things in this magazine. But, as Spock might be heard to say, "There is, I believe sir, an old Earth adage which states... 'Actions speak louder than words.'" So, stick with us in the upcoming months and see.

NEXT VOYAGE

NEXT MONTH in *Star Trek Poster Magazine* we'll be taking a close look at Kirk, Spock and McCoy. How Roddenberry first conceived of his Captain, First Officer, and Senior Medical Officer, their development during the three seasons of *Star Trek*, and their relationships to each other. You won't want to miss this first in-depth look at these three stars.

Also, beginning in next issue will be the first in a continuing series of critiques on individual episodes of *Star Trek*. To start off this new series we'll be examining one of the most popular of all *Star Trek* episodes, *City On The Edge Of Forever*. This photo filled article will take you behind the scenes during the making of *City* as well as an enlightening look at the origins of this classic episode.

Rounding off the issue will be an exciting analysis of the *Special Effects of Star Trek*. All of the special photographic tricks Roddenberry used to make *Star Trek* come alive will be covered in depth for all of you who ever wondered how they were done.

And, as usual, you'll also have another giant *Full Colour* poster to proudly display on your wall. So, let's hope we all meet again next voyage for another exciting adventure into *Star Trek*.

STAR TREK MONTHLY

COPY CONTROL : RON BARLOW

VISUAL SUPERVISION : GEORGE SNOW

COMMUNICATIONS : DOUG DREXLER
& ALLAN ASHERMAN

© 1976 Paramount Pictures Corporation.
Published by Paradise Press Inc.
Packaged by H. Bunch Associates.



THE U.S.S. ENTERPRISE

A CITY IN SPACE

IT IS THROUGH Gene Roddenberry's ability to successfully manipulate the subconscious mind that the U.S.S. Enterprise has gone beyond being just another "B" type Sci-Fi space vehicle, and has truly assumed the role of Starship, virtually "a city in space". It is because of Roddenberry's insight and his addition of subtle touches within the framework of each *Star Trek* episode that we found ourselves aboard a warp-driven city traveling the uncharted reaches of the galaxy.

by DOUG DREXLER

Looking back over the entire three season run of *Star Trek*, we find the cornerstones to Roddenberry's "city in space" laid within the first nine episodes, where great care was taken to insure that the audience would identify and respond to the very human community in transit.

Roddenberry's essential task was to make us believe that the bridge of the Enterprise was actually the nerve center of a vast space cruiser 288.646 meters in length, with a gross weight of 190,000 metric tons. The result was a bridge set that was not only

practical and functional, but photographically appealing as well. However, it is the imaginative use of sound that adds the final touch, that brings the complex to life. The constant chirping of relays and computers remind us that hundreds of functions are being monitored and controlled at all times.

Reports are continually filtering into the bridge from onboard stations. We become more and more aware of the tremendous network of people on board through the imaginative use of sound alone. Even if we were never to see another crewmember we would

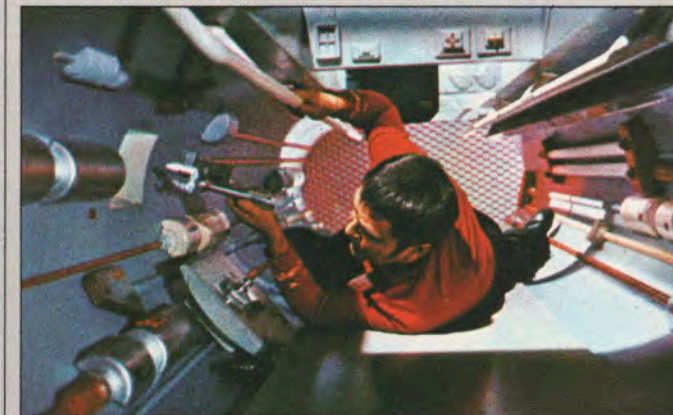


ABOVE: The monitoring of vital functions.

be aware of their existence, we hear them and they are active. Roddenberry made use of this sound technique in the *Corbomite Maneuver* where we find the Enterprise crew being run through a series of simulated attacks. Never once do we actually see the progress of the drill. Filtering over the ship's address system, how-

ever, come the urgings of the drill officer, navigator Bailey. The audio is convincing and allows the viewer to visualize his own concept of the action. Again, in *Shore Leave*, never did we see the organization of landing parties, however, we're able to fabricate our own images just by being aware of what is transpiring over the

"Great care was taken to insure that the audience would identify and respond to the very human community in transit."



ABOVE: One of the many interconnecting Access Crawl Ways.

LEFT: Our city in space has perhaps the most unique transporter system ever to greet the fanciful eyes of 20th century man. The "transporter" can instantaneously beam matter anywhere within a maximum range of 16,000 miles.

ship's intercom system. Over and over Roddenberry successfully suggests images of the vastness of the ship purely through the use of sound.

However, sound alone cannot keep us forever convinced. Accordingly, Roddenberry in the *Enemy Within* gave us our first extensive look at the show's largest set, the engineering department. In this episode a transporter malfunction splits Kirk mentally and physically into two halves, one good, the other evil. Kirk's double, referred to only as "the imposter" attempts to elude a mass search by escaping to the "below decks". Immediately the term "below decks" suggests a grim picture and the imagination of the viewer races to fortify the coming presentation. And indeed, engineering was portrayed as just that: dark, cramped, and deserted, with a hundred places to hide and lurk. The effect was heightened by a strong echo to imply vastness. The overall atmosphere was excellent and our city developed depth and dimension.

Further dimension to the city was added when Roddenberry took us down the corridors of the ship, always filmed buzzing with activity. It was imperative that they represent the arteries or avenues of an incredibly complex organism. In the same way we would usually find city streets populated by people in transit, so with the Enterprise. We were constantly greeted by crew members, both in and out of uniform going about various duties. Roddenberry was relentless in his efforts to remind us that the ship's total population encompassed more than just Kirk, Spock, McCoy, and the command crew.

The most subliminal of all suggestions on *Star Trek* are the little touches that make the Enterprise feel as

though it's a real community populated by real people. This is achieved by peppering the episodes with incidentals which have little or no bearing on the action at hand. *The Man Trap*, episode number six, is literally crawling with such examples; Janice Rand brings Sulu his meal in the Botany lab, where he can be found enjoying his favourite of hobbies. Lt. Uhura complains of a rattle in her cabin door, while Captain Kirk snacks on the bridge implying that business goes on and that duty hours are demanding enough to merit refreshment. In *Charlie X* we view gymnasiums and other recreational facilities where Uhura sings and Spock is referred to as "our chess master". In *Corbomite*, Kirk reports for his routine physical. Later, tired and disheveled men are indicated by half empty cups of coffee which litter the briefing room table. In *A Balance Of Terror*, episode number nine, we bear witness to a wedding officiated by a pleased Captain Kirk, and an interested crew is illustrated by Scotty, who prepares to televise the festivities throughout the ship.

All of these examples are fodder that breed speculation, they invite viewer participation. The immediate story is not the limit of audience interest, for there is a great deal more just below the surface. In many ways subliminal communication can be compared to the old style radio shows, where we were given enough audible clues to form our own picture of the situation. The same holds true with *Star Trek*, the visual aspect is just a small part of "the city in space" that proves to be even more fascinating, and begs to be speculated upon.

Through subliminal suggestion, a collection of earth bound sets assumed the proportions of a real live community: the U.S.S. Enterprise, a city in space.

THE CAGE

SCENES UNPRODUCED

TO GAIN an understanding of anything, it is necessary to examine its origins. To understand *Star Trek*, two points of origin come into play: the initial episodes . . . and the thought processes that led Gene Roddenberry to create the *Star Trek* universe. The very first *Star Trek* pilot was "The Cage", produced in 1964. We can still see the original full length un-cut version of "The Cage" at some *Star Trek* Conventions, or in its re-edited Hugo Award winning form as the two part *Star Trek* episode, "The Menagerie". There are some parts of "The Cage", however, that we can never see, for they were never filmed. Here, now, for the first time, are these introductory concepts of Gene Roddenberry that were originally planned as a part of the first pilot "The Cage", but never reached production.

by DOUG DRETTLER and ALLAN ASHERMAN

We should remember that "The Cage", apart from being a superb exercise in science fiction, was intended to sell *Star Trek* to the N.B.C. executives. For this reason, Gene Roddenberry was careful to represent the U.S.S. Enterprise as something that would be familiar to today's viewers: a 20th century naval cruiser.

The first 6 pages of "The Cage's" first draft script (of which only a few copies remain) depict a docking between the Enterprise and the "Antares Space Shuttle VII", for the purpose of exchanging passengers.

Here we are given the image of the Captain donning a jacket and hat to go and meet his new yeoman. At this early writing the Captain was Robert April, but further re-writes saw his name change to Winter and finally to the Christopher Pike we have in the final filmed version of "The Cage". Of the Captain, Roddenberry says:

"Our first and most important impression is that he would not be out of place on the bridge of a naval cruiser in our own day."

The hat and jacket may seem slightly out of place here though, considering the casual style of uniform used in later *Star Trek* episodes. Earlier science fiction films, however, almost always featured spaceship crews with such garments such as the classic *Forbidden Planet* (MGM 1956) which influenced Roddenberry heavily.

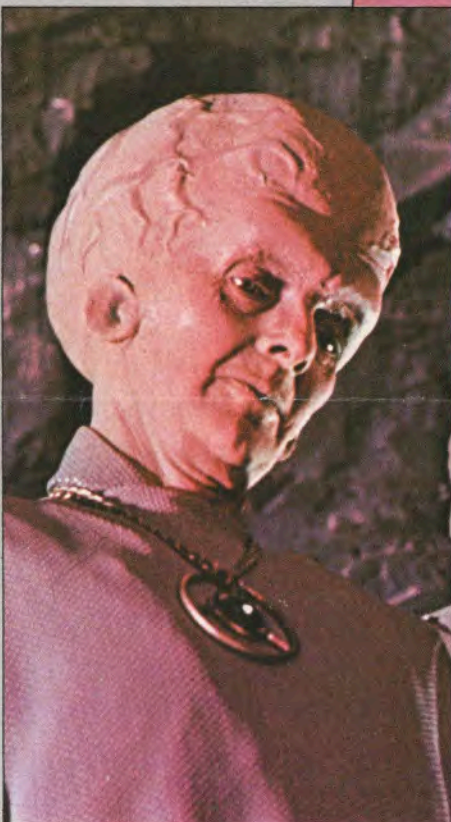
The description of Captain April is vague here, and the same description would fit James T. Kirk, too. However, a later scene has the Captain expressing concern at the young years of his new crew members; something Kirk (the boy wonder of the Academy) would never do.

"... Do you see what Earth has sent out as my new Yeoman? Twenty year old kid. Probably still with fuzz on his cheeks," is his comment of a young replacement.

The device of introducing us to these new replacements during their confusing debuts aboard the Enterprise shows Roddenberry's expertise at script writing. We sympathize with the people, and therefore identify with them at this embarrassing point in their lives. And, in TV writing, identification is the name of the game. Unfortunately, this entire scene was never filmed.

But the aforementioned lines were not the greatest loss, for awaiting the shuttle was a line of departing personnel, including one badly injured crew member. April dutifully reviewed the line, and shook hands with them all but the last man . . .

CROWLEY: You send me back this way, April, they'll disqualify me as



a navigator, break me as a ship's officer . . .

APRIL (interrupting): You fired on friendly aliens, cost us four dead, three injured . . .

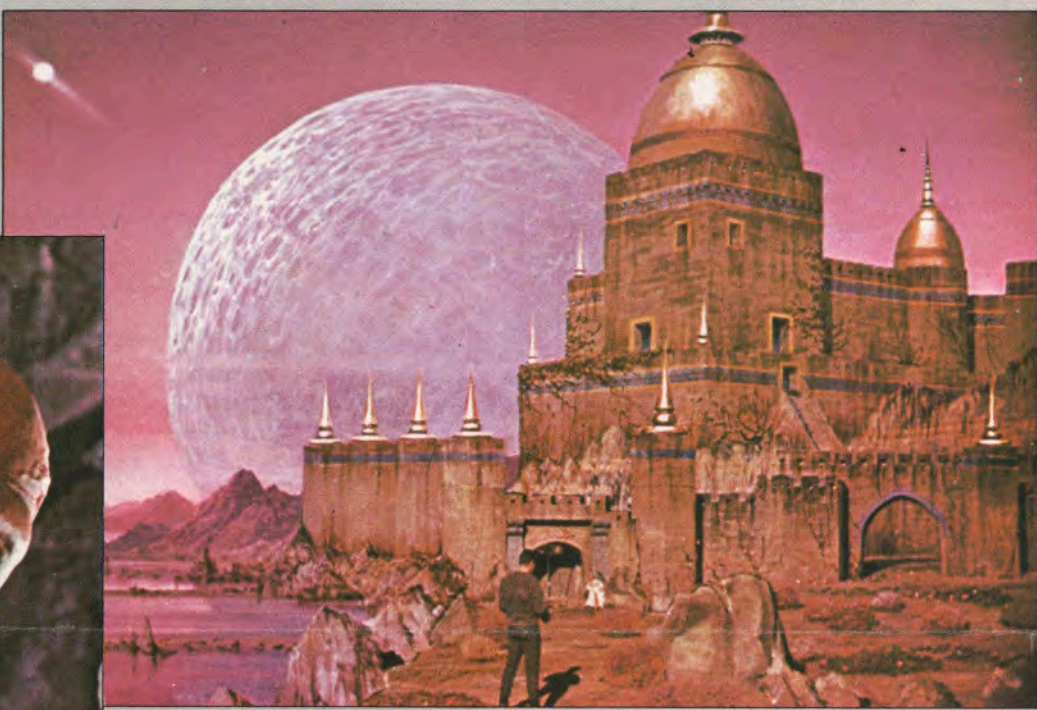
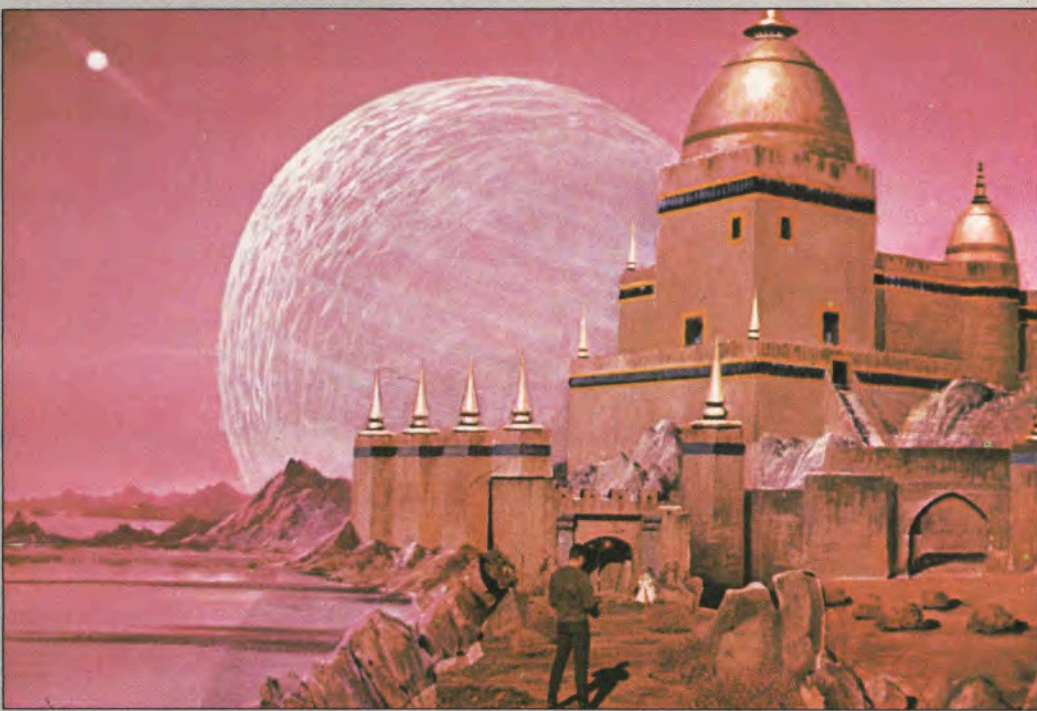
CROWLEY (interrupts angrily): They looked like insects. How could I know that they were intelligent enough to have weapons?

APRIL (quietly): Get off my ship, Mister.

Roddenberry, being a science fiction fan, realized that quality sci-fi characterizations should be extensions of people you could meet today. So he included the concept of prejudice . . . his navigator was afraid of and repulsed by aliens who looked like insects. It is possible that Roddenberry chose this example out of a familiarity with Nigel Kneale's B.B.C. teleplay for *Quartermass and The Pit*, in which insect-like creatures proved to be the father of mankind.

But whatever his inspiration, Roddenberry had made his point; xenophobia, the fear of physically different life forms, was out if man was going to travel space and make peaceful contacts. It was also the beginning of the philosophy behind *The Prime Directive*; what we do not understand, we should not attempt to change.

Moving further into the first draft script of "The Cage" we discover a superb dramatization of a starship engaging Warp Drive. This was Roddenberry's first attempt to pro-



TOP: The Rigel 7 Fortress as originally conceived. ABOVE: After Roddenberry suggested changes. LEFT: The "Keeper" as envisioned by Gene Roddenberry. RIGHT: Captain Pike's Bridge.



vide the audience the special effects so important to the *Star Trek* world. Here, complete and directly from the script, is Roddenberry's previously unpublished description of the Enterprise going into its first version of Warp Drive . . .

"... The whine of electric circuits and the high pitched signals of computers rise enormously in volume as Mr. Spock engages a control. A strange shifting-color radiance seems to emanate from the inner walls of the vessel." Spock engages the master control. Suddenly every sound is abruptly stilled. Then even more startling, the scene seems to dim and begins to become transparent (EFFECT: double exposure) and we can see stellar bodies outside which are beginning to accelerate past faster and faster.

EXT. OUTER SPACE — U.S.S. ENTERPRISE

as it leaps forward even faster, going more transparent.

ANOTHER ANGLE — OUTER SPACE

Even distant stellar groups passing at enormous speed. Then we become aware that a shape of black nothingness is blotting passing stellar groups from view, then CAMERA MOVES IN and we see faint luminescence playing along hull lines and realize that this is the U.S.S. Enterprise at light speeds and in time-warp.

INT. ENTERPRISE BRIDGE

EFFECT: balanced double-exposure, stellar groups passing at speeds which exceed anything we've seen. The

transparent shadow of Captain Robert April moves to the astrogation position, eyes the navigator's work. The figure of Jose turns, holds up seven fingers; April nods toward Mr. Spock who acknowledges, disengages the master control.

Roddenberry's visual inspirations here, as well as the idea of people becoming shadow-like during Warp Drive, came from earlier science fiction ideas. *Forbidden Planet* also used the term "astrogator", and also in that film the crew stepped onto transporter-like platforms for momentary conversion into energy during the use of Warp Drive and deceleration. The earlier film "This Island Earth" (Universal, 1955) used a similar device for adjusting to the rigors of space travel.

Unfortunately none of the above scenes were ever filmed, but just becoming aware of Roddenberry's earliest concepts gives us further insight into the changes *Star Trek* went through before it reached the air. The docking scene was probably cut at the behest of network executives who thought Roddenberry should use the transporter, and save all the money needed to construct a model of the shuttle. The scene with yeoman Colt was omitted due to the

same prejudice Roddenberry was trying to satirize. The complicated warp scene would have necessitated the same multiple exposures everytime the ship wanted to get someplace fast which not only would have cost more money, but would have detracted from the drama present during such occasions.

It is interesting to note, however, that even at this early stage, Roddenberry was trying to give the audience a visual concept of Warp Drive and hyper-space. Understanding the complex theories of Warp Drive and hyper-space are difficult enough chores, much less trying to dramatize them on a TV screen.

Finally, and perhaps more importantly, the scene with April and Crowley demonstrating April's intense hatred for prejudice was omitted because the entire opening scene had been cut. We were not treated to this facet of Roddenberry's philosophy until "Balance of Terror", the 9th episode, was filmed.

One should keep in mind that it was this original script of "The Cage" that convinced the N.B.C. executives on the plausibility of a weekly *Star Trek* series and for that we are all thankful and happy.



SPOCK:

AN ANALYSIS

TODAY there's a trend for anti-heroes; people who are different. Some behave or act differently, others ARE different because of their heritage. Literature and films are full of this type of character. And so is television (remember Ilya Kuriakin, the Russian agent from *The Man From U.N.C.L.E.*). But it was Gene Roddenberry who first came up with the idea of creating a serious T.V. hero who was not entirely human.

by **ALLAN ASHERMAN**

Gene Roddenberry himself is a product of diversified backgrounds. He has been a policeman, soldier, pilot and produced other T.V. series before *Star Trek*. Gene was also the head writer of *Have Gun Will Travel*, the hero of which was Palladin, a mysterious character who was always alone. Palladin, in fact, was probably the initial inspiration for Mr. Spock. Like the Vulcan, his origin was at first unknown, he was always there when needed, and women naturally wanted to get to know him.

The main idea of *Star Trek* is that intelligent beings, wherever they are and however they look, must be judged by their behaviour . . . NOT their appearance. In other words, *Star Trek* is a driving force AGAINST PREJUDICE. And Mr. Spock is the embodiment of that philosophy. This is more than a coincidence because Spock, who has been a victim of prejudice, constantly reminds us that it's an evil, obsolete thing.

It all started back when Gene Roddenberry was producing a television series called *The Lieutenant*. Leonard Nimoy was in an episode, and on the last day of shooting Roddenberry is supposed to have turned to him and promised that if he ever did a science-fiction T.V. series he'd cast Nimoy as an alien with pointed ears. This incident, if it really happened, was probably THE true moment of Mr. Spock's birth. But in the earliest storylines of *Trek's* first pilot-film, *The Cage*, Spock was described ONLY as a red-hued Martian with no emotions. Believe it or not, the original Spock-like character in this film was a FEMALE . . . the character known as "Number One". In the script's first draft, she was described as:

" . . . An extraordinary efficient ship's officer, almost glacier-like in her imperturbability and precision."

Spock, in *The Cage*, was only a lowly communications officer; a lieutenant who lurked in the background. He supplied occasional data and made discouraging observations. Roddenberry expressed his thoughts on Spock at the time (1964):

" . . . Of partially alien extraction his reddish skin, heavy-lidded eyes and slightly pointed ears give him an almost satanic look. But in complete contrast is his unusually gentle manner and tone. He speaks with the almost British accent of one who was learned the language in textbooks."

Leonard Nimoy had played an alien once before, in a late 1950's "Rocket Man" feature for Republic Pictures. It is possible that he sought to transfer

some of this "menacing Martian" concept into Spock.

It is also possible that Gene Roddenberry, unsure of Spock's future, wanted the character to emerge only as a distinctly alien presence. Most of his attention, at this point, was channeled toward the development of Number One's character.

Spock was a cold character here, but he was also the living embodiment of all that symbolizes science-fiction. He was a vast potential of unknown origin. Clearly a product of the future, complete with genuine, futuristic hang-ups. Living in a different country is one thing . . . but coming to live on another world where people look different, act differently and don't even have the same blood salts, is just asking for a nervous breakdown. He is a superman and an underdog at the same time.

Since these characteristics were only HINTED at in *The Cage*, neither the writer (Roddenberry) or the actor (Nimoy) understood Spock. So he emerged at this stage as a lonely, misunderstood individual. He captured the imaginations of the test audiences. They wanted to find out what made him tick, to have a try at making him smile (as he did when he saw the weird, jingling flowers of Talos IV). When the test audiences made their reactions known, Roddenberry realized that even before *Star Trek* had attained series status, Mr. Spock had his own public! Because of this, and the fact that audiences were not yet ready to accept a female executive officer, Number One was written out and her characteristics were transferred into Spock.

For the second pilot-film (*Where No Man Has Gone Before*), Spock was developed to act as the antithesis of



ABOVE: Mr. Spock . . . pointed ears and an almost satanic look! ABOVE LEFT: An involved Mr. Spock from "This Side of Paradise" . . .

the very human Captain James Kirk.

In the story, Spock made observations such as "Ah, yes . . . One of your Earth emotions." Later, he shared Kirk's sorrow over the death of Gary Mitchell, after first convincing Kirk that Mitchell had to die. Spock again emerged as a cold influence, but this time his coldness saved the day. Spock himself would explain his seemingly unconcerned self in *The Enemy Within*. (" . . . If I seem to be insensitive, please understand; it's the way I am!")

When *Where No Man . . .* was accepted by N.B.C., the network asked Gene Roddenberry to prepare a program information booklet for *Star Trek*. The booklet's description of Spock was still closer to the finalized concept: "Science Officer Spock has a precise, logical turn of mind inherited from his father (a native of the planet Vulcanis, who married an Earth woman). Because Vulcanians regard any display of emotion as a breach of good taste, Spock rarely betrays what he is

thinking or feeling, either by his speech or his facial expression. He cannot, however, mask his cat-like curiosity about everything of alien origin. This sometimes proves to be his Achilles Heel."

Significantly, N.B.C. was concerned about the impact of Spock's satanic appearance; Spock's ears and eyebrows were retouched to look normal in this information booklet. Roddenberry, however, finally convinced N.B.C. to treat Spock as an outright half-human-half-alien, arguing that the Vulcan presented the greatest potential for *Star Trek's* popularity.

Leonard Nimoy, meanwhile, was contributing his own ideas to Spock. His distinctly Bostonian speech-pattern replaced the pseudo-British, clipped voice of the first pilot. There was now more than a hint of emotion behind his precise observations. Nervous little nods were added to suggest Spock's fear of betraying his emotions.

Corbomite Maneuver, the first episode shot in regular production order, was

photographed in June, 1966. It was the final style-guide for *Star Trek's* entire package.

Spock had a slightly larger collar than everyone else. He screamed orders, but commented to another crewman "It's quite unnecessary to raise your voice." Acting out of pure curiosity, Spock produced a visual image of the episode's alien villain, and thus lowered morale on the bridge. He was unfamiliar with Earth's culture; he betrayed a complete ignorance of the game "poker", at which Vulcans would naturally excel.

Within the second half of *Corbomite Maneuver*, Spock quieted down. He yelled only once, when things were very tense. He exhibited unselfishness by volunteering to beam aboard Balok's ship in place of Kirk.

By the end of *Corbomite . . .*, the Spock we all know and identify with was completely developed. There were more changes to come, but for now the evolution of Mr. Spock had reached an end.

"Where No Man Has Gone Before"



TRIVIA QUIZ

"THE CAGE"

- 1) What city did Capt. Pike refer to as his "home town"?
- 2) To what organisation did the "survivors" belong?
- 3) The name of Capt. Pike's yeoman?
- 4) Ship's doctor in "The Cage"?
- 5) The Talosians were actually portrayed by . . . ?

"WHERE NO MAN HAS GONE BEFORE"

- 1) What probe originally encountered the barrier at the edge of the galaxy?
- 2) What did all those affected by "the barrier" have in common?
- 3) Aside from unearthly glowing eyes, what other outstanding physical change became apparent in Lt. Gary Mitchell?
- 4) Ship's doctor in "No man"?
- 5) George Takei appeared in the role of . . . ?

answers next issue

Send Away Now For Both These Official Star Trek Items!

STAR
FLEET
TECHNICAL
MANUAL



STAR TREK STAR FLEET
TECHNICAL MANUAL \$6.95

(includes mailing and handling)

STAR TREK
BLUEPRINTS



STAR TREK
BLUE PRINTS \$5.00

RESEARCHED AND COMPILED BY
FRANZ JOSEPH

Including:

- ARTICLES OF FEDERATION
- FEDERATION FLAGS, SEALS & UNIFORMS
- NAVIGATIONAL CHARTS & EQUIPMENT
- STAR FLEET ORGANIZATION
- DETAILED SCHEMATICS OF STAR FLEET EQUIPMENT
- INTERSTELLAR SPACE/WARP TECHNOLOGY
- FEDERATION CODES

12 AUTHENTIC BLUEPRINTS OF THE
FABULOUS STARSHIP ENTERPRISE
(Actual Size - 9" x 30" each).

FROM THE BRIDGE TO DR. McCOY'S
SICK BAY, FROM THE CREW'S QUARTERS
TO THE SHUTTLECRAFT HANGAR,
FROM THE PHOTON TORPEDO BANK
TO THE SCIENCE LABS OF MR. SPOCK -
EVERY FOOT OF EVERY LEVEL OF THE
ENTERPRISE LAID OUT TO SCALE IN
EXACT DETAIL!

TO ORDER: Print your name and complete address (include Zip) with items desired and enclose your check or money order and mail to:

STAR TREK OFFER

6 Commercial Street, Hicksville, N.Y. 11801.

THIS MONTHS POSTER



Powerless to defend themselves against a belligerent and unsympathetic Tholian assembly, the Enterprise crew anxiously awaits the next period of "Spatial-Interphase", a bizarre and tenuous doorway between dimensions. In hopes of rescuing Captain Kirk who has become inter-spaciously trapped, the Enterprise, disabled by Tholian attack, stands helplessly by as the Tholians prepare to close their deadly "web".

BE LOGICAL ...SUBSCRIBE TODAY

DID YOU KNOW that our latest library computer readings estimate that there are at least 42,654 humans searching for each new copy of the *Star Trek Poster Book* when it reaches earth bound news-stands? This, of course, does not take into account further computer estimates indicating that at least 3.11 Vulcans, 2.7 Andorians, 1.98 Telerites, 6.77 Chérons, 9 Gorns, 1 Horta, uncountable Denebian Slime Devils, 1,052,767 Klingon spies, as well as unfathomable multitudes of Tribbles and other aliens looking to read, destroy or eat every new issue.

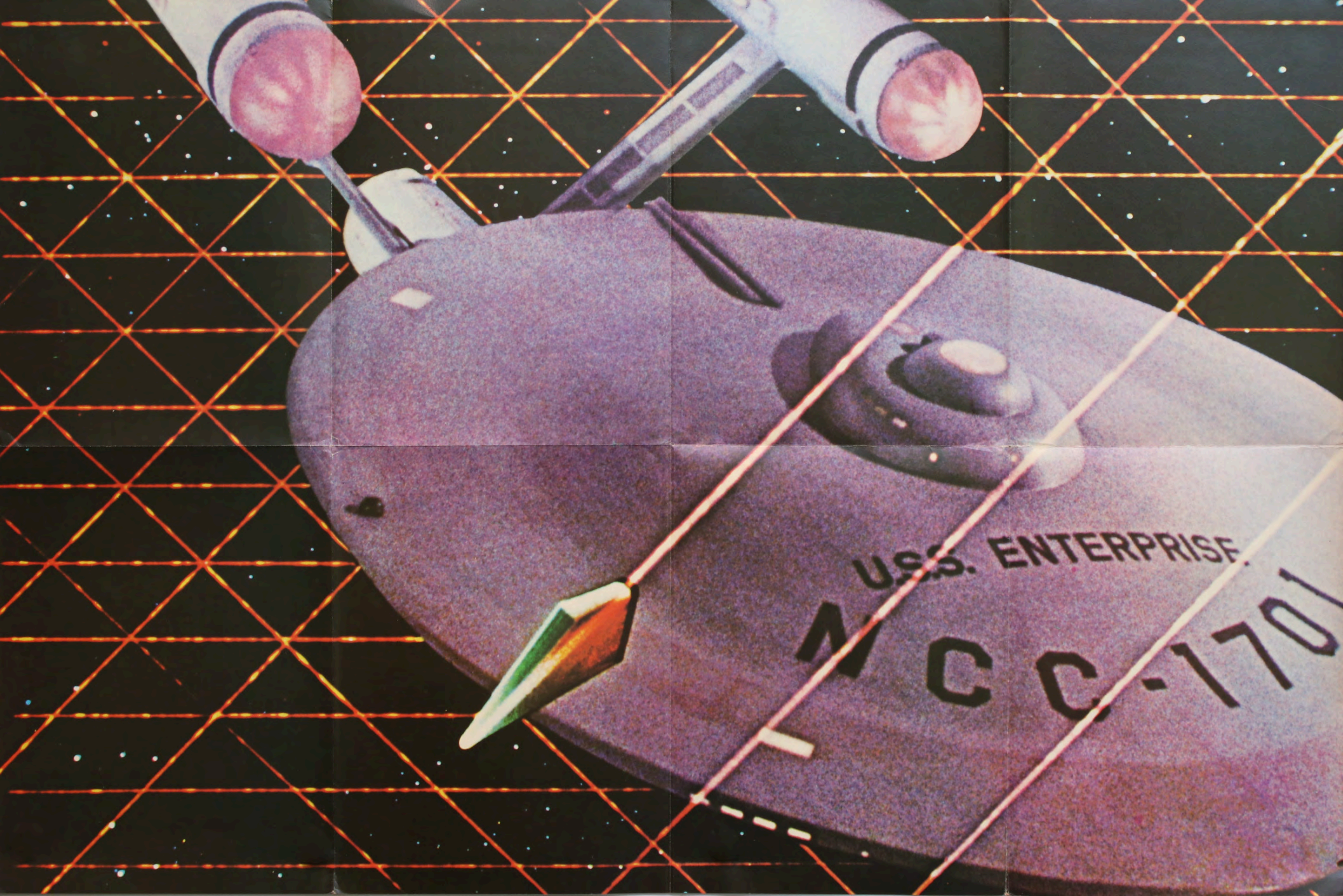
Obviously your chance of finding a copy of the *Star Trek Poster Book* next month are astronomically small unless you take the logical solution and subscribe now!

Our computer banks are waiting to add your name to our ever growing list of humans, aliens, and assorted other creatures guaranteed of receiving every new issue hot off the presses.

Don't let some pig-faced Telerite walk off with the last copy. Guarantee yourself 12 issues by sending a check or money order for \$10.00 to:-

STARTREK SUBSCRIPTION OFFER

6 Commercial Street, Hicksville, N.Y. 11801.



USS. ENTERPRISE.

NCC-1701