The Effect of Commercialisation and Direct Intervention by the Owners of Intellectual Copyright

A Case Study: The Australian Star Trek Fan Community

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Statement of Authentication
The work presented in this thesis is, to the best of my knowledge and belief, original except as acknowledged in the text. I hereby declare that I have not submitted this material, either in full or in part, for a degree at this or any other institution.

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ABSTRACT

In the early 1990s, Australian Star Trek fandom appeared to be thriving, with large numbers of members in individual clubs, many publications being produced and conventions being held. The Star Trek phenomenon was also growing, with its profitability being an attractive selling point.
In 1994, Viacom purchased Paramount Communications, and expanded the control over its rights by offering licences to the title of Official Star Trek Club for countries outside of the United States, as well licences for numerous commercially sold items. At the time they were in negotiation with the Microsoft Corporation to establish an on-line community space for Star Trek to attract the expanding internet fan presence, and relaunching Simon & Schuster’s Pocket Books which was part of Paramount Communications, as its sole source of Star Trek fiction, and had organised to launch the Star Trek Omnipedia, a CD produced by Simon & Schuster Interactive.

A new Star Trek series, Voyager, was about to appear, and marketing-wise, it was a good time to expand their presence commercially, launch the new website, and organise the fans through Official Star Trek Clubs, feeding them new merchandise, and the new website.

The licence was offered in Australia, and three clubs vied for the right to purchase the licence. It was eventually bought by a business, Photon Productions, run by fans who had previously run one of the clubs. That club was wound down in favour of the business and the clubs competing for the title saw the fact that a business had bought the licence as being unfair to fans. Clubs across Australia received “Cease and Desist” letters from the licensing agent for Paramount Communications, Southern Star, and small clubs began to fold after receipt of the letter.

Finally a meeting was called, between Paramount Communications and the major Star Trek fan clubs in Australia, and restrictions were placed upon the fans concerning their activities. The nature of fannish activities changed, and many clubs and publications closed down.

This research looks at whether the meeting between Paramount Communications and the Star Trek fan clubs had a pivotal role in the changes to Australian Star Trek fandom, or whether there were other contributing factors involved.
INTRODUCTION

Preamble:

I am a Star Trek fan: A Trekkie, a Trekker or a Trek fan. I have been since the age of 15 years when the show first aired in 1968 in Australia. From that age I became what Jenkins (1992) describes as a ‘textual poacher’, writing my stories, cherishing the characters and making them live outside the realm of the one-hour television episode. The show, my writing, and fandom have been a part of my life for 39 years, and have shaped my philosophies and my way of life. I am also a student and a teacher. In this I follow Hills (2002) description of fan-scholar and scholar-fan, looking for truth somewhere between “theory” and “experience”. In conducting this research, the fan had to utilise the networking that is much a part of fan life, but the scholar had to look at the results objectively, to see beyond any residual feelings that the fan felt.

What Does It Mean to be A Fan?

Many people have tackled the concept of fans and fandom, each with their own perspective on how this concept should be defined.

Hills (2002) states that being a fan is self-evident:

“Everybody knows what a ‘fan’ is. It’s somebody who is obsessed with a particular star, celebrity, film, TV programme, and band; somebody who can produce reams of information on their object of fandom, and can quote their favourite lines or lyrics, chapter and verse. Fans are often highly articulate. Fans interpret media texts in a variety of interesting and perhaps unexpected ways. And fans participate in communal activities – they are not ‘socially atomised’ or isolated viewers/readers.” (Hills, 2002, pp ix)
This statement puts forward the idea that fans are active and social; and that fandom is a collective activity. Self-perception of participation is an integral part of being a fan.

Abercrombie and Longhurst (1998) attempt to break the notion of “fan” into what Jones (2004) called their “Continuum…read as an audience career path.”

“Fans are those people who become particularly attached to certain programs or stars within the context of a relatively heavy media use. Cultists are more organised than fans. They meet each other and circulate specialised materials that constitute the modes of a network. Enthusiasts are, in our terms… based predominately around activities rather than media or stars.” (1998, pages 138 – 139)

This appears to subdivide fans into commitment and activity levels, but does not describe the ways fans participate communally except as to meet and circulate materials that have importance to them.

Hills (2002) also sees the word “fan” as an act of being, of how one interprets, lives and enjoys one’s life:

“I want to suggest that fandom is not simply a ‘thing’ that can be picked over analytically. It is also always performative; by which I mean that is it an identity which is (dis-)claimed, and which performs cultural work. Claiming the status of a ‘fan’ may, in certain contexts, provide a cultural space for types of knowledge and attachment.” (Hills, 2002, pxi)

Thus, the term “fan” is not imposed but is self-given and gives the bearer “permission” to take part in culturally accepted practices pertaining to being ‘the fan’. For instance, when taking the step from just enjoying a musical artist, to becoming a fan of the same musical artist, the individual will understand that, in becoming a fan, they now can buy goods to indicate how much they enjoy the musical artist, collect souvenirs, join a fan
club, or wait at stage doors to get an autograph or even just a glimpse of their favourite artist. They may not choose to do all these acts, or even any of them, however they can perform these acts as part of their fan identity.

Jindra (1994) and Schilling (2000), on the other hand, see fans as being members of a social group based on a media product, having no real existence as a fan without the interaction of other fans.

This poses the question: do fans think of themselves as fans even when not interacting with other fans? Do they have to be active within the realm of their interest, in this case, the Star Trek franchise, to be a fan?

Jenkins (1992) and Bacon-Smith (1992) describe fans as active, participatory, and acting within a community that supports their creativity and their active participation. They also describe proactive consumers who will voice their concerns and their disapproval when confronted with a direction they do not want “their” show to go. Fans that believe they have rights to the products they create, and that are created for them in the form of shows and merchandising. Are these descriptions an accurate reflection on the state of fandom or a romanticised view of what it is to be part of a fan culture? As a fan, I could feel both agreement and disagreement with the images portrayed in their books, I believe fans are also vulnerable, inevitably having to understand this. They are not always invincible against those who legally own the shows. One example of this is the vampire show, Forever Knight1, which was a Canadian show. The last episodes were written to finalise the storyline before the cancellation of the show was announced. When fans began their protest, the props had already been dispersed, and the main characters killed of, they were not left with any power to resurrect the show. The lack of materials

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1 He was brought across in 1228. Preyed on humans for their blood. Now he wants to be mortal again. To repay society for his sins. To emerge from his world of darkness. From his endless, forever night. Forever Knight chronicles the life and times of Detective Nick Knight (Geraint Wyn Davies), a 13th century vampire living in present-day Toronto, Canada. Tortured by the guilt of all the years of murders and other evil deeds he committed, he decides to become a homicide detective in an attempt to pay back society for his sins and to hopefully become mortal again. Aired from May 1992 to May 1996. [http://www.tvrage.com/Forever_Knight/](http://www.tvrage.com/Forever_Knight/) Accessed February 1, 2009
created about the show did not feed the fans’ enthusiasm – in fact only three books novels were written and published in the *Forever Knight* universe². A letter campaign to get more material was started by one of the authors, Susan Garrett:

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**Date:** Fri, 3 Apr 1998  
**From:** “Susan M. Garrett” <susang@VITINC.COM>  
**Subject:** PLEASE READ THIS -- IMPORTANT!

Now that I have your attention--

We've gotten through to Sony Product Development. Would you like to know _why_ they summarily dismissed any idea of doing any more *Forever Knight* novels or merchandising?

**THEY DIDN'T KNOW IT WAS ON THE AIR.**

They didn't know that it was on the SciFi Channel or that they had a three year contract and were promoting it heavily with marathons.

Okay, now, take a breath.

There's a possibility of getting more books, audio tapes, t-shirts, posters _and other LICENSED merchandise_ out of this (can we say 'logo t-shirts?'). _All_ we have to do is **WRITE LETTERS.**

The address is:

Sony Product Development _TriStar Building, 3rd Floor_ 10102 West Washington Blvd. _Culver City, CA 90232

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² “A String of Dust” by Susan Sizemore, “Imitations of Mortality” by Susan Garrett and “These Our Revels” by Anne Hathaway Nayne. All published by Berkey Boulevarde Books, under licence from Sony Entertainment.
What do you say?

Tell them which of the FK books you've purchased and how many. Tell them _that you want more books. Tell them if you'd like audio tapes of the books _read by the actor or original FK books on tape. Tell them if you'd like _licensed merchandise, like logo t-shirts and photo t-shirts and mugs.

The most important thing is the books, but it doesn't hurt to let them know _that you want the books and **MORE** and that you've got the money waiting to _spend on FK merchandise. And one more thing:

**TELL THEM YOU WATCH FK ON THE SCIFI CHANNEL AND _WHEN IT'S ON!**

If you don't get the SciFi Channel, tell them that you're ticked that you _don't and that you're **IMPATIENTLY** waiting for the **FK** video tapes, which are _supposed to be out this summer.

I've seen a lot of posts in the past 24 hours about what we can and cannot _do, money not being there but fan support being overwhelming--

**YOU CAN MAKE THE DIFFERENCE!** Merchandise is the first step toward getting Sony and USA to compromise about the TV Movies. If they think there is money to be made, they will be there with bells on.

So, **PLEASE**, if you do nothing else this weekend, write a letter to Sony _Product Development. Just write 1 letter. If we can send seven people to _face down the television industry at **NATPE**, if we could raise and ccontinue _to raise well over a hundred thousand dollars for charitable causes, if we _can still be **HERE**, talking about the series five years after the start of _the list and still going strong.
We CAN do this.

(My apologies for shouting. I'm very excited about this.)

Regards

It was not a successful campaign and the fans of the show have mostly moved onto other shows, where there were more materials available to help feed their enthusiasm, although some Forever Knight fanfic is still being published on the web.

I am a realist who saw what Jenkins and Bacon-Smith were describing as an ideal rather than the actuality. Time moves on, and everything changes, even a fandom, which had been, according to Jenkins, stable for about 20 years. He now describes the same sort of participatory culture only more so in the convergence of media, technology, and the fan, and speaks of an on-line community rather than a real life one as the inevitable intersection of media and fan in the modern day.

However, this research it not situated fully in the present day. It steps back to 1995 and earlier, to examine what it did meant to be a fan, and what fan activities were available and pursued in the past. It then steps forward to compare these particular activities to those of activities to more recent times.

The Research

In 1995, Paramount communications, owner of the media property known as Star Trek sought to introduce a way to exercise control over what it saw as its consumer-fans; fans who could be relied on to purchase what was offered, collect what was available, and continue to support Star Trek, in its various forms (films, series, books, etc). Australia was to be its test case, the first step in setting up an environment to provide its own
licensed fan club that would distribute information from the studios, directing the fans to licensed goods, upcoming projects, and licensed events such as Official Star Trek conventions. Paramount was seeking to enforce their rights to ownership of copyrighted material concerning “Star Trek”, to sell official licenses to products that were, until then, often fan produced, and to control events, such as conventions, that were mostly fan-run. Higher profitability and control of all Star Trek merchandising appeared to be their aim.

After the meeting, Australian Star Trek fandom changed. The numbers of fan-made products reduced dramatically; the number of clubs that seemed vibrant and active at the time dropped sharply as well. This research was conducted to see if the enforcement of Paramount’s rights over Star Trek had an affect on the fan population, which had previously enjoyed a mostly control-free (of interference by Paramount) environment. It also asks if there were any other factors in play that would explain any changed that had occurred.

**Methodology**

The research was conducted in three distinct ways:

i) Ethno historical study of historical records, and artefacts,

ii) Survey of Star Trek fans, and

iii) Interviews.

The benefit of using a ethno historical study of the Australian Star Trek fan is not only would it allow for my unique position as someone who was active in fandom at the time, and considered a Big Name Fan, to utilise my knowledge and resources, but it allowed for the gathering of empirical data bases that could contextual the theories of fan activity and document the changes that occurred. A number of public and private resources were used in the gathering of this information, including the archives of the National Library of Australia, personal, convention, and club correspondence.
Surveys were circulated to *Star Trek* fans and were used to assess whether fans felt that they were *Star Trek* fans, active fans or part of the fan community, and to find an indication of whether their activities and involvement in fandom had changed. A number of respondents also volunteered further clarification to their answers.

Finally, the most active of *Star Trek* fans were interviewed to explain what they believed happened, and how it affected their own activities.

**Format of the thesis**

The research has been presented in two parts:

i) A historical analysis of Australian *star Trek* fans utilising the ethno historic research (Chapters 1 – 6)

ii) Surveys and Interviews (Chapters 7 – 8)

Chapter one traces the development of the *Star Trek* phenomenon, looking at the expansion of merchandising in line with the growth of popularity and commercial success of the different *Star Trek* series and films. Chapter two follows looking at what fandom and fans are, especially *Star Trek* fans. It looks at various fan theorists, such as Hills, Bacon Smith, Nightingale, Fisk and Jenkins, and examines the approaches to examining fans, especially the empowerment of fans through consumer activism. The growing success of the *Star Trek* franchise is echoed in the growth of *Star Trek* fandom, which is covered in Chapter Three. It also looks at Australian *Star Trek* fandom and looks as the trends in fan activities that are common to *Star Trek* fans. These are:

i) Fan clubs;
ii) Fan publications; and,
iii) Fan-run conventions.

Chapter Four examines Gene Roddenberry, creator of *Star Trek* and his relationship and control over the fans and their activities. This relationship suddenly ceased with his death in 1991, and fans were left without a mentor and guide.
Chapters Five and Six focus on the Meeting with Paramount Communications as represented by Jonathan Zilli. In Chapter Five, the events moving towards the meeting were examined and what happened to the main clubs in each Australian state, using correspondence from the time and interviews. The event, the meeting between the clubs and Paramount is told in Chapter Six, using the words of the attendees and the reports of the meeting later published. The reactions of the fans at the time are noted.

In the second part of the thesis, the results of the surveys are collated and the interviews analysed. In Chapter Seven, results are tabulated and trends examined, and in Chapter Eight the interviews of the most know, and active, fans are analysed.

Chapter Nine brings the results together to see if there is a relationship between any changes in the way fans were active and participatory and the events described in Chapters Five and Six.

**The Thesis**

The research data in this thesis is used as a foundation on which to compare past and present experiences of fan community and to show that the basis of that fan community depends on issues and personalities that are outside of the ownership of copyright and the availability of product. It also depends on a vision, and sometimes on the active intervention of committed producer/fans like Gene Roddenberry.

Being a fan is a complex experience, and the options that are available to fans have changed over time. This thesis presents some of the changes that fan have perceived themselves, and ones that have been identified through the artefacts and the documents that have been researched. It speaks of the Australian experience, which had several unique factors. Australia was a test case for Paramount communication’s move to enclose fan activities and direct them to more profitable avenues for the company, and to
manage the flow of information themselves. It was also a direct intervention on fan activities.
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Chapter 1: PROLOGUE

This chapter charts the historical progress and commercial growth of the *Star Trek* phenomenon from the program’s first airing on 8 September 1966 until March 1994, when the ownership of the *Star Trek* intellectual property was transferred from Paramount Studios to the Viacom Corporation, as part of the restructuring that occurred in the creation of Paramount Communications. 1994 also marked some turning points for *Star Trek* - the purchasing of the publishing house, Simon & Schuster\(^3\) by Viacom, and the change of *Star Trek* standard-bearers in the films, when the cast of *Star Trek: The Next Generation* took over the major roles from the cast of the original television series.

1.1 The *Star Trek* Phenomenon: From 1966 – 1994

*A successful dramatic television series needs (a) a broad-based format (b) an interesting individual or group of individuals whose responsibilities force them into (c) unusual situations and confrontations, requiring (d) decisive and positive action on the part of the protagonist and his cohorts.*

*Any successful dramatic series will fulfill (sic) these requirements. The better it fulfills (sic) them, the more likely it is to be a success.* (Gerrold, 1973, pp 11-12)

In September 1966, a science fiction television show premiered in the United States of America called *Star Trek*. It was created by Gene Roddenberry, produced by Desilu Studios, and aired on the NBC television network. It was marketed as a children’s show, and as such did not rate, according to the Neilsen Rating System, as strongly in its

\(^3\) Pocket Books, the press that had the licence for all *Star Trek* books, is an imprint of Simon & Schuster.
targeted audience of children as the network had hoped. In fact, it rated poorly. When the cancellation of the show was announced after its second season, there was an unexpected response. Letters and petitions flooded in from people of differing ages, occupations, and even countries. The show was reprieved for a third season. However, despite the enthusiasm shown by the wider audience in the form of continued correspondence reaching the NBC offices, *Star Trek* continued to rate poorly in its original target audience, and was cancelled in 1969. Yet the show did not die at that point.  

1.1.1 Syndication

Until the late 1990s, in the United States, a US network-owned television product was aired simultaneously across network-owned stations only. After that first airing, the product could then be sold on, or syndicated, to independent local television stations and overseas networks and stations. These syndicated shows were sold as a package with a premier airing and two repeats of the show, which gave them more access to the general viewing audience.

*Star Trek* was syndicated after its cancellation. The media had carried the stories of the protests over *Star Trek*’s cancellation, and many local US television channels were keen to air the show, and thus it found a much larger viewing audience in syndication than it did in first run. The flexibility of timeslots available for airing the show also made it more accessible, as did the ability to rerun the series. These new audience members were active communicators, making the producers and networks aware that the show was still generating interest as an adult television show.

---

5 Known as Off-Network Syndication. Shows made for direct non-network sales are called First-Run Syndication.
Knight illustrates this in a cartoon. Whilst the cartoon acknowledged what the viewers were saying in their letters – in this case in the Australian television magazine *TV Times* - that *Star Trek* was good adult science fiction, a lot of its viewers were still believed to be children, the original target audience⁶.

![Figure 1: TV by Knight](image)

Currently, it is assumed that science fiction is the preferred genre of young men between 18 and 25, which is a notoriously hard market audience to capture.

*Stacey Lynn Korner, a senior vice president at Initiative Media⁷, said:* *(Star Trek) is valuable for advertisers because it's a great vehicle to reach young men, and older men too. The male audience is one of the hardest to reach if you don't have sports programming. (Satzman, 2002)*

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⁶ In US *TV Guide* March 25 1967, parents were being encouraged to let their children watch the show: “They’ll love it” (Cleveland, 1967, p1) whilst adults should suspend disbelief.

⁷ Initiative Media is a global media management company based in New York, specialising in providing television channel strategy, planning and buying programs and running advertising campaigns for those programs on behalf of the channels purchasing them.
This vocal audience seemed to consist of young adults in high school and college, as well as scientists and professionals. This could be seen in the mail received by Paramount Pictures, Lincoln Enterprises, NBC (New York and Burbank offices), fan organizations, and reflected in Letters to Star Trek. However, this audience has been described as having a homogenous consistency, appealing across differing ages, genders, and religious interest groups, but having one thing in common, according to Gene Roddenberry: “Star Trek fans seem to have been born with a roll of stamps in one hand and a typewriter in the other.” (Sackett, 1977, p1)

1.1.2 Star Trek: The Motion Picture

When production of the Star Trek television series ended, the wider audience that it had reached continued their correspondence with the producers of the show. Letters were continually received, arriving at the Paramount Studios by the sack load as well as to NBC corporate headquarters in New York. Sackett (1977) speaks of the thousands of letters received despite the series being in syndication for more than six years. Michaels (1978) describes the continued communications by fans “as having prodded Paramount Pictures into action to produce … [the first Star Trek] film.” The economic success of George Lucas’ Star Wars further influenced their decision (Brown 1979, Buckley 1979, Stein 1979) and finally, in 1979, the first Star Trek film was produced: Star Trek: The Motion Picture. The film opened to poor reviews but fans had lined up for days in order to see it. Table 1 indicates the extent to which the first film was financially successful for the company within the first month of its release, making back its full cost.

Table 1: Star Trek: The Motion Picture Takings by date

<table>
<thead>
<tr>
<th>STAR TREK: THE MOTION PICTURE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Budget</strong></td>
</tr>
</tbody>
</table>

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9 Gross takings are those without removing the costs of the showing of the film, or its productions costs. Rentals are paid when a film is shown in independent or non-Paramount cinemas.
<table>
<thead>
<tr>
<th>Opening Weekend</th>
<th>$US11,926,421 (USA) (9 December 1979) (857 Screens)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Gross</strong></td>
<td></td>
</tr>
<tr>
<td>$US39,658,976 (USA)</td>
<td>(23 December 1979)</td>
</tr>
<tr>
<td>$US24,289,369 (USA)</td>
<td>(16 December 1979)</td>
</tr>
<tr>
<td>$US11,926,421 (USA)</td>
<td>(9 December 1979)</td>
</tr>
<tr>
<td><strong>Weekend Gross</strong></td>
<td></td>
</tr>
<tr>
<td>$US12,075,000 (USA)</td>
<td>(23 December 1979) (1 Screen)</td>
</tr>
<tr>
<td>$US7,215,484 (USA)</td>
<td>(16 December 1979) (857 Screens)</td>
</tr>
<tr>
<td>$US11,926,421 (USA)</td>
<td>(9 December 1979) (857 Screens)</td>
</tr>
<tr>
<td><strong>Rentals</strong></td>
<td></td>
</tr>
<tr>
<td>$US56,000,000 (USA)</td>
<td></td>
</tr>
<tr>
<td>$US79,000,000 (Worldwide)</td>
<td></td>
</tr>
</tbody>
</table>


*Star Trek: The Motion Picture* was nominated for three Academy Awards (Best Art Direction: Set Decoration; Best Effects: Visual Effects; Best Music: Original score) (See Appendix II J for a list of all the awards won by *Star Trek*)

The release of the first major motion picture, *Star Trek: The Motion Picture* paved the way for others to follow. (See Appendix III A). In fact, ten *Star Trek* films have been produced, and production of an eleventh was announced in April 2006. The series of

films consolidated fan groups by bridging generational and experiential gaps to produce a wider *Star Trek* fan following to support the television series.

*Figure 2: Star Trek: The Motion Picture Poster*

### 1.1.3 Rebirth of *Star Trek* Television

In 1987, *Star Trek* returned to television screens in the form of *Star Trek: The Next Generation*, which ran for seven years; then *Star Trek: Deep Space Nine* (1993 - 1999); *Star Trek: Voyager* (1995 - 2001); and *Star Trek: Enterprise* (2001 - 2005). The almost continuous run of new *Star Trek* episodes on television from 1987 finally came to a close in 2005 after 18 years with the cancellation of *Star Trek: Enterprise*. However, it continues to have a steady viewing audience on cable, in syndication, and via satellite, as well as consistent sales of DVDs and videocassettes. There are also campaigns by its fans to resume *Star Trek* television production similar to the first campaigns that so effectively saved the original series from obscurity. The constant campaigning has given the fans a sense of ‘ownership’ in the *Star Trek* product, which has affected their interactions with the legal owners of the series. This interaction in Australia has led to this study of *Star Trek* fans and the fan reactions to it.

### 1.2 The Growth of the *Star Trek* Phenomenon Commercially

In this section, the merchandising associated with *Star Trek* is discussed. In particular, the fan involvement in its early beginnings at Lincoln Enterprises is noted, which further gave fans the belief in the value of their input into the commercial success of *Star Trek*.

1.2.1 Lincoln Enterprises

Like so many things, it began with “Star Trek.” When Gene Roddenberry’s sci-fi adventure debuted to tepid reviews in 1966, no one had any inkling of the forces it would unleash. By dragging the world of sci-fi into the popular culture, the show created a whole new and wildly devoted fan base with an insatiable appetite for all things Trekkie. (McNamara, 2001)

The original idea of Lincoln Enterprises stemmed from Roddenberry’s unhappiness about Desilu getting the profits from the show he had created, and on which he had worked from as early as 1966 before all the contracts were signed for the production of the show. By creating a commercial venture as a wedding gift for his fiancé, Majel Barrett, who later became his wife, Roddenberry profited from licences for products that previously had not thought to be worth licensing by Desilu. He also bought licences for items that Desilu was supplying, in order to gain the profits from them.

I absolutely am not content to see Desilu and others getting from this profits off the top while I have to wait for a profit-loss statement on the entire show. (Roddenberry 1966)¹¹

Desilu, like other studios, worked through the Licensing Corporation of America (LCA), who distributed profit-participation cheques. For example, AMT who held the licence to make plastic model Enterprise¹², received their licence through the LCA and one million units were sold in 1967, for which Desilu and Roddenberry received a cheque that year for royalties on the licence.

¹² The Enterprise was the spaceship designed by Walter Jefferies for the original series of Star Trek. Jefferies received no royalties on the AMT model of the Enterprise, copies of which were sold by the millions – as Roddenberry was not contractually obligated to share his royalties.
In 1968, in response to requests by fans that were viewing the *Star Trek* television series, Lincoln Enterprises\(^\text{13}\) was formed as a mail order with primarily *Star Trek* scripts and guides to the characters available for purchase. However, the fans demanded more, and even when the show was cancelled, the business, which employed fans to service the mail orders, continued to supply patterns for costumes worn in the show, trims and pins for uniforms, and memorabilia such as “Spock ears”. For most fans, Lincoln Enterprises was the only source of collectibles, to keep as a memory of the show.\(^\text{14}\)

*As a kid back in the ’70s, one of the most exciting moments of my early Star Trek passion was the arrival of my catalog (sic) from Lincoln Enterprises. It was printed on very cheap pulp paper, and wasn’t bound but rather folded several times into about 4 inches square. And I treasured it. Lincoln Enterprises was the one source at the time for devotees like myself to get the real juicy Star Trek merchandise — not model kits and books that you could buy in the stores, but even cooler stuff you couldn’t get anywhere else, like pins, medallions, belt buckles … the original "Star Trek Concordance" and [its] 3rd Season Supplement … and scripts and writer’s guides. (My first purchases were the Concordance\(^\text{15}\) and Supplement, a tribble and an IDIC\(^\text{16}\) medallion—my first true collectibles.)* (Stone)

Lincoln Enterprises held the first licences for the reproduction and sale of scripts and a writer’s guide, which were issued by Desilu Studios, in 1968, rather than the LCA. Roddenberry was careful not to infringe on the rights of the script authors or any

\(^{13}\) Lincoln Enterprises was originally called *Star Trek* Enterprises, but changed its name late 1967, early 1968. (Trimble, 1982)

\(^{14}\) For some fans, there was only the collecting of articles in newspapers and magazines. As can be seen in Appendix II B and II C, there was little else available commercially, unless it was made by the fans themselves.

\(^{15}\) *The Concordance* was compiled by Bjo Trimble and illustrated by herself and fan artists. It consisted of an alphabetical listing of every alien, planet, animal, plant and object that had been used in the show. The first edition concordance was completed at the end of the second season of the show, as well as episode synopses and technical credits. It was later updated to include the final season and the animated series. It was small-press published in the basement of the Trimble home and sold many thousands of copies. Later, it was professionally published in 1976 by Ballantine books.

\(^{16}\) IDIC – Infinite Diversity in Infinite Combinations – a *Star Trek* philosophy that was introduced in the show in the original *Star Trek* series in the episode “Is There In Truth No Beauty” and elaborated further in the animated *Star Trek* series, “The Infinite Vulcan”.

licensing issued by the LCA, but he did sell scripts that were written by other authors. The scripts sold were the final shooting scripts, which were, he believed, substantially rewritten from the original script submitted by the author. However, he did receive at least one letter of complaint about the practice of selling copies of scripts:

“… various SFWG (Science Fiction Writers Guild) members... on account of promotion and sales of copies of Star Trek scripts in which they believed they had a royalty of fee interest...”\textsuperscript{17}

The company still sells the scripts today.

Lincoln Enterprises also sold offcuts of 35mm film that were rescued from the editing room floor, snipping them into individual frames and selling them in sets of ten in small envelopes. These frames were highly prized by collectors as they would be strung together to create snippets of scenes never screened. They would also used to accompany the audio recordings of the shows before video recording was available. At first the clips were given away as a gift from Roddenberry’s office:

\begin{quote}
Enclosed with this letter you will find some Star Trek film clips for yourself and the interested members of the Cancer Society. Please share these with anyone who is interested in them; consider them as a sort of gift from us to all of you for your wonderful work in the Cancer Society. Thank you for that. Sincerely, Mrs John G Trimble\textsuperscript{18}. (Trimble, 1982, p78)
\end{quote}

But this practice ceased once the company was fully established and taking customer orders in 1969.

The film offcuts, which were considered “thrown away” by the studio, and resold by Roddenberry’s company, caused some conflict with the actors who tried to stop their


\textsuperscript{18} Roddenberry, employed Mrs John Griffin Trimble aka Bjo Trimble, and her husband, John, at the time, to respond to letters from fans.
sale. If strung together, they could recreate “bloop” moments of the actors where lines were inaccurately or colourfully delivered. In fact, Leonard Nimoy19 tried, unsuccessfully, to stop the showing of the Blooper Reels from the three seasons of the original series, which Roddenberry was showing at conventions. (Engel, 1994, p125)

Figure 3: Cover of Official Release of Star Trek Bloopers

The Blooper Reels were originally made each season with the outtakes of the filming process and shared in an airing to the staff and actors of the show at the Wrap-Up Party20 of each season. These Blooper Reels became black market commodities and highly prized collectibles. Fans would attend showings of the Blooper Reels and film them (in pre-video recorder days), later making them into video tapes. Eventually, they were released professionally in 199721 in order to stop the underground economy in illegally made and distributed video tapes. Like the clips, the blooper reels were made from rejected footage and for that reason did not ever appear to be the property of Desilu or Paramount Pictures. They were rescued from dumpsters outside the Paramount facilities and therefore became the property of the finder. In this case by Gene Roddenberry, and he brought them to conventions and shared the footage with fans. Paramount subsequently followed an unofficial policy from part-way through the filming of Star Trek: The Next Generation of destroying all outtakes/bloopers22.

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19 Leonard Nimoy played the half-alien character, Spock, in the original series of Star Trek.
20 This party signalled the final day’s shooting of the production season for the show.
21 The Star Trek Bloopers were released in 1997 by Simitar.
22 No evidence was found of an official policy to destroy outtakes except in mention in Wikipedia and interviews with various Star Trek cast members, and it was considered to be as a result of the concerns of at least one of the cast members.
Review: This is the infamous Blooper Reel. Yeah, the picture quality is horrendous. No, it's not especially funny. But it is exactly as I remember seeing it at a Philadelphia Star Trek convention in 1978. Right down to the dark images on the projection screen. Its real value to a Trekker is that it's part of Star Trek history. Most of the early fans watched this at conventions. Foundational books such as "The World of Star Trek" (David Gerrold) to [sic] "The Making of Star Trek" (Stephen Whitfield) positively gushed over the Blooper Reel. So, for better or worse, you too can share in that experience with this video. Think of it as primary research. It doesn't have to be pretty. It just has to be. (J. Ames, 2002)

Roddenberry’s business acumen was evident when he convinced Desilu that Lincoln Enterprises could handle the Star Trek fan mail and the resultant sales of fan kits (photos, etc). Previously, a paid service, United Fan Mail, dealt with all fan mail, splitting 50/50 from the sales of fan kits with the studios.²³

I learned that the studio sent out all of its television mail to an outside firm specialising in acknowledging fan mail with picture postcard replies...As a result, the Star Trek office staff and actors began to handle their own mail. Then, as the growing volume made it impossible for us to personally answer every letter, a specialised Star Trek fan mail service was organised and staffed with people who knew the show intimately. (Roddenberry in Sackett, 1977, p6)

Roddenberry hired fans Bjo and John Trimble to answer the large volume of fan letters received to organise Lincoln Enterprises as a mail-order business and put together the first of the catalogues, but dismissed them in 1968 after a difference of opinion over the direction of the company’s merchandising. As fans, the Trimbles selected what would be of interest to fellow fans. The reason for their difference of opinion has never been

revealed by either the Trimbles or Roddenberry, although in her autobiography On The Good Ship Enterprise, Bjo Trimble indicated that there was very little paid manpower and long hours, and disputes about what was sellable to fans of the show; indeed, what would become collectible. Roddenberry then hired Stephen Poe\(^\text{24}\) to replace the Trimbles. He was at the time National Advertising and Promotional Director of the model-making company, AMT\(^\text{25}\). Early catalogues for Lincoln Enterprises, designed by the Trimbles, printed on newspaper stock, have become collectables themselves, fetching over $10 in on-line auctions\(^\text{26}\).

Lincoln Enterprises diversified to other science fiction shows after Star Trek was cancelled, and used its catalogues to generate interest in other Roddenberry-created television shows such as The Questor Tapes. However, it continued to concentrate primarily on Star Trek merchandising by mail order and at conventions attended by Majel Barrett Roddenberry and her assistant, Raina\(^\text{27}\).

\textit{Figure 4: Majel Barrett Roddenberry with artist Pamela Shanteau}\(^\text{28}\)

\(^{24}\) Roddenberry and Poe wrote The Making of Star Trek in 1968 together. Poe wrote under the name of Whitfield, which was his stepfather’s surname.

\(^{25}\) AMT stands for Aluminum Model Toys Inc.


\(^{27}\) No last name has been found for Majel Barrett Roddenberry’s assistant.

\(^{28}\) Photo from \url{http://www.pamelashanteau.com/Art_Convention_Pics.htm} Accessed 29 April 2006. Used with permission from Pamela Shanteau.
One of the highlights of my years of attending Star Trek conventions, usually as a huckster, was the Lincoln Enterprises tables. For at least a few hours each day, the owner of Lincoln Enterprises, Majel Barrett Roddenberry could be found behind the table alongside her assistant Raina, selling her goods and wares just like the rest of us in the room, and signing autographs for anyone who was interested. No exclusive autograph lines or fees – if you wanted an autograph, all you had to do was ask. Always polite and friendly; she never turned any fan down who wanted an autograph or a photograph taken of or even with her. And at least once during the course of the convention she would go around the room and say hello to all her fellow dealers.  

After the death of Roddenberry in 1991, Lincoln Enterprises continued virtually unchanged as a mail-order company concentrating on Star Trek merchandise primarily, and other Roddenberry shows, until Gene Roddenberry II took total control over the company in 2001. Rod, as he prefers to be called, moved the mail-order company to an on-line store in 2002 at the URL of www.roddenberry.com, which is a highly graphic site. A pop-up invites you to be part of the Roddenberry family to receive emails from the site, hosts live chats, and provides video clips from the Rod with the latest news and merchandising available. He continues the family’s personal approach to his communication with fans, who are, in effect, his customers, in the same way as his father did. Gene Roddenberry’s relationship with fans is further discussed in a later chapter.

Figure 5: Cover of an early Gold Key Star Trek comic

29 From an interview with William Hupe, conducted 29 April 2006
1.2.2 Other Early Merchandising

During the time the series was still airing, the LCA also awarded the licence to print trading cards\textsuperscript{30} to Topps Gold Key Comics, who held the licence to print the *Star Trek* comic books from 1967 until 1979. When Desilu Studios was purchased by Paramount in 1968, the licences were transferred across to the new owners.

*With the transition of ownership when the franchise\textsuperscript{31} became the property of Paramount, and the later success of the Star Trek Movies and Star Trek: The Next Generation, a licensing office associated with the productions took stricter control of the franchise’s image. Designers of Star Trek merchandise were*

\textsuperscript{30} A trading card (or collectible card) is a small card, which is intended for collecting by fans. Such items are argued to have great potential for appreciation in value and can become collector's items. Trading cards are traditionally associated with sports; baseball cards are especially well known. Modern non-sports trading cards often feature cartoons, comic book characters, or television series. They can also be associated with trading card games. \url{en.wikipedia.org/wiki/Trading_cards} Accessed 26 October 2006.

\textsuperscript{31} From 1994, professionally produced television and cinematic releases that are set within the *Star Trek* universe originally created by Gene Roddenberry, and whose intellectual copyright are presently owned by Paramount Communications, were known as the *Star Trek* franchise.
discouraged from creating depictions that varied from the style and details of
the franchise, as seen in filmed productions.\textsuperscript{32}

In other words, only merchandise that conformed to the standards and parameters set by
the owners of the copyright was licensed and marketable. The strategy of maintaining
the marketing control of the \textit{Star Trek} products has been very successful. Since 1990,
\textit{Star Trek} licensing revenue has grossed an estimated $US3.5 billion\textsuperscript{33}.

It was the practice at Paramount to not renew licences before the release of a new \textit{Star
Trek} series or film, in order to resell licences at better prices for new tie-in
merchandising, and to reduce the amount of material available before a new release of a
\textit{Star Trek} franchise item.

1.2.3 \textit{Star Trek} Professional Publications

\textit{“More than 98 percent of the public [in the US] has seen an episode of "Star
Trek" or is aware of it. It's very steady, solid business,” said Andrea Hein,
president of Viacom Consumer Products. “For example, about every minute, 10
Star Trek books are being sold”} (Satzman, 2002)

The first \textit{Star Trek} related book was published in 1967 by Bantam/Corgi, who held the
licence until Pocket Books was awarded the licence in 1979. It was commissioned by
Bantam, inspired by the success of the \textit{Twilight Zone} books, which were formatted in the
same way. This book was an anthology of episode novelisations by James Blish, a well-
respected British science fiction author, entitled \textit{“Star Trek 1”}. A novelisation is the
creation of a story or novel where the script of a film or television show is used as the

\begin{footnotes}
\item[33] Satzman, Darrell \textit{“Star Trek Saga Bringing Galaxy of Profit to Paramount: Sci-Fi Series and Films
Provide Steady Income”} \textit{Los Angeles Business Journal} 14 January 2002 from
\url{http://findarticles.com/p/articles/mi_m5072/is_2_24/ai_81862137} Accessed 26 January 2006.
\end{footnotes}
blueprint for that story.\textsuperscript{34} The Blish series of anthologies\textsuperscript{35} continued to be published until his death in 1977 when it consisted of 12 volumes, the last being completed by his wife, J. A. Lawrence.

Original, professionally published Star Trek fiction was first seen with the release of the Whitman’s children’s classic novel, Mission to Horatius\textsuperscript{36} by Mack Reynolds in 1968. Due to the fact that Star Trek was originally being promoted as a childrens’ program, this first novel also targeted the older child audience. Spock Must Die! by James Blish was the first adult fiction professionally published, by Bantam/Corgi in 1970, and the numbers of original fiction books slowly increased so that by the time the film tie-in novels were released in 1979, there were already between 20 and 30 books set within the Star Trek universe being printed each year.

The Making of Star Trek by Gene Roddenberry and Stephen Whitfield, the first non-fiction Star Trek book, was published in 1968. It was a unique venture for a television series. Although this style of book - telling the story of how the series was put together and providing an insight into the studio process of the selection of shows and actors - is now part of the expected merchandising for a new series, this was a “first of its kind” at the time, and the idea of Whitfield who had received “The Star Trek Guide” from the series art director, Matt Jeffries. The Guide was a background for writers and designers of the show, explaining how the fictional elements and the practical ones of show production should mesh in their submissions.

\textsuperscript{34} Often the processed story, or novelisation, is more popular than the original piece of fiction that the film was based on. For example, many people purchased and read the novelisation of the science fiction film, Blade Runner by Les Martin, but have never read the original story on which the film was based: Do Androids Dream of Electric Sheep? by Phillip K Dick. It becomes media-filtered, removing extraneous subplots or meanings from the original text and creating a more palatable memory of the visual experience for the audience member.

\textsuperscript{35} The Star Trek books by James Blish were commissioned by Bantam Books and inspired by the success of the Twilight Zone books.

Whitfield put forward the proposal for *The Making of Star Trek*, when he realised that a television show was much more than just what was viewed by its audience. It was how it came about – the political moves and cultural navigations, as well as the financial haggling – all to create a negotiated framework about the original proposal. From there, the creation of characters and actors within those characters was also parleyed within the production company’s parameters. The book looked at the aliens, set designs, spacecraft designs, costumes and even script format. It was an inside-look at an industry that created an illusion on screen, letting the viewer in on the sometimes bureaucratically challenged process of making that vision come to life for them.

It refers to Roddenberry in terms of “pure creative genius” throughout, helping to establish a mythology about the man which is further discussed in Chapter 4, as he is portrayed as the person with an ideal the he wants put onto the television screen, and fights to see his vision stay as much intact as possible. Roddenberry speaks of using the science fiction show as a vehicle for his own social commentary on Vietnam, the changes in sexuality coming about in the era, and the advancement of technologies. He also speaks of his hopes for humanity and a peaceful, fruitful and creative future. The second chapter was written as the third season was being aired, with no word if there would be a fourth season, or if the show was to be cancelled. It acknowledged the fact that it was fans that had saved the show previously.

*Roddenberry is quite well aware of the impact made by Star Trek fans and is quick to point out the invaluable support they have rendered. He knows well the fans, both young and old, have been a prime force in keeping his Starship on course.* (Whitfield & Roddenberry, 1968, p396)

However, it does not explore the fans relationship with either Roddenberry or the show itself, merely acknowledging the fans existence. Whitfield, himself, said that he believed the book to be a history of a unique television production, *Star Trek*. 
The Making of *Star Trek* remained in print for at least two decades and was treated with almost religious respect by early *Star Trek* fans.

*Non-canon collectibles are sometimes produced by artists and designers not affiliated with franchise production staff, based on apocryphal situations or designs never mentioned in filmed productions.*

In 1975, the first of many books was published about *Star Trek*, published under licence by Ballantine Press. In *The Star Fleet Technical Manual* each piece of equipment used in the show was shown in detail with a technical drawing and an explanation of its use. This manual included rankings and uniform descriptions and detailing, and a brief overview of alien races seen on the show. It was written as if the reader was a member of the fictional Star Fleet. Using this manual as a guide, fans created more accurate costumes, and replicas of the equipment used on the show. These books gave permission to fans to go further than just reproduce but to develop their own creations. For example, colours of uniforms were given in a wide range instead of the red, green, gold, blue and black as seen on the show, and ranks that would have to exist in a military system that were not shown on the show were included. It added to the canon of the show. The Technical Manual became an item of importance to *Star Trek* fans and an essential part of their collection of references. Maps of the *Star Trek* universe, reference books such as Trimble’s *The Concordance* (1976) and even cookbooks of food that was mentioned on the show also came out, creating an enriched texture to the show and to the activities of the fans who sought to collect, memorise, and reproduce the details of the show. These are listed in Appendix VI: *Star Trek* Book Publishing Timeline. Books developing aspects of *Star Trek* includes a body of works concerning the Klingon and Ferengi cultures were written by Okrand (1985, 1992) and Behr (1995, 1997) as it became obvious that the aliens of *Star Trek* had their own fan-following, and thus their own market.

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38 *The Concordance* originally came out in fanzine format before the animated series of *Star Trek*.

39 This document is found on CD 1.
Academic texts on *Star Trek* started to appear in 1976. This first body of work mainly focused on an analysis of the *Star Trek* texts as they were presented to their audience, and looked at how the ideas and images on the screen reflected or contradicted the culture of the time. Caprio (1978) and Sheed et al (1978), for instance, examined religious themes seen in the series. Bernardi (1998) and Pounds (1999) examined racism and ethnicity portrayed within the *Star Trek* television series, especially in terms of the civil rights movements of the 1960’s. Batchelor (1993), Atkin (1995) and Krauss (1997) looked at the science presented on the small screen and its feasibility. Penley (1997) examined the popularisation of science through *Star Trek* in NASA/Trek. The ideal of equality in relation to gender as it was represented, and negotiated by the producers, was also examined within the studies of Felner (1996), Helford (1992), and Henderson (1994). Cultural studies of *Star Trek* continue to be published, putting the show into the context of the times in which it was produced. For example, in Sarantakes’ study of Cold War Popular Culture (2005), *Star Trek* is used as a mirror to how American’s saw themselves and their position in the world during the Cold War Era. i.e. that democratic self-determination should be promoted with no direct interference in another country’s conflicts. 40

Amesley (1989) and Penley (1986) looked at *Star Trek*’s audience, rather than the show and examined how the fans interpreted the show, and distilled meaning and identity from it. But even before this, Blair (1977) had examined the appeal of *Star Trek*, in Jungian terms, of how the audience identify with characters within the series as specific characteristics of the universal conflicts within themselves.

By 1992, a number of researchers such as Bacon-Smith (1992), Penley (1991) and Jenkins (1992) examined *Star Trek* fandom itself, often from the perspective of an academic who is also a fan. Theories about the activities of fandom, its structure,  

40 This was definitely seen in the *Star Trek* episode “The Omega Glory” where the protagonists are called the “Kohms” and the “Yangs” – a thinly disguised story of the Vietnam conflict. This was a second season episode, which aired on the March 1, 1968 and was written by Gene Roddenberry.
political and creative activities have been explored since and have been discussed in the following chapters.

Graph 1: Star Trek Publications - Taken from Appendix II C

Graph 1 charts the professionally published *Star Trek* publications, and documents the total publishing pattern of *Star Trek* books, illustrating the success of the original series, followed by the franchise of spin-off shows and films. Each peak represents a surge in popularity of the *Star Trek* franchise as a new series or film was released, with a small trough beforehand when the numbers of books were deliberately decreased in order to prepare for the new wave of merchandising with each subsequent show or film.
The franchise amalgamated its publishing licences in 1994 when Viacom Entertainment purchased Paramount Communications\(^41\). The publisher Simon & Schuster was part of Paramount Communications, and owned the imprint “Pocket Books”, which still had the rights to print Star Trek novels and novelisations. This did not include graphic novels or comics, which were handled under other licences.

### 1.3 Conclusion

Although it's blessed with a dedicated fan base, Paramount officials realized (sic) long ago the importance of keeping the Star Trek brand up to date to draw a wider audience.\(^42\)

In 1995 Paramount Television Group entered into an agreement with the Microsoft Corporation (MSN) to give an official on-line presence for Star Trek. However, paid membership to the pages of StarTrek.com, was not successful as fans did not support this move, preferring to make their own sites. This led to conflict between fans and the owners of the copyright, through the internet, which is discussed in the final chapter.

Star Trek, as a franchise from 1967 until 1994, gained momentum in popularity and merchandising sales to become a valuable asset to Paramount when purchased by Viacom. The franchise was then a rising star for Paramount Communications, which consolidated the revenues from the licensing of the Star Trek novels and novelisations by incorporating the publishing house, Simon & Schuster, into the merger between Paramount and Viacom. Increasing amounts of books and merchandise were produced to cater for the fan interest in the franchise. The success of the Star Trek films added significantly to its already established television-viewing audience. It seemed, at the

\(^41\) Viacom Entertainment Group is composed of Paramount Motion Picture Group, Paramount Television, and the Paramount Stations Group.

time, the *Star Trek* franchise would never end – neither in profitability, nor in its durability of interest by fans.

It was in this time of high profitability and change of ownership that the altercation between Australian *Star Trek* fans and the owners of the intellectual copyright, and the franchise as it is referred to now, occurred. This power play is the central issue explored in this research. This and the following two chapters provide the context required to understand what this altercation meant to fans and why the changes it made to *Star Trek* fandom in Australia have been so far-reaching.

This chapter has documented the history of *Star Trek* from a) the *Star Trek* audience point of view, and b) from a commercial point of view. Table 2 summarises the historical timeline for *Star Trek* covered in this chapter, showing the expansion of the *Star Trek* franchise, and important events.

*Table 2: Star Trek Timeline from Appendices III A and III B*

<table>
<thead>
<tr>
<th>Date</th>
<th>Series</th>
<th>Films</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>September 8, 1966</td>
<td><em>Star Trek</em> 43 –</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>airs for the first time in</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>the USA on NBC</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1967</td>
<td></td>
<td></td>
<td>STAR TREK I published</td>
</tr>
<tr>
<td>1968</td>
<td></td>
<td></td>
<td>MISSION TO HORATIUS published</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>THE MAKING OF <em>STAR TREK</em></td>
</tr>
<tr>
<td>1969</td>
<td><em>ST:TOS</em> cancelled.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1970</td>
<td></td>
<td></td>
<td>SPOCK MUST DIE! published</td>
</tr>
<tr>
<td>March 25, 1972</td>
<td></td>
<td></td>
<td><em>Star Trek Fandom</em> acknowledged as a social and political entity by US TV Guide</td>
</tr>
</tbody>
</table>

43 Now known as Star Trek: The Original Series or TOS.
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>September 8, 1973</td>
<td><em>Star Trek Animated Series</em></td>
<td></td>
</tr>
<tr>
<td>February 7, 1974</td>
<td><strong>USS Enterprise model</strong> donated to the Smithsonian.</td>
<td></td>
</tr>
<tr>
<td>September 8, 1976</td>
<td><strong>First Space Shuttle Named Enterprise</strong></td>
<td></td>
</tr>
<tr>
<td>June 1977</td>
<td>Gene Rodenberry appointed executive producer of <em>Star Trek</em> series and</td>
<td><em>Star Trek: The Motion Picture</em></td>
</tr>
<tr>
<td>December 7, 1979</td>
<td><strong>Star Trek: The Motion Picture</strong></td>
<td></td>
</tr>
<tr>
<td>June 4, 1982</td>
<td><strong>Star Trek: The Wrath of Khan</strong></td>
<td></td>
</tr>
<tr>
<td>June 1, 1984</td>
<td><strong>Star Trek: The Search for Spock</strong></td>
<td></td>
</tr>
<tr>
<td>November 26, 1986</td>
<td><strong>Star Trek: The Voyage Home</strong></td>
<td></td>
</tr>
<tr>
<td>September 29, 1987</td>
<td>*<em>Star Trek: The Next Generation</em></td>
<td></td>
</tr>
<tr>
<td>June 9, 1989</td>
<td><strong>Star Trek: The Final Frontier</strong></td>
<td></td>
</tr>
<tr>
<td>December 12, 1991</td>
<td><strong>Star Trek: The Undiscovered Country</strong></td>
<td></td>
</tr>
<tr>
<td>October 26, 1991</td>
<td></td>
<td><strong>Gene Roddenberry</strong> passes away</td>
</tr>
<tr>
<td>January 4, 1993</td>
<td>*<em>Star Trek: Deep Space Nine</em></td>
<td></td>
</tr>
<tr>
<td>September</td>
<td></td>
<td><strong>VIACOM and Paramount</strong> announce</td>
</tr>
</tbody>
</table>

44 DATA 7.1 p 1
45 Now known as ST:TNG.
46 Now known as ST:DS9
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>12, 1993</td>
<td>merger; Blockbuster Entertainment Corporation to invest $US600 million in VIACOM.</td>
</tr>
<tr>
<td>January 7, 1994</td>
<td>VIACOM and Blockbuster announce merger</td>
</tr>
<tr>
<td>March 1994</td>
<td>VIACOM buys Paramount Communications for $US10 billion;</td>
</tr>
<tr>
<td></td>
<td>VIACOM forms VIACOM Entertainment Group, composed of Paramount Motion Picture Group, Paramount Television, and the Paramount Stations Group.</td>
</tr>
<tr>
<td>May 1994</td>
<td>VIACOM re-establishes Simon &amp; Schuster as the signature name for its worldwide publishing operations.</td>
</tr>
<tr>
<td>November 18, 1994</td>
<td>Star Trek: Generations</td>
</tr>
<tr>
<td>January 16, 1995</td>
<td>United Paramount Network launches with Star Trek: Voyager as its premiere series</td>
</tr>
<tr>
<td>August 1995</td>
<td>Simon and Schuster Interactive ships 300,000 copies of Star Trek Omnipedia, the largest initial order for any CD-Rom product by a traditional print publisher.</td>
</tr>
<tr>
<td>September</td>
<td>Paramount Television Group and</td>
</tr>
<tr>
<td>Date</td>
<td>Event</td>
</tr>
<tr>
<td>--------------</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>1995</td>
<td>Microsoft Corporation enter into an agreement for exclusive on-line</td>
</tr>
<tr>
<td>February 1996</td>
<td>Paramount Pictures and Marvel Comics Group announce plans to launch</td>
</tr>
<tr>
<td>September 1996</td>
<td>30 Years of Star Trek event is the largest gathering of Star Trek fans ever.</td>
</tr>
<tr>
<td>November 25, 1996</td>
<td>Star Trek: Voyager wins an Emmy; 30 Years of Star Trek Special airs on UPN.</td>
</tr>
<tr>
<td>December 1996</td>
<td>Viacom announces it will exercise its 50% ownership interest in UPN.</td>
</tr>
<tr>
<td>December 11, 1998</td>
<td>Star Trek: Insurrection</td>
</tr>
<tr>
<td>September 28, 1999</td>
<td>Activision and Viacom sign exclusive 10-year agreement for interactive games based on Star Trek</td>
</tr>
<tr>
<td>Date</td>
<td>Event</td>
</tr>
<tr>
<td>------------------</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>December 1, 1999</td>
<td>Ultimate Trek: Star Trek’s Greatest Moments airs on UPN</td>
</tr>
<tr>
<td>May 23, 2001</td>
<td>Star Trek: Voyager Final Episode “Endgame” aired</td>
</tr>
<tr>
<td>September 26, 2001</td>
<td>Star Trek: Enterprise airs for the first time</td>
</tr>
<tr>
<td>December 13, 2002</td>
<td>Star Trek: Nemesis</td>
</tr>
<tr>
<td>May 13, 2005</td>
<td>Star Trek: Enterprise final episode “These are the Voyages” aired</td>
</tr>
</tbody>
</table>

*Figure 6: Fortieth Anniversary of Star Trek design distributed by Lincoln Enterprises*
Chapter 2: FANDOM

In this chapter, the concept of Fandom is explored with special emphasis on Media Fandom, which according to historian Coppa (2006) started in the 1960’s with two futuristic television programs: Man from U.N.C.L.E. and Star Trek. The former rated well and was popular; the latter struggled to survive three seasons due to its poor ratings. It was this environment, Coppa believes, that made the Star Trek fans more vocal and participatory.

It traces the academic understanding of a fan and fandom chronologically, illustrating with the case study of Barbara Adams, a Star Trek fan, and examining the characteristics of media fans offered by Jenkins (1992) in the early 1990’s when the events researched in this thesis occurred.
2.1 Preamble:

In Chapter 6: The Event, I describe the situation that challenged Australian *Star Trek* fans with some unpalatable options (to them) when confronted by the legal owners of the intellectual copyright: accept; adjust/negotiate; or oppose. Previously, these fans had enjoyed a culturally and socially rich environment that allowed them to practice their enthusiasm and pleasure – their fandom. For thirty years, that environment had remained a fairly stable place that was not under threat, enjoying a de facto approval by the creator of the show, Gene Roddenberry, and his office that acted as a buffer between them and the realities that other fan groups, such as Star Wars fans had come across with the owners of the intellectual property.

The mid 1990’s was a time of change – technologically, economically, and socially. It was now a global climate. The way fans were theorised developed in the wake of that change. But did fans themselves fundamentally change? According to Jenkins (1992, p278) activism is one of the key elements in describing fandom:

*Fans are viewers who speak back to the networks and the producers, who assert their right to make judgements and express opinions about the development of favourite programs.*

Their reactions to change have been described in terms of resistance (Penley, 1992, 1997; Cicioni, 1998; Bacon-Smith, 1992 and Russ, 1985), adaptation (Barbas 2001) and action (Jenkins 1992, 2006). All are signs of the active audience.

2.2 Early Fan Studies:

Audience studies at the early part of the Twentieth Century described the audience as: "Large in number, anonymous to each other, passive, heterogeneous, geographically scattered, unable to act together and capable of being acted upon by outside forces." (Blumer, 1948) Early research into audiences mainly concentrated on the economics of
media production and an examination of media as a text with its direct influences on its mass audience. Morley (1992, p2) describes this as “the media audience [as being] largely absent from these analytical discourses and the power of the media over their consumers [has] often [been taken] for granted.”

As early as 1916, McClure’s Magazine described a new illness that had allegedly taken hold: film fandom or “filmitis”. (Richardson, 1916: p12). This metaphor – fandom as an illness, or even a disease – is one that is still being promoted in the media today.

The frenzied mob and the silly schoolgirl; the jaded celebrity watcher and the infatuated adolescent – these two popular stereotypes of film fandom would coexist through much of the twentieth century. Although MGM’s teenage star worshipper 47 was less threatening than West’s 48 middle-aged washouts, both figures existed at society’s margins. Never a truly ‘normal’ activity, film fandom as depicted by popular culture seemed to attract the lonely, the naïve, and the immature. Any fan behaviour that seemed to confirm this image – crazed fans who tried to attach to celebrities, frenetic young bobbysoxers who swooned over handsome actors in the 1940s and 1950s – would be duly reported by the press as evidence. (Barbas, 2001, p3)

Articles were published about movie fans, especially from 1910 to the 1950s, and novels and films were made about their obsession. In 1937, Judy Garland recorded a musical fan letter to Clarke Gable, entitled “Mr Gable”. 49 This image implied that a fan “naïve, eager and a little off-kilter” (Barbas, 2001, p2) and such images were promoted to reassure the average film-

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47 Judy Garland portrays an adolescent fan in love with Clark Gable in MGM’s “The Broadway Melody of 1938”. 48 West, Nathaniel (1938) The Day of the Locust in which he describes a mob of film fans waiting for the object of their adoration as “seeking in film fandom compensation for bitter, especially the middle-aged and old, and had been made savage and bitter, especially the middle-aged and old, and had been made savage and bitter.” 49 Produced by Decca Record for Clark Gables 37th birthday.
that their own love of the cinema was not yet like those who had stepped beyond what was considered to be “normal” enjoyment of the films and their matinee idols.

*Figure 9: Mary Pickford Contest*

As early as the 1910’s, the media industry created a market place to accommodate the audience’s enthusiasms, using celebrity endorsements to sell products. (Barbas, 2002, p5) This exploitation of fan interest in a media item, whether it was a television or sports star, or an event such as the soccer’s World Cup, encouraged fans to believe that their consumption of endorsed products is a form of participation and involvement with their fan object. (Stoddart, 1986)

In fact, the concept of the celebrity was itself an artificial creation of the movie studios, that restricted access to their actors, piquing public interest by generating romances, and arranging “sighting” at various exclusive venues and events. This created an illusion of exclusivity that the general movie-going public looked at as something to be desired and admired. The Celebrity and their fan following resulted from collusion between the studio system and the media, both of whom benefited from this perceived new consumer audience. Dyson & Turco in describing the use of celebrity endorsement, say that celebrities come across as “friendly and familiar”, and that they are much more likely to hold a viewer’s attention.

As described by Harris (1998):

>To the media industries, fans have traditionally represented an important constituency to be measured, controlled, co-opted, institutionalised, and appropriated for their values as a ready market for products and a public relations tool. (pp 4 –5)

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50 1919 Mary Pickford Contest original vintage advertisement. Held by Canadian magazine, *Everywoman's World*, readers were to unscramble word puzzles to learn the identities of Canadian actress Mary Pickford's leading men. Top two prizes were a 1919 Chevrolet touring car valued at $990 and a 1919 Ford touring car valued at $740.
An example of this is the Disney Corporation, as early the 1930’s who recognised that their audience could be transformed by fan clubs into an army of enthusiastic consumers. Fans were encouraged to organise local clubs about Saturday morning shows at the local cinema, and were given newsletters telling them of upcoming Disney projects and official merchandising that they could buy. (Wasko, 2001, p10)

But even at this early stage it was recognised by the producers that fans had opinions and would act upon them. For instance, when Elvis was first used in Hollywood as an actor, every part of his premier film role was covered by the press, generating over a million copies of the song he would sing in the film in advance sales. However, when the ending of the film was leaked by Elvis fanzines because the character played by Elvis died, the fan reaction was such that alternative endings were then made to counter ‘adverse public reaction’51. As Barbas (2001, p122) points out the relationship between fans and celebrity was such that if fans were unhappy enough, they would disband their clubs and transfer their attention to another celebrity.

This audience was reactive to changes, and active in their stance to change – this included what they perceived as the type or role or activity their fan object was involved in. (Barbas 2001, p120) The fan club, consisting of physically scattered members, would be the site of a strong social group who communicated with each other, as well as actively campaigning against what they considered as threats to their celebrity, or themselves, from outside.

\[As\ \text{countless}\ \text{fans learned, movie fandom [of the 1930’s and 40’s], although often rewarding, had its share of disappointments. When fans succeeded, when they won the cooperation of the star, or convince a studio to listen to their demands, they felt tremendous pride. But when a studio or star ignored them, they were offended, angry, even cynical…. Whether triumphant or defeated, in\]

a fan club, there were always friends she share the thrills or cushion the blow.
(Barbas, 2001, p129)

Fans were also seen as “the most visible expression of a devotee culture”. (Casey, Casey, Calvert, French & Lewis, 2002, p89), where fandom is perceived as evidence of a ‘lack’ in individual fans; they are psychologically inept and are seeking compensation for what is absent in their real lives, and find it acting it out within fandom (Jenson 1992).

These vulnerable individuals then were considered susceptible to media influence and crowd contagion, where media celebrities are taken to be role models. Jenson saw these descriptions as two characterisations offered of the fan. One is the patholological, or obsessive fan, and the other, the “hysterical member of a crowd,” (p10) with both characterisations based on an individual who is essentially a loner. In the 1950’s the teenage world swooned to rock’n’roll, adopting singers, musicians and bands instead of movie stars as their celebrities. Elvis, for instance was seen as having multifaceted appeal to fans: crossing musical boundaries, embodying the heady dangers of sexual ambiguity, religion, and racial transgression. (Doss, 1999) His audiences were seen as hysterical and animalistic, and under the influence of not just their idol, Elvis, but the music as well. This was at a time when music was becoming easily available and distributed in the form of cheap vinyl records, transistor radios and television with shows such as Bandstand and the Ed Sullivan Show, in which the voice also had a face. These shows invited their teenage viewers to join in the dancing, to learn new dances and hear new singers and bands.

The screaming, adoring fans seen on the Ed Sullivan television show when Elvis Presley performed there in the 1950s, or when The Beatles appeared on the same show in 1964, weren’t the first such displays of fan hysteria for music stars. In the early 1940s, as radio and recordings were making singers more broadly popular, it became clear they could also draw huge, adoring crowds to their live performances. (Doyle, 2008)
Radio and television audiences would indicate their preferences for storylines as well with their letters and fan magazines. Producers would adjust plotlines accordingly to ensure continued listening and watching. (Barbas, 2001) Even though producers had recognised the interactivity with the text of fans, academic audience studies had only just started to recognise that fans were not just an association\(^{52}\) of viewers, but were involved readers of the text. The work of Blumer and Katz (1974) examined how the audience takes from the text what they want, to get the result they desire. Livingston (1988), Katz & Liebe (1984) and Ang (1985) all examined this core question of why people watched soap operas and questioned just what they got from the text, acknowledging as they did that there was, in fact, a specialised part of the mass audience, the fans.

As social groups and classes live, if not in their productive then in their 'social' relations, increasingly fragmented and sectionally differentiated lives, the mass media are more and more responsible (a) for providing the basis on which groups and classes construct an image of the lives, meanings, practices and values of other groups and classes; (b) for providing the images, representations and ideas around which the social totality composed of all these separate and fragmented pieces can be coherently grasped. (Hall 1977)

Hall positions the media as the tool of social unity, information and a tool for hegemony. However, it does depend on how the message of the media is interpreted, or reacted to.

In 1981, Hebdige put forward a picture of subcultural involvement that did not look at the individual but at a community, which performed its commentary of the wider community with its own special argot, dress and social mores. A subculture was “the expression of a highly structured, visible, tightly bounded group identity” (Hebdige, 1999), and its members were informed by mediated circumstances such as school, and

family, class background, the media and historical events. Fandom could then be described as a subcultural community of fans.

2.3 Modern Fan Studies:

Gray, Sandvoss, and Lee Harrington (2007) have suggested that there have been three “eras” of fan research over the last twenty years:

1. Fandom is Beautiful – which describes a predisposition among fan researchers to justify and indeed celebrate fan practices;
2. Fan Cultures and Social Hierarchy – which proposed that there are/were similarities between mainstream cultural practices and those of fans;
3. Fandom in Modernity – which is the recognition that we all live in a media orientated world and the study of fans is the study of the reception and use of that media by particular groups.

2.3.1 Fandom is Beautiful

De Certeau (1984) described the relationship between the powerful and the disempowered in society as one of conflict, a war, in which fandom was a guerilla-style tactic against those who hold the power. Fans appropriate what is presented by those who have the power to produce it, and interpret it and use it idiosyncratically.

John Fiske (1992) distinguished between semiotic productivity, which is the popular construction of meaning at the moment of reception, and the articulation of meaning through dress, display and gossip.

In a fan this distinction breaks down since the moment of reception is also often the moment of enunciation of meaning…. For a fan, watching the series is the beginning, not the end, of the process of media consumption.
Not only was there an acknowledgement of the fan reading the text with investment and involvement, but also there was a recognition that individual fans belonged to their own subculture about a text. Fan studies moved from examining the person who was different, to the group who celebrated their resistance to being homogenised, and, who were creative and proactive against the mainstream culture, and had created a subculture of their own resistance practices.

_Fan culture muddies those boundaries, treating popular texts as if they remitted the same degree of attention and appreciation as canonical texts.”_ (Jenkins, 1992, p17)

Fans reject the society that created the product but invest that product with their own idealistic meanings in their fandom. Fandom has been seen as a “collective strategy” (Gray, et al., 2007) against the hegemonic nature of popular culture, of dominant ideologies. In fact, because of this, it was imbued with a heroic, underdog status and thus considered a “worthy cause” to be studied, and, in fact, celebrated. (Gray, et al., 2007) Early in this phase of fan studies researchers such as Ang (1985), Bacon-Smith (1992), Jenkins (1992) and Tulloch and Jenkins (1995) moved from the more empirical studies of fan activities (such as Livingston’s study on why people watch soap operas, 1988) to ethnographic studies. These were conducted with academic objectivity, but allowed fans to have a “voice” in what they themselves believed were their own practices and activities.

_Introspectives like fans naturally do much speculating on what and why fans are._

(Eney, 1959)

As Eney (1959) indicated fans are both “introspective” and “speculative”, although his opinion is sited within the genre of science fiction and fantasy. This meant that fans themselves would eventually enter the academic arena to try and explain their own fandom practices.
One problem with the added, invested, voices to fan studies is the studying and normalising of the activities of fans did not address all types of fans – fans whose only investment in a show is the voluntary viewing of a show, or spectacle such as a football match – were not examined in these studies. Fans were considered as Others, and fan studies until the mid 1990’s reinforced this.

During this time, researchers such as Penley (1992, 1997), Cicioni (1998), Bacon-Smith (1991) and Russ (1985) examined media fandom as a site of resistance against gender stereotypes, as well as normative sexual practices. They observed that media fandom was a space that allowed a freedom for female creativity and was not bound by normal societal expectations in the form of power within a group (Chapter 7 reveals the Australian figures for leaders of fan groups in Star Trek at least).

One example of this would be homoerotic, or Slash fiction, which was first noted in the Star Trek erotic fanzine called Grup. In 1973, issue #3 included a vignette by Australian author, Diane Marchant, which featured an imagined relationship between Kirk and Spock. Star Trek fans acknowledge this to be the first of its kind. (Verba, 1996) Homoerotic fiction flourished within media fan groups, especially in shows that featured “partnerships”, but it was not necessarily accepted by all fans and so it became a mostly underground movement within individual fandoms, being published in mainly slash only erotic fanzines, or using a network called “the Circuit” in which a librarian would post out copies of slash fictions on loan, for the cost of its photocopying and postage. This method of circulation was used by fans of the British action show, The Professionals. Enthusiastic readers and writers in most countries around the world, including Australia, held small slash fiction conventions, Sleuzecons.

Fandom was also seen as a place of consumer activism (Jenkins 1992). As we have seen, this was not a new observation, as early film and radio producers would adjust storylines and characters to meet with the majority of approval of their audiences.
However, fandom was now considered an entity in itself that could organise and used strategic practices to achieve their overall goals, rather than be only a reactive group.

Fan activism is seen as a result of the conflict between those who hold the power over the fan object and the fans, and can be seen in different activities within fandom. (Johnson, 2007, p292).

### 2.3.1.1 Fan Activism: The Case of Barbara Adams

The late part of the 1960’s saw many historical events to spark the imagination and support of a more affluent youth generation in the western world: the Space Race between two Cold War Nations – the USA and Russia; Man walking on the Moon; the Civil Rights Movement in America; the breakdown of colonialism in Africa and the creation of 28 independent nations; and the rise of Feminism. It was also the time period that *Star Trek* first aired and created a fertile area in which to support a subculture based around its futuristic, utopian vision of equality, exploration, multiculturalism, and peaceful co-existence. The participants in this subculture were not always flamboyant in their style, but committed to it, with their own “fanspeak”, style, activities and belief systems based around the philosophy of the show.

Hills (2002), questioned the possibility of true self-awareness concerning why fans watch any particular program, since phrases of justification are often used, that require no true self-examination or understanding by the fan. For example, when asked why does *Star Trek* appeal to a fan of *Star Trek*, the answers almost always include references to the “optimistic utopian vision” of the future and/or “peaceful multiculturalism”.

*Interviewer: What attracted you to Star Trek?*

*Allshorn: It was an optimistic vision of the future*
However, *Star Trek* fans especially seemed to thoroughly absorb and live the show’s philosophy. Fanactivism, in the case of *Star Trek* fans is not always one of conflict; it is finding pleasure in being the “Other” as well.

The case of US juror, Barbara Adams, has been documented by Houston (1999). In 1996, bookbinder Barbara Adams (Arkansas, USA) came to public attention when she attended jury duty dressed in her Star Fleet uniform. She believed that wearing the uniform signified that she identified with the ideals put forward by the *Star Trek* series. In her ‘weekend world’ she was a commander in her local *Star Trek* group, and her workmates called her The Commander as her rank was seen as part of her everyday identity. Houston (1999) described her need for this identity as a need for power and social status, which she did not have as an ordinary worker.

*Adams, for example, works in a stationery store, where she seems liked but hardly in charge. Being a "commander" with her Star Trek club lets her enjoy a little social status that she obviously doesn't want to let go of when her club meetings are over. The more "legitimate" she can make her Federation rank in the outside world, the more legitimate Adams herself can feel.* (Houston, 1999)

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53 See Appendix I B for a full transcription of the interview.
54 This expression was used by Henry Jenkins (1992) to describe the fact that fans often work their weekdays in order really express themselves and find enjoyment in their “weekend world”.
55 Some *Star Trek* groups are organized along the lines of a starship out of one of the shows, its members being the crew and the leader of the club being the commander or captain. This then creates, for them, the illusion that they are part of Star Fleet and part of the *Star Trek* universe, rather than just outside admirers of it.
Adams claimed that the Star Fleet ideals that she had taken as her own, were reflected in what she wore and did, and that she provided an example to other people in her club to have pride in their idealism.\(^{56}\)

Wark (1997) describes culture as a wardrobe of signs, where we put out signs to other people indicating our position and what we believe in and do, in how we dress and speak. Some time earlier, Williams (1977) had suggested that culture is a way of life; a structure of feeling where how you act and your understanding of what is around you is based on what you have learned and what is a reaction to the things going on around you, changing with time and events and circumstances, “meanings and values as they are actively lived and felt” (p132). Adams felt pleasure at being wholly involved in her subcultural world as a Trekker.

The judge, or either side’s lawyers did not oppose her participation in the jury because the social ideals represented were sound\(^{57}\), and she was sincere in her wish to represent these ideals. However, she was mocked in the press, as someone who was no longer able to distinguish between play and reality. Adams presented herself as an embodiment of fandom, in order to demonstrate her belief system and faith that mankind will become “better” morally. As a fan, she was seen as “the Other”, as against normal people such as scholars, and respectable social types of collectors, (Jenson, 1992, p10).

*Communities are envisioned as supportive and protective, they are believed to offer identity and connection in relation to traditional bonds, including race, religion and ethnicity.* (Jenson, 1992, p14)

Adams was sworn in in the conventional method. The media continually followed her.

\(^{56}\) Based on an interview with Barbara Adams in “Trekkier”, released in 1999.

\(^{57}\) “I think someone’s costume or someone’s clothing is less important than the content of their character, and we reached the decision, right or wrong -- and we may have made a bad choice -- but we felt she would be a good juror if she was called to serve,” said Susan McDougal’s attorney, Bobby McDaniel. From http://www.cnn.com/US/fringe/9603/03-14/trek.html Accessed 13 February 2007.
As Little Rock’s most recognized fan, I’ve watched with disdain the ridicule Star Trek fans are subjected to by the media. However, while there are some who refuse to accept the Star Trek concept, or any science fiction as a view for our future going into space, most of the responses I have experienced with people one on one have been positive and supportive. Because in spite of what the news media would like us to believe, Star Trek fans are not a small minority, but a world-wide population from all walks of life and occupations. (Adams, 1999)

Adams saw herself as a representation of Star Trek the ideal, identifying with other fans in being a ‘sign’ of their activities and belief systems. Dress then, especially, added to the spectacle of the Star Trek fan subculture, as it was both a visible sign of unity and a commentary on the society that falls short of their ideals. Ironically it also constituted an endorsement of the consumer society whilst rejecting the mainstream culture. It was also a sign of fan activism of Adams – where she stood up for her ideals, visually and in granting media interviews, which finally had her dismissed as a juror.

When fans do not act or comply with the community’s expectations, they tend to be labelled as out of control or obsessive.

Jenson (1992) also notes that the characterisation of fans as “deviant”, or abnormal is a reassurance to “normal” people that there is a line in place between the imagined and the real and that the fans, or “Others” do not conform to certain values that are considered acceptable to society at large, and he also notes that “Fandom is what ‘they’ do; ‘we’, on the other hand, have tastes and preferences and select worthy people, beliefs and activities for our admiration and esteem.”

2.3.2  Jenkins:  Five Dimensions of Media Fandom
From his position as fan-academic Henry Jenkins has made a significant contribution to the understanding of media fan audiences and fandom. In *Textual Poachers*, he brought together the theories of Fiske (1992), Tulloch (1983), and others, expanding and substantiating their views. He has suggested five dimensions of fandom that demonstrate its unique character.

i) Media fandom is involved in a particular mode of reception;

ii) Media fandom involves critical and interpretive practices;

iii) Media fandom is a base for consumer activism;

iv) Media fandom has its own cultural practices, traditions and mores;

v) Media fandom is an alternative social community. (Jenkins, 1992, p278)

### 2.3.2.1 Fannish Mode of Reception

The mode of reception of fan audiences is intense, in that fans use repeated viewings of the text to critically analyse it and to invest it with emotional resonance. They need to share their understanding and interpretation through debate, criticism and discussion, as part of the viewing process. This is what Fiske (1992) describes as the consumption process of a fan’s engagement with the text. However, not only is this process an active engagement with their chosen text, it is also sometimes a resistant reading of the text viewed. Fan resistance is more than just giving importance to ephemeral works, and the inappropriate selection of text as seen by the dominant culture: it is also that the reading and interpretation of that particular text is different from the way it is viewed by those outside fandom. Media fans endeavour to engage actively with the text, making it part of their social activity, and actively reading it without the aesthetic distance which is taught in educational institutions. This personal, interpretive and emotional reading of the text becomes part of the experience of the fan with the text, fostered by their re-experiencing of the text through aids such as video recorders.
“Unimpressed by institutional authority and expertise, the fans assert their own right to form interpretations, to offer evaluations, and to construct cultural canons.” (Jenkins, 1992, p18)

2.3.2.2 Critical and Interpretive Practices

Criticism by a fan is speculative, interpretive and nearly always subjective. Media fans look for consistency throughout a series or film; they look for gaps to fill; and they seek potentials to investigate and extrapolate. An example of this would be the creation of a story or poem that explores the emotion of a character that only appears in one episode, but who the writer feels an emotional response to. The creation of the story or poem both interprets the viewed image, sharing an emotional and creative response to it, and allows the creation of new material to add to canon, i.e. that which is the text.

“Miri” is a poem that appeared in one of Australia’s earliest Star Trek fanzines, Beyond Antares. It was written as my personal response to the episode of the same name, Miri58, which aired in Australia in late 1967, and the poem was circulated through pen pals and so was read by only a dozen people. The poem was then published in Beyond Antares in 1972. This meant that through the circulation of a fanzine, it reached more fans and responses were generated, not just to the episode that originally aired, but the interpretation of the character within the episode. The text was expanded in this way.

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Figure 9

“Miri”

From the cobwebs and broken toys

58 “Miri” was the 8th episode aired of the Star Trek series. It was shown in September 1967 in Australia, October 1966 in America.
Tender love has sprung.  
Youth has touched on adulthood  
Through the webs of age  
And the pain of growing scars.  
Gentle and soft,  
A young blossom  
Offers its sweet perfume  
And is scorned.  
With the heat of awareness  
The petals fade, dying,  
Dropping to the ground;  
Faith crumbles.  
It was a brief instant of want  
Never to be fulfilled.  
She has grown up  
In every cruel way  
That is womanhood.

Susan Clarke59

1972

This poem leads to the creation of what Jenkins terms a metatext - a text larger and more complex than the one presented to the audience in its original form. This collaborative interpretation gives a richer and more elaborate texture to the original text, and is part of the appropriation of the text, the series or film, by its audience. A metatext is one that is thoroughly explored through the works of fiction created by fans in their fanzines; the musical pieces written; the creation of music and visual stories on video; and as the subject of role-playing strategies by fans. It fills in the ‘holes’ in originally presented stories; it creates a background world fully fleshed-out using a combination of facts that had been presented in the text and what fans had imagined and rationalised from the original text. It also gives characters a whole life of relationships, and activities never aired. This provides the fan with a larger area of narrative to explore creatively, from fiction through to costumes and role-playing games. Another example of the expansion of the metatext can be seen in my story “Welcome the Dove”.

59 This poem was published under my married name at the time: Susan Clarke.
(See Appendix IV: Works of Fan Fiction), in which I hypothesised the direction in which the Star Trek Federation of Planets and the key characters were moving at the end of the television series and before the beginning of the first Star Trek film. The story used characters and situations that had been portrayed on the series whilst it aired (the show’s canon) and extrapolated how these might change and lead to the situation at the start of the first Star Trek film.

The metatext is important to fans in the creation of a “safe-harbour” for their own interpretative explorations, where what is written is read and commented on, but also accepted on its own merits. It is also an area of resistance to canon. Jenkins describes this as:

“[Being] Undaunted by traditional conceptions of literary and intellectual property, fans raid mass culture, claiming its materials for their own use, reworking them as the basis for their own cultural creations and social interactions.” (Jenkins, 1992, p18)

Derecho (2006) also describes this action of appropriation, and developing a metatext as archontic, based on Derridan theory of archives (1995). By using this archival term, the text that is created by fans is released from the words “derivative” or “appropriative” (p64) giving it permission to be collected and written in its own right. It also “allows” this archotastic material to be considered, without judgement.

... All texts that build on a previously existing text are not lesser than the source text, and they do not violate the boundaries of the source text. (Derecho, 2006, p65)

This could be seen as a validation of the feeling of ownership that fan’s feel about what they create, and their resistance to ownership by the owners of the source text.
2.3.2.3 Consumer Activism

When people who are relatively intelligent are enthusiastic, they are more effectively enthusiastic, and they want to do things about it. They are creative about it. It is not enough to say, “Golly, wow. Gee.” You write letters, you do artwork, you get together with others, you make conventions, you collect books, and so on. (Asimov, 1975)  

Media fandom could be said to originate from the reaction of the audience to the producers of cultural production and the circulation of the media products. Their intense attention to the shows and films mean that the fans have a vested interest in the continuation, and direction of production of their favourite shows. Media fans have lobbied for changes to be made; they have demanded changes in direction of storylines and scheduling; and they have sought reprieves from cancellation. Their success in achieving change ultimately depends on the response of the producers who often view fans with suspicion as not normal audience members, and not sharing normal audience responses. (Jenkins, 1992, p279)

The recognition of consumer activism is not new. As early as the 1930s it was recognised by radio producers that consumers reacted to storylines and content, and that this reaction could then be used to attract advertisers, harnessing the active listener in a consumptive process by these advertisers. (Newman, 2004) These radio fans had a substantial input of individual voices, but were not organised in a unified reaction.

An example of this was given in Chapter 1 with the fan campaign to bring back Star Trek. Flyers were circulated to fan mailing lists asking the fans to express their concerns about the cancellation to the television network as individuals. Together, they made a statement that could not be ignored by the network, NBC, who made a scheduling decision in direct response to the fan action.

60 Asimov was addressing a Star Trek convention in 1975.
We want to combat the good ol’ traditional American attitude of ‘well, my one tiny vote won’t count much…’ because your own tiny letter just may be THE letter that topples the scales in the right direction. If thousands of fans just sit around, moaning about the death of Star Trek, they get exactly what they deserve. But if thousands of fans get off their fat typers and W*R*I*T*E letters, and do it soon (like, NOW), it could happen that the man in charge of this sort of thing will be more impressed with our letters than with the damned Neilsen ratings. We have to show that there are more people who want Star Trek than who don’t really care, one way or another. (Trimble, 1967)

The campaign came to be known as the “Write Now campaign” and generated over a million letters (Trimble, 1982, p36), using a tradition amongst fans of writing campaigns with the purpose of actively changing network, studio and even political decisions. President Ford, for instance, named the first space shuttle The Enterprise due to fan action. The shuttle was unveiled to the world to the familiar music of the television series, while actors from Star Trek were among the honoured guests at the unveiling.

Jenkins (2006) describes how activism works within fandom:

*The goal is to get the word out to as many different people as possible through as many different means as necessary. In that sense, fan communities are adhocracies not bureaucracy: some people have taken charge of different aspects of the process on a largely volunteer basis but no one is trying to control or orchestrate the movement as a whole.*

Often, success in activism has led to an expectation that campaigning will work, and that the fan does have a voice in production decisions. This expectation has built a sense of empowerment in the fan that has now been muted by the enforcement of

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61 Full transcript of the 1967 letter as published in Trimble’s book *On the Good Ship Enterprise* and appears as Appendix III K.
copyright. George Lucas limited unsuitable fan activity, such as the writing of slash fiction, by issuing cease and desist letters to fans and fanzines in 1981\textsuperscript{62}. He had authorised the Official *Star Wars* fan club in January 1978, run by Craig Miller, Director of Fan Relations at Lucasfilm, making the membership package attractive to fans. It contained an original Ralph McQuarrie\textsuperscript{63} poster and decal, and an embroidered jacket patch, a t-shirt transfer, colour photos of the principal cast and a four issue subscription to the Official Newsletter\textsuperscript{64}. The letters were a reassertion of his power over the *Star Wars* product, showing fans a more acceptable place for them to position their fandom. In Australia, the branch of the Official *Star Wars* Club lasted barely a year (1980/81), and fans continued to write their *Star Wars* fictions in protest. Zines such as *Pen & Pencil* (edited by Shayne McCormack and Sue Campbell-Roberts) *Multiverse* (edited by Nikki White) and *Never Say Die* (edited by Carolyn Gollege) were published between 1980 and 1989, which featured *Star Wars* art and fiction. Here, their refusal to comply was a sign of the activism and their self-perceived right to their own fictions about their fan object.

\textbf{2.3.2.4 Cultural Practices, Traditions and Mores}

Media fandom provides a base from which fans can articulate their cultural preferences, especially in terms of what they would like to see written about and produced, and assess their desires for alternative developments. They do this through their fan writers, artists, video makers, and music makers, who create work that speaks to the special

\textsuperscript{62} The letters were issued in April 1981, as covered in the fanzine ALDERAAN. Maureen Garrett, director of the Fan Club, and Frances Smith, legal counsel, issued a policy statement that was printed in JUNDLAND WASTES #5/6, November 1981 and COMLINK #4, December 1, 1981.

\textsuperscript{63} Ralph McQuarrie was the concept artist on *Star Wars*

\textsuperscript{64} The Official *Star Wars* Club folded in 1986 when interest in *Star Wars* had waned.
interests of the fan community. Jenkins (1992, p279) describes it as: "Their works appropriate raw materials from the commercial culture, but use them as the basis for the creation of a contemporary folk culture."

Media fandom generates its own genres\textsuperscript{65} and has developed alternative institutions of production, distribution, exhibition and consumption through its fanzines, conventions, swapping circles, etc that are not based on main-stream practices, values or ideals. Fans produce for their friends, and for other fans. In other words, the statement in the front of most fanzines is "available for trade, contribution, or just because." If a fan editor puts a dollar value on a fanzine, this is purely for the cost of the production of the fanzine with no profit intended. In this instance, the fans have very different values than those entrenched in our economy - those of reciprocity and interdependence (Bishop & Hoggett 1986, p53). This echoes the fans need for a sense of identity or fellowship of the fan group, as against being dependent financially upon each other in a straight seller-buyer economy. (Schilling, 1999)

For a fan, there is no clear-cut line between artists/producers and consumers as most fans believe that each fan has the potential to produce to whatever their talent limits are. Their activities, “fanac” (contraction of fan activities) are discussed further in Chapter 5.

This ambivalence about the nature of artist/producer/consumer challenges the media producer's right to hold copyright over the narratives that fans adopt (based on a series with their characters and storylines). Jenkins (1992) echoes the belief of many fans that: "Once television characters enter into a broader circulation, intrude into our living rooms, pervade the fabric of our society, they belong to their audience and not simply to the artists who originated them.”

\subsection*{2.3.2.5 An Alternative Social Community}

\textsuperscript{65} For example, based around the \textit{Star Trek} franchise, or \textit{Star Wars} or the British science fiction show, \textit{Blake’s 7}.
Each genre of media fandom has more than just a single subject as its focus; it has internal cohesion in cultural habits, social mores and shared interests; and thus they are communities in a sociological and cultural sense.

“The community … has developed an extensive mentor-apprentice system for training newcomers in the structures and customs of the community, including the codes and aesthetics of fan fiction, and a particular aesthetic of television viewing. Potential new members may discover the media fan community through conventions or personal acquaintances.” (Bacon-Smith, 1992, p81)

Within the fan community, utopian ideals of community (belonging), tolerance and creative production that have meaning for the community are fostered. Those who follow those ideas call themselves “trufen66”. These ideals represent an alternative social community that fans belong to which rejects everyday consumerist culture and the less than perfect world that the fan lives in when not interacting with fandom. This does not conclude that the world of fandom is complete or perfect in its own right; jealousies and power plays are still part of human nature and can exist within fandom just as they do anywhere else. It is, however, a place that provides an alternative communal space that allows for the fan audience reaction against the activities of the ‘real world’ through creative practice and communication.

Lawrence Grossberg describes fans’ position as:

Opposition may be constituted by living, even momentarily, within alternative practices, structures and spaces, even though they may take no notice of their relationship to existing systems of power. In fact, when one wins some space within the social formation, it has to be filled with something, presumably something one cares for passionately… (1988, p169)

66 “One to whom stf and crifanac afford such pleasure that he would rather enjoy them than anything else except femme-fans, and who willingly goes to all sorts of trouble to maintain his fannish status and connections. He is almost always an actifan.” From http://fancyclopedia.editme.com/TRUEFAN Accessed March 21, 2009.
Grossberg is talking about an alternative political space. Therefore we can see media fandom as a place defined by a rejection of the mundane (or everyday) values and practices of our society; that is passionate in its pleasure and one which is, by its existence, a critique of consumer culture, of media audience as audience space rather than "the" audience.

At the time that Jenkins was writing his descriptors, fandom used mentorship to introduce new members to the practices and socially accepted behaviour of fandom. In Australia many were mentored into fandom by Sydney science fiction fan, Shayne McCormack, who remains a friend to those she introduced this way, and is still a fan after 37 years. Mentoring was an important step in the initiation process of science fiction fans, in finding the scope of activity, and understanding the social mores of the groups that one joins. Bacon-Smith (1992) and Jenkins & Tulloch (1995) both spoke of being guided through the process of finding their own levels of activities.

2.3.3 Fan Cultures and Social Hierarchy

Post 1995, as technology has expanded interfaces with audiences, now including cable and satellite and especially the internet, there is a plethora of channels of contact. This has resulted in narrow-casting and niche marketing for specific audiences. Therefore fans became acceptable commercially as long as they conformed to and they “do not divert from principles of capitalist exchange and recognize industries’ legal ownership of the object of fandom.” (Gray et al, 2007, 4).

In fact, industries are now deliberately marketing to fan audiences, targeting them through automatic tracking systems on-line, where a fan’s own buying and searching habits forms the basis on which they are shown products, such as used by Amazon.com with their “Bookmatcher” program. (McCourt & Burkhart, 2007).
The public perception of fans has also changed. Tulloch and Jenkins reported that in 1995 (p4) in a survey of Americans, 53% considered themselves to be *Star Trek* fans. Not just ordinary people have admitted to being fans, but more politically significant people were doing so as well.

*It’s bridging the gap between the fans and the famous.* (Kellman quoted in McKay, 2007).

One example is former Australian Senator and leader of the Australian Democrats Party, Natasha Stott de Spoja came forward as a fan of the show *Buffy* (Crawford, 2002). This was considered a good example for young women and girls, as she herself was a strong female political leader.

*Buffy is my enduring favourite (what's not to love? A short, blonde woman who kicks butt).* (Stott Despoja, 2007)

It is no longer considered generally unacceptable by the wider society, to be a fan. However, the fan object is invested with certain expectations by society. Fan consumption has become linked to identity. (Sandvoss, 2005, p3; Wark, 1997). For example, in the 1970’s English football fans were considered to be “hooligans” (Armstrong 1994), but now after a multimillion dollar make-over, and attracting a new set of fans with fashionable celebrity players, and clean, family-friendly facilities.

*Pop stars, DJs, TV chefs, even politicians -- all felt the need to profess their allegedly lifelong allegiance to a football club* (Jones, 2004)

The second wave of fan studies explored, not so much the differences but the echoes of social and economic hierarchies within the fan communities. (Hills, 2002)
The interpretive communities of fandom (as well as individual acts of fan consumption) are embedded in the existing economic, social, and cultural status quo. (Gray et al., 2007)

This implies that fans would not really be considered “Others” any longer but an example of how society forms the practices of those within it, echoed in fan practices. Thornton (1995), using Bourdieu’s concept of “cultural capital” (1977), put forward the idea that niche marketing (such as specialist consumer magazines) helps to develop subcultures and that what she terms micro-media (flyers, listings, fanzines, pirate radio, email lists, etc) create subcultural capital within those subcultures. Harris (1998), and Dell (1998) also considered Bourdieu’s concept ‘habitus’ – the socio economic backgrounds that influenced the selection and activities of fans. Dell describes a widening of the term to include habits of thought, behaviour and the social and geographical place that we all inhabit.

Audiences are not blank sheets of paper on which media messages can be written; members of an audience will have prior attitudes and beliefs, which will determine how effective media messages are. (Abercrombie 1998)

2.3.3.1 Fandom as a Cult Experience

Hills (2002) refers to fans as cultists and acknowledges the neoreligiosity of fandom in its activities and focus. Hills bases this judgement on the fact that media fans admit to following ‘cult’ television such as the horror streams of “Buffy” and “Angel”. Cultists will use acceptable cult phrases, answers and rituals when communicating. The use of greetings like the Vulcan salute, “Live Long and Prosper”, has been a favourite among Star Trek fans.
If cultism is considered non-secularly as the veneration of an object, person, or concept, then media fandom could fall into the following categories:\textsuperscript{67}:

i) Cult of the Genre

ii) Cult of the Show

iii) Cult of the Actor

iv) Cult of the Originator

Cult of the Genre occurs where fans will follow a genre that fits best with their own expectations and interests such as science fiction (\textit{Star Trek, Blake’s 7, Babylon 5} for example), westerns (e.g. \textit{Wild Wild West, Bonanza}\textsuperscript{68} and \textit{Maverick}), horror (e.g. \textit{Buffy the Vampire Slayer, House of Dark Shadows or Angel}) or fantasy (e.g. \textit{Beauty and The Beast}). They watch each show within the genre as it comes out; the genre itself will inform their viewing practices, and thus their interests and activities in \textit{Buffy} fandom.

Cult of the Show is typified by the fans of specific media productions such as \textit{Star Trek, Lost, or House} for instance. Despite changes to cast members, storylines, or even production companies, the fans of these shows watch them and collect memorabilia based on them.

Cult of the Actor occurs when fans follow specific actors such as Hugh Laurie (\textit{House, Jeeves and Wooster}) or Leonard Nimoy (\textit{Star Trek, Mission Impossible}). These fans will collect each episode of any show featuring their particular actor. This would include a three-second walk-through by the actor in another series. Collections would

\textsuperscript{67}Definition of Cult used: great devotion to a person, idea, object, movement, or work (as a film or book); \textit{especially}: such devotion regarded as a literary or intellectual fad \textit{b}: the object of such devotion \textit{c}: a usually small group of people characterized by such devotion The Merriam-Webster Dictionary \url{http://www.m-w.com/cgi-bin/dictionary?cult} Accessed 13 February 2007.

\textsuperscript{68}Conventions are still held based on the show, \textit{Bonanza} and Lorne Green’s (Ben Cartright) widow conducted tours of the “Ponderosa” situated outside Lake Tahoe, California until 27 September 2004. When the property was sold to a developer. \textit{Bonanza} was produced by NBC and aired from 12 September 1959 to 16 January 1973. 431 episodes were made.
also be made of any article that mentions him or her, trawling the internet for occurrences of their name. Fans of singers and bands do this as well, and situate their fan activities within clubs dedicated to them. Another example of these cults would be the Cult of Elvis Presley where important milestones in the life of Presley, such as his birth, his first day in the army, his marriage, and most importantly the anniversary of his death are commemorated. (Rodman 1996, Harrison 1992, Marcus 1991). Impersonators and female fans in 50s outfits celebrate his music and make pilgrimages to his home, “Gracelands” in Memphis, Tennessee, USA. He is venerated as the embodiment of good values and talent: wholesome, patriotic (having done his national service), generous, a good son and loyal friend.

Cult of the Originator is an interesting perspective on the part of the fans in that they pay homage to the creator and/or writer of a show. For instance, Joss Whedon who created the horror series *Buffy the Vampire Slayer* also created the science fiction series, *Firefly* and the film *Serenity* based on *Firefly*. Action by his fans and support of this first film has enabled him to put forward a proposal for another film based in the same universe, a graphic novel series, or a second season of the television series69. His fans actively support all his endeavours and will travel to conventions to hear him speak, making costumes based on the different series he has created, and calling themselves Brown Coats if they are fans of Firefly/Serenity, adopting the modified English used on the show as their own language. They cross genres – from horror to science fiction, in order to watch his shows. They even took out advertisements in *Daily Variety* on 9 December 2002.

69 From [http://www.fireflyseason2.com/Index.asp](http://www.fireflyseason2.com/Index.asp) Accessed 13 February 2007: The Firefly Season 2 Project: Captain Mal and the crew of Serenity need your help to stay flying. We are looking to push the envelope of episodic television by offering Season Two of Firefly in a groundbreaking new format. Each episode (or the entire season) would be made available for purchase in Standard or Hi-Definition. It’s possible that subscribers may choose one of three playback options: monthly DVD deliveries, TV On-Demand using your cable or satellite provider, or computer viewing via Streaming Download. It’s also possible that a box set of DVD’s would be available at the end of the season. In order for our plan to be successful, we need to take stock of the browncoat recruits that support our cause. It will only take a minute, is strictly confidential, and each profile will take us one step closer to victory!
In a similar way, fans of *Babylon 5* are often fans of J. Michael Straczynski as well. Lancaster (2001, p3) notes that: “Joe Straczynski’s plan is to be known as the creator of Babylon 5 and as a producer who cares about his customers, the fans”. Straczynski set himself up with an image to promote to the fans of someone who is caring, from a humble background, creative, but also the producer who is the final authority on the show. Fans are expected to treat him with the respect that is due to him as the show’s creator when they speak to him on-line, or meet him at a convention. In fact, the veneration that is given to the creators of shows would normally be reserved for composers and writers of what are seen as higher forms of the arts, rather than for the creators of popular cultural items.

One of the best-known creators of a television franchise is Gene Roddenberry. Many *Star Trek* fans collect not just material on the show, but about Roddenberry himself, including his autograph, and letters and telegrams from him. Roddenberry’s relationship to *Star Trek* fans is examined in Chapter 4.
2.3.4 Fandom and Modernity

Media is now with us daily – in the form of not just the internet and television, but blackberries and ipods and various other forms of easily accessed communications, iphones and mobile phones, and laptops with wireless connections. Fandom is no longer a “weekend world” (Jenkins 1992), the means to be in contact and be involved is with everyone constantly. The fan expression FIAWOL, Fandom is a Way of Life⁷⁰, has become reality. There is now a recognition, in fan studies, that fandom is not just specific activities of a recognised group of fans, but that it is possible to have a commitment to an fan object or a community in varying amounts of involvement. (Hills, 2002)

*Online, fans have almost instant access to fan fiction and fan-written essays, fan art, screen captures, video and sound files, “scratch” videos, transcriptions of newspaper and magazine articles, screensavers and desktop theses, and each other.* (Jones, 2000, p407)⁷¹

Jones sees the internet as being able to attract and foster more fans than ever because of its “accessibility and relative anonymity” which means that there has been a change in the types of activity available. Fans do not have to seek out fanzines as a source of fiction, don’t need to actually move physically to meet other fans – either to clubs or to conventions – and they “don’t have to negotiate the nerdy Trekkie who can’t get a girlfriend and still lives at home with his mother. In general, online fan cultures are bigger, better looking, easier to access, and much cooler than their offline equivalents.”⁷² They collect on-line on blogging sites such as Live Journal Communities and can

⁷⁰ Jim Caughran describes FIAWOL as: “Fandom Is A Way Of Life, as counter to FIJAGH, Fandom Is Just A Goddamned Hobby. Usually it's meant humourously; no one, after all, spends all their time at fanac. Do they?” in the latest version of the Fancyclopedia. (2009)


⁷² Ibid
search for other fans through Google instead of relying on personal introduction and tutorage. The cultural heritage has changed to netiquette, but their desire to write, read and comment on fictions and arts based about the object of their fandom remains unchanged, and can be instantly gratified within the internet.

At present, fan studies looks at the mode of reception of fans, which is subjective, and how they consume their fan object, and how fans interact with each other. (Jenkins, 2006; Gray et al 2007). The relationship between cultural practices and being a fan are also linked in to historical epochs (eg Bernardi, 1998 and Jones, 2004) because fandom is a part of “every day life.” (Gray, et al., 2007; Sandvoss, 2005, p64). In fact, fandom invoked images of “home” for fans, which echoes in the feeling of “family” expressed previously by fans (McCormack, 2002). Therefore, studying fans now is finding how they read with emotion and investment, those things that others read with no engagement at all.

*Studying fan audiences allows us to explore allows us to explore some of the key mechanisms through which we interact with the mediated world at the heart of our social, political and cultural realities and identities.* (Gray, et. al., 2007, p 10)

Activism is also identified using the media itself as its tool. Jenkins (2006) describes fans as:

*The contemporary fan is a modern day minuteman -- ready to respond at a moment's notice to information that threatens their community, whether it is a cancellation notice or a cease and desist letter.*

Fan responses are often almost immediate using their excellent networking skills.

An example of how media fans have changed from expressing their fan activism against media sources and advertisers, to using their media interests to create their own
specialised consumer market. For instance, Al Cabino is a *Back to the Future* fan, and also a wearer and fan of Nike sneakers. He started an on-line petition that collected over 17,000 signatures in a short period of time in order to have Nike release the Nike brand sneakers onto the market that were worn by the character Marty McFly, in the film trilogy, released from 1985 – 1990.

> *Everyone dreams of walking in a movie star’s shoes. The McFlys are the Holy Grail of movie sneakers. The McFlys were created just for the film, they were never worn beyond the silver screen, and I’ve always been fascinated by them. There’s a sneaker legend that says that in 2015, Nike will come out with them. But I’m not going to wait 9 years. There are a lot of people who don’t want to wait 9 years.* (Cabino, 2006)

His actions have inspired commercials on YouTube73, dailymotion74 and other short film sites, but even though the petition seems to have stirred up a lot of interest in the sneakers, there has been no reaction as yet from Nike officially.

Jenkins (2007) has said “Fandom is the future”, where fans and fan culture have economic and cultural impact, as can be seen in the spate of superhero and fantasy movies that are being produced to ready made and enthusiastic audiences of fans. The boundaries between consumer and producer have been blurred because the technology that allows immediate communication, also allows creation and immediate distribution.

### 2.4 On Fandom

The word “fandom” was first adopted and used widely by the science fiction community in the 1930s, to describe a physically-scattered community of people sharing a common

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73 [http://www.youtube.com/watch?v=Wdp0AOK8Sa0](http://www.youtube.com/watch?v=Wdp0AOK8Sa0) Accessed 13 February 2007.
interest in science fiction. (Bacon-Smith 1992, 2000) It is also used to refer to an interconnected social network of individual areas of interest, such as media fandom, where an individual may follow one particular television show, or many, and be part of the social community of any or all of their interest areas. The fact that fans are interested in the minutiae of the object of their fandom is what differentiates them from those with only a casual interest.

Members of a fandom associate with one another in various activities, such as attending conventions; publishing and exchanging magazines, called fanzines\(^{75}\); and communicating on-line in the form of internet communities, lists, forums and groups. Some fans write fan fiction, which are stories based around the universe and characters of their chosen fandom; some recreate costumes or wear common colours; and others recite lines of dialogue either out-of-context or as part of a group re-enactment. Filk is the creation of songs using either established melodies, or original ones, about the characters and storylines of a media fan’s interest. It originally came from science fiction fandom where songs are created and shared about characters in novels, people and events at most social occasions and at conventions. An example of a Filk song would be: “Banned from Argo” which is now available from Apple’s iTunes.\(^{76}\) All these examples of activities are known as “fanac”, which is a contraction of “fan activities”.

Visually, fandom and the many parts that create its rich fabric can be seen in Figure 8: Pathways to Fandom, which shows the various ways an individual can become part of, and involved in, fandom. As fans are introduced to the world of fandom, they test the waters of commitment before deciding on the level of their own comfort zone. This is generally done through the areas of fan contact – conventions, clubs or communication with other fans. From there, they commit to as much or as little participation in activities as they wish, depending on their own circumstances.

\(^{75}\) Fanzines are fan-produced magazines that cover a wide variety of subjects – from reviews, comments, and news to original fiction and poetry based on the subject of interest.

\(^{76}\) See Appendix III
Figure 11: Pathways to Fandom
An example of a high degree of commitment would be Australian Star Trek fan, Ian McLean, a school teacher from the Western Suburbs of Sydney, who has taken on the persona of Captain Therin, an Andorian. This character is based on an alien species depicted in the original television series and in subsequent spin-offs, and Ian uses the character for costume parades, as a master of ceremonies at convention events, and as a character in a fan-produced film titled *Starship Exeter*.\(^{77}\)

![Captain Therin portrayed by Ian McLean](image)

\(^{77}\) *Starship Exeter* is a fan produced film available at [www.starshipexeter.com](http://www.starshipexeter.com/) starring fan actors from all over the world.
With such a broad range of activities and commitment, it is hard to discuss fans and fandom in only one context. Hills (2002) describes fandom “[not in relation to] the intensity, social organization or semiotic/material productivity, but rather to its duration, especially in the absence of ‘new’ or official material in their originating medium.”\(^{78}\) For Hills, being a part of fandom is a fairly constant commitment even when a series is no longer producing new material for the fan. This substantiates Jenkins’ (1995) earlier suggestion that media fandom should be studied academically, as “it gives every sign of becoming a permanent culture; one which has survived and evolved… for more than thirty years …and has produced material artefacts of enduring interest to that community.”\(^{79}\) Harris (1998, p4) on the other hand describes fans as being in a constant state of flux as to what they are doing and what community they are actively a part of. However, as a cultural phenomenon, media fandom clearly exists, and is committed to activity.

Involvement in fandom has been seen as a lack of something in the life of the fans involved. Dr Patricia Edgar\(^ {80}\), when director of the Children’s Television Foundation (Australia), theorised that some people become dependent on, rather than addicted to, television as compensation for inadequacies in their lives. She was talking about dysfunctionality in families, and the breakdown of communication within even the smallest social unit of society, and using television as a communication point and for a surrogate relationship with the viewer. Within the viewing of a program, they can recognise relationship problems, gather advice, and feel empathy with characters and their situations.

In fandom, it is common that relationships form that are family-like, but that don’t take the place of real family, as this quote from McCormack demonstrates.

It was a very family-like feeling that first club; it was like we were almost like sisters and brothers. We just happened to be sisters and brothers who weren’t related, and had been brought together by their love of Star Trek. (McCormack, 2002)

Many groups ask new members to take the step and “join the family”. For instance, The Southern Fandom Confederation81 – a science fiction fan group, describe what it is to be a fan – in its many layers of commitment and participation. They describe the experience of belonging as being a part of a “family spirit”, which engenders their experiences as nourishing, cultivating, nurturing as well as protective. Fandom is a world that does not appear to accept outsiders, just as the outside world does not accept the world of fans as worthwhile or fulfilling.

2.4.1 An Anecdote

Last Saturday a small boy came into Galaxy Bookshop where I work, and asked me with earnest, slightly worried and quite nervous tones, had I heard of a club called fandom? How could you join? Could kids join? Was there an age you had to be? How much to join?

He had me stumped for words for a moment. It's like someone asking you to explain sunlight. It just exists. At least it had for me, for so long, it was hard to imagine what my life had been like without fandom.

Around about, browsers stopped and smiled and empathised with both the boy and myself still trying to explain.


a role and head off into adventures that are only limited by your imagination? Watching or listening to it? Attending conventions? Throwing conventions? (Well, we had to have masochists in every group...)

No, I wasn’t quite that expansive, but I did tell him that first and foremost there was no age where you could be magically admitted to fandom. In fact, it didn’t matter at all how old you were. If you liked science fiction, then you were a fan.

He fairly beamed at me. It really was, and is, that simple. No one in the bookshop disagreed. They grinned approval at the boy starting to find his own way of enjoying science fiction; one offered to show him the notice board at the shop with its attendant flyers about clubs and events; another actually talked about the merits of Heinlein for someone starting out as against Asimov. We were all united in sharing just a bit of the boy’s Sense of Wonder at it all. No Lit’ry fans as against media fans; just science fiction fans all together. (Batho, 1989)

In this anecdote, a young person is endeavouring to find something called “fandom” – a community he could join in order to enjoy activities associated with and based around what he most enjoyed: Science Fiction. This young person echoed the process that each person in the bookshop had once gone through - finding a way to enjoy their experience fully by becoming immersed in activities associated with their preferred subject. Finding fandom means finding a community that will provide a venue for, and foster, fannish social experiences.

### 2.5 Participation

Participation is the cornerstone of the activities of fans: writing, reading, attending conventions, and even just talking about the focus of their enthusiasm. (Nightingale & Ross, 2003, p10) Participation is what transforms a fan into a member of fandom, and
this participation can be seen in a number of ways: consumption, appropriation, and cult experience.

Fans themselves recognise the importance of participation and often the measure of participation in activities is reflected in the social status of a fan within the fan community. The most active fans are often termed Big Name Fans (BNF) while fans who have been active in the community a long time (Eney, 1959), are sometimes termed the Secret Masters of Fandom, or SMOFs. (Bacon-Smith, 2000) The term SMOFs has been fan usage since 1963. Fans have even coined a term for what very active fans do who suffer “burn out” from all their activities and need to stop participating: this is called GAFIA or Getting Away from it All or FAFIA (Forced to get Away From It All). These terms have been in existence since the 1940’s, appearing in the Fancyclopedia I (First Edition 1944).

Media fans, in particular, attract the attention of the news media itself and for this reason their activities are highlighted, often using comedic or alarmist references, as examples of abnormal behaviour.82 (Harris & Alexander, 1998, p41) (King, 1994, p134)

As audience members, the fans’ participation in the reception of the media product can be seen as an active process of engagement, interpretation and possession, evidence of this can be seen in consumption and in appropriation, and in the production of fan materials.

2.5.1 Consumption as Participation

Music and film fans were actively encouraged by mass media producers as potential consumers.

82 An example of this would be the Saturday Night Live skit starring William Shatner entitled “Get a Life” where the fan and his intense relationship with the text is highlighted and exaggerated and it is assumed that by being a Star Trek fan, they do not have a “normal” life by middle-class cultural standards.
By 1910, actresses had gained a more respectable position within society and were widely recognized (sic) as fashion leaders, often appearing in the pages of Vogue and Harper’s Bazaar dressed in their latest stage clothes. For emerging cosmetics specialists such as Forrest D. Pullen and Helena Rubenstein, as well as for established beauty product manufacturers like the Pond’s Extract Company, an association with fashionable actresses was an effective way to promote their product line and, more important, the cosmetics industry as a whole. (Schweitzer, 2003)83

For fans, however, the consumption of licensed merchandise accounts for only part of the expression of their enthusiasm. Three aspects of fan ‘consumption’ stand out and are discussed here:

i) Purchasing goods

ii) Collecting items

iii) Consuming modernity

2.5.1.1 Consumption Through Purchasing

Recognition of fellow fans, forming an immediate connection with each other, is often done through visual cues. These can include wearing team colours for sports fans, having hairstyles similar to their favourite actor, or in the case of media fans, wearing identifiers that are part of the show’s lexicon, such as jewellery worn by a character in an episode. An example of this would be the wearing of small badges shaped like communicators, for Star Trek fans, or a Star Trek wristwatch - something that is identifiable with their interest in the show. This willingness to be identified with a show is the quality most exploited by merchandisers, with a range of products now being available almost before a film or series is released.

However, it is not necessary for a fan to purchase collectable or visually recognisable items to proclaim interest in a show, film or event. The pleasure in personal ownership of something that belongs to the show, or is connected to the show, can be enough for the fan. (Tankel & Murphy, 1998)

Consumption through purchasing can also be interpreted as a form of power exercised by the fan. Fans feel they can express disapproval by the non-purchasing of products related to their interest or goods sold by advertisers sponsoring their interests. When fans disapprove of something to do with the show/event/film, they express this in not only active communication, but in a commercial way by not making purchases. (Barbas, 2001).

2.5.1.2 Consumption through Collecting

Some items are produced deliberately as collectibles, and given value by the producers. Purchasers know that limited issue items will gain value the longer they are held onto. However, fans collect not only the commercially available collectibles, they also collect the ephemeral items, items that will give them pleasure due to their connection to the object of their fan concentration.

Fiske (1992) describes the collection of information about the actors, producers and the product as enhancing the experience for fans in their interaction with it. He indicates that being able to collect this information allows the fan to see through the production process and the mystique of production in the creation of the text. In fact, this diminishes the distance between them and the text, giving them an “in” into the show that cannot be shared with non-fans.

*Figure 13: Apatoon members*

*Burbank, California (6/9/02).*

*From left: Dave Bastian, Harry*
Bob Miller, Bob Miller, Tom Knott, Keith Scott, and Milton Gray. Fans and artists who get together in real life as well as virtually through their amateur press publication (apa) about cartoons.\(^85\)

Bob Miller\(^86\), for example, is a collector as well as an animation artist and columnist. He is currently putting together a book listing all articles ever published about Star Wars. When asked if he was a collector, he answered:

\[\text{Yes. Anything published on Star Wars. No toys or anything like that. I probably have the world's largest collection of published materials [on Star Wars] outside of Lucas.}\]

\[\text{Behind the scenes stories are as fascinating as real life; it's more fascinating than the movies. You get to hear about stuff like the generosity of Lucas -- he gave 'points' to his stars even though he wasn't obligated to in their contracts. You learn the formation of technologies used today as a direct result of Lucas' investment into moviemaking. For instance THX sound, Pixar's computers. Medical doctors who are inspired by the lasers in Star Wars and apply that to eye surgery. Discovery Channel had a series of specials last year about the science of Star Wars, which demonstrated how Star Wars inspired all these advances in science. Somebody is trying to develop a landspeeder. The entertainment industry has a lot of creative talent, like animators that were inspired directly by Star Wars. You will see in the Simpsons all sorts of references. And of course designs in animation were inspired by the artistry in Star Wars. (Miller, interview conducted 12 February 2007)}\]

Miller’s collection is almost completely ephemeral, collected from newspapers and press releases, although he does have each book published on the Star Wars film series

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\(^86\) Bob Miller has written extensively on the animation industry since 1985, with articles published in Starlog, Comics Scene, Comics Buyer's Guide, Animation Magazine, Animato! and the online Animation World Magazine. He is also a contributing author to Jerry Beck's The Animated Movie Guide.
anywhere in the world. He has not collected commercial toys or “collectibles”, instead concentrating on what is deemed commercially valueless. However, the knowledge he has accumulated by his passionate collecting, has added to his prestige within the fan community in a fan economy.

Fiske (1992) also notes that most fans will collect any and all goods about their particular interest, including mass-produced items for the fan market. These items are given a value by their collectors, which is greater than the value placed on them by the outside economy. Tankel and Murphy (1998) describe this as curatorial collecting; the need to have, catalogue and keep all that has come in contact with their interest, thus bringing them closer to the source of their interest.

2.5.1.3 Consuming Modernity

More than just the merchandise itself, Barbas (2001, p187) has argued that fans are consuming modernity itself – the cultural changes within twentieth and twenty-first century western culture that are reflected in cinema or television. Modern manners are reaffirmed on screen, as well as dress, and interpersonal behaviour, so that the media has become a powerful, reaffirming tool for society.

Fans both consume through comment and feedback, consumerist patterns, and activities; thus they are active in the production and reaffirmation of modernity. They are not a passive audience accepting what they are given as the image reflecting modern life: they question it, examine it, and comment on it, becoming involved in the process of reflecting our society through the media. They help to shape the images portrayed. (Barbas, 2002; Jenkins, 1998)

Fans, in fact, represent the end of a monoculture – one culture for all – with their interpretive, resistant, and analytical approach to the consumption of the cultural images they are given. They approach their consumption of these images as an engagement
with them. With *Star Trek* fans especially, they see the interaction with the images they are presented as an engagement with the future and the possibilities for our culture presented by that future.

Tankel & Murphy (1998) point out that fans read productively in their consumption, taking what they need. What is apparent is when fans have run the course of their enthusiasm, whether it be because the outside society begins to consume and accept their “products” (Fiske 1992), or they have been disillusioned with the object of their enthusiasm (such as the Australian *Star Trek* fans who sold off their *Star Trek* collections after 1995): they sell on or give away their collections, the things on which they had previously placed a high personal value.

### 2.5.2 Appropriation as Participation

John Fiske (1991) describes the adoption and adaption of a commercial commodity or text as part of the process of media consumption by fans. He breaks this down into three fan reactions:

i) **Semiotic productivity** - when fans use the object of their interest to create social meaning in their own lives, such as finding empathy in a character, or using a character to draw confidence in themselves in their own lives;

ii) **Enunciative productivity** - when a fan expresses their interests to the outside world, through dress, display and gossip. An example of this could be the wearing of team colours by a football fan, or discussing the latest episode of a show at a social gathering;

iii) **Textual productivity** where fans create texts based on their interests, such as fan fiction.

Fiske (1991) also noted that "In a fan [the] distinction [between the above reactions] breaks down since the moment of reception is also often the moment of enunciation of meaning.” Fans often watch their favourite shows in a social context, with fellow fans,
discussing the text as it happens, and afterwards; even hypothesising how it could have been made better or could lead to new story lines.

Jenkins (1997) has described media fans as "readers who appropriate popular texts and reread them in a fashion that serves different interests, as spectators who transform the experience of watching television into a rich and complex participatory culture." As a community, fans’ mode of reception of popular fictions promotes viewer appropriation. Fans see the texts produced repeatedly, injecting the viewed text with personal reaction, and interpreting it through critical reading. They then produce their own artefacts and dialogue about that product, making it part of their own community and cultural production. (Jenkins 1992) Fans also take control of the series narrative, or story, by acting creatively upon that story in the creation of filk\(^{87}\), fanzines, stories, etc. They see this viewing, or reception process, as part of their social interaction with other fans, as well as their own possession of the text, thus taking Fiske’s moment of enunciation and creation one step further to possession, and ownership of the text.

Fandom communities challenge everyday culture; they reject traditional concepts of literary and intellectual property, raiding the text they are offered and creating their own texts from them. Jenkins describes this as “textual poaching” – the borrowing and redeveloping of text to fit in with the culture of the fan. (Jenkins, 1992, p17) Current academic texts (Brunsdon, 1990, p63; Fiske, 1992, p30; Nightingale & Ross, 2003, p124) criticise the fact that text, when ‘borrowed’, appropriated and re-purposed by the fan is often classified as of less worth than popular culture and dismissed as less worthy than dominant cultural texts such as books which are still considered to be ‘literature’, and thus worthy of proper study within academic institutions.

Fiske points out that fandom is a common feature of popular culture within industrial societies.

\(^{87}\) Filk is the creation of songs using either established melodies, or original ones, about the characters and storylines of a media fan’s interest. It originally came from science fiction fandom where songs are created and shared about characters in novels, people and events at most social occasions and at conventions. An example of a Filk song would be: “Banned from Argo” which is now available from Apple’s iTunes. See Appendix III P.
It selects from the repertoire of mass-produced and mass-distributed entertainment, certain performers, narratives or genres and takes them into the culture of a self-selected fraction of the people. (Fiske, 1992, p30)

The specificity of the text that is chosen by the community does not mean an exclusive relationship to it. Media fan communities, especially, are fluid in that fans can belong to more than one group simultaneously, or move from one interest to another as their own enthusiasm for a show changes, or a new show is introduced. (Harris, 1998) Jenkins (1992) stated that he believed that fan communities show every sign of longevity, referring primarily to Star Trek fandom, which has been in existence for nearly forty years.

2.6 Conclusion

The parameters of the entity ‘fandom’ was defined by fans themselves as early as the 1930's (Speer, 1944) when it was used by science fiction and fantasy fans.

Fandom: The world in which fans move and have their being. Physically, it mite [sic] be imagined as comprising all the science fiction houses, and all fans’ dens as well as other storage space and equipment that they use in fan activity, and convention halls and streets and park benches while groups of fen⁸⁸ are in possession of them. Unincorporated territories include the possessions of mere scientifictionists.

Speer maintains that fandom as fandom should influence the world only thru its influence on the individual fans, who may be influential men some day. Some have believed that stimulation of science is our chief justification. Probably the

⁸⁸ In fan speak: fen is the plural of fan
majority believe that the pleasure derived from fan activity is justification enuf. [sic] (Bristol, 1944)\(^9\)

It is an interesting descriptor, which is still appearing in even the current Fancyclopedia as a given truth: That fandom is the world in which fans move; that fans should not be political as a whole (or a political party/movement), but should encourage political action through its individual members; and that pleasure is derived through the participation in fan activities themselves.

The significance of fan audiences for media and cultural theorists is this empowerment of the audience: to lobby for action whether it be reinstatement, or change; to voice their displeasure; or to speak back to the producers of the shows and films - Fan activism. Fans attempted to democratise the media industry by believing that they, as valued customers, had a voice in the direction that the media takes in its productions.

Gene Roddenberry, the creator of *Star Trek* once said:

\[
\text{I'll do more than keep an eye on them (Paramount Productions) - I'll threaten them with the wrath of fandom if they break their agreement.... I doubt they're quite sure what fandom really is, but with this film coming out they certainly don't want to risk offending it.} \quad \text{(Alexander, 1995, p488)}
\]

With the changing positions of fan studies, the assumptions has been that fans have basically remained the same but the way we have looked at them has been different.

\[
\text{“I believe what it means to be a fan should be explored in relation to the larger question of what it means to desire, cherish, seek, long, admire, envy, celebrate,}
\]

\(^9\) Jack Speer and Jack Bristol were in fact the same person, with Bristol being used as his penname, thus allowing himself to make commentary on his writing. John Bristol Speer (b. August 9, 1920 – June 28, 2008) was an attorney, practicing law for over 60 years; a judge; and a member of the Washington House of Representatives. Also a long-time science fiction fan and important early historian of science fiction fandom, Speer authored *Up to Now: A History of Science Fiction Fandom* and *Fancyclopedia.*
protect, ally with others. Fandom is an aspect of how we make sense of the world, in relation to mass media, and in relation to our historical, social, cultural location. Thinking well about fans and fandom can help us think more fully and respectfully about what it means today to be alive and to be human.” (Jenson, 1992: p27)

Chapter 3:  **STAR TREK FANDOM**

“What is it that makes Star Trek attract fervent devotion, almost worship? The secret is locked deep in the heart of each fan, for Trekkers and Trekkies, have their own special reasons for spending a substantial part of their lives dealing with things like making rubber Spock ears, balsa wood phaser guns, plastic models, printing ‘fanzines’ for the next club meeting. You have to understand the minds of fans before you can understand their reasons.” Roddenberry said. “We wrote intelligently for an intelligent audience we knew was out there somewhere. The viewers are mostly intellectual who have a romantic streak running through them. They search for a better place than this. And not finding it in their own environs they look to Star Trek to provide it.” (Roddenberry, 1976)\(^{90}\)

In this chapter, Star Trek fans are examined with emphasis on Australian Star Trek fans. The information was drawn from a range of the historical artefacts held by the National Library of Australia through their copyright submissions\(^ {91}\) to the library as a copyright depository. Part of the historical artefacts held at the NLA is a large collection of popular culture ephemera, and the Susan Smith-Clarke Collection of fanzines and ephemera. Information was also taken from letters, personal recollections of foundational Australian

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\(^{91}\) Each publication is submitted to copyright depository. See Appendix IV N.
Star Trek fans, and interviews with fans. Literature searches were also done in newspapers, journals and on-line journals for additional information.

### 3.1 Trekkers or Trekkies

The rise of popularity of the *Star Trek* franchise meant that the *Star Trek* fans and their activities became more visible to the general public. They were often highlighted by the media as obsessive audience members, with their own abnormal practices, and were featured in short amusing entertainment stories. For example, when the NSW *Star Trek* club hosted their 10th anniversary party in the Blue Mountains, NSW, the local paper’s headline that week was “Spock around the Clock”. The *Star Trek* fan who was interviewed was asked to put on a *Star Trek* uniform after taking part in a serious interview covering the *Star Trek* phenomenon, its appeal and the charity work that fans do. After a sequence of portrait poses, she was asked to move to the ironing board and the resultant photo appeared in the paper92, which carried the implication that fans confused their normal daily activities with their fannish pursuits, taking an everyday chore and overlaying it with fan custom – in this case the home-made costume.

*Star Trek* fans are often referred to as “Trekkies” in the media, which is mostly used as a derogatory term to describe an obsessive *Star Trek* fan, one whose reality has merged with their (*Star Trek*) fantasy world.

This was not always the case: Two people have claimed to have originally coined the term: Gene Roddenberry, the show’s creator93, and Art Saha94 who used the word to describe *Star Trek* fans who had attended science fiction conventions wearing their

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92 Blue Mountains Gazette, 1983.
93 As retold by Richard Arnold in the documentary, *Trekkies 2*.
home-made Vulcan ears, in an interview for the US magazine, TV Guide in the late 1960s. Many fans were offended by the use of the word “trekking” in the media and its implications and instead used the word “trekker”. They saw the word “trekker” as conveying the image of a more serious fan whose enthusiasm for the show was enduring and thoughtful rather than short-lived and whimsical. They created a terminology for themselves.

However, the fans that adopted the term “trekkers” were often considered by fellow fans to be embarrassed to be known as “trekkies” and within fan circles “trekker” became a derogatory term for someone obsessed with fine detail within the show. No matter what its origins are, the word “trekking” can now be found in the Concise Oxford Dictionary as a word that has entered the lexicon to represent, not necessarily a Star Trek fan, but an obsessive fan, no matter what the centre of their interest.

Star Trek fans, Trekkies or Trekkers have become a recognisable entity to the rest of the population through articles on television and in print, and on the big screen through the cinematic release, and on DVD worldwide, of Trekkies and its sequel, Trekkies 2. Star Trek fans also feature in parodies such as Saturday Night Live, Star Trots and Galaxy Quest. However, not every fan presents outward signs of being one of these stereotypical fans. As described by author Jeff Greenwald:

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97 For instance, the infamous “Get a Life” sketch featuring William Shatner, on Saturday Night Live, which aired 20 December 1986 on the NBC Network. This episode was hosted by William Shatner.
99 A comedic film released in 1999 and written by David Howard, about the alumni stars of a cancelled science fiction show who must recreate their fictional roles in real life to save an alien race, and who end up calling upon the fans of the show to help them achieve a satisfactory conclusion.
“I won’t lie to you – I’m a fan of the show. Not a rabid fan, never one to call myself a “Trekker” or squeeze my gut into a spandex uniform, but a fan nonetheless. I’ve watched Star Trek on and off for the past thirty two years. This doesn’t make me an expert; just about anyone at a Star Trek convention can destroy me at trivia. There are episodes of all four series that I still haven’t seen. I may never see them.” (Greenwald, 1998, p 3)

The commitment to Star Trek in its various formats and what fans do with that commitment in the form of activities they are involved in differs from fan to fan. The two things the Star Trek fans have in common is Star Trek and the fact that they admit to being fans of it. In this research, I do not refer to the fans as Trekkies or Trekkers unless it is quoted from text or interview. Such terms carry stereotypical, negative images for both the Star Trek fans and other media audiences.

3.2 Star Trek Fandom

Bacon-Smith (2000, p11) describes the development of the science fiction community as beginning with small localised spaces – clubs and social groups – moving out to purely conceptual spaces created by communication ties through newsletters and fanzines. In other words, these more virtual communities loosely tied fans to each other worldwide instead of to small geographical spaces. Fandom’s social reality was linked to this virtual space of communication and production, within the newsletter or fanzine. When it was added, the convention provided a physical space in which not only local fans could meet and interact, but also nationally and internationally based fans could share. Those that had previously met virtually through pen and paper could communicate and share ideas in person at a convention.
21 January 1972 saw the staging of the first *Star Trek* convention. At the time, it was estimated that there were at least 30 different *Star Trek* clubs across America and many more across the world, mostly unconnected and ignorant of each other’s existence. *Star Trek* fanzines were being put together and distributed in small numbers, or circulated among friends or by post.

A strong publicity drive for the convention stemmed from an interview set up by Paramount’s Bob Newgard with *Variety* magazine. This was then picked up by newspapers across America and internationally, which meant that a large number of people found out about it. This included *Star Trek* fans who normally depended on the established fan methods of networking – word of mouth and written communication. The convention also allowed fans, who had previously thought of themselves as being completely alone, to move to a new level of socialising with other fans. Small groups found, and started to interact with, other groups, forming new networks of communication; craftpersons and costumiers found a venue to exhibit their arts, trading or selling them within a fan economy where importance was established according to the rarity of items, and value to that which had been passed on by contact with actors/writers/producers.

*We did it... We lit the fuse, and fandom burst into flame.*

*Up until that time, Star Trek fandom had been underground. Fans here and there all over the country [USA], printing their fan magazines, holding club meetings, and each thinking they were the only ones.* (Winston, 1977, p9)

In the 25 March 1972 edition of the US TV Guide, *Star Trek* fandom was acknowledged as a social and political entity, rather than individual *Star Trek* fans who happen to do things together as previously described by the media. Their language and the economy

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of what was important to them were described by the writer William Marsano\footnote{Marsano, William (25 March 1972) ‘Grokking Mr Spock or May you never find a tribble in your chicken soup.’ TV Guide Triangle Publications: Radnor, PA.}, who asked to cover the convention the day before it was held. This article was written in a light-hearted tone, but also described the fan community and its economy in an era when fans, as audience members, were not taken seriously at all.

The article’s coverage and description of the convention assisted with the further dissemination of information about Star Trek fans and their activities – especially to other, lone, fans – helping to find other fans and bond them into a community, Star Trek fandom.

\subsection*{3.3 Star Trek Fans in Australia}

Original fandom laid the very basic framework to encourage imagination, and enthusiastic involvement in Star Trek, where people of like minds could get together and share. (Val Rogers, 2001)\footnote{From a comment sent in with her survey, as described in Chapter 7. Permission was given for its use in this thesis.}

In Australia too, the early Star Trek fans actively sought each other out through a variety of ways. These included local science fiction groups that were already established such as the Melbourne Science Fiction Club (MSFC)\footnote{The Melbourne Science Fiction Club was established in 1952. http://home.vicnet.net.au/~msfc/ Accessed 8 February 2007} or the Sydney Science Fiction Foundation (SSFF)\footnote{The Sydney Science Fiction Foundation was established in 1967. “When I first met John Bangsund, he and some other Melbourne fans had just been to Sydney and had attended the first meeting of the Sydney SF Foundation. That was right at the end of 1967, so I give that as the date.” Bruce Gillespie_gandc@mira.net 6 February 2007}, word of mouth; or through articles and letters concerning the show in television magazines. For example, an article in the TV Times (30 July 1969. See figure 14 below) about an effort to save Star Trek from cancellation...
prompted 75 fans to write to McCormack\textsuperscript{106} and offer to help. Many ended up being involved in the campaign. From that joint activity the club DUSK (Down Under Space Kooks) was formed. DUSK held meetings, put out a newsletter The Scene from Earth and a fanzine Terran Times. This fanzine was amongst those recommended by David Gerrold in The World of Star Trek (1973). This exposure generated considerable interest in Australian fanzines within the international Star Trek fan community.

\textbf{Figure 14: Deluge Monday Article}

\begin{center}
\begin{tabular}{c}
\textbf{Fans' all-out bid for Star Trek revival} \\
\textit{MONDAY, July 28,} \\
\textit{was to be Deluge Monday for the NBC studios in Burbank, California.}
\end{tabular}
\end{center}

This was to be the day that Star Trek fans throughout the world were to descend on NBC — by letter, phone, telegram and postcard — pressing for a new series of their favourite show.

Star Trek fan and one of the organisers of the Bring Back Star Trek campaign in Australia, sixteen-year-old Blaistovyn (NSW) schoolgirl Susan Smith, told TVT the campaign had been planned in secrecy for months.

Earlier approaches to NBC had met with the reply: “The demand is insufficient to warrant returning Star Trek.” At this stage, Susan Smith said American fans were sending 10,000 letters a week to Burbank.

“When they told us our voice wasn’t big enough, and promised to consider our pleas if we had more weight, we decided to organise,” she said.

“They are several Star Trek clubs in Australia, and dozens more in other countries where the series is shown.

“We corresponded and decided on a concerted effort. “We asked fans to stop writing to their channels and to NBC about Star Trek.

“Then, everyone would prepare their protests and send them to NBC — all timed to arrive there on Deluge Monday.”

American fans plan to jam the switchboard at NBC.

“We have had leaflets prepared, and we have a petition, six feet long and three feet wide, with 22,000 genuine signatures on it.”

“We are also uniting our fan clubs to give a stronger voice. The president will be Shane McCormick, an 18-year-old stenographer from Auburn, NSW.

“Our aim is purely to get Star Trek back on the screen.

“We have written to the key characters and all have expressed willingness to make another series.

“Leonard Nimoy [Mr Spock of the series] has signed for Mission: Impossible, we know, but the series is paramount.”

\textit{TV TIMES, SYDNEY, July 30, 1969}

Star Trek was first aired in Australia in July 1967 and with it came what has become widely known to the fan community as the first wave of Star Trek fans. It was shown in the evening prime time spot in Australia where it rated highly for the three years of its run according to readers’ polls in the TV Times\textsuperscript{107}. In fact, after running second in the first month it was shown (July 1967), Star Trek topped the readers’ ratings each month that year resulting in it being the most popular show in 1967. The 1967 TV Times polls

\textsuperscript{106} McCormack had received notice of “Deluge Monday” through a letter from Bjo Trimble who was working for Gene Roddenberry at the time.

\textsuperscript{107} TV Times was produced by the Australian Broadcasting Commission and copies are held in the State Library, Sydney. It was published from 1960 until 1980 when it was absorbed by its competitor, TV Week, which is still publishing today.
were based on the letters received by the magazine for its letter column. From 1968, the readers’ polls were conducted in a different way, requiring coupons which were in the issues to be clipped and sent in. This meant that the magazine netted one sale of the magazine per vote and that, although letters could still be sent in by a fan of the show, they could not vote unless they purchased a copy of the magazine. It also meant that voting was limited to one vote per household, unless the household bought more than one copy of the magazine.

Table 3: TV TIMES Readers Poll

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<tbody>
<tr>
<td>1. Star Trek</td>
<td>Star Trek</td>
<td>Don Lane</td>
<td>Star Trek</td>
</tr>
<tr>
<td>2. The Monkees</td>
<td>The Monkees</td>
<td>Star Trek</td>
<td>Barry Crocker’s Sound of Music</td>
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<tr>
<td>3. Man from UNCLE</td>
<td>Roller Game</td>
<td>Homicide</td>
<td>Mod Squad</td>
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<td>4. Roller Game</td>
<td>Homicide/ Forsythe Saga</td>
<td>Bellbird</td>
<td>Homicide</td>
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<tr>
<td>5. Lost in Space</td>
<td>Mission: Impossible</td>
<td>Barry Crocker</td>
<td>Barry Limb’s Sound of the 70s</td>
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<tr>
<td>6. Go!!</td>
<td>Man From Uncle/ Peyton Place</td>
<td>Barry Limb</td>
<td>Don Lane Show</td>
</tr>
<tr>
<td>7. Till Death Us Do Part</td>
<td>High Chapparall/Lost in Space/ I Spy</td>
<td>Mission: Impossible</td>
<td>Bellbird</td>
</tr>
</tbody>
</table>

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109 TV Times 6 Jan 1971
110 Star Trek received 253 of the 574 coupons mailed in for the month of September. TV Times 10 Feb 1968
111 TV Times 1969. Annual tally not given. Only Don Lane’s show voted higher than Star Trek for more than one month.
Interest in the show by viewers was high and articles concerning the show and its actors appeared in most issues of the weekly television magazines and on covers that featured *Star Trek* at least twice a year. This popularity in Australia was at odds with the supposedly poor Neilsen ratings\(^\text{112}\) in the United States, which resulted in the show’s cancellation twice. In fact, Australia’s history of the show reflected that of America with fan-driven protests at Australian programming offices when the show was removed from Australian television. An article published in 1968 asked:

*If Star Trek is so popular, why don’t the ratings show this?*

*If the ratings don’t show this, are the ratings wrong and not a true indication of a TV show’s popularity?*\(^\text{113}\)

Television ratings are commercially very important, not just for the success of a television product, but for its scheduling and the financial gains from advertising that it generates. The ratings form a snapshot of how many households are tuning in to what programs at a given time and are expressed as a share of the possible viewing audience. In the 1960s the main ratings system used by television producers was carried out by A.C. Neilsen rating system and gathered information from a household diary. Demographics of the viewers were provided, as well as the programs watched by the family, by one person in the household.

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\(^{112}\) The Neilsen Ratings are a commercial ratings guide used by the media producers to gauge the popularity of their shows and calculate a figure, called the “rating point”.

The use of ratings to limit or guide the availability of programs has come under criticism and, in particular, the Neilsen ratings. Chang (2002) claims that large portions of the viewing audience are never considered, such as multiplicity of televisions in homes where only one diary is filled in, or the fact that large audiences about one set, such as in college dormitories, are not counted in the ratings. This means, in effect, that the ratings systems disenfranchise persons between 18 and 24 who are studying and living away from home. In the late 1960s, it was this audience who embraced Star Trek, as could be seen by the comments of Marsano (1972) who said: “Most Trekkies are in the junior high school – to - college age group.” This demographic is discussed further in the chapter which examines the survey conducted with Australian Star Trek fans. It is uncertain whether the inclusion of this demographic in the ratings would have affected the results of the ratings at the time, since this is a viewing audience that swelled in numbers once the show became syndicated and more accessible at different hours.

3.4 The Growth of Star Trek Fandom within Australia

3.4.1 The Fan Clubs

In 1968 the first ever Australian Star Trek club, the Australian Star Trek Fan Club (ASTFC) was organised by John Stepowski in Melbourne, where local station GTV (Melbourne) had already cancelled the show due to poor ratings. However, after a letter-writing campaign organised by the ASTFC, the show was broadcast once more in Victoria.

Activity was the cornerstone of the beginnings of Australian Star Trek fandom. ASTFC was formed when fans needed to organise, to meet and become a group, in order to present a united and vocal force when participating in a campaign to get the show back on Melbourne television screens. The club was in existence until 1970, growing from 98 members in 1968 to 300 by the time it closed when it was felt the club’s main
purpose had been to campaign and once the series was definitely not going to be renewed, the club had no real function. Stepowski went on to head an organisation concerning the Space Programme in Australia and the US, as well as a UFO\textsuperscript{114} Organisation. In Sydney, DUSK (Down Under Space Kooks) was formed after Shayne McCormack received 75 letters asking how they could help save the series at the end of the third season, to participate in “Deluge Monday”, as seen in Figure 14. This campaign was not successful, but the club continued until 1972 when McCormack moved to England and closed the club.

In 1973, members of DUSK\textsuperscript{115} still met socially and decided that they would like to continue the club and its function of sharing and communicating \textit{Star Trek} news, and they formed STAC (\textit{Star Trek} Action Committee). This club later joined a group in 1976, headed by Julie Townsend and Edwina Harvey to create ASTREX\textsuperscript{116}, which became one of the largest clubs in Australia, having members from each state and territory in Australia and overseas, up to 3,000 members in 1984. It was also one of the longest running fan clubs in Australia\textsuperscript{117} and it produced its own newsletter, \textit{DATA} and its own fanzine, \textit{Beyond Antares}, which became the official fanzine of the club until the first club president\textsuperscript{118}, Susan Clarke (now Batho, nee Smith) stepped down from the presidency, due to family commitments in 1984. After that time, the club published \textit{Lore} as its fanzine, but only one issue was produced. ASTREX became a general media science fiction club after the pivotal meeting with Paramount in 1995, and eventually folded a year later. This is further discussed in Chapter 6: The Event.

\textsuperscript{114} Stepowski researched and assembled data of sightings of unidentified flying objects (UFOs).
\textsuperscript{115} This group was headed by Susan Clarke, with the support of Karen Auhl and Christopher Smith.
\textsuperscript{116} ASTREX was not a mnemonic for anything. In fact it was a misspelling of the word asterisk which was the command insignia used in Star Trek – or rather a star.
\textsuperscript{117} The club ran from 1976 until 1996, just over twenty years.
In 1973, Australia won the right to host the 1975 World Science Fiction Convention in Melbourne. This event, as well as drawing science fiction enthusiasts from all over the world, attracted fans in Australia who had never attended a convention, read a fanzine, or made contact with fellow fans before. Diane Marchant, as the Welcommittee Representative\(^{119}\) organised an impromptu addition of a *Star Trek* stream to the already full program, which included showing episodes and The Blooper Reel, which is now available commercially, but in those days was given to only a few fans by the Roddenberrys for select screenings. The act of drawing so many fans together inspired the creation of many more clubs.

In 1975, the longest continually running Australian *Star Trek* club, AUSTREK was formed in Melbourne, under the leadership of Geoffrey Allshorn. This club, and its newsletter, Captain’s Log, are still in existence albeit in a very much scaled-down version.

During the next four years (1975 – 1979), even though *Star Trek* only aired sporadically in reruns, the number of clubs steadily grew to have at least one in each state. In 1977, SASTFC (South Australian *Star Trek* Fan Club), which later changed its name to SASTREK, was formed; STAFF (*Star Trek* Association of Fans) in Queensland, and WESTREK in 1979 in Western Australia. The only actor-inspired club in Australia, DECOY, devoted to Deforest Kelley who played Dr McCoy in the original series was formed in 1980 in Sydney, but moved to Adelaide in 1984 where it remained active until 1995.

As can be seen in the following graph, the next rise in the numbers of fan clubs began in 1979 with the release of the first *Star Trek* film, *Star Trek: The Motion Picture*, and a further rise occurred after 1982 with the second film, *Star Trek: The Wrath of Khan*.

\(^{119}\) The Welcommittee and its function have been described as *Star Trek* “Yellow Pages”. It was manned by volunteers who answered enquiries about any aspect of *Star Trek* – from what sized socks certain actors wore, to where to find the local *Star Trek* club - out of love and who made no profit from doing so.
Interest in *Star Trek* was reflected in a growth in the numbers of fan clubs after the introduction of *Star Trek: The Next Generation* television series in Australia in 1991, nearly four years after the United States. Clubs and individuals purchased NTSC playback machines, which were not commercially available in Australia at the time, in order to stay abreast of the newest incarnation of *Star Trek* available on the small screen. The airing of episodes taped by friends, which had been sent to individuals and were shown in a quiet corner of a fan club meeting, again and again during the day until everyone had seen them, became one of the highlights of those meetings. Fans who possessed as yet unaired episodes in Australia became popular and gained negotiating social power within the ranks of fans, and clubs. Individual fans who possessed these episodes found themselves invited to different club and social events if they brought the episodes with them. Clubs, which aired such episodes, saw their numbers growing as fans joined who wanted to be among the first to see them.
A change was noticeable at this time, from activities based on action, whether it be lobbying to get the episodes broadcast sooner in Australia, organising a social event around some *Star Trek* event, or raising money for a club charity - to activities based on the episodes one had seen, with in-depth reviews of these episodes that would not be aired in Australia for a considerable time.

3.4.2 The Fanzines

"Zines are generally produced by one person or a small group of people, done for fun or personal reasons, and tend to be irreverent, bizarre, and/or esoteric. Zines are not "mainstream" publications --- they generally do not contain advertisements (except, sometimes, advertisements for other zines) are not targeting towards a mass audience, and are generally not produced to make a profit." John Labovitz (1996)\textsuperscript{120}

Although a few individuals put out fanzines, (for example, Nikki White and her zine *Multiverse* which covered cross-series stories including *Star Trek*), newsletters remained the task of clubs offered as a service to their members. As the number of clubs and their membership increased, so did the number of newsletters, as well as fanzines.

A fanzine is an amateur magazine, which is paid for by its publisher who generally edits and does the layout for it. The articles and artwork are submitted voluntarily in order to obtain a free copy of the fanzine for the contributor. Some fanzines are sold with just enough copies to break even financially, or make a small loss. Others are produced exclusively for contributors, or for exchange for other similar publications. David Gerrold (1973) describes the significance of fanzines:

Fanzines are probably the most important avenue of communication between fans. Besides being ego-builders, a good fanzine also garners status for its publisher. Most fanzine editors trade copies of their zine for copies of other zines, a semi-incestuous practice which results in interminable comments and reviews on each other’s zines. However, the reviews also create what might best be called “The Dandelion Effect.” An editor sends one copy of his fanzine to another editor, who reviews it and publishes the address of the first editor. Anyone who reads the review and is interested in obtaining a copy of the first fanzine can then send for it by mail. Depending on the nature of the zine, and what it publishes, it is possible to build a circulation of several thousand. But at that point the fanzine becomes a very expensive hobby. Fanzines are generally not profit-making operations.” (Gerrold, p156)

As can be seen in the graph below, the number of fanzines decreased dramatically after the meeting between fan clubs and Viacom in 1995, with the limitations imposed by Viacom as described in Chapter 6.

Graph 3: Star Trek Fan Publications
Based on Appendix II B
At the time of the meeting with Paramount in 1995, fanzines and newsletters had reached their zenith in Australian *Star Trek* publishing.

### 3.5 Bob Johnson

An important figure in the history of Australian *Star Trek* fandom is Bob Johnson. Johnson was an entrepreneur who lived in Melbourne and screened films in both Melbourne and at Anzac House in the heart of Sydney. Most of these films were cult horror and B grade science fiction, and were shown to small but enthusiastic audiences who did not mind the poor quality of the films being shown. His films were purchased from South Africa where they were sold to families who lived in places that could
neither receive television\textsuperscript{121}, nor access cinema releases. In the late 1970s, Johnson purchased a number of \textit{Star Trek} episodes on 16mm film from South Africa and started to screen them in marathons of three or four episodes. These marathons attracted a large number of \textit{Star Trek} fans and the local clubs were encouraged by Johnson to publicise his marathons and hold their meetings or set up information tables in the foyer or nearby his cinemas.

\textit{Bob Johnston’s Star Trek Marathons were a Melbourne phenomenon and were of great importance in keeping up interest in Star Trek before Next Gen began – I coordinated the Austrek meetings and marathons so that every two months there was a club meeting, then in the early evening the theatre screening of several ST episodes Bob owned.} (Survey Respondent # 100)

Johnson used fan volunteers to staff his own sales tables, where he resold items purchased from Lincoln Enterprises. He also used fans to act as ushers, and to sell food at the marathons. Inside the cinema, fans would recite whole scenes or ad lib funny lines, and cheer at well-loved lines in the episodes; the atmosphere warm and engaging. The fan clubs benefited from their relationship with Johnson, even though the legality of the marathons was often questioned, with Johnson receiving more than one letter from Paramount instructing him to cease the showing in public of the episodes that he owned\textsuperscript{122}. However, because they were legally purchased episodes, he was never forced to stop showing the episodes.

Johnson’s influence in Sydney and Melbourne fandom cannot be ignored. He resold legal \textit{Star Trek} merchandise; he aired episodes of \textit{Star Trek} publicly; and he made a profit from fans whilst freely using their services, their support, and their networking capacity to advertise his activities. He also fostered the continued interest in \textit{Star Trek} during the dry years between the finish of the original series and the airing of \textit{Star Trek: The Next Generation}, and actively encouraged the fan community, by bringing together

\textsuperscript{121} In fact, television did not begin in South Africa until 1975.
\textsuperscript{122} The researcher sighted letters before the death of Johnson.
fans and encouraging clubs and artisans, as well as fanzine editors, to use his foyer for their tables of sales and information, and to use the showings as club events.

### 3.6 Australian Star Trek Conventions

Bacon-Smith (2000) has described conventions as mobile sites of fan activities where there are shared behavioural norms and cultural ideologies. To many Star Trek fans, conventions are important for the meeting of like minds and where they first encounter the Star Trek fan community. (See Figure 8: Pathways to Fandom)

Unlike the early Star Trek conventions held in the USA\textsuperscript{123}, Star Trek conventions in Australia could not afford to bring over guests, such as actors that appeared in the show, who demanded thousands of US dollars in appearance fees plus fares and expenses. Attendance at Australian conventions usually ranged from 120 to 470. These were attended by Star Trek fans from all states and New Zealand. In order to make the conventions financially viable and to provide a well-known guest of honour, other sub-genres of science fiction were welcomed at these conventions so that they could be classified more as media science fiction conventions rather than solely Star Trek events.

The listing of Star Trek conventions held in Australia has been compiled from those listed in Australian Star Trek newsletters and fanzines and from the Timebinders site compiled by Marc Ortleib in Appendix II G.

The first fan-run science fiction media convention, Trekcon, was held in 1978 in Melbourne. This was a solely Star Trek convention with no professional guest of honour. As organisers became more ambitious, it was obvious that they had to cater to people's broader interests - not just Star Trek – in order to afford to invite professional guests from overseas. This was evident in 1979 when AussieTrek invited George Takei, one of the original Star Trek cast, to be their Guest of Honour in Sydney. As the first cast member to appear at an Australian convention, Takei attracted attendees from

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all over Australia and the convention had a large number of registrations, over 600. However, it ran at a loss. The second (and last) in the series, AussieTrek 2, ran to 462 members and had Susan Sackett, the Personal Assistant to Gene Roddenberry and author of Star Trek related articles and books, as their Overseas Guest of Honour. No other Star Trek actor came to Australia until 1982, when Grace Lee Whitney (Yeoman Janice Rand in the original Star Trek series) was invited to a Conquest convention in Queensland. The Conquest Conventions are annual fan-run science fiction media conventions which have been held from 1982 until the present day, organised by a committee consisting of a pool of people rotated annually so that they will not suffer from burnout. The organisation was incorporated and uses a constitution to protect individual committee members, so that they are never personally responsible for debts incurred at the end of a convention.

Purely Star Trek mini conventions, or minicons, are held regularly in Adelaide sponsored by SASTREK, the local club. These began in 1978 when Adelaide’s Channel 9 studios put on a once-only marathon of Trek episodes for the fans on a big screen. These weekend minicons only attract the club membership and are not advertised outside the club.

In 1988, entrepreneur Bob Johnson mounted a professional convention, Time Warped, with Star Trek actor, Walter Koenig as Guest of Honour. It was staffed by non-paid Star Trek fans, but did not make enough money for Mr Johnson to consider financing another one.

In 1992, Photon Productions, in cooperation with ASTREX Star Trek Fan Club ran their first licensed Star Trek convention in Australia, Holodiction, with Guests of Honour George Takei, Suzie Plakson, and Richard Arnold. Convention-goers were asked to make a donation towards the loss that this first convention made. Professional

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fan organised conventions in Australia in 1995 and 1996 called Starfest. However, problems with the shipping of merchandising and customs charges dissuaded them from returning.

*Figure 15: Diane Marchant & Star Trek actor Walter Koenig Photographed at Time Warped Convention by Jane Phillips.*

From 1979, in Australia, each Star Trek and media science convention had sponsored a charity with a full accounting of the finances of the convention available for checking by attendees and the charity in a post-convention report. Time Warped, which was run as if it were a fan-run convention, and Holodiction 92 did not claim to be sponsoring a charity, nor did they offer any accounting of finances after the event to attendees. This caused some dismay and friction between Photon Productions and the fan-run conventions and the clubs, which saw the introduction of the Holodiction-style
convention as a death-knell to their own more socially orientated conventions. A business-backed convention could afford to take chances and get big name actors from the *Star Trek* series, instead of writers, behind the scenes workers and minor actors. If the takings from a fan-run convention did not cover the costs after a donation was taken out for the charity, then it would be the convention committee members who would make up the shortfall with their own money.

*Holodictions* ceased to be run in 2003, but their particular style of conventions had spawned other similar events, such as one-day conventions hosted by Friends of Science Fiction events in Lidcombe, NSW and Best of Both Worlds events. These are run by fans who are businessmen and women.

One fan, Janine Adams, described the change of style in conventions:

*The first ever Holodiction was held in Sydney at the Gazebo Hotel in 1992.*

*The 2nd Holodiction was held the following year*, also at the Gazebo Hotel.

*The original conventions spanned 2.5 days and were run by the members of Astrex*, the New South Wales Star Trek Fan Club. They were run by fans for fans and their reason for existing was to have fun. Most of the convention members stayed at the hotel for the weekend, and the convention area and even the lifts leading to rooms in the newer wing of the hotel were decorated appropriately - at one con they were re-named "agony booths". Breakfast was a social event where fans mingled with guests. There were multiple streaming programmes for greater choice & a friendly fan oriented atmosphere. Prices were reasonable & included a souvenir convention package & con book that

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126 Guests of Honour at that convention were a big group: George Takei, Suzie Plakson, Richard Arnold, Ronald D. Moore, Naren Shankar and Guy Vardeman.

127 Guests of Honour were James Doohan, Jane Badler, Guy Vardeman and Michael Piller

128 At the time, ASTREX was undergoing structural changes with a board of directors being appointed and no member voting, which was queried by Stuart Widdison at the time, wanting to become a committee member, or at least demand accountability from the club. See Appendix III F Chronology of Correspondence Sighted by the Researcher.
could be autographed. Reasonable restrictions were placed on the number of autographs and there were no restrictions on what items could be signed. Guests & fans were welcomed to the convention on Friday evening & a cocktail party was held on Friday night. There was a banquet & costume parade on Saturday night & a dinner on Sunday night after the closing ceremony. Guest talks & autograph sessions plus slide shows etc. took place during the day. Episodes of "Star Trek" and other SF shows and movies ran almost continuously & room parties went on into the night.

The cons had the usual problems that are associated with dealing with a large group of people, but overall they were a feel good experience & a great way to meet fellow fans and the people behind the TV shows that we love.

Then a major shake-up in Australian fandom occurred. Some members of Astrex obtained a licence from Paramount Pictures to start an Australian version of the Official Star Trek Fan Club. Astrex's wonderful newsletter, "Data" became a general SF magazine with very little "Star Trek" content & eventually Astrex itself faded into oblivion. Other Australian fan run "Star Trek" clubs, such as Austrek (Victoria) & Quest (Queensland) were either changed or closed down. The Holodiction Conventions also mutated into a more commercial venture - devolving into (barely) one day events in the style of the U.S. conventions. The friendly, fun conventions that were more suited to the smaller fan population of Australia came to a sad end, and Mum and I ceased to attend, especially as travelling across the country for a one day convention was out of the question.

(Adams 2000)\textsuperscript{129}

Fan-run conventions, called Multiverse to reflect their general media science fiction content ran for a couple of years, using the format familiar to fans pre-1995 ie with multiple streaming programming, panels, talks, workshops, art and craft displays, costuming as well as guests. They ceased when the main committee members suffered from burn-out. A list of media science fiction conventions can be found in Appendix II F.

**It should be noted that Australian National Science Fiction Conventions are still be held each year. They are seeded with monies held by the Australian Science Fiction Foundation\textsuperscript{130}, which was formed after Aussiecon I, the first Australian-held World Science Fiction Convention in 1975.

### 3.7 Conclusion

*Star Trek* fandom in Australia grew following the expansion of the *Star Trek* franchise to include films and new television series. More clubs formed, and more fanzines were published, fostering the interest and support of *Star Trek*.

During this time fans began to realise the possible illegalities of the public airing of episodes. Instead, they felt the pleasures of being able to see and hear the familiar episodes. New unaired episodes became high in value in the fan economy, so some fans wanted to be the first to see, or better yet, own an episode. They knew that their copies were illegal, and they showed them to groups of people in order to accrue social value within the group. At the same time, events such as Bob Johnson’s *Star Trek* marathons

\textsuperscript{130} **About the Foundation** The Australian Science Fiction Foundation (affectionately known as the Foundation) was formally established in 1976, partially to carry on the work of Aussiecon, the first Australian World Science Fiction Convention.

Its main purpose is to sponsor and encourage the creation and appreciation of science fiction in Australia. The Foundation does that through the sponsorship and administration of writing workshops and short story competitions, seed loans to national conventions, and the publication of its newsletter, *The Instrumentality*. The Foundation has, since its inception, been a resource centre for everyone involved in Science Fiction in Australia.

The Foundation was the nucleus for the successful Aussiecon II bid and its members worked, along with many others, to run the 1985 Worldcon in Melbourne. In March 1988, the Foundation became an incorporated association.

The results of the Foundation's work can be seen at many conventions, for the Foundation lends seed money to get Natcons up and running. It also provides the funds for prizes in short story competitions.
encouraged a feeling of strong community amongst the fans, even though they were firmly based on being a commercial success by a businessman.

Fan clubs, fanzines and conventions and Star Trek fans’ involvements in these activities have been used as indicators of change in this research and are further discussed in Chapter 8.

The following is an interview with Gene Roddenberry concerning fans.

*Allen Asherman -- When was the first time you realized that there were a lot of STAR TREK fans out there? How did you feel?*

*Gene Roddenberry -- ...the first science fiction convention that I took our STAR TREK pilots to.*

*Allen Asherman -- Tricon [the 1966 World Science Fiction Convention], in Cleveland? I was there.*

*Gene Roddenberry -- Yes, Tricon. That was it. I was nervous, particularly when I saw them watching other films that were shown before, and booing, and stomping, and laughing at things. I walked out thinking, "They're finally going to show this one." There was a rather loud gentleman surrounded by other people, discussing something at the time my show was starting, and upset already, I turned on him: "For (Pete's) sake, could you be quiet? My show is on now." And Isaac Asimov said, "Yes, you're perfectly right. We will tone it down." And someone said, "You're dead, you just insulted Isaac Asimov." Well, it turned out that I had not, and over the years we became fast friends. He understood. Then I watched how they accepted this show. I said to myself, "Yes, there are people, if we go this way and try these things, who are going to appreciate them." I realized then that we would have fans of some sort and, of course, where that went is insanity. Who expects to have millions of fans? At that time I realized*
that we'd reached some people. I didn't think it would be anything like it was, but I did realize at that time if I did the show I would be approached by people now and then who would say, "I saw the thing you did years ago, and I liked it." That's enough

Allen Asherman -- Do you have anything you've always wanted to say to the fans of STAR TREK but have never said?

Gene Roddenberry -- Just the same thing as always: "Thank you".¹³¹

In Chapter 4, Gene Roddenberry and his relationship with Star Trek fans is examined.

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Chapter 3: STAR TREK FANDOM

“What is it that makes Star Trek attract fervent devotion, almost worship? The secret is locked deep in the heart of each fan, for Trekkers and Trekkies, have their own special reasons for spending a substantial part of their lives dealing with things like making rubber Spock ears, balsa wood phaser guns, plastic models, printing ‘fanzines’ for the next club meeting. You have to understand the minds of fans before you can understand their reasons.” Roddenberry said. “We wrote intelligently for an intelligent audience we knew was out there somewhere. The viewers are mostly intellectual who have a romantic streak running through them. They search for a better place than this. And not finding it in their own environs they look to Star Trek to provide it.” (Roddenberry, 1976)\textsuperscript{132}

In this chapter, Star Trek fans are examined with emphasis on Australian Star Trek fans. The information was drawn from a range of the historical artefacts held by the National Library of Australia through their copyright submissions\textsuperscript{133} to the library as a copyright depository. Part of the historical artefacts held at the NLA is a large collection of popular culture ephemera, and the Susan Smith-Clarke Collection of fanzines and ephemera. Information was also taken from letters, personal recollections of foundational Australian Star Trek fans, and interviews with fans. Literature searches were also done in newspapers, journals and on-line journals for additional information.

3.1 Trekkers or Trekkies

\textsuperscript{132} Interview with Gene Roddenberry in Leider, R. Allen “Star Trek blasts off for new orbit” TV Times 10 January 1976. p26.
\textsuperscript{133} Each publication is submitted to copyright depository. See Appendix IV N.
The rise of popularity of the Star Trek franchise meant that the Star Trek fans and their activities became more visible to the general public. They were often highlighted by the media as obsessive audience members, with their own abnormal practices, and were featured in short amusing entertainment stories. For example, when the NSW Star Trek club hosted their 10th anniversary party in the Blue Mountains, NSW, the local paper’s headline that week was “Spock around the Clock”. The Star Trek fan who was interviewed was asked to put on a Star Trek uniform after taking part in a serious interview covering the Star Trek phenomenon, its appeal and the charity work that fans do. After a sequence of portrait poses, she was asked to move to the ironing board and the resultant photo appeared in the paper134, which carried the implication that fans confused their normal daily activities with their fannish pursuits, taking an everyday chore and overlaying it with fan custom – in this case the home-made costume.

Star Trek fans are often referred to as “Trekkies” in the media, which is mostly used as a derogatory term to describe an obsessive Star Trek fan, one whose reality has merged with their (Star Trek) fantasy world.

This was not always the case: Two people have claimed to have originally coined the term: Gene Roddenberry, the show’s creator135, and Art Saha136 who used the word to describe Star Trek fans who had attended science fiction conventions wearing their home-made Vulcan ears, in an interview for the US magazine, TV Guide in the late 1960s. Many fans were offended by the use of the word “trekkie” in the media and its implications and instead used the word “trekker”. They saw the word “trekker” as conveying the image of a more serious fan whose enthusiasm for the show was enduring and thoughtful rather than short-lived and whimsical. They created a terminology for themselves.

134 Blue Mountains Gazette, 1983.
135 As retold by Richard Arnold in the documentary, Trekkies 2.
However, the fans that adopted the term “trekkers” were often considered by fellow fans to be embarrassed to be known as “trekkies” and within fan circles “trekker” became a derogatory term for someone obsessed with fine detail within the show. No matter what its origins are, the word “trekki” can now be found in the Concise Oxford Dictionary as a word that has entered the lexicon to represent, not necessarily a Star Trek fan, but an obsessive fan, no matter what the centre of their interest.

Star Trek fans, Trekkies or Trekkers have become a recognisable entity to the rest of the population through articles on television and in print, and on the big screen through the cinematic release, and on DVD worldwide, of Trekkies137 and its sequel, Trekkies 2138. Star Trek fans also feature in parodies such as Saturday Night Live139, Star Trot140 and Galaxy Quest141. However, not every fan presents outward signs of being one of these stereotypical fans. As described by author Jeff Greenwald142:

“I won’t lie to you – I’m a fan of the show. Not a rabid fan, never one to call myself a “Trekker” or squeeze my gut into a spandex uniform, but a fan nonetheless. I’ve watched Star Trek on and off for the past thirty two years. This doesn’t make me an expert; just about anyone at a Star Trek convention can destroy me at trivia. There are episodes of all four series that I still haven’t seen. I may never see them.” (Greenwald, 1998, p 3)

139 For instance, the infamous “Get a Life” sketch featuring William Shatner, on Saturday Night Live, which aired 20 December 1986 on the NBC Network. This episode was hosted by William Shatner.
141 A comedic film released in 1999 and written by David Howard, about the alumni stars of a cancelled science fiction show who must recreate their fictional roles in real life to save an alien race, and who end up calling upon the fans of the show to help them achieve a satisfactory conclusion.
The commitment to *Star Trek* in its various formats and what fans do with that commitment in the form of activities they are involved in differs from fan to fan. The two things the *Star Trek* fans have in common is *Star Trek* and the fact that they admit to being fans of it. In this research, I do not refer to the fans as Trekkies or Trekkers unless it is quoted from text or interview. Such terms carry stereotypical, negative images for both the *Star Trek* fans and other media audiences.

### 3.2 *Star Trek* Fandom

Bacon-Smith (2000, p11) describes the development of the science fiction community as beginning with small localised spaces – clubs and social groups – moving out to purely conceptual spaces created by communication ties through newsletters and fanzines. In other words, these more virtual communities loosely tied fans to each other world-wide instead of to small geographical spaces. Fandom’s social reality was linked to this virtual space of communication and production, within the newsletter or fanzine. When it was added, the convention provided a physical space in which not only local fans could meet and interact, but also nationally and internationally based fans could share. Those that had previously met virtually through pen and paper could communicate and share ideas in person at a convention.

21 January 1972 saw the staging of the first *Star Trek* convention. At the time, it was estimated that there were at least 30 different *Star Trek* clubs across America\(^1\) and many more across the world, mostly unconnected and ignorant of each other’s existence. *Star Trek* fanzines were being put together and distributed in small numbers, or circulated among friends or by post.

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A strong publicity drive for the convention stemmed from an interview set up by Paramount’s Bob Newgard with Variety magazine. This was then picked up by newspapers across America and internationally, which meant that a large number of people found out about it. This included Star Trek fans who normally depended on the established fan methods of networking – word of mouth and written communication. The convention also allowed fans, who had previously thought of themselves as being completely alone, to move to a new level of socialising with other fans. Small groups found, and started to interact with, other groups, forming new networks of communication; craftpersons and costumiers found a venue to exhibit their arts, trading or selling them within a fan economy where importance was established according to the rarity of items, and value to that which had been passed on by contact with actors/writers/producers.

We did it... We lit the fuse, and fandom burst into flame.

Up until that time, Star Trek fandom had been underground. Fans here and there all over the country [USA], printing their fan magazines, holding club meetings, and each thinking they were the only ones. (Winston, 1977, p9)

In the 25 March 1972 edition of the US TV Guide, Star Trek fandom was acknowledged as a social and political entity, rather than individual Star Trek fans who happen to do things together as previously described by the media. Their language and the economy of what was important to them were described by the writer William Marsano144, who asked to cover the convention the day before it was held. This article was written in a light-hearted tone, but also described the fan community and its economy in an era when fans, as audience members, were not taken seriously at all.

The article’s coverage and description of the convention assisted with the further dissemination of information about Star Trek fans and their activities – especially to

144 Marsano, William (25 March 1972) ‘Grokking Mr Spock or May you never find a tribble in your chicken soup.’ TV Guide Triangle Publications: Radnor, PA.
other, lone, fans – helping to find other fans and bond them into a community, *Star Trek* fandom.

### 3.3 *Star Trek* Fans in Australia

*Original fandom laid the very basic framework to encourage imagination, and enthusiastic involvement in *Star Trek*, where people of like minds could get together and share.* (Val Rogers, 2001)

In Australia too, the early *Star Trek* fans actively sought each other out through a variety of ways. These included local science fiction groups that were already established such as the Melbourne Science Fiction Club (MSFC)\(^{146}\) or the Sydney Science Fiction Foundation (SSFF)\(^{147}\); word of mouth; or through articles and letters concerning the show in television magazines. For example, an article in the *TV Times* (30 July 1969. See figure 14 below) about an effort to save *Star Trek* from cancellation prompted 75 fans to write to McCormack\(^{148}\) and offer to help. Many ended up being involved in the campaign. From that joint activity the club DUSK (Down Under Space Kooks) was formed. DUSK held meetings, put out a newsletter *The Scene from Earth* and a fanzine *Terran Times*. This fanzine was amongst those recommended by David Gerrold in *The World of *Star Trek* (1973). This exposure generated considerable interest in Australian fanzines within the international *Star Trek* fan community.

*Figure 14: Deluge Monday Article*

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\(^{145}\) From a comment sent in with her survey, as described in Chapter 7. Permission was given for its use in this thesis.


\(^{147}\) The Sydney Science Fiction Foundation was established in 1967. “When I first met John Bangsund, he and some other Melbourne fans had just been to Sydney and had attended the first meeting of the Sydney SF Foundation. That was right at the end of 1967, so I give that as the date.” Bruce Gillespie_gandc@mira.net 6 February 2007.

\(^{148}\) McCormack had received notice of “Deluge Monday” through a letter from Bjo Trimble who was working for Gene Roddenberry at the time.
Star Trek was first aired in Australia in July 1967 and with it came what has become widely known to the fan community as the first wave of Star Trek fans. It was shown in the evening prime time spot in Australia where it rated highly for the three years of its run according to readers’ polls in the TV Times. In fact, after running second in the first month it was shown (July 1967), Star Trek topped the readers’ ratings each month that year resulting in it being the most popular show in 1967. The 1967 TV Times polls were based on the letters received by the magazine for its letter column. From 1968, the readers’ polls were conducted in a different way, requiring coupons which were in the issues to be clipped and sent in. This meant that the magazine netted one sale of the magazine per vote and that, although letters could still be sent in by a fan of the show, they could not vote unless they purchased a copy of the magazine. It also meant that voting was limited to one vote per household, unless the household bought more than one copy of the magazine.

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TV Times was produced by the Australian Broadcasting Commission and copies are held in the State Library, Sydney. It was published from 1960 until 1980 when it was absorbed by its competitor, TV Week, which is still publishing today.
Table 3: TV TIMES Readers Poll

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<tr>
<td>1.</td>
<td>Star Trek</td>
<td>Star Trek(^{152})</td>
<td>Don Lane(^{153})</td>
<td>Star Trek</td>
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<tr>
<td>2.</td>
<td>The Monkees</td>
<td>The Monkees</td>
<td>Star Trek</td>
<td>Barry Crocker’s Sound of Music</td>
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<td>3.</td>
<td>Man from UNCLE</td>
<td>Roller Game</td>
<td>Homicide</td>
<td>Mod Squad</td>
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<td>Don Lane</td>
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<td>4.</td>
<td>Roller Game</td>
<td>Homicide/ Forsythe Saga</td>
<td>Bellbird</td>
<td>Homicide</td>
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<td>5.</td>
<td>Lost in Space</td>
<td>Mission: Impossible</td>
<td>Barry Crocker</td>
<td>Barry Limb’s Sound of the 70s</td>
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<td>6.</td>
<td>Go!!</td>
<td>Man From Uncle/ Peyton Place</td>
<td>Barry Limb</td>
<td>Don Lane Show</td>
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<td>7.</td>
<td>Till Death Us Do Part</td>
<td>High Chapparall/Lost in Space/ I Spy</td>
<td>Mission: Impossible</td>
<td>Bellbird</td>
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<td>8.</td>
<td>The Avengers</td>
<td>The Prisoner</td>
<td>Doris Day</td>
<td>Dr. Finlay’s Casebook</td>
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<td>9.</td>
<td>Aweful Movies</td>
<td>Sound of Music</td>
<td>Division 4</td>
<td>Callan</td>
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<td>10.</td>
<td>Bewitched</td>
<td>Time Tunnel / The Saint/ Hunter / Bellbird</td>
<td>Dr Findlay’s Casebook</td>
<td>Tommy Leonetti Show</td>
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\(^{150}\) TV Times. Vol 10 No 25 Jan 3 1968
\(^{151}\) TV Times 6 Jan 1971
\(^{152}\) Star Trek received 253 of the 574 coupons mailed in for the month of September. TV Times 10 Feb 1968
\(^{153}\) TV Times 1969. Annual tally not given. Only Don Lane’s show voted higher than Star Trek for more than one month.
Interest in the show by viewers was high and articles concerning the show and its actors appeared in most issues of the weekly television magazines and on covers that featured *Star Trek* at least twice a year. This popularity in Australia was at odds with the supposedly poor Neilsen ratings\(^{154}\) in the United States, which resulted in the show’s cancellation twice. In fact, Australia’s history of the show reflected that of America with fan-driven protests at Australian programming offices when the show was removed from Australian television. An article published in 1968 asked:

*If Star Trek is so popular, why don’t the ratings show this?*

*If the ratings don’t show this, are the ratings wrong and not a true indication of a TV show’s popularity?*\(^{155}\)

Television ratings are commercially very important, not just for the success of a television product, but for its scheduling and the financial gains from advertising that it generates. The ratings form a snapshot of how many households are tuning in to what programs at a given time and are expressed as a share of the possible viewing audience. In the 1960s the main ratings system used by television producers was carried out by A.C. Neilsen rating system and gathered information from a household diary. Demographics of the viewers were provided, as well as the programs watched by the family, by one person in the household.

The use of ratings to limit or guide the availability of programs has come under criticism and, in particular, the Neilsen ratings. Chang (2002) claims that large portions of the viewing audience are never considered, such as multiplicity of televisions in homes where only one diary is filled in, or the fact that large audiences about one set, such as in college dormitories, are not counted in the ratings. This means, in effect, that the ratings systems disenfranchise persons between 18 and 24 who are studying and living away from home. In the late 1960s, it was this audience who embraced *Star Trek*, as could be

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\(^{154}\) The Neilsen Ratings are a commercial ratings guide used by the media producers to gauge the popularity of their shows and calculate a figure, called the “rating point”.

seen by the comments of Marsano (1972) who said: “Most Trekkies are in the junior high school – to - college age group.” This demographic is discussed further in the chapter which examines the survey conducted with Australian Star Trek fans. It is uncertain whether the inclusion of this demographic in the ratings would have affected the results of the ratings at the time, since this is a viewing audience that swelled in numbers once the show became syndicated and more accessible at different hours.

3.4 The Growth of Star Trek Fandom within Australia

3.4.1 The Fan Clubs

In 1968 the first ever Australian Star Trek club, the Australian Star Trek Fan Club (ASTFC) was organised by John Stepowski in Melbourne, where local station GTV (Melbourne) had already cancelled the show due to poor ratings. However, after a letter-writing campaign organised by the ASTFC, the show was broadcast once more in Victoria.

Activity was the cornerstone of the beginnings of Australian Star Trek fandom. ASTFC was formed when fans needed to organise, to meet and become a group, in order to present a united and vocal force when participating in a campaign to get the show back on Melbourne television screens. The club was in existence until 1970, growing from 98 members in 1968 to 300 by the time it closed when it was felt the club’s main purpose had been to campaign and once the series was definitely not going to be renewed, the club had no real function. Stepowski went on to head an organisation concerning the Space Programme in Australia and the US, as well as a UFO\textsuperscript{156} Organisation. In Sydney, DUSK (Down Under Space Kooks) was formed after Shayne McCormack received 75 letters asking how they could help save the series at the end of the third season, to participate in “Deluge Monday”, as seen in Figure 14. This

\textsuperscript{156} Stepowski researched and assembled data of sightings of unidentified flying objects (UFOs).
campaign was not successful, but the club continued until 1972 when McCormack moved to England and closed the club.

In 1973, members of DUSK\textsuperscript{157} still met socially and decided that they would like to continue the club and its function of sharing and communicating \textit{Star Trek} news, and they formed STAC (\textit{Star Trek} Action Committee). This club later joined a group in 1976, headed by Julie Townsend and Edwina Harvey to create ASTREX\textsuperscript{158}, which became one of the largest clubs in Australia, having members from each state and territory in Australia and overseas, up to 3,000 members in 1984. It was also one of the longest running fan clubs in Australia\textsuperscript{159} and it produced its own newsletter, \textit{DATA} and its own fanzine, Beyond Antares, which became the official fanzine of the club until the first club president\textsuperscript{160}, Susan Clarke (now Batho, nee Smith) stepped down from the presidency, due to family commitments in 1984. After that time, the club published \textit{Lore} as its fanzine, but only one issue was produced. ASTREX became a general media science fiction club after the pivotal meeting with Paramount in 1995, and eventually folded a year later. This is further discussed in Chapter 6: The Event.

In 1973, Australia won the right to host the 1975 World Science Fiction Convention in Melbourne. This event, as well as drawing science fiction enthusiasts from all over the world, attracted fans in Australia who had never attended a convention, read a fanzine, or made contact with fellow fans before. Diane Marchant, as the Welcommittee Representative\textsuperscript{161} organised an impromptu addition of a \textit{Star Trek} stream to the already

\textsuperscript{157} This group was headed by Susan Clarke, with the support of Karen Auhl and Christopher Smith.

\textsuperscript{158} ASTREX was not a mnemonic for anything. In fact it was a misspelling of the word asterisk which was the command insignia used in Star Trek – or rather a star.

\textsuperscript{159} The club ran from 1976 until 1996, just over twenty years.


\textsuperscript{161} The Welcommittee and its function have been described as \textit{Star Trek} “Yellow Pages”. It was manned by volunteers who answered enquiries about any aspect of \textit{Star
full program, which included showing episodes and The Blooper Reel, which is now available commercially, but in those days was given to only a few fans by the Roddenberrys for select screenings. The act of drawing so many fans together inspired the creation of many more clubs.

In 1975, the longest continually running Australian Star Trek club, AUSTREK was formed in Melbourne, under the leadership of Geoffrey Allshorn. This club, and its newsletter, Captain’s Log, are still in existence albeit in a very much scaled-down version.

During the next four years (1975 – 1979), even though Star Trek only aired sporadically in reruns, the number of clubs steadily grew to have at least one in each state. In 1977, SASTFC (South Australian Star Trek Fan Club), which later changed its name to SASTREK, was formed; STAFF (Star Trek Association of Fans) in Queensland, and WESTREK in 1979 in Western Australia. The only actor-inspired club in Australia, DECOY, devoted to Deforest Kelley who played Dr McCoy in the original series was formed in 1980 in Sydney, but moved to Adelaide in 1984 where it remained active until 1995.

As can be seen in the following graph, the next rise in the numbers of fan clubs began in 1979 with the release of the first Star Trek film, Star Trek: The Motion Picture, and a further rise occurred after 1982 with the second film, Star Trek: The Wrath of Khan.

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Trek – from what sized socks certain actors wore, to where to find the local Star Trek club - out of love and who made no profit from doing so.
Interest in *Star Trek* was reflected in a growth in the numbers of fan clubs after the introduction of *Star Trek: The Next Generation* television series in Australia in 1991, nearly four years after the United States. Clubs and individuals purchased NTSC playback machines, which were not commercially available in Australia at the time, in order to stay abreast of the newest incarnation of *Star Trek* available on the small screen. The airing of episodes taped by friends, which had been sent to individuals and were shown in a quiet corner of a fan club meeting, again and again during the day until everyone had seen them, became one of the highlights of those meetings. Fans who possessed as yet unaired episodes in Australia became popular and gained negotiating social power within the ranks of fans, and clubs. Individual fans who possessed these episodes found themselves invited to different club and social events if they brought the episodes with them. Clubs, which aired such episodes, saw their numbers growing as fans joined who wanted to be among the first to see them.
A change was noticeable at this time, from activities based on action, whether it be lobbying to get the episodes broadcast sooner in Australia, organising a social event around some *Star Trek* event, or raising money for a club charity - to activities based on the episodes one had seen, with in-depth reviews of these episodes that would not be aired in Australia for a considerable time.

### 3.4.2 The Fanzines

"Zines are generally produced by one person or a small group of people, done for fun or personal reasons, and tend to be irreverent, bizarre, and/or esoteric. Zines are not "mainstream" publications --- they generally do not contain advertisements (except, sometimes, advertisements for other zines) are not targeting towards a mass audience, and are generally not produced to make a profit." John Labovitz (1996)\(^\text{162}\)

Although a few individuals put out fanzines, (for example, Nikki White and her zine *Multiverse* which covered cross-series stories including *Star Trek*), newsletters remained the task of clubs offered as a service to their members. As the number of clubs and their membership increased, so did the number of newsletters, as well as fanzines.

A fanzine is an amateur magazine, which is paid for by its publisher who generally edits and does the layout for it. The articles and artwork are submitted voluntarily in order to obtain a free copy of the fanzine for the contributor. Some fanzines are sold with just enough copies to break even financially, or make a small loss. Others are produced exclusively for contributors, or for exchange for other similar publications. David Gerrold (1973) describes the significance of fanzines:

Fanzines are probably the most important avenue of communication between fans. Besides being ego-builders, a good fanzine also garners status for its publisher. Most fanzine editors trade copies of their zine for copies of other zines, a semi-incestuous practice which results in interminable comments and reviews on each other’s zines. However, the reviews also create what might best be called “The Dandelion Effect.”

An editor sends one copy of his fanzine to another editor, who reviews it and publishes the address of the first editor. Anyone who reads the review and is interested in obtaining a copy of the first fanzine can then send for it by mail. Depending on the nature of the zine, and what it publishes, it is possible to build a circulation of several thousand. But at that point the fanzine becomes a very expensive hobby. Fanzines are generally not profit-making operations.”

(Gerrold, p156)

As can be seen in the graph below, the number of fanzines decreased dramatically after the meeting between fan clubs and Viacom in 1995, with the limitations imposed by Viacom as described in Chapter 6.

Graph 3: Star Trek Fan Publications
Based on Appendix II B
At the time of the meeting with Paramount in 1995, fanzines and newsletters had reached their zenith in Australian *Star Trek* publishing.

3.5 Bob Johnson

An important figure in the history of Australian *Star Trek* fandom is Bob Johnson. Johnson was an entrepreneur who lived in Melbourne and screened films in both Melbourne and at Anzac House in the heart of Sydney. Most of these films were cult horror and B grade science fiction, and were shown to small but enthusiastic audiences who did not mind the poor quality of the films being shown. His films were purchased from South Africa where they were sold to families who lived in places that could
neither receive television\textsuperscript{163}, nor access cinema releases. In the late 1970s, Johnson purchased a number of Star Trek episodes on 16mm film from South Africa and started to screen them in marathons of three or four episodes. These marathons attracted a large number of Star Trek fans and the local clubs were encouraged by Johnson to publicise his marathons and hold their meetings or set up information tables in the foyer or nearby his cinemas.

*Bob Johnston’s Star Trek Marathons were a Melbourne phenomenon and were of great importance in keeping up interest in Star Trek before Next Gen began – I coordinated the Austrek meetings and marathons so that every two months there was a club meeting, then in the early evening the theatre screening of several ST episodes Bob owned.* (Survey Respondent # 100)

Johnson used fan volunteers to staff his own sales tables, where he resold items purchased from Lincoln Enterprises. He also used fans to act as ushers, and to sell food at the marathons. Inside the cinema, fans would recite whole scenes or ad lib funny lines, and cheer at well-loved lines in the episodes; the atmosphere warm and engaging. The fan clubs benefited from their relationship with Johnson, even though the legality of the marathons was often questioned, with Johnson receiving more than one letter from Paramount instructing him to cease the showing in public of the episodes that he owned\textsuperscript{164}. However, because they were legally purchased episodes, he was never forced to stop showing the episodes.

Johnson’s influence in Sydney and Melbourne fandom cannot be ignored. He resold legal Star Trek merchandise; he aired episodes of Star Trek publicly; and he made a profit from fans whilst freely using their services, their support, and their networking capacity to advertise his activities. He also fostered the continued interest in Star Trek during the dry years between the finish of the original series and the airing of Star Trek: The Next Generation, and actively encouraged the fan community, by bringing together

\textsuperscript{163} In fact, television did not begin in South Africa until 1975.

\textsuperscript{164} The researcher sighted letters before the death of Johnson.
fans and encouraging clubs and artisans, as well as fanzine editors, to use his foyer for their tables of sales and information, and to use the showings as club events.

### 3.6 Australian Star Trek Conventions

Bacon-Smith (2000) has described conventions as mobile sites of fan activities where there are shared behavioural norms and cultural ideologies. To many *Star Trek* fans, conventions are important for the meeting of like minds and where they first encounter the *Star Trek* fan community. (See Figure 8: Pathways to Fandom)

Unlike the early *Star Trek* conventions held in the USA\(^{165}\), *Star Trek* conventions in Australia could not afford to bring over guests, such as actors that appeared in the show, who demanded thousands of US dollars in appearance fees plus fares and expenses. Attendance at Australian conventions usually ranged from 120 to 470. These were attended by *Star Trek* fans from all states and New Zealand. In order to make the conventions financially viable and to provide a well-known guest of honour, other sub-genres of science fiction were welcomed at these conventions so that they could be classified more as media science fiction conventions rather than solely *Star Trek* events.

The listing of Star Trek conventions held in Australia has been compiled from those listed in Australian Star Trek newsletters and fanzines and from the Timebinders site compiled by Marc Ortleib in Appendix II G.

The first fan-run science fiction media convention, Trekcon, was held in 1978 in Melbourne. This was a solely Star Trek convention with no professional guest of honour. As organisers became more ambitious, it was obvious that they had to cater to people's broader interests - not just Star Trek – in order to afford to invite professional guests from overseas. This was evident in 1979 when AussieTrek invited George Takei, one of the original Star Trek cast, to be their Guest of Honour in Sydney. As the first cast member to appear at an Australian convention, Takei attracted attendees from

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all over Australia and the convention had a large number of registrations, over 600\textsuperscript{167}. However, it ran at a loss. The second (and last) in the series, AussieTrek 2, ran to 462 members and had Susan Sackett, the Personal Assistant to Gene Roddenberry and author of *Star Trek* related articles and books, as their Overseas Guest of Honour. No other *Star Trek* actor came to Australia until 1982, when Grace Lee Whitney (Yeoman Janice Rand in the original *Star Trek* series) was invited to a Conquest convention in Queensland. The Conquest Conventions are annual fan-run science fiction media conventions which have been held from 1982 until the present day, organised by a committee consisting of a pool of people rotated annually so that they will not suffer from burnout. The organisation was incorporated and uses a constitution to protect individual committee members, so that they are never personally responsible for debts incurred at the end of a convention.

Purely *Star Trek* mini conventions, or minicons, are held regularly in Adelaide sponsored by SASTREK, the local club. These began in 1978 when Adelaide’s Channel 9 studios put on a once-only marathon of *Trek* episodes for the fans on a big screen. These weekend minicons only attract the club membership and are not advertised outside the club.

In 1988, entrepreneur Bob Johnson mounted a professional convention, Time Warped, with *Star Trek* actor, Walter Koenig as Guest of Honour. It was staffed by non-paid *Star Trek* fans, but did not make enough money for Mr Johnson to consider financing another one.

In 1992, Photon Productions, in cooperation with ASTREX *Star Trek* Fan Club ran their first licensed *Star Trek* convention in Australia, Holodiction, with Guests of Honour George Takei, Suzie Plakson, and Richard Arnold. Convention-goers were asked to make a donation towards the loss that this first convention made. Professional convention organisers, Starland, from the United States of America hosted the first non-

\textsuperscript{167} According to the post-con report, published by Karen Lewis, Convention Chair, in 1979.
fan organised conventions in Australia in 1995 and 1996 called Starfest. However, problems with the shipping of merchandising and customs charges dissuaded them from returning.

Figure 15: Diane Marchant & Star Trek actor Walter Koenig Photographed at Time Warped Convention by Jane Phillips.

From 1979, in Australia, each Star Trek and media science convention had sponsored a charity with a full accounting of the finances of the convention available for checking by attendees and the charity in a post-convention report. Time Warped, which was run as if it were a fan-run convention, and Holodiction 92 did not claim to be sponsoring a charity, nor did they offer any accounting of finances after the event to attendees. This caused some dismay and friction between Photon Productions and the fan-run conventions and the clubs, which saw the introduction of the Holodiction-style
convention as a death-knell to their own more socially orientated conventions. A business-backed convention could afford to take chances and get big name actors from the *Star Trek* series, instead of writers, behind the scenes workers and minor actors. If the takings from a fan-run convention did not cover the costs after a donation was taken out for the charity, then it would be the convention committee members who would make up the shortfall with their own money.

**Holodictions** ceased to be run in 2003, but their particular style of conventions had spawned other similar events, such as one-day conventions hosted by Friends of Science Fiction events in Lidcombe, NSW and Best of Both Worlds events. These are run by fans who are businessmen and women.

One fan, Janine Adams, described the change of style in conventions:

*The first ever Holodiction was held in Sydney at the Gazebo Hotel in 1992.*

*The 2nd Holodiction was held the following year*, also at the Gazebo Hotel.

*The original conventions spanned 2.5 days and were run by the members of Astrex*, the New South Wales *Star Trek* Fan Club. They were run by fans for fans and their reason for existing was to have fun. Most of the convention members stayed at the hotel for the weekend, and the convention area and even the lifts leading to rooms in the newer wing of the hotel were decorated appropriately - at one con they were re-named "agony booths". Breakfast was a social event where fans mingled with guests. There were multiple streaming programmes for greater choice & a friendly fan oriented atmosphere. Prices were reasonable & included a souvenir convention package & con book that

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168 Guests of Honour at that convention were a big group: George Takei, Suzie Plakson, Richard Arnold, Ronald D. Moore, Naren Shankar and Guy Vardeman.

169 Guests of Honour were James Doohan, Jane Badler, Guy Vardeman and Michael Piller.

170 At the time, ASTREX was undergoing structural changes with a board of directors being appointed and no member voting, which was queried by Stuart Widdison at the time, wanting to become a committee member, or at least demand accountability from the club. See Appendix III F Chronology of Correspondence Sighted by the Researcher.
could be autographed. Reasonable restrictions were placed on the number of autographs and there were no restrictions on what items could be signed.

Guests & fans were welcomed to the convention on Friday evening & a cocktail party was held on Friday night. There was a banquet & costume parade on Saturday night & a dinner on Sunday night after the closing ceremony. Guest talks & autograph sessions plus slide shows etc. took place during the day. Episodes of "Star Trek" and other SF shows and movies ran almost continuously & room parties went on into the night.

The cons had the usual problems that are associated with dealing with a large group of people, but overall they were a feel good experience & a great way to meet fellow fans and the people behind the TV shows that we love.

Then a major shake-up in Australian fandom occurred. Some members of Astrex obtained a licence from Paramount Pictures to start an Australian version of the Official Star Trek Fan Club. Astrex’s wonderful newsletter, "Data" became a general SF magazine with very little "Star Trek" content & eventually Astrex itself faded into oblivion. Other Australian fan run "Star Trek" clubs, such as Austrek (Victoria) & Quest (Queensland) were either changed or closed down.

The Holodiction Conventions also mutated into a more commercial venture - devolving into (barely) one day events in the style of the U.S. conventions. The friendly, fun conventions that were more suited to the smaller fan population of Australia came to a sad end, and Mum and I ceased to attend, especially as travelling across the country for a one day convention was out of the question. (Adams 2000)

Fan-run conventions, called Multiverse to reflect their general media science fiction content ran for a couple of years, using the format familiar to fans pre-1995 ie with multiple streaming programming, panels, talks, workshops, art and craft displays, costuming as well as guests. They ceased when the main committee members suffered from burn-out. A list of media science fiction conventions can be found in Appendix II F.

**It should be noted that Australian National Science Fiction Conventions are still be held each year. They are seeded with monies held by the Australian Science Fiction Foundation\(^{172}\), which was formed after Aussiecon I, the first Australian-held World Science Fiction Convention in 1975.

### 3.7 Conclusion

*Star Trek* fandom in Australia grew following the expansion of the *Star Trek* franchise to include films and new television series. More clubs formed, and more fanzines were published, fostering the interest and support of *Star Trek*.

During this time fans began to realise the possible illegalities of the public airing of episodes. Instead, they felt the pleasures of being able to see and hear the familiar episodes. New unaired episodes became high in value in the fan economy, so some fans wanted to be the first to see, or better yet, own an episode. They knew that their copies were illegal, and they showed them to groups of people in order to accrue social value within the group. At the same time, events such as Bob Johnson’s *Star Trek* marathons

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\(^{172}\) **About the Foundation** The Australian Science Fiction Foundation (affectionately known as the Foundation) was formally established in 1976, partially to carry on the work of Aussiecon, the first Australian World Science Fiction Convention.

Its main purpose is to sponsor and encourage the creation and appreciation of science fiction in Australia. The Foundation does that through the sponsorship and administration of writing workshops and short story competitions, seed loans to national conventions, and the publication of its newsletter, *The Instrumentality*. The Foundation has, since its inception, been a resource centre for everyone involved in Science Fiction in Australia.

The Foundation was the nucleus for the successful Aussiecon II bid and its members worked, along with many others, to run the 1985 Worldcon in Melbourne. In March 1988, the Foundation became an incorporated association.

The results of the Foundation's work can be seen at many conventions, for the Foundation lends seed money to get Natcons up and running. It also provides the funds for prizes in short story competitions.
encouraged a feeling of strong community amongst the fans, even though they were firmly based on being a commercial success by a businessman.

Fan clubs, fanzines and conventions and Star Trek fans’ involvements in these activities have been used as indicators of change in this research and are further discussed in Chapter 8.

The following is an interview with Gene Roddenberry concerning fans.

Allen Asherman -- When was the first time you realized that there were a lot of STAR TREK fans out there? How did you feel?

Gene Roddenberry -- ...the first science fiction convention that I took our STAR TREK pilots to.

Allen Asherman -- Tricon [the 1966 World Science Fiction Convention], in Cleveland? I was there.

Gene Roddenberry -- Yes, Tricon. That was it. I was nervous, particularly when I saw them watching other films that were shown before, and booing, and stomping, and laughing at things. I walked out thinking, "They're finally going to show this one." There was a rather loud gentleman surrounded by other people, discussing something at the time my show was starting, and upset already, I turned on him: "For (Pete's) sake, could you be quiet? My show is on now.” And Isaac Asimov said, "Yes, you're perfectly right. We will tone it down.” And someone said, "You're dead, you just insulted Isaac Asimov.” Well, it turned out that I had not, and over the years we became fast friends. He understood. Then I watched how they accepted this show. I said to myself, "Yes, there are people, if we go this way and try these things, who are going to appreciate them.” I realized then that we would have fans of some sort and, of course, where that went is insanity. Who expects to have millions of fans? At that time I realized
that we'd reached some people. I didn't think it would be anything like it was, but I did realize at that time if I did the show I would be approached by people now and then who would say, “I saw the thing you did years ago, and I liked it.” That's enough

Allen Asherman -- Do you have anything you've always wanted to say to the fans of STAR TREK but have never said?

Gene Roddenberry -- Just the same thing as always: "Thank you”.

In Chapter 4, Gene Roddenberry and his relationship with Star Trek fans is examined.

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4.1 Roddenberry: The Creator

Gene Roddenberry was known to fans worldwide as the man who created Star Trek. As well as developing and presenting the idea for the original series, he produced the show, campaigned to keep it going, and wrote and/or rewrote many of the episodes that were broadcast. He was treated with respect and awe by Star Trek fans and affectionately known as “The Great Bird of the Galaxy”, a nickname given to Roddenberry during the making of the episode “Mantrap.”

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174 The Great Bird of the Galaxy was a mythological creature evoked as a blessing. In 2266, after Janice Rand brought him some food, Hikaru Sulu said "May the Great Bird of the Galaxy bless your planet!" (TOS: "The Man Trap"). As a compliment to Gene Roddenberry, Peter David, author of the non-canonical novels Star Trek: The New Frontier, included the Great Bird of the Galaxy as an actual giant bird, and in Star Trek: The Next Generation Season 1, on one of the interactive display screens aboard the Enterprise, known as an Okudagram, a bird figure was used with the facial features of Gene Roddenberry. From http://memory-alpha.org/en/wiki/Great_Bird_of_the_Galaxy Accessed 16 February 2007.
Using Hills (2002) terminology, Roddenberry can be understood as the Star Trek auteur, since the man and the show became synonymous for fans of the show. It also implies “quality” --- divorcing the production from the just being “made for television” stigma (p132) and lending it some status as higher-than-middlebrow culture. In fact, in the case of Star Trek, in spite of the “collaborative” nature of the television production process, fans looked to the auteur, Gene Roddenberry, as the final authority on all things Star Trek.

As will be shown in the next two chapters, Roddenberry influenced the actions, viewing habits, and social activities of Star Trek fans. He was consulted in disputes between fans and Paramount, between fans and other fans, and between fans and licensees. Fans regularly considered him as the ultimate decision maker and authority on anything to do with Star Trek. (Trimble, 1982) Whether his responses were accurate or not, he talked to fans through his letters and convention appearances, like a benign paternal figure who was pleased with what he had created – the Star Trek phenomenon.

In this chapter the relationship between Gene Roddenberry (personally and through his office) and Star Trek fans is discussed, examining publicity statements, and letters, both private and public, as well as following the chronology of events to understand how this relationship developed. Roddenberry’s input into and influence on the philosophies actively adopted by Star Trek fans, and their subsequent actions, is also discussed.

4.2 The Voice of Roddenberry

“Hailing Frequencies Open:

The news is generally good. Let me begin with a short history on the background of Star Trek’s return.
It is well over two and one half years ago that I checked into the Paramount lot to bring Star Trek back. The plan was to make a medium cost film to be shown in motion picture theatres. Then the new Star Trek sets, paid for by the motion picture, would make Star Trek’s return to television much easier and much less expensive. However, the movie script which I wrote was rejected. The return of Star Trek went into limbo.

Very discouraging months followed. Paramount had second thoughts about how successful a ten-year-old television show would be as a motion picture film. It really wasn’t a situation of “Star Trek good guys versus studio bad guys.” In all fairness, the Star Trek fan phenomenon was something motion picture people had never dealt with before. My own estimate was that Star Trek fans alone would account for a minimum of 10 million movie tickets, but many studio executives believed my estimates were impossibly optimistic.

At this point, Star Trek’s return came very near dying. But, as happened eight years before when NBC tried to cancel the show, the fans not only knew what was happening but how to cope with it. Paramount received an unprecedented barrage of mail on the subject. Fans also sent letters to newspaper editors, entertainment columnists, gathered petitions, distributed bumper stickers and posters, made telephone calls. Fans arranged for Star Trek conventions to be properly covered in news programmes; Smithsonian Institute even put the eleven foot Enterprise on permanent display; fans caused NASA’s space shuttle to be named “Enterprise”; magazines commented on Trekkies and trekkers; radio talk shows gave hundreds of hours to the subject. The fans prevailed – Paramount became convinced they would probably sell enough tickets to make a Star Trek film a reasonable gamble.

The Star Trek motion picture project was revived. An experienced motion picture executive was brought into the picture; I was to produce under his supervision; experienced motion picture writers and a director was selected.
For a while, the project seemed very alive again and included even a scouting trip to England to investigate studio facilities where a film called STAR WARS was then in production. But although the renewed STAR TREK film project attracted a group of talented professionals, somehow the chemistry did not work; the motion picture professionals could not get a STAR TREK film going.

Again, STAR TREK’s return was cancelled. But this time the Studio did not lose its enthusiasm in STAR TREK. Since they had found difficulty in making it into a motion picture for theatres, why not take it directly to television, beginning with a major-two-hour television movie? At about this time, Paramount had become interested in starting a new television network, and it was decided to use STAR TREK as their “flagship show”. I was appointed Executive Producer again and brought back much of the original team. The two-hour television movie script was put into work, plus a dozen other scripts for the one-hour episodes, which would follow the television movie. Paramount committed a considerable amount of money to these scripts and to a staff to supervise their preparation. Even more money was spent to design and construct entirely new, larger and more sophisticated starship interiors on stage. Paramount also ordered the designing and making of new costumes, phasers, and other STAR TREK props and paraphernalia.

During all this, STAR WARS happened. And it was a real happening – both in audience excitement and theatre tickets sold. On top of this came news that another large science fiction film called CLOSE ENCOUNTERS OF THE THIRD KIND might be equally successful. Interest in STAR TREK started to snowball, and the Studio asked me to improve the quality of the two-hour television movie so that it would be shown also in theatres in foreign countries where the fan phenomenon was also being felt strongly. Meanwhile, the sets for the STAR TREK television movie were almost ready, the costumes were being completed, the props were approved and under construction.
In October, the studio became concerned that a made-for-television Star Trek was bound to suffer in any comparison with the big-budget Star Wars and Close Encounters. Paramount decided to commit the studio’s resources to making Star Trek a major wide-screen motion picture to be shown in theatres all over the world. Unfortunately, rumours circulated that Star Trek was merely being shelved again. But this time, the rumours were wrong. Production was merely being delayed for the months necessary to let us make Star Trek a top quality film event.

And so this is the situation as of the writing of this letter. We are awaiting the Studio’s final “go ahead”. Since the Studio has already invested several million dollars, it looks like it will finally happen this time. On stage, first class Star Trek sets, costumes and paraphernalia are ready for the motion picture and will be standing there – beautiful and ready – for still further Star Trek production. Will we make all your efforts and postage stamps and aggravation worthwhile? We can only promise that we will try.

Sincerely,

Gene Roddenberry

favourite shows as having the power over the show, as to whether it continues to be produced and what the story-line it follows will be; even over which characters will continue on and how they will be developed. Although the fans endeavour to have an input by reacting to story-lines or events that they do not approve of by making phone calls and writing letters, ultimately the power rests with the producers of the show. Fans also show their approval by supporting the show and its merchandising, by sending letters of approval and by supporting advertisers on the show. For instance, award-winning science fiction author, Harlan Ellison, took part in the campaign to save the original *Star Trek* series for a third season, writing his own letter to *Star Trek* fans:

*We need letters! Yours and ours, plus every science fiction fan and TV viewer we can reach through our publications and personal contacts. Important: Not form letters, not using out phrases here; they should be the fan’s own words and honest attitudes. They should go to: (a) local television stations which carry *Star Trek*; (b) to sponsors who advertise on *Star Trek*; (c) local and syndicated television columnists; and (d) TV Guide and other television columnists. (Ellison, 1966)*

As a fan, Ellison was urging other fans to write and influence the producers’ decision through writing to their network stations, and their advertisers and through gaining publicity for their efforts. This campaign was successful, netting over one million letters to the offices of NBC in New York alone, and the series was returned to the screens. (Sackett & Roddenberry 1978, Shatner 1993)

With *Star Trek*, the relationship between fans and the show’s owners had a third party wielding influence on both sides: Gene Roddenberry. In his letter to *Star Trek* fans dated 6 January 1978, (Section 4.2) he wrote to keep fans abreast of the latest developments at Paramount Studios in relation to the future of *Star Trek*. The letter was printed on blue *Star Trek* design paper with the classic television spaceship, *Enterprise*.

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rising up and the return address from the Office of Gene Roddenberry, rather than Paramount Studios\textsuperscript{177}. It was written, not just to keep fans informed, but to acknowledge the power of their voice in previous efforts to have \textit{Star Trek} returned to the screens and to have the first space shuttle named \textit{Enterprise} as described in Section 2.3.1.3.

Roddenberry encouraged the groundswell of support for the new film, urging fans to the cinemas to see the newly released film and to send letters of encouragement to the offices of Paramount, to continue \textit{Star Trek} productions.

In fact, Roddenberry did not have any contractual right to control \textit{Star Trek}'s future development, especially after the first film was screened. It was felt, as a television producer, he did not have the skills to produce motion pictures. Although a box-office success, the film was generally condemned by critics. However, Paramount presumed that he did control the hundreds of thousands of fans worldwide, and through them the millions of viewers that would be needed to support any new television series. Paramount acknowledged this by releasing \textit{Star Trek: The Motion Picture} with “A Gene Roddenberry Production” in the opening credits, coming before four times Academy Award winning Robert Wise’s credit of “A Robert Wise Film”. Roddenberry’s power over the loyal fan audience prompted Engel to comment that: “a discouraging word would travel at warp speed through fandom and doom the series before its birth.”\textsuperscript{(Engel, 1994, p222)} In other words, if Roddenberry did not approve a \textit{Star Trek} production, fans would not support it either. This belief was never tested as Paramount continued their relationship with Roddenberry and \textit{Star Trek}: he was hired as \textit{Star Trek} Executive

\textsuperscript{177} An example of this notepaper can be seen in the letter sent to Susan Clarke, dated 25 September 1984 from Gene Roddenberry in Appendix IV S. This letter was sent to ASTREX viaits President, Susan Clarke, after the club celebrated its tenth anniversary and consisted of a scrapbook of postcards and memorabilia from the members of where they lived, plus photos of groups of fans. It was a thank you to Roddenberry for being the club’s mentor and for continuing with \textit{Star Trek}. It also included statistics like the ratio of males to females, how many engagements and marriages had occurred within the club, and how many children had resulted from these marriages which included the first born son of Karen and Ian Auhl who was called Gene after Roddenberry.
Consultant, at the same salary as an executive producer with a percentage of the net profits. (Engel, 1994, p206)

4.3.1 Roddenberry: The Silent Watcher

Roddenberry’s recognition of the symbiotic relationship between fans and the series came early when he viewed the audience reaction to *Star Trek*’s first airing at the 24th World Science Fiction Convention, Tricon in 1966, (See Chapter 3, Section 3.5) and he was not above using their enthusiasm to achieve his own ends. In a letter to author Isaac Asimov, he described the torchlight protest at *Star Trek*’s cancellation held by nearly 1,000 students on the 8 January 1968 at NBC’s Burbank, California offices, which he observed whilst disguised as a biker nearby. Roddenberry had at one stage been a motorcycle policeman for the Los Angeles Police Department and often used his motorcycle as transport (see Appendix III E).

> As with the student march and other things, naturally we have to stay out of the picture and plead total ignorance if confronted by our enemy the network. If they know we have any part in any of this, then the whole value of it is immediately lost. (Alexander, 1995, p331)\(^{178}\)

Whilst he did not attend the demonstration, he attended the celebratory party after it along with James Doohan, one of the series’ actors.

Roddenberry used Paramount funds to distribute “Mr. Spock for President” bumper stickers, a phrase that he had seen on a student’s placard during the demonstration, and funded\(^{179}\) a raid by fans on the NBC head office car park in New York City to have all the staff and executive cars “stickered”. (Shatner & Kreski, 1993, p251) Roddenberry

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\(^{178}\) This letter was undated in the text.

\(^{179}\) It purportedly cost him SUS350 to send Caltech student and *Star Trek* fan, Wanda Kendall to New York to complete this mission. (Engel, 1994, p124)
noted the enthusiasm of a fan working at the local radio station and through him encouraged students to meet and participate in the protests about the cancellation of the original series. All this was done without overtly leading the campaign, but quietly and firmly directing and suggesting courses of action.

Figure 17 is an open letter to fans, in much the same style as in the “Save Star Trek” campaign. This letter was distributed through the Welcommittee, and was reproduced in the Star Trek Office at the Paramount Studios, and Susan Sackett, Roddenberry’s assistant, has written across it “Tell them that Gene Roddenberry should have full control”. Once again we see that although Roddenberry did not make the request himself, it was sent out to the Welcommittee representatives worldwide from his office, urging their support to have him placed in full control of the new Star Trek television series.
Figure 17: Star Trek revival

Negotiations with Paramount have been finalized for a STAR TREK movie to be released in 1978, and consideration is being given to a new live-action series by NBC and Paramount Studios. Now is the time to say thanks and let them know that people are still interested in seeing STAR TREK done as a weekly or monthly television series.

You can write several letters to continue to help. Below are the individuals you should write to. They are listed in order of importance, so if you plan on writing to only a few, please begin with the names at the top of the list. **GARY NARDINO**

1. Mr. Leonard Goldstein
   President
   Paramount Studios, Inc.
   5551 Marathon St.
   Los Angeles, CA 90038

2. Mr. Emmet Lavery
   Head of Television
   Paramount Studios, Inc.
   5551 Marathon St.
   Los Angeles, CA 90038

3. Mr. Herbert S. Schlosser
   President
   NBC Television Network
   30 Rockefeller Plaza
   New York, NY 10020

4. Mr. Marvin Antonowksy
   Vice-President
   NBC Television Network
   30 Rockefeller Plaza
   New York, NY 10020

5. Mr. Fenton Cee
   Vice-President of Programs
   NBC Television
   3000 W. Alameda Ave.
   Burbank, CA 91505

6. Mr. Julian Goodman
   Chairman of the Board
   NBC Television Network
   30 Rockefeller Plaza
   New York, NY 10020

7. TV Guide
   Letters Dept.
   Radnor, PA 19084

8. The TV editor, columnist, or critic of the major newspaper(s) in your city

9. The general manager of your local NBC station

When writing................................DO NOT:

1. Use form letters with prepared wording or petitions.
2. Mark "STAR TREK" on the outside of the envelope.
3. Threaten or censure.
4. Identify yourself as a member of any STAR TREK organization.

DO:

1. Type, if possible.
2. Use letterhead stationery, if your own.
3. Be brief.
4. Be spontaneous, natural, and sincere.

If you need more information, please write to:

STAR TREK WELCOMMITTEE
P. O. Box 207
Saranac, MI 48881

Also, please spread the word among your STAR TREK friends that a letter campaign is under way.

4.3.2 Save Star Trek
Roddenberry and the *Star Trek* Office at Paramount studios could not be seen to be working with, or supporting the “Save *Star Trek*” campaign, as they were salaried staff members and it would have appeared to be a conflict of interest. Whilst he did not actively participate in the “Save *Star Trek*” writing campaign, he did provide funds for stamps from his own pocket, when Bjo and John Trimble, the campaign organisers, ran out of money. (Trimble, 1982) He also provided a mailing address list of known *Star Trek* fans that had contacted his office over the years. Roddenberry also sent a photocopy of the “Save *Star Trek*” writing campaign letter to anyone who wrote to his office at Paramount, enclosing a cover note:

*Dear loyal Star Trek fan interested in saving Star Trek from oblivion!*

*I don’t want Star Trek cancelled EITHER !!!*180

*And if I had a name other than “loyal Star Trek fan interested in saving Star Trek from oblivion” YOU too could be a member of StarFleet Command!!*

*So there!!*

*Don’t send petitions to me send them to NBC, that’s where they will do the most good.*

*Seriously, my deepest thanks for what you are doing for Star Trek, and on the behalf of myself and rest of the Star Trek gang: “WE LOVE YOU.”*

*Sincerest regards,*

*Gene Roddenberry* (as quoted in Engel, 1994, p127)

Roddenberry, from the first, removed himself from being associated with Paramount in the eyes of the fans, except when it appeared that both he and the studio were on the same side, and made very clear his association with *Star Trek* as a whole. In a letter to a convention organiser in May 1968, he described his position as a partner with Paramount in the *Star Trek* venture. (Alexander, 1994, p352) However, to the fans he was more than that, he was the creator of the show, and as such he was associated with the mythos of the show in their eyes.

180 Capitals in original correspondence.
4.3.3 Roddenberry: The Unwilling Celebrity

Some biographers have indicated that Roddenberry may have been an unwilling celebrity (Engel 1994, Alexander 1994); that he did not set out to be the visible face of Star Trek. However once the original show had been cancelled, he needed more money than he could earn by just writing for other shows: Roddenberry had a family to support and had gone through an acrimonious divorce, so that when it was offered, he embraced the convention and speaking circuit. He kept Star Trek alive for fans with his stories and philosophies, keeping the momentum going for the future of further series and films. Unlike most producers of television shows, his face was recognised by fans so that he moved as a celebrity within their midst, attracting attention to his cause. He was, at the time, the only writer/producer to have a fan club devoted to him, The Gene Roddenberry Appreciation Society (GRAS).181

Here was the Great Bird of the Galaxy, his image and message evoking instantaneous memories of something grand and wonderful that had beamed into their living rooms for three years: the vision of a future worth living for. He had no choice but to play the role of “Star Trek creator.” Anything less would have been cheating them [the fans]… what would be the harm? It was the mythology of Star Trek that they adored… and myth was more interesting than truth. (Engel, 1994, p 142)

An example of Roddenberry’s effect on fans can be seen through the eyes of one Australian fan:

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181 Gibberman, Susan R (1991) Star Trek: An annotated guide to the resources on the development, the phenomenon, the People, the television series, the films, the novels and the recordings. McFarland: London p 109. Further to this, it was not unusual for letters to have the seal “Legalise GRAS” or “May the Great Bird of the Galaxy Roost upon You” in the late 60s, early 70s.
Gene Roddenberry was a visionary, and a guy with integrity... kids today will never experience how all-enveloping and very rewarding belonging to a Star Trek fan club can be.

Val Rogers, October 2001

Rogers’ statement illustrates the fact that Gene Roddenberry was put on a pedestal by fans. To them he appeared to have no faults. Sir John Whitmore, who employed Roddenberry to work on a screenplay based on extraterrestrial visitations to Earth, attended a convention with Roddenberry, and remarked: “My strongest memory of this is noting the almost god-like awe in which he was held by the Trekkies as the fount of all knowledge.” (Engel, 1994, p175)

4.3.4 Roddenberry: The Personal Touch

Roddenberry’s influence came not just from the power fans perceived him as having over Star Trek but also from his personal influence over them; encouraging and offering advice individually, implying that they, as Star Trek fans, had a personal relationship with him rather than him being an unseen and untouchable authority figure. He responded to their enquiries patiently (albeit often through his secretaries or fan helpers), and became synonymous with Star Trek, which, because Star Trek was such an important part of the lives of its fans, caused him to become an important part of their lives and their clubs.

For example, in 1982, when Russ Haslage was starting his own Star Trek club he telephoned the Paramount Studios, and asked to speak to the Star Trek office to find out how he should go about it. To his surprise, Gene Roddenberry rang him back.

The interesting thing with Gene was that I was just a nobody. How old was I sixteen years ago -- twenty-something? Just a nobody from Cleveland.
In the general public’s book Star Trek fans are a little bit weird to begin with, and he called me back on his dime, spent an hour coaching me in our first conversation, and then kept helping me along for the next several years whenever I had a problem or a question.

To spend that kind of time on just Joe Fan is truly amazing. And what really hit me with Gene is he [was] so genuine. He took the time not to just give me answers, he helped me find the answers myself.

And the quote about "Star Trek fan clubs should do what they see the crew of the Enterprise do every episode" -- that was from my question, "what should a fan club be?" And his answer was "what do you see the crew do?"

I said, "Explore strange new worlds?" He was like, "well, no, you can't do that."

And so he actually led me in that hour-and-ten-minute phone call to find the answer that they go places and they help people. And that's what a fan club should do. (Russ Haslage, 2000)182

By using personal communication with fans, Roddenberry was able to guide the formation of their fan clubs, the club activities, and how the fans continued to perceive his place in relation to Star Trek.

It was customary, when Star Trek fan clubs were forming, for fans to directly approach Gene Roddenberry, as the creator of the show. In Australia, for example, when ASTREX first started in 1974, the people wishing to start the club wrote to Gene Roddenberry and asked for permission to start a fan club.183 His reply stated that he had no problems with any Star Trek club being run anywhere, but he and his wife, Majel

183 The club was started by Julie Townsend, Edwina Harvey, Jennifer Kentwell nee Stevenson, Susan Batho nee Smith formerly Clarke, Christopher Smith and Karen Auhl nee Smith.
Barrett Roddenberry, ran the official club. Each major Australian *Star Trek* club contacted him in turn, some asking permission to start their clubs, and all of them asking if he would be a patron or honorary member of the club, and he never refused. As a result, Roddenberry was officially and personally, a part of each club. His letters to the clubs, such as the one in Section 4.2 made them feel as if they were part of the process of the creation of the new films, of the new television series; and that their support had made it happen; and by implication, that their support of *Star Trek* was their support of him.

In fact, Gene Roddenberry and *Star Trek* were almost interchangeable in the affections of the fans. This could be seen in the widespread belief in Australian *Star Trek* fan communities that by contacting Roddenberry, they were actually contacting Paramount; that by sending Roddenberry copies of their newsletters and fanzines, they were sending them to Paramount and *Star Trek*. There was a lack of understanding that Roddenberry did not work at all times for Paramount, and that sometimes the *Star Trek* office could be a room in his house in Hollywood. (Sackett, 2002, p8). This was something he did not reveal to them.

For over twenty years, each *Star Trek* club was left to do what it pleased with no interference or comment from Paramount itself. Roddenberry and his office had received a copy of all club newsletters, and the *Star Trek* clubs in Australia and elsewhere received information packs from his office. Clubs received letters like the one dated 8 January 1978. This particular letter, for instance, was followed by telegrams to each club, announcing that *Star Trek: The Motion Picture* was going into production. Thus Roddenberry used the fan club networks to spread the word of the cinematic *Star Trek* venture and stir up a groundswell of enthusiasm and support. His office sent updates whenever production delays occurred, utilising the networking skills of fans to keep the information current and in circulation.

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184 Personal correspondence in ASTREX archives, held by Maria and George Papadeas.
185 Telegram held by researcher.
In 1982 with the release of the second *Star Trek* film, the volume of requests for information from new clubs, and the obvious increase in popularity of the film series, caused Paramount marketing offices to take over the dissemination of information to the fan clubs in the form of press kits and general news releases, which were sent out for each new *Star Trek* production. These information packs contained no covering letter from Roddenberry and thus did not have the same kind of effect on fan recipients. The fans had come to expect and appreciate the personal correspondence from ‘their’ leader. As a result, although photos and information were used from the press releases, no letters were reproduced from Roddenberry in the newsletters after this point in time. However, he did continue to send out personal replies to requests from fans, although most were written by his personal assistant, Susan Sackett, but all were signed by Roddenberry.

4.3.5 “From the Office of Gene Roddenberry”

*Star Trek* clubs were used by Roddenberry, not just for the promotion of *Star Trek* in its various forms, but also as a tool to track down licence violations by appealing to the fans’ loyalty to the show, and to him. For example:

*January 6, 1977*

*To All Star Trek fans and Fan Clubs*

*Subject: Illegal Sales of Star Trek Films*

There is a flyer currently being mailed to fan club leaders from a group in Houston, Texas, calling themselves “Stardate 1977”. This group offers super 8 and 16mm films of each Star Trek episode for sale.

This operation is not authorised by Paramount nor Desilu, despite their statement to the contrary. They are running an illegal operation. There is considerable question whether or not they even have the films.
You, the fans, stand to lose, and we here are naturally concerned when we see our loyal fans being taken advantage of. We urge your boycott of these people. We do not wish our fans and friends to be caught up in anything, which will cause them harm. Many of you have contacted our office to inform us of these operations, for which we thank you wholeheartedly. Your continued support of Star Trek has made it is today, and what it will bring in the future. Please keep up your fine efforts!

Sincerest thanks,

Susan Sackett
Assistant to Gene Roddenberry.”

In this letter, fans were encouraged by Sackett, Roddenberry’s personal assistant, to keep up their support of the show, and thanked for “dobbing in” illegally produced goods. The warning that Roddenberry would not like his “friends” to get into trouble and should boycott such people is explicit in the language, with the underlined illegal and not authorised: he is only thinking of his friends when sending out this letter as he would not like to see them “being taken advantage of”. Once again, it came from the Office of Gene Roddenberry, rather than Paramount Studios and he was appealing to the fans as the entity of the show/creator, rather than that of a Paramount employee, which he was at the time.  

Fans in Australia routinely wrote to the Star Trek Office at Paramount in order to gain clarification on what they could or could not do. It was perceived as the correct way to approach matters since Star Trek information to the clubs came from that office. For

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187 It is possible that these letters came out at a time when Roddenberry was gathering back in the Star Trek reins, having been employed to work up a new series and later film by Paramount, and his mail-order business was gaining momentum after a successful year of specially designed Trektennial (10th anniversary of the first showing of Star Trek) merchandise. (Sackett, 2002) No evidence of what happened concerning the 8mm and 16mm prints that were being sold from Texas has been found, and whether Roddenberry was doing this on behalf of Paramount or his own Star Trek interests has not been established either.
instance, when the first Australian Star Trek convention was convened in Sydney in 1979, a letter was sent by the chairpersons Karen and John Lewis, in early 1977 requesting permission for episodes to be shown as part of the fund-raising process for the convention. At the time, Roddenberry was still working on the script for the first Star Trek film, in addition to writing and being the executive producer of the film Spectre in England. The request was forwarded on to Paramount’s Legal Department and a brief reply sent to the convention committee withholding permission. However, no problems were raised with regard to fans holding a Star Trek convention that was not licensed by Paramount.

_Paramount Pictures_
_March 29, 1977._

_We have just received a reply from our Legal Department in New York, to our request on your behalf, re using “Star Trek” episodes at the Sydney University’s Union Theatre to raise money for a “Star Trek Convention”. It is with regret that we must advise that Paramount Television cannot permit the “Star Trek” episodes to be used in a theatrical manner, as such action violates our obligations to the artistic guilds and would incur severe penalties. Sorry that we cannot be of help in this manner._

_George Mooratoff_
_Managing Director._

Nonetheless, Roddenberry remained the patron of each club until his death when all correspondence went to Majel Barrett Roddenberry who was then consulted as if she stood in for Roddenberry himself.

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The underlying thing that Gene taught me is that everyone has a spark within them that when cultivated can do wondrous things for all mankind. And that's really what it's all about. (Russ Haslage, 2000)

4.4 Roddenberry Was Star Trek

As Gene used to say, "It isn't Star Trek until I say it's Star Trek." (Alexander, 1994)

Individual fan writers originally wrote to the authors of episodes in order to write sequels or addendums to episodes – David Gerrold, DC Fontana, Theodore Sturgeon, and Robert Bloch to name a few – and these writers would give their permission for fan writers to dabble with their characters, whilst not actually holding any power over the copyright on the characters or the created universe that was held by the production company, and later by the businesses owning the production company. Many fans did not understand that the ownership of the creative part of the show that appealed to its fans was not actually owned by its creator, its authors, or even its actors. Instead ownership was held by a commercial organisation, whose focus would be on the money made from the creative process, rather than the creative process itself.

Sam Cole asked David Gerrold, about using his creations "tribbles" in fan stories, and his reply was printed in the first edition of Spockulations, the fanzine of the Leonard Nimoy Association of Fans (L.N.A.F.):

"As for your request: as long as this is strictly non-professional (i.e. no profit involved) you have my permission to refer to tribbles and to me. Of course, I expect you to send me a copy of the printed version for my own files. Have fun with it - we had fun with the original. I have little objection to fans doing parodies or take-offs on stories I have done, as long as they are (a) in good taste and non-malicious (b) as clever as possible." (Batho, 1999)
Fanzine editors sent their fanzines as a courtesy to Roddenberry, and no fan author was ever prosecuted as a result of sending them in. *Star Trek* fan fiction writers even made it onto the ballot of the HUGO189 Awards at a World Science Fiction convention: Jacqueline Lichtenberg’s Kraith stories and Laura Trise Basta’s Federation and Empire stories earned them nominations as best fan writer in 1974 at the 32nd World Science Fiction convention, Discon II (Washington, DC).

By giving permission when asked, Roddenberry did not disillusion fans about copyright ownership. He wanted hegemonic control of the *Star Trek* universe. Whilst at a convention in 1989, he explained that although Paramount still owned the basic copyright on *Star Trek*, he still had some say on it all because of the fans and the power they wielded. (Engel, 1994, p222) In reality, he rewrote most scripts that were aired on the original series in an endeavour to maintain consistency of characterisation and “feel” to the *Star Trek* universe. He also rewrote the script to *Star Trek: The Motion Picture*, which was not a success, and was rejected by Paramount. He let his disappointment be known when he could not dictate plot direction by ‘leaking’ storylines that he knew would be unacceptable to fans. It was his own personal copy of the storyline for *Star Trek II: The Wrath of Khan*, which was duplicated and circulated to fans that caused a very large protest over the death of Spock in that film before it had even been completed. (Engel, 1994, p209) A conciliatory press release to the fan clubs had to be sent out in order to calm the fans and get them onside for the film. He was not a writer or producer on *Star Trek II*, but creative consultant, and was at odds with its producer, Harve Bennett. (Engel, 1994, p207)

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189 The Hugo Award was named in honour of Hugo Gernsback, “The Father of Magazine Science Fiction,” as he was described in a special award given to him in 1960. The Hugo Award, also known as the Science Fiction Achievement Award, is given annually by the World Science Fiction Society (WSFS). The distinguishing characteristics of the Hugo Award are that it is sponsored by WSFS, administered by the committee of the World Science Fiction Convention (Worldcon) held that year, and determined by nominations from and a popular vote of the membership of WSFS. In general, a Hugo Award given in a particular year is for work that appeared in the previous calendar year. From [http://www.worldcon.org/hugos.html](http://www.worldcon.org/hugos.html) accessed 26 March 2007.
“It was clear to me,” Roddenberry said, “that bit by bit they were trying to take out the important things in Star Trek. Whenever you have a hit of any kind, there are always people who want to change it and make it their hit. They felt that by changing Star Trek sufficiently into their own image of what science fiction should be, then they would be the “Gene Roddenberry” of the future.” 190

Figure 18: Roddenberry performing the Vulcan “Live Long and Prosper” Sign based on an Ancient Jewish Blessing and devised by Leonard Nimoy.

4.5 Roddenberry and Humanism

Roddenberry’s personal belief system was framed within the stories of Star Trek and embraced by the fans of the show. He described himself as a humanist and lectured on humanism in the latter part of his life, joining the American Humanist Association

190 This quote was used in Engel (1994) and was from a coffee-table book by Roddenberry & Sackett entitled: Star Trek The First Twenty Five Years. This book was purchased by Pocket Books but never published due to legal issues. Instead it became the basis for the 1994 book Star Trek: Where No One Has Gone Before: A History in Pictures by J.M. Dillard. (Sackett, 2002, pp 189 – 190)
(AHA) in 1986. Tolerance, peaceful resolutions to conflict, and optimism for the future of mankind were themes he used in his writing and across his vision of *Star Trek*. He received the AHA’s Humanist Arts Award in 1991. His belief was seen by some as Scientific Pantheism\(^{191}\) and was often reflected in the themes of *Star Trek* episodes where he sought explanations for God. For instance, in *Who Mourns for Adonais?*,\(^{192}\) the *Enterprise* picks up signals of an unknown life form near the planet Pollux IV of the Beta Geminorum system. This turns out to be the God Apollo - a man-shaped entity with an extra organ in his chest, through which he could channel extraordinary energies. After retiring here from Earth, Apollo missed the adoration he had from the Greeks. He tries to force the *Enterprise* crew to worship him as a God. When they refuse, he dissolves himself into the wind. Explanations of God or God-like beings are usually given by Roddenberry in scientific terms.

Several important Humanist concepts were adopted into the social mores of the fan communities. Amongst these were “Infinite Diversity in Infinite Combinations” (IDIC) and “Let me help”. These concepts help fans to identify with each other and interact with other members of the fan community.

> *My second wife Majel Lee and I were both raised Protestant but well before ever meeting both left the Protestant Church in favour (sic) of non-sectarian beliefs which included respect for all other religions, but emphasizing the concept of God as too great and too encompassing to be explained and appreciated by any single system of belief. Upon meeting we found that both believed in the brotherhood of all life forms, human and otherwise.* (Alexander, 1994, p422)

\(^{191}\) Scientific Pantheism is the belief that the universe and nature are divine. It fuses religion and science, and concern for humans with concern for nature. It provides the most realistic concept of life after death, and the most solid basis for environmental ethics. It is a religion that requires no faith other than common sense, no revelation other than open eyes and a mind open to evidence, no guru other than your own self. (Harrison, 1997)

\(^{192}\) “Who Mourns for Adonais?” was written by Gene L Coon and Gilbert Ralston and aired for the first time on 22 September 1967. Roddenberry performed all the rewriting on the script.
The IDIC was originally a jewellery piece created in 1968 by Roddenberry as a representation of Vulcan philosophy that was sold in three sizes by his company, Lincoln Enterprises, and incorporated into the show using Roddenberry’s final say over the script content. (Shatner, 1993) The implication by Shatner in his book, was that it was a last minute addition to add a piece of jewellery that would act as a souvenir of the show.

This concept was introduced to fans in the original *Star Trek* series in the episode “Is There In Truth No Beauty?” in the original *Star Trek* series and elaborated further in the animated *Star Trek* series, “The Infinite Vulcan”. It is described as:

“The most revered Vulcan symbol, combining variations in texture, shape and colour. The name is Terran, an acronym for “Infinite Diversity in Infinite Combinations”; the Vulcan is not known. Spock explains that the different shapes and materials represent the diverse things which come together to create truth and beauty; the glory of creation lies in its infinite diversity and meanings.” (Trimble, 1976, p170)

This concept is reflected in the practices of *Star Trek* fans, and expressed in the way that all people are welcome to be a part of the *Star Trek* community. Constance Penley

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193 “Is There In Truth No Beauty?” was a third season episode written by Jean Lissette Aroeste, and aired in the US, 18 October 1968.
194 “The Infinite Vulcan” was written by original *Star Trek* cast member, Walter Koenig and aired in the US 20 October 1973.
(1991) observed that Trek fandom shows its commitments to the concept of IDIC in its social constituency: it is interracial, includes people of all ages, has a fair number of disabled members, is sexually balanced, and has a strong cross-class representation.

Fan writer, Jennifer Gallagher, confirms this:

> Look around the next con you attend. Sure the beautiful and popular people will be there, but there will be more than average number of different people - fat, shy, disabled, overly bright, socially awkward, eccentric, plain, chronically ill... You'll see them all. In SF, writers such as Roddenberry ... gave them (us) a world where they could be accepted. (Gallagher, 1997)

IDIC is often reflected in the personal ethos of many fans:

> “Fans tend to accept everyone as they are, sometimes going to extremes to accept or at least tolerate gross anti-social behaviour from fellow fans. They convene together several times a year to talk to one another, share experiences, listen to other fans, and enjoy their company.” (Trimble: 1982 p7)

IDIC jewellery (pendants, earrings and pins) is still popular today with fans able to purchase it through the store www.roddenberry.com, the on-line shop of Lincoln Enterprises, which holds the exclusive rights to the design.

The second *Star Trek* ethic was expressed in the award-winning episode195, “City on the Edge of Forever”. It is the phrase, “Let Me Help”. These words were explained by the character, Captain Kirk to Edith Keeler, as the three most valuable words ever spoken to

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195 Winner of both Hugo Award and Nebula Awards from the science fiction and science fiction publishing communities. This first season original *Star Trek* episode was written by Harlan Ellison, and was aired 6 April 1967 in the US.
another being (human or otherwise). In the storyline, they were said to have been written by a famous novelist who lived on a planet circling a far star in Orion’s belt.196

**Edith Keeler:** "Did you do something wrong? Are you afraid of something? Whatever it is let me help."

**James Kirk:** “Let me help. A hundred years or so from now, I believe, a famous novelist will write a classic novel using that theme. He'll recommend those three words, even over 'I love you.'”

This phrase is often seen enacted at clubs and fan-run conventions, in the practice by fans of turning over any profits they might make in the running of events and their organisations (such as their fan clubs), to charities. This non-profit ethic is at odds with the profit-based commercial ownership of the *Star Trek* franchise. It is a basic ethical difference that added to the confrontation between *Star Trek* fans and copyright owners in 1995. As a corporation, with responsibility to its shareholders, Paramount and later, Viacom, would expect that any *Star Trek* convention being held had the potential for profit-making, as would the fans. The difference was that the corporation needed to feed profits back to the corporation and shareholders; whereas the fans saw profits as something to be channelled back to the community and those that needed their help.

_Somehow the popular view of the science fiction fan seems to be that of a slightly befuddled egghead who cannot find his way out of a Laundromat, and the Star Trek fan seems to be someone who sits in front of a TV set all day, watching nothing but reruns of his or her favourite show. Both views are wrong, though constantly egged on by irresponsible reporters and other media news types._

_Speaking for the Star Trek fans, it is difficult for me to think of another group which is so active in so many unheralded and generally unthanked ways._

(Trimble, 1982, p77)

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In Australia, for example: the club “Enterprise” (1994 – 2003) was an official fund-raising chapter of the Royal Children’s Hospital Melbourne; SASTREK (South Australia’s Star Trek Club 1978 - present) has sponsored a child overseas, as well as animals in the Adelaide Zoo; the convention, Medtrek IV (1991) raised money for the Sheltered Workshop at Springwood, NSW and Medtrek 5’s profits from fund-raising events went towards the Children’s Hospital now at Westmead in Western Sydney.

These beliefs, IDIC and ‘Can I help?’ together create the opportunity for people to speak out and voice their point of view, no matter who they are or from what circumstances or place they come.

It's difficult to come up with anything to say about Gene Roddenberry that doesn't sound trite or overblown, so I'll simply be honest and admit that Star Trek had as much influence on my values and philosophy as my religious upbringing. Though I was born midway through the original series' first season, I'm really a second-generation Trekker - I watched nightly reruns with my father over the course of several years of my childhood, and discovered organized fandom through the books of those who helped shape it. The Great Bird of the Galaxy was already a being of mythic proportions by the time I learned anything about the life and career of Gene Roddenberry. To me he was the man who put a woman on the bridge of the Enterprise, who insisted that beings from radically different backgrounds could live and work together, who never stopped believing that human beings would reach the stars - if not during his lifetime, then during mine. (Michelle Erica Green, 2001)

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197 Organised by Derek and Sharon Screen in Melbourne.
198 Medtrek IV Convention was held at the Hawkesbury Campus of UWS. Chaired by Susan Clarke now Batho and Gael Williams.
199 Medtrek 5 Convention was held at the Hawkesbury Campus of UWS. Chaired by Susan Clarke now Batho and Joanne Kerr.
4.6 Roddenberry: Myth or Man

One of the most persistent folk beliefs about childbirth concerns the good luck attendant to a child “born with the veil”. The veil, or caul, is a membrane of the amniotic sac, which contains the fluid and foetus, and on occasion a child is born partially or entirely covered with this cloth-like membrane. Folk believe this implies that this special child will have the power to foretell the future and achieve greatness.

Roddenberry claimed to have been born a veiled baby and would often repeat this claim on his lecture circuit if questioned, adding to his personal mythology of the creator of realistic science fiction. He saw himself as fulfilling the predictions of his birth through his vision of the future in Star Trek and through belief in his personal greatness, even when his writing projects were less than successful, as was the case with his Questor Tapes series. William Shatner described him as a “great bear of a man” (Shatner, 1993) who was in early life a small, sickly, introverted, and rather handicapped little boy with breathing and eyesight problems and unexplained seizures. He overcame these physical problems but he retained his basic shyness and introversion, and for many of his fans, he later became someone to look up to as achieving a great life despite a rocky start. His time in the Air Force, flying dangerous missions, being a PAN AM pilot, then a policeman, all substantiated a heroic person, striving to achieve a better world.

As creator and executive producer of Star Trek you are on my list of most-admired persons, which includes Walt Disney. Yoshiro Tamai. (Sackett, 1977, p19)

As a writer, he wrote constantly from a young age. Even after his death, series ideas and story outlines are continually being produced from what he left behind. The series Earth: Final Conflict and Andromeda are both ‘found’ manuscripts located by his widow, Majel Barrett Roddenberry. Cynical critics have credited their success to the Roddenberry name for their initial audiences, however, for the shows to maintain their
ratings enough to continue beyond a handful of episodes the ideas and characters within them must have sustained the interest of their audience. Roddenberry’s son, Eugene Wesley Roddenberry III carries on what he believes is now the family tradition, and is presently working on *Trek Nation* dedicated to his father and *Star Trek*, (see Appendix IV-I) and a television project called *Starship* based on some work on a novel left by Roddenberry.200

4.6.1 Roddenberry – the Collector of “Men”

One of the first questions that Roddenberry would ask when interviewing the people who worked around him was “Are you a fan?” and he would smile. (Sackett, 2002; Fern, 1994) Sackett describes this as a Gene Roddenberry trademark; his way of putting people at ease.

*Figure 20: Bjo and John Trimble.*

*Photo taken in 1992 when they won the Lifetime Achievement Award presented by the International Costumers Guild.*201

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200 Sackett notes that he began this novel in 1974 but never completed it to his satisfaction.

201 In 1992, Bjo and John Trimble were presented with the Lifetime Award by the International Costumers Guild. Bjo's notes on where to shop in the L.A. Fabric and Garment District, was developed into a resource for the models in those early Fashion Shows, became part of the core of the first Whole Costumer's Catalog. Bjo was the Masquerade Director for the Denver WorldCon in 1981, where judging using the Division System was tried for the very first time. John is a premier West-Coast MC, and his talents have been used at all sorts of conventions, up to and including WorldCon. Both Bjo and John are always willing to pitch in and help out, whether it is teaching panels, doing makeup, or working behind the scenes to make sure an event comes off without a hitch. From [http://www.costume.org/lifetime/trimble.html](http://www.costume.org/lifetime/trimble.html) Accessed 27 March 2006.
By implication his question asked “are you one of us?”

Bjo and John Trimble were his first fan employees, whom he approached to set up Lincoln Enterprises. The Trimbles were well-known science fiction fans, and convention organisers, with their own established network of communications with other fans. They also had drive, enthusiasm for *Star Trek* and experience. However, when Stephen Whitfield, who had even more contacts and experience (he was an experienced marketing manager), became available, the Trimbles were replaced in their employment. However, their relationship with Roddenberry did not end there, and the Trimbles continued to be fans of *Star Trek* and help promote Roddenberry projects, and in exchange, they were always allowed access to the sets of any of the *Star Trek* shows and films.

Susan Sackett was hired in 1974 to act as Roddenberry’s personal assistant, and welcomed into the Roddenberry ‘family’ by his wife, Majel as well. Sackett was a fan who had met Roddenberry earlier at an Equicon Science Fiction Convention. She was an aspiring writer at the time and worked for him when he was mostly unemployed, writing scripts, or speaking on the lecture circuit to make ends meet. He inspired strong feelings in her that developed into love and a physical relationship.

> Although I felt somewhat used and left out, I was convinced that I was really a very lucky girl, to be here in this time and place. It was almost as if I felt a responsibility to the fans, to keep their hero happy. I was still in awe of this

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202 Bjo and John Trimble ran a series of science fiction/ *Star Trek* conventions from 1971 – 1974 that are still influencing costuming called EquiCons. The series of conventions are still held today in Los Angeles, as science fiction conventions, with the Trimbles helping in the costuming area, but are no longer annual events.
great man, falling in love with him, and I would have done anything to please him.

And so, to paraphrase Queen Victoria’s suggestion to young English brides, I closed my eyes and thought of Star Trek. (Sackett, 2002, p26)

Even after their physical relationship ended, she remained his co-writer and assistant until his death. He encouraged her to explore her writing talents and extend herself into different areas, rather than just be his assistant.

Her feelings quoted in her book seem very much the fan who cannot separate the fiction from the reality. Roddenberry was a married man, with a small baby and young children from a previous marriage to support. He also was a Hollywood person of the era, drinking to excess, and taking illicit drugs, which eventually accelerated his physical decline. (Sackett 2002, Engel 1994, Alexander 1994)

Richard Arnold met Roddenberry and Sackett at a convention in 1972. He volunteered along with other fans (working for no pay) in the Los Angeles area, to help in the Star Trek Office at Paramount in 1974, and was finally offered a job as an assistant by Roddenberry from 1986. He reached the position of Official Star Trek consultant at Paramount, which he retained until Roddenberry’s death in 1991. He spoke of the trust that assistants had:

Gene trusted us enough to just let the questions come straight here. And...it’s a matter of--it’s informational only. That's all it is. When somebody from, let's say a licensee has a question about something, we'll tell them the correct spelling, we'll tell them the correct way to use a word or a term or whatever, but we don't say "you can or can't" anything. ... Gene is the one who makes final determination of anything like that.203

203 Interview conducted by Timothy W Lynch. http://groups.google.ca/group/rec.arts.startrek/browse_thread/thread/6aa057ad1c473b62/c64985f112f94221?lnk=st&q=insubject%3Arichard+insubject%3Aarnold%3A+insubjec
Star Trek fans helped out in the Star Trek office. Fans were loyal employees and worked as Roddenberry’s personal assistants; fans also provided a free network of information to each other through the Welcommittee, and passed on information provided to them by Roddenberry and his office. They were an integral part of Roddenberry’s working life. The actors who brought his characters to life however were not necessarily as comfortable with the man who created those characters as the fan workers were, Barrett describing the relationship between Roddenberry and the actors as:

One thing you might have resented was the fact that as far as Gene was concerned, when it came to Star Trek, he was God and you may have been turned off by that impression. It would be a natural reaction… Let’s face it. Gene was the idea man. You could not have created the characters without his creativity… you were one of his kids, we all were, and at some point all children hate their parents. Majel Barrett (Shatner, 1993, p303 – 304)

Roddenberry’s biographers: Alexander, Engel, Sackett and Fern each speak of his generosity in offering help that he gave to actors and writers. He also listened to fans, helping to provide materials to raise money for charity.

Gene Roddenberry's office door was always open to me, regardless of who was already there.
He always made me feel important, like he was proud of the work I was doing, and that he was glad to have me as part of his great creation.
When we were shooting TNG, I had no idea that he had named Wesley after himself. I’m glad, because at the time, the sense of responsibility would have paralyzed (sic) me.
However, knowing that now, the sense of honor (sic) and pride is

overwhelming, and hope that, somewhere, Gene is still proud of all of us.

Gene was an anachronism in Hollywood. He was a warm, caring, profoundly creative man who never compromised his vision.

I am proud to be part of his legacy, and it is an honor (sic) to remember him tonight. (Will Wheaton, 2002)  

4.7 The Death of Roddenberry

Remembering Gene Roddenberry

A world where human beings have set aside their differences, eliminated disease and poverty, and have dedicated themselves to self-improvement rather than the accumulation of material wealth. It doesn’t sound much like the world of today. But in the mind of Eugene Wesley Roddenberry, it’s a world that humanity can achieve.

On this tenth anniversary of the death of Star Trek's creator, it may seem like we are further away from Roddenberry's vision of the future than ever. The world is steeped in fear and conflict, the gap between rich and poor continues to grow, and manmade environmental damage is taking its toll. But it is precisely at a time like this that we must reaffirm the vision that has made Star Trek a cultural force. It is a vision of optimism that we as human beings are indeed capable of overcoming our difficulties, transcending our baser inclinations and evolving as a species.

As its community of fans knows, Star Trek is more than a franchise of television shows and movies. It is more than escapist entertainment. It is a concept, one intentionally designed to — in Roddenberry's own words — "ultimately change the face of America" (from "The Making of Star Trek" by Stephen E. Whitfield & Gene Roddenberry). Originally pitched as "Wagon Train to the stars," Star Trek was really a vehicle for Roddenberry to comment on contemporary issues

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204 Actor Will Wheaton played the character Wesley Crusher on Star Trek: The Next Generation.
under the guise of science fiction. He could never speak directly about politics, sex, race relations, and the futility of war on television during the 1960’s. "But Gene was able to take these subjects and change them up; he gave them monsters, put people in funny clothes, and painted them funny colors (sic), and he got away with everything. Frankly, the censors didn’t understand it, so they let it go," said his widow, Majel Barrett Roddenberry, in this month's issue of *Star Trek: The Magazine* [October 2001].

It was a struggle to get the show on the air, and as much of a struggle to keep it on the air. It took a letter-writing campaign from fans to extend the series into a third season, but a poor time slot doomed the show in primetime. It was in syndication that Star Trek secured its audience. And it hasn't let go of it since. With the premiere of its fourth spin-off series and a tenth feature film going into production, the Star Trek concept is stronger than ever, ten years after the passing of its originator.

Why? Perhaps because somewhere inside of us, we feel that the world imagined by Roddenberry is, in a sense, more real than the one we live in today. The fears, prejudices and limitations that we impose on ourselves must someday pass, because they are not as real as hope, tolerance and possibility. And yes, the really cool spaceships and gadgets and mind-bending adventures inspire us to believe that maybe we are destined to be a space faring civilization. And that that's a good thing.

10.24.2001

In fannish communities, the date 24 October 1991 brings back vivid memories of where you were when you heard the news of Roddenberry’s death. For many, it was a feeling of being bereft, of seeing the chair on the helm of *Star Trek* empty and the fear that it would never be the same again. Disbelief was also felt, that

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205 This is a reprint of a piece written in 2001 for the tenth anniversary of the death of Gene Roddenberry (24 October, 1991).

someone whose stature had reached mythic proportions, who created brilliant visions of the future, and who had held such optimism for mankind could be human enough to pass away. For many, there followed a gentle drifting away from the *Star Trek* epitomised by its humanist leader, Roddenberry, letting the mundane seep in, and changing their attitudes and enthusiasms enough for their involvement in the *Star Trek* community never to be the same again.

Rick Berman picked up the mantle of the creator but was never rewarded with the same kind of respect, almost worship, that Roddenberry was given by the fans. Under his leadership the franchise included more action and adventure and later, in the series *Star Trek: Deep Space Nine*, even religion did not escape story treatments and story arc developments. Religion was something that Roddenberry would have fought strongly to remove from *Star Trek* even though science fiction is often considered one of the best genres to look at religion objectively. As a humanist, he was also an atheist, believing that in the future mankind would not need the crutch of a God, and a fallible God at that, to guide him. He would be the master of his own fortunes, which is why he would speak about people being responsible for each other in his lectures. (Engel, 1994)

This also led to his belief that there was no one above him, no one he was answerable to. Even while he gave appreciation to the fans and how they supported him, he wielded them as a force to get his own way in what he perceived as the future of *Star Trek*. Without his strong hand, the fans sought new avenues for their activities, and new heroes for their support.

Commercially, Roddenberry continued to thrive after his death through the activities of his wife and son. Majel Barrett Roddenberry expanded his repertoire of science fiction, unearthing and rewriting story outlines and series proposals, putting forward and selling *Earth: Final Conflict* and *Andromeda*. His place as ultimate decision-maker has for the most part been assumed by his wife, Majel. She was appealed to for mediation between fans groups, and fans and the producers of the shows, a position she has fulfilled to the best of her ability, even trying to help during the strained relationships between
Australian fan groups and fans and Paramount Communications around 1995, as discussed in the next chapter.

4.8 Conclusion

Gene Roddenberry created *Star Trek* and with his personal drive, he retained a firm hand over the storylines and characters of the show. Using his talents for selecting the right person for the right role, he created a chemistry of characters that appealed to the viewing public, as well storylines that reflected the uncertainties of the time period (during the 60s), and the optimism he foresaw for the future. He used the storylines to also reflect his own personal belief systems and deliver them in the form of entertainment as a philosophical lesson to the show’s audience.

The enthusiasm with which *Star Trek* was adopted by fans was a force Roddenberry recognised and used to augment what authority he had as the show’s creator. He encouraged and fostered the fans’ enthusiasms to have the show continued and to support other less successful science fiction projects in which he was involved. He used their loyalty to him personally, by promoting his own name as being synonymous with *Star Trek*, to ensure the policing of non-licensed products; and used their ability to network to spread information, and misinformation, in order to influence decisions made by Paramount concerning the future of the *Star Trek* franchise. He inculcated his fans with his own beliefs which they adopted widely as part of their fan community mores.

After his death, the *Star Trek* franchise continued to grow in popularity, adding numerous films and series to its umbrella, making it a valuable asset for Paramount. However, the fans no longer represented a united front with the ability to wield the same kind of power they did previously to deliver positive results in their favour, such as returning Spock to the film series after his dramatic death in *Star Trek II: The Wrath of Khan*. Roddenberry was no longer at the helm, directing the course of the franchise.
[Paramount] left us [the fans] alone and our contact was with the creator of the show [Roddenberry], and being naïve, we thought the authority to grant permission to our activities, was given by him. He fed us information; we gave him huge amounts of status in our eyes. There was a real love-love relationship going on. With each fannish milestone, we included him. He responded with letters, cards, and sometimes gifts. One of my nephews was named Gene after Gene Roddenberry and afterwards we would have an annual letter exchange as he wanted to know how his namesake was growing up. So, he was benevolence who allowed us to play in his universe. Paramount was in the background like a toothless tiger who growled but couldn’t hurt us whilst Gene was around. [Batho, 2002]

The fans’ expectations of their relationship with Star Trek had no buffer to industry changes that came about after Gene Roddenberry’s death. They had come to believe that they had some sort of power to change the directions of Star Trek to the way they wanted, and that they had some ownership in it for that reason. They also believed they had ownership over their works, and over their power to copyright their own writings and art based on the franchise. Roddenberry had always approved of their fanzines, newsletters and artwork. He had approved of their conventions and what they did at them206. The fans did not realise that he did not have the right to give approval on behalf of Paramount, especially over copyright matters.

Once he had died, Paramount and later Viacom, felt they could utilise the fans directly, to licence Official Clubs, and conventions, and be a direct source of income through their fan practices, rather than just at the box office.

206 See Appendix IV S
Chapter 5: THE EVENT

5.1 Introduction

On March 20th, 1994, a unique event took place in Melbourne between the Australian Star Trek fan clubs and the owners of the intellectual property known as Star Trek, i.e. Paramount Communications, a subsidiary of Viacom. In this chapter the event is described in the words of the participants and in the correspondence that occurred about this event.

5.2 The Clubs

The meeting in 1994 was held at the request of the international licensing department of Paramount International. Jonathan Zilli,207 Vice President in charge of International Licensing was given the responsibility for the task of meeting with the clubs. From the onset, Australian Star Trek fan clubs felt that Paramount had slighted them. Only one person in Australia, Stuart Widderson208, was contacted by telephone about the meeting. He was asked to ensure that all the Australian Star Trek clubs were represented at the meeting. It is assumed that Widderson was selected since he had written to Paramount Communications, and to the United States Offices of Paramount-Viacom, seeking explanations and clarifications concerning the Official Australian Star Trek Fan Club. With less than a month’s notice, he had to locate and contact each club and ask that a representative attend the meeting. This was an extraordinary thing for him to have to do in the first place. Not one club received the courtesy of a request in writing to attend the meeting. The assumption that Widderson would personally know all the clubs in Australia was erroneous and inappropriate. At the time there were fifteen clubs (according to Widderson in his correspondence with Majel Barrett-Roddenberry in late 20th century).

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207 See Glossary: Cast of characters
208 Stuart Widderson was President of Trek Australis, a Sydney-based club that had over 1,500 members nation-wide.
known to exist in Australia, plus many other small local ones. Not one club received the courtesy of a request in writing to attend the meeting. However, Widderson did endeavour to arrange for as many representatives as possible of the different clubs to attend. All the club representatives had to make their own way to the meeting at their own expense, which often involved interstate travel.

Before the meeting in Melbourne, the clubs communicated with each other, elected a spokesperson, and prepared for the meeting, doing research concerning their activities and the legalities of their clubs’ activities according to Australian law. In fact, one of those in attendance was a solicitor of some public standing.

From Victoria, Derek Screen represented Enterprise, which had only been in existence for two years at that time. AUSTREK, which had been established in 1976, was represented by its president, John Edmonson, and Rowena Christiansen. Christiansen was not only the club's secretary, but also a partner of Beaumont & Christiansen, barristers and solicitors in Melbourne. There was a representative from QUEST in Queensland; and Ray Raspa from WESTREK in Western Australia (and also representing Neutral Zone). Also in attendance was Star Trek Welcommittee Representative, Jan Jackson, who also represented SASTREK in South Australia. Widderson represented Trek Australis of New South Wales himself.

The venue was not the Paramount Offices, nor the offices of their licensing agents in Australia, Southern Star. Instead, the meeting was held in a motel room in a small Melbourne hotel, on Flinders Lane. This engendered feelings of being considered not important enough, or significant enough to warrant respect in the fans in attendance.

5.3 The Event

See Appendix III F: A Chronology of Correspondence Viewed by the Researcher
Jonathan Zilli met each club representative at the door, giving them his card and introducing them to the representative from Southern Star, Christine Lockhart. After the meeting had begun, Maria Papadeas also entered the room. The other club representatives assumed that she represented ASTREX, the NSW based Star Trek club, but in fact, she was representing her own company, Photon Productions. Photon Productions had been formed in order to handle the extra organisational and financial work required for the running of the Official Star Trek Club.

Zilli immediately took up an offensive position stating that they (Paramount Licensing and Southern Star, its agency) had called the meeting to talk about the "illegal Star Trek fan clubs in Australia." This appeared to indicate that the fans and the fan clubs they represented were already 'in the wrong'. This put the clubs’ representatives immediately on the defensive. This also put Zilli, as representative of Paramount/Viacom, in a position of power throughout the meeting. It was not a discussion; but rather it was a series of statements, enunciated as accusations, which he then made to each representative present, excluding Maria Papadeas.

This was vividly retold by Derek Screen:

"Now basically Jonathan sat down and he said okay we've called this meeting today to talk about Star Trek, the illegal Star Trek fan clubs in Australia and straight away Stuart Widderson hopped up and said, we're not illegal. We're fan clubs. And Jonathan said, look, I'll get to everything in a moment. We're here to talk about the illegal Star Trek fan clubs of Australia and the illegal use of Star Trek name, logos, insignias and relevant copyrights. Like the first thing out of his mouth. And we're all sitting there in stunned silence. This is not going to go down well. He basically said that Paramount had decided to open up a Star Trek fan club, an official Star Trek Fan Club, not a branch of the American, but on its own bat. And that Photon Productions had gained the license for the official Star Trek fan club for five years. And then he turned around and he said; now you all know Maria Papadeas. Maria runs Photon."
And we all thought fuck. You know, okay, it’s fait accompli. Maria's already that close to him, he’s going to have a skewed vision of all of us. Straightaway. Because he would have sat down, he would have talked to her, and she would have said okay these guys do this, this and this. The first thing that came out of his mouth after introducing Maria was okay, I want to know, do you guys have meetings? And we all go yep, yep, yep. He says, okay fine. At your meetings, do you screen videos? And the first one he went to was Ray Raspa from Western Australia, from Westrek and Ray says, yes we do. I'm sorry, that's a breach of copyright, I'm going to have to ask you to close your club down. And then he went along to the next one, to SASTREK. Now there wasn't anyone from SASTREK there, but there was someone - I can’t even remember the guy's name - who was a member of SASTREK in Melbourne who went along just to listen. And he said I can't say. Okay, but you think you might? I don't think so. Well, if you do, I'm going to have to ask you to close your club down. He went around to every club. When he got to us, he asked me the same question. And I said, well we don't. The moment I said we don't, he didn't go to the next person, which was Austrek. He stopped and he said, do you publish a newsletter? I said yes we do. Do you use copyrighted insignias on your newsletter? Well, I said, we put the Enterprise logo. He goes, I'm sorry you're not allowed to do that. You have to cease publication.”

Screen and Christiansen indicated in interviews later that they felt it was obvious to each of the representatives that the meeting had been set up to close down the individual Star Trek fan clubs in Australia in favour of the officially licensed club. Lockhart of Southern Star then confirmed that the license for the Official Star Trek Club had been issued, so that there was no need for any other clubs to exist.

Widderson acted as spokesperson for the others, as related by Christiansen and Screen. (Screen, 2001) He pointed out the following facts:

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210 Appendix I K: Interview with Derek Screen, conducted 18 July 2001, Melbourne, Victoria.
i) That fans won't be told what clubs they can and cannot belong to; the Australian constitution protected their right to association in this;

ii) That under Australian law they were allowed to show videos at meetings under certain conditions that nearly all clubs met very strictly\(^{211}\);

iii) That _Star Trek_ fan clubs had been operating world-wide for over thirty years with Paramount being aware of them and their activities\(^{212}\).

The first Australian fan clubs were formed as soon as _Star Trek_ aired and a number of the clubs had direct links to the production office, its staff and creator Gene Roddenberry. Actors and production staff, including both Gene Roddenberry and Majel Barrett Roddenberry, even attended meetings and functions as guests, sometimes turning up unannounced and uninvited. Many of the cast and crew were also made honorary members of the clubs and they are still receiving all printed material produced by the clubs.

iv) And, that Paramount had shown endorsement of these activities by freely providing information, promotional materials and even objects to sell in order to raise funds for charity, as well as for general fund raising for the clubs themselves, to each of the clubs. A number of these clubs still hold

\(^{211}\) Videos can be shown at club meetings provided they meet certain conditions: That the club did not advertise them before the meeting; that no admission charge was asked to see the videos (although an admission charge could be asked to attend the meeting itself); that they are not duplicated and sold; and that they were shown to a minimal audience. They could be shown in order to discuss the videos, critique their content, stories and special effects.

\(^{212}\) Another example of this is the fact that Paramount’s offices often received free copies of _Star Trek_ newsletters and fanzines. One early fanzine, _Spockanalia_, noted that actors often carried copies of _Spockanalia_ to the set to read between takes. _Spockanalia 3 (5th printing), pg 10, August 1978_
letters and documentation on Gene Roddenberry, the *Star Trek* office, or even Paramount letterhead\(^{213}\) from this time.

The fans believed that as a result of the non-enforcement of copyright, the symbols, emblems, and other material that Paramount/Viacom were now claiming under copyright, were really in the public domain.

Derek Screen expressed an example of this attitude:

> *This is the thing, isn't it? Paramount makes a fortune off of Star Trek with everything from TV episode and movies, to toys, videos and DVD's, collectibles, food - clothes, you name it. Even though Trek is off the air at the moment, the money keeps coming in. The two main concerns from Paramount would be this - 1) That they loose the rights to Trek and the money flows to someone else, and 2) that the rights expire or are superseded through becoming Public Domain and then you have every Tom, Dick and Harry making their very own Star Trek series. Both of these things are possible. Majel Barrett Roddenberry does still have a lot of pull and there have always been rumours that at some stage when she is not happy, she would pull the rights. Can’t be long now.* (Screen, 2005)

These last two sentences showed that fans still believed that they could call on Roddenberry (through his wife, his living representative) to negotiate on their behalf, or to resolve whatever problems fans had with Paramount; that his, Gene’s, was the final word.

Material that is considered to be in the public domain\(^{214}\) is material that is free of

\(^{213}\) This was substantiated by Derek Screen in his interview on 1\(^{st}\) August 2005: “More so, it wasn't just to charities. If it were that would be one thing, but it was also simply for fun. Some promotional materials were simply given as fundraisers for the clubs to assist the clubs in staying active and open. Charity events simply got better items worth more. Bjo Trimble used to go to cons all around the world selling actual film frames from 35 mm episodes for 20c each and these were given to her by Paramount and the *Star Trek* office in the bucket loads.”
copyright and belongs to everyone equally, which means that you can copy it, publish it or alter its format without infringing upon any rights. Material that is in the public domain can be categorized as:

i) Generic information such as facts, numbers, ideas, blank forms, etc.;

ii) Works granted or donated to the public domain. For example P.T. Barnum's autobiography;

iii) Works by the government or its agents; and

iv) Formerly copyrighted works that have fallen into public domain or lost their copyright due to a number of different situations, such as the death of an author (50 years after the author’s death, material is released into the public domain), or when no attempt has been made to claim copyright for a number of years.

Star Trek was considered by fans to be close to the last of these categories (Screen 2001) where the copyright owner has made available, free of charge to anyone who asked, information about his or her product and have allowed the fans to utilise the materials in newsletters, fanzines, etc. The copyright owners also provided some of the material without any prior request and left its distribution to the fan network. The producers of Star Trek simply allowed the use of this copyrighted material on a ‘free for all basis’, and were kept fully apprised by the fans of the dissemination of that information, even when this use was outside the bounds of copyright. The owners of the intellectual property known as Star Trek could have, at any time in the thirty years prior to the meeting with Zilli, stopped this ‘use and misuse’ of Star Trek copyrighted material. In fact, nothing at all was done, except in one instance: a Star Trek club espousing Nazism. This particular belief system did not follow the Roddenberry vision for Star Trek, which included tolerance, and freedom.

Thus, the belief held by the fans, which should stand as an argument in their favour was that because the producers and copyright owners had the right to take action against the

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214 Public Domain information from:
activities of fans and their clubs at any time and had not, the producers and owners had placed the material in the public domain.

For instance, in her fanzine, So You Say #11 (April 1995), McCormack points out:

_Fanzines generally are an extremely limited field of interest – at most a few hundred of any one zine produced. Generally they are printed in their tens, not even their hundreds, and are read by a minute proportion of fandom. While, strictly speaking, they do breach copyright, they have done so for almost thirty years, and often with the sanction of those in business. Gene Roddenberry even went so far as to write a letter permitting Star Trek fanzines to be produced. To strike a medium which not only is a harmless, and often-beautiful form, but which provides immense free promotion for the show, seems extremely stupid to me. Sure, if someone put out a newsstand quality magazine filled with fiction, which they sold in thousands, that would be a blatant rip off, and would deserve retribution. But to threaten fanzines is a rotten blow at the very heart of creative fandom. I refuse to sanction it._

The representatives of the clubs at the meeting did not want to claim these copyrights, nor argue about the use of the copyrightable material. They did not want such material used as an excuse to close down their clubs in favour of an officially licensed, commercial club.

It was pointed out that no one who ran a club received a wage for it, nor did the clubs make a profit from their activities. In fact, it has always been well publicised that each of the major clubs sponsored a charity during the course of the year. Screen (Screen 2001)\textsuperscript{215} told Zilli that bearing this in mind, Paramount would be known as an organisation that wanted to close down groups who worked freely for charity. He also pointed out that Australian Star Trek fans were active and able to mount a campaign of information worldwide about this. In fact, they could ask fans not to buy merchandise

\textsuperscript{215} See Appendix I K
for just one month, which would have a ripple-on effect to distributors and licensees who would then be reluctant to carry *Star Trek* merchandise.

Zilli was asked why the license of the official club had not been offered to the old established clubs, but to a relatively new commercial company. He did not respond to this question.

Then, as suddenly as it started, the meeting was over. Threats had been exchanged; lines drawn. However no discussion had taken place, nor had any resolution been reached. This was described by Derek Screen:

> "It was a very surreal day because we had no idea that he was going to be so abrupt. We thought we were going along to have a discussion of what we could do and what you couldn't do. But when they're saying, I'm sorry but you have a picture of the Enterprise on your newsletter, you can't do that, that's a copyrighted device. We thought you've got to be kidding us: it's as simple as that.

> He even complained about the fact that we were printing unofficial images in our newsletters… Upset because we were using copyrighted images. We pointed out to them that the actual copyright tag on the official images specifically states that any dated material for reproduction and television use is okay as long as you leave the tag on. And that was something else was brought up at the meeting very quickly and this was shown to him. That we do leave the tags on when we have official stuff. And he just moved on to the next subject.

> But it was more the querying, “do you?” “Do you?” straight away it was jumping straight right into it and basically accusing and attacking. There was none of this discussion that we thought we were going to be having. None of this let's try and work out something. Let's try and see if we can all jump together."
The very nature of *Star Trek* fandom in Australia, due to its geographic isolation, had been one of communication, negotiation, and if necessary, compromise. Clubs tried their best not to be competitive, (although this was no longer the case in Sydney) but rather to share, and communicate. When problems arose, the clubs talked them over, on the phone, or through letters, trying not to let anything upset their co-operative network of information. This had been remarkably absent in the meeting with Zilli.

### 5.4 Paramount Communications

Paramount Communications through Jonathan Zilli communicated some definite aims to the meeting as noted by John Edmondson.\(^{216}\)

i) It was Paramount’s position that fan clubs had been costing them money by using their intellectual property without paying for it.

   ii) No *Star Trek* videos of any kind should be shown at any meetings of any club, unless a non-theatrical license was obtained and paid for.

   iii) No unlicensed or internationally sourced licensed goods were to be sold through clubs.

   iv) No unlicensed *Star Trek* conventions were to be held. A license had to be obtained and the appropriate fee paid to hold a *Star Trek* convention regardless of who was running the convention.

Zilli also stated that Australia was the first country to see the introduction of these rules for fan clubs, and that the changes would be rolling out world-wide. Although Paramount did not wish to close down fan clubs, it would be “vigilant and resolute” in protecting its intellectual copyright to ensure its continued profitability.

Zilli, who had been Vice President of International Licensing since 1992, came to the meeting without being fully prepared. He knew of infringements, but did not know how

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clubs were run, or organised. Nor did he have any idea about the fanzines and newsletters and what materials they used and in what manner. He was also neither expecting the resistance with which he was met, nor aware of the fact that the fan representatives were knowledgeable and prepared for the meeting.

He did follow up the meeting with a letter\footnote{The copy of this letter held by Austrek is held by its solicitor and could not be used in this document.}, directed to the solicitor at the meeting, Rowena Chistiansen. Because it was sent to the legal representative of a club, it was not circulated, and so as far as the clubs at the meeting were concerned, it was never followed up.

5.5 The Impact of the Meeting

The fans who attended the meeting, left feeling they had won something, but had lost even more. The friendly relations that they had shared with Paramount before the meeting had been lost. It was obvious to them that there was now, instead, a state of confrontation - Us against Them. Some clubs shared the details of the event and its aftermath with their members. Some did not, shielding their members from it.

At a brief meeting afterwards, all club delegates excluding Papadeas decided to avoid further confrontations with Paramount/Viacom/Southern Star and try to comply with some of the matters brought up. One thing that was lost by the clubs, however, was the freedom to follow their interests and activities without being restricted by official parameters. This conflicted with the way socially run clubs had existed before.

One of the participants\footnote{Fan involved with the meeting, interviewed 11\textsuperscript{th} April 2003 via internet, who did not wish to be named.} summed up her feelings:
The whole incident, which I believe to have been spurred on by [the persons/company who had bought the official Australian Star Trek Club license], was a huge setback to genuine fandom in Australia and for a period of years (unnecessarily) restricted the activities of genuine fans."

As a businessperson, I can understand where Zilli was coming from - he was just doing his job and once provoked into action by [ … ], he had to state and hold the party line. I feel that the Paramount response was an over-reaction as the fans aren't really a threat at all but a source of advertising and revenue, and it was probably more about [this person] foolishly trying to assert her superiority / officialness at the expense of the things that really matter. The single most important thing to come out of it all was to "let sleeping dogs lie" i.e. don't attract attention to yourself if you want to get away with things that, if challenged, could be a breach of someone's Intellectual Property rights. 219

Trek Australis officially closed down when Widderson found himself financially and emotionally bankrupt after the meeting. He changed his name and moved. Later, the club was re-formed by members of his committee under the name of Friends of Science Fiction (FSF). This group holds monthly meetings to show videos 220, meet socially, and to throw annual conventions on a semi-professional basis. The group raises monies for charities concerning AIDS.

Austrek closed its fanzine, Spock, because the use of fan-drawn art and the use of fan-written fiction in a magazine that was sold to club members would infringe copyright. Fan-drawn images were stripped from the newsletter, which became unadorned news and reviews of events and episodes aired in Australia. The request that each issue be sent to Paramount for approval before printing was eventually ignored because the proofs of the newsletters were not returned in a timely manner and thus club members

220 It is unknown if the episodes are screened with a licence.
were not finding out the news as it came out. It is likely that this request was in the letter sent by Zilli to the legal representative only after the meeting.

Sastrek continues as a small, actively social group in Adelaide. In Queensland, QUEST became Conquest Science Fiction Club \(^{221}\) and still meets monthly in Brisbane.

### 5.6 Conclusion

This small meeting lasted barely 55 minutes, but its effects rippled out across the fans in Australia, and reached beyond to the shores of New Zealand, the United Kingdom, and other countries where interest in the show had always been fostered by the fan clubs who freely distributed news and information. And the effects are still being felt today

> Some clubs such as Victrek closed down as soon as they were asked to and no amount of advice from others would change their minds. It’s amazing what a legal letter can do. The rest of the clubs advised Paramount through its envoy that here in Australia we had a right of association and we would meet and do whatever we wanted to at those meetings including printing magazines, pictures, logos etc as we were doing so to spread information and promote their product. (Screen, 2005) \(^{222}\)

One outcome of the meeting was that individual *Star Trek* fans changed their activities and involvement with the show as shown in the following chapters. It also exposed the fans’ naïveté in believing that they had the support of the creator, Roddenberry, (and/or his representative) in showing their devotion to the show through their clubs, and their fan activities.

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\(^{221}\) Conquest was originally the name of the convention held annually by QUEST.  
\(^{222}\) From Derek Screen, private email dated 1\(^{st}\) August 2005.
Gene Roddenberry was a visionary, and a guy with integrity. The very traits that Viacom would know absolutely nothing about. They seem like the wicked witch – a Nazi like entity determined to stamp out freedom of expression, not understanding or caring that they’ve besmirched Gene’s high ideals.

Viacom saw a good thing, and were so determined to control, and make money out of it – non lateral thinkers too dumb to understand that their very actions would stifle the very soul that attracted the fans to it, the joyous outpourings that make Star Trek devotees what they are. Viacom’s intervention turning something so free into a burnt out husk. So kids today will never experience how all-enveloping and very rewarding belonging to a Star Trek fan club can be. Gene would be very distressed at this outcome!

Val Rogers, October 2001

Fans had met the copyright owners/producers and realised that they were, in actual fact, ultimately helpless. They had won a small victory, in that they were not actually forced to shut down, but they were now bound by the copyright owners to their rules. It was no longer was a large unlimited playground where they could plunder any part of the text that appealed and appropriate it, but it had become a very much a enclosed yard with definite boundaries they could not cross.

In Chapter 6, the individual clubs in Australia and their reactions are examined.
6.1 Introduction

Australian *Star Trek* club representatives were summoned to the meeting with Paramount Communications’ representative Jonathan Zilli on 20 March 1995. The meeting was held at a time when the Australian clubs were at the height of their popularity and experiencing a period of rapid change. In spite of the fact that Australia is a large country with a small population, it was one of the highest consumers per capita.\(^\text{223}\) It was, according to Derek Screen, President of the Melbourne-based *Star Trek* club, Enterprise, also a country where people joined clubs: Australian *Star Trek* clubs had more members per club than the average American *Star Trek* fan club, which had only about 150 to 200 members.\(^\text{224}\) During the meeting in 1995, Screen describes the reaction of Jonathan Zilli to this fact:

> When we said we had clubs that had 1,100 members in [them], they did not believe us. It was as simple as that. So when he [Zilli] found out that we had that many people as paid members of the club, the first thing that went through his mind is, "ker-ching", there's money we're not getting. And he wanted to know where all the money was going to. We said, well, membership fees are fees for membership, they're not money to sell the Star Trek name. There are fees for publishing the newsletters, postage, telephone, et cetera, et cetera, and things like that. We all do it for non-profit. He wasn't interested in that. He was interested in the money that was being taken, of which there are licensees out there who should be getting that money and they weren't. That's all they cared about. (Screen, 2001)

\(^\text{223}\) Correspondence with *Southern Star* sighted by the researcher. Unfortunately, permission was not given to use this correspondence by the company.  
\(^\text{224}\) Appendix I K: Interview with Derek Screen, 2001.
Paramount Communications Inc entered into a Merchandising Representation Agreement between Southern Star Licensing Group and Paramount Pictures Corporation to have Southern Star as the exclusive licensing agent for Paramount in Australia on 11 January 1993. There were over 50 licensing agreements with various companies at the time for *Star Trek* merchandising\(^{225}\). One of the licences on offer that had not been taken up was the title of Official Australian *Star Trek* Fan Club.

### 6.2 Southern Star

Southern Star is an integrated film and television production and distribution group. Divisions of the company are involved in film, television and video production; video and optical disc duplication; sales and distribution; and licensing and merchandising. Southern Star is a publicly listed company on the Australian Stock Exchange\(^{226}\).

February of 1993, letters were distributed to all the *Star Trek* fan clubs known to Southern Star introducing the company to the fan community as Australia’s ‘sole representative of Paramount Pictures licensing’. In these letters, the clubs were reassured that they [Southern Star] were not going to shut down *Star Trek* fan clubs ‘unless major breaches of copyright laws were committed’. This was the first indication that the Australian clubs had received that there was any threat to their existence, in regards to their normal club operations. The missive was brief, and misspelt in places, but stated that an ‘official’ *Star Trek* club would be licensed in Australia which would be accountable to Paramount and have the full support of Southern Star. This would result in full disclosure to Paramount of the revenue from the magazines produced and merchandise sold by the ‘official’ club, and would mean that fans would not be

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\(^{225}\) See Appendix II H

victims of illegal activities, and they, the fans, would pay fair prices to the proper people who held licences.

The letter ended with the request that Star Trek fans ‘dob in’ those who infringed copyright or licensing agreements, using the name of Gene Roddenberry in order to get support. Those who did not do this would, by implication, be turning their back on his vision for the future.

*I implore your members to join forces with Southern Star protecting Gene Roddenbury’s (sic) vision*227. (Garske, 1993)

The letter stated what was not allowed by clubs and concluded by saying that their concern was for Star Trek fans who were currently victims of exploitation and deception. Even as it was used as a banner to muster the support of the fans, Gene Roddenberry’s name was misspelled. This was noted by the recipients (Screen, 2001), who inferred that this company really didn’t know a lot about Star Trek except for the licensing of its merchandise.

As a result of this letter, three Australian Star Trek groups responded to Southern Star, asking for information on how to be the Official Star Trek Club:

1. Trek Australis. This club was represented by Stuart Widderson.
2. Austrek represented by Rowena Christiansen.
3. Astrex represented by Maria Papadeas, who later represented Photon Productions, a company owned by herself and her husband, George.

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227 Spelling error of Roddenberry’s name as in the original document.
These clubs were the most energetically active clubs with large memberships: Astrex and Austrek were the longest-running *Star Trek* fan clubs in Australia.

Each club felt that it would best represent the interests of Australian *Star Trek* fans. The clubs put forward business proposals as requested by Doug Garske of *Southern Star*\(^{228}\), which were officially rejected or their authors asked to supply further information. Trek Australis and Austrek resubmitted improved business plans, which were not officially rejected a second time at that point.\(^{229}\)

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\(^{228}\) See Appendix III F A Chronology of Correspondence sighted by the researcher. Letter dated 14 April 1993.

\(^{229}\) See Appendix III F A Chronology of Correspondence sighted by the Researcher.
15th February, 1993

Mr Ray Raspa
Westrek
PO Box 307
BENTLEY WA 6102

Dear Ray,

FOR THE INFORMATION OF YOUR MEMBERS

Southern Star Merchandising is the sole representative of Paramount Pictures Licensing in Australia.

Therefore, Southern Star Merchandising represents the licensing and merchandising rights to Star Trek, Star Trek: The Next Generation, the Star Trek movies, Deep Space Nine, and all TRADEMARKS and COPYRIGHTS that pertain to Star Trek.

I am writing to you to put an end to the hearsay and rumours that have been circulating regarding the licensing of the "Official" Star Trek Fan Club.

We are not going to shut down STAR TREK Fan Clubs (unless major breaches of copyright laws are committed.)

What we are trying to do is shut down the rip-offs that the STAR TREK fans have had to endure by the illegal importation of merchandise.

By licensing an "official" club we will be able to offer 100% support to the club. In turn the club will be able to offer its members and other club members merchandise and services that are not currently available in Australia.

The holders of the license for the fan club will be totally accountable to Paramount - this includes the member magazine, the accounting, and the merchandise sales.
On 2 September 1993, a small press release was printed in a Sydney newspaper stating that Astrex had been appointed as the Official Australian *Star Trek* Fan Club by Paramount, and letters were sent to *Star Trek* licensees indicating this, and requesting that they not conduct business in licensed merchandise with any other *Star Trek* club in Australia. The other clubs vying for the same appointment had not been informed that the decision had been taken, nor had negotiations officially ceased between them and Southern Star.
On 3 September 1993, Widderson, President of Trek Australis, wrote to Stephen Casey, President of Paramount Television Australia about what he considered a "closed ballot" for the title of ‘Official’ Star Trek club, and the unfair treatment of the fan clubs by Southern Star in the September press release. Widderson and Casey met more than once to talk about the concerns Widderson and Trek Australis had with Southern Star and the Official Australian Star Trek Club.

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Figure 24: Letter from Southern Star to Stuart Widderson
7th December, 1993

Mr Stuart Widdison
Trek Australis
P.O. Box H201
AUSTRALIA SQUARE NSW 2001

RE: STAR TREK PROPERTY RIGHTS

Gentlemen:

I am writing on behalf of Paramount Pictures Corporation ("Paramount"). Southern Star Merchandising is the exclusive merchandising and licensing agent in Australia for Paramount, and Paramount is the owner of all rights to the original television series entitled STAR TREK and all subsequent television and theatrical releases. The rights include numerous copyrights, trademarks, merchandising and other subsidiary rights relating to STAR TREK and the characters appearing therein. As a result of the foregoing rights, third parties are not authorised to use the STAR TREK property in any form for any purpose without a written licence from Paramount Pictures Corporation.

It has been brought to our attention that you have established yourself as a STAR TREK fan club in Australia and are selling merchandise, including unlicensed merchandise. Since you have not been licensed to use Paramount's property in the foregoing manner, this letter will advise you that such activity constitutes an infringement of Paramount's rights rendering you liable for damages, injunctive relief, and under certain circumstances, costs and attorney's fees expended in litigation should litigation become necessary.

On Paramount's behalf, we must demand that you immediately halt all use of the STAR TREK property, and that you disband the STAR TREK fan club. Additionally, within seven days of receipt of this letter, you must provide Southern Star with written confirmation that you will cease all fan club activity and all sales of unlicensed merchandise.
On 7 December 1993, most clubs received another letter from Southern Star\textsuperscript{231}, this time sent by its General Manager, Christine Lockhart.

\textsuperscript{231} The exact number of letters sent out could not be confirmed. Clubs were contacted to see if they had received one of the letters, but with many of the clubs no longer in existence, this produced a lot of mail returned noting “No longer at this address.”
On Paramount's behalf, we must demand that you immediately halt all use of the Star Trek property, and that you disband the STAR TREK fan club.... Paramount is in the process of establishing a licensed Star Trek fan club, and we welcome your participating in that group. However, we are simply unable to allow you to operate a Star Trek fan club without a license. While we appreciate your interest in Star Trek, your activity constituted a clear violation of Paramount's rights. (Christine Lockhart, 1993)

The letter evoked an immediate reaction. Majel Barrett Roddenberry and Stephen Carey were asked to intercede on behalf of all Australian Star Trek clubs, and Paramount was asked why unofficial clubs should be shut down, especially as previous correspondence from Southern Star had indicated that no club would be closed. The clubs believed that they would not be competition for the Official Star Trek Club. In Australia, it was common for Star Trek fans to be members of more than one club at the same time. Membership in any club did not preclude membership in another as each offered location-specific fan activities. More than that, each club acted as a centre for its own fan community. The club provided the environment for the fans’ social and creative ventures such as fanzine production, and was the place that a sense of fan family unity was experienced. The implication that the official club had still not been established was immediately noticed by Widderson when writing his reply.

Carey of Paramount Television in Australia forwarded the letters he received from the Star Trek clubs to the Paramount Licensing Group, who then passed them back to Southern Star. He felt that the licensing of clubs was not an area that his office should be directly involved in. 232

Barrett Roddenberry wrote to Widderson, reassuring him that it would all be resolved with Paramount and that she would intercede on their behalf.

You won’t be forced out of existence. (Barrett Roddenberry, 22 December 1993)

In fact, the letter sent by Southern Star on 7 December 1993, could have been read in two ways:

i) All Star Trek clubs must cease operation; or

ii) Clubs that were in breach of copyright must close down immediately.

Third parties are not authorised to use the Star Trek property\textsuperscript{233} in any form for any purpose without a written license (sic) from Paramount Pictures Corporation." (Lockhart, 7 December 1993)

In this case, the club that received the letter was assumed to have breached copyright in some way and was required to close and Barrett Roddenberry’s assessment of the intention of the letter had been incorrect.

Australian and American copyright law differs substantially in the handling of infringements. In the United States, if you are in receipt of such a letter, the entity would have to close within seven days of receiving it, until it could prove that it did not breach copyright, as per the demand in the last paragraph of the first page of Lockhart’s letter. In Australia however, the onus is on the accuser to prove the breach of copyright, before the club has to close down.\textsuperscript{234} Many Australian clubs continued to operate as usual, and it should be noted that no club in Australia was ever legally forced to close down. However, receipt of the letter had an immediate detrimental effect on smaller groups. For example, a small rural group in Victoria of about 30 people, called Victrex, received one of these letters from Southern Star and closed immediately. The club

\textsuperscript{233} Star Trek property here is merchandise – licensed and unlicensed – that had anything to do with Star Trek.

\textsuperscript{234} Information supplied by Doug Drummond QC – IP Conference, Brisbane, Queensland held January 2004.
members just wanted to meet socially and watch videos, and felt it wasn't worth the legal threat contained in the letter to continue to do so.235

Widderson answered the letter addressed to Trek Australis, in detail on 7 January 1994.236 He focused on the information that negotiations were still under way to establish the Official Star Trek Club, and resubmitted a renewed application for the title of Official Club. On 7 February 1994, Widderson received a reply from Christine Lockhart stating that the licence for the Official Club had now been issued.

In the following twelve months, a number of small clubs closed, although some chose to ignore what was happening to the larger Star Trek clubs. Many clubs experienced harassment by the Australian Film and Television Securities Commission who were informed anonymously when meetings were being held by clubs and would raid the meeting to see if videos were being illegally played.237 If videos were screened that had been unaired in Australia at that date, and an admission was being charged, then the club doing so would be at fault. If there was no charge and it was a small group of people, then the club was not showing the videos illegally.

There was a new Star Trek club starting up in Perth, so two Star Trek clubs, one of them had links with George and Maria (Papadeas) and low (sic) and behold, the Film and Video Securities Commission turned up (to the other club’s meeting). (Screen, 18 July 2001)

Suspicion about the identity of the informant crept into the clubs and for the first time in nearly 30 years, the clubs no longer worked in complete co-operation.

But Austrek was worried that we were going to, as Enterprise, the opposition club… were going to do or say something ourselves that would hurt Austrek,

235 From the minutes of the meeting of the Austrek committee, dated 12 July 1995.
236 Appendix III F Chronology of Correspondence Sighted by the Researcher
237 Sue Ann Barber of Perth endorsed this in an interview conducted in Perth dated May 2003.
so they decided to jump the gun a little bit there was a letter that was sent to Welcommittee from Austrek complaining about us. Not about the club, but the organisers. (Screen, July 18 2001)

6.3 Responses of Regional Fan Clubs

As can be seen in Graph 2 in Chapter 3, clubs had slowly been increasing in numbers until the early 1990s when the new Star Trek series (Deep Space Nine) was released in Australia, and past episodes were rebroadcast, and when the cinematic release of Generations (the seventh film in the series) made new box office records. The introduction of satellite and cable to Australian homes brought with it the promise of regular viewing of reruns of the series – at least that is what fans hoped – to follow the US in having Star Trek always available to its fans. Star Trek’s original series and The Next Generation generated record sales as video releases at this time. In Sydney, four science fiction bookshops, Galaxy, Land Beyond Beyond, Infinitas and Phantasia had as their staple, the sales of media science fiction - books about and set within the various science fiction series238, but primarily the Star Trek franchise. Melbourne, Brisbane, Hobart, Perth and Adelaide also had their specialist shops. By 1994, seventy-two books had been published concerning Star Trek. This meant that most general bookshops also had a large shelf of just the current Star Trek books available.

At the time of the meeting between the Australian Star Trek clubs and Paramount Communications, club member numbers were published in The Australian Magazine239. These do not reflect actual numbers of Star Trek fans in Australia as many fans belonged to more than one club, but are indicative of the substantial

238 From interviews with Shayne McCormack, retired manager of Galaxy and Phantasia bookshops and Ian McLean, former president of Astrex Star Trek Fan Club.
numbers in clubs in Australia, which was of interest to Southern Star and Paramount Communications.
Table 4: Numbers of Australian Star Trek Club Members as of June, 1995.

<table>
<thead>
<tr>
<th>Club</th>
<th>Number of Members</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Official Australian Star Trek Club</td>
<td>6,500</td>
</tr>
<tr>
<td>Trek Australis (New South Wales)</td>
<td>1,500</td>
</tr>
<tr>
<td>Austrek (Victoria)</td>
<td>1,500</td>
</tr>
<tr>
<td>Enterprise (Victoria)</td>
<td>750</td>
</tr>
<tr>
<td>Queensland Star Trekkers (Queensland)</td>
<td>350</td>
</tr>
<tr>
<td>Q-Trek (Queensland)</td>
<td>150</td>
</tr>
<tr>
<td>Sastrek (South Australia)</td>
<td>200</td>
</tr>
<tr>
<td>Westrek (Western Australia)</td>
<td>600</td>
</tr>
</tbody>
</table>

6.3.1 Astrex and Trek Australis - Sydney

Sydney was the site of two of the contenders for the title of Official Australian Star Trek Fan Club: Trek Australis and Astrex. Stuart Widderson, elected president of Trek Australis was a strong character, who worked in distribution and knew how to network and who to approach for merchandise or information. His information network which enabled him to obtain Star Trek news before it was published, earned him status in the fan community as a fan-leader and Big Name Fan (BNF). Screen describes this phenomenon graphically:

*If they could get a bigger club and get more money, they would have more members and more people look at them and say, my God, you're a god.*  
(Screen, 2001)
Widderson’s dogged personality pressed for answers beyond the point where other clubs had given up. He telephoned Majel Barrett Roddenberry asking for intercession and help, believing that she stood in for her late husband in anything to do with Star Trek, and in particular the Star Trek clubs which he had patronised until his death.

Screen’s comment about Widderson’s personality is equally true of the second strong personality, Maria Papadeas. Papadeas, treasurer of Astrex and President of Photon Productions, described her involvement as:

> My husband got me into Star Trek - he was a major fan and we joined a fan club in the Blue Mountains in the ‘80’s. By 1983 I was running it. I got the membership up from 300 to 3000 pretty quickly so Paramount, who makes the TV series, approached me and told us to become official. Within a year we had the numbers up to 20,000 and my life changed forever. Now I head up Australia’s official Star Trek fan club and almost every waking hour is spent on Star Fleet business.

> I don’t have kids and I wouldn’t have time. I’m a business analyst by profession, and once the fan club kicked off properly I realised I didn’t have time to work for other people anymore. (Papadeas, 2001, p11)

The rapid expansion of club numbers by Papadeas from 1983 changed the nature of the club and what it could offer. Astrex could no longer remain a small social club meeting in people’s homes, and would have had to hire large venues and charge admission to accommodate up to 400 attendees at a time. Volunteers were unable to write and produce the club newsletter for this volume of members on their own printing press, so that change was inevitable, and the resultant club community was one of subscribers to the newsletter, and people who came to purchase items from professional vendors at a

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240 Evidenced in letter from Widderson to Barrett Roddenberry, undated, concerning the press release in September 1993.

241 This statement could not be confirmed since Ms Papadeas did not grant an interview to this researcher.

“fair” held at the Bankstown Sports Club in Sydney. This was different from the kind of activities still being offered in other clubs where club fanzines and newsletters still existed, as did social events.

And it just got bigger and bigger and bigger. And, of course, as you know too, the size of the committee would get a little bit bigger, but the size of your dynamic workers who come for everything always stays the same. And just start working a bloody lot harder. (McLean, 22 January 2004)

The clash of two such strong personalities, Widderson and Papadeas, created an air of tension and aggression that was at odds with the co-operation that had previously existed between clubs. The normal fan practices of the trading of information, newsletters, and social visits were unheard of between these two clubs. In fact, it was more likely that they would always be looking out for "spies" from the other side in their midst at meetings. They saw themselves as competitors for the same market: the Star Trek fans.

By the end of 1994, Astrex had become a general science fiction club devoted to media science fiction, with a board of directors led by Maria and George Papadeas, actively supporting the Official Star Trek Club, also run by Maria and George Papadeas. It conducted events at the Bankstown Sports Club known as minicons, because the numbers were too large to call it a club meeting any more. Officially licensed merchandising was sold at these functions and the cost for members to enter the minicon was $10 to help cover the cost of the venue, where 400 members and friends attended.

Trek Australis had also moved to a central venue, the Ashfield Catholic Club, and normally had over 100 members for its meetings, charging $4 each for attendance.

6.3.2 Austrek and Enterprise - Melbourne
In Melbourne, two Star Trek clubs co-existed: a primarily social group, called Enterprise, which was led by Derek Screen and his wife, Sharon Tapner, and the much older club, Austrek. Austrek made application to be considered for the title of 'Official' Australian Star Trek Club, but unfortunately was not on a sound financial basis during the early 1990s having overcommitted its funds to purchasing assets. This meant that the business plan put forward to Southern Star was not considered at first. The club, and many of its committee, had been involved in the Australian fannish community at large long enough, however, to consider themselves the moral watchdogs of Star Trek activities, reporting what they considered unfannish behaviour to the Star Trek Welcommittee Chairman, Shirley S Maiewski243. Even after the official club had been announced at the meeting on 20 March 1995, Austrek still pressed to be granted the title244. At the time of the meeting, Austrek had over 1,500 members.

The club still exists, but in a much smaller form. When interviewed, one of its members who had been at the meeting with Jonathan Zilli preferred not to comment on the meeting:

I have expunged from my memory unpleasant and unhappy events. (Fan involved with the meeting, interviewed 11 April 2003 via internet.) 245

Enterprise was based on a social group working for charity and sharing information through their newsletter. They had no interest in the extra work and accountability required by Paramount in getting the official title. The licence fee would be money taken away from the club’s charity, the Royal Children’s Hospital Melbourne.246 However, Enterprise had no intention of being shut down in favour of an official club.

243 An example of this is in the correspondence dated 9 April 1992 from Maiewski to Screen, sighted by the researcher.
244 As can be seen in the chronology of correspondence, Appendix III F
245 This fan preferred complete anonymity because of her profession.
246 Letter from Michelle Singe, Auxiliaries Coordinator for the Royal Children’s Hospital confirms the club position as an authorised fundraising group for the hospital.
and continued to be an active club until Screen and Tapner retired from running it in 2002

6.3.3 SASTREK and Decoy - Adelaide

SASTREK and Decoy did not publish any details of letters received or any reports of the meeting. Members of both clubs, when questioned by this researcher at conventions\textsuperscript{247}, had no idea of what had taken place. The fans believed themselves to be too geographically isolated from the eastern states to be noticed by Paramount Communications, Southern Star or the Official Australian Star Trek Club. Jan Jackson, president of SASTREK did however print the following comments:

\begin{quote}
The Committee is still awaiting more details from Paramount regarding their rules of conduct for fan clubs. As yet nothing has eventuated. We will keep the members informed as soon as we hear anything definite. All we know (from interstate reports by those who were at the meeting with the Paramount official) is that no club may show any Star Trek episodes at any meetings and there are to be no more unofficial Star Trek conventions. Still under consideration apparently is the fate of fanzines and club newsletters. Although Paramount said in March that they would send full details to the clubs no one has heard anything yet. (Jackson, 1995)\textsuperscript{248}
\end{quote}

No other comments were noted, nor were any letters received from Paramount Communications after the meeting.

SASTREK continues to support local charities and sponsor a child overseas through its activities, and it sponsors at least one animal in the Adelaide Zoo. It is a small and very

\textsuperscript{247} Multiverse (Melbourne), Conflux (Canberra), Swancon (Perth) and Convergence (Melbourne)

\textsuperscript{248} Jackson, Jan “From the Helm” Tau Ceti June 1995
socially active group that was represented at the meeting by a Melbourne-based affiliate of the club.

Decoy was run by one person, Anne Richardson, and was dedicated to the late Star Trek actor, DeForest Kelley, and so was not considered a Star Trek only club although Kelley’s character, Dr McCoy was the main focus. Kelley had had a long and varied career in films and television, and each of his characters was represented in the newsletter. However, the club closed in 1995, due to the continual ill health of its president, Richardson.

6.3.4 Canberra Star Trek Club - Canberra

Next Generation yeah, Next Generation was started in the early 90’s by a couple of young fans. It went quite well but it had the problem that our membership came in numbers and there was mainly just people who wanted to watch the episodes of Star Trek: the Next Generation. And as long as they kept coming we had quite a big membership and we used to hire a lecture hall at ANU and it would fill. But they changed from being a Star Trek club and they became a general science fiction club they became the ANU Science Fiction Club for a long time. (White, 2001)

The Canberra Star Trek Club received the letter from Southern Star (7 December 1993) and in a general meeting of the club, opted to change the name of the club and to style itself as a general science fiction club. They felt that they had been forced to this decision by the threat contained in the letter. Therefore, the Canberra Star Trek Club ceased to exist even before the meeting between the clubs and Paramount Communications in 1995. However, as a general science fiction club, it continues to
meet socially and to produce a newsletter. Its membership consists mainly of professionals and students.

6.3.5 WESTREK and Neutral Zone - Perth

Two large clubs existed in Perth in the 1990s - WESTREK and Neutral Zone. They were largely left alone by Paramount, or so the members believed. WESTREK had received letters from Southern Star dated 15 February and 7 December 1993. They usually had between 300 and 400 members attending each meeting. Meetings were held in theatres or meeting halls. Sue Ann Barber, a WESTREK member, believed that the clubs closed as a result of raids by the Australian Film and Television Securities Commission (AFTSC) about unlicensed screenings of episodes. She believed that the AFTSC received a call from a disgruntled video store owner and that the raids had nothing to do with the events in the eastern states. However, interviews with prominent club members of WESTREK, Jodi Williams and Fern Clarke, did not bear this out. They believed that the club had protected its members from the correspondence with Southern Star, and had closed voluntarily, rather than be under legal threat for continuing their activities, which were mainly based around social video screenings. The meeting with Paramount Communication was not fully disclosed in the pages of the newsletter or at meetings, even though their president, Ray Raspa, had travelled from Perth for the meeting. (Screen, 2001)

....and then the letters saying to cease and desist showing the episodes.

And that basically killed the club, because they didn’t want to face the possibility of being sued, and just reverted back to meeting in a person’s house, again once a month, and got around everything by showing an episode for 19 minute, then pausing in the middle of the episode for a five minute break, and then going back and watching the remainder of the episode. Some legal person said that’s about the only way you can get around it. But by then the numbers had come down to about 10 people turning up, and
the club actually dissolved completely. It doesn’t exist anymore. (Williams, 2003)

The other club, Neutral Zone, promptly closed the day after the raid by the ATFSC and the club funds were not distributed to charity or returned to any of its members. This remains a source of resentment by its former members towards the club organisers to this day.

As indicated by one former WESTREK member on their survey form:

There is no gathering of Star Trek fans in W.A. It got killed off as far as I know. (Sue Ann Barber of Perth endorsed this in an interview conducted in Perth dated May 2003.)

6.4 Conclusion

The meeting caused a rift between the fan-run unofficial Australian Star Trek clubs on the one side, and the licensed Official Australian Star Trek Fan Club, along with Southern Star Licensing (who handles the Star Trek licenses in Australia) and Paramount Communications on the other. (Jinman, 1995).

Australian Star Trek fan clubs reacted to Paramount’s interference with what they regarded as their own personal property – Star Trek. Until then their participation in clubs and events had been supported in letters from Gene Roddenberry and in their previous dealings with Paramount Communications, who in fact, had provided them with information to circulate to their members. Many clubs simply folded rather than face legal prosecution, and others were threatened with raids by the Australian Television and Film Securities Office. Such raids

249 Appendix I R
occurred in Western Australia, Victoria and New South Wales. Only two of the original clubs from 1995 still exist in 2006.

In contrast, from those who had not participated in the fan clubs and the fan community, the response was not as reactive.

“Having enjoyed Star Trek for a long time, and having slowly become more disenchanted with the whole thing, when the Viacom thing happened, I heard about it but it did not affect me apart from the usual reaction of ‘wankers’ directed at Viacom. For most ‘fans’ not involved in fandom, it meant nothing. I’ve quizzed a few of my customers, regular Star Trek nuts, many of whom have never gone to cons, joined a club, but still consider themselves fans, and it didn’t matter one way or the other.”

Respondent #75

Within all the clubs copies of fanzines and newsletters were being distributed freely, or for a small cost, and the authors believed they had the right to claim copyright on their work. In Appendix II C, each newsletter and fanzine in Australia was examined to see how the fans viewed their creative activities.

From as early as 1975: "Any material in the magazine used without permission is an infringement of the Prime Directive\(^\text{250}\)." (Spock #3) which changed in 1986 to

\(^{250}\) The Prime Directive was created by Gene Roddenberry as a prominent guiding principle of the fictitious United Federation of Planets in Star Trek. The Prime Directive dictates that there be no interference with the natural development of any primitive society, chiefly meaning that no primitive culture can be given or exposed to any information regarding advanced technology or the existence of extraplanetary civilizations. It also forbids any effort to improve or change in any way the natural
“Copyright @1986 Austrek. All rights remain with the individual authors and artists,” which whilst it acknowledged the creativity of the writers and the club for putting the contributions together, did not indicate that anyone else had any rights over the material. From 1993, this statement became "This is an amateur publication and is not intended to infringe on the rights of Gene Roddenberry, Paramount Pictures Co, or any other holders of Star Trek" (Rum Rebellion #1).

This particular statement implied that Roddenberry owned some kind of rights over Star Trek and the fans had believed they were safe in their assumption of owning their own stories and being free to fill their fanzines with whatever they wanted. (Chapter 4) Being amateur clubs with amateur fanzines, they were doing it for the love of the show, Star Trek, but this amateur status did not shield them, not did the fact that they acknowledged Roddenberry and Paramount as the true holders of copyright (albeit as the last thing listed on acknowledgement statements).

In Chapter 7, the results of the Survey are examined and discussed.
Chapter 7: THE SURVEY

7.1 Introduction

This research took advantage of a unique opportunity to investigate the "clamp down" on non-licensed fan activities that began here in Australia, directly affecting Australian Star Trek fans. It investigates:

- what this intervention meant to a community that had been allowed to express its support for its favourite show, with minimal interference, for nearly 30 years,
- how the Australian fan community's practices and culture have changed, and
- what challenges it now faces.

Previous studies about the nature of the Star Trek fan community have been mainly conducted overseas. These studies have examined fandom as the snapshot of a time period, extrapolating from those findings to the present, and adding information from new subcultural studies of internet-mediated communities (Baym 2000, Cherny 1999, Jenkins 2006). However, these studies mostly failed to address the effects of the commercial interests of the owners of the intellectual copyright to the properties known as Star Trek on either of these groups. Nor have these studies dealt with issues of direct interference by the copyright owners. Academic interest in industry intervention has been mostly theoretical (Jenkins 1998; Bacon-Smith 1992) although work has now been done on the effects on internet-based fan communities affected by a similar crackdown. Gantz & Rochester (2005) reported the case of Recording Industry Association of America, Inc. v. Verizon Internet Services, Inc., where a subpoena served upon Verizon internet service provider, pursuant to the Digital Millennium Copyright Act, to obtain the identity of a subscriber engaged in unauthorized file sharing on a large scale, even though the internet service provider was acting as a mere conduit for file sharing.
In Australia, when *Star Trek* fans were confronted personally with the intellectual copyright owner's demands for compliance, Paramount Communications could have been seen as a soft approach by the owners of the intellectual property at that time, especially compared with the current legal prosecution of fans of music artists and groups for uploading and downloading copyrighted material. (Gantz & Rochester 2005) However, the intervention by Viacom/Paramount was presented to the Australian fans as an action that affected not just them, but the international fan community as well: it compromised their activities and their way of thinking about the ownership of what they did with the text, and of what they appropriated and used from the *Star Trek* franchise.

The research also permits analysis of additional social changes affecting fandom at this time, such as the increased commercialism attached to belonging to the community, the abundance of commercial materials such as toys, books and an overabundance of spin-off series related to the franchise known as *Star Trek* and the impact of this abundance of professionally produced material on the *Star Trek* fan community.

### 7.2 The Methods

This research has integrated three different methods:

i) A survey of *Star Trek* fans.

ii) An ethno-historical examination based on my own experiences as a fan and my observation of fandom in Australia from 1967 to the present, and authenticated by reference to the historical documentation of *Star Trek* Fandom held at the National Library of Australia.\(^{251}\)

iii) Interviews with notable Australian *Star Trek* fans, known as Big Name Fans (BNFs) within the Australian *Star Trek* community.

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\(^{251}\) It can be noted that there are collections of science fiction fanzines in the Fisher Library of the University of Sydney bequeathed by Ronald Graham (1979) and donated by Colin Steele (2004), as well as the fanzines collected at Murdoch University by Grant Stone, which is open-ended and still gathering materials. It was felt the most comprehensive collection of *Star Trek* artefacts, at this point in time, was available at the NAL.
7.2.1 The Survey

The survey was set out as series of closed-ended questions that asked the respondent to respond to statements with a simple tick for yes, no, or don’t know. The statements covered the practices and activities of Australian *Star Trek* fans in 2003, to discover whether fans believe their practices and activities have changed, and if so to identify the reasons they provide for these changes. In particular, the survey looked at levels of participation in fan clubs, conventions and fan-produced materials as a measure of the activities of *Star Trek* fans.

The survey was broken into three sections: The first concerns whether Australian *Star Trek* fans considered themselves

i) Fans
ii) Active fans
iii) Fans that were part of the fan community.

The answers were considered before and after the pivotal date of the Event in Melbourne.

The second section looked at a range of activities of Australian *Star Trek* fans, and examined the numbers of those who participated in these activities before and after the events in 1995. It was broken into the following parts:

i. Fan club activities
ii. Convention activities
iii. Personal activities

The last part, personal activities, is also subdivided into active and passive participation by the fans responding to the survey.
In each section the voices of the fans surveyed clarify activities and add comments to the effects of changes occurring in the mid 1990s on these activities.

The third section of the survey concerned the more emotional responses of the fans, asking them to indicate whether they considered that their activities and involvements in fandom were affected by the commercial interests of Paramount Communications.

### 7.2.1.1 Distribution

A copy of the survey was submitted to the University of Western Sydney Ethics Committee for approval and approval was granted. With a mass mail out and distribution, it is not easy to give each participant the chance to give informed consent to participation in the research. It was assumed that the return of the completed form indicated the respondent’s voluntary consent to participate, especially since these surveys were completed anonymously, and their distribution was done as a bulk mail out, club or convention drop i.e. left on the information table at a club meeting or convention. The survey was, therefore, accompanied by an information statement, which asked for assistance in plain language, and also used *Star Trek* fan jargon and references commonly used within the community. This indicated that the researcher was knowledgeable in the world of *Star Trek* and its fans, and that she was using quotations in proper context.

A detachable sheet allowed the participants to make further comment and to indicate the level of anonymity they personally wished to maintain, offering the use of their full name, initials, a pen-name, or no use of their name if they were quoted within the research findings.

The survey was prepared and distributed to present day fans by mail and through clubs and conventions, as well as to known fans of the pre-1995 years in order to survey the nature of their past activities, compared to their present activities. This also included statements to be rated according to agreement scales about why changes have occurred, if the respondent considers that changes have in fact taken place. The addresses of those fans and fan clubs were taken from publicly available fan-produced magazines.

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252 See Appendix IV Q
253 See Appendix IV P
The surveys were conducted confidentially, with the option of the participant offering further comments throughout the form. The surveys were then read and compared with the quantitative research already done on the numbers of fan-produced magazines that were published in Australia from 1969 to 2002\textsuperscript{254}; the numbers of Australian Star Trek clubs during that time; and the numbers of fan-organised conventions/events.

### 7.2.1.2 Response Rate

Two hundred questionnaires were circulated which represents 20\% of the audience at a professionally organised Australian Star Trek convention or 100\% of a fan-organised Australian Star Trek convention. This number also relates to the approximate number of members in each of the Star Trek fan clubs within Australia until Star Trek: The Next Generation was aired. Overall 135 people participated in the research either by completing the survey or by taking part in an interview.

Half the questionnaires were sent to people known to have been active members of the Australian Star Trek fan community pre-1995; the other half were circulated by the Australian Star Trek fan clubs still in existence, or left at fan-organised Australian Science Fiction Conventions.

No-one who has joined the Australian Star Trek fan community since that year was deliberately surveyed as this was a study on how the already existing community was affected by the strong “crack-down” on non-licensed goods, and fan-organised groups. However, five surveys were received from people who joined the community after the 1995 date. These respondents did not have direct or contemporary experience of the Viacom Intervention, so their survey results have been used as a comparison of relative activity between the older pre-event fans and the newer post-event fans.

\textit{Table 5: Response Rate}

\textsuperscript{254} See Graph 3: Media zine publications, Chapter 3, Section 3.4.2
<table>
<thead>
<tr>
<th>Number of Surveys Sent Out</th>
<th>Surveys Filled Out and Returned</th>
<th>Surveys Returned – Addressee Unknown</th>
<th>Surveys Not Returned</th>
</tr>
</thead>
<tbody>
<tr>
<td>200</td>
<td>105</td>
<td>37</td>
<td>58</td>
</tr>
</tbody>
</table>

i.e. 52.5% response rate.

A high proportion of envelopes returned were marked as addressee unknown. These represented 39% of the non-responses (18.5% of the total sent out) or 37% of those posted out to known past active fans. 29% did not acknowledge receipt of the survey at all. The low response rate could have been due a number of factors: there were no incentives for completion, the contact addresses may not have been current, and the length of time since the Event.

7.2.1.3 Response Demographics

Table 6: Response Demographics

<table>
<thead>
<tr>
<th>Age Group</th>
<th>21 – 30</th>
<th>31 – 40</th>
<th>41 – 50</th>
<th>51 and older</th>
</tr>
</thead>
<tbody>
<tr>
<td>% Respondents</td>
<td>8.3%</td>
<td>25%</td>
<td>41.7%</td>
<td>25%</td>
</tr>
<tr>
<td>% Male</td>
<td>4.2%</td>
<td>4.2%</td>
<td>4.2%</td>
<td>4.2%</td>
</tr>
<tr>
<td>% Female</td>
<td>4.2%</td>
<td>20.8%</td>
<td>37.5%</td>
<td>20.8</td>
</tr>
</tbody>
</table>

At first sight, the gender distribution of the respondents supports Camille Bacon-Smith’s description of a fan as “most active… are women, between the ages of 20 and 70, with a high concentration…. in their late thirties” based on her ethnographic study and
survey\textsuperscript{255}. Since her survey was conducted in the 1980’s, this would equate to the same fans being in their fifties when this current survey was being circulated.

No similar survey has been conducted in Australia, except for the occasional member statistics provided by ASTREX\textsuperscript{256} (1973 – 1995) in its newsletter DATA.

Table 7: *Club Demographics*

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Average Age of Club Member</td>
<td>23 (ASTREX)</td>
<td>21 (ASTREX)</td>
<td>Not available</td>
<td>No longer in existence (ASTREX)</td>
</tr>
<tr>
<td>Age When First Series Aired</td>
<td>13</td>
<td>10</td>
<td>Not available</td>
<td>No longer in existence (ASTREX)</td>
</tr>
<tr>
<td>Gender Ratio in a Club M:F</td>
<td>Not available</td>
<td>Not available</td>
<td>1:3 (ASTREX)</td>
<td>70:30 (ENTERPRISE)</td>
</tr>
</tbody>
</table>

Because this survey was sent to a list of people compiled from the resources of the National Library of Australia (Special Collections and Copyright submission) it means that the people who were sent the survey were known to have been active fans at some stage. The circulation of surveys to conventions and clubs hoped to capture those people who were still involved, and/or more anonymous than those appearing in material held by the National Library of Australia.

7.2.1.4 Concerns of the Respondents

At least one respondent was moved to believe that the survey’s design meant that it was difficult to complete.


\textsuperscript{256} ASTREX *Star Trek* and Science Fiction Club of NSW, started in 1973 by Susan Clarke (now Batho), Julie Townsend and Edwina Harvey.
“Section A: My answers give the impression that my fandom status changed in 1995. This is not the case. It changed about 1990 for external reasons. The design of this survey will give false results.” (Respondent #82)

By contacting each club known to have existed prior to 1995, I hoped to give each organisation the opportunity to have a say as to whether they were directly or indirectly involved in any of the events or correspondence in 1995. Also by contacting fans who were and perhaps, still are, directly involved in the activities of the community, as well as those who are not as active, I hoped to cover a broad spectrum of feelings and memories of the Event, and look for commonalities.

During the research, it was important to evaluate and consider the potential risk of harm from the research – both actual, and psycho-social, which may affect respondents’ future health or status in the community. Action could be taken against people who are found to be in legal breach of copyright. Fans know of the raids on local Star Trek clubs by authority figures looking for infringements of copyrights and for the exhibition of non-commercially licensed videos.

Communication, which is a keystone of the community and its continuation, provides quick responses to actions, when they are taken, and stories are circulated – not just through the telephone and mail services, but the almost instantaneous medium of the internet. Fans are aware of fan websites being shut down and fans being sued for using copyrighted characters in their fiction. As a result many fans fear attracting the attention of the copyright owners.

7.2.2 Ethno-historical Research

Penley (1991) and Bacon-Smith (1992) have examined fan communities through a mentoring program, whereby a researcher is introduced into a community that they wish to observe; Jenkins’ early research was an ethnographic study of fan activities as participant-observer:
When I write as an ethnographer about fan culture, I am also writing about my own experiences.” (Jenkins, 1997)\(^\text{257}\)

This research brings together my experiences as a fan and the analysis of fan artefacts that bear witness to the past of Australian fandom; in particular it relies on the collection held at the National Library of Australia (NLA).

The National Library of Australia, which holds both copyright\(^\text{258}\) and public copies of most Australian fan-produced magazines and newsletters.

A list of known Australian *Star Trek* fan clubs pre-1995 was compiled\(^\text{259}\) from this resource. The National Library\(^\text{260}\) was also used to compile the definitive list of fan-produced Australian *Star Trek* magazines (see Appendix II A) and conventions.(See Appendix II F). The final lists have been cross-checked by correspondence with those involved in the clubs, fanzines and conventions and in conversation with this researcher. Clubs and editors have voluntarily deposited *Star Trek* fanzines and newsletters since early 1969. Interestingly, these fans believed they had the right to copyright their fan-produced materials, including fiction and artwork.

### 7.2.3 The Interviews (See Chapter 8)

Some fans (9), known as Big Name Fans (or BNFs) in the *Star Trek* Community, and volunteers who approached the researcher, were interviewed (See Appendix I). These interviews were conducted at a venue of choice of the interviewee with each interviewee signing a waiver form

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\(^{258}\) The copyright copies are submitted by all editors and publishers, professional and amateur, in accordance with Australian Copyright Laws. See Appendix IV K and IV N.

\(^{259}\) See Appendix II D

\(^{260}\) “Popular culture: fanzines and comics

In recent years the Library has acquired significant retrospective collections of science fiction fanzines and comics, both of them being difficult genres to collect through the usual channels. As well, claiming from directories of fanzines and fringe publishing has assisted the Library in improving its coverage of current publishing. The collections will continue to be developed as the opportunity arises through retrospective offers or new sources of current information.” From the National Library’s Gateways Magazine. Issue 39. June 1999.
to allow the researcher to quote from them. This allowed the fans themselves the chance to have a voice within the research about changes to their community, their activities and their own relationship with *Star Trek*. These fan interviews provide a series of accounts of how the intervention by Paramount in Australia affected these Australian BNFs personally and financially.

Several overseas BNF’s were also interviewed in order to see the contrasts and similarities between Australian and overseas *Star Trek* fans. The results of the interviews and the ethno-historical research are provided in chapters 2, 3 and 8.

### 7.3 Analysing the Survey Data

The survey data is analysed and trends were sought in the results in this section.

#### 7.3.1 I am a *Star Trek* Fan: The Survey

The first part of the survey looks at what it means to the respondents to be a fan. It asked three questions:

i) Are you a *Star Trek* fan?
ii) Are you an active *Star Trek* fan?
iii) Are you part of a *Star Trek* fan community?

Each question was subdivided into a time frame, using the 1995 event as the pivotal date so that the question “Are you a *Star Trek* fan?” became:

i) Have you ever been a *Star Trek* fan?
ii) Are you still a *Star Trek* fan?
iii) Are you no longer a *Star Trek* fan?
Additional space was provided for comment on this question. An option was also provided for checking if the respondent felt their decision was affected by the events of 1995.

Table 8: *I am a Star Trek Fan*

<table>
<thead>
<tr>
<th>Did not respond to question.</th>
<th>Was a <em>Star Trek</em> Fan before 1995</th>
<th>Was still a <em>Star Trek</em> fan as of 2003</th>
<th>Am no longer a <em>Star Trek</em> fan as of 2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>93</td>
<td>42</td>
<td>51</td>
</tr>
<tr>
<td>100%</td>
<td>45.2%</td>
<td>54.8%</td>
<td></td>
</tr>
</tbody>
</table>

Of those who had considered themselves *Star Trek* fans before 1995, only 45.2% claimed that they were still fans, so that over half (54.8%) are no longer *Star Trek* fans. Only four respondents (4% of the total respondents) indicated that the reason for the change in their commitment was linked to the events in Australia around 1995, but many did not provide a reason.

*I left Star Trek fandom in the mid to late 1980’s due to a change of attitude from comfortable fun conventions to professional ones where the emphasis changed from the fan to how much money the organization can move and I have seen no reason to return to it. The small clubs that draw pictures of the stars and wrote Star Trek stories were no risk to Paramount’s control over Star Trek. However certain individuals here in Australia seemed more concerned with legal niceties than with the fans themselves.*

Saville also revealed that he was a member of ASTREX in New South Wales and was displeased with the directions that the club had taken once its membership numbers had begun to climb under the leadership of George and Maria Papadeas.

Nine respondents (8.9%) chose not to answer this question at all. It is possible that they simply missed this first set of questions, which were placed on the front page after the instructions, or, as one respondent said, they were science fiction fans who enjoyed *Star Trek*, but did not want to use the title *Star Trek* fan.

7.3.2 I am an Active *Star Trek* Fan: The Survey

*Activities in this loosely organized collection of enthusiasts were and are only as strenuous as each individual chooses. I wrote for fanzines, as well as drew cartoons and serious art for those worthy amateur publications. I attended science fiction conventions and became a member of the Los Angeles Science Fantasy Society. I designed and wore futuristic and fantasy costumes... In a word, albeit a coined word, I was a science fiction "actifan".*

(Trimble: 1982. p1)

Being an active *Star Trek* fan can take many forms, from the more socially isolated collecting of articles on actors and the series, writing and creating art, to attending or even organising club events and conventions. Once again, no parameters or definitions of ‘active’ were suggested for this question so responses reflected whether the respondents considered themselves actively engaging with the intellectual property known as *Star Trek*.

A time factor was added, which led to the questions being asked as:

i) Have you ever been an active *Star Trek* fan?

261 “actifan” is a contraction of active fan, i.e. a fan who participates in interaction with the show.
ii) Are you still an active Star Trek fan?

iii) Are you an active Star Trek fan now i.e. has your status changed as active Star Trek fan or as a non-active Star Trek fan?

Table 9: I am an active fan

<table>
<thead>
<tr>
<th>Did not respond to the Question</th>
<th>Was an active Star Trek Fan before 1995</th>
<th>Was still an active Star Trek fan as of 2003</th>
<th>No longer an active Star Trek fan as of 2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td>81</td>
<td>39</td>
<td>42</td>
</tr>
<tr>
<td><strong>100%</strong></td>
<td><strong>48.1%</strong></td>
<td><strong>51.9%</strong></td>
<td></td>
</tr>
</tbody>
</table>

Of the original 91 people who considered themselves to be Star Trek fans, 81 felt that they had been active as a fan in some way. Five respondents said that they had become more active since the events of 1995 and twelve respondents chose not to answer this question.

Seven respondents said that they were no longer active Star Trek fans because of the events around 1995. In other words these respondents considered that they were no longer active fans because of the Event; however, they still considered themselves to be fans of Star Trek.

7.3.3 I am Part of the Star Trek Fan Community: The Survey

What is the Star Trek fan community?

Jones (2000)\textsuperscript{262} asserts that the formation of communities is inevitable as like-minded people find each other in the enjoyment and interpretation of what they enjoy most. This asks the question, can you be a fan without a community to belong to?

\textsuperscript{262} Jones, Sara Gwenillian (2000) Histories, Fictions, and Zena: Warrior Princess in Television and New Media Vol 1 No 4 Sage Publications p 406
In this section, once again, the questions were time factored to ask:

i) Were you a member of the *Star Trek* community?
ii) Are you still a member of the *Star Trek* community?
iii) Has your status as a member or non-member of a *Star Trek* community changed?

Table 10: *I am part of the Star Trek community*

<table>
<thead>
<tr>
<th>Did not respond to question</th>
<th>Was part of the <em>Star Trek</em> fan community before 1995</th>
<th>Was part of the <em>Star Trek</em> fan community as of 2003</th>
<th>Am no longer part of the <em>Star Trek</em> fan community as of 2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>21</td>
<td>68</td>
<td>33</td>
<td>35</td>
</tr>
<tr>
<td>100%</td>
<td>48.57%</td>
<td>51.5%</td>
<td></td>
</tr>
</tbody>
</table>

Twenty one respondents did not answer this question. The implication of this could be:

i) that they felt that they were never actually part of the *Star Trek* community
ii) that they did not understand what was meant as being part of the *Star Trek* community

Looking back at Figure 8: *Pathways to Fandom*, we can see that some people who consider themselves fans may opt to only go a short way into the community activities of club membership and convention attendance. These people may feel that they do not have membership in the whole community. They do however still consider themselves fans, and *Star Trek* fans in particular. Looking at these fans, we find the following in their responses to the next section of the survey, Fan Activities:

Table 11: *Fans who consider themselves not part of the fan community and clubs*
Using this table, we can look at whether these same non-respondents to the question of belonging to the *Star Trek* community had ever attended a convention:

**Table 12: Non Community Members Convention Attendance**

<table>
<thead>
<tr>
<th>Did not respond to question at all</th>
<th>Attended a convention at some time</th>
<th>Never attended a convention</th>
</tr>
</thead>
<tbody>
<tr>
<td>21 (100%)</td>
<td>14 (66.7%)</td>
<td>7  (33.3%)</td>
</tr>
</tbody>
</table>

More than half of these *Star Trek* fans who did not consider themselves as part of the *Star Trek* community had attended conventions – either professional or fan-run – and more than a quarter of them once belonged to a fan club, two of them still do.

Seven other respondents said that they were no longer members of the *Star Trek* fan community because of the events around 1995. These were the same seven that had responded that they were no longer active *Star Trek* fans because of the events surrounding 1995.

### 7.3.4 Section A Observations: The Survey

If we look at the three statements: “I am a *Star Trek* fan,” “I am an active *Star Trek* fan” and “I am part of the *Star Trek* fan community,” we can see that each offers the respondent a different level of self-perceived commitment to the show. If Jindra (1994) and Schilling (2000) are correct in their theory that fans only exist within communities,
we would not have the discrepancy between being a fan and being a member of the community. Obviously, some of the respondents felt that they could be Star Trek fans without participating in a club or activities, which is also at odds with Hills’ (2002) theory of the fan not existing in isolation, but needing to reach out and be part of a community. These fans present a fan-as-consumer model, which is at odds with the more complex active fan ideal adopted by most academic commentators on fandom.

However, the majority of respondents (68.6%) were active audience members, and felt that they belonged to the Star Trek fan community at the time of the meeting between clubs and Paramount Communications. Just over half of the respondents feel that they are no longer fans, and they no longer participate in activities within the Star Trek community. The intervention by Paramount divided the Star Trek fan community in Australia and provided reasons for some to cease being fans. However, other factors could have also been in play that turned fans away from organised fan activities.

7.3.5 Australian Star Trek Fan Community Activities: The Survey

The second section of the survey looked at a range of activities of Australian Star Trek fans, and examined the numbers of those who participated in these activities before and after the events in 1995. It was broken into the following parts:

i. Fan club activities
ii. Convention and event activities
iii. Personal activities

The last part, personal activities, is also subdivided into active and passive participation. In each section the voices of the fans surveyed clarify activities as well as additional comments. The effects of the Event in 1995 on these activities were also questioned in the survey.
7.3.6 Club Activities: The Survey

“It was a very family-like feeling that first club. It was like we were almost like sisters and brothers. We just happened to be sisters and brothers who weren’t related, and had been brought together by their love of Star Trek. We had to make our own entertainment because there were no VCRs; there were no copies of episodes to watch. There were little crappy audiotapes if we wanted to listen to them, and there were pictures people had taken off the TV; there were pictures from magazines. There were slides. You could buy so many for a dozen and we had slide show nights. So it was social-orientated thing. We had parties, we had picnics, and dinners.”

Interview with Shayne McCormack

Faulconbridge, 2002

The seeking of like-minded people to share enthusiasms is considered a normal part of being a fan. (Barbas 2003, Tulloch & Jenkins 1995, Jenkins 1992) As can be seen by the results of the first section of the survey, it is not necessary for the fan to become a part of the organisation and running of the club or participate in the creative activities within a club to consider themselves to be a fan; sometimes it is just the belonging that is significant to them.

7.3.7 Club Membership: The Survey

Table 13: Australian Star Trek fan club membership

<table>
<thead>
<tr>
<th>A fan-organised Star Trek club</th>
<th>Never a fan club member</th>
<th>A fan club member before 1995</th>
<th>A fan club member after 1995</th>
<th>No longer a member</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>33</td>
<td>69</td>
<td>27</td>
<td>42</td>
</tr>
</tbody>
</table>
Of 102 respondents to the survey, only 11 respondents had never joined a *Star Trek* club of any sort (i.e. 10.8% of the total number of respondents). This appears to support Ross & Nightingale’s (2003) statement that fans create fan clubs as a community-like structure to give them additional access to and enjoyment of their media product, and the sharing of information about this product, without feelings of alienation. In other words, making a safe haven for fans to enjoy, talk about and share their appreciation of that media product.

A dramatic loss of membership among previously active fans can be seen from these figures. This could be for a variety of reasons:

i) the club had ceased to exist;

ii) the fan’s interest had been directed elsewhere.

iii) the fan was genuinely disenchanted by Paramount’s intervention in club activities.

However, all those who were members of a club before 1995 and who said their decision had been influenced by the events around 1995 concerning Paramount Communications (6 respondents), did not rejoin any club.

*I was not actively involved in fandom at the time. Its impact in changing the nature of fandom in Australia has meant that when I was ready and able to once more get involved, there was little available to get involved with.*
The official Star Trek approach appears to be more passive than participatory and that holds little appeal to me.

FL Seymour

By 1995, there were at least 12 fan-run Star Trek clubs in Australia substantiated by the researcher (Graph #2) and 15 claimed by the attendees of the Meeting in 1995. Within two years this number had dropped by half (to 6), and as of 2005 only two of the original Star Trek clubs still existed. No new Star Trek only clubs have been established in Australia since then.

7.3.8 Club Activities: The Survey

This section was used as an indicator of activities around fan clubs, listing as many activities as possible so that the respondents who might have said at first glance that they were not active, would be prompted to remember that a given activity was one that they had participated in.

Table 14: Fan Club Activities
In all, 84 respondents were involved in activities in the clubs that they belonged to, which is three more than said that they were active fans. We already knew that at least 87 were members of a Star Trek fan club at one time, which is nine more than said that they were members of the Star Trek fan community (68). It is possible, then, to be a fan and a member of a fan club and feel that you are not a part of the fan community. These figures ask whether a fan can be active in a club, but not feel that they are actually an active fan, and whether a fan can belong to a fan club, and yet not feel they are part of the community. However, this only constitutes 2.9% and 8.8% respectively of the surveys completed.

<table>
<thead>
<tr>
<th>Number of active Star Trek fans (Table 8)</th>
<th>Active in a Star Trek club before 1995</th>
<th>Active in a Star Trek club after 1995</th>
<th>No longer active</th>
</tr>
</thead>
<tbody>
<tr>
<td>Active in the organization of a fan-run Star Trek club</td>
<td>81</td>
<td>30</td>
<td>5</td>
</tr>
<tr>
<td>Organising/volunteering in Star Trek club events including meetings</td>
<td>81</td>
<td>41</td>
<td>11</td>
</tr>
<tr>
<td>Editing a Star Trek club newsletter</td>
<td>81</td>
<td>18</td>
<td>6</td>
</tr>
<tr>
<td>Contributing articles/letters/reviews/artwork</td>
<td>81</td>
<td>43</td>
<td>13</td>
</tr>
</tbody>
</table>

In all, 84 respondents were involved in activities in the clubs that they belonged to, which is three more than said that they were active fans. We already knew that at least 87 were members of a Star Trek fan club at one time, which is nine more than said that they were members of the Star Trek fan community (68). It is possible, then, to be a fan and a member of a fan club and feel that you are not a part of the fan community. These figures ask whether a fan can be active in a club, but not feel that they are actually an active fan, and whether a fan can belong to a fan club, and yet not feel they are part of the community. However, this only constitutes 2.9% and 8.8% respectively of the surveys completed.
The first two questions can be interpreted to mean participating in the organisation of the fan community. The second two areas can be seen as being involved in a creative area within the community. It appears that a larger proportion of those who participated in the creative areas seem to have retained their interest, although, still, more than half do not participate at all any more, at least in the Star Trek community.

It is interesting to note that more than half of those who responded to the survey (67.6%) were active in some way in a Star Trek club before 1995. This supports the theory that most fans are active participants in their own fan culture (Jenkins 1995), rather than consumers of one that has been prepared for them by more active fans, or by the owners of the intellectual copyright.

With the licensing of the Official Australian Star Trek Club, the owners of the intellectual copyright offered something more than just a club, and a magazine, they also offered a carefully structured, official community at www.StarTrek.com. This site echoes activities in real space in the form of the licensed clubs, conventions, costumes, and memorabilia, which meant that the pre-existing communities were asked to relinquish control of their activities to a ‘sanctioned’ organiser. This took away the clubs’ sense of autonomy and spontaneity with their activities.

7.3.9 Convention and Event Activities

The convention is a mobile space of fan activities where fans can meet old friends, and make new ones, buy the latest fan-produced and commercial products, and highlight their own talents, or just listen, be entertained, and network. It is normally a prominent

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263 “Star Trek: Continuum” began as a joint effort between Paramount Digital Entertainment (a division of Paramount Pictures Corp.) and the Microsoft Network (MSN). STC first started up in the summer of 1996 and was initially available only to members of MSN. The first newsgroups were MSN proprietary groups accessible only via the MSN software. In the spring of 1997, MSN began a migration to NNTP news servers for all online content and the STC groups were among the first to make the move. However, the content of STC was still only available to MSN subscribers. In January of 1998, STC completed a migration to a standalone service available to the general public. STC groups are now maintained on a separate, public NNTP server." http://klingonska.org/canon/stc.txt Accessed 2 November 2005.
part of a fan’s social calendar each year (Bacon-Smith, 1992). Conventions are also the sites where many fans first learn of the fan community, make their first contacts with fellow fans, and deepen their commitment to activities of a fannish nature.

The convention provides a space where fans can be at home with each other, as they are all familiar with the texts that interest them. Attendees can wear costumes without being thought odd; adopt personas that differ from the one they normally show to the outside world; and know that the discussion of human exploration of space, or scientific progress, or costuming difficulties are all topics that will be welcomed in conversation with anyone, anywhere at the convention site. The language used by fans, “fan speak”, is understood without translation. An example of this can be seen readily in the two documentaries “Trekkies”264 and “Trekkies 2”265 which show some of the activities that occur at conventions. The second documentary interviews people who had never attended conventions before and records their feelings of welcome, of family and of involvement.

Table 15: Convention Attendance

<table>
<thead>
<tr>
<th></th>
<th>Have never attended</th>
<th>Membership before 1995</th>
<th>Membership after 1995</th>
<th>No longer attending after 1995</th>
</tr>
</thead>
<tbody>
<tr>
<td>A fan-organised Star Trek convention</td>
<td>35</td>
<td>67</td>
<td>35</td>
<td>32</td>
</tr>
<tr>
<td></td>
<td>100%</td>
<td>52.2%</td>
<td>47.8%</td>
<td></td>
</tr>
<tr>
<td>A licensed Star Trek fan convention</td>
<td>60</td>
<td>42</td>
<td>28</td>
<td>14</td>
</tr>
<tr>
<td></td>
<td>100%</td>
<td>66.7%</td>
<td>33.3%</td>
<td></td>
</tr>
</tbody>
</table>

265 Trekkies 2 Directed by Roger Nygard. Paramount Films 2004
Six respondents indicated that the reason that they had not attended fan-run conventions after 1995 was a direct consequence of the clubs’ meeting with Zilli in Melbourne and the subsequent related events. Three respondents indicated that they had not attended a licensed convention also because of those events.
Table 16: Convention Attendance Summary

<table>
<thead>
<tr>
<th>Have only attended licensed conventions</th>
<th>Have only attended fan-run conventions</th>
<th>Have attended conventions regardless of who organised them</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fans before 1995 who have attended conventions</td>
<td>3 (3.8%)</td>
<td>23 (29.1%)</td>
</tr>
<tr>
<td>Fans after 1995</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

Table 16 shows that more than a quarter of the Star Trek fans surveyed attended licensed conventions only, but more had attended a convention regardless of who had organised it.

The next set of questions were about specific activities at fan-run conventions.

Table 17: Convention Activities

<table>
<thead>
<tr>
<th>Attended a fan-run convention</th>
<th>Have participated in before 1995</th>
<th>Have participated in after 1995</th>
<th>No longer participate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participated in the program of a fan-organised convention (including arts/crafts show entry)</td>
<td>76</td>
<td>42 (100%)</td>
<td>21 (50%)</td>
</tr>
<tr>
<td>Organised or volunteered to help at a fan-organised convention</td>
<td>76</td>
<td>44 (100%)</td>
<td>18 (40.9%)</td>
</tr>
<tr>
<td>Been a huckster (seller of merchandise) at</td>
<td>76</td>
<td>28 (100%)</td>
<td>13 (46.4%)</td>
</tr>
</tbody>
</table>
a fan-organised convention

The next set of questions could apply to fan-run or licensed conventions, but costuming was a common activity at conventions pre-1995, according to the convention programmes available at the Australian National Library.

Table 18: Convention Activities – Costuming

<table>
<thead>
<tr>
<th>Attended a convention</th>
<th>Have participated in before 1995</th>
<th>Have participated in after 1995</th>
<th>No longer participate after 1995</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recreated a Star Trek Costume</td>
<td>85</td>
<td>31 (36.5%)</td>
<td>15 (17.6%)</td>
</tr>
<tr>
<td>Created your own original costume based on the Star Trek universe</td>
<td>85</td>
<td>17 (20%)</td>
<td>10 (11.8%)</td>
</tr>
</tbody>
</table>

36.5% of convention attendees have participated in costuming; fewer created original designs. Hills describes the act of not just wearing, but also becoming a character wearing the costume as an “extratextual impulse to inhabit the world of the text” (Hills, 2002, p166). Hills sees the fannish community as a cult body that inscribes the cult text upon itself as a visual sign of their involvement. Over a third of those who have attended conventions wore costumes, but the survey does not specify whether the other attendees also used commercial or fan-produced t-shirts, or other props to identify themselves as part of the community.

Table 19: Convention Activity Summary

---

266 Convention booklets consulted were for Medtrek 82, Trekcon 2, Medtrek 84, Con Amore, Eccentricicon 87, Galactic Tours, Who Dunnit Con, Medtrek 5 at the Australian National Library, Canberra.
<table>
<thead>
<tr>
<th>Attended a fan-organised Star Trek convention</th>
<th>76 (100%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participated in the program of a fan-organised convention (including arts/crafts show entry)</td>
<td>42 (55.3%)</td>
</tr>
<tr>
<td>Organised or volunteered to help at a fan-organised convention</td>
<td>44 (57.9%)</td>
</tr>
</tbody>
</table>

Thus more than half the respondents who attended a fan-run convention, participated in the program, helped organise or volunteered at such events. This could be because the survey sample was selected from people known to be active fans, or were attending a convention or club meeting at the time, or that they were making their own entertainment at conventions, as suggested by McCormack (in interview, 2002). They participated in the creation of the convention: in organising, helping, and taking part in activities during the course of the convention.

7.3.10 Section B Observations: The Survey

The use of Star Trek conventions as a sign of Star Trek fan community activity within Australia is problematic because there have been very few purely Star Trek conventions, as discussed in Chapter 3, Section 6. However, most multimedia science fiction conventions were organised or sponsored by Star Trek fan clubs and fans, and all had a large Star Trek component in their programming. Once the clubs declined, the number of fan-run events with primarily Star Trek content also declined.

One sign of the changes that were happening in the nature of media conventions in Australia is the difference in the Hucksters Room at a convention. Based on my own recollections and records from the Medtrek conventions I organised, and on the personal recollections of fan-dealer, Joanne Kerr, of the Holodiction conventions, the following summary has been produced:
When I go to conventions, I like to huckster. I like to stand behind the table (or sit to be more accurate) and see the rest of the convention come to me. Inevitably, each person at the convention would look over the tables for bargains or the latest materials out about their favourite fandom. To be a huckster, you have an awareness of the program by the flow of people walking past. Some hucksters actually attend program items, defiantly leaving the white cloth of absence in their place; others take the opportunity for food, gossip, or a massage under the hucksters table when the pace eases off. Most hucksters are anarchists, defiantly individual, and prepared to leave their table on a time-share basis to go and ogle the guests or take part in the program on a very sporadic timetable. Blow the customers; you’re the huckster. Let them come back when you’re ready for them… and because they are fans, they do.
The hucksters room, more than even the programming of the convention, has become a reflection of the changes that have come about during the last 28 years that I have been attending conventions.

Batho, 2002

7.3.11 Personal Activities: The Survey

This section of the survey examined the personal activities of Australian Star Trek fans in two areas:

i) Consumerist activities including:
   a. Purchasing goods to do with Star Trek – fan-produced, or commercially available goods.
   b. Collecting Star Trek memorabilia. No definitions of memorabilia were offered in the survey so that it could be assumed to be anything that constitutes a piece of memorabilia to a fan rather than just commercially created memorabilia objects.
   c. Following the careers of the actors of Star Trek which is also a form of collection – including articles, press releases, etc.

ii) Participatory activities including:
   d. Writing, editing and producing artefacts
   e. Creating art/crafts using the text of Star Trek as inspiration
   f. Recreating models and props used in the text of Star Trek
   g. Taking part in gaming based on the text of Star Trek

---

I was a fairly active fan for around 20 years. Once fandom became “professional”, I opted out. I was spending quite a lot of money on Star Trek merchandise – now I rarely spend a cent. I believe that had fans been allowed to pursue their activities, I would have stayed involved and continued spending. Thank you, Paramount Communications, for helping me to save money!

Survey Respondent #11
Table 21: Consumerist Activities

<table>
<thead>
<tr>
<th>Activity</th>
<th>Active Star Trek fan</th>
<th>Have done before 1995</th>
<th>Have done so since 1995</th>
<th>No longer do so since 1995</th>
</tr>
</thead>
<tbody>
<tr>
<td>Purchased fan-produced fanzines</td>
<td>90</td>
<td>51 (56.7%)</td>
<td>19 (21.1%)</td>
<td>32 (35.6%)</td>
</tr>
<tr>
<td>Purchased licensed products such as commercial model sets, t-shirts, novels, information books about the series, etc</td>
<td>90</td>
<td>58 (64.4%)</td>
<td>9 (10%)</td>
<td>49 (54.4%)</td>
</tr>
<tr>
<td>Collected Star Trek related memorabilia</td>
<td>90</td>
<td>67 (74.4%)</td>
<td>29 (32.2%)</td>
<td>38 (42.2%)</td>
</tr>
<tr>
<td>Followed the careers of the Star Trek actors (from any series)</td>
<td>90</td>
<td>54 (60%)</td>
<td>32 (35.6%)</td>
<td>22 (24.4%)</td>
</tr>
</tbody>
</table>

Fanzine production in Australia dropped off sharply after the intervention by Paramount Communications. (see Graph 3 Star Trek Fanzine Publications). Nearly 40% of those who had previously purchased fanzines, no longer do so, but this could be directly related to the fact that fanzines were no longer readily available locally.

Consumerism within fandom was not introduced only from outside. In fact, it was part of the cultural development of the fan community.
“Fan fiction zines grew in popularity, as did other fan-produced products: music videos, clothing, and memorabilia featuring the characters from Star Trek became popular enough to be considered an underground economy.

(Schilling 2000)²⁶⁸

This underground economy was not one that could be ignored indefinitely by the owners of the intellectual property, as conventions became more professional and the zines more prolific. However, it can be seen as the way in which a fan engages with and makes meaning from the media that holds his or her interest. It cannot be seen in this research how much of the fans’ creative interaction with the series producing artefacts was deliberately commercial and how much was establishing a place and relationship for the fan producer within it. However, Graph 3, (Chapter 3) shows that shortly after the meeting of 1995, there were few Star Trek fanzines being produced and the underground economy, as such, had collapsed in that area.

As can be seen in Table 20, there was a definite swing away from purchasing licensed goods (84.5%). Fans voted about the events with their wallets, but remained, for the most part, interested in the actors involved in the show.

The interest in merchandising was not always a part of the fan culture. This was because the Star Trek audience had not always been recognised as a source of disposable income, or as a financial asset of the property known as Star Trek. The exception here would have been Gene Roddenberry himself who used the fans and their interest in all things Star Trek as an income via Lincoln Enterprise.

By 1995, however, there were 54 official Australian sources of licensed Star Trek goods available covering a wide variety of materials, from bookmarks, to figurines, trading

cards and t-shirts. Star Trek books were being published by Pocket Books, a subsidiary of Paramount Communications, and were available at a minimum of 4 books a month. With a plethora of officially sanctioned merchandising, including fiction, the need for fans to make their own fictions and artefacts was considerably reduced.

I think consumerism had a far greater destructive effect on Star Trek fandom than anything else. By the time the copyright argument came up, the rot had already well and truly set in. I can remember going to meetings in the 1990’s where all everyone seemed interested in was trading cards and plastic figures!


After the events of 1995, with the demands to cease using likenesses of the Star Trek actors, insignias and other visual graphics related to the intellectual property known as Star Trek, the numbers of fanzines, compared to newsletters, being published in Australia dropped to just the one that is still published intermittently by myself.

7.3.13 Participatory Activities: The Survey

This section of the survey looked at some of the participatory activities by Australian Star Trek fans. As discussed in Chapter 2, participation in some form is a key activity of a fan.

Table 22: Participatory Activities

<table>
<thead>
<tr>
<th></th>
<th>An active fan at some time</th>
<th>Have participated in before 1995</th>
<th>Have participated in since 1995</th>
<th>No longer participating in</th>
</tr>
</thead>
<tbody>
<tr>
<td>Written or drawn for a fanzine</td>
<td>90</td>
<td>39 (43.3%)</td>
<td>12 (13.3%)</td>
<td>27 (30%)</td>
</tr>
</tbody>
</table>

269 Appendix II H
Edited/published a fanzine 90 (26.7%) 11 (12.2%) 23 (25.6%)

Written filksongs 90 17 (18.9%) 10 (11.1%) 7 (7.8%)

Made models/craft/jewellery 90 32 (35.6%) 13 (14.4%) 19 (21.1%)

Created artwork based on a Star Trek character or set in the Star Trek universe 90 21 (23.3%) 12 (13.3%) 9 (10%)

Participated in Star Trek gaming (internet/board/role playing) 90 17 (18.9%) 9 (10%) 8 (8.9%)

Joined a list/chat room based on Star Trek 90 8 (8.9%) 22 (24.4%) 0

Created a web site with Star Trek pages 90 5 (5.6%) 4 (4.4%) 1

The activities showing the most impact were related to fanzines. Computer use has increased as can be seen by this table.

7.3.14 Section B Part 2 Observations: The Survey

Table 23: Summary of Individual Activities
Nine (9) respondents wrote that their decision not to take part in individual activities was influenced by the meeting with Jonathon Zilli in 1995.

Three did not give an explanation, however, six gave their reasons for not being individually active anymore as:

i) Because there was an excess of commercially available goods (three respondents);

ii) Because they felt threatened (these two respondents had created web pages based around Star Trek);

iii) Because there were no more locally produced fanzines to send their stories and art to (one respondent);

All nine respondents were both consumers and participators in their Star Trek activities.

In Table 22 we can see that there was an increase of people not participating in any individual activity, to nearly half (44.2%) of the respondents of the survey, and more than half (55.6%) of those fans who considered themselves as active fans (81). See Table 8).

As an indicator of being a fan, activity of some form shows very strongly in this survey. There is a small discrepancy though, that shows that 83 fans were active, whereas only 81 claimed they were. The two respondents who felt that they were not active fans, participated in collecting memorabilia and news concerning Star Trek and its actors.

7.3.15 Impact of Paramount’s Actions: The Survey

In this section of the survey, respondents were asked if they believed that the events around the meeting in 1995 affected their own activities and Australian Star Trek fandom. Once again it looked at the same areas as the previous section of the survey.
i) Australian *Star Trek* clubs
ii) Australian fan-run media conventions
iii) *Star Trek* Community
iv) Individual *Star Trek* fan activity
v) The Reactions to Paramount’s Intervention
Table 24: Effects on the local fan clubs

<table>
<thead>
<tr>
<th>Effect</th>
<th>Agree</th>
<th>Disagree</th>
<th>Unsure</th>
<th>Did not respond (Percentage of 102 surveys)</th>
</tr>
</thead>
<tbody>
<tr>
<td>My club was involved in the meeting</td>
<td>27</td>
<td>3</td>
<td>38</td>
<td>34 (33.3%)</td>
</tr>
<tr>
<td>My club received an official letter from Southern Star or the Official Star Trek Club.</td>
<td>21</td>
<td>4</td>
<td>41</td>
<td>36 (35.2%)</td>
</tr>
<tr>
<td>The club published the results of the meeting so that members could understand the impact on their activities.</td>
<td>14</td>
<td>7</td>
<td>23</td>
<td>58 (56.8%)</td>
</tr>
<tr>
<td>The Paramount Communications action effected members of the club</td>
<td>36</td>
<td>4</td>
<td>23</td>
<td>39 (38.2%)</td>
</tr>
</tbody>
</table>

Table 23 looked for acknowledgement from the respondents that their club had participated in, or had been aware of the meeting in 1995. More than half of the respondents were unsure as to whether their club was actually involved in the meeting, and even more were uncertain as to whether their club had received an official letter from Southern Star or the Official Australian Star Trek Fan Club. An examination of the newsletters of these clubs, support this observation with only three clubs referring to the meeting. This supports the suggestion by Fern Clarke and Jodi Williams[^270] that the average club member had no idea why their club had disappeared or changed; they just realised that things had changed within the clubs. This is echoed by more than one respondent to the survey. For example:

[^270]: Chapter 6, Section 6.3.5.
I am no longer what I would call active in fandom. There are no particular reasons for this – Star Trek fandom changed, I changed, and moved on.

Survey Respondent # 5

Table 25: The Official Australian Star Trek Club

<table>
<thead>
<tr>
<th></th>
<th>Agree</th>
<th>Disagree</th>
<th>Unsure</th>
<th>Did not respond (Percentage of 102 surveys)</th>
</tr>
</thead>
<tbody>
<tr>
<td>The official licensed Australian Star Trek Fan Club is a good adjunct to fan-run fan clubs.</td>
<td>11 (12.9%)</td>
<td>47 (53.3%)</td>
<td>27 (31.8%)</td>
<td>17 (16.7%)</td>
</tr>
<tr>
<td>The official licensed Australian Star Trek Fan Club offers a more professional product in the way of magazines and merchandising.</td>
<td>18 (23.1%)</td>
<td>31 (39.7%)</td>
<td>29 (37.2%)</td>
<td>24 (23.5%)</td>
</tr>
</tbody>
</table>

Whilst at least half of the respondents disagreed that the Official Star Trek club would make a good adjunct to the fan-run clubs, the respondents were less sure that it offered a professional product. In Table 13, we can see that only 15 (14.7%) had ever been members of the Official Australian Star Trek Club. Once again, membership, or at least the chance of membership in a fan-run Star Trek club appears to be important to the respondents by the numbers who had an opinion on an official club. For example:

*My personal involvement in Star Trek active fandom was far more influenced by the invasion of “professional” clubs, merchandising and particularly conventions. I could afford the conventions but I would not go to them because they were not run and attended to by people that were part of the Australian “family” of fandom. The acceptance of ordinary fans, as well as the fun was*
gone and therefore my main reason for organized fandom was gone. “Real” fans disappeared from view and are only now starting to surface again.

Joanne F Kerr (2001)
7.3.17  The Impact on Fan-Run Media Conventions: The Survey

Table 26: Impact on Convention/Events

<table>
<thead>
<tr>
<th></th>
<th>Agree</th>
<th>Disagree</th>
<th>Unsure</th>
<th>Did not respond (Percentage of 102 surveys)</th>
</tr>
</thead>
<tbody>
<tr>
<td>There have been less fan-run conventions since the meeting.</td>
<td>48</td>
<td>13</td>
<td>21</td>
<td>20 (19.6%)</td>
</tr>
<tr>
<td></td>
<td>(58.5%)</td>
<td>(15.9%)</td>
<td>(25.6%)</td>
<td></td>
</tr>
<tr>
<td>There have been more licensed conventions since the meeting.</td>
<td>48</td>
<td>7</td>
<td>23</td>
<td>24 (23.5%)</td>
</tr>
<tr>
<td></td>
<td>(61.5%)</td>
<td>(9.0%)</td>
<td>(29.5%)</td>
<td></td>
</tr>
<tr>
<td>There have been less fan-run events since the meeting</td>
<td>42</td>
<td>12</td>
<td>26</td>
<td>22 (21.6%)</td>
</tr>
<tr>
<td></td>
<td>(52.5%)</td>
<td>(15.0%)</td>
<td>(32.5%)</td>
<td></td>
</tr>
</tbody>
</table>

A higher percentage (more than 10%) of survey respondents answered this set of questions: on whether the meeting had had an impact on fan-run. From Table 15 we can see that 81 people had attended a media convention of some kind (although two of them had attended only a licensed convention). From this we can see that conventions are important to those who have attended them or wanted to attend them, and that more than half the respondents felt that there had been less fan-run conventions and events, and more licensed conventions. This has been substantiated in the historical research in Graph 4, which showed the decline of fan-run conventions and rise of licensed conventions. About 15% of the respondents disagreed with these findings, however. As discussed in Chapter 3, section 3.6, the nature of conventions had changed, and some fan-based groups continued on running conventions in a more commercial manner.

*I think the whole scene of fan conventions has changed fundamentally.*

Survey Respondent # 21.
7.3.18 The Impact on the Star Trek Community: The Survey

Table 27: Impact on the Fan Community

<table>
<thead>
<tr>
<th></th>
<th>Agree</th>
<th>Disagree</th>
<th>Unsure</th>
<th>Did not respond</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Star Trek fandom is less creative now than it was before 1995</strong></td>
<td>49 (59.0%)</td>
<td>14 (16.9%)</td>
<td>20 (24.1%)</td>
<td>19 (18.6%)</td>
</tr>
<tr>
<td>The abundance of commercially available merchandise has now removed the need to be creative</td>
<td>36 (43.9%)</td>
<td>27 (32.9%)</td>
<td>19 (23.2%)</td>
<td>20 (19.6%)</td>
</tr>
<tr>
<td><strong>Star Trek fandom as a social entity was effected by the actions of Paramount Communications</strong></td>
<td>48 (57.1%)</td>
<td>6 (7.1%)</td>
<td>30 (35.7%)</td>
<td>18 (17.6%)</td>
</tr>
<tr>
<td><strong>Star Trek fandom as a social entity was effected by readily available merchandising</strong></td>
<td>39 (47.0%)</td>
<td>10 (12.0%)</td>
<td>34 (41.0%)</td>
<td>19 (18.6%)</td>
</tr>
</tbody>
</table>

A high number of respondents, at least 78 respondents (76.5%) answered this group of questions concerning creativity, merchandising and fandom. Nearly 60% of the respondents felt that fandom was less creative, but only 44% felt that it was because of an abundance of merchandising available.

For instance, Sue Bursztynski commented that:

*I think fandom is less creative now based far more on the availability of merchandise and new drama (like new TV episodes). There’s no need to make*
stuff when you can buy it. And the marketers have been clever with this idea of “numbering” so people think they’re buying valuable stuff. They (as fans) also get status now for what they own, not what they can do.

And Nikki White’s comment:

*I believe that fandom was already becoming less creative, more couch-potato, less social, more “professionally” run cons, less fanzines [than] before 1995. I would say as far back as 1985 and I blame changing generations, old guard of creative fans dropping out due to other commitments, and later because they had nothing in common with the newer breed of so-called fan. Viacom’s actions simply put the tin-hat on it.*

Fans were almost evenly split on the impact that merchandising and Paramount’s direct intervention had had on *Star Trek* fandom as a social entity, as the site of the fans’ activities. Whilst more than half felt that Paramount had had an impact on their community, slightly less than half thought that merchandising had had an effect on fandom. However, just less than half were unsure about either Paramount or merchandising having an impact. Only a small percentage thought there had been no impact on the community.

### 7.3.19 Impact on Individual Fan Activities: The Survey

Table 28: Impact on Individual Fan Activity

<table>
<thead>
<tr>
<th></th>
<th>Agree</th>
<th>Disagree</th>
<th>Unsure</th>
<th>Did not respond (Percentage of 102 surveys)</th>
</tr>
</thead>
<tbody>
<tr>
<td>I was personally involved in the meeting with Paramount Communications in 1995</td>
<td>0 (0%)</td>
<td>67 (94.4%)</td>
<td>4 (5.6%)</td>
<td>31 (30.4%)</td>
</tr>
<tr>
<td>The meeting affected my</td>
<td>24</td>
<td>34</td>
<td>14</td>
<td>30</td>
</tr>
</tbody>
</table>
The meeting had no impact on fan activities in Australia

<table>
<thead>
<tr>
<th>personal fan activities</th>
<th>(33.3%)</th>
<th>(47.2%)</th>
<th>(19.4%)</th>
<th>(29.4%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>The meeting had no impact on fan activities in Australia</td>
<td>10 (13.0%)</td>
<td>39 (50.6%)</td>
<td>28 (36.4%)</td>
<td>25 (24.5%)</td>
</tr>
</tbody>
</table>

No-one who attended the meeting with Paramount Communications completed the survey, although, interestingly enough four people were unsure on whether they were involved in the meeting. Almost half of those who answered the question on whether the meeting had an impact on their own personal fan activities, said that their activities were affected by the meeting, but more said that it hadn’t affected them personally. There were 27.5% less personally active Star Trek fans according to Table 23 and this is not shown in these figures. However, in the next question which asks if the meeting had an impact on the fan activities in Australia, half of those who responded said it did have an impact on Australian Star Trek fans as a whole, but not the respondents individually.

I’ve ceased most of my fan activities since 1995. The ‘spirit’ left the clubs once they were “licensed”. Once control left the members the clubs became clones and individuality was lost – our innocence was lost and along with that went the fun and the spirit that formed the core of our groups and made them such a joy to belong to.

Paramount has managed to destroy true fandom and creativity. They’ve sanitized what was once a vibrant and extremely creative community. Taken the life force and left a slowly decomposing shell.

The club (Astrex) was taken over and destroyed. They ruined it.

Survey Respondent #77

7.3.20 Section C Observations: The Survey

In the statements offered in the last part of the survey, the respondents were given a chance to say whether they believed that the events around the meeting with Zilli in 1995 had an effect on their own community and what the Star Trek fans did as a
community: attend conventions, join clubs, have a chance to be creative. Whilst the statement concerning personal fan involvement i.e. “The meeting affected my personal fan activities” drew a negative response, all other results implied that the respondents felt that *Star Trek* fandom in Australia had been affected by the meeting. There were a high number of unsure responses as well. Several reasons for this can be seen in the answers.

i) From the first statements in this section we can see that more than half the respondents were unsure or unaware that their clubs had been involved in the meeting, or had received official letters from Southern Star or the Official *Star Trek* Fan Club.

ii) Some fans considered themselves too far away from the eastern States to have been involved, thus when change happened they were unsure of why it happened.

iii) They were no longer involved in fandom and were not concerned about or had no knowledge of what had happened.

### 7.3.21 The Voices Within the Surveys

Each survey included an additional sheet to give the respondents a chance to add their own comments, and to raise any issues that may have been missed by the survey. Forty Seven (47) respondents i.e. 46.1% of all the respondents, took advantage of this chance to share their own thoughts, memories and/or frustrations.

Seven of the respondents stated that they had already left *Star Trek* fandom for the following reasons:

i) They saw that *Star Trek fandom* was changing due to:
   
a. Increased commercialisation of clubs and conventions
   
b. Less fan-made entertainment, and more passive viewing in clubs
c. Political manoeuvrings by ambitious, commercially orientated fan leaders

ii) “Real Life” intervened in the form of weddings, children, family and/or careers.

iii) They had moved physically away to a place where there was no known fan community.

Some respondents took advantage of the space provided to express their reactions to the changes that had happened in their Star Trek community using words such as “ruined”, “bitter”, and “destroyed”. Even after over seven years have elapsed, these words carry emotive residual from the fans to these changes.

*I think it is absolutely deplorable that after supporting the show for 25 plus years, keeping the passion alive through unpaid volunteer work, Paramount kicked their fans in the teeth.*

*Paramount should have supported the clubs who were giving them free publicity and lining their pockets!*

*Many “older” fans were so disillusioned by this slap in the face they walked away. Gene (Roddenberry) had always supported the fans through the Welcommittee, etc and understood the relationship between fans and the studio was important.*

*Paramount forgot/ignored that. They also forgot the power of fandom*

Survey Respondent #6

It should be noted that two of the respondents mentioned the fact that Gene Roddenberry supported Star Trek fans and believed that it would not have happened if he had still been alive, and he would have been disappointed by the events in 1995.  

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271 Survey Respondent #39
272 Survey Respondent #17
273 Survey Respondents #79
274 Survey Respondents #6, and Val Rogers
Others respondents used the space to put forward their own vernacular theory of the reasons that change had come to the community at that time. Jenkins (2006) describes fans as having intellectual capital that they use to theorise their own fan situation. For example:

*I don’t believe the Paramount Communications action was really the cause of the decline in the quantity of fan-based conventions and activities. Instead, I see this action as a symptom of a more pronounced move from fans, driven by their interest in Star Trek, indulging in a shared community of similar minded people to a commercially orientated marketing machine motivated by profit and focused on the maintenance of their property rights. This change may be traced back to the formation of official fan groups, associated financially with the producers of Star Trek and other similar franchises. In a sense, this marked the death of the individually focussed and fan-orientated grass roots support groups. I simply saw the writing on the wall and dropped out.*

Survey Respondent #3

In response to merchandising, one respondent wrote:

*“Fandom” has created the whole ‘value’ of merchandising beyond the initial run of the TV Shows and Movies.*
*No one insisted that Book buyers are forbidden to swap, share or discuss the works of writers, why should ‘Studios’ exert any control over the fan activity that is subsequent to the first run of the show for SF&F programs.*

Gary Dalrymple

Some impacts on Australian *Star Trek* fandom were listed by respondents as being:

1) Higher prices at conventions

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ii) Present expectation of passive enjoyment at conventions now

iii) Professionalism coming into fandom

iv) The threat of further intervention (whether acted on or not) on existing club activities has curtailed certain activities

v) Fan loyalty for Star Trek is now reduced

vi) A loss or decline of fan-produced artefacts such as fanzines.

Creativity came to a grinding halt because there were so few avenues left to be creative in.

Survey Respondent #79

Four respondents indicated that they had not heard of any of the events around 1995 until the survey.

One respondent believed that Star Trek fandom in Australia has moved on since the event:

My club’s (Friends of Science Fiction) fan involvement began after the “Paramount meeting”. We formed due to the apparent hole left after the meeting supposedly culled fan clubs out of existence.

I feel that currently we have a good rapport with both fan communities and official or licensed groups.

I feel that although some hostility still exists, the fan community and licensed groups are now much less apart than in recent past.

There is more harmony now

Survey Respondent #4

7.4 Conclusions
By 1995, there had been many changes in *Star Trek* fandom in Australia. Geographically isolated groups that were very active and social, reached out and formed communication links with other groups, trading information and news, and sharing the belief that the show would one day return and continue on from where it left off. Instead it came back as a hugely popular television show with a new philosophy that appealed to a larger proportion of the population than the fan communities. The resultant rise in viewers was echoed in the rise in merchandising, fans, and fan clubs. Some clubs displayed competitiveness in trying to gain members, and social significance in the Australian *Star Trek* fan scene by being able to show the first in episodes, and trying to stage bigger and better events with better-known actors. In the process, changes began to appear in the nature of the fan community. Fans didn’t have to make their own entertainment and fan materials; they were available commercially. This had an alienating effect on the original fans.

The meeting between Paramount and the fan clubs occurred during this period of rising commercialism and competition. Some fans had already left because of the changes to their fan practices and traditions; but some fans had stayed because being *Star Trek* fans and part of the fan community was so integrated in their personal identity.

After the meeting in 1995, the range of activities enjoyed by Australian *Star Trek* fans was limited by the changes required by Paramount Communications. It appears that the intervention by Paramount/Viacom caused some *Star Trek* fan clubs and fan-run conventions, and fanzines, to cease their operations. While the general members of some of the clubs had been shielded from knowledge that the meeting had taken place, the restrictions brought to bear on what could be done at meetings, and appear in fanzines and newsletters (Table 24) took a toll on the fans’ enjoyment of them, causing general dissatisfaction. However, the club closures and/or folding of club fanzines were seen by some fans as signs of a more general malaise of the time to do with commercialising their activities and diminishing interest in running amateur clubs and events. Whilst the meeting exacerbated this trend, it was not entirely the cause of it, as can be seen clearly in the survey results.
The strongest result was that half of the respondents blamed commercialism, and half blamed the event -- both stemming from changes within Paramount in the creation of Paramount Communications.

Most fan-run conventions were not specifically run for Star Trek fans and could not attract enough attendees to afford the financial outlay required to secure the services of one or more actors from the various films and series. Commercially run conventions can afford the outlay and do, although there have only been a few purely Star Trek conventions in Australia. Earlier conventions which were fan-run seemed to require more involvement of the fans in the organisation and participation in events held during the convention (Tables 15-18) -- whether they be panels, costuming or gaming, than the latter commercial ones. In fact, there are no longer any fan dealers with fan-produced merchandise appearing at the commercially run conventions, and at most fan-run conventions now being held.

Hard copy fanzines concerning Star Trek have almost ceased to be produced in Australia. Each fanzine has cited the difficulties caused by the regulations imposed on them as the reasons for ceasing publication, although the survey also gives the additional reason of too much commercially written material available so that the need to write the stories to keep the fan-created metatext of Star Trek still expanding was no longer there.

Throughout the surveys, very few people (less than 10%) were willing to say that changes in their own fan practices and status were because of the direct intervention by Paramount Communications. However, most respondents agreed that they felt that the impacts have been felt in the Star Trek community in general in Australia (Table 28). This was a strong result in that it reinforced the concept that fans saw themselves as “us” against “them”, and if anything bad happened to Star Trek fandom, as a whole, whether it affected them personally, it must have been the “fault” of Paramount Communications.
The survey found that fans were not as participatory within *Star Trek* fandom as they had been before 1995 due to a number of factors:

i) Lack of opportunity for participation because fewer venues were available;
ii) They had moved on to other fandoms or interests;
iii) Fandom was not as attractive or inviting for the fan; and,
iv) Real Life had intervened.

However, at least half of the survey respondents claimed to still be *Star Trek* fans.
Chapter 8: THE INTERVIEWS

8.1 The Interviews

The surveys (Chapter 7) revealed a picture of Australian Star Trek fandom that was changing, moving away from where mainly active fans created their own pleasures in a space where they were the initiators of the expansion of the metatext surrounding Star Trek, to where consumer fans were given a wealth of commercially produced material to read, view and collect. The interviews were conducted in order to examine what impact the meeting between Paramount and the Australian Star Trek fan clubs had upon active fans.

Fifteen interviews were conducted: Only five survey respondents offered to be interviewed for their opinions to be heard. Ten additional people were asked to participate in interviews. These people were known to have been active fans in Australian Star Trek fandom prior to the Event.

The interviews covered the following areas:

i. The interviewees’ activities – fanzines, fan clubs and conventions in particular – within fandom, and whether any change had occurred and why;

ii. The meeting with Jonathan Zilli in 1995, and its impact, if any, on the interviewee, and their perceived impact on Australian Star Trek fandom;

iii. Their observations about ownership of the intellectual property known as Star Trek before and after this meeting;

iv. Their predictions about the future of Star Trek fandom in Australia.

A full transcript of each interview is available in Appendices I A-R.
The informants were authoritative figures in the fan movement in Australia. Each one belonged to one of the major clubs that had been known to exist in 1994. The interviews described and analysed here have in some cases already been cited in earlier chapters of this thesis. Although invited for interview, neither Maria and George Papadeas, nor Rowena Christianson, who were key players in the meeting in 1995, agreed to participate.

8.2 The Informants

All invited interviewees were known to have been active in *Star Trek* fandom at some period of time, as can be seen by the following table:

Table 29: Interviewee Activities

<table>
<thead>
<tr>
<th>Fan activities</th>
<th>Participated</th>
<th>Did not participate</th>
<th>Not disclosed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Been part of a fan-run club</td>
<td>14</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Organised a fan-run club</td>
<td>5</td>
<td>10</td>
<td>0</td>
</tr>
<tr>
<td>Attended a fan-run convention</td>
<td>14</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Organised a fan-run convention</td>
<td>9</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>Published a fanzine</td>
<td>9</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>Submitted work to a fanzine</td>
<td>13</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Is still an active <em>Star Trek</em> fan</td>
<td>12</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>Is still a <em>Star Trek</em> fan</td>
<td>15</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

Interview #1 Geoffrey Allshorn (Melbourne): Geoff Allshorn was responsible for the rise of the AUSTREK Fan Club in Victoria, which he led for many years, starting at the age of 15. He has produced many *Star Trek* fanzines, as well as the club magazine *Spock* and was often a featured writer.
He is a teacher and along with Miriam English created the website “Spaced Out” which won the Australian Science Fiction Community’s highest award, the Ditmar, in 2002 for Best Fan Production. He is a passionate campaigner for human rights, often using the networks of fan friends he established to promote causes and activities outside of fandom. (Appendix I B)

**Interview #2 Fern Clarke (Perth):** Fern Clarke, a hospitality worker, was one of the first members of WESTREK, and Neutral Zone. She is a collector of fan fiction. She and Jodi Williams organise and attend slash writers and readers weekends still. (Appendix I R)

**Interview #3 Ruth Collerson (Sydney):** Ruth Collerson is a retired Special Education Teacher with degrees in classics and special education. She is a fan writer, and although slow to embrace the internet, has joined many fan writing groups on the internet. She worked on the major Sydney Star Trek conventions Medtrek 1 in 1982 to Medtrek 5 in 1997. (Appendix I D)

**Interview #4 Julie Gormly (Brisbane):** Julie asked to be interviewed after filling in a survey, as she wanted to express what had happened to her activities as fan in Queensland. (Appendix I C)

**Interview #5 Donna Hanson (ACT):** Donna Hanson is an audit manager and

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276 Spaced Out was Australia’s first science fiction club for gays, lesbians and friends, based in Melbourne. Its activities are based around their web site (established in 1999), social activities, and publications. [http://spacedoutinc.org/index.php](http://spacedoutinc.org/index.php) accessed 22 November 2005.

277 Slash fiction is homoerotic fiction using the characters in a television show. The pairing is usually denoted with a backslash symbol between the names of the characters to indicate the type of fiction that is being published e.g. Kirk/Spock denotes a sexual relationship between Kirk and Spock.

278 Medtrek 1 held in 1982, at the Hydro Majestic Hotel, Medlow Bath, NSW. Medtrek 2 held in 1984 at the Shore Motor Inn, Sydney was the Fourth National SF Media Convention. Medtrek 3 held in 1987 at UWS Hawkesbury was the Seventh National SF Media Convention, and known as Eccentricicon. Medtrek 4 held in 1991 at UWS Hawkesbury. Medtrek 5 held in 1997 at UWS Hawkesbury.
professional science fiction writer. Although she attended *Star Trek* conventions, she
did not consider herself to be an active fan or part of fandom until she attended a
National Science Fiction Convention as a writer trying to find contacts in order to be
published. She has since run a National Science Fiction Convention herself, and chaired
other science fiction conventions and events. She asked to be interviewed after filling in
a survey at a convention. (Appendix I N)

**Interview #6 Joanne Kerr nee Keating (Sydney):** Became active in fandom after
many years of being a club member only, by writing letters of comment, and offering to
help in the collating, and proofreading of fanzines. Eventually she produced fanzines of
her own, and has won Australian and international fan awards (ASFMA279’s and
FANQ280’s). She also co-chaired three conventions, Medtrek 3, Medtrek 4 and Medtrek 5.

She was a computer programmer for Sydney Water281 specialising in problem solving,
but now works casually between customer service in Penrith, NSW and at UWS282 in the
International Student Section, after working at Phantasia Bookshop whilst it was in
business. (Appendix I D)

**Interview #7 Shayne McCormack (Sydney):** In Australian *Star Trek* fandom the
phrase “It’s all Shayne McCormack’s fault” is often used as part of the legend of *Star
Trek* fan history in this country. Shayne, who was a science fiction enthusiast before

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279 ASFMA – Australian Science Fiction Media Award. This award was given for the
first time in 1982 at the second National Australian Science Fiction Awards. The final
time it was presented was in 1997, at Basicon, chaired by Ian Gunn and Karen Pender-
Gunn, when the attendees voted that the National Science Fiction and the National
Science Fiction Media Convention be one event.

280 FANQ – Fan Quality Award – an international award voted on by fanzine readers,
artists, writers and editors for the best in writing, art, editing and publishing, and
presented annually at MediaWest*Con, which is held in Lansing, Michigan, and is
devoted to all media fanzines. These awards began in 1977.

281 Sydney Water is the NSW statutory body in charge of the supply and maintenance of
fresh water in Sydney.

282 UWS is the University of Western Sydney.
*Star Trek*, came to the public eye with an interview in *TV Times* about the “Save *Star Trek*” campaign that was being spearheaded by Bjo Trimble in the United States.

From the responses she received from the *TV Times* interview, she formed DUSK (Down Under Space Kooks) which was primarily a *Star Trek* club but looked at other written and media science fiction as well as taking an active interest in the Australian and US space programs. She organised meetings in her home and in central Sydney locations, put out “The Scene from Earth”, a newsletter; and *Terran Times*, a *Star Trek* fanzine featuring fiction, poetry and articles, which was recommended to fans in David Gerrold’s *World of Star Trek*. She has provided mentorship to many new fans – of *Star Trek* and science fiction in general – and has introduced them to fandom and fan activities.

Her knowledge of media science fiction and science fiction in general led to her employment by Abbey’s Books Inc as manager of Galaxy Bookshop, their science fiction specialist bookshop, from 1978 until 1986, and under her direction, it won Best Small Business in Sydney. She went on to manage Phantasia Bookshop in Penrith from 1996 until it closed in 2000. She is now a personal assistant to a solicitor in Parramatta. Her fannish involvement continued in on-line communities where she continues to write fan fiction and put up fan art to share with fellow fans. (Appendix I E)

**Interview #8 Patricia McKinlay (Brisbane):** Patricia McKinlay has been an active convention attendee since she was quite young and is now introducing her family to conventions and convention-going. At present, she has a full-time career with her children. Patricia asked to be interviewed after completing a survey. (Appendix I G)

**Interview #9 Ian McLean (Sydney):** Ian McLean lives in Sydney, Australia, and trained as a primary school teacher in 1977-79, but initially was unable to find a permanent position. He looked around for a creative outlet for his interests in TV, films, science fiction, drawing, writing, penpals, performing, and model-making. He discovered fandom with "*Star Trek: The Motion Picture*, and ASTREX *Star Trek* Fan
Club of NSW in 1980. By December 1983, he was its president.

He has balanced his active participation in *Star Trek* fandom with his job as a teacher. He wrote for and collated DATA, the club's newsletter, edited fanzines, directed and performed in fan productions (live on stage and on video, including the award-winning "Sale of the 23rd Century" and "Perfect Botch"283), and was often asked to be Master of Ceremonies at science fiction media conventions both locally and interstate. His interest in costuming and theatrical makeup techniques led to his being identified as the antennae'd, blue Andorian, Captain Therin, (see Chapter 2, Figure 7) a persona that was recently acknowledged by two officially licensed tie-in *Star Trek* novels.284

From the 1990s, Ian has worked as a teacher-librarian and editor of SCAN, the professional journal for the NSW Department of Education and Training, and he directed his fannish interests to the Internet285, maintaining *Star Trek* and *Number 96*286 websites. He recently appeared as Captain Therin's father in the highly successful internet fan film, "Starship Exeter: The Savage Empire", and is making sales as a professional article writer for various media magazines such as *Star Log*. (Appendix I F)

**Interview #10 Rose Mitchell (Melbourne):** Rose Mitchell has been a fan of science fiction since she was a child, but only discovered fandom and conventions in the early

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283 Both productions won ASFMA awards in 1985 and 1986 respectively, and were nominated for Ditmar awards.
284 Captain Therin has had a recreational park named after him! The novel "Andor: Paradigm" by Heather Jarman (in "Worlds of Star Trek: Deep Space Nine, Book 1", Pocket Books, 2004) has the two main characters walking through Therin Park on Andor! Ms Jarman wrote in the reference to thank me for my site providing her with essential Andorian research. A short while later, one of the unnamed Andorian crew seen briefly in "Star Trek: The Motion Picture", was given the name Shantherin th'Clane - in the novel "Ex Machina" (Pocket Books, 2005) by Christopher L. Bennett - as a homage to me (and Therin), for providing Mr Bennett with research on the alien races of the United Federation of Planets. From personal email dated 17 March 2007.
286 Number 96 was a highly controversial Australian soapie that ran from 1972 to 1976. Ian’s websites can be viewed at: http://members.ozemail.com.au/~lindsay96/
nineties. She commenced her fan activities with AUSTREK, a Melbourne-based Star Trek fan club, and has chaired an Australian National SF Convention. She has held a range of positions in various clubs or on convention committees over the years, ranging from clubzine editor, fan club president, heading up the Finance Division for the 1999 Worldcon in Melbourne, and is currently the Australian FFANZ\textsuperscript{287} Administrator. Rose is the office manager for Neomeridian (Aust) Pty Ltd, a globally focused company servicing the wireless broadband network infrastructure sector in international telecommunications markets. (Appendix I H)

**Interview #11 Regina (Country Queensland):** Last name withheld by request. Regina asked if she could be interviewed after completing a survey. She wanted to express her feelings about fandom, as she first became involved in fandom at about the time of the changes in 1995. (Appendix I I)

**Interview #12 Rachel Shave (Country Western Australia):** Rachel started in Star Trek fandom as a proofreader for DATA, the newsletter of the Sydney-based ASTREX Star Trek Club, since she did not write fiction, or illustrate. She did, however, turn her creativity to poetry. Her activities were based around documenting events as a photographer, and being editor of DATA until her move to country Western Australia took her from active social fan events to returning to her own studies. After many years as a bank clerk, home valet and receptionist, she graduated with a BA Hons and First Class Honours in 2003 with a thesis entitled “Slash Fiction: Probing the Spaces and Stretching the Paradigms”. She is currently working on her PhD at Murdoch University in Media, Communication and Culture. She also is active in meeting socially with local slash fans. (Appendix I L)

**Interview #13 Nikki White (Canberra):** Nikki White was brought up in a home where publishing and writing were normal daily activities. Her father, Matt White, was a well-

\textsuperscript{287} Fan Fund of Australia & New Zealand which raises money by subscription to send fans to the National Convention of either New Zealand or Australia who might otherwise miss out.
known theatre and arts critic. When ASTREX was formed in 1973, Nikki was one of the first members and was active in supplying information on actors and authors and their activities, finding resources, locating other clubs, and compiling the ASTREX Special Information Booklet from 1979 to 1983.

She edited her own fiction magazine, Multiverse, from 1979 to 1999, which featured media science fiction. Her interest in the 1960s Japanese adventure show, “The Samurai”, George Lucas’ “Star Wars” and various vampire series, have made her well known internationally. She actively preserves these series for fans through her website and promotes discussion of science fiction in all its forms through her APA\(^{288}\), Centero which is still being published as of 2007.

Her expertise as a fan writer is often called upon by the National Library of Australia, where she works and by the press. She has written “A History of Australian Star Trek Fandom” which is sited within the National Library’s website at http://www.nla.gov.au/collect/s-clarke.html.\(^{289}\) Nikki describes the relationship between work and her activities on her website:

\[\text{For 18 years I was in charge of the Japanese Collection of the National Library of Australia (I have a degree in Asian Studies majoring in Japanese - see, my exposure to The Samurai}^{290}\text{ wasn’t totally useless). More recently I}\]

\(^{288}\) APA – Amateur Press Association. The contributors to an APA will each write and reproduce their own pages, sent them to a collating editor, who writes an overall commentary, puts them in order and sends them to each APA member, and anyone they may trade with.

\(^{289}\) Also found in Appendix Interview IV C.

\(^{290}\) The Samurai was an episodic Japanese historical drama made by Senkosha Productions. The series premiered on October 7, 1962 in Japan and ran until March 1965. Its original Japanese title was Onmitsu Kenshi (‘spy swordsman’).

It was the first Japanese TV program ever screened in Australia, where it premiered in 1964, and it built up a remarkably large fan-base among pre-teen children. Despite its massive popularity in Japan, Australia, and the Philippines, the series was not widely screened elsewhere and its fame remains largely restricted to those countries.

Filmed in black-and-white, the series was based in part on historical events, but it borrowed heavily from the Japanese historical romance genre. The producers compensated for its low budget by using real historical locations around Japan, including the imposing feudal castles from the era.
have been in charge of a project to catalogue and make available for online searching records of the National Library's overseas periodicals. I completed a similar project to do the same for the Australian periodicals two years ago. In between time I catalogued the Library's pool of Italian books (using the Latin I studied for 9 years). This long exposure to the Romans and their language is the reason behind my continuing interest not only in Rome as a background to SF and fantasy but in Roman mysteries and historical novels.291

(Appendix I M)

Interview #14 Jodi Williams (Perth): Jodi Williams was a government bus driver and has been involved in Star Trek fandom in Australia for over 20 years, where she has been an active club member, helping at club meetings, and collecting fanzines to share with other fans. Now a public servant, she is heavily involved in costume creation and fund raising for charities. She is an avid reader and collector of fanzines still. (Appendix I R)

Interview #15 Derek Screen and Sharon Screen nee Tapner (Melbourne): Derek and Sharon Screen created ENTERPRISE, a Star Trek group based in Melbourne, mainly around social events and their magazine, Communicator, which shared reviews and opinions of Star Trek related items and shows.

Derek works for film distributor, UIP292, and was able to run many special screenings for ENTERPRISE in order to raise funds for their charity, the Royal Children’s Hospital Melbourne. Sharon is an accountant. (Appendix I K)

8.3 Fan Activity Changes

292 UIP – United International Pictures.
In this section, the fan activities enjoyed by the interviewees were examined and changes in the activities that they participated in were noted.

### 8.3.1 Fan Clubs

Fourteen of the interviewees (93.3%) indicated that they have belonged to a fan-run *Star Trek* club. However, only two remain members today (Mitchell and Regina). The reasons given by the other interviewees for this fall-off included:

i. They had physically moved away from one of the centres of fandom, from the social activities they had formerly shared;

ii. Their club had folded, or changed to a general science fiction club;

iii. The battle between official and non-official clubs was too political (one fan only);

iv. The nature of fan clubs had changed; Paramount had interfered with their activities; or

v. They found more compelling things to do with their lives as a natural progression in life.

In the previous chapter, comments made by survey respondents also suggested that changes had taken place in the clubs just prior to the meeting with Jonathan Zilli. Some changes associated with the nature and running of clubs and conventions did not sit well with older fans.

Shane McCormack, for example, claims that changes in the way that clubs ran their meetings and interacted with their members played a large part in her decision not to be a member of a club anymore:
The reasons for my being in the family had gone, because I was never the kind of person who really wanted to go along and see the episodes, it didn't interest me. I was always in it for the people, and if I wasn’t getting interaction with the people there was no reason for me to be there. (Interview #7)

McKinley commented that:

New fans don’t want to discuss social changes and philosophy; new fans had no interest in fannish tradition or history. (Interview #8)

The earlier Star Trek community that shared its ideals of IDIC and “Can I help?” were winding down or dissipating. With the influx of consumer fans who were looking to be entertained, there was no place for meetings with home-made entertainment.

As seen in Chapter 5, changes within the clubs appeared to be inevitable with the gathering momentum of popularity of the Star Trek series, ST:TNG. McLean explained these changes for his own club, ASTREX:

So I still remember the days, like I had one meeting at my place in the flat and there were about thirty people that came, and, Sue Bellenger would turn up with three bottles of coke and everybody was satisfied, you know? And a year later, we had a meeting at my flat again because the other one had worked out so well, and we got a few people in that area who had never been to a meeting before. And George and Maria brought the original “The Cage” that had just come out on VHS in America and hadn’t been seen here yet.
And we got a hundred people. In my flat! So the writing was on the wall from that moment on. You can’t show VHS videos, commercially bought VHS videos to an audience that is bigger than the number of people that would fit in your lounge room. Legally. So, to hire a hall to accommodate the people, and then show a video, you’ve got to charge them money for the use of the hall; you’re now showing it outside of a domestic house; you’re now breaking copyright rules. There was no way around it. ASTREX had to grow beyond what it was...

You can’t keep it small. You can’t keep the genie in the bottle, you know?
And it just got bigger and bigger and bigger. And, of course, as you know too, the size of the committee would get a little bit bigger, but the size of your dynamic workers who come for everything always stays the same. And just start working a bloody lot harder.

So, the number of people that we used to get to your place to do DATA, and I’d arrive and you’d be typing page one, literally. And by the end of the afternoon, we were stapling the final issues, putting them into the envelopes and waving goodbye and hopping on the train by six o’clock at night.

Suddenly, we were doing that over three weekends going out to Karen Irving’s place, one where they were typing, one where we were editing, and one where we were collating, and the other weekend at your place printing the bloody thing. So, it almost meant we were down, I reckon in a month, we were only down to one free weekend each.

Because the other three weekends were totally consumed with ASTREX events

McLean describes the amount of his time and other people’s needed to run fan clubs and promote fan activities when the popularity of Star Trek was reaching its zenith in the late 80s, early 90s. This non-stop activity by the very active fans may have been a strong contributing factor to their reactions to the direct intervention by the copyright owners.
There appears, as White describes in her interview, to be a generational gap in the expectations and pleasures experienced in fandom at the time. The fans who had been in fandom longer, still wanted to take part in a fan community and the clubs were part of the community experience. The newer fans saw the clubs as a service, which they paid for but did not have to add to in the form of participation. An example of this can be seen in Patricia McKinley’s interview.

Fandom in the 90s exploded, with new Star Trek shows everywhere and it became flavour of the month for a while - lots of these people had no fannish tradition, no interest in history, no interest in Classic Trek and were Yuppies\(^{293}\) to boot - or they wanted to be. Few of them were interested in philosophy except superficially, most of them were into Klingons\(^{294}\). (Interview #8)

### 8.3.2 Conventions

Fourteen of the interviewees (93.3\%) had attended fan-run conventions before 1995. Of those, eight had actually organised conventions themselves. After 1995, three were still organising media science fiction conventions, but none after 1998.

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294 Klingons were aliens that were first introduced in “Errand of Mercy” in the original *Star Trek* series, written by Gene Coon and first aired in 1967. These particular aliens were popular for their warrior society with strict codes of honour, and were made even more popular in *Star Trek: The Next Generation* with the introduction of a half-Klingon regular cast member, Worf who was played by Michael Dorn.
Donna Hanson had never attended a fan-run convention. She first experienced a *Star Trek* convention at Holodiction in Sydney, run by Photon Productions.

_I had read about conventions in the US. Vonda McIntyre wrote about going to conventions. She used to write fanfic before she became a professional author, and wrote about attending conventions and I was quite envious. But I enjoyed the convention I attended with my son. We were entertained, audience members, my son was selected out of the audience and was rewarded when he won a prize. They kept the entertainment going with lots of variety in the offerings. And for $80 for the day, it was value for money. I was satisfied with it. As I said, I was always fascinated by the Star Trek conventions I had read about. Of course, I didn’t dress up, do things like that._

*But they didn’t attempt to get people to communicate with one another. You sat theatre style through the day, and were placed at tables at night with people who obviously already had a firm relationship. No, they didn’t attempt to facilitate you talking to one another. There was no-one there to help you meet other people._ (Interview #5)

Ruth Collerson also described the differences between the commercially run and fan-run conventions:

_*We used to be very active going to conventions, getting involved with things, helping with all sorts of things, not to mention all the work parties we had getting ready for the conventions. I loved that side of things, the social side of it. It was great. The way it’s done today, I went to one celebrity convention [Holodiction 1] and that put me off going to any more conventions, even though they’re thought to be more professional today. But I’m old fashioned, I like the do-it-yourself sort where we did it all ourselves: it was sharing around and it wasn’t copyrighted for profit. You*
didn’t join a long line and pay a fortune for a photo and then pay a fortune for an autograph but only the first 200 hundred would get it, and things like that, and that’s what puts me off. I’m happy to be a fan but not an active one. (Interview #3)

Shayne McCormack indicated that her enjoyment in conventions and fan clubs had been diminished by commercialism.

I think as soon as it became profit-orientated that’s when it started to lose its impact for me. I’ve never begrudged anybody money or anything for profit or doing it to make money. As long as the members get what they want. If you go out to a restaurant and have a fabulous meal, you don’t begrudge paying the bill. It’s the same with clubs and conventions. If you have a fabulous time, you know you pay $200 whatever to go to a World [Science Fiction] Convention because you know you’ll have a ball and it’s going to be 4 or 5 days of absolute bliss and you don’t object to paying that. So I don’t in principle object to it, but I do believe it destroyed the Fandom as it was then. (Interview #7)

8.4 Positioning the Fan and the Event

This section examines the interviewees’ comments on and reactions to the meeting with Jonathan Zilli in 1995. Some of the fans interviewed had already moved on due to the reasons stated earlier in 8.3.1.
8.4.1 Observing the Impact on Australian Star Trek Fandom

As was stated in Chapter 5, and reiterated in the survey results in Chapter 7, not all clubs revealed to their members that the meeting had taken place, nor reported the outcomes of the meeting. However, letterzines, fanzines and APAs picked up the theme of Paramount’s interference on their activities causing a lot of righteous indignation from writers, and editors, arguing whether Paramount had the right to exact payment from fans (McLean, McCormack). The outrage also included the fact that established fan practices (of creating stories and artwork) would no longer be ignored and accepted. (McLean)

At the time my feeling was a degree of outrage that Paramount would do it. Especially I remember thinking to myself, that all these people who fought for the show in the 60’s and 70’s had not done it so that the studio could then turn around and dump on them for simply continuing the tradition of what they’d done. However I’m not exactly certain whether Paramount were taking that action because of fans or fandom in general, or from that segment of fans that were making money, and that’s the part I’m unsure about. If they were doing it to the fans in general, then stuff them; that was a terrible thing to do! If they were doing it in the light of a segment of it making profit from it, then I can, to a degree, understand why that should be. (Interview #7)

Star Trek fans felt that they had been betrayed, that fan input into the longevity of the Star Trek franchise, including its revival and success after a decade of reruns and no new material, had been ignored (Collerson). They also felt that fans were not treated seriously, but as a source of licensed sales for merchandising of anything Star Trek.

We often hear that it’s the merchandising, rather than the show itself, which makes most of the money. Who do they think buys all the merchandise? Non-fans? (Interview #4)
8.4.2 Observations on the Impact on their own Activities

The fans interviewed noted the impacts on their own fan activities. With the exception of a few fans who had already dropped out, for most the results affected not only their creative life, but their social life as well. Fandom had consumed most of their non-work hours and, for them, the change was most noticeable. For some fans, formerly Big Name Fans, there was no other media fandom to equate to Star Trek fandom.

We couldn’t do anything that Paramount didn’t say we could do. And that stifles creativity, and that’s when I opted out of Star Trek fandom then. I was still involved with other fandoms, but then they never really had clubs. They were just groups of friends who got together and chatted about things. It ruined my fannish life, and that was a big part of my life then. It was a big part of my social life. We would travel half way around world because of our fandom. (Interview #3)

Joanne Kerr noted that her club, ASTREX, was absorbed by the new Official Star Trek Club and her life changed dramatically:

Well it cut it [my social life] dead basically, because you couldn’t go to normal conventions any more. You couldn’t go to normal club meetings. Everything was basically cut off at the knees. Having spent about, well at least 10 or 15 years in a fairly free fannish environment, I wasn’t going to be homogenized. And I’d spent that long in it. It was time to move on. So it came at the right time. I probably would have been winding down anyway but I would have kept the social side but even that got just screwed, because everyone we liked was dropping out as well. It was before e-mail and the internet and therefore you couldn’t keep in contact with a lot of people. (Interview #6)

Ian McLean agreed:
It was really scary, really, because I think I went straight from high school to teacher’s college. And you wind up with a new bunch of friends, straight from teacher’s college to ASTREX, and then twelve years later – Bang! Drop. Nothing. (Interview #9)

Some fans reacted defiantly – they would not be closed down – but around them interest in fan activity waned.

Like most fans I can be dispassionate about my fannish interests, until I am told it’s not right that I do them. I still put out a Star Trek fanzine when there is enough material and interest to do so. It’s my blatantly defiant stand. (Interview #2)

Rose Mitchell was editor of the AUSTREK newsletter at the time and described the situation she found herself in:

I had to be mindful of copyright infringements. The clubzine was vetted by the club's solicitor (who was also a member of the committee) before it was permitted to go to press.

I was involved in the design and implementation of AUSTREK's website and again had to tread softly softly in regards to intellectual property rights. SPOCK, the fanfic fanzine for AUSTREK, was closed down in case of lawsuits.

I was prone to declare to all and sundry, "let the fuckers sue us. What will they get, fuck all." The club had limited funds and I was broke. I realise that my defiant stance would not have really affected how the Paramount secret police would have defended the intellectual property rights of Paramount, but it was a general thumb your nose at the hard nosed Yanks.

I feel that the producers of Star Trek (or the owners of the intellectual) are exploiting me. I won’t be exploited and therefore decline to purchase or participate any more.
Mitchell, Clarke, Williams, Shave, and other interviewees refused to support Paramount merchandising after the meeting.

Mitchell’s experiences in editing are a sharp contrast to Shave’s before she moved to country Western Australia:

There seemed to be a relish [in our relationship with the Star Trek office] and they [Paramount] seemed to be quite happy for us to do a newsletter, we sent it off to Gene Roddenberry. He sent a card back saying, wow, that was wonderful thank you very much. (Interview #12)

In her interview, Shave acknowledged the influence of Gene Roddenberry who had passed away in 1991. Each of the BNFs interviewed, had worked with the Star Trek office when it was the workplace of Roddenberry. It was Roddenberry’s approval that was sought when fanzines and newsletters were published, and from that office, that news for the newsletters, items for charity raffles and permission to take part in certain activities was given to the fans. As can be seen from Table 29, five of those interviewed (33.3%) had organised a fan club, and nine (60%) had produced a fanzine and a considerable thirteen, or 86.7% had actively contributed to fanzines or newsletters. These interviewees were active and would have had communication with Roddenberry’s office, and felt they were close to Roddenberry and his ideals. From Mitchell’s comments we can see the difference to fan club newsletters in having gone from the freedom to select and print what they wanted to appear in a newsletter (Shave) to having to check to see that they had not infringed on any rights of the copyright owners (Mitchell).

8.5 The Future of Star Trek and Fandom in Australia

Some of the interviewees believe that the relationship between the old fans and the copyright owners is wary and antagonistic. However, newer fans see Paramount as
supportive (Hanson Interview #5), enjoying the information, games and quasi-club like qualities of the official web pages as well as the chance to write scripts for new *Star Trek* series.

However, at least four interviewees commented on the fact that there is an over-saturation of *Star Trek* series, films and merchandising.

> Mind you, they’ve gone overboard with the books – way too many. I stopped getting them once they were more than one a month. It’s gotten out of hand. They should really listen more to fans. They don’t tend to very much.

(Interview #5)

This was also echoed by Julie Gormly:

> An example of this is the fact that there’s so much merchandise, which is below par - especially the novels which, throughout the 70s and 80s tended to be of reasonable, even high, quality. Recent books have made such gross and, to fans, unreasonable and incomprehensible errors as using the wrong names for major characters! Let alone making a hash of characterisations. (Interview #4)

Changes in *Star Trek* fandom in Australia were noted in the following areas:

i) Commercialism – the fan base is now used to paying and being entertained instead of accepting full responsibility for creating its own entertainment. (Interview #3)

ii) Web-based activities:

   a. Fan fiction - few hard copy fanzines continue to be made, and none of these are in Australia. Most fans now get their fiction from the web and upload their fiction onto the web which provides immediate responses to it. (Interview #2, Interview #3, Interview #7, Interview #12, Interview #14)
b. News – Hard copy club newsletters cannot offer immediate news updates. The web is a better environment for information updates (Interview #15)

iii) Fan traditions - such as huckstering, fan art and craft – are no longer pursued (Interview #2, Interview #3, Interview #12).

McCormack, White and Shave all indicated that fandom was already changing before the meeting with Zilli and that they felt change was inevitable to the growth and development of the Star Trek phenomenon.

*In the 1990’s probably from 1992, it was a crisis in the faith for me, in that I saw that the Fandom at that stage was not going the way that I “envisioned” Fandom. I very much enjoyed being an active fan. Fandom at that stage, when I was in it and active, we did things, we made up booklets, we wrote. I didn’t write myself but I did the editing. But it was very much make your own fun, make your own entertainment and engage in a very productive way. From the late 80’s and early 90’s there was much more a swing to instead of doing active things during the [club] meetings to sitting around, watching a video and that was about it. Your activity was being presented with books and you could either choose to buy or not buy said book or magazine and that was the limit of your creativity. With Holodiction, it was going the way of what I gather the American conventions were which was very much being a passive audience and lining up for your signed autograph and that was about it rather than being a participatory culture. (Shave)*

8.6 Conclusions

The interviewees mostly come from first generation Star Trek fans, those who saw the first series and had been active a long time prior to 1995. Some were the founders of clubs, and some were leaders of the clubs directly involved in the meeting with the Paramount representative, Zilli. Most of those interviewed were Big Name Fans (BNFs) in Australian Star Trek fandom.
This chapter gave a perspective of how these BNFs saw the changes in the Star Trek fan community and why some of them left it. It should be noted that each one still claims to be a Star Trek fan, some having changed their status where their activities are sited; others taking on a more passive role as a loyal audience member, and refusing to participate in the commercial products surrounding the show.

*I’ll be a Trek fan, a Trekker as long as I live, but admittedly not with the energetic and boisterous enthusiasm that I had when I was 18.* (Interview #7)

*I’m definitely still a Star Trek fan. But I never buy the books any more I’m not interested in the celebrity side of it. I’d never go to a convention to see one of the actors. I never buy a magazine because someone was in it from Star Trek; there’s just too much of it. I would never buy any of the dolls or the paraphernalia or that. I love Enterprise, the current series that’s just finished, I absolutely love it, and I think it’s great. I’ll see the next movie when it comes out, but beyond that I won’t go to any meeting or that. Not active in fandom but still a fan.* (Interview #6)

However, changes have been felt by all the interviewees, even those who had already moved on (Allshorn, Shave). These changes cannot all be attributed to the direct intervention of Paramount in Australia, although many felt that this hastened changes already unfolding at the time.

*It’s a pointless exercise as far as I’m concerned because I can’t recall any film company or organization that has successfully destroyed a fandom. I didn’t think it would work, and I personally don’t think it was a contributing factor to the decline in fandom. I think the fandom just declined of its own, in the actual course of events, as the shows [episodes] were released on video and you could hire them at video retailers and I think that the showing of the
fans videos of the TV series didn’t do all that much to hasten the clubs’
decline, if anything. But it’s a sad statement that that should be the thing that
should cripple fandom. In retrospect, maybe that sort of fandom had only
limited existence. If a more sociable orientated fandom should come into
existence, afterwards then I’m all for it. (Interview #7)

Changes due to commercialisation of normal fan activities such as conventions and fan
clubs, the prevalence of the internet making information and communication and the
spread of fiction easier, and excess merchandising of the Star Trek phenomenon, all
added to the decline of the feeling of fannish community as it was known to these
interviewees previously.

Whilst all seemed to bemoan the changes that came to Australian Star Trek fandom, at
least McCormack, Kerr, Clarke, Williams, Screen, Shave, Tapner, Collerson and
McLean are still active on the internet in various ways, seeking out a fan community
there.

For instance, McCormack is a keen “blogger”295 as well as a contributor of fiction and
fan art to fan fiction lists where her stories are read and critiqued, often within minutes
of uploading them. This instant feedback is in contrast to the months, and occasionally
years, before feedback was received from stories published in fanzines. However, whilst
she sits alone with her computer with her cats, her interaction is personally satisfying,
She has an active part in her on-live community It may not be the social life that
Collerson, McLean and Kerr especially have remarked on missing, but it is still a
nurturing and creative one.

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295 blog: A frequent, chronological publication of personal thoughts and Web links. A blog is often a
mixture of what is happening in a person's life and what is happening on the Web, a kind of hybrid
diary/guide site, although there are as many unique types of blogs as there are people. From:
Hanson, and Mitchell are now organising conventions themselves – the National Science Fiction Conventions and the upcoming Aussiecon – a World Science Fiction Convention to be held in Melbourne in 2010.

White is editing a newsletter/fanzine.
Chapter 9: ALONE IN MY FANDOM

9.1 Historical Investigations

In this thesis, the Star Trek phenomenon and its growth as a marketable property was discussed. Fan activism and support showed that the imagination of the public had been captured and the growth in the numbers of fans, despite only 79 episodes being available as reruns, would pave the way for the later introduction of Star Trek films and new television series.

The theory by Hills (2002) that cult television such as Star Trek produces cultists, who follow certain practices in their communication and rituals, can be expanded to include the cult of the originator as well. In the case of Star Trek fans, Gene Roddenberry, the show’s creator, writer and producer, was held in such high esteem, that he effectively became a cult figure for fans of the show. This can be seen in the way the words, symbols and philosophies he proposed became part of the Star Trek fans’ traditional practices. It can also be seen in the fact that the fans believed themselves to be under his protection, that they had de facto permission to be creative with the universe created by him, even though he had no real authority to give that permission. He was patron to most Australian Star Trek clubs, and as such was the person to be consulted when advice or intercession was needed. After his death, his widow assumed this role.

Jenkins (1992) defines five fannish practices of media fans that are common across all genres of fandom.

i) Media fandom is involved in a particular mode of reception;
ii) Media fandom involves critical and interpretive practices;
iii) Media fandom is a base for consumer activism;
iv) Media fandom has its own cultural practices, traditions and mores;
v) Media fandom is an alternative social community. (Jenkins, 1998, p278)
I have shown how all of these practices have constituted integral parts of the Star Trek fan experience. In addition, I have shown that Star Trek fans developed activist activities more encompassing than ‘consumer activism’. Clearly fans like Barbara Adams perceived a possibility for the application of the show’s philosophical insights on a wider social and cultural stage.

In many ways, Bristol’s observation that “fandom should influence the world only thru [sic] its influence on the individual fans” should be read as fandom will influence the world through its influence on individual fans.

In Australia the relationship between Paramount Communications and fan clubs deteriorated during the period 1993 to 1995, when letters between their licensing agent, Southern Star and various clubs were exchanged. The licence to become the first Official Australian Star Trek Club was hotly contested between three major clubs, but ultimately, a professional company, Photon Productions, was set up and successfully purchased the license. This was announced at the meeting of the clubs with Jonathan Zilli, Vice President of International Licensing for Paramount Communications. The result of the meeting was the imposition of a list of restrictions concerning copyright that fans had to follow in order to be allowed to continue their activities. But even before that, letters from Southern Star had resulted in some of the smaller clubs shutting down.

In his analysis of this event Jenkins (1998)296, has suggested that:

\[\text{Their ultimate goal was to destroy the informal infrastructure of fandom and to push fans towards participation in a corporately-controlled environment designed primarily for marketing of spin-off products, not fostering a more participatory culture or an alternative social community.}\]

Some fans continued their activities ‘underground’ to avoid detection; others tried to follow the guidelines, but eventually realised that the restrictions detracted from their newsletters and fanzines and that they were losing club members by following them.

In June 1997, Rowena Christiansen was endeavouring to encourage the fan artists still left in AUSTREK to participate in an Art Show. Her article was titled “Just What the Hell is Copyright?”

The whole question of dealing with artistic works based on Star Trek is complicated due to the underlying copyright in the relevant property which is held by Paramount and the copyright that vests in the creator of an original artistic work. There is a further issue of ‘moral rights’ which refers to the ability of a creator (eg Paramount) to take action if their work is altered or otherwise treated in a manner which is prejudicial to the creator’s reputation or honour. It is not generally possible to avoid the obligation to obtain permission to use another person’s work as a basis of your own by making additions or changes if the two completed works are identifiably similar. In relation to Star Trek characters there is an additional issue of reproducing the likeness of the actor who plays the part and their rights to control reproduction of their images.

By all means do not stop drawing, painting, writing and being creative, but unfortunately there are some ‘do nots’ you should follow:

• do not put your work up for public sale;
• do not reproduce your work for any profit-making purpose;
• do not distribute your work to the general public; and
• do adopt a low profile unless you are approaching the copyright holder with a view to obtaining a licence to exploit your work or inviting them to use the work you have created. (Christiansen, 1997)

The implication for fan writers and artists was to decrease their visibility, and to avoid public scrutiny and possible discovery. The empowering creativity claimed to characterise fandom in academic writings cannot exist in this kind of environment, except to create an underground movement, or to be relocated somewhere protected from scrutiny such as a closed list on the World Wide Web.

Scrutiny of the artefacts of the time showed a sharp decrease in fanzines (to almost the point of complete demise) and clubs, substantiating this.

9.2 Surveys and Interviews

The results of the surveys presented a slightly different picture of what was happening in Australian Star Trek fandom at the time of the meeting with Paramount Communications and the fan clubs than what was revealed through the historical searches and the accounts of the witnesses at the meeting.

In the first section we can see that most people who answered the survey would call themselves Star Trek fans. Not as many were active, and less still thought they were part of a fan community. It was obvious that some of the respondents felt that they could be Star Trek fans without participating in a club or activities. They could, in fact, still consider themselves a fan without participating within fandom. Fan activity and belonging to a fan community both decreased markedly after 1995.

The intervention by Paramount Communications divided the Star Trek fan community in Australia and provided reasons for some to cease being active fans. However, the survey and interview data suggest that other factors could also have been in play.

Jenkins (2001) sees the internet as a site for cultural convergence between media producers and media consumers, where participation is easier and fans feel more ownership in the commercial products they interact with. For instance, the official Star
*Trek* web site invites fans to send photos of their costumes and their groups to put up on the site, and it invites comments, letters and interaction with guests via their web chats. In this way the fans retain a sense of belonging to the on-line community, even though it is an official product of the franchise owners. The activities available to fans resemble those enjoyed by clubs before the internet, but these activities are practised in an environment that is strictly controlled by the franchise owners. Constant surveillance of activities has meant that some fans shifted allegiance to other shows where they were able to rediscover and further develop their creative practices. Ironically, this sense of community that they are now fostering is much like the kind of community that existed in 1993 – 1995.

Jenkins believes that a new cultural movement called “DIY” (“Do It Yourself” fandom) fosters grassroots cultural production using the technology now available. For instance, today McLean appears in a film especially produced for the web, available for download.298

> The most amazing things in fandom today that I find extremely promising is the idea of the web episodes. This has gone far beyond just writing stories and has allowed the fanzine fans to interact with the techies to produce new shows worth watching. I only hope this trend keeps going to the furthest degree it can go.

(Hupe, Appendix I Q)299

The final part of the survey looked at the respondents’ beliefs about whether there had been changes to the nature of *Star Trek* fandom in Australia. During the first two sections of the survey, only a few fans were willing to blame the changes in their fannish activities and participation in clubs and conventions on the impact of the meeting and its subsequent restrictions of the fans. In the third section many more respondents claimed

298 Starship Exeter is a fan produced film available at [www.starshipexeter.com/](http://www.starshipexeter.com/) starring fan actors from all over the world.

299 An example of web episodes which are available as free downloads to anyone who wishes to view them can be found on the DVD Appendix VI B.
that Australian *Star Trek* fandom had indeed been affected. This was, in itself, a very interesting result. It appears that fans still see themselves in a dichotomous relationship with the owners of the copyright, Paramount.

Lastly, the respondents were encouraged to add more to the survey, to make comments on the content, or further remarks on activities or events that could not be covered in the survey. Nearly fifty percent took the opportunity to write additional comments, which proved illuminating in many ways.

From this, another view of the story of the Event unfolded. Some fans were already unhappy with the fannish community. Change had come with the increased popularity of the show, creating larger clubs that had to change to accommodate the needs of larger groups of fans. Many of the fans joining clubs at that time were consumer fans, who wanted entertainment for their subscription fees and were not interested to participate in its creation. These fans would collect, view and buy *Star Trek* product of their choices, but seemed unaware of the definitive signs of media fandom that Jenkins lists. They did not come from, nor were they aware of, a rich cultural background in established science fiction fandom, with its fanzines and participatory conventions. But they did want to be entertained. This change in the expectations of fans of fandom seems to be in line with the research on fans at the time, with their own economic system, their social and cultural economies based in consumerist activities.

Commercialism, and the over-abundance of canon material in the form of books and games, had provided the consumer fan with enough material not to have to create their own materials if they did not wish to. This was confirmed by the interviews with Australian Big Name Fans (BNFs). A number had already left due to natural attrition, but the rest were feeling that change was already happening around them before the intervention by Paramount. One fact that came through strongly in the interviews was how those who had been active at the time of the meeting, were affected by this shift from participant to consumer commitment in the club memberships. The meeting’s impact was felt in their personal social activities primarily and this fuelled the feeling of
outrage expressed in the newsletters\textsuperscript{300} and fanzines of the time, and in their contacts with fans in other countries, which caused a ripple-on affect in overseas clubs. A few of these clubs closed rather than face the same sort of intervention that had been experienced in Australia. The BNFs were more affected by Paramount’s restrictions because they were the active fans: club organisers, convention organisers, fanzine writers and editors.

\textbf{9.3 Conclusions}

The 1990s were a time of change in \textit{Star Trek} fandom. With the death of Gene Roddenberry, the fans of \textit{Star Trek} felt that they had been cut adrift without their captain: that there was no safe haven against Paramount, the copyright owners. Their practices of appropriation were noticed, as was the growing popularity of the show and with it, opportunities for commercial gain – by both the copyright owners and by commercially minded fans. With the direct confrontation between Paramount Communications, owners of the copyright for the \textit{Star Trek} franchise, and representatives of the major Australian \textit{Star Trek} fan clubs, fractures developed between the owners and the fans, and also between groups of fans themselves. It was exacerbated by competition for the title of the Official Australian \textit{Star Trek} Fan Club: the three largest clubs in Australia all felt that they should have the title for various reasons. In the end, ASTREX in Sydney was dissolved and the Board of Directors of the club formed a company, Photon Productions, to buy the licence to the title.

The research found that the meeting between Paramount Communications and the \textit{Star Trek} fan community did indeed have an impact on the activities of fans: directly and

\textsuperscript{300}These were mainly personal zines and commentary zines rather than the \textit{Star Trek} newsletters of the time.
indirectly. The most affected were the BNFs who were active at the time. Not only did they have a creative and participatory relationship with *Star Trek* but they also had a strong emotional investment and a belief in their right to do what they had always done, which had been supported by Roddenberry. They were living in a fragile shell that was cracked open harshly by the reality of being legally powerless. Whilst the meeting itself could have been seen as a triumph for the clubs because they could not be shut down despite demands to do so, it was a pyrrhic victory. Their way of functioning as a club had to change to meet the demands of the copyright owners.

The research also found that change was coming in any case. A new type of fan was populating the fan community, one who did not care about traditions – new or old – who wanted only to collect and view. Merchandising was everywhere, and in some cases (as could be attested by barrels of remaindered books) it was overwhelming. Commercialism had crept into club and convention organisation, so each was run for profit rather than as an amateur endeavour.

This resulted in older fans leaving their traditional fan roles, heading home to more solitary lives, but still believing themselves to be *Star Trek* fans. Their enthusiasm was either dented or redirected to another fan space. The internet, in many ways, has replaced the organic community that had been the source of so much fulfilment for many years. When examining what the interviewees are doing now in the way of fannish pursuits: all the Australian BNFs belong to LiveJournal communities, reading, editing and writing their fan fictions. McCormack has recently started her fanart again. White has moved onto other interests, where she has taken her strong interest in fanzines and fanzine production to edit a local newsletter. This showed the resilience of fans to find new avenues for their activities, to move on into new fandoms or new contexts of their old fandom, using the qualities they had developed as early fans. The fact that they were still fans had not changed, but their focus had migrated to new areas, and a new medium to source it through.
William Shatner once exhorted a solitary fan to “Get a life!”\(^{301}\) when the fan revealed he lived alone and his fannish stature was a result of accumulated and detailed knowledge. Before the mid-1990s fans had enjoyed a rich creative social life. Many believed that the copyright intervention by Paramount had robbed them of that life and had sent them back to that solitary lifestyle again, only to find a new creative community on-line.

9.4 **Postscript:**

While amending the final draft of this thesis, I noticed that a statement had been posted on the Austrek website by Austrek committee members:

*Wednesday 1st March, 2006.*

*It is with much sadness that Austrek: The Star Trek Fan Club, First Contact Conventions and Reward Challenge Events are cancelling this event [the fortieth anniversary of Star Trek] due to lack of support. With tickets having been on sale for over 3 months and with discounts offered to club members, we have had less than 20 people book. As there is only 2 months until the event was to take place, this was the point of no return.*

As you can imagine it takes thousands of dollars to host an event of this size as the guests get an all expense paid trip to Australia as well as payment to appear at the convention. With less than 20 people booked, this event could not take place as neither the club nor one of our major sponsors could afford to loose that kind of money.

It pains me to say it, but is Trek dead?

Email us at the club if you want to support conventions or if you think we should give it a rest?

Email us if you have an opinion on this event, why did you book, why didn't you book, was it the guests, who would you prefer to see?

This is your club too and we need your support to go forward, please let us know what you think.\(^{302}\)

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Appendix IA

Interview with Susan Batho

9th June 2002

Interviewed at Faulconbridge, NSW

Conducted by Joanne F Kerr
How long have you been a member of the *Star Trek* fan community called *Star Trek* fandom? How did you join?

When I first joined the fan community, there was little in the way of a community in the true sense of the word, but there were a lot of people searching for a sense of belonging, wanting to join in and be part of the enthusiasm they felt, what we call the "Sense of Wonder". People were starting to organise clubs – local ones, international ones, penpal groups.

I joined in at this exciting time by writing to a Shayne McCormack in 1969. She had heard that *Star Trek* may be cancelled after just two seasons, and was organising petitions and letters in Australia and had written to TV Week and been interviewed by them about it. Of course, I wasn’t the only one. Shayne still has all those letters. Hundreds of them, and many of the authors of those letters formed the first of the New South Wales clubs – Down Under Space Kooks, or DUSK.

I was a young teenager from the western suburbs of Sydney who had led a sheltered life with aspirations to write some day, dreaming of the day I could work from home writing my amazing stories of outer space and historical time travel… I had dreams and still do. Shayne was a whole two years older than me - almost to the day - and much more experienced in the Ways of the World and already working as a legal secretary for the ABC. She was my Mentor.

Mentoring at that time, was the effective way that you were introduced to the fan community and learned the way it was organised and functioned. You would be gently guided by an experienced fan who would recommend things for you to tackle, people to meet, and generally encourage your enthusiasms and talents. Shayne, herself, had already met and been introduced to science fiction fandom, being introduced through her own Mentor at the time. So she had an understanding of the community to start with. It was the way that you fitted in. You slip into an already recognised relationship - the neofan and their mentor - and into a community that had already worked out its
boundaries of acceptable behaviour. And the activities, or fanac that everyone accepted as being fannish. This mentoring tradition remained in place until the past 10 – 15 years.

When Shayne decided to travel and settle for a while in England, there was no strong person to take on the role of running DUSK and the members almost went our separate ways. However, one of the members, the late Jennifer Kentwell, then Stevenson, put out her own Star Trek fiction zine, Beyond Antares, which I took over from issue 2. In the process of putting the zine together - roneoing off the pages and collating them - we realised that we didn't want the club to finish. We still had our sources of information, and wanted to share them. We still wanted to be part of the Star Trek fan world, so we began ASTREX with the help of old DUSK members, new people still discovering the show, and two schoolfriends from Sydney: Edwina Harvey, now a professional science fiction author, and Julie Townsend, an avid arcophile and professional a/v librarian for TAFE, who at that time were beginning to organise their own Star Trek club.

Any one of us could have ended up running the club, but somehow, I was it. I think it was something to do with owning the most wax stencils and the roneo machine. To paraphrase a fannish axiom -- "He who has the most toys wins". I didn't have to get my parents’ permission. By then I was married to a fan, and my parents and brother and sister were all as keen on Star Trek as I was, so there was nothing hidden about my commitment to Star Trek fandom.

I was member #1 by the way.

**What kind of activities did you take part in?**

When I first got involved in fandom, I was already writing. Original adventure stories; school girl adventures in boarding schools (an obvious reflection of my reading material at the time); space-time adventures and the odd story based around a television character. It was a very innocent era: no-
one thought they were doing anything wrong by borrowing the characters that had been shown on air. You acknowledge the original author and that was it. In fact, in an early issue of Spockulations, a letter was published from David Gerrold who had written in response to a fan requesting permission to write a story within the Star Trek universe using the creatures called tribbles that he had created.

As for your request: as long as this is strictly non-professional (i.e. no profit involved) you have my permission to refer to Tribbles and to me. Of course, I expect you to send me a copy of the printed version for my own files. Have fun with it - we had fun with the original.

I have little objection to fans doing parodies or take-offs on stories I have done, as long as they are (a) in good taste and non-malicious, and (b) as clever as possible.

So writing our stories was seen as an acceptable activity for Star Trek fans. After all, like David Gerrold, who was a fan himself of the show from the first season, you might get a chance to write for the show, or become a writer yourself. And many, many fans have done exactly that.

I wrote for the first issue of the newsletter of DUSK, Terran Times, the first independent Star Trek fiction zine, Beyond Antares, and many many more. In those days you got the fannish 'usual' which was copy of the zine that your story appeared in, or trade zine for zine, or a copy of the zine your letter of comment appeared in. Money was strictly a last resort.

It was a natural progression then, I think, to start putting out fanzines as well. My first husband wasn't a great writer but he was darned good at putting out a fanzine and with his influence I put out a few fanzines before taking over Beyond Antares or putting out DATA which was the clubzine for ASTREX.
But, I'm jumping ahead of myself.

The zines started coming out from 1972 - **Girls Own Fanzine**, which was a themed zine mainly with opinion articles and reviews, **The Penultimate Blimp** which was an apazine I published with my first husband Ron, **New Forerunner** and **New Forerunner Quarterly** which were the clubzines of the Sydney Science Fiction Foundation, of which I was president for two years.

Then I put out **Beyond Antares** from #2 onwards, **Beyond Antares R Rated**, the adult version of the zine. I still continue to publish **Beyond Antares**, regardless of any of the activities and outcomes of the mid 1990's altercation between fans and Paramount here in Australia. Some people tell me it's because of it that I won't give it up.

Anyway, I diversified my interests in writing and zines and put out lots of stories, poems and reviews in various genres, and was published professionally a number of times. The zines covered **Blake's 7**, original fantasy stories and artwork, **The Professionals, Simon & Simon, Battlestar Gallactica, Quantum Leap** and many other genres, as well as critical review. And a number of the zines have reached over 10,000 copies sold. Joanne and I were putting out 14 fanzines a year from 46 to 300 pages each by the end of the 1980's.

In fact we attended one MediaWest*Con in 1991 where we had shipped over 25 boxes of zines - all new issues - and only had four boxes left which we sold to a zine distributor. At that con, we had people come up, check out our name tags and say "So you're Susan Clarke... you’re my favourite author" and "Joanne Keating - you're my favourite editor." We'd won several FanQ's before then, but getting them that year was a real buzz. We were even interviewed by the local television and radio stations.

Conventions are amazing things. We went to that convention as hucksters, but we took part in the programming, were treated like special guests, dinner being bought for us, and drinks. We were BNFs - Big Name Fans.
The first convention I attended was in 1972 - a Syncon, which was a National Science Fiction Convention, held in the August at Bondi Junction. I attended that one with my boyfriend at the time, later to become my husband. We attended program items, panels and such, the costume parade, browsed the hucksters room and I met other Star Trek fans there - ones that I knew from DUSK and others from interstate and we spent time spinning stories, weaving story lines some of which eventually saw print.

The next convention was co-chair with my husband in January 1975 - a Syncon held at Macquarie University and also a National Science Fiction Convention. I was not able to attend that convention being a week overdue with our first child. I turned up but wasn't allowed to exit the car, so I ran the convention via the telephone at my parents house at Blacktown whilst they "mummy sat" me. They were disappointed to not attend the convention themselves.

The third convention was the second Star Trek convention held in Australia and the first with a Star Trek guest. That was AussicTreks 1 and the main guest was George Takei, Mr. Sulu in the original Star Trek series. I was Fan Guest of Honour at that convention which was something else altogether - sharing the podium with someone so well known.

Since then, there's been a lot. Lots of good memories, lots of truly dreadful ones - especially associated with ones (conventions) you run yourself. Running them yourself becomes an addiction - no other con is as good as the one you can put together yourself as you are learning from others’ mistakes and building onto the last one with all the things you want to achieve at a convention. I ran the Medtrek series of conventions - never made a loss at any of them, which is something that is hardly ever heard of in fan-run conventions. Could never afford to run at a loss. Been guest of honour at quite a number of them until… sometime in the 90's, although I am guest of honour at one next year here in Sydney.
At conventions, I don't think I've ever just been an attendee at a convention. I've been on panels, given talks, participated in skits, worn costumes that I've devised myself, been a huckster… Just sitting back and being an audience member is somehow unfannish for me, as I come from an era where we made all our own fun at meetings and conventions and that's carried on until now.

**Are you still a *Star Trek* Fan? Has this changed over the years?**

Am I still a *Star Trek* fan? You bet I am. Has this changed over the years? You better believe it.

Change is inevitable. You change as you grow up; you change your interests, or the way you express your interests in things. As you learn skills, you use them in your interests. Look at me, for instance. Only two things I'd ever wanted in my life… to write and to teach. Even when I was five years old and just starting school with teeth missing and a lisp, I'd tell my uncles that I wanted to be a teacher and to write stories.

Sometimes, I'd be a Vulcan for a day - all stoic, non emotional and logical - with painted eyebrows and green eyeshadow - just to see how it felt. These days, I'd certainly not dress up as a Vulcan, but I can display the Vulcan attributes or just mentally play the game without physically doing it. Just to see how others react to it. On occasion, I'd wear a costume and full make-up each day as a hall costume to a convention, and go out somewhere and have dinner in it. Before, I would have thrown something over the outfit and taken off the make-up first. I'm not self-conscious about my interests.

I've never hidden the fact that I like *Star Trek*. Never saw the need to, although I have a host of pseudonyms for the naughty stories… When being introduced to my first class in MA Hons Creative Writing, I was introduced as a writer of homoerotic fiction - in other words, slash media fiction.

You really can't stay the same as you aren't the same person through all the years. You have different experiences, and what's more important, different
changes.

When I was younger, I'd collect everything *Star Trek*. There wasn't much of it around, and what was around was gladly collected. Then the movies, and the new series happened, and merchandise, books, videos were everywhere. By that time, I had commitments to the care of my children and surviving day-to-day, especially when divorced in the early 90's. I still traded zines for zines and occasionally merchandise. Traded my services for convention attendance.

Along the way, something changed. The professional books became slick productions and introduced new story lines that weren't in the series and were suddenly canon because they were in the commercial books. Fewer and fewer people were writing stories and poetry. Fewer were drawing. Zine sales dropped off, and suddenly they were asking for big money for hucksters tables: $200 or more, where previously, they had been free, or just a few dollars. Instead of seeing fanzines as a free asset to a convention bringing in more people, they were seen as a money making exercise. I couldn't afford conventions whose rates to attend had trebled so that they were more expensive than attendance at a World Science Fiction Convention with its loads of authors and industry people.

I started ASTREX in 1973. It was based on the ideal of IDIC as all clubs were in those days - Infinite Diversity in Infinite Combinations - one of the premises of *Star Trek* that really struck a chord with us. Didn't matter what you looked like, what you did, or anything like that - we were all individuals that had something to add. We also believed in sharing. Other clubs contacted us as they formed and we called ourselves, in those days, the circle of Australian *Star Trek* clubs. You'd freely give out information about local clubs to people who contacted you, swap information and newsletters with each of the other clubs. And share problems and advice when asked. There was no real competition between clubs - who was the oldest, the biggest, the ones who got the best news - just wasn't important.
The club, the writing, the zines, the conventions all took up a lot of time. Time that was freely and cheerfully donated.

Eventually, I dropped out of running ASTREX in order to look after my youngest children, both of whom were born with significant medical problems. I only ran conventions every few years or so.

I still loved the show, and its various permutations in the form of movies, and series. But my time was and is taken up with many more things as well.

_We were much more polite in those days. Even I wrote a timid note to Mr. Roddenberry (otherwise known as the "Big Bird of the Galaxy") asking if I could start a Star Trek Club and write my Star Trek stories and I received back a treasured reply. Of course, I could have a club in Australia - how delightful, he had fond memories of Australia after a very brief r'n'r in World War II - but he and his wife were running the Official Star Trek Fan Club themselves - and as for stories, do go ahead. He was happy that his Universe had inspired so much creativity._ (Batho, 1999)

This is a far cry from today's attitude by the owners of the various _Star Trek_ copyrights.

**Do you remember what was happening in fandom in the mid 1990s? Were your activities affected? What, if any thing, changed for you?**

By the mid 1990's I was going through some personal change in my life. Divorce, significant illness in the family, and starting to study part-time to improve my chances at better paid jobs at the University where I worked, all meant that I had little to spend on going to meetings, or conventions. Besides, they had already started to price themselves out of my price range, which is something, quite frankly, I always resented. Why charge so much
just to get an actor over when you could dicker, trade, do something else in order to either get them, or someone (or two) who was potentially more interesting. I mean, I love the characters of Spock and Kirk, but couldn't afford the prices the actors who portrayed them charged for appearance fees that had an out clause in them. All the actors’ contracts are written with "commitments barring" clauses which means after paying the airfare, paying for publicity and setting up promotions, you can find yourself without a guest at all because all your money was committed to one person. A very busy, very popular actor, who saw Australia as a paid holiday for themself, their family and anyone else they wanted to write into the contract.

So my activities were really scaled down. I was putting out zines, writing for relaxation which didn't happen too often as I was doing a creative writing masters honours degree, running a multi media convention for charity for which I was fund-raising. I met other fans and new people at the fund raisers, and found out most of the fan news through them.

Rumours had reached me about an official Star Trek club being created. I'd never been interested except when I first started ASTREX. I wrote then to Gene Roddenberry, and he said that he had no problems with any club we wanted to start and run, but he and his wife, Majel Barrett, ran the official club. And that was fine with us. We knew about licensed clubs - Star Wars and George Lucas had gone that way - but for years, no-one worried us about it. Roddenberry had received our newsletters when I was running the club and afterwards, as a courtesy thing because he had created the show. We always received information packs from his office when something new was happening. In fact, I still have the telegram he sent me saying that The Motion Picture was coming all those years ago.

An official Star Trek Club is Australia was something to welcome, I thought. An adjunct to what we all found out personally. Maybe some way of holding professional conventions with guests without the expense to individual fans. If nothing else, another club was not a bad thing.
I also heard rumours eventually that it was George and Maria Papadeas who would be running it. They were also running ASTREX as well at the time, and that worried me that either ASTREX would disappear (which it eventually did) or would change from being fan orientated. I hadn't started the club to see it turn into something that was less personal, with less mentoring and fan supporting. Less family. But then, I had turned my position over to someone else by not running for President of the club many years before. And I realised that what I personally felt was my contribution to Australian Star Trek fans, was all grown up and the people within needed to decide what directions it should take. It was their club as well.

It was about then that Stuart Widderson came to me with the letters he had received and to ask for advice and use me as a sounding board for his anger and frustration. Stuart was running TREK AUSTRALIS - a Star Trek club that he started because he had been disillusioned with the directions that ASTREX was taking. He was full of enthusiasm and confidence that he could do better. I think most fans who end up creating a club, or running a convention, or putting out a new fanzine, do it because we have that idea that we can do it, and do it better than the last one that tried.

Anyway, with Stuart, it seemed to be succeeding. He had meetings often with lots of news, guests, and invited hucksters to come, so we did. In no time at all he had a couple of thousand members all over Australia, a regular newsletter that was the product of good layout, good reproduction and good sources of information. And he was reaching to do more. The membership and its response to his leadership, seemed to support him. So he had written requesting permission to bid for the Official Star Trek Club. This was the first I had heard that it was a title up for grabs rather than Paramount establishing a professional business called the Official Star Trek Club as it had been in the past and was for LucasFilm.

He would ring, asking about precedents in the past - what had happened - but frankly, except for Melbourne business man, Bob Johnson who commercially aired episodes in his own cinemas and called them Star Trek Marathons that
had become traditionally social events, and an artist, Mike McGann, a comic artist who had made *Star Trek* t-shirts with his own drawings, no-one had ever been bothered by Paramount as far as I had been aware. At least, not in Australia. We were always careful not to step on people's toes - legal or otherwise. If we had episodes to share - as many of us had sources in the States - we would never charge for people to see them, even at club meetings. Any photos we reproduced in newsletters were done so with the full copyright statement for reproduction attached to them.

But this was more. I had heard that people had started to "inform" authorities when episodes were being shown anywhere, and that the Australian TV & Film Commission inspectors would turn up unexpectedly to events to check to see that copyrights were not being infringed. The rumours were that it was because some people wanted to have all of the potential fan market. But it seemed to be all rumours for someone who was out of the mainstream of fandom at the time. Disturbing rumours that seemed to 'dirty' the good, clean fun we considered our activities to be. I know, like many fans, I just didn't want to know about it.

However, because I had been around a long time, I was consulted. I met with Stuart Widderson more than once, read the disturbing letters, especially the 'cease and desist' order that he had received and tried to calm him down. There wasn't too much they could do, I understood, from what I had read myself about Australian copyright regulations and the Australian Constitution concerning the right to meet and form clubs. They had always known about the clubs. Their inaction for over 20 years had set a precedent for allowing them to continue especially when their files held copies of all these club newsletters, and fanzines.

Newsletters and letterzines picked up the theme of the interference of Paramount with fans and their activities and there was a lot of righteous indignation around from the writers, editors, club organisers. Lots of arguing back and forth as to whether they really had the right to exact payment from us, the fans, and expect us to comply. Because of our ideals of IDIC we were
rampant individuals who refused to be herded. At least the active ones who were involved did.

Then, just as suddenly as this seemed to have blown up, it stopped. I heard there had been a meeting. I, like many other fans, did not know many details. No-one published them in full that I was aware of. But we did find our clubs starting to fold. I traded fanzines with many clubs and I started getting notes saying that the club no longer existed. Most never offered a reason why. A lot just scaled down what they did, so that members drifted away. They felt they couldn't hold meetings without the offer of an unaired episode to entice people to the meeting. MULTIVERSE seemed to be going fine in Melbourne, but they had lots of social activities to interest people - like the old days of ASTREX: costume parties, traders markets, rallies and trivia competitions. That sort of thing.

But there was definitely a different air to Star Trek fandom here then. Something was definitely lost about that time.

**What activities do you take part in now? What are your feelings about the relationship between Star Trek fans and the show's producers and the owners’ of the intellectual property known as Star Trek?**

These days I am not a very active fan. Not compared to the old days. The last convention I ran was in 1995, the week after my eldest daughter's wedding. The daughter that prevented me from attending the first convention I organised. So, far I've resisted the many letters and emails to organise another one… but I don't know for how much longer. Strangely enough, the act of putting all this material together has enthused me more than anything else in a long time.

I had a long look at the 30 plus years of fanzines collecting, and primarily my Australian *Star Trek* fanzines and newsletters and decided that they needed to be preserved. I joined a group called Timebinders that are recording the history of science fiction fandom so that the only record of it won't be
academic ones that didn't actually participate in its making. After all, history is the record of the ones who put pen to paper to write it, not necessarily those who made it.

Interestingly enough, though, it was at a Popular Culture Conference held in Brisbane in 1999 that I met Richard Stone of the National Library in Canberra and we started negotiating to have my collection housed in the Library for access and record. This way people could see the history unfold through the fanzines and have access to them. He probably didn't expect how much material there was, but accepted it to create the Susan Smith-Clarke Collection in the special collections section of the Library. With his encouragement, the Library put on a special display in their visitors center which ran for 9 months, making it one of the longest running exhibitions they have had there. The display was dedicated to fanzines and popular culture and generated constant interest. In fact, they organised a public lecture by myself and David Kilby\(^1\) about fanzines which generated interest in radio and newspaper and had more people in attendance than they had had for a public lecture, bar one - and that was on rock 'n' roll.

I am very committed to Timebinders and to making the collection at the National Library as complete a record as possible of fan activity in Australia. I get contacted to do talks regularly which I enjoy. And guest lectures on the \textit{Star Trek} phenomenon as it is known today. It was just my hobby that became my way of life for a long time. And I teach in media studies and communication.

I also still put out a \textit{Star Trek} fanzine when there is enough material and interest to do so. It's my blatantly defiant stand. And I am the last one in Australia to do it.

\(^1\) David Kilby, formerly a school teacher and contributor to night-time radio with Barry Casey for 10 years, presents segments on popular culture on ABC Radio 2CN in Canberra. David has long been fascinated with fandom. He is constantly amazed and impressed by the range of subjects that spark people's enthusiasm and passion—whether it be the music of Suzi Quatro, the characters in Star Trek or the comedy of The Andy Griffiths Show. From \url{http://www.nla.gov.au/pressrel/1999/fanzines.html} Accessed April 5, 2005.
How do I feel about fans and copyright owners? Like most fans I can be dispassionate about my fannish interests, until I'm told it’s not right that I do them. Biting the hand that feeds you seems to be the hackneyed phrase that comes to mind straight off. I came from a very naïve time when we saw our view of Paramount and now Paramount/Viacom go through different changes. First they threatened us by trying to take away the series. We retaliated with Deluge Monday and got it back for a third and final series. We learnt we had some power at least in numbers.

So they were already the bad guys.

Then they left us alone and our contact was with the creator of the show, and being naïve, we thought the authority to grant permission to our activities, was given by Gene Roddenberry. He fed us information; we gave him huge amounts of status in our eyes. There was a real love-love relationship going on. With each fannish milestone, we included him. He responded with letters, cards, and sometimes gifts. One of my nephews was named Gene after Gene Roddenberry and afterwards we would have an annual letter exchange as he wanted to know how his namesake was growing up. So, he was benevolence who allowed us to play in his universe. Paramount was in the background like a toothless tiger who growled but couldn't hurt us whilst Gene was around.

We continued the voyages of the Starship Enterprise through our stories, our games, our artwork, and our activities. We got the first of the series of Star Trek movies because we, the fans, had actively sought it with continued letter-writing campaigns. Then the television series. We thought we were almost invincible. We would start a letter campaign - our letter-writing campaign got the first space shuttle called The Enterprise and it was wheeled out to the sound of the theme of Star Trek. And we would win… or so we thought.

Then Gene Roddenberry died and fans were stunned, shocked. The Great Bird
of the Galaxy had been mortal after all. And we waited. Our buffer-zone was gone.

Things changed - they had been changing all along, but fans tend to not notice so much until it hits them in their particular interest. There were books every month of every permutation of Star Trek to be found. Most fans didn't feel the need to write... some professional author had already been paid to write the stories they wanted to see already. Those that did, started putting their stories out there directly without benefit of editor or printed medium --- they started putting them up online.

Artwork could be stolen... especially with the use of scanners and computers... artists didn't want to commit to the genre. Besides, someone might report them as having put copyrighted images in public spaces.

And professionally run conventions could offer the big names of the series, rather than a lesser-known actor, or writer, or back scene person such as an animator or special effects person. These conventions didn't offer the same sort of service as fan-run ones as they weren't designed for the individual fans and their interests. I went to one as a guest of the organisers in 1992 - that was Holodiction 2 which was held at the conference centre in Darling Harbour. I had already had quotes from the centre when it was being built to hold a World Science Fiction Convention there, so I knew the price range that the organisers would have to pay. I did not attend Holodiction 1 as I had been hospital recovering from major surgery, although many people had called in to tell me about it on their way home from the convention.

Seats were allocated, and you were not to move yourself from that seat to sit near someone and chat between talks. You were given an hour's talk each by each of the two guests for your money. Access to the auction, which was supposed to be for charity, but since there is never any follow-up reports as in fan-run conventions, you have no idea where the money went if any money was made. You had access to the hucksters' room, which was full of professional stores. Nothing that was fan made was allowed there. Not that
a fan could possibly afford what they charged for the tables. And there were
screened episodes and trailers that they had paid theatrical release rates for to show.

It was sterile. And the guests could only be accessed for autographs by the
first 200 people who booked and had paid extra to be able to do so. Not once
were they allowed to walk through and talk to people and meet the fans they
had been paid to entertain. But that was the crux of the difference between
the fan-run and the professionally-run conventions… one has a participatory
audience who wants to interact with each other and the guests and the other
has an audience to be entertained.

And suddenly we realised that unless we paid Paramount we couldn't have
*Star Trek* guests of any sort any more. It had to be business all the way. The
organisation had grown teeth and was threatening to maul the clubs, the cons,
the web pages, the zines until there was nothing but their officially licensed
group left standing.

The squabbles about showing episodes had started; somehow that was
Paramount's fault, whether it was or not. They wanted people to dob each
other in. They wanted to stop clubs, stop people having fun. I think that
people of my era, who started the *Star Trek* fan phenomenon, feel that
Paramount is the enemy… the ones you have to circumvent, appease or defy,
depending on your own nature. And most of them have put it all in the "too
hard" basket. They have continued to watch and enjoy *Star Trek*, but do not
buy the merchandise or support the Official *Star Trek* clubs. They have
centred their interests and their money in other places, sought the
companionship and sense of wonder of it all somewhere else. Some in other
genres, some in other interests altogether.

I think that the relationships is wary and antagonistic between us old fans and
the copyright owners. However, newer fans see Paramount/Viacom as
supportive, loving the information and games and quasi-club like qualities of
the official web pages and official sources.
Susan's Statement:

In the past few years I have been collecting information, conducting interviews and talking to people. All about Star Trek fans here in Australia. I was asked by someone, why was this so important to me, and it’s hard and easy at once to answer.

As someone who is considered an academic now, I want it recorded properly: what happened when there was direct intervention between fans and the owners of intellectual property, what, if anything, happened to fans and how this was reflected in their activity.

As a fan, it was something more personal. I have spoken to people at conventions and setting up interviews, all have said the same thing, please write down the story of this event. Please talk about us, the Australian Star Trek fans, and what happened to us.

Things have changed and we want to know why. We want other people to know why.

Reformatted & rewritten: August 16th 2005,
Appendix I B

Interview with Geoff Allshorn

19th February 2007

Interviewed via phone from Ketchikan Alaska in Montmorency, VIC
How did this all start with you; Star Trek

I watched it on TV, I enjoyed it, oh heavens. I read about it in a couple of the books, and eventually some friends and I wrote a letter and it was replied to by the Star Trek Welcommittee.

What was the letter about?

Giving us information about the local Star Trek Welcommittee representative, Diane Marchant.

She died last year?

Yes she did.

So after you heard back from the Welcommittee?

Diane gave us some information and put us in touch with other local people, and the club was started by a few of us.

ASTREX?

AUSTREK.

Oops, wrong state. AUSTREK.

Yes, AUSTREK.

So what was your role in the club?
Good question. We all sort of shared the jobs, but at various points I was editor of the club newsletter, and I answered the mail we were receiving and I helped to run some of the AUSTREK meetings.

**What attracted you to *Star Trek* in the first place?**

It was an optimistic vision of the future.

**Anything else?**

It was because, I think, from what we heard, it was a fairly big and exciting community of fans, and that was also very appealing.

**You helped get AUSTREK started – what other activities did you participate in?**

As I said before, the newsletter. Asking the local TV station to show it [*Star Trek]*.

**How long were you involved – are you still actively involved?**

I stopped being active many many years ago. End of 1982. That’s when I stopped being active. I still enjoy the show, but I haven’t really, really been terribly into fandom since ‘82.

**Is there a reason you stopped being involved?**

A variety of reasons... Main reason was I had to move house for employment reasons and moved out of town. That was the main reason at the time.

**Did you hear about the meeting in 1995? In Melbourne, with Southern Star, I believe, and Viacom? Jonathon Zilli?**

I heard of it but didn’t attend.
So that had no affect on your participation.

Realistically, no.

I had pretty much moved on by then anyway.

**Do you still watch *Star Trek***?

Yes.

**Do you still consider yourself a fan?**

Yes, I would. I’m still in the club. I still see myself as a fan, but not an active fan. I don’t write fiction or that anymore, but I still see myself as a fan.

I suppose I should say although I left in 83, because I am still connected with the club, I have occasionally dropped in on the club or a function, not completely like I dropped out, especially like anniversary dinners and things like that.

**Do you have anything you can add about Diane Marchant?**

I saw Diane primarily as a mentor – she gave us a lot of encouragement and advice. She used to joke about the fact in later years that she actually gave us the stamps so we could post out our first newsletter. She was always a source of information as she knew Gene Roddenberry personally. She was a bit like a mentor and a friend and a good source of information.

**Yes I actually met her the first time I was in Melbourne. She seemed very nice.**

**Do you know what happened to John Stepkowski?**

No. I don’t know him actually.
Susan is trying to locate him; the only email address we locate are no longer valid; he seems to have dropped off the face of the Earth in 1997-1998.

She asked me the other day if I knew when Bob Johnson died – and I have no idea. I went to an AUSTREK meeting 3-4 years ago and someone mentioned in passing he had died. I meant to have a chat later with him, but things happened and we had moved on, and I never got a chance to get any details. Have no idea; based on what I was told, I would have thought it was many years back.

So how do you view Star Trek today?

It was set to stories that were quite inspiring. I don’t find the modern series, series plural mind you, to be as intriguing or interesting or exciting at all as the original.

But you still watch them?

Mainly the original series. All the new series, something like Michael Straczynski, Babylon 5, someone who has some fresh ideas and is a science fiction writer should actually come in and write some new ideas from a fresh angle. The new stuff is too formulated and does not boldly go like the original series tried to.

Do you have anything to add?

No, I guess not. Trying to think of something profound to say. Nope… nothing.
Appendix I C

Interview with Julie Gormly

19th March 2003

Interviewed at Acacia Ridge QLD
How long have you been a member of the Star Trek fan community called Star Trek fandom? How did you join?

I've watched Star Trek since it began showing in Australia in the 1960s but have only been involved in the fan community since 1994. I briefly joined a local club in the 70s (the first one in the area) and attended a couple of movie days and bought some merchandise but lost touch with organised fandom when I moved interstate.

What kind of activities did you take part in?

Since 1994 I've attended a dozen or so conventions in Qld & NSW, occasionally travelling to Sydney for the day just to attend a Con. I occasionally get involved in panel discussions etc but mostly just attend to hear the guest speakers, obtain autographs and take part in auctions. I tend not to be interested in the regular 'fan club' activities.

Are you still a Star Trek Fan? Has this changed over the years?

Yes, still a fan although in recent years I've felt more drawn to some other shows.

Do you remember what was happening in fandom in the mid 1990s? Were your activities affected? What, if any thing, changed for you?

Mostly I've felt somewhat annoyed at the attitude of the studios/franchise owners/tv stations and saddened by some of the things they have done both to the
actors/writers/creative people involved in the show and with their general lack of respect for fans and for the show itself.

Examples of this is the fact that there's so much merchandise which is below par - especially the novels which, throughout the 70a and 80s tended to be of reasonable, even high, quality. Recent books have made such gross and, to fans, unreasonable and incomprehensible errors as using the wrong names for major characters! Let alone making a hash of characterisations.

The way some of the actors have been treated (eg how Terry Farrell [Dax] was treated when she was sacked) and behind the scenes people like Richard Arnold who was barred from the studio immediately after Gene Roddenberry's death, makes me feel some animosity towards the studios.

When Next Generation began being shown on TV [here in Queensland] the local TV station showed a few first season episodes then popped in some second season [with a new doctor]. A lot of viewers who were not 'fans' per se found this very confusing. I had people coming up to me at work, including people I hardly knew, saying they'd heard I was a Star Trek fan and asking what was going on. There's a lot of interest in the show from people who aren't necessarily die-hard fans.

**What activities do you take part in now?**

Mostly just conventions.

**What are your feelings about the relationship between Star Trek fans and the show's producers and the owners’ of the intellectual property known as Star Trek?**

I think 'real' fans (those active in fandom) generally feel they are treated as a joke [Trekkies] and would like to be considered a little more in decisions made by the franchise owners. We often hear that it's the merchandising, rather than the show itself, which makes most of the money. Who do they think buys all the merchandise? Non-fans, perhaps?
I am a little annoyed at inconsistencies in plots/histories/characterisations in 'Enterprise' although I like the look and style of the show. Its stories are a little too like some others we've seen however.

I sometimes wonder if Star Trek hasn't become so reliant on its own 'internal history' that prospective new viewers must find it a bit daunting to pick up on even a brand new series.

======== End of questions ========
Appendix I D

Interview with Joanne Kerr and Ruth Collerson

20th July 2005

Interviewed at Newtown NSW
Changes to Fandom

This interview is with Joanne Kerr and Ruth Collerson and conducted at Newtown, NSW. Thank you both for agreeing to be interviewed.

I will ask you both one at a time so I’ll start with you, Ruth.

So Ruth, when did you find out about Fandom, was it Star Trek for you at first?

Ruth: It was Star Trek first; I went to my first Star Trek movie. It was actually the second movie. I never watched the TV series, as we didn’t get a television to 1981, and by then it was reruns. But I went and saw Star Trek II. I took myself to see it, wept buckets (sic) when Spook died, and at that time I was a fairly regular shopper at Galaxy and Shayne told me about a fandom at Medtrek, so that was my introduction to Fandom.

What about you, Joanne?

Joanne: My introduction to Fandom, I found Star Trek on TV in 1976 or early 77 and started buying the books immediately. It was while I was reading one of the books at school, when another girl came up to me and said are you a Star Trek fan, I said yes we started chatting, she invited me over to her house one weekend to show me her collection of Star Trek, and she introduced me to ASTREX. I went to my first meeting by myself, which was a brave thing for me because I was shy back then, and I never looked back. Because suddenly I found I wasn’t the only strange person. There were all these strange people who loved the same thing and it went from there.

So what kind of activities did you first participate in?

Ruth: The first fannish thing I did was go to a convention, surprisingly enough, and that was where I found out about ASTREX and so I used to go along to meetings for ASTREX. Also at the same time Bob used to show those Star Trek marathons and I
used to go to those and buy zines, which I didn’t know at the time were pirated. So I started buying zines and it went from there.

**What about you, Joanne?**

Joanne: Well my first, apart from reading the books and that, was attending the ASTREX meetings. Then we had the sleep over meetings, which were a lot of fun, and going to *Star Trek* marathons and buying fanzines not realizing too many years later their origins *(sic)*, and then meeting Susan, going to Medtrek conventions and discovering you could buy zines from overseas. You had to pay a lot of money for these overseas drafts and wait two months and hoped they came back and things like that.

**Why did you start watching *Star Trek?***

Ruth: I think I inherited the sci-fi gene from my Dad. From a very early age (preschool) I preferred cartoons and other shows that were different or out of this world. My earliest recollections are of watching Kimba, Astro Boy, The Jetsons, instead of Disney cartoons, and of watching Lost in Space, Night Gallery, Fantastic Journey and Logan's Run in preference to Mr. Ed, It's About Time, I Dream Of Jeanie and the other 'normal' shows of the day. I preferred anything on TV of a sci-fi slant, and *Star Trek* was just a natural progression of my tastes.

The big difference with *Star Trek*, compared to all the other shows I'd liked was, when I watched it I felt like I'd 'come home'. I wanted to BE there in that Universe, more than any other one I'd been in before it, and that lasted more than 20 years.

**What appealed to you about the show?**

Ruth: It was a Universe where war on Earth had been eliminated. And poverty. Earth appeared to be living in harmony for the first time in its history. Mankind had gone to the stars successfully - and there WAS intelligent life waiting to meet us out there. Men and women appeared to live lives of equal value. Everybody was fit,
well-adjusted, and valued.

Joanne: I ask you, who wouldn't want to live in a Universe portrayed like that. I think it has been wellshown over the years that THIS Universe has great appeal to a vast, world-wide audience. I think it was only logical for me to be part of that audience.

**So would you still consider yourselves Star Trek fans?**

Ruth: Yes, in so far that I like *Star Trek*, but I prefer classic *Star Trek* to some of the more recent incarnations of it. I don’t buy the books any more but I occasionally read the old zines. So yes I would still consider myself a fan in that I like it but I don’t do any of the activities any more. I gradually eased my way out of it.

**You will go and see the new movie when it comes out, won’t you?**

Ruth: Will I ever, yes of course. And I was very saddened to learn of Scotty’s death the other day.

**What about you, Joanne?**

Joanne: I’m definitely still a *Star Trek* fan. But I never buy the books any more I’m not interested in the celebrity side of it. I’d never go to a convention to see one of the actors. I never buy a magazine because someone was in it from *Star Trek*; there’s just too much of it. I would never buy any of the dolls or the paraphernalia or that.

I love *Enterprise*, the current series that’s just finished, I absolutely love it, and I think it’s great. I’ll see the next movie when it comes out, but beyond that I won’t go to any meeting or that. Not active in fandom but still a fan.

**For you both then, it’s changed over the years?**
Ruth: Yes, it has. We used to be very active going to conventions, getting involved with things, helping with all sorts of things, not to mention all the work parties we had getting ready for the conventions. I loved that side of things, the social side of it. It was great. The way it’s done today, I went to one celebrity convention (you’ll remember, Joanne, you were doing a book stand there) and that put me off going to any more conventions, even though they’re thought to be more professional today. But I’m old fashioned, I like it the do it yourself source where we did it all ourselves: it was sharing around and it wasn’t copyrighted for profit. You didn’t join a long line and pay a fortune for a photo and then pay a fortune for an autograph but only the first 200 hundred would get it, and things like that, and that’s what puts me off. I’m happy to be a fan but not an active one.

So do you remember what was happening in the 90’s? You know between Star Trek fans and Paramount.

Ruth: Paramount was having a major go at stopping everything weren’t they, and they were slapping their copyright on anything and everything that moved, or got printed or whatever. I thought they’re stifling their own lifeline virtually, because it was the fans that kept the show going. I mean look at that fan-writing thing that got going years ago to keep Star Trek going and it eventually got us the movie. And now of course they realize it’s a cash force. But they only wanted it for themselves they weren’t allowing any one else to make a little bit of money.

Do you think that’s what helped bank roll them in the long run?

Ruth: Yes, the money, the little bit that the people that did the local things made got basically rolled back into it so it was easier to spread, there were more fans. Now it’s too sterile. And from what I’ve heard you sit there or either watch the videos or get spouted at, but you don’t do anything yourself. There’s a no mental participation, because you can front up as long as you have money, but your not mentally or emotionally involved. I think that’s part of the problem of the result of all the television watching of the generations after us came up with.
Also they weren’t allowed to go out and be creative like we were. They’re not allowed to go to meetings and have writing bees and marathons and that. Are they allowed to do costuming still; can they do a masquerade?

**At conventions, no.**

Ruth: Because that was wonderful fun particularly at the Medtrek conventions. Some of the costumes were absolutely stunning. Now I get Locus, the print journal about Science Fiction books in print, and there’s always a colour page spread in the middle of the latest conventions and the masquerade costumes and their professional quality, most of them. And we used to have that here. What happened to it?

**It doesn’t appear at the Medtrek conventions any more.**

Ruth: But is it still active in Melbourne?

Well there are still THREADS in existence but it’s a completely different organization and there is not the involvement in convention any more. They have their own conventions where they come in costume but not as part of Medtrek conventions.

Ruth: You see, my main memory of the early 90’s was going to the George and Maria meetings where they used to show the latest videos they would have flown in from America. But they couldn’t anymore because they had spies. When they first started having strange people coming to the meetings and then going and dobbing them in and that’s what I remember. And from there we couldn’t view anything we couldn’t have anything.

We couldn’t do anything that Paramount didn’t say we could do. And that stifles creativity, and that’s when I opted out of Star Trek fandom then. I was still involved
with other fandoms, but then they never really had clubs. They were just groups of friends who got together and chatted about things.

So its definitely affected your activities then, concerning Star Trek? What about you, Joanne: did it affect your activities?

Joanne: Well, it cut it dead basically because you couldn’t go to normal conventions any more. You couldn’t go to normal club meetings. Everything was basically cut off at the knees. Having spent about well at least 10 or 15 years in a fairly free fannish environment, I wasn’t going to be homogenized. And I’d spent that long in it. It was time to move on. So it came at the right time. I probably would have been winding down anyway but I would of kept the social side (sic) but even that got just screwed, because every one we liked was dropping out as well. It was before e-mail and the internet and therefore you couldn’t keep in contact with people through that medium so we lost contact with a lot of people. Because if you didn’t see people from meetings or that it broke the contact, it broke the social ties we had that we had taken for granted because we weren’t the only ones dropping out of meeting and events and everything and I lost contact with a lot of people.

So what kind of activities do you do now that you would still class as fannish?

Ruth: I actually discovered on the net a number of fan pages where you can actually access some of the stories. Because the stories that were written they would take the known characters and go for your life. Which of course Paramount didn’t want us doing. But that sort of thing interested me, because I write as well. So I got involved with a lot of that sort of side of things including fanzines one way or another. Now fanzines I guess they’re still around from what I hear but I’ve got a feeling their cost is prohibitive. I’m prepared to look at the sites on the net and download some stories
I want to read. So yes I do still read some of the stories about fandoms I’m interested in. But my activities I guess really are pretty passive as far as that’s concerned. You know it’s something I do at home it’s not a social thing, which is what I miss.

What about you Joanne?

Joanne: I have to say I do nothing of a fannish nature these days. I don’t go to meetings, we don’t do fanzines, and I don’t go to conventions. I don’t really do anything except tape the shows off television or get them from friends or hire books and look at things on the internet. And it’s not because I don’t want to; I’m just not interested putting in the effort any more. So I’d have to say I do nothing that would designate me as an active fan. Except still enjoy the shows.

So what are your feelings about the relationship between Star Trek fans and Paramount and Paramount Viacom as it is now and the owners? What are your feelings really about it as a fan and what it did to fans and if there really is a relationship left between them?

Joanne: Is there! Except for the people who can afford to pay the franchises.

I honestly wouldn’t know, because I do genuinely have apathy towards that. I don’t care about Paramount or Viacom, I have no interest and it’s an active disinterest

But you did feel angry at the time, didn’t you?

Ruth: Well yes it ruined my fannish life, and that was a big part of my life then. It was a big part of my social life. We would travel half way around world because of our fandom. Yeah it basically destroyed my social life as it was then. But I don’t hate them for it. I just don’t care. I don’t care about any of them, the professional side of it. I’m not interested in their professional side of it. And like Joanne it destroyed a lot of my social life as it then was. I’ve found another one doing other things since but its not fan stuff. Occasionally I meet fans that are friends and we talk over old times and we talk over various shows and we compare notes but that’s the
extent of it. As far as my feelings towards Paramount are concerned, I think they put a lid on it for a lot of fans of our generation. Because the younger ones coming through don’t know anything other than the commercialized variety. They have no concept of what the old fashioned - I guess you’d call it now - fandom was.

**They’d probably feel completely lost?**

Ruth: Well yes, but they’re of a generation that has everything spoon-fed to them. So they sit there and take whatever Paramount spoon-feeds them and they accept that because it’s all they know. They don’t know the other side of things. Which is a pity because I think they’re missing out on a lot, particularly the creative side. Because the old style fandom was extremely creative. There was some wonderful artwork and a lot of people went on to make their mark on the art world commercially. The same with the writing people who wrote fannish stories have gone on to be professional writers, many of them people like Jacqueline Lithchenburg and Jean Lorrah. People like that who have gone on to be professional writers published. Well dozens of the *Star Trek* writers, they started out in fandom; even Marion Zimmer-Bradley started out in fandom. I’ve got a copy of one of her early *Star Trek* stories, from one of the really old zines. You now look at the number of books she went on to turn out. A lot of them went on to write for the Pocket Books for the *Star Trek* scenario. So that was like extending their fannish writing, but writing to commercial standards. Then they branched out and have done their own thing since then. Is there nowdays a creative push that’s in the generation that’s coming through, that will catapult them in to a commercial career in the arts or the writing all whatever? The costume makers, a lot of them went on to work for film companies, model makers; they were able to move on to what they had practiced in fandom to put it to commercial use to make a living from. But I don’t think they have the same sort of honing, the same sorts of learning place now.

**Well what does a fandom place look like now?**

Ruth: What’s the medium age? I wouldn’t recognize one now.
The average *Star Trek* fan? Fans from say science fiction for instance would be only about 18, 19.

Ruth: So basically computer nerds.

Yes, so I hear. And they were either not alive or only a tiny child when this all came down.

Ruth: And had no concept of what it did to the rest of us.

One question I have for both of you is - Do you feel, not just *Star Trek* fandom or fanac, but fanac in general? Your own particular interest, your career, whatever has influenced the type of fanac you like to indulge in?

Ruth: I’m a teacher I like writing, I think that’s what I got involved in mostly with fandom.

Because you already had the bent towards writing, creative writing?

Ruth: Not particularly. I knew I had already written a few small things. But writing within fandom gave me an audience for my writing. And a safe one. One were I knew I wasn’t going to be cut of from the knees or whatever.

So would you write for these days for the internet, for instance, if you had time?

Ruth: Quite frankly no. I’ve almost lost interest in the writing, now it’s sort of gone out the window. I haven’t written a fan story; I’ve got a couple of long ones still sitting on the back blocks but I haven’t been interested enough to go any further with them. Which I think is a shame.

Is that from the feeling it’s from another lifetime?
Ruth: Yes, it is, I’ve moved on from there. Whether that’s my age, or to do with my circumstances, or just a change in mindset, I’m retired now from working and I’ve got a lot of other type of interests. I sometimes think I ought to go back and do some writing. But then I think I haven’t got the audience anymore. I look at the stuff that turns up on the internet, and I think it’s not up to the same professional standard that we were writing when we produced fanzines. It goes on to the internet it’s been beta-d\(^2\) I sometimes think a lot of the stories have been badly constructed and put together; they’re not plotted properly. I prefer a story where there’s a plot and the characters are involved in the plot and anything else is part of the story. So it’s hard to find stories that satisfy me on the internet and I don’t think I’d consider adding to it. I must admit I don’t like reading stories on the computer: I like to hold something in my hands and read it. And it’s too expensive to print out before you read it. Because a lot of it you wouldn’t bother to keep any way. So you have to read it on the computer first and then either print it if you really like or dump it. And I think a lot of trash is getting on to the computer.

**What about you Joanne? Do you think your own interest in artwork, and that led you to layout work in at least part of your fanac?**

Joanne: I’d have to say more it was the furiously well-organized and neat freak side of it that got me into the editing and fanzine work. And the behind the scenes convention work.

And it wasn’t related with the job either; that just happened to help the computer programming. But no correlation between what I was working for a living and what I was doing with fandom; I just found what I was good at, and it just so happened that it meshed beautifully with what you were doing, because you were the creative side. I could come along with structure and quite often stand over tactics. To make sure things got done.

And it worked.

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\(^2\) beta-d (beta-reading) is the reading by a friend to correct story problems and edit a piece of writing.
But basically I took the fanzine side of it from being a charity work to being a proper business. Because we had to realize we couldn’t keep producing stuff and charging the small amount we were. If we wanted to keep producing it we needed to make money to get the proper equipment and that. And taking it to more of a business level was just a personal thing not a work related thing.

Do either of you want to make any other comments about the events of 1994? Were you part of the club ASTREX when it folded?

Ruth: No I’d already moved on.

Joanne: No, I moved on not long after George and Maria took it over, because I didn’t particularly like their style.

I still can’t get over the fact that we begged them to come back and from there they basically turned on fandom.

Thank you both for your comments, I really appreciate it.

One more thing I miss the old days. We made some great friends through fandom. It was the camaraderie and the social side. You could actually take the Star Trek out of it, to a degree. Which is virtually what we three have done nowadays.

Well, thank you.
Appendix I E

Interview with Shayne C McCormack

2002

Interviewed at Faulconbridge, NSW
Changes in Fandom and Their Activities in Australia

As this interview is about Fandom and their changes in activities in Australia, and since I know that you were in at the start. Could you talk about what kind of activities we used to do and how they’ve changed and if you think the direct intervention back in 1995 had a lot to do with the state of Fandom now?

How far back do you want me to go?

As far as you want to.

Well my memory of Fandom over the years, since the 1960’s, is very sporadic is very broken because after that initial contact with Fandom, I was in and out of contact a lot I wasn’t a constant member of the Fandoms after the demise of Dalesford. I was certainly around in the beginning of ASTREX and perhaps the first two or three years, but after that I wasn’t involved in the club a lot.

But I think the early Fandom especially back in the 60’s, was the way it was because none of us had ever been involved in anything like that before. We had never been in any sort of club like that before there really weren’t any clubs like that before. So we didn’t know what we were doing. In effect we were individuals brought together for a common pleasure, love of a particular thing, which in this case happened to be Star Trek. I’m not even quite sure we realized we were forming a club it was more just something to call what-ever it was that we were, and for the fun of it. I mean just to think up a weird name and call ourselves in fact I must admit that for all its cuteness I think the name sort of vaguely embarrassing, whenever I had to explain what it meant. Although in later years it gained nostalgia, so it became less embarrassing.

It was a very family like feeling that first club it was like we were almost like sisters and brothers. We just happened to be sisters and brothers who weren’t related, and had been brought together by their love of Star Trek. We had to make our own entertainment because there were no VCR’S, there were no copies of episodes to
watch. There were little crappy audiotapes if we wanted to listen to them, and there were pictures people had taken off the TV, there were pictures from magazines. There were slides you could buy so many for a dozen and we had slide show nights.

So it was a very social orientated thing, we had parties, we had picnics, and dinners. I think all that changed as soon as Next Generation came along, because then it wasn’t necessary for us to provide our own entertainment; the show provided entertainment. Especially when they started bringing in the episodes from America in advance, because then we had the fun thing of saying, well I went out on Sunday to whichever organization it was and saw an episode that hasn’t been on air in Australia yet. So that was kind of a little ego thing that people could say: they saw it first and they loved it as well. But as soon as you had that scenario of seeing it on the screen the classic couch potato syndrome set in, there was no involvement there was no interaction with each other. In fact I remember very distinctly going to a meeting at Bankstown Sports Club for ASTREX -- this would have been a good 15 years ago. I guess I knew maybe half a dozen or so people there, which in itself didn’t mean anything except for the fact the other people I didn’t know were totally uninterested in becoming known to anybody else. There were little islands of people all over the room, who knew each other, but they weren’t interacting with each other and they had no desire to do so. They would come in their little groups, they would watch, and they would leave. And I think the two primary causes of that were the size of the attendees, we’re talking 100 people or more, and the fact as I was saying their primary purpose for being there was not to socialize: it was to see the episodes.

So that family feeling of the earlier clubs vanished, went. So when the meetings moved out of people’s lounge rooms and got into that bigger area and the huge, huge influx of fans with Next Generation, and to a lesser extent with the following series, that family feeling was gone, and for me that was really the death of the family for me. I stuck in ASTREX as long as I could but the reasons for it, besides from any personal feelings towards any particular individual. The reasons for my being in the family had gone, because I was never the kind of person who really wanted to go along and see the episodes, it didn’t interest me. I was always in it for the people, and if I wasn’t getting interaction with the people there was no reason for me to be there.
Do you think the direct intervention had anything to do with it?

The Paramount, thing?

Yes.

I think it had more impact on the people who were running the clubs than it did between membership, that’s my opinion. I think there was a lot of behind the scenes carry on which I was not aware of. I think the Fandom would have meta-morphed or changed or died anyway. I think it was heading that way; I believe it was an unfortunate factor that happened, but I don’t believe in the long run that it would of made any difference. I personally think it had an impact on the people running the clubs, I don’t think it had a direct impact on the membership because I think eventually in the nature of Fandom it was fading anyway. What year did it take place 95?

Yes, ‘95, about 10 years ago now.

Well you see I was virtually out of things by then anyway because, as you say it’s background. I was a member of ASTREX during its foundation and it meant different things to me then. I think as soon as it became profit-orientated, that’s when it started to loose its impact for me. I’ve never begrudged anybody money or anything for profit or doing it to make money. As long as the members get what they want. If you go out to a restaurant and have a fabulous meal, you don’t begrudge paying the bill. It’s the same with clubs and conventions. If you have a fabulous time, you know you pay $200 whatever to go to a world convention because you know you’ll have a ball and it’s going to be 4 or 5 days of absolute bliss and you don’t object to paying that. So I don’t in principle object to it, but I do believe it destroyed the Fandom as it was then. However I don’t know whether or not the intervention, Paramount hastened that, I think it would of happened of it’s own accord eventually.

Do clubs still exist?
AUSTREK is still going limpingly. But Enterprise is growing by leaps and bounds and it’s done basically on a social basis.

At the time if I’m to think back about my feelings on it, my feeling was a degree of outrage that Paramount would do it. Especially I remember thinking to myself, that all these people who fought for the show in the 60’s and 70’s had not done it so that the studio could then turn around and dump on them for simply continuing the tradition of what they’d done. However I’m not exactly certain whether Paramount were taking that action because of fans or Fandom in general or from that segment of fans that were making money, and that’s the part I’m unsure about. If they were doing it to the fans in general, then stuff them, that was a terrible thing to do! If they were doing it in the light of a segment of it making profit from it, then I can, to a degree, I can understand why that should be. It’s a pointless exercise as far as I’m concerned because I can’t recall any film company or organization that has successfully destroyed a Fandom. George Lucas tried it with his decease and desist orders and it’s never worked. My overall opinion is at the time I felt an outrage about it but I think it could be because I’m an optimistic person but I didn’t think it would work, and I personally don’t think it was a contributing factor to the decline in Fandom. I think the Fandom just declined of its own, in the actual course of advents, as the shows were released on video and you could hire them at video retailers and I think that the release of the fan’s videos of the TV series didn’t all do much to hasten the clubs decline if anything. But it’s a sad statement that, that should be the thing that should cripple Fandom. In retrospect, maybe that sort of Fandom had only limited existence. If a more sociable orientated Fandom should come into existence, afterwards then I’m all for it.

What do you think of the decline in printed fanzines, do you think that’s a good or bad thing? Or are fans just being creative in other ways?

My feeling is zines will still be produced as long as we have paper, they
don’t seem to have disappeared. My understanding is people with the internet, and I know everyone claims the internet would be or has been the great cause of the apocalypse as far as zine production is concerned. I think, in a weird sort of a way the internet has actually quite promoted fanzines, because people are advertising on the internet. They’re also finding more writers coming out of the woodwork that would not otherwise had been found. There are young people who are being approached by editors for zines and are printing stories in fanzines for the first time. Now those people, it’s unlikely they would of ever been found because most of them are in fairly obscure out of the way places. But they are not so out of the way if you’ve got a phone line and a computer, you can be in contact with people all over the world via the internet. So an editor can reach out to places and people they could of never ever find before, and a lot of them have already established a readership through the internet and through them follow them into the zines and then buy the zines. So in a way I think it has actually increased the amount of zines being produced. There has been 4 or 5 significant Star Wars slash zines put out, big zines and these are all containing writers that have only previously ever written on the internet. So I think it’s going very well for zines.

More slash than straight?

I don’t know. I don’t have a wide enough knowledge of the internet to know that. You would have to check with someone who buys zines from overseas on the internet. I think there is certainly more slash than there was, I can’t give you any real figures on it. I think no maybe it hasn’t grown as much as the slash has, but I think that’s for more people looking for slash. Anyway there’s a woman with a pen name, who shall remain nameless, has a story coming out in a zine coming out shortly that is 300 pages long. Colour covers, colour illustrations it will be about $30 or something. You have to ask would that have come out ten years
ago. If you remember Magnetism\(^3\) that was a freak, that was a novelty, that was a weirdness. You didn’t see those there were the occasional ones like Blake 7, a bit of *Star Trek* now and then, but there’s a lot more around now.

Is that because slash has been out-ed publicly?

Yes definite there’s massive, massive amounts out there.

Is that from people going that sounds like a good idea?

Yes, I think in a way it’s great I know people kind of shake their head and say that’s disgusting. They say it’s terrible you do such terrible distortions to the characters. The thing is there are very few areas in women’s affairs, where an erotic form can be created solely for the viewing pleasure of women, by women, by in large 99% of the stuff is written by women for women. That is an intriguing thing and it never would have happened before. I personally think it’s great that freedom of the entertainment pleasure is available for women, which would never have been available before. I don’t see it as a distortion of the characters at all. It’s just fantasy, that’s what all the people forget. As far as getting into real person slash I start getting twitchy about that. Once upon a time I would have been embarrassed reading or writing slash. Now I see it as just another form of expression because it’s specifically available to me, as, a, women. In fact there was a fairly heated discussion recently on an Australian slash list, because I dared voice the opinion that I feel uncomfortable discussing slash at slash functions with men present. I said “This is just my opinion my feeling it’s got nothing to do with what I think should or shouldn’t happen, whether I believe people should be bared or not”, I never said that at all, it’s my feeling what I feel inside. My personal feeling is that I feel uncomfortable discussing the ins and outs of sexual concepts that are written about and included in slash when

\(^3\) Magnetism was an adult fanzine dedicated to making homoerotic pairings from any partnership duo that was present on television.
there are men present. That’s an entirely personal viewpoint but the male on the list decided to take exception to that. What can I say? I’m a women, with an opinion!

How do you feel about Star Trek now; are you still a Star Trek fan even without clubs?

Yes, I’ll always be a Star Trek fan. I’ll be a fan as long as I live. I’m looking forward to seeing what happens in this new series to see if they come up with any new and interesting ideas. I’m always prepared to see what they come up with in the hope there will be a gem that will catch my sense of wonder the way the original Star Trek did. It doesn’t happen very often; that was a particular special chemistry that collection of characters it’s just never happened again. Crops up every now and then in Next Generation, less so in Deep Space 9, and now and then in Voyager. So I’m hoping this new one will come up with a few moments. I’ll be a Trek fan, a Trekker as long as I live, but admittedly not with the energetic and boisterous enthusiasm that I had when I was 18.

None of us are 18 any more!

Speak for yourself!

Anyway thanks for that.

Thanks.
Appendix I F

Interview with Ian McLean

22nd May 2004

Interviewed at Penrith, NSW
Tell me about ASTREX and the Official Fan Club.

There was one day I walked in to an electronic shop in Punchbowl, to buy… a ghetto blaster with a CD thing on the top. And the guy behind the counter recognized me, and I had no idea who he was. And he said his name was Glenn Ford. And I actually remember we had about three Glenn Fords…

That’s right.

On the roster, and they’re all spelt the same, like Glenn Ford, the actor.

Yes.

And Glenn Ford, the guy who ran Phantom Zone, and I knew him really well. This was another Glenn Ford that I’d never heard of before, and I went back and checked all the ASTREX stuff, and sure enough, he really was a member. But I’d never heard of him before. He had just… this would have been in about ’89, maybe. Maybe ’88. He had just come back from a trip to the States, and he’d managed to wrangle himself a visit on the set of Next Generation. He’d also managed to meet up with, because of some other friend of his, who knew Dan Madsen, who ran the Official Fan Club, right?

And he had lunch with Dan Madsen, and talked about, bringing like a… ‘wing’ of the Official Fan Club to Sydney.

Well, to Australia. And when he’s telling me this, I said, “Well, it won’t happen, because Richard Arnold always says there’s only one Official Fan Club in the world, and that’s the one based out of America.”

And it’s a fan club for the world. And I said if you read the fine print in "The Communicator", the monthly journal of the US Official Star Trek Fan Club, although it wasn't called "The Communicator" at that point, but simply "Star Trek: The Official Star Trek Fan Club" magazine. Maybe that’s what got him talking
about it being a ‘wing’\(^4\). He thought he might have been able to open his own official fan club here, and then he found out it’d only have to be a “wing” because the other official fan club owned everything.

We actually had an ASTREX meeting, well a committee meeting, where we talked about, what… well I was a little worried about that somebody could come in and open up an official club from under our noses, and suddenly we would be told we had to shut down because we weren’t official, right?

Yeah.

And everybody say, “Well, that’s just Ian worrying about in advance [about the club being shut down]“, and all this sort of stuff… including George and Maria Papadeas saying, “Ah, well, you know, there’s no need to worry about that kind of thing, or whatever.” Now, whether that meeting planted the seed in their minds, or whether they’d already been working on it themselves, I don’t know. And we probably never will know. But… the next time Richard Arnold came for a convention, we pounced on him. And we said we’re really scared that this guy wants to open an official club in Australia and Richard said it won’t ever happen. And then the next thing you knew, there really was a group organizing to become an official fan club that was likely to happen. And then all of a sudden, the next issue of the American one had been slightly reworded that they were no longer the official fan club for the world, but they were the American one, and now suddenly we heard that there was now a British one, and there was suddenly a Canadian one, and then, of course then, George and Maria announced they were the Australian one.

So it all, like, they were definitely in discussions about it happening before we found out it was going to happen, but you could see it brewing, you know?

Yes.

\(^4\)“Wing” is used to describe a branch of the Official Star Trek fan club.
It was, it was, again, it was one of those inevitable things, at about that time, you had people on the ASTREX committee who like Linda Wiley and Karen Irving, and even Rachel Shave before she left, and John Shave, who were finding other things in their lives that were more compelling for them than ASTREX or Star Trek. Which is a natural course of the progression of things.

People either become a Star Trek fan and stay a fan for life. Or they get into this little circle with it all, and then they just dismiss it. And sometimes they walk away in anger, and they’re like “What did I ever see in Star Trek? It’s all a load of crap,” you know?

Yes.

And then, you’ve got the other people that just fade away, and you never see them again. And so you had all these other people finding other things to do, and better things to do with their Saturday than go to an ASTREX meeting…

Yes.

And you can sort of see the writing on the wall. And then of course the warnings about official fan club conventions were going to be less opportunity to meet with guests and things.

And then you had the other thing, like way back when, like when the actors were so thrilled to get a free ticket to Australia, that they came for no appearance fee, and then suddenly people were willing to pay them an appearance fee plus the airline ticket, and then it had to be nothing less than a business class, and then, you know, you could actually see the evolution of it, you know? It was a natural progression.

Not only that too, but because the club got bigger and bigger and bigger, you could no longer have a meeting in somebody’s flat, right?

For sure.
So I still remember the days, like I had one meeting at my place in the flat and there were about thirty people that came, and, somebody I don’t remember, Sue…

Sue Bellenger?

Sue Bellenger would turn up with three bottles of coke and everybody was satisfied, you know? And a year later, we had a meeting at my flat again because the other one had worked out so well, and we got a few people in that area who had never been to a meeting before. And George and Maria brought the original “The Cage” that had just come out on VHS in America and hadn’t been seen here yet.

Yup.

And we got a hundred people. In my flat! So the writing was on the wall from that moment on. You can’t show VHS videos, commercially bought VHS videos to an audience that is bigger than the number of people that would fit in your lounge room.

No.

Legally. So, to hire a hall to accommodate the people, and then show a video, you’ve got to charge them money for the use of the hall; you’re now showing it outside of a domestic house; you’re now breaking copyright rules. There was no way around it. ASTREX had to grow beyond what it was...

Yeah.

You can’t keep it small. You can’t keep the genie in the bottle, you know?

Yeah.

And it just got bigger and bigger and bigger. And, of course, as you know too, the size of the committee would get a little bit bigger, but the size of your dynamic workers who come for everything always stays the same. And just start working a bloody lot harder.
True.

So, the number of people that we used to get to your place to do Data, and I’d arrive and you’d be typing page one, literally. And by the end of the afternoon, we were stapling the final issues, putting them into the envelopes and waving goodbye and hoping on the train by six o’clock at night.

Yup

Suddenly, we were doing that over three weekends going out to Karen Irving’s place and two weekends in a row at Karen Irving’s, one where they were typing, one where we were editing, and one where we were collating, and the other weekend at your place printing the bloody thing. So, it almost meant we were down, I reckon in a month, we were only down to one free weekend each.

Yeah.

Because the other three weekends were totally consumed with ASTREX events. On the other hand, when it all came to a big crunch, and there was no more ASTREX for any of us, your social life got really boring. And you suddenly realized how hard it is to ring friends and organize to meet with them. Whether it be for a movie, or coffee, or whatever, when you spent twelve years of your life, well, I think it nearly got to twelve years, well, it would have been around the end of ’91, ’92, it was like twelve weekends of every year were earmarked for ASTREX meetings - and everything was all mapped out. There was a day at Bob Johnson’s *Star Trek* Marathons at ANZAC House, even though you didn’t go in to see the episodes, you were still there, hanging around in the foyer and chat with your friends, and go out to dinner afterwards, and celebrate somebody’s birthday: you put twenty people in a room, someone’s going to have a birthday that month.

Yeah.
So, over the course of a year, everyone had their birthday celebrated. You never had to decide what day is best for us all to get together; it happened on the afternoon of the Bob Johnson marathon. Another Saturday afternoon was the ASTREX meeting, and some of us would go out to dinner after that. So your social life was organized for you, especially when it comes to the point with Data, where you’re actually doing Data every weekend, except for one…

Yeah.

That’s it, that’s your social life. And, when it all comes to a crunch, well, it’s like that’s it, what am I going to do with myself today, and next weekend, and next weekend, and, so, even though you don’t want to stop seeing these people, you do.

You do. That’s right.

That’s horrible. So, yeah, it was really scary, really, because I think I went straight from high school to teacher’s college. And you wind up with a new bunch of friends, straight from teacher’s college to ASTREX, and then twelve years later – Bang! Drop. Nothing.

Yeah.

And then my only contact with Star Trek then, for about three or four years, was my annual invitation up to the Queensland convention, where, depending on what committee was in, if they didn’t want Peter Budd, they asked me to host. If the committee liked Peter Budd, he was hosting, and I just went up and they usually got me to do something while I was up there. So that became like this annual pilgrimage, and it was again, my only way to touch base with Star Trek. But then, of course, the internet comes along, and so I do all my Star Trek stuff via the internet, now. I still see Karen and Linda, nowhere near as often as I used to…

Yeah.
Like at least every six months, and it’s hopefully more often than that, and Jeff Campbell. Well, I used to see Jeff a lot more than that when he used to come and fix my computer. Well, he never actually had to fix it, he was always giving me more things to put on it. And he got married about a month ago, believe it or not.

Wow.

So, out of the core group I palled around with, in my middle of ASTREX days, I’m probably in contact with all of them. I see Zena Beardsmore every week, and our dogs play together, and she sees Brenda Hotop all the time, so I get messages from Brenda all the time.

Yeah.

So I do all of my *Star Trek* through a couple of boards on this internet, namely the sci-fi board which is all about the *Star Trek* novels, where the writers and the editors are on that board, and so you talk to them all the time.

When you talk to the author, Heather Jarman, who wrote the last book that had Andorians\(^5\) in it, "Andor: Paradigm" in "Worlds of Deep Space Nine, Book One" (Pocket Books), then she puts Captain Therin (my Andorian character, whom I've played since 1980), in her book. I didn’t have to ask her, she just did it, and then out of the blue, Marco Palmieri wrote me an email and said I’d love to send you the manuscript and have a look at it, because, well, it’s just amazing. So of course when I did my critique, which I didn’t mention "Therin Park" (a locale on Andor invented for Heather Jarman for "Paradigm", and based upon MY character!) at all, and if he doesn’t know the significance, well, I knew he probably did, but it might have been something that jumped out at him.

Yeah.

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\(^5\) Andorians were blue-skinned antennae aliens introduced in the *Star Trek* original series episode “Journey to Babel”. Written by D C Fontana, it aired on 17 November, 1967.
I didn’t want him writing back a thing saying, well, thank you for highlighting that. I must now go and red pencil that out… So I didn’t say anything, and he wrote back and said, how come you didn’t mention "Therin Park"? 

I wasn’t game. Yeah. So that was really amazing. So you know.

**Yeah. Graeme is in a gaming book, because he’s into wargaming and all, right, and in one of those books, he is has Major General Graeme Batho, retired, and the book keeps quoting from him.**

Yeah, yeah.

**It’s really a hoot. So I’m going to get a costume for him and everything.**

So you never know where these things are going to lead to. Well, certainly no. The twelve years I spent proofreading, collating, and helping to edit Data, plus a couple of writer’s workshops I went to…

**Yup.**

Doing all that was the only thing that got me doing my Number Ninety-six book in the first place. "Number 96 Memories: The Night Australian Television Lost its Virginity" - I was writing a social history of the famous Australian TV show of the 70s, and it was under serious consideration by Allen & Unwin for three wonderful weeks.

The confidence of all that, was the only thing that I took with me to the interview to get the potential librarian’s editor’s job with "Scan", a professional journal for the NSW Department of Education & Training. I was seconded as editor for four and a half years.

**Yup.**
They said, of course, you got the experience as a teacher and as a teacher-librarian. I wouldn’t have had the guts to go for that job if I hadn’t had all those years of *Star Trek* experience, really.

**Exactly.**

So, it certainly does lead to other things. And when they sort of say that the ultimate job is doing something that you absolutely love, so it used to be your hobby and now you’re being paid for it… That’s certainly led to four and a half years doing "Scan", a hobby that I was being paid for.

**Exactly.**

I would have done it for free, you know. And here I was being paid for it. So that’s the ultimate. And then of course you’ve got to go back to the real world, again; sort of nice to keep that as a career forever, but I had a feeling it wasn’t.

**I’m teaching fan studies.**

That’s it. That’s right. So that’s what ends up happening. So, I’m sorta hoping, I’ve got several book ideas that only really need my motivation to make them happen. I mean, an idea’s great, but then you’ve actually got to do the grunt work and actually turn it into real work.

So, I’ve got now several ideas that I can’t make myself work on them any further. And what I think I’m missing a lot is the most creative thing about ASTREX was like when you had Linda Wiley and Karen Irving and me, and maybe Rachel, in a room, laughing hysterically at that stuff, and seeing that write itself.

Most of my columns -- "Have Phaser, Will Travel" – a monthly column in "Data" -- happened that way. We’d be falling about, holding our stomachs laughing at something really absurd about *Star Trek*, and then we’d walk in to edit Data and then you would say what have you people been drinking?
Yeah.

And it was like we were drunk on laughter. And then I’ve been to parties where people’d complain nobody’s been drinking, and it’s a boring party, and you think I’ve actually been to places where you can get the same high that you can get on alcohol just from laughter and creativity. And I miss that because… Two things used to happen. You’d have this hilarious afternoon of killing yourself laughing, and then you’d go home and write it up, and then the people that you laughed with read it and then go oh my god, you turned that into a poem. And so, like, we weren’t ever quite sure if they were offended by it or not. But they still laughed with you the next time and allowed you to turn it into another one the next time.

Yup.

But then, the fact is that when you don’t have these sounding boards to build your creativity with, it’s bloody hard to do it on your own.

It is.

And they talk about writers being on your own, have to sit in isolation and just do the grunt work. Well, to me, that grunt work really is boring and unnecessarily horrible, and you really miss that core of creativity. Karen and Linda should be writing as well.

When they do a review of something, anything, it’s absolutely hilarious. It is clever, it's pithy…

But they sorta hide themselves under a bushel and go awwwww no, but they, they should have been writing years of critiques for the Sydney Morning Herald. Their stuff was just brilliant! They should do a book together, but they won’t. They never will. They never will. So, then I look at my stuff, and think awww, it’s almost a book, but not quite. So, I think I’ve got so many lines in the file and I thought by this point, having been a teacher-librarian for ten years that I would know exactly what would sell a book and be able to do it. I think I still do, but…you’ve still got to
make it happen. You get the most amazing little ideas on the spur of the moment, but they’re really fleeting, and you hear that people say they write everything down in a diary. You do have to write them down in a diary, but a year later you can look at that little entry and go what in hell was a? And you look at it, it’s your handwriting, but it means nothing.

No.

And you think that was a brilliant idea at one point. Some of them you can remember, but, but some of them you can’t.

Yeah.

And then I had the most vivid dream one night. It was probably only like a ten minute dream, but no, I woke up, and it was playing like a movie in my head. And it was so vivid. I don’t even need to write this down. This book will write itself!

Yeah.

It’s brilliant! And I didn’t get a chance to write it down that day, or the next day…or the next day, and about three weeks later, I thought, you know, I must really do something about… I can remember the core… it’s gone.

It’s gone. Yeah.

And you think if I had run a tape recorder that morning, it was the whole book there. Beginning, middle, end… And you wake up feeling like you’d read a good book. You know?

Yup.

So, the mind plays really funny tricks on you

I keep one of these things next to the bed.
Yeah. Yeah. And every now and again I think I should have one. I have got one, but I don’t use it. So anyway. I have got several things that will eventually become something, but whether the audience is still out there for something like Bjo Trimble did with her On the Good Ship Enterprise. And I could certainly do an Australian version of that.

Oh yeah.

Whether the market is still there for that sort of thing; who knows? The time to have done that was probably two or three years into The Next Generation, when, even in Australia, the audience for Star Trek stuff was really really big. And you even had stores like Dymocks and Angus & Robinson setting up Star Trek displays to rival Galaxy, but then, within eighteen months, two years, they just disassemble them and sell off the books really cheap. But there was certainly a major thing you could jump on at that point. And then of course you had Paramount suing several people who had tried to do Star Trek books like that. But, I think ultimately, if I go back and look at all my Star Trek and my ASTREX columns; there’s a lot of stuff in there, and I think to use one, and then append all that stuff around it, because certainly it moved off into a lot of areas. I can actually grip a couple. I know what I need to do, and I also know I need to broaden it. The big thing with the Number Ninety-six book… people didn’t really care what I wrote in the manuscript, they were carried away by the idea of a Number Ninety-six book coming out.

And I went for the final interview, where, basically they’re accepting my manuscript, they’re accepting my premise, right, my proposal, and then they said now send us everything you’ve already written. The only thing they talked about at that meeting was, not my writing style at all. It was about the signing nights at the ABC Bookshops, one in each suburb, with me, and one of the celebs from Number Ninety-six. Then you move into the next ABC Shop on the next Thursday night and you have a different star from Number Ninety-six. But the entire meeting was about how they were going to sell the book.

Exactly.
And you start to realize... it doesn’t matter what’s inside the book at all. Which is why some of the books that have come out on Australian shelves are so full of garbage they’re wrong. Almost every book that has come out about, that mentions Number Ninety-six copies the same facts from another book. Which were wrong in the first place. So my book was going to be correcting all these mistakes. But the point is, nobody cares. They really only want the marketing device. And of course, the manuscript went to editors who loved it, but the editors were my age. And then they would show it to a marketing person who was like twenty-three, twenty-four, just out of university, all fired up on how to be a marketing person. And they go “What? Number Ninety-six? Hunh? What? Ah, this book of yours is about a show that came out in 1972.” They weren’t even a twinkle in their parents’ eye.

No.

And then they’d go “That’s the thing my grandmother used to watch.” So, that was the sad thing about the book. A friend of mine that I met as a result of working on the book is now with Channel V (Foxtel). He’s Andrew Mercado ("Super Aussie Soaps", Pluto Press). He and I selected episodes of Number Ninety-six to play on Foxtel and he did the hosting thing, and I helped him with his research and I actually got paid as a researcher, which was really good. So I got a checque from Channel V. But of course then I wound up pissing off the creator of Number Ninety-six because he would have liked to have been paid for divulging his secrets about Number Ninety-six. So it doesn’t take much to piss people off, you know?

No.

So that was disappointing there. But I’d had a really nice friendship with him for about five or six years. And, suddenly he didn’t like me any more because I’d sold my soul to the devil. What didn’t go into the book went onto the website anyway and all of the rest of it is still in audiotapes, one day to be transcribed. Of course, some of the actors I’ve interviewed are now dead, passed away. And you sort of think, yeah, I could pull out that tape and do up an interview and sell it to someone. I haven’t had that motivation to do it, so but, I have got an idea, that’s sort of what I
was going to say, one of the rejected letters that I’d got about the Number Ninety-six book said go back and re-vamp this as a book about all soap operas. I don’t want to write about all Australian soap operas. Anyway, that’s what Andrew’s now done. He’s done a book on all Australian soap operas since 1958 through the present day, and he actually worked on Pacific Drive and Paradise Beach. So, he really can say a lot of things with authenticity.

Yeah.

And the Number Ninety-six thing will probably be about ten pages in this whole book, and that’s what my book would have ended up to have end up to been being to make it valid. But I found a couple of ways I can make use it, but, it just hasn’t got there yet. Then, I’ve just got to get the motivation, and every now and again… like we hear about writing partnerships and how they do all their work writing together and that would be nice, to be in a situation where I suddenly gelled with another writer. But then you read all these people who get all you, who actually sit in writing workshops with people and ask someone like David Gerrold, “Well, you’re a famous author. Can you read my manuscript, and help me make it better, and we’ll put it out together.” I might be able to match up with someone who has the same…

Sue Bursztynski and I often write together.

Yeah, yeah.

We work well together. But she’s off in a different direction now: non-fiction books, which are doing very well; she’s got another one coming out.

I’ve bought a couple of them, actually.

Yeah. There’s five of them now.

I was meant to do one of those, for Sue’s first one… Just trying to think what it was about. It was, it was, famous women scientists?
Yeah.

Yeah. I was meant to be doing one on television…

**Faces.**

Oh yeah. I was meant to do on children’s television. And, it was either going to be Home and Away, or the Disney Channel/Saturday Disney. And, and I avoided the Home and Away one, why? Because, the guy, oh I know. The guy that I wanted to focus on -- actor Nic Testoni, who'd been that year's winner of the Logie for Best New Talent -- decided he was going to write his own book, which never happened. So, I went and did the Saturday Disney one and a friend rang up saying, “Watch out, because Disney’s really controlling about what they do.” They were less controlling than I thought they would be.

**Yes.**

They were actually spot on, and I got back to Natalie Jane Prior, the compiler editor of the book series, "True Stories", who was doing her thing. And I said, well the Home and Away people aren’t going to work out, but the Saturday Disney people are surprisingly going to work out, and she said Allen & Unwin don’t want to go with Saturday Disney. They want the Home and Away one. Well I said that one’s not going to work. And she said, naw, that’s a book. Aargh! So, you’re listening the whole time, trying to make it happen, because you go to people with the promise it might happen and people either believe you or they don’t. They’ve been interviewed, and they, journalists tell you anything to get the story, and then they desert you. I don’t… Journalists offered me free tickets to things and whatever, and you don’t believe a word of it.
Appendix I G

Interview with Tricia McKinlay

22 April, 2003

Interviewed at Swancon, Perth WA
How long have you been a member of the Star Trek fan community called Star Trek fandom? How did you join?

I watched Classic Trek when I was a kid, read a lot of mostly hard SF with a sociology angle, still read but not as much due to husband and small child, joined Brisbane ST club after the first movie came out and remained till it was totally smothered in people who, mostly, didn't know anything about SF in books. I went to the movie premiere in Brisbane with two likeminded friends from school and got info from the people in costume in the foyer. Joined the club on the spot. Moved from ST to B5 but not for long because I found Highlander - a more fitting progression given its approach to life the universe and everything. Costumes and space were never why I watched ST. I like Voyager, most of TNG and am not fussed on DS9 or Enterprise. Loved the first few episodes of Andromeda though, but then it went downhill.

What kind of activities did you take part in?

Joined the club, started helping to organise, spent most of the rest of my time in it holding various offices - treasurer, president, caterer, n/l editor; not in that order.

We organised video days in Brisbane, previews of new movies, picnics, conventions (not always ST conventions) - got to see George Takei, James Doohan, David Gerrold, over the years, and the year after I went to my first con, I dragged a busload (we hired a minibus) to Sydney for Syncon 83\(^6\) to see Harlan Ellison who had been

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\(^6\) Correction by Interviewee - The minibus actually went down to Medtrek 2, not Syncon 83 which was part of a three week driving holiday with two friends and included a lot of fannish stops and photocopying the Casa Cabrillo (?) - the S&H zine. Who would have foreseen the internet revolution which has put every author within reach of every reader (sort of) and made zines redundant! Just a quick word about Medtrek - the first one in 82 - really gave me false impressions about how cons were run and it and Syncon83 gave me some incredibly high expectations of good cons. The Hydro-Majestic was taken over, basically, for Medtrek and it was the most magical place for a well-organised con. All meals had to be provided so there was lots of discussion and less breaking into already known groups of friends - if you've never been there at all go and have morning tea (it's expensive) and enjoy the view. Syncon 83 remains the most intelligently programmed convention I have ever been near - Harlan, a real debate, the premiere of Old and Wise (a Blake 7 photo array with music, and a pile of things I can't remember off the top of my head but it was incredible.
one of my favourite authors for some years - started reading him due to City on the Edge of Forever, as I started reading Sturgeon due to his ST episodes.

Went to the 1985 Worldcon with mostly the same bunch of friends.

I was never into costumes, writing stories or several other typical fan activities, but I did have token attempts at costumes and story writing, and we even put a few zines together from the stuff sent to the club in the very early days. I do have a treasured collection of zines starting with Spockanalia and ending with a couple of really good reads, plus a Starsky and Hutch zine that I personally paid to get photocopied (cause it was out of print and not for sale and not even in this state) It cost a fortune but it's still a fun read. I've even got one or two of the obligatory R rated ones. I also found a few more good authors because I started reading Vonda McIntyre's novelizations and novels and now grab everything I find with her name on it. Greg Bear (him and Dan Simmons are top of my authors list at present) has also autographed my copy of Bjo Trimble's On the Good Ship Enterprise. I'm very fond of my On the Good Ship Enterprise. Every guest at a con with a Star Trek connection, including Harlan Ellison at Syncon 83, has autographed this book.

**Are you still a Star Trek Fan? Has this changed over the years?**

Certainly am, insofar as I will go to every movie they make, ever hopeful that they might make one that gets it all right.

So far (imnsho) only *The Wrath of Khan* has come close, although several have some very good moments. I have always been interested in the ideas, the cultures and the science and the philosophy and discussions about these are a vital part of any fandom I join. To the extent that I feel ST fandom today - I haven't been near a ST or ST related event in five years. This is coincidentally when I met my husband who is also a ST fan in that he stays up till midnight and watches it and really likes *Voyager*, but not Classic Trek. I can talk about social changes and philosophy with him and with the core of friends I made in the past years but anyone new is just not that interested... or they are really not very bright. I am not a genius (Greg Bear is a real struggle but he has such an amazing imagination that I persevere) but I was
horrified to discover the number of fans in Brisbane who could not cope with a discussion that did not involve their favourite character and his sex life, plus so many of them were very overweight. Yes I know they are all entitled to their place in the sun and the Star Trek club, but I want someone to talk to too!!! So I left. Honestly I think ST was the best SF on tv at the time, B5 was great for a while but when I saw the explanation for the good and evil whatsits I distinctly remember thinking "ST did this soooooo much better"... very disappointing it was from then on. Maybe I'm just too picky, but the goal I am after is a piece of tv or a movie that is as good as the books I love to reread. So far some Outer Limits, Gattaca, The Matrix, and Dark City are about it.... I know I don't watch everything and I'm sure there are more but sf on tv/cinema screen is mostly so horribly disappointing and dreadfully behind the times and almost non existent that ST was just fantastic

Do you remember what was happening in fandom in the mid-1990s? Were your activities affected? What, if anything, changed for you?

As I was saying.... fandom in the 90s exploded, with new ST shows everywhere and it became flavour of the month for a while - lots of these people had no fannish tradition, no interest in history, no interest in Classic Trek and were Yuppies to boot - or they wanted to be. Few of them were interested in philosophy except superficially, most of them were into Klingons. I hate the Next Gen Klingons - I really like the Classic ones plus I have this funny idea that a race so driven by such primitive instincts would never make it into space or stay there, certainly they would never join Rodenberry's Federation and I had plenty of arguments about such things as universal rules, cultural mores and whatever but I still think, and present day events seem set to prove, either we grow up or we destroy ourselves - if we can survive the US’s imperialistic wars, and SARS as well I suppose - maybe we'll make it. I'm not very optimistic at present. I often feel I'm living in a Heinlein novel at present, right wing almost fascists everywhere, education becoming very superficial and find it for yourself, fundamentalist religions growing at a rate of knots and feeding the right wing almost fascists forces. There was a very scary doco on SBS last night about American military schools and how they seem to be
targeting lower socio-economic areas and pressuring kids into cadets and into the armed forces.\(^7\)

**What activities do you take part in now? What are your feelings about the relationship between *Star Trek* fans and the show's producers and the owners’ of the intellectual property known as *Star Trek*?**

I haven't thought a lot about this owing to being so out of it for the last five years. I jumped into Highlander and HLDU with a vengeance. This show is fantastic. However since the baby arrived I have enough of a struggle to read, if I want to sleep as well. She's now nearly two and things are hopefully getting more organised. However it seems to me, cause my friends are still fairly fannish and I have seen the recent movies which the producers and owners would have had a fairly free hand in I would think, that there is definitely something missing. Maybe something has always been missing, because I can sure pick holes in classic Trek as well, but now I think the heart is gone. They are after a certain look and there are certain philosophic or cultural points which need to be shown, but now the look is the focus not the points to be made or discussed, and classic *Trek* took risks - it was more daring, so were some of the *Next Gen* episodes. *Enterprise* is just so self-conscious it's painful.

And I think the producers seem to have this condescending attitude to the fans - sort of a 'we know where you're coming from, we are fans’ which may have been true ten or so years ago but they've got in a rut. I'm going to HLDUV next month and that'll be the extent of my active fannishness this year I should think. Sometimes I'll watch the odd video with a friend or Phil (my husband). I do intend to do my best to get Lizzie (the kid) into SF if at all possible.

\(^7\) The SBS doco on military schools was actually Foreign Correspondent. The ABC is still doing a bit of daring programming. --- correction by interviewee
Appendix IH

Interview with Rose Mitchell

Interviewed at Melbourne Vic
How long have you been a member of the *Star Trek* fan community called *Star Trek* fandom? How did you join?

I have been an active member of Trek fandom since 1992 or thereabouts. I joined after attending a Trek convention in Melbourne (pretty sure it was Walter Koenig and was definitely at the Southern Cross run by that lot from Colorado - were they the Creation lot? Definitely Mormons can remember that!). I saw the con advertised on telly (during TNG\(^8\) which at that time was on at the fabulous hour of 7.30pm on a Wednesday).

From that con I picked up info about AUSTREK and Enterprise (and Red Dwarf club, the DWCV, MSFC). I went along to each of the ENTERPRISE and AUSTREKs' next meetings and subsequently joined both clubs. I became more active in AUSTREK.

What kind of activities did you take part in?

Attended conventions (pro type), mini cons (fan type), club meetings, socialised with other people I met at the club meetings, took on responsibilities related to running of club such as general committee member, newsletter editor and sub editor, wrote crappy articles for zines, surfed the internet downloading all sorts of crap about trek, took ezine subscriptions, bought mags with trek related articles published in them, watched bulletin boards and the usenet for news about trek, watched pirated copies of trek (sometimes from the internet, others as tapes of direct feeds to the affiliate tv stations in the US, obtained from US fans), sat around watching episodes analysing and intellectualising about them. etc etc etc.

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\(^8\) TNG – *Star Trek: The Next Generation*
Edited Captain's Log (AUSTREK clubzine), wrote pieces for it, albeit not fanfic, collected collectibles and other memorabilia, collected series, including movies, on tape and/or dvd but not special edition box sets (felt this to be a marketing ploy).

**Bought and read the Pocketbooks books, mainly TNG, but also some of the other series tie-ins, collected the coffee table reference books**

**Are you still a Star Trek Fan? Has this changed over the years?**

Yes still a Trek fan, but a little more discerning. It has changed in that I have become critical of the quality of the current series and/or movies. Still a huge fan of the earlier incantations and watch them regularly. Have TNG entire series on tape, movies up to first contact on tape or dvd, some Deep Space 9 (from season 4 onwards), some Original series - and am considering buying someone's set of TOS that they are considering selling.

Don’t collect much anymore as I think far too expensive and quality crap.

**Do you remember what was happening in fandom in the mid 1990s? Were your activities affected? What, if anything, changed for you?**

Yes I remember only too well. My activities were affected in that at the time I was the editor of the Log and had to be mindful of copyright infringements. The clubzine was vetted by the club's solicitor (who was also a member of the committee) before it was permitted to go to press – an overkill but fans were "gunshy" at that time.

Also I was involved in the design and implementation of AUSTREK's website and again had to tread softly softly in regards to intellectual property rights. SPOCK, the fanfic fanzine for AUSTREK, was closed down in case of lawsuits. Again in hindsight, and overreaction.

By the end of the 90s, AUSTREK (lead by me as I was both president and editor) decided to test waters and published a small amount of fanfic and art. Nothing came
of it. I was prone to declare to all and sundry, "let the fuckers sue us. What will they get, fuck all." The club had limited funds and I was broke. I realise that my defiant stance would not have really affected how the Viacom secret police would have defended the intellectual property rights of Viacom/Paramount, but it was a general thumb your nose at the hard nosed yanks.

I also stopped attending pro conventions as I felt they were too expensive for what they served up and plus, well, they were downright boring and a tad overbearing. Preferred instead to attend mini cons, club meetings and general sf cons. My interests and fanac have now gravitated towards general sf activities. I never read Trek books any more, don't participate in Trek-centric fan clubs such as AUSTREK and ENTERPRISE as I now prefer the wider sf community.

I don't download episodes of Enterprise - hate it. It's a right cop out, formulaic, crap acting and aimed directly at marketing value than trying to produce good tv. Not going to waste the bandwidth; don't even watch other peoples downloads as I don't want to waste my time.

Thought Nemesis was cheap crap and consequently will not be purchasing dvd - not unless its in a bargain bin and is going cheap.

What activities do you take part in now?
Concentrate more on general SF: reading, attending cons, running cons, attend msfc club meetings, discussion groups focussed on spec fiction. See sf related movies, usually with a group of other fans. Watch a couple of more general sf based tv shows. Sometimes write articles for zines, mainly related to cons I'm working on or more generalist stuff - never Trek unless I am taking a cheap shot.

What are your feelings about the relationship between Star Trek fans and the show's producers and the owner's of the intellectual property known as Star Trek?

My feelings are that the producers and the owners of the intellectual property known as Star Trek have milked it till it was dry, or for another cliched analogy, took the
horse to the well too many times (as Jon Frakes was quoted as saying - perhaps why he has now moved on so the euphemism goes). The quality of the production of the series, particularly Enterprise is wanting, the story lines are trite and cater to the lowest common denominator. Trek today doesn’t allow the individual to examine the plot and the subtext too closely, because it hasn’t got any. The producers certainly phoned in Nemesis. The show should be put down humanely. After all, there are 3 seasons of original series, 7 each of TNG, DS9 and Voyager to fondly look back on and view from time to time. Reasonable potential to make a buck in residuals and royalties.

Simon & Schuster, who own the Pocketbooks imprint, have potential also to make even more bucks from tie in novels, though they could do with a liven up of their author stable and perhaps a loosening of the writing guidelines. It has become the same old same old, similar to Mills and Boone⁹ type publishing, in that the plots and storylines are formulaic.

So, in summary, I feel that the producers of Trek (or the owners of the ip) are exploiting me. I won’t be exploited and therefore decline to purchase or participate any more.

Regards
Rose Mitchell

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⁹ Mills and Boone – romance novel publishers
Appendix I I

Interview with Regina

Interviewed at Toowoomba Qld
How long have you been a member of the Star Trek fan community called Star Trek fandom? How did you join?

It’s a bit of a roundabout story. I vaguely remember seeing a couple of episodes of Star Trek when I was a child – in particular ‘Bread and Circuses’. Then, when Star Trek: The Next Generation began I really got hooked on Star Trek.

When doing some post-graduate studies in 1994 the topic of science-fiction/Star Trek came up and one of my fellow students told me about a fan event she and her husband were attending that Friday night here in Toowoomba. She invited to take me along and that was my first taste. It was really a mini-mini convention, with a couple of episodes and a couple of dealer tables in a smallish room of a local motel. Unfortunately the woman in full ‘Ro Laren’ garb actually scared me a little.

I then met a fellow fan in my church choir and when another friend of hers was unable to go to a Holodiction (November 1995) in Brisbane with her, she invited me. I loved it and have been a ‘member of fandom’ ever since.

What kind of activities did you take part in?

Initially I only attended a Holodiction in Brisbane every year, at first with my friend and later by myself if she was unable to go. Through that I became aware of the Conquest and QUEST\(^\text{10}\) clubs and chose to join the latter, especially as Holodiction events became less frequent, then non-existent in Brisbane.

Unfortunately I have not attended a great deal because I live in regional Queensland and neither have a car nor do I drive. There has been one QUEST (Queensland Star Trekkers) event in Toowoomba (January 1998) for which I was the local contact person/organiser but the attendance numbers were low and they have been unable to return.

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\(^{10}\) QUEST – Queensland Star Trek Club, based out of Brisbane
I also finally made it to a Brisbane meeting in October 2001 for the very first time but have not been to any others since – again due to transport issues and the related cost of just getting to Brisbane for them.

Of course, there have always been the magazines and the web. I’ve been a member of *Star Trek: the Official Fan Club*, from Photon Productions, in each of its incarnations (but will not be renewing my membership this time) and have eagerly read their various *Star Trek* publications. I also received QUEST’s ‘Logs’ when still a member and while they were still being produced (they no longer are). Since getting online I’ve visited the official site, *Star Trek*.com, semi-regularly but mostly for the science, alumni and birthday news. I don’t join discussions because of the time difference and because I don’t do a lot of chatting online anyway.

**Are you still a *Star Trek* Fan? Has this changed over the years?**

Yes, I am definitely still a *Star Trek* fan. I still enjoy the television shows (when they are screen on regional Nine, WIN TV). It’s just hard to be so far from all the fan things plus I no longer have any friends who watch the shows. They all roll their eyes at me whenever I start to talk about *Star Trek*. Of course, being so far behind doesn’t help either -- I still haven’t seen the end of *Deep Space Nine* or *Voyager*. It has returned to Brisbane Nine but isn’t yet being screened by WIN TV.

**Do you remember what was happening in fandom in the mid 1990s? Were your activities affected? What, if any thing, changed for you?**

That’s probably when I was first getting involved so the intricacies of fandom were not (and to a certain extent still not) known to me. I’ve subsequently heard/read some stuff about different people’s problems or disappointments but I don’t remember them myself.

To put it simply - no, don’t remember – no, not affected – no, nothing changed.
What activities do you take part in now? What are your feelings about the relationship between Star Trek fans and the show's producers and the owners’ of the intellectual property known as Star Trek?

Right now, I don’t participate in anything other than watching Star Trek on television (when it’s actually screened) and the occasional chat (via e-mail) with people I know who are either fans or who just watch the show/s. I don’t even go to the websites all that much because Win TV is so far behind the rest of the world (i.e. still hasn’t screened Season 7 of DS9, only now airing Season 6 of Voyager or begun to screen Season 2 of Enterprise). I really don’t want to hear every detail of every show that I haven’t seen and may not see for another three years or more. It’s far too tantalising plus I’m not the kind of person who reads the end of a book before I start it.

I’m hoping to get to at least one QUEST meeting this year but that’s not really now.

Since I’m not so heavily involved in ‘fandom’ I’m not really sure I have any feelings about the fans-producers-owners relationship. I know from some of the magazines and website stuff that there is some friction between fans and producers-owners due to continuity errors, (usually large, glaring ones) or plot-lines that are either ‘not up to scratch’ or ‘recycled’.

As for my relationship, as a fan, with the producers and/or owners – I don’t have one. I don’t think I’ve ever even written/e-mailed any of them with either praise or criticism.
Appendix I J

Interview with Jim Rondeau

2\textsuperscript{nd} August 2005

Interview conducted via email; Colorado, USA
At last I can try to answer the question on the evolving of Star Trek conventions over the years with a slant on the huckstering. I believe it will be skewed, as there are big differences on how things are/were across this country. I've only been to MediaWest (or predecessors) twice (the last time being 1982?), and one fan-run media con on the East coast around 1995, & one in Texas around 1976, so there will be a West coast slant.

In the beginning there was Equicon, a fan-run con the Bjo & John Trimble put on the early 1970's. It's what we would hope for in a con -- a few thousand happy people, with lots to do, things to see. The dealers rooms would have a great variety of things -- fanzines, home-made crafts, movie memorabilia, artwork, comics, toys, Majel Roddenberry's company Lincoln Enterprises selling film clips, scripts, etc. A large crowd would actually be lined up down the hallway waiting for the dealers' room to open. I was already involved with comic book & science fiction conventions, selling off duplicates & such, and had started up my own Star Trek-related fanzine.

That's my downfall -- telling friends I'd take their zines to Star Trek cons to sell them alongside mine, which is why our garage & back porch are now stuffed with other peoples' zines, books, magazines, comics, etc. A few promoters on the West coast saw this as an opportunity to make money in the early-mid-1970's, putting on these kind of conventions, but still following the multitrack fan con design. There was virtually no difference, other than a single person to target if something went wrong.

Doug Wright was one of these promoters, and was the first to use wristbands to identify con-goers, instead of name badges. It made some feel somewhat dehumanized, but it was the start of trying to make it a more profitable venture -- no passing membership badges around, and branding the cattle, so to speak.

Both the fan-run cons & the fledgling professional ones resorted to advertising in newspapers, TV Guide, & even TV commercials to let people know of their existence.

Fan-run cons were still being put on, though the large one -- Equicon -- was phased out when the Trimbles had gotten tired of doing it. The location could be a small as
a high school auditorium (with the tiny dealer's room in the school's computer room -- that's where Melody & I met).

And more and more people gave me their fanzines to take to conventions for them.

Announced in Warped Space was a small zine-only convention in Michigan. I think the 2nd year it was called Two'Con. Two zine editors from Colorado drove there, picking me up along the way where I was visiting friends in Kansas. I didn't sell, but I could have a greater exposure to what Midwest & East coast fans were doing (& probably picked up a few more people to agent for).

That con evolved into MediaWest, which Melody & I had a chance to go to/deal at only once, about 1982. A mecca for fanzines, it has remained the premiere fanzine con, but, alas, stagnant in that it refuses to expand to a larger site. From the huckster point of view, limiting membership is rarely a good idea, stifles growth, and eventually contributes to a negative attitude of many fans. Only so many dealers will fit in the dealers room (aisles were so narrow that gridlock frequently occurred), with other people selling out of their rooms. The hotel couldn't/can't accommodate all the attendees, nor were there many other hotels nearby. It isn't in a big city, near a major airport, making getting to it to be difficult. Fortunately, they've managed to survive; other fan-run cons, especially fanzine cons, have disappeared because they could not fit the need of the attendees -- expanding in size, willing take on committee members to succeed in positions to keep the cons going -- sticking to a narrow vision of how they want to have or run a con that is not beneficial to the whole. (Side note example: I've been selling at the slash con Escapade for several years. Membership has always been limited to a number the committee thinks it can handle, around 200, and had no trouble selling out. The membership cap was raised to 250 a few years ago, they still sold out, but they decided that it was too much work for the size of the committee they had [or how they ran it]. Rather than cut the maximum back down, they substantially raised the membership price to discourage attendance, and succeeded -- this year maybe 125 attended, they couldn't fill the dealers' room, and sales were way off.)

Meanwhile, in New York City there was a successful annual comic book convention
called Creation, run by partners Gary Berman & Adam Malin (who were also multimedia nonfiction fanzine editors). They were successful enough that they decided to take the convention on the road, holding comic book conventions in a few other major cities. They found that by making the conventions multimedia -- adding a media guest like a Star Trek actor -- attracted more attendees, thus making them more successful. The shows still had a dealers' room, art show, film room, a major speaking room, and a few minor speaking rooms, but the show quickly evolved over the years to make it even more profitable. And they never needed to humanize the attendees with name badges -- rubber stamping the hands for small shows & wristbanding them for large shows was all that was needed.

Over time the art show was dumped, the film room let go, the programming related to comic books dropped, and the emphasis on Star Trek increased. They found a lot of Star Trek fans out there, and there were cities that never had had a Star Trek convention. And they could make up Star Trek merchandise themselves to sell and make more money -- and not necessarily keep records or report all revenue for taxation purposes.

They streamlined even more. Cut down the guests to just one or two, cut back the hours from 10 a.m./8p.m. to noon/6p.m., run them two days but not offer necessarily different programming on both days, cut down the actors' appearances on stage to perhaps 45 minutes, and pay speakers' fees besides actors' travel & lodging. Creation would throw conventions in the same cities as fan-run cons -- sometimes a month or weeks before, making it seem like they were intentionally trying to destroy fan-run conventions. I cannot prove this was actually so, but many believe it.

Actors started asking for & getting larger speakers' fees, whether it was for a Creation Con, other professional promoters, or fan-run cons. Some actors had two prices -- less for fan-run ones, of course, but still a hefty price.

Conventions in general evolved in other ways, pro or fan-run. If things were so successful for Star Trek, why not have cons including or solely for other TV shows or movies? In 1977 Star Wars became a hit, and Mark Hamill -- already a media fan himself & attending cons as a fan -- would attend conventions as a guest. Fans ran Doctor Who & Blakes' 7 cons in the U.S., flying in guests, and Creation would do it,
too. Conventions did not have to be strictly *Star Trek* now, because of a variety of science fiction shows now hitting the airwaves in this country, thanks to the success of *Star Wars* and the importation of British sf TV shows.

Creation continued to expand, in new cities & guests; fan cons continued to dwindle as having major guests became too costly (it became cheaper to have non-*Star Trek* cons with guests from new TV series who hadn't caught on yet that they could charge fees for their appearances); until Paramount started up production on *Star Trek* the Next Generation.

Now Creation had a new stable of actors to tap with eager new fans who would want to see them. People eager for new *Star Trek* material were buying Next Generation photos, fanzines, and such, and Bill 11 found a market for reprinting overseas zines, and we would sell lots of zines for Bill & others. In the first year of Next Generation, fans couldn't get enough -- the beginning of various 'fan frenzies' that would pop up with certain new series, like *Quantum Leap*, & other series. (Once these series stop production, fan interest would fast fade away.)

Copycat promoters like Creation sprang up, putting on stripped down shows exactly like Creation, sometimes doing cities Creation missed, or even the same cities.

As Next Generation continues, Creation expanded its show schedule to roughly 50 shows a year. They started licensing the rights from Paramount Pictures to make photos and other things -- and started requiring licensed merchandise only at their conventions (fanzines were exempt). If you wanted to sell photos, you had to buy wholesale from them, and they may not necessarily let you sell photos of the particular guest at that con. Actors everywhere in the country had started charging for their autographs (like sports players), and Creation would sell autographed pictures as well, having actors sign dozens of extras as part of their agreement. Eventually Paramount even started required licensing for conventions to call themselves *Star Trek* Cons.

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11 Bill Hupe, who for several years ran a successful zine publishing hobby.
The height came around when *Star Trek Generations*\(^{12}\) came out, and *Star Trek* interest became to wane -- too much of it, with now a third series started (of *Deep Space Nine*), too many conventions, too much expense, simply saturation had been reached. Attendance started dropping. The number of conventions put on by the pros began to decline. Creation's competitors started to have financial troubles, couldn't pay the guests, and disappeared one by one. Creation ran into many problems as well, was sold once or twice, but still was run by Gary & Adam.

Viewership steadily dropped for *Star Trek Voyager*, and was even worse for *Enterprise*. Convention attendance dropped drastically. Creation stopped going to more and more cities, until this year its regular *Star Trek* shows were only in Pasadena, California, & Las Vegas, Nevada, and just one other, in England. Where we would sell perhaps 200 fanzines at the Pasadena show, this year we sold maybe a few more than 20. Attendance may have been down to 1200, perhaps half of the year before -- even after sending out free one day admission tickets to hundreds of local fans on their mailing list.

Part of the rise of conventions -- fan-run or otherwise -- was the chance for fans to find and meet fellow fans. "I thought I was the only fan, until I went to a convention and found hundreds of others like me!" was a common comment. Unless one belonged to a local *Star Trek* club, there was little chance to interact with fellow fans unless you went to a convention.

But as *Next Generation* hit the airwaves, the internet was just taking off. More and more people became internet connected. You could chat with fellow fans across the world without ever having to leave your bedroom. You could buy all sorts of *Star Trek* toys, photos, magazines, memorabilia, fanzines, etc., without having to get dressed. You didn't even have to buy the fanzines; more and more fans were eager to share their writings over the internet, one didn't have to spend anything at all.

The production of new fanzines began to plummet drastically. Fans did not produce them in great quantities anymore; they did not buy and read them in great quantities

\(^{12}\) The seventh motion picture
anymore. Some of the few fanzine conventions around the country declined and faded away. There were a few mostly slash fanzine cons that managed to survive, though the emphasis is more on internet postings than actual zines being produced.

Fewer & fewer young people are discovering fanzines and are trying to acquire them. As fans become older, some are losing interest and are getting rid of their collections. Some collections are tossed out or put in paper recycling programs; some are sold over the internet in personal website or online auctions; and a few collections end up sent to us to sell, so we have the hassle of getting rid of them. The internet is now our main venue for passing fanzines onto others worldwide, the same internet that has virtually destroyed the fanzine market. And our main problem, as it has been for years, is that fanzines are coming in faster than they are going out.

It was several factors that led to the decline of Star Trek fandom -- professional conventions muscling out fan-run conventions, the oversaturation of Star Trek in all its various forms, and the continued creation of new TV series & movies to capture the interests of fans.

Fanzines (& online stories) reflect this vast diversification: Star Trek, Blake's 7, Doctor Who, Smallville, Stargate SG-1, Sentinel, Star Wars, Starsky & Hutch, and so on & so forth. One can be a fan of many things, but there's too much out there. And there's my lemming theory, where there's a brief popularity of current shows until first-run episodes end, then it's dropping interest in the show and running as a group to whatever the next new series is. Having a Short Attention Span is the way of life now. Star Trek is far too old for the Short Attention.

As for what are people looking for when they go to Star Trek conventions now? The emphasis seems to be on autographs. The Creation cons will include in their weekend deals (reserved seating) getting autographs; general attendees can buy an autograph ticket for the actor(s) they want to get that are there; Creation sells autographed photos in general. In addition, like Hollywood memorabilia shows, lesser actors can rent a table & sell their own autographs, photos, etc.
Curiously, the larger comic book conventions have had to diversify over recent years and bring in Trek & other media guests. The dealers' rooms there will have comics, books, movie memorabilia, toys, jewelry, videos/dvds -- homogenizing, becoming similar in content with media cons & science fiction cons. The price of table space at any of the large &/or professional conventions can get pricey, too -- making it virtually impossible for the non-professional dealer. And as the Star Trek conventions shrink, so do the number of dealers who do them. More are getting out of it, doing something else, or dealing strictly online.
Appendix I K

Interview with Derek (& Sharon) Screen

18th July 2001

Interviewed at Melbourne VIC
[Talking about the beginnings of ENTERPRISE Star Trek Club]

_Derek:_ The one thing that we always worried about was that after six months, seven months, half the archives stuff went missing, or got chucked out, and stuff. We keep every single thing that comes through the door: whether it’s an advertising flyer, or anything, so that I’ve got filing cabinets stuffed …

And of course, when you want to thin that out later on, the National Library will take it with great glee.

_Derek:_ Oh will they?

They actually collect ephemera, especially fan ephemera.

_Derek:_ Oh, they get our newsletter automatically, so does the State Library in Victoria. In fact, I didn't realise at the time that by law we have to supply a copy. So, we actually send them Multiverse flyers, everything like that, so that they have got one of. In fact I actually rang the State Library of Victoria - when was it - June, July last year because I had lost something from a previous Multiverse, just to ask if they had it, and they do have them. It’s a matter of, well, you've got backlog of backlog of backlog of things they haven't catalogued and put away yet.

This is true.

_Derek:_ And that's just the Victorian one. They need more people and at the moment. Our state library is in a bit of a flux because the museum moved out because they opened a new museum up in Carlton, and I think vicnet, which is the Victorian government network - that's my ISP - they're in the state library as a part of the state library and they're now all taking over all the space where the museum was that moved out, as well. So, they've had books like any library anywhere that haven't seen the light of day in fifty years and they're slowly getting everything out, 'cause they've gone from - well, I think they've had, like, a eleven hundred increase in space because the museum moved out. So, when they museum left I think they had a big party and ran around.
Well, I've got a ton of stuff so if there's anything that you are interested in that I might have - someone else's flyer, or something else like that - because we keep everything that everyone sends us - so I have full copies of archives from '93 onwards from all the clubs that we do newsletter swaps with, including overseas ones.

Now, we might as well start talking about this…[cut]

**Sounds good to me.**

*Derek:* So you want to know specifically about this meeting with Paramount and Jonathan Zilli. Now, it's very difficult to talk about the meeting as a one-off because there are a lot things surrounding it that caused it, that it caused afterwards, things that happened afterward, et cetera. So probably, where I can start is when - you want to know a bit about the fan side of it as well?

**Oh yes please.**

*Derek:* Well, probably the best place to start would be at Trekcon IV which was an AUSTREK mini convention which they run in 92 - it was September 92 - and they wanted to run a full day of activities just like the old days of minicons, with videos playing, costume parade, you name it, the normal type of fan activity. And everything was fine until after the minicon finished at 9 on Saturday night. We all went home and thought well, that was a good time. We all enjoyed ourselves. Whatever. And then the Sunday morning we got a phone call to say that the video projector that AUSTREK had used that day had been purchased by AUSTREK for 1500 bucks. Now, there's nine people on the committee, four of them weren't even there, two of them weren't asked and the others on their own decided to buy this video projector. Now bearing in mind that for years beforehand everyone's known that it’s technically illegal to screen videos to a mass audience. It wasn't so much the fact that they purchased it per se, it was the fact that a committee is a committee and they bypassed everyone and made a decision on their own, and spent most of the club's funds. Now there was a huge kerfuffle which lead to George Ivanoff who
happened to be on the AUSTREK committee at that time doing a ring around and saying this is ridiculous, we've wiped out our money, we probably won't be able to show videos for too much longer anyway because of the hassles about what was going on with ASTREX in Sydney and George & Maria and the Australian Film & Videos Commission, et cetera et cetera. It was more to do with the fact that the committee was bypassed. So what they did was try to organise a special meeting as part of the AGM and vote the old committee off and censure them basically for what they had done, and to dispose of the projector which at that stage was useless already because it was an old thing, but more importantly, the club needed the money. You can't post a newsletter out if you don't have money in the account to post it out with, let alone print it. And literally, that's where they left the club. So, this all started on a Sunday and then two weeks later we had the AUSTREK AGM\textsuperscript{13}. And at the AGM it was put upon me to actually forward the motion. Partly because I was the one who had decided that at that time, literally weeks beforehand, we wanted to start a new Star Trek club because we didn't like where AUSTREK was heading. They were running meetings every two months where literally you walked in the door, you paid five bucks, you sat down and you watched two episodes of Next Gen. Or you know, three episodes of Next Gen. Then you walked out, you didn't talk to anyone. You didn't discuss anything you'd just seen, or anything you'd seen in the past, et cetera. So since the club wasn't prepared to change, we decided to start our own club. And because of that and because we were already going to be leaving the club as committee members and start our own one, it was put upon me to put forward the motion.

And at that time, it looked like the audience agreed with us, until - who was it? - Robert Jan decided to jump in and play mediator. Now Robert Jan was good friends with other committee members that were still there and we didn't get our say and they decided to keep the video projector and the committee got elected for the next term and we decided right there and then, okay, we're starting a new club.

So, it basically started then. And the reason I am saying that is because from the moment that video projector was purchased, that's when the idiots running

\textsuperscript{13} AGM – Annual General Meeting
AUSTREK decided that instead of trying to be a normal group of people and running videos in the background, like everyone else, they would send a letter to Paramount requesting information on how to officially screen videos at meetings. And that was where the whole thing started.

Now, it actually started from two ends. Because it also started with a new club that started up in Sydney against ASTREX called TREK AUSTRALIS. It was run by a guy called Stuart Widderson. I don't know if you know Stuart, or if you met him?

Yes, I knew him.

*Derek:* Now, Stuart had been a member of the AUSTREK committee, I believe, for a couple of years and he wanted to make sure that everyone was behaving themselves. That was when George and Maria were starting to do the takeover of the club. He left. There was problems and basically speaking, he decided at almost the same time as us to start his club called TREK AUSTRALIS. The reason he did that was he had heard in a closed committee meeting of ASTREX that George and Maria were looking at starting up the Official Star Trek Fan Club, because it wasn't too long after the Official American one had started up, the Official English one had started up. They knew that Paramount was going to start one up down here because we all had contact with Southern Star, who do the licencing here in Australia, Paramount TV in Australia. I actually at the time was working at UIP\textsuperscript{14} so I knew the people at Southern Star pretty well et cetera. So we had been told that this was probably going to occur at some stage in the future.

Now Stuart decided to get the ball rolling by requesting information about starting up an official fan club. Now I've got documentation here that you can take away and have a read. It's quite interesting. But Stuart basically decided that if Maria and George can show videos at their meetings and AUSTREK can show them at theirs, then he wanted to show videos at his. And the first meeting he had, the very first meeting, the Film and Videos Securities Commission turned up. Now that's not a very good bunch of people to deal with. They are licensed by all the film companies

\textsuperscript{14} UIP – United International Pictures
to stop illegal and unauthorised screenings, unauthorised distribution and copying. If a film gets stolen from a cinema, or from my van out the front, they are the people who are authorised to track it down. They can go so far, and then the police are brought in, et cetera. They basically operate as the legal arm, or the enforcement arm of film companies and video companies.

Now we knew damn well that someone from ASTREX had called them. And we knew damn well it was going to happen again. What he did, was he got a letter from Southern Star saying cease and desist. He took that pretty seriously. The reason he took it seriously was he didn't know that at that stage that WESTREK\textsuperscript{15} had also been given the cease and desist letter and they had been given it months and months earlier. And had decided that that's it, I'm not going to do anything about it. And the reason they got one is because there was a new Star Trek club starting up in Perth, so two Star Trek clubs, one of them had links with George and Maria and lo and behold, the Film and Video Securities Commission turned up.

So you can see the picture begin to expand here.

**Was it a cease and desist of the club or of the showing of the videos?**

*Derek:* The letter's written in such a way that its almost says cease and desist your club. In fact if you read it one way it says that, if you read it another it's not quite as…. You can take it home and read it yourself, I have copies.

But we knew there was this problem coming up. We knew that Maria was behind it. We knew that the situation with screened videos was going to cause more and more problems which is why we were so worried about the video projector incident with AUSTREK. We started up ENTERPRISE, and we decided we'd take a whole new tack. We were going to have monthly meetings, fan activities, we're going to have hands on activities, talks, that kind of stuff. And before we started - we were launched in October 93 - by March 94, which is only five months later we had 350 members. A lot of them were ex-AUSTREK members who left because they just

\textsuperscript{15} WESTREK – Western Australia Star Trek Club, based out of Perth.
didn't want to be around either. And everything started to snowball from then, because AUSTREK had sent the letters to Paramount asking for information on how to officially screen videos. And were told they couldn't. Stuart Widderson had already started sending letters through to Paramount and Southern Star Australia asking them for information; why it is he's been told that he can't screen videos and he might have to close his club down et cetera et cetera.

And basically, the whole situation all came to a crux when one of Stuart Widderson's letters was cc'ed to Southern Star and to Jonathan Zilli who was Vice President of Paramount Marketing in America. And he is the person who we had the meeting with I'll dig some of these out so that you can have a look. I've dug a couple of other things out to see too.

Now Stuart was nice enough to send me a whole lot of stuff down. But, as I said, working at UIP, all this stuff was sent to me by Southern Star themselves as well so that I could have a copy of it. Doug Garsky who used to work there, was a Star Trek fan himself, but he followed the business really well, so he didn't give anyone any favours; he was right down the middle; and he followed what he was told to do. But…

The meeting, by the way, was on the 20th of March '95, and I'll show you some of this correspondence. There is correspondence here from ASTREX to Stuart. This is actually the thing that got the ball rolling, which does have the date in here somewhere. I'd have to dig through it.

That was the thing that caused the problem in the first place. This person here, Michael Odarto (?) was actually a member of ASTREX and he got all their media coverage for them as he worked for all the big papers in Sydney as an entertainment journalist. And that went into the paper - you'll have to find the date in here somewhere as I can't remember it off by heart - saying that they had just literally created the Official Star Trek Fan Club and that was done through Southern Star Licensing, of course. But it was done behind everyone's back. Nobody was offered the chance to bid for it, which we were all told that we could if we wanted to. Nobody was told what you had to bid for, what the proposal needed to incorporate,
or anything like that. It was just a done deal between Southern Star, Paramount, and George and Maria.

The day that that was published, the ASTREX committee still hadn't been told. The ASTREX Committee wasn't told until a month later that the club was going to be winding down and the membership was going to be given the opportunity to either transfer over to the Official Star Trek Fan Club or, basically, cease being members. Which really wasn't the best part of it.

I know that I didn't get anything about it. Well, I was member number 1.

Derek: I've been a member of most clubs in Australia and I was a member of ASTREX for four years by then. Because when I joined AUSTREK I thought, okay there's a club down here; there's a club in Sydney too. I'm a Star Trek fan, I'll join that too. I joined WESTREK; I joined SASTREK\(^\text{16}\). I never got anything in the mail saying there was a vote going, or anything like that. I seem to remember there was a committee running at the time and everyone had to have a vote as we were running under a constitution. That's the way I remember it anyway, but obviously I was wrong (sarcastic inflection).

Anyway the day that that appeared in the paper was the day that Stuart Widderson's club started causing problems and he received a letter from Southern Star to cease and desist. And that's the letter that they sent him in December '93. Now, you see what I mean … It tries hard not to be…

Yes, I'd like to know what merchandise was supposedly being sold, because I went to several of the TREK AUSTRALIS meetings and Stuart certainly didn't sell any…

Derek: What it was, we found out later, that what it was - there was two things. The merchandise they talk about was the merchandise being sold at a StarFest Convention. There were NTSC copies of videos that had been taped from TV; there were blooper tapes; there were mugs being sold for $15. They weren't available

\(^{16}\) SASTREK – Southern Australia Star Trek Club, based out of Adelaide.
here, but if they were, they would have been $10. That type of thing. That's what they were saying. But the merchandise that they talking about were being sold at StarFest.

Now coincidentally, StarFest was in Australia four times. Every single time, they had a visit from the Australian Film & Video Securities Commission and three times they were caught screening videos, and the fourth time, we were actually helping at the con as a club and, I know the guy, so when he came in, and we were anticipating that he's be there, when we found out he was coming, and I can't tell you how we found out unfortunately, needless to say that we'd been tipped off that Maria had made her phone call. When we found he was coming, we told everyone, if you see this man, he must pay to get in. He must show identification. And you must call one of the committee member to sort out. And that gave us time to get the StarFest people to get the videotape out of the machine and put something else on. So when he walked in and saw that they weren't playing a video, there was nothing that could be done and he just simply walked out. But we had already been told that he was coming.

As you can see by that letter…

It actually does say that you should disband.

*Derek:* It does say that you should disband but it says it… it doesn't say it on its own. It says it as part of the text of the letter, mixed in with the merchandise thing, so you are not sure if they are talking about if you are doing this merchandising, I want you disbanded, or whatever. Umm. He actually… there's further correspondence in there… where Stuart decided after getting replies backward and forwards to Southern Star and Paramount Australia, that he'd take it further, and he'd take it to Majel Barrett Roddenberry. There's actually a letter in there from Majel Barrett as a reply, because he rang her, saying don't worry about it, I've made some enquiries. It's going to get sorted out, one way or another.

Now we actually spoke to Majel about it, and that's the letter that ended up being cc'ed to Jonathan Zilli that caused the whole thing in December 93.
Now the meeting…

Yes, that's the one from Paramount Australia…

Now the information that was passed onto Majel was including this letter here, dated 15th February '93 from Southern Star to Ray Raspa of WESTREK, which was in reply to a letter they sent to Southern Star after Southern Star sent a close-down, which basically said we are not going to close down the Star Trek clubs unless major breaches of copyright laws are committed, and they got that in writing. That's basically the only real thing that saved us at this meeting.

So, it's interesting to note that when you talk to Paramount about anything at all, the only thing they are interested in is whether or not you agree that you broke their copyright law. If you say yes, you are in trouble. If you say no, they'll keep fighting you until they think they've got you. And that's what they did. They kept hounding Stuart Widderson, until basically Stuart cracked it and decided to go past Southern Star, to Paramount Australia and have it dealt with there.

Now the meeting was actually as I said, the 20th March in 1994 - I said 95 before? - it's actually 94. By then we had only been going five months as ENTERPRISE, but we had a large number of people join up already. We had already put out several newsletters. We were taking the line that being a Star Trek club we had not only a duty to the members, but a duty to look after Star Trek. We had a duty to look after everyone that was connected to it. And we wanted to do something socially valuable with what we were doing. So we became an official auxiliary to the Royal Melbourne Children’s Hospital, so we're an official fund-raising entity of the hospital. So we raise funds for them. We've raised over $50,000 - nearly 60 grand now for the Children’s hospital here in Melbourne, as a Star Trek club on its own. And that's the second thing that saved us when we went to the meeting.

Anyway, the meeting was March 20. The first thing we knew about this meeting was a phone call from Stuart Widderson on, I think, it was the middle of February, saying I've got to talk to you about this. This is unbelievable. This is what I've just
received back from Southern Star licensing. There's this dude called Jonathan Zilli. He's coming to Australia in March, and he wants to meet with all the Star Trek clubs and he's going to close us all down.

Now Stuart flew down to Melbourne with something to do with work, and we met in town and we had a look at this letter. Now Stuart was the only person to receive this letter, and the letter said could you please contact all the Star Trek clubs and organise for representative of each of them to be at the meeting. Now when I rang through to Paramount Australia and confirmed with them, that yes, the meeting was on; yes, Stuart was asked to do this; and no, we couldn't get a copy of the letter. Now, that's the only thing I never got, and that was a copy of the letter. Now, Stuart Widderson would have it.

He's gone to ground and changed his name, left his marriage, and gone.

Derek: I knew he was having problems.

That was the only thing that none of them got was that letter. We all saw it. We all confirmed with Paramount that it was legit. We all confirmed with Southern Star licensing that it was legit. And I even rang Jonathan Zilli's office in LA and they confirmed that the meeting was legit. That he was coming out to do licensing work with Sydney because Melbourne had two clubs, because Maria was organising a convention for literally a few weeks later, a Holodiction. She'd be in Melbourne. We'd get as many people as we could here in Melbourne to have a meeting. Now, that was about a month before the meeting itself. We all decided that the best thing to do was to get together and to work out what we were going to say, what we were going to do. We knew there would be talk about the Official Fan Club because even before it went into the newspaper, we knew they'd be concerned about the videos [that were being shown at club meetings]. So we had a lot of phone calls between each other. I got onto the email. Back in the old days when I was with dialex, so there were no browsers, no nothing, it was all text. And we corresponded basically by phone for about two and a half weeks I suppose, then we said that's it: no more talk. We know what we were going to say. We don't want to talk to each other for the next week because we don't want to over-hype ourselves, we don't want to get
upset, or confuse ourselves, or anything like that. Everyone agreed to that. Everyone.

But AUSTREK were worried that we were going to, as ENTERPRISE, the opposition club, were going to do or say something ourselves that would hurt AUSTREK, so they decided to jump the gun a little bit. So they decided to send another letter off to Jonathan Zilli requesting information on how to become an Official Star Trek Fan Club in Australia. And at the same time, they continued to talk to Moomba which we have in Easter, a big festival, and about entering a Moomba float. Now we'd done the same thing, but when all this blew up, we decided that we wouldn't do it. Because AUSTREK had a float in the Moomba Parade years and years ago and it got them 500 members within the space of a week and a half, two weeks, or something. We all thought it was a good thing, but it meant having pictures, it meant having huge arrow heads; it meant having the Star Trek logo and stuff like that and we didn't want to rock the boat. But AUSTREK decided that it was probably not going to hurt at this stage. So they decided to continue their negotiation about this float and about the official club. We didn't know about this at the time, so when we actually got to the meeting, they had already met and introduced themselves earlier that day. Which made it a bit difficult for us, us meaning everyone else. Because it looked like they were trying to go over the top of everyone else and just leave the rest of us standing.

Now, we had already decided as a club that we were not interested in becoming an official fan club. We knew darn well that when the official club took over the small Star Trek club that start it in America, they couldn't print news, couldn't print rumours, he had to get everything vetted. It took weeks to get everything through legals. They said he had to use these slick pictures. He couldn't put any personal things in, et cetera et cetera. We didn't want that; we're a fan club. We're here for the fun, we weren't here for business. So most of the clubs had decided the same. So the only two clubs that decided that they wanted to go off and try was AUSTREK and TREK AUSTRALIS.

I have all of TREK AUSTRALIS' documentation here that you can take away. I haven't got all of AUSTREK's stuff but I've got a couple of the letters from
AUSTREK that were sent after the meeting, still enquiring about things to do with the official fan club, even though the official meeting had taken place, and Maria had already been given the license.

Now the meeting itself, I have to say, was the strangest thing that we'd ever seen at that time. We got told to go to the hotel in Flinders Lane in Melbourne. It's one of our minor streets. It's a very small hotel. We got to the foyer at the appropriate time. We got taken up. We got introduced to the girl from Southern Star, who we already knew anyway. I'd phoned but never met her. We got introduced to the other person from Paramount. And then we went up to a hotel room. Now the meeting took place in a hotel room. It didn't take place in a hall or anything like that. It was simply done in a hotel room.

Now, first of all we realised this was like an out of the way place, and it was just something - it didn't fit right. Why were we doing it in a hotel room? Why weren't we doing it in their offices, or something like that?

But he flew down for the meeting from Sydney. As we walked in, Jonathan Zilli introduced himself to us. Hi, I'm Jonathan Zilli. I'm the vice-president of licensing worldwide. Here's my card. He gave everyone a card. It had his email address on it, his phone number on it, the works. Paramount logo and all that type of stuff.

And yes... I'll show you this in a minute. We sat down. There was myself from ENTERPRISE. There was Stuart Widderson. There was Rowena Christianson from AUSTREK. There was Ray from Perth. There was someone from Queensland. And sitting in the background, coming in after the meeting had started, was Maria. Now we knew... we at that stage did not know that she was the Official Star Trek Fan Club. She sat at the back of the room. Now if I sound if I am angry to Maria, yeah, I am angry. Well, not angry now. Maria caused all of this from day one. Because she instigated the problems all from her end. And you know that she's still causing the problems now. You get told that. You've seen the emails and messages, no doubt. I've got one of them here. She sat at the back and she didn't say anything at first.
Now basically Jonathan sat down and he said okay we've called this meeting today to talk about Star Trek, the illegal Star Trek fan clubs in Australia and straight away Stuart Widderson hopped up and said, we're not illegal. We're fan clubs. And Jonathan said, look, I'll get to everything in a moment. We're here to talk about the illegal Star Trek fan clubs of Australia and the illegal use of Star Trek name, logos, insignias and relevant copyrights. Like the first thing out of his mouth. And we're all sitting there in stunned silence. This is not going to go down well. He basically said that Paramount had decided to open up a Star Trek fan club, an official Star Trek Fan Club, not a branch of the American, but on its own bat. And that Photon Productions had gained the license for the official Star Trek fan club for five years. And then he turned around and he said, now you all know Maria Papadeas. Maria runs Photon. And we all thought fuck. You know, okay, it's a fait accompli. Maria's already that close to him, he's going to have a skewed vision of all of us. Straight away. Because he would have sat down, he would have talked to her, and she would have said okay these guys do this, this and this. The first thing that came out of his mind after introducing Maria was okay, I want to know, do you guys have meetings? And we all go yep, yep, yep. He says, okay fine. At your meetings, do you screen videos? And the first one he went to was Ray Raspa from Western Australia, from WESTREK and Ray says, yes we do. I'm sorry, that's a breach of copyright, I'm going to have to ask you to close your club down. And then he went along to the next one, to SASTREK. Now there wasn't anyone from SASTREK there, but there was someone - I can't even remember the guy's name - who was a member of SASTREK in Melbourne who went along just to listen. And he said I can't say. Okay, but you think you might? I don't think so. Well, if you do, I'm going to have to ask you to close your club down. He went around to every club. When he got to us, he asked me the same question. And I said, well we don't. The moment I said we don't, he didn't go to the next person, which was AUSTREK. He stopped and he said, do you publish a newsletter? I said yes we do. Do you use copyrighted insignias on your newsletter? Well, I said, we put the Enterprise logo. He goes, I'm sorry you're not allowed to do that. You have to cease publication.

Now as soon as he had done the full round, Stuart Widderson got up and basically started to - I almost say he started crying at the top of his lungs - you know, we are not going to take this from you.
And it was almost like a scream, it really was. He sat down, and he said, nope, we're simply just not going to take this from you. We've had a good talk and we're basically decided that we knew what kind of tack you were going to take this [sic] and we don't believe you have the authority to ask us to close our clubs down. Now, Christine Lockhart from Southern Star kicked in and said well, actually, we have the license for Star Trek in Australia. One of the licenses that we have just issued is for the Official Star Trek Fan Club. Since there is an Official Star Trek Fan Club, you no longer need to have your club open because you can always join the official fan club if you want to be a member of a club. We all kicked in and said we're not going to be told what clubs we can join. We join our own club. We do this voluntarily, none of us make money. And that's when I kicked in and said that, actually, we are an official auxiliary of the Royal Melbourne Children’s Hospital. Tell that to the Royal Children’s Hospital. And that cracked it for me right there and then, and basically I said that he has no authority over us. He has no authority over whether or not we exist. And he definitely has no authority over the Royal Children’s Hospital. We fund raise for them and they are a statutory body and if he wanted us to close down, I'd gladly ring the Royal Children’s Hospital and tell them you said that. And then I'd gladly ring the media and tell them that we've got some Yank out here asking us to stop fundraising for the kid's hospital.

And he shut up for five seconds.

And that's when Stuart kicked in. Basically Stuart was probably the one person there who did the most of the talking that day. The whole meeting, the whole thing went for about 55 minutes total and that included the introductions, the sit-downs and the walking out the doors. Probably 55 minutes if that.

But Stuart was the one who did most of the talking. The last thing we wanted to do was have everyone kick in bit by bit. Say a bit of this, and say a bit of that, and say contradictory things. That was one of the things we had discussed.

So basically he said along the lines that Star Trek had been going for thirty odd years. Paramount had “allowed”, the operation of fan clubs around the world for that
period of time. Not only had they allowed it but they had assisted the Star Trek Welcommittee. Gene Roddenberry himself had authorised fan clubs by helping them start, including the Welcommittee. Paramount supplied information, photographs, props and everything like that to the fan clubs. This is very, very close to having your trademarks stuck into public domain. And if you let this material into the public domain, you're going to lose the whole lot. So the point was put to him that he [Zilli] either lays off, or recognize that Star Trek would get to the stage where it would be in public domain, in which case anyone and any company around the world could start up a Star Trek fan club. Or start up a Star Trek TV show. Use the right names, and everything, which they did not want to do. Now he [Zilli] was taken quite aback by the fact that we had done our research basically. Under American law they couldn't do it. Obviously, under Australian law, he hadn't even bothered checking [whether clubs could be shut down].

It was put to him that if they tried to stop clubs in Australia, then they would have to try and stop clubs in America, in England, and every other country in the world.

And it was further put to him that - and this is the thing that basically ended the meeting - was that we may be small fan clubs in Australia, but we have contacts around the world. Star Trek was continued because of a letter writing campaign that was started off in America to get Star Trek renewed for a second and third season by Bjo Trimble and bunches of others, and they received hundreds of thousands of letters saying we watch the show, keep it going. How long do you think it would take us to contact the other Star Trek clubs around the world and say this is what's happening here. Let's stop buying Star Trek merchandise for one month. In one month they would lose three hundred million dollars. Because all the merchandise would be sold by the distributors to the shops. The shops wouldn't be selling any. The shops would take a loss. The shops would stop ordering merchandise. And pretty soon it's going to hit your pocket and I suggest you lay off. We basically put it that way and that's when he ended the meeting. I think we have an understanding of what is happening here. Thank you very much for coming. I'd like you send in your newsletters so that we can vet them. And we said, no we will not be. The other thing that was discussed during the meeting was Maria's uptake with the official fan club and how unfair it was. And they said that it was the right of the licensee to
determine who they were going to license and who they were not. And it is also the right of the licensee to determine whether or not they extend that license or not. And we said to them that they had better have made the right choice because otherwise they would find themselves without a club, or any club in Australia, if they persisted down the track.

Jonathan smiled most of the way through and it was obvious that he didn't do his research. He did not like it one little bit when we told him we would hurt him if he persisted in this case. And he definitely didn't like it when we told him he didn't have any jurisdiction over us. And that Australian law would allow us to do it. He had no idea that under Australian law, we were allowed to actually have video meetings, or meetings that showed videotapes to under 14 people in a room at a time. Over 14 people is classed as a screening. He also didn't like the idea that under Australian law you can show videos at meetings so long as you are not advertising them that you are going to show videos at this meeting. If you take money at the door, a door fee for paying the rent on a hall or something like that, then going in and taking part of the activities is part of that door fee and if that includes the videos, that's okay. So long as they are not specifically going there to watch the videos. In other words, you cannot go and watch the Voyager Finale, and say we're going to screen the Voyager Finale today, because that is then a breach of copyright. But if you say, come along to our meeting today and we'll have a bunch of things for you to do and you turn and the Voyager Finale is on, there's nothing they can do about it.

But yeah, look, like I said, the other person that was there was Christine from Southern Star. The other thing that Christine said was that she would continue to update all the clubs with information about Australian licensees so that we could purchase merchandise from the licensees. And Stuart jumped forward and said aren't you saying in one sentence that you want us to close down, and in another sentence you say you are going to support us, and assist us in supporting you. You can't have it both ways.

As I said it went for less than an hour. Afterwards we went out and had something quick to eat and just have a quick yack, and thought the whole thing had probably finished. We'd just lay low and we wouldn't screen videos. And if the club did
screen videos, we'd try and at least make sure we didn't do anything stupid for a bit of time.

VICTREX which was a club in Victoria, already decided to close down because they screened videos. They also received a letter from Southern Star asking them to close the club down and they did. They didn't know at the time. They were just a group of people who were fans of Star Trek and just wanted to screen videos.

The other reason that the meeting was interesting was because Maria mentioned at the meeting that she screened videos at her meetings and they didn't query her on that at all. And when Rowena from AUSTREK did query her - or rather Jonathan on it - it was mentioned that the screening rights can be purchased or authorised by Paramount Pictures or CIC Video Australia. And that was the next tack that AUSTREK and TREK AUSTRALIS decided to take from then. They wanted to do something with the official fan club, and even though it had already been allocated, they really should have just backed off at that point. But they decided to continue to pursue it. And I have correspondence, as I said, here from AUSTREK about that afterwards. What they did. It was a very surreal day because we had no idea that he was going to be so abrupt. We thought we were going along to have a discussion of what we could do and what you couldn't do. But when they're saying, I'm sorry but you have a picture of the Enterprise on your newsletter, you can't do that, that's a copyrighted device. We thought you've got to be kidding us: it's as simple as that.

He even complained about the fact that we were printing unofficial images in our newsletters. Now the reason for that was that ASTREX printed a DATA saying first details… {tape runs out} [Summary of missed words: … then other newsletters copied that for their members and sometimes the details were illegible from the re-copying, or the other newsletters did not bother copying the details as well. Paramount was now…]
was something else was brought up at the meeting very quickly and this was shown to him. That we do leave the tags on when we have official stuff. And he just moved on to the next subject.

But it was more the querying do you, do you, straight away it was jumping straight right into it and basically accusing and attacking. There was none of this discussion that we thought we were going to be having. None of this let's try and work out something. Let's try and see if we can all jump together. Australia's a small country in the big scheme of things. We've got about nineteen million people and at that stage less than that. But we are one of the highest users of Star Trek merchandise. We have more fans in fan clubs. A big fan club in America, not including the Official Fan Clubs anywhere in the world, a big fan club in America has 200 members. A big fan club. The average fan club would have twenty, 25 members. And in Australia we have ASTREX with 1500, TREK AUSTRALIS had about 700, AUSTREK had about 1100. By that stage we had over 300. WESTREK had over 300. SASTREK had about 200. QUEST\textsuperscript{17} had about, I think, 150.

And in an America they didn't even understand [the numbers involved in individual clubs in Australia]. When we said we had clubs that had 1100 members in it, they did not believe us. It was as simple as that. So when he found out that we had that many people as paid members of the club, the first thing that went through his mind is, kerching, there's money we're not getting. And he wanted to know where all the money was going to. We said, well, membership fees are fees for membership, they're not money to sell the Star Trek name. Thy are fees for publishing the newsletters, postage, telephone, et cetera, et cetera, and things like that. We all do it for non-profit. He wasn't interested in that. He was interested in the money that was being taken, of which there are licensees out there who should be getting that money and they weren't. That's all they cared about.

And we never heard back from Jonathan Zilli at all after that, ever. As I said, AUSTREK and TREK AUSTRALIS did send a couple of extra things through, but they too got no replies from Jonathan Zilli. I think we scared them. That was the

\textsuperscript{17} QUEST – Queensland Star Trek Club, based out of Brisbane.
thing. And for about a month and a half after it happened or more, on the Star Trek newsgroups, their news nets and things like that, when people were talking about it, they said that basically saying that we scared them off. And we got congratulatory emails and phone calls from other Star Trek fan clubs around the world saying congratulations.

It is interesting to note, though, that the cease and desist letters were circulated and a whole lot of the big Star Trek Clubs overseas closed down.

Derek: Yes, this is the thing. In America. Okay the American law is slightly different. In America, if you get a cease and desist letter, the law is very specific. You must cease and desist instantly and you can follow up on it. And you can complain about it, and say I don't believe this, I'll get my lawyer to go against, etc etc. But if you don't cease and desist immediately, you are breaching the copyright laws. By definition, you are going against the official copyright holder, which is a breach of copyright. Whereas in Australia that rule doesn't apply. In Australia, we don't listen to -- the copyright holder in Australia is only the tool of the official license holder in America. So, if a letter was to go round and say cease and desist, under Australian law it had to have come from Paramount licensing in America and not from their agents. And it's a really funny thing really. It's like saying Coca Cola in Australia saying stop using our name on this or that. Well, actually they can. But they can't ask you to cease and desist running a club. They can't ask you to stop using their logos. They can ask you to stop making money from using their logos. It was really weird.

Here's the other part of that letter that you saw before from Ray Raspa of WESTREK in Western Australia. $27 for coffee mugs, $8 per night for the latest Star Trek videos - by the way that still happens now as you know from video stores with dvd's and stuff like that.

Stuart Widderson seemed like a nice enough guy. But he went in completely the wrong way. He went in on the attack all the time. And most people in the other Star Trek clubs didn't like the fact that he was doing that. Because it made us all look
like we were all on the attack, or we were going to do stupid things or what have you. Which, of course, is not correct.

But he disappeared very quickly, I must say.

He certainly left his club in the lurch when he did disappear.

*Derek:* I understand there was a bit of money that went missing as well. I got three newsletters or four. That's all there was ever printed. They had glossy front covers and like fifty pages or something like that. And it just quit.

It was interesting that he did fold after he bought the printing press from my ex-husband.

*Derek:* But some of these documents when you go through them, they have some interesting things like one here from Doug Garskie to Stuart in May 93. And he's asking about the details for the proposal for a *Star Trek* fan club that he had [received] asking him what to do. And the tag line at the end that says I must remind you that the words *Star Trek* and the logo of trademarks of Paramount require approval before they are used. That's actually not the case. You can't copyright names like that, you can only use them in context. Or as a trademark. By Australian law, a club operates along the lines of a newspaper, whereby they have the right to disseminate information; they have the right print information; they have the right to use any wording that is required to do so, and it is done in the name of review, or information dissemination like if you go out and say I am a *Star Trek* Fan Club, join us and you'll be an official member of the *Star Trek* fraternity.

{snip}

This was another funny letter that was of interest. The letter that was sent to cease and desist to Stuart December 7 1993. He received it on the 15th. That came from Christine Lockhart of Southern Star. Stuart forwarded on the letter to Majel Barrett just after he received it and he also sent on the 17th December, a letter through to Stephen Cary who was at that time the vice president of Paramount TV Australia.
Talking about the letter, talking about the official fan club, and about how that little thing appeared in the newspaper all of a sudden, just before the cease and desist order came. But the replies were the interesting ones. The reply from Paramount TV Australia, from Stephen Cary basically said that merchandising wasn't our area, you have to talk with Southern Star. And Southern Star were the ones who sent out the letters to cease and desist in the first place. And that was the one that got circulated to Jonathan Zilli and Christine Lockhart. TREK AUSTRALIS' reply to the cease and desist was please provide copies of all licenses provided by you on Paramount's behalf and a letter from Paramount supporting your actions. Now, in other words, he's saying: who the hell are you? I want proof that you have the authority to ask these questions before I do anything at all. Now Southern Star actually sent him one back on the 23rd December saying please find attached a copy of all the licenses in Australia as requested, and a copy of the letter from Paramount together with the list of Australian licensees. That's the actual letter from Paramount to Southern Star authorising them as the representative of Paramount in Australia. Now, have you ever heard of a company passing a letter like that onto somebody? Never! It's the first and only time I've ever seen something like that. And that was when we thought that obviously straight away, if they are being that careful in making sure that we have no back out option, then they must be serious in what they're doing. But still, when we asked them later how come they sent it, they said, well you asked for it.

He said then fine, we're going to ask you for the license to actually screen videos. I'm sorry we can't do that. You know.

There's a reply there from Majel Barrett to Stuart saying don't worry. It's going to get sorted out.

There was a long reply back on 7th January 94 from TREK AUSTRALIS about the letter he received. Talking about the unlicensed, illegal merchandise. The licensing of the Star Trek Fan Club. The use of the name. And he actually goes in pointing out about why he's allowed to use the name Star Trek and stuff like that. His point was that, he has been, as all the other clubs had been, in touch with Southern Star, Paramount TV Australia, CIC, since all the clubs had started up. We had always
been in contact with them, because we'd ring them and say what have you got to print in our newsletter - I'll send you a picture. Now, if the club had been operating for even a week and they supply us with information, that's [his emphasis] giving us semi authority to operate and to use the items they are sending us. And that's the main reason why they couldn't do anything. Because they [had], and thinking back in the past over thirty years - by the license holder issuing information to unlicensed clubs - it put them into a semi legal authority to do so, to print that information. [sic]

The other thing to remember is that no club has ever been closed down for printing the normal stuff. There's only ever been one club closed down by Paramount legally in all the years that I know of. That was the Nazi one… the Klu Klux Klan one, I'm sorry. That was back in the early '90's. That was the only one… it was actually earlier than that, sorry.

As an example, I have got a letter here from one of our members, Debbie White, which she sent to us just to let us know that she sent this letter to the Official Fan Club, complaining about the problems that she had had with the Holodiction Convention, and stuff like that.

This was sent to me a week after the meeting, 28\textsuperscript{th} May '93 (?) from Doug Garskie at Southern Star to UIP where I was working. It was another thing that sort of went in our favour, that when asked what type of things we do, I said I worked for UIP. Jonathan Zilli was like - oh, you know - it was like a well, you should know better type attitude. The guys at Southern Star had known me for a while before then, so they were trying to be nice to us, but they knew what was coming and there was nothing they could do about it. They never sent us again any updates like they were asked to. Basically, there is actually a fax there saying, if you want to, rather than us send you out automatically, we'll send you one. So, there's an awful lot of stupidity about what happened.

\footnote{Since Paramount freely sent information to the unlicensed clubs, it gave these clubs “permission” to circulate the material. It also legitimised their existence as a club by acknowledging their existence and function as a club.}
We continued the conversations on for ages afterwards. As I said AUSTREK decided to take it further which caused problems. The problems were that they were interested, even then, about taking over the official club when Maria folded it.

Of course you know that Maria lost the license for the Official Club twice.

I did know that, but I didn't know why.

_Derek:_ They were extremely upset with how she was operating. They didn't get the money that was promised to them in fees. She was hard to deal with. Little things like walking on the set of _Next Gen_; waltzing on the set whilst they were filming, and annoying people. There was a whole lot of things. She operated the Official Fan Club, as the official club, for over a year, even though she didn't have the license to do so. Then she got it back for a lesser fee than she originally paid. Then they said they would never give it back to her again, but they couldn't find anyone else to take over. They went back to her and they said actually, you can have it again, and it's going to cost you whatever it was - thirty thousand dollars - and she said I'm not going to pay it. I'll take it for ten thousand dollars. They initially said no, then they went back and said actually ten thousand is better than nothing at all.

So they were only interested in the money. They obviously didn't give a crud about _Star Trek_. As looking at some of the license holders would let you know. Because they got licenses for like for instance, bookmarks. A bookmark that sells for about $1.20 each and the license to allow you to print and distribute those books marks was $50,000 Australian. So, they would have had to have done about 40,000 bookmarks just to pay off the license. Now if you are in a country with _Star Trek_ fans where's there's no more than 3,000 fans in all the clubs, the fans aren't going to go out and buy ten each, are they?

Now, I've also left you some stuff in here about StarFest and about the problems that ENTERPRISE had with AUSTREK over the StarFest which are connected to the problems with Jonathan Zilli and the official club. You'll probably find that there are documents missing, but I've only given you the relevant ones and it's not as if
they are secret or anything like that. You're only using them for looking through and getting information from.

So, everything connected to the meeting I've just grabbed out. I've also got emails here to do with the problems with the club rivalry between AUSTREK and ENTERPRISE because of this entire matter of the video projector - all the way up to and including past - this whole thing went for like four, four and a half years.

Then some of the crap that happened in the background to do with the personalities I suppose is the thing that you are interested in. It shows just by reading the emails that went back and forward, why fandom has more politics in it than anything else. It all comes down to money. If they could get a bigger club and get more money, they would have more members and more people look at them and say, my God, you're a god. It's a bit upsetting I suppose. You know what fandom is like, you've been in it longer than I have.

Yes, I participated in the writing campaign; that first one.

Derek: Did you?

Yes, I collected 600 signatures from Blacktown.

Derek: I've given you a copy of one of the letters from the Royal Children’s Hospital authorising us as being fundraisers for the hospital.

They had one with the Red Cross but that was one that the Red Cross didn't know about and you'll notice that if you had any documentation from Stuart, or if you have the magazines, the first newsletter comes out saying we're officially connected to the Red Cross and the second one comes out saying that we are now connected to the Westmead Children’s Hospital. And there's a little scanned thing or photocopied thing from the Children’s Hospital saying that they thank you for the donation and we gladly accept donations from other sources. It doesn't say that they an official fund raiser.
That's because the Westmead Children’s Hospital doesn't give out that sort of letters.

*Derek:* Oh, okay. Well, we get on really well with the Children’s Hospital and ENTERPRISE meetings at the moment are held at the hospital. We get on really well with them. We've fundraised a lot of money for them over the years. They love us. Basically auxiliary for hospitals these days are usually made up of senior cits and they make money by selling booties and things like that. And we're a young group.

There's a copy of the stuff for ENTERPRISE's founding meeting in July '93. Not July '93, it's supposed to be July '92. No, July '93, sorry. We basically had a launch of the club. We called it a Toast Night at the MSFC19. The MSFC with preprinted newsletter. We printed off the first copy of Communicator on our own. Already with articles in it and everything like that. We had membership forms, a float, and we went with toasts, as we were calling ourselves the other Australian *Star Trek* club - TOAST. And had a toast night.

This is the correspondence from AUSTREK which talks about the licensing. As you can see when you go through this. This was sent to me on 22nd July which was two months after the meeting with Jonathan Zilli. But the stuff that's insides includes emails direct to Jonathan Zilli, Paramount TV Australia talking about fan based clubs and licensing. Rowena Christianson, who at the time was the president or vice president of AUSTREK, is a lawyer. So she sent through all these things from the perspective of being a lawyer. So, in one sense, it was good because it made it look like we were getting our act together and following-up using the law. If you read through it, especially this one here from the 6th June through to Southern Star Licensing, it goes through to talks about everything that was brought up at the meeting about what we could and couldn't do. And there's replies to them and stuff like that, including on the 26th June '95 - and now remember that this was well after that meeting - and well after the fact that we already knew that Maria had the Official Fan Club, talking about please send me information on how to become an

19 MSFC - Melbourne Science Fiction Club
official fan club, and that's what AUSTREK requested. So, behind everyone's back they were still doing their best to try and take what they needed to.

As I said, the only reply that came back from Jonathan Zilli fullstop for anyone, was that reply, that letter, which is in here as well. No-one else ever heard back.

**When did Viacom take over?**

*Derek:* Well, Viacom took over, I think it was actually the end of ’94. It was still called Paramount Licensing because it was a subsidiary company.

A lot of people had the feeling that a lot of this come about because Viacom was known for its commercial interests.

*Derek:* It is, but Viacom at that stage had no real idea of the value of *Star Trek*. They really didn't.

**They didn't know they were buying the world's biggest merchandising franchise?**

*Derek:* They knew they were buying something that was going to be a cash cow. But *Star Trek* was a funny thing because when a new series starts up, everyone goes and buys merchandise. And when it goes downhill, the merchandise doesn't sell as well. When *Next Gen* came out it was like Wow! And then nothing. And then when *Deep Space Nine* came out it was like Wow! And then nothing. I don't think they knew what they were getting.

Remember that Viacom bought Paramount out, they bought out films, they bought out licensing, they bought out home video, they bought out tv, they bought out merchandising. They bought out something that *Star Trek* was one show out of 80 movies made that year. One show out of 400 videos released that year. Stuff like that. I think they didn't give a crud about *Star Trek* in particular, they just gave a crap about the money. The only time we ever got anything on the Viacom letterhead was that one there that came back for AUSTREK.
Now the other thing is that Starland doesn't come here any more. Hasn't come here for a number of years. Two reasons basically. The first one was they kept getting into trouble bringing in all the merchandise. They had to pay royalties and duties for stuff that they picked up on the way over. So when they brought 100,000 dollars worth of merchandise with them, they had to pay duty on 100,000 dollars worth before they picked it up. So if they sold 20,000 dollars worth, then they had already paid the duty on the other 80,000 dollars worth, even if they were taking it back. Now the government can actually refund that money, but it takes up to five years. So that's a lot of money they were putting forward. So basically, what they were doing at the end of the conventions was basically just lowering the prices of the merchandise because they didn't want to take a lot of it back.

Now having said that, that was one of the reasons of the troubles, because they were selling the bulk merchandise to the clubs, like AUSTREK. ASTREX brought tons of their stuff. In fact, Maria still has tons of stuff that she purchased from StarFest when they were here last and second last that she can't get rid of. It all goes in her little catalogues. You know, purchase this for three dollars. No-one's going to buy it for three dollars when they can buy it for fifty cents. But she's still got tons of it.

The other reason that StarFest didn't come back was, as I said, the problems with the Film and Videos Securities Com mission, which Maria was responsible for organising the guys out [sic]. But AUSTREK jumped in at one stage, together with us, to try and help StarFest. As official helpers we got discounted admission. We got autographing and that type of stuff. But because AUSTREK were at that same time as this particular con here, trying to help out with jumping in with the official fan club - they had already put in a bid - they actually went to StarFest and said, we are hoping be the official fan club, so don't deal with that new club ENTERPRISE, deal with us.

It was a little bit annoying.

Maria Papadeas was thought to be responsible for alerting the AFVSC to possible infringements in other clubs.
I've got a whole lot of other things here.

I've even got letters here from the Star Trek Welcommittee. You remember Shirley [Maiewski] don't you?

Yes.

Derek: Talking about the problems we had with AUSTREK at the time when we were looking at leaving AUSTREK and starting ENTERPRISE at the time. And asking information about what to do, because Diane [Marchant, Australian Welcommittee Representative] was pretty ill at the time. She still is and has been for more than ten years. It was looking at a variety of thing in setting up a new club. We wanted to do it right. We wanted to go through the Welcommittee and find out what we were and weren't allowed to do and stuff like that. Then, unfortunately at the time, there was a letter that was sent to Welcommittee from AUSTREK complaining about us. Not about the club, but the organisers. About me, and about a couple of other people. Which made us look bad and I ended up having to give Joan-Marie Verba and Shirley phone calls and that new fangled email stuff in 1992. Real cool. I was happy when I got six emails a week.

I can remember getting all excited over telexes.

Derek: That's nothing…. When I was young… [laughter]. But that's background information to explain to you about why ENTERPRISE started. Obviously all this stuff is in the past and we sort of get on with AUSTREK now. It's like Coke and Pepsi. We are in the position that we put up with each other in the marketplace. After all, we are in it for the same thing. Half our members are half their members. And stuff like that. But you need to know the background on why we started in the first place. And the whole thing is linked together with this problem with Paramount. Through the problem with Starland.

The only other thing that I've got in here that might be of interest to you. I found this that might be of use to you, the original posters for Multiverse I.
The other thing as a follow on to the whole thing, because of talking about Rowena Cristianson, is the Voyager Convention. Now Voyager was going to be run here by two Star Trek fans, Anthony Baker and Matthew Proctor. They decided to run two conventions: one called Survival, which was a Dr Who Convention and they were going to get out one of the Dr Who companions. And the Voyager Convention which was going to be a Next Gen Convention, and they were telling everyone that they had already had confirmed and paid money for Jonathan Frakes. Now, basically speaking, neither of them was going to go right from day one. The Survival Convention ended up being run, but by a group of other people, and the guest didn't turn up. And the other convention, the Voyager one, just disappeared. Money was missing. No-one got any money back. I was stupid enough to be the very last person to pay the organisers any money as a show of support, the day before they decided not to proceed with the convention. How's that?

Now, the reason I bring that up is that the follow-up, and when you read through this, from AUSTREK about the meeting with Jonathan Zilli the thing that will come out, you will see from Rowena - and being a lawyer, she speaks in [legal speak] very easily. It comes across as we are the policing of Star Trek here, we are the moral [watchdogs] about what is happening.

When the Voyager convention failed and didn't go ahead, AUSTREK took it upon themselves to try and get the money back for their members. Now, with Rowena being a lawyer, obviously what they did was they sent stuff out to the two people supposedly running the convention asking for the money back. It went backwards and forwards for ages. There was a let's join the Voyager Get Our Money Back Group and we will take it up on your behalf, and in the end nothing ever got returned.

Now, there's a letter from New Line Entertainment, which is from Anthony Baker and Matthew Proctor which talks about the convention being cancelled and stuff like that. On the back of it they printed their statement of expenditure. Of which they say they spent $37,234 and they had revenue of $37,730. So only $496 remained in the bank. Of which that money went to their lawyers to reply to Rowena's lawyers. But add interesting things like airfares for $32,000, which was airfares for them to
go over to the States to have a holiday and whilst they were there supposedly talking to Jonathan Frakes. An appearance fee of $13,156 which Joanathan Frakes never received. And Jonathan Frakes didn't even know he was coming. In fact, at one stage, Jonathan Frakes’ lawyer sent a letter through to these guys saying please stop using my name.

*And there's a whole lot of little things in here like refunds as an expenditure. Work that one out. It doesn't quite add up.*

But any way, in the end, the final piece of it was that the old committee of AUSTREK said goodbye and new committee came in. Some of the people staying included Rowena who billed them for her time as a lawyer to try and get the money back for her members. And it was just like the icing on the cake for the ‘we are here as the moral people for *Star Trek*’. And if you read the stuff, as I said, the letters back and forth to Paramount, Joanathan Zilli and stuff, following the meeting, that's the tack that they take. I must admit it's one of those things and I look back now and then, and say to myself, I can't believe that Paramount was stupid enough to pay this guy to come over and have this meeting with us.

I suppose you have a ton of questions as well, I daresay. Don't forget that I want all these back, so take photocopies of them all. You might have to put them in date order to work out what order that things happened in.

[snip]

Fandom's changed in Australia since even I joined, and its changed so that it doesn't even resemble what it was like when you guys joined or when I joined. We have so many people now who are simply not interested in anything that is not on the Net. A lot of the stuff is why wait for a club newsletter to come out when I can just go to the Net and get what I want.

**The passive fan syndrome?**

_Derek:_ I'm there to be entertained.
That's the other thing as well. Multiverse IV as a convention, it went really well. Every one who walked through the door enjoyed themselves. The problem was not enough people walked through the doors, and we've been discussing it since the con, of course, to try and work out what the problems were. Why so many people stayed away. Because it wasn't really why didn't people come, it was why did people stay away. Obviously a lot of it was to do with there were student exams on at the time, which we thought was stupid since it was a Long Weekend. Whilst I don't think this was a problem, Sharon pointed out it was a three day convention and maybe it should have been a two.

In the past, three day conventions were the way to go.

_Derek:_ That's right. But things are changing. The other thing is, of course, you have the problem of the internet as competition. And you have this on-going Maria problem. Now, it's not specifically Maria's fault, but we have people who say why should I pay $150 to see a guy in a metal suit [speaking about Anthony Daniels who played C3PO in Star Wars] when for $150 I can go to a Maria convention and see the Captain of the Voyager. The First Officer of the Voyager. The Captain of the Enterprise, that type of stuff. The problem is the _Star Trek_ cast members will come out. Whether it's expensive or cheap it makes no difference. They come out. You can't get any of the _Star Wars_ main cast members to come out. You won't get Mark Hamill coming out for a convention. You won't get Harrison Ford doing conventions. Carrie Fisher, or anything like that. So, one of the problems is, if its good enough for them, why isn't it good enough for us? [sic]

Now if we can't get them to come and pay $150, how are we going to get them to pay $400, which is what it would have to be to get out Harrison Ford.

_So it's the change in their expectations?_

_Derek:_ Yes.
Sharon: I was a member of AUSTREK when we used to have no videos but audio tapes. And some meetings consisted of things like discussing episodes or what new books had come out. We'd do things like Klingon Feasts and Tribble stuffing. There was no new Trek, and we had to make our own fun. And people would come along and go "Wow", because it was new to them. Then along came Next Gen and all of a sudden it was Trek again.

Derek: It was new again.

Sharon: Then more material became available. And it was like Trek when you want it, how you want it.

Derek: Exactly. A consumer item.

Sharon: Rather than being involved because it was something you had a passion for. You don't see that passion in the new fans, as I saw in the old fans.

Derek: I agree.

Sharon: I mean, who produces fanzines anymore? You don't see a single one.

As far as I know I am the only one still putting out a Star Trek fiction zine.

Derek: Well actually, there is one other.

Where?

Derek: Here in Melbourne there is a guy who, on a regular basis - I think it is every three months - put out a 24 page fanzine. But - this is the problem - he prints stories that are - I suppose the easiest way of saying it - snafooed from the net. Okay? It's not any of the people that he knows; it’s not any of the people that he has permission to do so. But it’s given to people…

That's immoral.
Derek: No, no, no, no. His exact words are: But I put it out so that people who don't have net access have availability to these wonderful stories.

Graeme: So he's translating this as offering it in a different media?

Derek: Correct.

So you remember Spocknalias? The very first Trek zines? Jean Lorrah sent out a message…

Sharon: Now, there's a name I haven't heard of in a very long time…

She sent out a message that somebody had typed in, keyed in, scanned in "Visit to a Small Planet" and put their name on it and put it up on the net.

Derek: Really?

Sharon: I really loved her stuff.

She's now professor of English Literature and running the Clarion Workshop now at Wayne State University, which is great….

Derek: Only two weeks ago, we got an email from someone right here in Melbourne - I've got it upstairs, I'll show it to you – it's so funny - saying hi, I was looking at your website and came across my name against an article. I don't remember writing this article, can you please forward it to me? So, I dug out the old issue. I sent the item to him, and he goes Ah I see the problem now, I didn't write this, but it did come across my computer at some stage, and I forwarded it on to somebody else who forwarded it on to someone else whose put my name to it. His name rather. And all of a sudden, it's mine. Much as I like the comedy of it, please can you have my name removed from the web page, which we did. But if we use anything off the net, I would sent them an email saying I was going to be using the stuff. I've never had anyone say no, please don't. I've had a couple of them, especially the artists say
can you please send us a copy of the newsletter that it is printed in, and we do. But it’s a courtesy type thing…. But you are right, as a printed fanzine, there are not many left. There are hundreds of web pages.

_Sharon:_ Fans don't need to use their imaginations because you have Paramount churning out this stuff… and it’s just that they don't do it.
Appendix I L

Interview with Rachel Shave

18 April, 2003

Interviewed at Perth WA
Rachel, thank you for agreeing to this interview.

How long would you think that you’ve been involved with Star Trek, the community called Star Trek Fandom?

I entered, it would have been about 1980. I was a fan before that but I only entered Fandom itself in about 1980. I was going along to the Anzac House screenings, and then I joined ASTREX of NSW Star Trek Club in about 1983 I think it was. It was certainly before metric, 1984. Yes, 1984.

I was involved actively in the Fandom from then until 1993, when I moved over to Western Australia to live and I went and lived in the country. I lost contact with official Fandom at that stage.

What kind of activities did you take part in, when you belonged to Fandom?

As soon as I joined the Star Trek Club, I phoned up the editor at that stage, and became a dogs-body on the newsletter. I was typing and proof reading for that, collecting articles. I started taking to organizing conventions as a dogs-body. I attended conventions, made costumes, went along to opening nights. Eventually I was an editor of Data proofing for two years and I can’t remember the dates, it was some time in the 80’s.

Do you still class yourself as a Star Trek fan?

Yes, yes I do.

That was kind of a simple question, because most people do actually say yes. Do you think that it’s changed over the years?

Can I have the question again, because I’m not quite sure what you mean?

Ok, then are you still a Star Trek fan, and has that level of involvement
or engagement with *Star Trek* has that changed over the years?

Alright, okay, level of engagement. Definitely it has changed. As I said I got out of that Fandom in 1993, mainly or partly due to what was happening in Sydney at that time, but also because we moved to the country. It was before e-mail. It was before the internet, and there was no Fandom in a small country town in Western Australia. It was very isolated. I still watched the TV series and enjoyed that. I tried to watch *Enterprise* but I only managed to survive six episodes of that before I gave up and thought this was a heap of twaddle. So, in that way, I engaged with it a lot less. Although I still read some of the fan fiction off the net when I have the time.

**One extra question that actually isn’t on the list here is engaging through e-mails. Do you think that’s made it easier to be a fan?**

Definitely, in terms of finding Fandom, I had to wait until I went to Sydney and I came across a flier about the Anzac House Screenings. Which meant you had to stumble into fandom in some way. Whereas now, you go onto the internet, you look in Google search, you type in “Star Trek” and you get 2000 web sites.

If I can expand on that\(^{21}\), I would say:

Engaging through emails has made it much easier to be a fan. In pre-Internet days, you had to meet someone who was already in fandom to gain an entrance. For me, this meant I had to wait until I went to Sydney and I came across a flier about the monthly Anzac House screenings of *Star Trek* episodes. (This was even before the days of video, so it was the only way I could see episodes.) It was through this avenue that I became an active member of fandom.

Nowadays, fandom has very much moved onto the Internet. While I think engaging

\(^{21}\) Rachel Shave requested the chance to reread her interviewed and asked to add the above on January 30, 2009.
in e-mails has made access to fandom easier, or at least keeping in contact with fans from other sides of the country or on different continents, it is the Web and particularly live journal (LJ) that has really taken over as the primary site of fandom in the last couple of years – certainly since 2004. Nowadays, you can search for your fannish interest in Google and pretty much any fandom will give some hits, with big ones such as Harry Potter giving literally hundreds of thousands member in it.

I still get together (physically) with fans on a regular monthly basis when we sit around and talk about our various fannish interests, watch episodes or songvids etc. There are also conventions and weekends that I attend on occasion. However, I keep in contact with my fan friends through LJ in between meetings. I also engage with fans that I have never met and probably will never meet in the flesh, but I have ongoing, meaningful discussions with them. I feel that this is an equally valid aspect of fandom and, these days, I cannot imagine my life without either physical or online fandom.

So it’s easier to engage almost immediately once you’ve found your fellow fans on –line and joined in?

Yes and the various aspects whether or not it’s the gaming, reading, writing, finding out about the stars all whatever.

So do you remember what was happening in those early 1990’s in Fandom and did you think that you were actually affected by it?

In the 1990’s probably from 92, it was a crisis in the faith for me, in that I saw that the Fandom at that stage was not going the way that I “envisioned”, Fandom. I very much enjoyed being an active fan. The Fandom at that stage, well when I was in it and active, we did things we made up booklets we wrote, I didn’t write myself but I did the editing. But it was very much make your own fun, make your own entertainment and engage in a very productive way. From the late 80’s and early 90’s there was much more a swing to
instead of doing active things during the meetings to sitting around watching a video and that was about it. Your activity was being presented with books and you could either choose to buy or not buy said book or magazine and that was the limit of your creativity. With the whole addiction, it was going away to what I gather the American conventions were which was very much being a passive audience and lining up for your signed autograph and that was about it rather than being a participatory culture.

So what activities do you take part in now? Do you still take part in anything?

I’m on a few mailing lists, which I do read. I do go back and read a few Trek fictions, I guess mainly in relation to do with my studies, because I’m studying slash Fandom and so that does of course include Star Trek Fandom and so I do research for that and end up getting side tracked and reading a story. So as far as Star Trek goes that’s about it and watching Star Trek Voyager.

What about things like collecting the books or anything like that?

The books are such crud really. I did buy the first 20 or so, but when they started bringing them out so rapidly, one a month say, the quality breaks down, and there was just too much of it. And now with the internet if you want to read something it’s on there.

So what are your feelings now about the relationships between Star Trek fans and the show’s producers; have you got any opinions about that? For those people who are the owners’ of the intellectual property known as Star Trek as they call it?

As they call it? I really don’t know the situation now. Back in my days, [the producers] hadn’t turned really, if it seemed to be a general fan activity. There seemed to be a relish and they seemed to be quite happy for us to do a newsletter, we sent it off to Gene Roddenberry. He sent a card back saying,
wow, that was wonderful thank you very much. These days they don’t I really don’t know much about it but I get the sense that it’s not so much. There seems to be a lot more control there over what fans can and can’t do. But that’s just the sense I’ve got from what I’ve read in fan fictions and so on.

**Have you got any feelings about Star Trek merchandise?**

*Star Trek* merchandise, I don’t think I’ve bought anything in awhile. I bought two t-shirts in 92. I certainly haven’t bought any books. I haven’t bought any zines either. I haven’t been around to be in a place to look at a zine and I wouldn’t buy a zine without looking at it first. There seems to be fewer places to buy the zines that you can look at now.

**Well there are certainly none here for instance and this is a national convention.**

No zines!

No zines at all.

My chin has just dropped to the floor, that’s sad and I think that’s very tragic.

**Well you have your really old zine editors here and they carry them around in their duffle bags and hand them out to you as a freebie because they can’t trade in them. But actual fans producing fiction zines and selling them is just not on any more.**

Is that because Big Brother is watching?

**Big Brother has been watching but it’s too easy to put it up on the net. A lot of fiction appears on the net. Not a lot of *Star Trek* fiction, because it gets shut down as fast as you put it up.**
I heard, I was reading on the net recently there seems to be a breach between old zine culture and current internet culture, and there seems to be a friction between the two groups of people. There doesn’t seem to be too much intermesh between them. Which is a shame because I can see a place for both of them I guess that’s because I was a fan from the zine era yet I get my fiction now from the internet.

If I could read examples of the fiction from the internet I’d buy it. I think it’s very sad you can’t actually look at [the fanzine]. Because they’re very expensive too and I think that’s got a lot to do with it, because with one zine you’re looking at large costs you’re looking at around $50,and spending $50 for sight unseen, for something you may not like the work of is a heck of lot money to write away to possibly no return.

Of course fans expect a lot more from zine editors nowadays because of the fact you have readily available layout design programs and that. So the days of us just typing it up and it didn’t matter how crappy it looked but the price was right have passed? The fiction was original so the people who would buy it are gone.

Yes there’s definitely that aspect to it.

Some of the net culture is going back into the zine culture now, if there is going to be much of a zine culture?

I suppose as far as Star Trek fiction readers are concerned I’m the only person still publishing. There is only one other person I know still printing off Star Trek fiction but it’s just grabbed off the net without permission, and compiled into a anthology and logged off.

Again my chin is hitting the floor that is so wrong. That is against so many fan ethics, general ethics, Legal ethics. That is absolutely appalling, and I’m surprised they got away with it.
I think people are still desperate for original fiction that is not part of the hack writing that is coming out.

Well let’s face it there is a heap of crap on the Internet.

I agree. I’d just like to thank you very much for your time today.

You’re welcome.
Appendix I M

Interview with Nikki White

27 October, 2001

Interviewed at Waniassa, ACT
What I wanted to cover in this interview was what activities you did when you first joined Fandom and how you think that’s changed for most fans these days?

Well when I started Fandom it wasn’t actually *Star Trek*, it was horror movies and I started collecting movie memorabilia, stills, posters, press books etc. I got them from America from a shop that specialized in them, and they were very cheap, but I think even by the early 80’s it was say $1 a piece for a black and white 8 by 10 glossy and $3 for a colour still, the black and whites had gone up to $2 or $3 and the colours up to $8, and there were less people doing it. On one hand it got very expensive and secondly it kind of got institutionalized and corporatised. Instead of being people, who were involved in the collecting, making their collections available and reproducing and getting things to other people that’s how the market was. It became mainly businessmen getting in on it. That was that side of it. My actual Fannish activities, like fanzines that came with *Star Trek* I bought a fanzine called Babel not long after I got involved with *Star Trek* Fandom and I didn’t believe that people actually wrote stories and things and published them because I’d done that for years with different television programs. Paper fanzines were a lot underground and the exchange rate, plus the cost of bank drafts and so forth it was very easy to go and buy fanzines all through the 70’s and the 80’s. The differences, we’ll leave aside the internet for the minute. For my theory is the internet hasn’t really made a lot of difference in this country because I think they had gone tits up before the internet had come along. Anyway the main problem was that when the writing fell off with the fanzines in America, a lot got into slash, which is pretty narrow but also they became very pretentious. Somebody had been reading too many New Age Science Fictions, so you end up with things like Kraith or they got off into relationships. It wasn’t more, further adventures of *Star Trek*, the *Star Trek* crew, or the *Enterprise* crew. It was more let’s delve into the personal lives of

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22 Kraith is *Star Trek* fan fiction involving a telepathic bonding between Kirk and Spock. The author, Jacqueline Lichtenberg, generated the basic premise by observing that Gene Roddenberry had chosen certain specific sf/f writers to contribute scripts to the show, one of whom was Marion Zimmer Bradley, who she consulted to create the stories in Kraith. Kraith earned Lichtenberg a nomination for the Hugo Award for Best Fan Writer. From: [http://www.simegen.com/fandom/startrek/kraith/kraith.html](http://www.simegen.com/fandom/startrek/kraith/kraith.html) Accessed 11 March 2007 and [http://www.simegen.com/fandom/startrek/kraith/kraithpremise.html](http://www.simegen.com/fandom/startrek/kraith/kraithpremise.html) Accessed 11 March 2007
Captain Kirk or Mr. Spock or their father or their cousin or their uncle or whatever and that kind of got boring. Then the British started, took up the torch and then that fell over.

So that was one problem, the writing fell off. Then, of course, you always had the problem that people didn’t always send you fanzines when you paid money for them, that didn’t really help. Basically that was one of the reasons I started to buy less of them as simply I didn’t think the quality of writing was there. It was so easy for people, with a minimal amount of talent to write something which was basically fairly sentimental or whatever like that, but it wasn’t really a lot of imagination. After a while, people kind of got in a rut and by now I’m talking about the mid 80’s: it wasn’t just Star Trek, it was Battlestar Galactica and some of the other science fiction shows which we knew the writing there [sic], even Star Wars was a bit like that, and that was a big problem. I had a lot of stories that I used to send to various fanzines overseas mainly Star Wars this was the late 70’s so I had a backlog of those and I decided this was getting more than I can place because they don’t come out that often over there so I thought right I’ll do my own. So I did my own fanzines, and this was interesting because I did originally about 100 copies and continued to do 100 copies and then reprint, reprint till about the mid 80’s and then it’s like somebody pulled the plug, I was selling mostly overseas but gradually there was a complete decline in buying fanzines altogether. It started really in about 1985 around about that period, because it pre-existed the internet. So that wasn’t really an issue. The real problem was I don’t know why but I tend to think it was a generational thing at least in Australia. That it was a certain group of people at a certain time in a certain place, that bought together a certain degree of creativity and had that sort of thing. The people that came in afterwards didn’t seem to have that. They expected to be spoon-fed a lot of the time. The first wave was buying the fanzines but not contributing, then the later wave after that, didn’t even buy fanzines so it kind of went right down. So that was the problem, and the difficulty there is that we seem to have more people in Fandom but less what I call real fans. Because to me a fan is somebody who will ask the next question; and will go beyond simply just watching every episode created. They will wonder about the background the science or the society or whatever it might
be, they’ll ask the next question. They may express this in a number of ways, they might write a poem, they might draw, they might write a story, or make a costume or something like that. But they’ll do something they want to become involved actively. Too much now they just want to consume. I mean they sit and watch eight hours of Next Generation or something and five seconds later they can’t tell you a single thing about the episodes. They can’t hold a conversation about the television program in any meaningful fashion. So you have a lot of people like that, unfortunately there are also some people who have come in who do have that mind set, but they get swamped by all these blobs, so they drop out again, which is a shame. Because those sort of creative and interesting people aren’t held or attracted by what’s passing for Fandom these days immediate Fandom I mean. So that makes life difficult too.

It does. Well Derek Screen down in Melbourne was saying that they think that Enterprise is doing well as against Austrek because people stopped watching episodes. Enterprise was based on nothing but social activities, because it’s only social activities they’re not allowed to watch episodes at meetings and things so that that it’s still going. But what happened here in Canberra? There was a Next Generation club wasn’t there?

Next Generation yeah, Next Generation was started in the early 90’s by a couple of young fans. It went quite well but it had the problem that our membership came in numbers and there was mainly just people who wanted to watch the episodes of Star Trek: the Next Generation. And as long as they kept coming, we had quite a big membership and we used to hire a lecture hall at ANU and it would fill, and Karen Ott tried very hard to get people to do other things. We had things like “Spot the Brain Cell”, theatre sports, things like that and the headband game. The thing was to get people to participate and that worked quite well to a point, but trying to get people to do anything a little bit extra, like she suggested we might go on a walk-for-want thing as a club get in Star Trek costume and do the walk-for-want and nobody except Karen and myself wanted to do it. That was the whole problem. The generation that came after us I guess they were born in the 1970’s they seemed to be very paranoid and afraid of looking very silly. That’s why you didn’t have a lot of costuming they didn’t
want to do that. As long as we had the episodes coming in and they were pirated, and they weren’t available on TV and people were thinking, oh gosh, I’m seeing something that nobody else is seeing and then the club flourished. You had people going around with great lists of episodes of videotapes of various shows and that’s all they’d do and they would mark off the various ones they had, and I thought this isn’t very interesting conversation.

So that was it so once that dried up the members dropped off a bit and of course Next Generation really attracted people, people watched Deep Space Nine up to a point but the earlier seasons of Deep Space Nine didn’t seem to grab people quite like the others did. So that wasn’t quite the draw card Next Generation was, so eventually and I believe this was to do with Paramount, by that time I had quit the club in 94. But they changed from being a Star Trek club and they became a general science fiction club they became the ANU Science Fiction Club for a long time.

Because they broadened it, that’s why it has continued. But it goes in cycles, I was talking to somebody about it the other day and they said it went down in the doldrums and then somebody came along and got it going again and then it went back down.

But that’s the same with any club though isn’t it most clubs go in cycles?

Yeah that’s true, so that’s why it goes like that, so it’s done alright, but as far as the Star Trek Club goes it only seemed to flourish with the Next Generation videos. There wasn’t much fan activity outside it. I remember somebody had a brilliant idea. Let’s do a fanzine! Ok. They had this idea you have to do a fanzine. It was almost like they were doing it by rote: well you were supposed to have a fanzine so let’s have a fanzine. There was no real concept why or what they were going to fill it with such as stuff they had lifted off the Internet and we said no. I don’t think it ever got printed in the end.

Apparently there is still a fanzine being produced and all it is, is stories lifted from the internet and every 4 weeks he puts out an issue of stories he has picked up from
the internet. No permission asked just completely downloaded from the internet without permission and reprinted, so I don’t really consider that a fanzine.

No it’s not very creative.

Are you still a Star Trek fan are you still interested in Star Trek?

Yes, I didn’t get into Voyager, I tried watching but the writing wasn’t there the acting and the characters were fine, I had no problem with that. The concept was ok; everything was ok but Brannon Braga, that man couldn’t write a laundry list. I’m afraid I just can’t be bothered with him, and that why I’m not too interested in this new Enterprise. One because as long as they’ve got him involved I’m not interested.

But I watch Star Trek again. When I’ve got time I watch old episodes. I read the novels not all of them but some of them. I read a really dreadful one the other day that I couldn’t finish but that’s because the writing wasn’t there. A lot of the writers are hack writers they’re shocking. But yes, I’d call myself a Star Trek fan. I go to the films but I missed the last one it had come and gone before I had the chance. It’s the thought that counts. Yeah I’d call myself a Star Trek fan.

Well that’ll do nicely thank you.
Appendix I N

Interview with Donna Hanson

19 April, 2003

Interviewed at Perth WA
How long have you been a member of the Star Trek community called Star Trek fandom? How did you join?

I haven’t officially joined Star Trek fandom but have attended an official Star Trek convention in Sydney in 1993\(^23\). I had been living in New Zealand for many years and although I had read about Star Trek conventions and clubs for many years I hadn’t found any until I had returned to Australia. I was always fascinated by the idea of them. I haven’t joined a fan club.

What kind of activities did you take part in?

I went to the official convention. It was held in theatre style and I went through the huckster’s room, went to the official dinner and sat with a table of Romulans and later on went to the film presentation.

Was this your idea of a convention? Were you satisfied with the convention?

I had read about conventions in the US. Vonda McIntyre wrote about going to conventions. She used to write fanfic before she became a professional author, and wrote about attending conventions and I was quite envious. But I enjoyed the convention I attended with my son. We were entertained, audience members, my son was selected out of the audience and was rewarded when he won a prize. They kept the entertainment going with lots of variety in the offerings. And for $80 for the day, it was value for money. I was satisfied with it. As I said, I was always fascinated by the Star Trek conventions I had read about. Of course, I didn’t dress up, do things like that.

But they didn’t attempt to get people to communicate with one another. You sat theatre style through the day, and were placed at tables at night with people who obviously already had a firm relationship. No, they didn’t attempt to facilitate you talking to one another. There was no-one there to help you meet other people.

\(^23\) Holodiction 2, organised by George and Maria Papadeas and Photon Productions.
Are you still a Star Trek fan? Has this changed over the years?

Yes, I am still a Star Trek fan. I don’t read as much these days, but I still collect the videos and dvds, and listen out for the gossip about the show and the actors. I don’t collect the figurines or anything.

I wasn’t active in Star Trek fandom. I think, about the time I found it, there was a split in the clubs – where one was official and the other wasn’t. It seemed all political and so I didn’t bother joining up.

I was aware, however, that there were other conventions going on in other states at the time.

What activities do you take part in now?

More general science fiction fandom these days – lit. stuff. More active in organising conventions and my writing.

Have you any feelings or thoughts about the relationship between the Star Trek producers and the fans, and the owners’ of the intellectual copyright known as Star Trek?

The conventions I attended had someone from the production team of Star Trek and the material be brought with him, the photos of the upcoming films and unaired episodes, well, it made me think that the producers of the show seemed supportive of the fans and the club. The fact that the new series accepted scripts from fans and such seemed to imply this.

Mind you, they’ve gone overboard with the books – way too many. I stopped getting them once they were more than one a month. It’s gotten out of hand.

They should really listen more to fans. They don’t tend to very much. For example, they cancelled Deep Space Nine despite the protests of the fans.
Appendix I O

Interview with Bob Miller

11 February, 2007

Interviewed via phone from Ketchikan, Alaska to Los Angeles
You were putting together a book collecting Star Wars articles. Has it been published yet?

Still putting together and gathering materials.

You are a collector. What all do you collect? Are you still collecting?

Yes. Anything published on Star Wars.

Any toys or merchandise?

No toys or anything like that. Much cheaper this way.

Probably true with the new movies and all the models, toys, etc.

Certainly. I probably have the world's largest collection of published materials [on Star Wars] outside of Lucas.

Why do you collect these articles?

Behind the scenes stories are as fascinating as real life; it’s more fascinating than the movies. You get to hear about stuff like the generosity of Lucas -- he gave 'points' to his stars even though he wasn't obliged to in their contracts. You learn the formation of technologies used today as a direct result of Lucas' investment into moviemaking. For instance THX sound, Pixar's computers. Medical doctors who are inspired by the lasers in Star Wars and apply that to eye surgery. Discovery Channel had a series of specials last year about the science of Star Wars, which it demonstrated how Star Wars inspired all these advances in science. Somebody is trying to develop a landspeeder. The entertainment industry has a lot of creative talent, like animators that were inspired directly by Star Wars. You will see in The Simpsons all sorts of references. And of course designs in animation were inspired by the artistry in Star Wars.

 Anything else?
In a nutshell -- the actual making of it [Star Wars] has inspired a lot of people, which makes it a lot more fascinating than the movie itself. The Digital Revolution came about because of Lucas, and directly inspired Jurassic Park. Because of Jurassic Park, the [Star Wars] prequels become viable. Willow had the forerunner of the morphing technique that both of these movie series used.

He's pushing for digital film making now.

**Do you know what the thesis is about?**

No.

Basically, a media studies book on fandom and corporate influence on fandom; an Australian focus on worldwide fandom: the effect of Paramount's clamp down on Star Trek fans (no private clubs or conventions, etc). Prior to 1995, Australians spent more per capita on Star Trek and science fiction than any other country on Earth.

Lucas encourages fans and devotes webspace fans, unlike Star Trek.
Appendix I P

Interview with William Hupe

29th April 2006

Interview conducted via email
How long have you been a member of the Star Trek fan community called Star Trek fandom? How did you join?

Actually, I am a relative latecomer to fandom, compared to you. It wasn’t until I was in college that I truly became involved. I didn’t actually discover Star Trek on television – it was through the James Blish novelisations.

Growing up, science fiction was basically a forbidden theme in my house, inappropriate viewing. More acceptable viewing was the John Wayne movies killing people in battles and wars all in the name of preserving the American Way, or war documentaries such as The World at War. Good wholesome family viewing, not that science fiction nonsense. I stumbled quite accidentally on Star Trek when a copy of Blish’s novelisations of the episodes, Star Trek 3, was stuck in a middle of library books I checked out. I read the book, loved it, found others in the series, and bought them and stuck the in my closet. It was a few years before I even realized they were episodes from a television series!

I finally discovered Star Trek on TV when visiting relatives in the Minnesota, channel surfing. That first exposure lasted just a few minutes, until my aunt came into the room, took one look at the tv, and turned it off with a comment about ‘evil’. Another year or two passed, when my family moved to another suburb of Los Angeles, that I discovered one of the neighbour families were avid Star Trek watchers, and so went over daily to catch an episode or two on the local independent channel. I also discovered Space: 1999 at that point, but I could watch that at home in the afternoon, hiding out in my father’s bedroom to watch. This must have been 1977.

It wasn’t until midway through college in 1983, that I discovered there was actually such a thing as ‘fandom’ out there, when a friend I had gone out with a few times (and married in 1985) gave me a set of Spocknaliafanzines for Christmas. We

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24 Spocknalia has been credited with the first Star Trek fanzine, produced whilst the original show was in production in 1967, by Devra Langsam & Sherna Comerford, New York.
wound up in the same Science Fiction Literature class the next semester, and after
the instructor caught us reading the fanzines in the quad, he assigned our class
project to produce a Star Trek fanzine of our own. I guess at that point, 1984, you
could consider as when I joined fandom, finally.

What appealed to you about the show?

Initially, just having the books as my exposure, it was the fantastic
adventures of three friends – Kirk, Spock, McCoy – traveling the
universe and seeing strange new places. Sounded like grand fun. I loved
traveling with my parents in summer vacations, so was probably an
extension of this. As time passed, and I started actually viewing
episodes, it was the amazing quality of the show and storylines that
grabbed me, especially “City on the Edge for Forever”. And the fact
that somehow Humanity had managed to pull together and overcome
their differences not only here on Earth, but also in the universe in many
cases. Here you have a starship with Asians, African Americans, White
Caucasian, and aliens such as Vulcans, Andorians, and dozens of others,
working together side by side, in peace for the most part – and friends in
many cases. Hard to beat that kind of theme – and definitely gives a
vision of the future one would like to see.

How would you describe your involvement in Star Trek fandom? Were you
an active fan? Are you still an active fan?

I would consider myself to have been an active fan. Not sure when to say
I actually became involved in Star Trek by your definition. I mean,
besides the books and sneaking over to the neighbours, I did seek out the
few Star Trek related events I actually heard about. Living at the end of
the San Gabriel Valley outside of Los Angeles, getting around meant
either on a bicycle or bumming a ride from a friend’s parents. But I was
lucky that one friend’s father worked at a company building the first
space shuttle, so I was able to tag along to the unveiling of the first the
space shuttle, “The Enterprise” with the Star Trek actors, as well as the
first time space shuttle flew in free flight at Edwards Air Force Base in the California Desert. Being over six feet tall already at 14 years of age, I was volunteered to hold a blocking board for a TV news crew. By the time I got home, I had already heard my face had been on the National News, and was quoted the next morning just underneath the headline of the Los Angeles Times, saying “It’s just like Star Trek!”

What most people would consider involvement though, was not until 5-6 years later, like I said earlier, in college, with fanzines. I didn’t discover the conventions until a few years later. And by then, well, that’s a whole other story. Let’s just say before I knew it, I was running a mail order business and publishing A LOT of fanzines, going to conventions up to 26 weekends a year all over North America selling them, and working 20 hours a day 7 days a week just to keep on top of everything. As my wife and my friends said about our house in Michigan, walking into our house was like stepping through a Star Trek portal of some kind – fanzines everywhere, the phone ringing non-stop, “Walk right on in after knocking” – there may already be a dozen people over watching television and hooking up their VCRs (we had a C-Band satellite dish, so we were able to see Star Trek: The Next Generation, Star Trek: Deep Space Nine and Babylon 5 a full week before broadcast.)

And drove 35,000 miles a year toting all the fanzines around to conventions.

One of the highlights of my years of attending Star Trek conventions, usually as a huckster, was the Lincoln Enterprises tables. For at least a few hours each day, the owner of Lincoln Enterprises, Majel Barret Roddenberry could be found behind the table alongside her assistant Raina, selling her goods and wares just like the rest of us in the room, and signing autographs for anyone who was interested. No exclusive autograph lines or fees – if you wanted an autograph, all you had to do was ask. Always polite and friendly; she never turned any fan down who wanted an autograph or a photograph taken of or even with her. And at
least once during the course of the convention she would go around the room and say hello to all her fellow dealers.

Are you still an active fan?

I’m not sure how to answer that as I don’t know. I had heard rumours of a meeting between Paramount and fans in Australia, and it had not gone well, which mystified me. I mean, I had seen the promotional tape for *Star Trek: The Next Generation* where one of the bigwigs at Paramount actually credited the fans and thanked them for keeping *Star Trek* alive; I published the first fanzine based on that show for another press and it created a lot of positive publicity at WorldCon that year, with, as I was told later, some of the professional writers in attendance pointing out what some of the fans had done already. But, it was hard to ignore the sources, and we had already had a run in with Adrian Paul over *Highlander: The Series* t-shirts I had been selling (an artist who drew for our fanzines had done a scenery t-shirt that had an original drawing of the Highlander on it, and Adrian Paul wanted US$50,000 from us to license the tshirts… we stopped selling them instead)... and my wife had had enough of the politics and such in fandom here in the States, so I basically dropped out in 1996.

I still watch the shows (I absolutely loved *Star Trek: Enterprise*), but that’s been about it (even went cold turkey on conventions altogether for over 10 years now) until you asked me to be your research assistant and reader for your thesis. It’s been fun rediscovering some of this stuff, and now I’m going to my first science fiction convention in over a decade thanks to you in a few months, so who knows?

What did fandom mean to you? Did it change your life? If so, how did it?

I guess you’d say the first thing I did as an active fan was writing, which is something I’ve always loved to do. So it provided me with an outlet to write, and have other people look at and edit my writing so I could
improve it. Another of my loves is traveling, so driving to convention so sell allowed me to pass through Yosemite and other places I’ve always wanted to see whilst en route. Not to mention receiving invites to Australia, Japan, and Germany, that through the wonders of frequent flier miles, I was actually able to do back in the years just after putting my wife through medical school and working 2 1/2 full time jobs at once. We were dead broke, but free flights, and staying with friends I had met through the writing and publishing meant I could go to these places.

Even though I no longer am actively involved, I did retain a few of the friendships that I developed through fandom, and after moving to Alaska recently, my wife and I have found ourselves to be on firm enough ground that I can devote my energies to writing and photography. I met my best friend and writing partner through fandom, and using the skills we honed writing for fanzines, we now have a regular column in an Alaskan newspaper, and are working on book proposals.

**Anything else you would like to add?**

I think there is still hope for the kind of peaceful future *Star Trek* portrays, in spite of the dreadful mess the United States has made of the world at this point in time, and that cooler, more intelligent, and saner heads will prevail. The universe portrayed in *Star Trek* gives us a goal to aspire to, where everyone can live in relative peace.

Without my involvement in fandom, I would not be where I am today, living in one of the most beautiful places on the planet, working at what I love. It is unfortunate that I am not as involved in fandom as I once was, but it had been time to part ways on that level, and was fortunate enough to be able to use that experience in my work today.

**Thank you.**
Appendix IQ

Interview with Dr Ann Hupe MD MO

19th February 2007

Interviewed via phone from Ketchikan, Alaska in Kenai Alaska
Why did you start watching *Star Trek*?

The first episode I ever saw was totally by accident – I think it was the original showing of the episode “Arena”. My father’s best friend had died from a massive heart attack, and we were at the family’s home after the funeral. Someone had the television on and we were watching Star Trek. I remember thinking how different this was compared to, say... *Lost in Space* that I had to sit down and watch it. I thought it was really cool. My mother, however, was not happy with this show, because she thought that the reptilian creature would give me terrible nightmares. (I could never convince her that scary nightmares were a lot of fun for me, and TV and movies had no effect on my dream life.)

About five or six years later, I would sneak over to my mother’s best friend’s home on weekends where she and I would watch cheap horror flicks, but mostly *Star Trek*, too. It definitely was a kind of forbidden fruit.

**How would you describe your involvement in *Star Trek?*  Cubs, Fanzines, etc.  Were you an active fan?**

I was an active fan in the terms of writing fanzines before I even knew they existed. I was writing original stories with my friend Pamela Gilbert in any spare time we had in school, even writing in margins of the textbooks we shared. So half the time in class we would be reading each other’s stories as well as trying to keep up with our homework.

In my sophomore year of high school, I struck a bargain with my mother. I had heard of the existence of *real* fanzines. So while my other classmates were having their parents pay for their class rings, I convinced my mother that it would be more practical for me to read and enjoy the books which would last much longer than my high school class right would. As it worked out, I think my mother brought three times over the price of a class ring in the name of fanzines.

At that point, if I wanted more fanzines to read, I needed a job.
What appealed to you about the show?

It went beyond the usual stereotypes of what men and women could do, especially women. I even entertained the thought that I could experience space travel in my lifetime. When I attended a career guidance class, I had told my instructor that I wanted to be a xenobiologist. *Star Trek* allowed me to be whatever I wanted to be, to do whatever I wanted to do. I sincerely doubt I would have been a doctor today if it hadn’t been for that episode “Arena”. I would never met you, I would have never gone to college, I would have never had a border collie. I would have never known all the people I met in fandom if not for that show. You would have never met us. My life would have been so boring – more than I care to think about. I can’t remember what it was like before you two met.

And I have never been embarrassed to say that I am a fan -- not even in medical school.

Are you a still a fan today?

Yes.

Are you still an active fan?

I’m more peripheral now.

Is there anything you want to add?

The most amazing thing in fandom today that I find extremely promising is the idea of the web episodes. This has gone far beyond just writing stories and has allowed the fanzine fans to interact with the techies to produce new shows worth watching. This is the ultimate fan response, and I hope everyone use their infinite imagination to continue this. The next big thing? Virtual reality!!!!
Ultimately, my mother fell in love with the show and she states that the most enjoyable time in her life was helping out at conventions, helping us with fanzines, and meeting other fans, especially Susan, who she considers to be a daughter, and thinks it’s wonderful that her son-in-law and Susan now write and work together and are such great friends that you two share homes.

Anything else?

I think that’s about it.

Thank you
Appendix I R

Interview with Fern Clarke and Jodi Williams

Conducted 28 April 2003

Perth, WA
Interview with Fern Clarke and Jodi Williams at Perth the 28th of April 2003.
Thank you for agreeing to be interviewed.

I’ll ask you two, if you don’t mind, I’ll ask you things one at a time… I’ll go
with you first, Jodi: How long have you been a member of the Star Trek
community/Star Trek fandom? How did you join in?

Jodi: I came into Star Trek fandom when I would have been about 12 years old; that
was around the time we first got television. Until then, we just didn’t have TV. I
saw this Star Trek programme one Sunday afternoon on TV, and was just really
captivated by the smaller characters in the show, and then tried to find sort of like-
 minded people, but being 12 years old and my first year in high school, and it wasn’t
until I was talking to a friend that I then found another girl at the school. I was sort
of a fandom of my own – a fandom of one, for about a year, and then found; got
introduced by a mutual friend to another girl who said, “Oh yes, I know that Star
Trek thing, you know. I have another friend who’s into it,” and formed a social
network or something, and we have been best of buds for like 30 years, and, well,
not quite thirty years. Twenty-something years… twenty-six years in the fandom,
which was really full-on probably for about twenty years, and has sort of waxed and
waned in the last couple of years. But I still watch the show, and occasionally read
the books. I read fic. Yeah, it was very full on for twenty or so years. So twenty-six
years all up.

What about you, Fern?

Fern: I was actually just trying to remember how I found WESTREK. No, I
remember. I was about eighteen or nineteen… 87 or 88. No, before that. I watched
it on TV when I was a teenager. Classic Trek was on. I came home from school,
racing to get there on time. Yes, I was part of WESTREK… I don’t know… for
several years until that … I don’t know. I stopped going because of politics, I think I
didn’t like so much. I just stopped going. I don’t know what happened to it.
I watched all the *Star Treks*. I think I sort of... I don’t think, I haven’t seen all the *DS9s* yet; and *Voyager* I think was sad for awhile. But I still. I wouldn’t classify myself as a Trekkie in that I don’t go to meetings that are held anymore, but yes, I retain a very, well, fondness for the original shows, and I still read the fiction; I don’t buy the books anymore, so, but yes.

**So what kind of activities did you participate in?**

Jodi: Well I think for the first couple of years, with Susan and myself going through high school, we would try and get together when we knew the show would be on. The first time the absolute joy I felt when we found two books in a second-hand bookshop. Two James Blish – number 4 and number 5 novels and they were 10 cents and I just about busted a gut. “Please – 20 cents – please” because it was the first thing *Star Trek*-related I seen on the book shelves. It was just the two of us for many many years. It wasn’t until, around about until we were both eighteen, going on nineteen, our first year out of high school, Sue had read the article in the Western Australian about this WESTREK, these Trekkies get together, and we just about had a bit. We; Sue; managed to talk her Mum into driving us down to Karrawalla Hall, and we wondered – it was pitch black and this hall at the top of a hill... what have we put ourselves in for. We went in, and we got greeted at the door by Alethea in this huge big bear hug... she would, just anyone who came in through the door she would give this big bear hug, and that was our welcome to fandom, and there must have been about thirty people that turned up, and there was the big TV, and this huge big monstrous video recorder. It was about half the size of the TV cabinet, and we sat down and watched two episodes. And it was this realization that “My God, there are other people out there who get together once a month.” It was this really really bizarre feeling, but it was like coming home. This huge welcome we got from Aletha. We think great, and we kept going back every month. But, originally, that’s all there was: watching episodes, when the movie came out, we all booked the night to go to the movies. That’s what it was in the old days. Getting together once a month, and it wasn’t until five to ten years after that we then got into the fan fic fandom side of it, and then... it was more myself that kept up with the fandom, and Sue went off to Tasmania and that all... we tried to keep up, but she has three kids so
that was about all the time she had. We keep in touch now and again, but I know the past two series she hasn’t caught she hasn’t caught at all.

Fern: Three kids will do that.

Jodi: Yes, I know. Well, that’s how I sort of got into fandom.

**Kind of activities?**

Jodi: WESTREK was the big thing for many many years. It started out originally as a couple of people meeting at someone’s house, and then it got too big for the house idea, and went to the Karrawalla Hall, and from there over to a place at Mt. Woolly – they hired the rec room. They were running an episode one night and in there was a square dance in the room next door, and it was very hard to watch… “What is Scotty doing with the Indians again?” Keep hearing this “doce doe, take your partner” kind of thing, and eventually we wound up at a hall on our own. Clinton Hall… and we were there for like eight or nine years, and then the numbers got right up to, we got up to like 200 people every – the last Friday of every month. We went from there to the Union Hall in town, and the numbers got up to about 300, 320 at its height, but that’s also when it started to get quite politicized. I think this was around the time of the tail end of TNG and DS9 was running, and Voyager was coming up, and the numbers then just dwindled off… and then the letters saying to cease and desist showing the episodes.

And that basically killed the club, because they didn’t want to face the possibility of being sued, and they just reverted back to meeting in a person’s house, again once a month, and got around everything by showing an episode for 19 minute, then pausing in the middle of the episode for a five minute break, and then going back and watching the remainder of the episode. Some legal person said that’s about the only way you can get around it. But by then the numbers had come down to about 10 people turning up, and the club actually dissolved completely. It doesn’t exist anymore.

Fern: That’s just a bric a brac.
Jodi: That’s just crazy, could have come back to the house originally. Yeah, come down to my house.

Fern: Activities? Well, already covered WESTREK? Well, they would hold whatever when a new movie came out. They would hold like a Preview Screening. So a lot of people would get all dressed up. Not me, I’m a bit shy. And, well that covers it. Yeah, we’d all go along to previews and it was sooo fun. Midnight screenings sometimes, and there’d be queues and queues and queues of Trekkies and like free chocolate cake being passed around, and that was great – meeting people. So that was a fun part of it. That sort of thing. Sitting and waiting; and enjoying the movie.

But not watching episodes and that sort of thing – more actually on a personal basis, that sort of thing. And reading zines, fanzines, love fanzines.

Jodi: That was the primary thing of WESTREK. Alethea and Ray had collected, and I believe somebody else had some out, and they had collected dozens and dozens of fanzines…

Fern: Hundreds.

Jodi: Hundreds, literally. And it was part of the thing to bring it along. And in the end, the fanzines were a major part of the library, until they started collecting some of the novels, and then some of the magazines that came out – the Trek magazines, and they were even renting – no they weren’t renting the episodes, but they were certainly… The focus was on fan fiction and the zines.

Fern: Was going to bring some myself.

Jodi: A friend of mine who actually lived down the road and had access – she was the librarian – to many many zines. And it just used to be a thing for me on Saturday morning, after the meeting, to go down to her place, because we had to go through and order the entire library, to go through and double-check to make sure because
people were taking out things. And I used to have back-door access in there — to take out more zines than what was actually allowed.

I actually dropped out of the club for about four years, and I had four fanzines that were… One was part four of a set, and the other three were parts two, three and four. And I dropped out of the club for a while and had forgotten to give the magazines back, and I discovered them many years later. And I went “Oh my God! I need to take these back.” So I took them back to the Librarian, who was just… she did this monumental back flip because she was left hanging out. She had read this four part series, and where was part four – could never find it! Had read part one, but then didn’t have part three, or two, three and four, which I had. Because I had gone rollicking back in there: “I’m so sorry. Will you please forgive me?” And she says “I’ll forgive you because you brought them back and I can now complete the story.”

Again, the fanzine library was a big thing. I love the fanzines, and with the addresses in the back of the zines, that was access to proper fans overseas.

True.

Jodi: And to yourself, like Susan, and Edwina Harvey, in other states. And I was like there’s more fans, so we started to write to people out of state, and then access to people overseas, and the fanzine library got bigger and bigger. And I was collecting… I was like having twenty fanzines mailed to me a month from somewhere in the world

Fern: Mine wasn’t that bad. I had less money, I think.

Jodi: And we tended to do the community thing over here in Perth – where one of us would buy an issue of a fanzine, and it goes to about thirty friends in the group. Just until it comes back mottled and cherished..

Fern: And that’s how I met my housemate many years ago, because she took over as librarian and I was like “Must have access to zines… attach myself to this person
and pay attention to hwwe.” So, yes, I wound up going into the library that way and helping out at WESTREK meetings, and sitting behind the library desk. Here’s Paul and Ruby. So that way.

Jodi: There always used to be a good feeling in town; at one time movie owners were very Trek-friendly and were at one point always quite happy to have midnight screenings of episodes, but you could also go there on a Sunday afternoon, and they would give over one large theatre to the re-screening of one or two Star Trek movies. It was really cool. So you would be able to see something, maybe see the movie for the first time even though it came out five or six or seven years previously and you had missed it. And you only got it on video, or seen it on TV, so that was the big thing. To got to a theatre with about four or five hundred people and go “oh golly” watching what was up there on the screen.

Costuming was another part of it. People would turn up to the meetings wearing a costume, and we would just like “Oh my God! How did you make that?” And it would be a quick sprawling, and there would be people who would go up to the diehard fans that would make the specific costumes, and some of them would go… I think we had a fairly adventurous crowd. I like getting into the Klingons and the Romulans costumes, and I didn’t want to sleep with it, like R-2…

Fern: I think a Dalek turned up once. and a hobbit. It was a really good costume.

Jodi: An excellent costume. And we were like “So you’re from another fandom. But that’s okay, we’ll work with you. Cool costume.” Some battles – fully-dressed Klingons having a go with a staff at the Dalek, don’t know if you’ve ever seen that. But that sort of got me into costuming as well.

I know Jen, your housemate, she had uh…

Fern: Vulcan Priestess.
Jodi: Vulcan Priestess. Came one night dressed as a Vulcan High Priestess and it was just absolutely stunning, which many years later, she was able to turn parts of the costume into Lwaxanna Troi.

**So you had access to a Star Trek uniform that actually looked like a Star Trek uniform?**

Jodi: I would have dressed up like this at times.

Fern: I used to make up one that would take an hour and a half.

Jodi: Where were you when I needed you?

**Are you still a fan?**

Jodi: Of Star Trek?

Yes.

Jodi: Still a fan of the show. I think as I got older, I mean, even as a child there were things that like annoyed me about show. It irked me that they were doing things to the characters, and I was like “Eww. That’s wrong.” So even though I had problems with the shows, I still watched them. We still tape Enterprise, and stuff like that. Yeah, I’m still a fan of the series. I do think I had a lot more to do with fandom in the late 80’s and early 90s. That was particularly when TNG was running and the early days of DS9. And as I said after that, with the demise of WESTREK, it just got very hard to sort of… You’d just maintain an interest, but it would only be a couple of you got together, because we used to get episodes long long, well before Channel 9 used to show them, so we were always getting the episodes from overseas sent to us, and we had to rely on one of the people in our group who had an NTSC converter.

Fern: Ah yes, the bum days of “I’ve got these episodes, but they’re from America – I cannot play them! What do I do?”
Jodi: But now it’s like “NTSC? Oh, no problem.”

**Now it’s like you can get a cheap video recorder and dvd player from the States, so thereafter it was not a problem.**

Jodi: That would have been worth gold. Because like over here, to my knowledge, there were only two guys that had NTSC players and only one had a NTSC converter to convert them into PAL. It was also one of those unfortunate things that the quality sometimes. Sometimes, the episodes we’d get, by the time we got them through the converter.

Fern: Yeah – third generation at least… bleached out. It was fairly shaky.

Jodi: So that’s how dedicated you were – you’d be watching an episode with no colour, the shakes, no detail – but you’d still watch it.

Fern: Sort of like Babylon 5. The Shadows were actually a shadow. When you saw a real tape, if was “Like my God! That’s what they actually look like!”

**Do you remember what was happening in fandom in around the 1990s?**

Fern: Fandom outside of Perth? Very insular. The club still had episodes to watch…

Jodi: Yes, well, there was the club who got a cease and desist order. There was also another club at that time, because even though I was still interested in Trek, I had swung over to Babylon 5 in a huge huge way, and there was another club here. Another club called Jump Point, where there was quite a few WESTREK fans that would go to Jump Point, and Jump Point used to meet at one of the universities, so they had an even bigger screen and proper projector equipment, and of course they had the standard seating, so you didn’t have to go sit behind the tall giants

Fern: I can remember sitting at the front and getting cross-eyed.
Jodi: We used to go to the Lecture Theatre, and they used to screen six episodes, and being *Babylon 5*, because it had the arcs always running, you would have the first two episodes rerun, and the next two to complete this one.

Fern: It wasn’t that bad.

Jodi: I know. I’m just explaining. And then they would screen the next four new episodes, and again, it would be with three or four or five hundred like-minded people cheering on all the knackers and that sort of thing, but they also got a cease and desist order as well, and that was it, the club folded within a month.

**And that was from the studio as well?**

Jodi: No, that would have been from the Australian Film Commission.

Fern: You would think this could only be good, providing more fans. I could see if they thought “Ah, these people. They’re watching it together instead of buying the videos or our product, but that’s what normal, non obsessive people are like.” But they don’t take into account fans, which are like people who go “Ah, this is brilliant! And now I’m going to buy the entire box set.”

Jodi: And Jump Point used to have a, there was a huckster there, who used to have, used to sell, a lot of the merchandise quite legally. So, there was a lot of runours going around at that time as to who was to blame, so to speak, in relation to the cease and desist orders. Where did it come from? So there were a lot of runours going around, and a lot of them would turn out later to be false, but, basically, we heard that one of the guys from WESTREK had spoken to someone else at a few of the other clubs and spoken to other people at large clubs in the other States, and they had been sent cease and desist orders and found out that one or two had been searched. And what were you going to do? Have you got legal advice, and they kind of muttered about. And they just all decided, they realised that they were in a lose-lose situation and they basically – all the clubs folded. I know WESTREK still goes – they sort of have a loophole, but it just basically dropped off to ten to twenty people,
and then eventually didn’t even do like the newsletter. At Jump Point they tried to keep that going, but a month later, they switched over to being a more social club and people getting together at movie screenings, like sci-fi, fantasy, animated movie screenings, but that lasted for about a year and then just completely petered out, because you haven’t got the fandom there, watching the episodes, and that’s basically what they go for. At the old fan club they had auctions and social activities and movie screenings and big fandom and costuming and stuff like that, but if you’re not getting together to watch an episode... That was the club attraction here in Western Australia. And when we got served cease and desist orders it was... it just died. Which was a shame.

Fern: What was the question?

That’s all right.

Jodi: The question was, what was happening in fandom?

In the 1990s.

Jodi: Oh sorry. The other one is, what would have changed fandom, was the internet. We could talk, and fan fiction. It went a lot from print media to everyone just picking it up on the ‘net. And the ‘net, I thought fandom, you just got a much more diverse place of fans, I guess? Having said that, when actually I get to the internet and my special interests in Star Trek, it’s like, it’s too hard, so I veer off into other fandoms, I can’t access the sites I want to go to for whatever reason, like they been closed down or they’re password restricted, or… it’s all really hard to access. Uh, when as that? [sic] I’m not doing that now, but when I first got online. Had I been able to maintain my obsession online with the fandom, then I would have. But there wasn’t, so I drifted on to other fandoms.

So what kind of activities do you take part in now?
Jodi: We don’t have the club aspects now because we don’t have the clubs. That’s still there.

Fern: You have you *Star Trek* t-shirt.

Jodi: My *Star Trek* t-shirt?

Fern: A fabulous *Star Trek* t-shirt.

Jodi: Uh, activities we do now? We tend to do, as a group, am I allowed to say that? I guess over the course of things we got together through mutual friendships at WESTREK meetings and we got together, and we now, there’s about ten or twelve of us, like Fern and myself, and probably about another ten or twelve in the group get together, and we seem to be meeting about once a week or so, and sometimes more, and we can sit together, we basically get together and discuss other fandoms.

Fern: We’re friends as well now, so it’s not even fandom-night ever. Sometimes it is.

Jodi: Yeah. But we’re “fans”. What other stuff do we do? I still write. We’ve got one of the girls in the group, I don’t know. Well, she was a *Star Trek* fan, but she’s very tech-oriented, so she gets into a lot of song videos, but again, not so much Trek songs anymore, heading for lots of other fandoms, and whatever her sort of interests are at the time.

Fern: We’ll get together for the movies. Some of us crazies still turn out to small cons and conventions.

Jodi: But then again that’s… Fern and I have been to a couple of *Highlander* cons…

Fern: Which cost so much.

Jodi: I know.
Fern: And you’re not going for the third one? Peter Wingfield and someone else will be there.

Jodi: Yes.

Fern: You’ve met them.

Jodi: I went to one Star Trek con that, which was the very first time I met you, which was Holodiction in Sydney, which I really really enjoyed, and then found out afterwards, or maybe at the start of the con, all the politics and all the backstabbing and bitterness that went into it.

Fern: God, I would have loved to go to that con.

Jodi: I was just sort of horrified at all the double-dealing that went on and all the back-handedness and stuff.

Fern: I would have been oblivious.

Jodi: No one was oblivious. But it was really, really bad.

Fern: I’m really good at being oblivious. I would have been like, things to watch, people to talk to.

Jodi: There was all of that going on. I mean like, I had a fantastic time at Holodiction, I loved it, it was a great con, but it introduced me to Sarah, and I remember going into there Friday night and expected everybody to be there, like in the Huckster’s Hall, and I’d come with like, hundreds and hundreds of dollars, specifically to buy fanzines, and it turned out that no one else was selling fanzines. I was devastated. I wandered out one morning, just before the first panel started. I went back in, and thought I’ll give it another go, and I wandered in, and there’s Sue sitting there, right out in the back corner, and she’s only pulling a few out, and I just rocketed across there and went “Whew!” and just about had a heart attack. “Fanzines please. Just introduce me to whatever you have for sale.” It was Trek,
Professionals, Blake’s 7, anything black cover? Anything under the table? Anything slash? Anything x-rated? Whatever. Please sell it to me. She’s just like this is really good. And by the time I left, I think I wandered out with an A4 box, a packing box, full of fanzines, and I spent hundreds of dollars, and I just had the hugest grin on my face. And I plopped back into the main room with them where the meeting was about to start, sat down, and Ray went “Ah, so you finally found some fanzines.” And that led me to…

Fern: Ray was there?

Jodi: Yeah, Ray was there. Well, there was about six of us that went over.

Fern: He actually left his house?

Jodi: Yes he did.

Fern: Wow. Ray was president of WESTREK for about five years, as you probably know.

Do you still know him? I’ve been trying to get a hold of him.

Fern: They had to move; they lost their house.

Oh no.

Jodi: And they’ve had to rent accommodations. I have a feeling they were both on drugs at the time, or various things. Anyway, they lost the house unfortunately, and they fought the bank for many years, and it folded.

Fern: Yeah.

Jodi: I can give you the number if you’d like.

Please. He went to meetings with Paramount.
Jodi: I had a feeling from Ray that there was a meeting, but I didn’t know what it was like, if he actually flew over…

He flew over.

Jodi: Yeah. Okay. It’s all starting to come out many years later.

So what are your views, your feelings, of the relationship between *Star Trek* fans, the show’s producers, and the owners of, as they say, the “intellectual property known as *Star Trek*”?

Jodi: Uh, what do we think of it?

What do you think of it?

Jodi: I’ll just ask you to repeat it? The intellectual property? Well, I think they’re shooting themselves in the foot.

Fern: Well, they’re trying to close us down. They say it’s all for the good – they think they’re maintaining our interest and our enthusiasm, in the case of many fans now, our children, and our friends; they’re closing us down and…

Jodi: They’re shooting themselves in the foot really.

Fern: It’s like…

Jodi: WESTREK newsletter was a great place for interviews, and to meet other like-minded fans, and unfortunately at the time, Channel 9, because it had the rights to all the *Trek* series, it’s gotten to the point basically, that even now, they still haven’t screened a whole season of *Voyager*. *Voyager*’s been gone, for like years now.

Over here they have.
Jodi: Over here they haven’t. I don’t think they’re even up to sixth season, or seventh season of *Voyager* to go. And we know we’re never going to see it. And we’re years and years and years behind on the screening of episodes. And that’s one of the main reasons why we would get the episodes from overseas, bring these like-minded fans together… it was so hard… you could buy magazines in the shop, with interviews or articles on the current episodes, and you knew that you were never going to see it on free-to-air TV for two to three years, so of course you’re going to go overseas and going to get people to send the episodes. It doesn’t mean that when the show does eventually air on TV you’re still not going to watch it. I think they really have no clue about… they just have no concept of who the fans are; the idea of fandom is, you repetitively go back and watch it. You do repetitively go back and read a book, you will repetitively go back and… dabble in that fandom. Where do we buy the books from, where do we borrow the videos, where do we buy the dvds? We have to go to the official source to buy them. Yeah, you can stick with the pirated copies, but as we said – the colour is weak, it’s blurry, the quality’s not good, you lose half the dialogue. Even though you’ve seen a pirated copy two years earlier, you will still go out and buy the video when it comes out, or the dvd. And they’re just not getting the concept that fandom is about repetitively going back to that thing, that thing you are obsessed about.

My views on Paramount? They’re shooting themselves in the foot. They really really are. There was something learnt early on in the 80’s: even then I was aware of how hush-hush we had to be about everything. We couldn’t openly advertise when you were meeting, and you were going to show episodes. You could say *Trek* people are getting together for a social gathering. You never mentioned we were showing episodes. Just all hush-hush. So, yes, we were all aware that Paramount could be pooh-poopy on us, but it didn’t make us… if anything made us despise Paramount all the more for doing that, it was because they were taking away our social enjoyment. “How dare you do this?” you know?
I think especially since Gene Roddenberry died, I mean, even when he was still alive during *TNG*, it was a franchise, we’re aware of it; they’re only looking at it from, the point of view of it being money spinner, and then Roddenberry died, and the franchise went off in so many directions… that’s all it is: it’s a cash cow. It’s a cash cow. And in spite of the fans. They want to suck us in big time.

Fern: When they closed down our social aspect of it, they lost people. They go away.

Jodi: Yeah, they go away.

Fern: I mean…

**They don’t just move on to the Official Club. They just move away**

Fern: Of course they don’t

Jodi: I can tell you categorically now, no television show will I ever watch if they tried to shut down a fan site. What is it that’s going to make me want to go to the official site? Even if they haven’t shut the fan sites on the internet now, there’s no way – I’ve never been interested in going to the official fan sites. Because putting it very very bluntly, the official fan sites suck. I’ve had a look at them. There’s nothing on there, in there that interests me.

Fern: On the other side of the world, they must have a limited thing online, but yeah, it sucks anyway.

**The meetings don’t exist – just in virtual space.**

Fern: Yes. Yes, if you have an internet presence, which I categorically deny.

**Whether or not it’s true.**
Jodi: And the other thing is that the Official Fan Clubs don’t have areas that interest me about fandom. They will not accept or acknowledge in any way other than to say “Bad Fan Fiction”. I’m sorry – fan fiction is what maintains my interest, because it takes the stories into areas that I want to read about, and it carries on stories that the episode didn’t deal with, or it stopped there. I want to know what happened when so-and-so walked through an elevator – what was that conversation? I want to read fan fiction. I want to see them take a story I like that goes off into a different area.

Fern: And you’ve got your official novels now.

Jodi: And I’m sorry, I stopped reading the official novels five or six years ago, because the quality of them, even back in the early 90s, the quality of the Star Trek episodes sucked beyond belief. I’ve seen writers on the internet, I’ve seen writers in fan fic, the quality of the writing was way way better than what was being popped out

Fern: The books.

Jodi: The books are formulaic. Set up. Possibly introduce a new character, which you know nine times out of ten he’ll be dead by end of the book, go through heaps of problems to get there, and you know they’re going to come out on top at the end of the novel. And it’s a standard. The characters never change.

Fern: And they don’t have relationships.

Jodi: And they can’t have relationships, they can’t evolve, and they can’t move on, they can’t go “I want a transfer off the ship now.” Baboom and transfer. And fan fic gave me an outlet to seeing things I wanted to see.

Fern: And not only that, in fac fic you can have a character die and it’s not the end of the world. But not in a novel – not that I mean I want my character to die. There are places they can take the stories, cause at the end
of the fan fic, we know the character isn’t dead. But obviously wouldn’t want someone to die in a book, because it would then become official canon. And that would be a bad thing. But the, even in the official books, you can’t have Kirk going off and having a bonk, well you can – the right Kirk you can. You probably couldn’t with most of the characters, because it’s not in the canon that they’re sexual.

Jodi: In the early books that came out, particularly with TNG, the early books, some of them, the strength of the novels and the quality of the writers were very very good. Peter David, John Vornholt, people like that, they’re very good writers. I think for me, one of the main novels I have: was how did any of this ever get printed, and I’m probably going to forget the name of the title now, a Tasha Yar novel that dealt with her whole back story on how she came into Starfleet, and it deals up to her death and the thing with Data. And I can’t remember the name of the book, but I think it’s the fourth book in the series, and it made such an impact on me. I thought no way. How did Paramount release this book. Or Pocket Books? They must have snuck it under the radar, because he gave the whole back history; he gave the whole back history of a character that was a moot point that had been killed and was out of the show.

Fern: I think because she was dead, they could do that.

Jodi: No, I’ve never been interested in… I’ve had a look at the Official Fan Site, I’ve even done it with Buffy and Babylon 5, but I’ve never ever had the urge to join the Star Trek The Official Fan Club, ever.

Fern: Sure. I know there’s a cost involved… not the online one, but it’s got some out of America, and the official merchandising, and stuff like that you want to get… a whole level of extra money that, that’s it.

Okay. Well thank you very much.

Jodi: That was it?
Appendix IIA

Finding List for the Susan Smith-Clarke Collection

Biographical Note

Content Note

Collection List

• Serials
• Monographs
• Other Publications
  _ Convention Publications
  _ Calendars
  _ Ephemera

A descriptive essay about the Susan Smith-Clark Fanzine Collection is also available.

Biographical Note

Susan Batho (formerly Smith-Clarke), born 1953 in the Western suburbs of Sydney, discovered Star Trek at the age of 13. She works for UWS Nepean's Research Centre, and is currently (in 1998) a PhD candidate studying the relationships between fan writing and intellectual copyright. She has won awards nationally and internationally for writing and editing in small press publications, as well as being a professional author. As of 1988 she has produced over 400 fanzines, run 6 conventions for science fiction media fans, and participates in the many on-line discussion groups about writing, television, science fiction, and small press publications.

Content Note

The collection contains the following items:

• 77 serial titles
• 13 monographs
• 15 proceedings of conventions and associated material
• 3 calendars
• various ephemeral items

Items may be searched by individual titles to locate them in the National Library collection.

Collection List

Serials

Australian Playbeing
No. 15 (June 1986) ; no. 29 (Nov. 1991)

Australian Science Fiction Bullsheat
No. 32 (12 May 1995)-no. 34 (9 June 1995); no. 55 (7 June 1996); no. 86 (24 Oct. 1997)

Australian SF News
Newsletter.
no. 27 (Jan. 1982)-no. 31 (Sept./Dec. 1981); no. 34 (July 1983)-no. 35 (Oct. 1983)

Beyond Antares
Fanzine of ASTREX, New South Wales.
No. 11.

Blue News
Newsletter (mainly movies)
Vol, no. 1 (Nov. 1990)

Bulletin from the Bridge
Newsletter SASTREK

Bulletin of the S.A. Star Trek Fan Club
Newsletter
Vol. 1, no. 1 (Apr. 1977)-v. 1, no. 3 ([1977?])

Captain's Briefs.
Newsletter of the Aussietrek conventions.
3 issues dating from 1979 and 1980

**Captain's Log.**
Newsletter of Austrek, Victoria.
82 issues ranging from May 1977-Mar. 1997

**Centero**
Letterzine (orig. Blake's 7, later multi-media) Published by N. White, Canberra
50 issues ranging from Aug. 1982 to Jan. 1995

**Central Control**
Newsletter of the *Star Trek* Association of Fans and Friends, Queensland (STAFF),
later QUEST.
No. 1 (Sept. 1977)-no. 8 ([1978])

**Chronicles**
*Blake's 7* fanzine, published by Susan Clarke, N.S.W.
Issue no. 55 (Apr. 1994)

**Communicator.**
Newsletter of Enterprise, the *Star Trek* Appreciation Society of Victoria
Issue 2 (Dec. 1993)

**Companions**
Fanzine (multi-media), published by Karen Herkes, Canberra
No. 1 ([1980?])-4 (Dec. 1987)

**Computer Printout** (catalogued as Newsletter (*Star Trek* Association of Fans and
Friends)
Newsletter of STAFF.
Issue no. 1 (June 1977)-issue no. 17 (Apr. 1979)

**Constellation**
Newsletter of WESTREK.

**Crystal Connection**
Newsletter/letterzine (*Beauty and the Beast*), published by Jenny Bozovic, N.S.W.
Vol. 1, issue 2 (Nov. 1990)-v. 1, issue 3 (Jan. 1991); v. 1, issue 5 (May 1991)-v. 1,
issue 6 (July 1991)

**Cypher**
Newsletter of Liberator Australia (*Blake's 7*)  
No. 1 (Dec. 1989) - 2 copies

**Darkling Zone**  
Fanzine (Fantasy), published by Montoya Press, Qld.  
Vol. 1, no. 1 (1989); no. 3 (1990)

**Dodecahedron**  
Apazine - *Dr. Who* Published in Canberra by N. White  
No. 2 (June 1987)-no. 5 (June 1988)

**DSV-2**  
Fanzine of The System (*Blake's 7*)  
1st issue ([1987?])

**Ethel the Aardvark**  
Fanzine of the Melbourne Science Fiction Club.  
No. 64 (Oct. 1995)-no. 65 ([Dec.] 1995)

**Event Horizon**  
Fanzine (literary with some media) of James Ruse Science Fiction Club.  
Vol. 1, no. 1 ([mid 1970's?])

**Forerunner**  
Fanzine (literary), published by Sydney Science Fiction Foundation  
Vol. 4, no. 9 (Dec. 1981)

**Galaxy Newsletter**  
Newsletter of the Galaxy SF Shop in Sydney  
No. 32 (Mar./Apr. 1986)

**Gegenschein**  
Fanzine (literary). published by Eric Lindsay, N.S.W.  
70 (May 1994) - 71 (Nov. 1994)

**Genesis**  
*Star Trek* fanzine  

**In Teddies We Trust**  
Newsletter of a teddy-bear collectors group  
13 issues ranging from May 1988 to Aug. 1995

**Inconsequential Parallax**
Fanzine (mulit-media), published by Narrelle Harris, W.A.

**Jedi report**
No. 5 (Dec. 1983)-no. 6 (Mar. 1984)

**Lodestar**
Fanzine (*Blake's 7*), published by Gail Neville, N.S.W.

**Log of the U.S.S. Quest**
Newsletter of Quest (*Star Trek*); change of title from Quest newsletter.
Issue no. 117 (Mar./Apr. 1995)

**McCoy Tapes**
Newsletter of Decoy (DeForrest Kelly fan club)

**Metaluna**
Fanzine (literary - but dealing with multi-media as well), published by John Tipper.
10 issues, ranging from Apr. 1986 to 1990.

**MM**
Fanzine (literary), published by John Tipper.
20 (1987)

**Murmurs**
Fanzine (*Blake's 7* and others), published by New Horizons, Qld.
Vol. 2, no. 7; v. 3, no. 2 - v. 3, no. 4

**Newsletter (Canberra Science Fiction Society)**
Newsletter

**Oscillation Overthruster**
Fanzine (Literary)
Issue 3 (Oct. 1995); issue 7 (July 1996)

**Out of the Ashes**
Fanzine (literary), published by M. Beamish
Issue #1 (midyear 1987) - 2 copies

**Pangalia**
Fanzine, *Hitchhiker's Guide to the Galaxy*. Published by Edwina Harvey, N.S.W.
6 (1985)

**Phase**

Fanzine of Aftermath (*Blake's 7* club)
No. 22 (Sept. 1985)

**Phoenix**

Fanzine (*Blake's 7*), published by Narrelle Harris, A.C.T.
{No. 1} (Nov. 1983)-no. 3 ([1985?])

**Prime Directive**

Fanzine of Trek Australis, N.S.W.
Vol. 1, issue 3 (Jan./Mar. 1994)

**Probe**

Newsletter, *Star Trek*, published by Jenine Adams, W.A.
Vol. 1, no.1 (Mar. 1987)

**Pursuit**

Newsletter of T.N.T., a Brian Croucher/Travis fanclub (*Blake's 7*)
No. 1 (Mar. 1983)

**Quest Newsletter**

Newsletter of Quest, Queensland.
36 issues ranging from July 1979 to Nov. 1983.

**Rat's Tale**

Fanzine (literary) published by Wendy Ratter of N.S.W.
Issue 2 (Feb. 1989)-issue 3 (Mar. 1989); issue 6 (May 1989); issue 12 (1990?)

**Rebel Report**

Continues Jedi report.
No. 15 (winter 1986)

**Red squadron dispatches**


**Review Zine**

Reviews etc. published by Susan Smith-Clarke, Faulconbridge, N.S.W.
No. 42 (June 1996)-no. 44 (Sept 1996)

**Rum Rebellion**

Mar. 1981

**SASTREK News**

Newsletter of SASTREK

No. 1 ({1978?}) - no. 2 ({1978}); no. 4 (Jan. 1979) - no. 5 (Mar. 1979)

**Scenario**

Fanzine (*Greatest American Hero*), published by Narrelle Harris, A.C.T.

11 issues ranging from 1984 to Oct. 1987

**Short Circuit**

*The Professionals* fanzine published by Joanne Keating, N.S.W.

#17 (June 1994)

**S.I.G.: Spectrum Is Green**

Newsletter of Spectrum (mainly Gerry Anderson productions)

No. 6 (1982)

**So You Say**

Fanzine (literary), published by Shayne McCormack, N.S.W.

No. 1 (Sept. 1992); no. 7 (Jan./Feb. 1994); no. 9 (May/June 1994)-no. 10 (July/Nov. 1994)

**Sons of Kiron III**

Fanzine, *Star Trek: The Next Generation*, published by Ian McLean, N.S.W.

2 (Oct. 1991)

**Space News**

Newsletter of the Southern Cross L-5 Society

Sept. 1982

**Spiral Staircase**

Newsletter of the *Beauty and the Beast* Fan Club of Victoria

No. 1 (Aug. 1989)

**Star Struck**

Fanzine (literary with some media) of the James Ruse Science Fiction Club.

Oct. 1976; 2 issues from 1977 with no designation

**Starwalking: the Newsletter**

Newsletter of Starwalking (*Star Wars*)

Issue 4 (spring 1989)-issue 5 (summer 1989/90); issue 8 (spring 1990); issue 19/20 (winter/spring 1994)
**Sweetness and Light**  
Fanzine (literary), published by Jack Herman, N.S.W.  
No. 4 (Oct. 1989)

**Sydney Space Association Newsletter**  
Newsletter  
No. 7 (Oct. 1989)

**The System**  
Newsletter of the System (*Blake's 7*)  
1 issue (no designation) - 2 copies

**Tau Ceti**  
Fanzine of SASTREK  

**Thrall**  
Fanzine of Sigma (*Star Trek*) [Sigma was a small group of c. 10 schoolgirls in Sydney 1971 - approx. 1974]  
No. 3 ([1971/]) - 2 copies

**Thyme**  
Fanzine (literary), published by I. Hirsch, Vic.  

**Time Loop**  
Newsletter of a *Dr. Who* fan club, published by Paul Kennedy, N.S.W.  
No. 89 (Nov. 1988)-no. 90 (Dec. 1988)

**Trekkie Talk**  
Newsletter of Austrek, Victoria.  
No. 1 (Dec. 1976)-no. 2 (Jan. 1977)

**Trekkin'**  
Newsletter, published by Catherine Brown and Karen Rodrigues, Victoria  
No. 1 (1978); official no. 1 (1979)

**Truffles**  
Newsletter of the Roddenberry Fan Fund  
No. 2 ([1985?])

T'salta.
Fanzine published by Mary G.T. Webber, New South Wales.

**Ultrawarp**
Newsletter of Time-Trekkers (*Dr. Who* and *Star Trek*)
Issue 19 (June/July 1996)

**USS Ultimus**
Newsletter of the Tasmanian Science Fiction Association.
9 (Sept. 1980)-10 (Xmas 1980)

**Weberwoman's Wrevenge**
Fanzine (literary), published by Jean Weber.
Vol. 8, no. 2 (Nov. 1994)

**WESTREK newsletter**
Newsletter

**Xenon**
Fanzine of Aftermath (*Blake's 7*)
No. 3 (1984)

**Monographs**

*Blake's Seven Christmas Filksongs.* Australia : Country Dunny Press for Lodestar, 198-?

*Blake's Seven Christmas Filksongbook*; Gail Neville. New South Wales: G. Neville, 198-?

*Christmas Wishes.* Australia : s.n., 198-? (a filk songbook)


**I seek an Answer**; M. Miller. S. l. : M. Miller, 198-?


**Trip '78**; Eric Lindsay. Faulconbridge, N.S.W.: E. Lindsay, 1978.


**Other Publications**

**Convention Publications**

**Anderthon 1981**
Programme book

**Cometcon 1986**
Programme book

**Con Amore 1985**
Programme book

**Conquest 1982**
Post Conquest report

**Conquest 1983**
Programme book
Post Conquest report

**Conspire 1989**
Post-con report

Convention of the Great Klingon Empire 1981
Language guide
Programme book
Play programme

Eccentricon 1987 (Medtrek III)
Post-con report

Festival of the Imagination
[Progress report]

Medtrek 1 1982
Programme book

Medtrek 5
Progress report no. 3

Starfleet Academy Convention 1992
Programme book
A Tribute to the USS Enterprise
Technical Training Manual
Oath to Starfleet
Filksong sheet
Quiz sheet
Poster
Pamphlet advertising Star Trek: The Wrath of Khan

Trekcon 2 1981
Post-con report

Trekcon III 1987
Cadets Orientation Manual {programme book}

Victoricon 1991
Conbook

Calendars

Blake's 7 Calendar 1989
Star Trek Calendar 1987 (2 copies)
Vulcan Wildlife Calendar 1978; Randy Ash
Ephemera
Advertisement for Austrek
Advertisement for Starfleet International
Advertisement for UFO fanzine
Announcement of mini-con (Star Trek Fan Club of S.A.)
Bookmark advertising Starwalking club
Constitution of Austrek
Constitution of SASTREK
Constitution of WESTREK
Leaflet concerning Astrex meeting
Leaflet concerning Canberra Science Fiction Society
Leaflet concerning 1996 Enterprise raffle
Memo to members from SASTREK
Memo to members from Star Trek Association of Fans & Friends
Memo to new members from Austrek
Notice of meeting (S.T.A.F.F.)
Survey form for QUEST fanzines


Accessed 5 April, 2005
Appendix II B

Summary of Frequency of Australian Fanzine Publications

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Data 1977/1983

Final Frontier

"This is an amateur fanzine, produced and compiled by members of STAFF, a non-profit organisation of fans in Queensland. No reproduction by any method whatsoever may be made of any material herein without the written permission of the STAFF Committee. Only the original material in the fanzine is covered by copyright and does not supersede any other copyright held by any other person on Star Trek material. All rights here above returned to the individual authors and artists." 1978/1979

Genesis 1983

"All rights reserved." 1983

Locutus 1983


Log of USS Quest #38.

No statement from Issue #1 -

"All rights belong to the individual authors and the artists. Log of the USS QUEST is an amateur fan newsletter of the Club Queensland
McCoy Tapes 1980/1985

Prime Directive

STAR TREK

1979/1995
No statement

"1993 BY TREK AUSTRALIS FAN CLUB. This publication is a fan club newsletter produced quarterly for Trek Australis and is not produced for profit, thereby it does not intend to infringe on any licenses held for Star Trek."

1993
"This is an amateur publication and is not intended to infringe on the rights of Gene Rodenberry, Paramount Pictures Co, or any other holders of Star Trek."

Rum Rebellion publication and

SASTREK News 1978/1979

Sons of Kiron III on

SPOCK the

Star Trekkers. This publication is not intended to infringe on any existing copyright" 1979/1995

From Issue #3 "Any material in the magazine used without permission is an infringement of the Prime Directive."

From 1986: "Copyright @1986 Austrek. All rights remain with the individual authors and artists who may be contacted through Austrek at GPO Box 5206aa, Melbourne. SPOCK is an
amateur fan publication. This copyright is in no way meant to infringe upon any rights held by Paramount, Gene Roddenberry, Norway Productions and any other holders of Star Trek copyrighted materials."

1986
"Tau Ceti is an amateur fan and does not mean to infringe or any copyright."
1978
No statement except "Terran Times is an amateur publication."
1969
No Statement
"The Probe is an amateur fan production and in no way intends to infringe upon the rights of Paramount Pictures or any other holders of Star Trek copyright."
1987
No statement
"Persons whose work is published in this newsletter have their copyright asserted. Ultrawarp does not intend to infringe on any science fiction or telefantasy copyright holders."
1996/1997
No Statement
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### Australian Star Trek Clubs

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USS Ultimus
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Vega Transports

Victrex
Larry Kostopoulos
2a Grattan St,
Seymour
Vic 3660

Westrek
still in

PO Box 307,
Bentley
existence
WA 6102

Rd,
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### Australian *Star Trek* Fan Club Numbers

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**Australian Media Conventions**

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<td>1997</td>
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<td>1997</td>
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<td>Sydney</td>
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<td>1997</td>
<td>Maria &amp; George Papadeas</td>
<td>Sydney</td>
<td><a href="mailto:maria@startrek.com">maria@startrek.com</a></td>
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<tr>
<td>Medtrek 5</td>
<td>1997</td>
<td>Susan Clarke &amp; Graeme Batho</td>
<td>Richmond NSW</td>
<td>6 Bellevue Road Faulconbridge NS 2776</td>
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<td><a href="mailto:multivrs@vicnet.com.au">multivrs@vicnet.com.au</a></td>
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<td><a href="mailto:maria@startrek.com.au">maria@startrek.com.au</a></td>
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<td>Sydney (2)</td>
<td><a href="http://www.fsf.com.au">http://www.fsf.com.au</a></td>
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<td>Matthew Williams</td>
<td>Goulburn</td>
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<td>Melbourne</td>
<td><a href="mailto:info@firstcontactconventions.com.au">info@firstcontactconventions.com.au</a></td>
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<td><a href="mailto:info@firstcontactconventions.com.au">info@firstcontactconventions.com.au</a></td>
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<td>The Other Side of the Gate</td>
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<td>First Contact</td>
<td>Melbourne</td>
<td><a href="mailto:info@firstcontactconventions.com.au">info@firstcontactconventions.com.au</a></td>
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</table>

Sources


Appendix II G

Australian Science Fiction Conventions

compiled by Marc Ortlieb

I have been somewhat free and easy in my definition of convention and several one-day events have snuck in here in places. Feel free to add your own, should you feel it worthy of inclusion. (No Terry Frost, the evening you spent in a Jacuzzi with four nymphettes doesn't count, even if they were Lost in Space fans.) Any name or convention in square brackets refers either to a GoH who was announced but who later withdrew or an event that was announced in the fan press but which did not occur.

World Science Fiction Conventions

Aussiecon
August 14-17 1975, Southern Cross Hotel, Melbourne, GsoH Ursula K. LeGuin
Susan Wood Mike Glicksohn [Don Tuck], Chairman Robin Johnson, Attendance 650

Aussiecon Two
August 22-26 1985, Southern Cross Hotel, Melbourne, GsoH Gene Wolfe Ted White,
Chairman David Grigg, Attendance: 1200 (1800 according to Carey Handfield, 1599 according to the standard Worldcon list)

Aussiecon Three
September 2-6 1999, World Congress Centre, Melbourne, Gsoh George Turner, Greg Benford & Bruce Gillespie,
Chairman Perry Middlemiss, Attendance 1800+
**World Costume Conventions**

**Costume Con 20** - February 15-18 2002 Melbourne Exhibition and Convention Centre

**World Science Fiction Convention Bids**

Sydney Cove in '88 (Not presented)
Adelaide in '83 (Not presented) Chairman Paul Anderson
Australia in '83 Sydney (presented at Denvention II. Lost to Baltimore) Chairtwit: Ken Ozanne
Sydney in '91 (Lost to Chicon V)
Perth in '94 (Did not present)
Sydney in '95 (Did not present)
Melbourne in '96 (Did not present) This bid was a hoax a flier was distributed by certain Melbourne fen interested in stirring the Sydney in 95 bid.

**Australian National Science Fiction Conventions**

1952

1st Australian S.F. Convention, March 22, G.U.O.O.F. Hall Sydney, Chair: Bill Veney, Attendance 58

1953

2nd Australian S.F. Convention, May 1-3, G.U.O.O.F. Hall Sydney, Chair: Arthur Haddon, Attendance 84

1954

3rd Australian S.F. Convention, April 16-18, Federation Hall Sydney, Chair Walter Judd, Attendance 95

1955
4th Australian S.F. Convention (Sydcon), March 18-20 Dunbar’s House Watson’s Bay N.S.W., GoH A. Bertram Chandler, Chair Arthur Haddon, Attendance 61

1956

5th Australian S.F. Convention-Olympicon, December 8-9, Richmond Town Hall, Vic, GoH Frank Brynning, Chair Bob McCubbin, Attendance 112

1958

6th Australian S.F. Convention, April 5-6, Richmond Town Hall, Vic, Chair Bob McCubbin, Attendance 98

1966

7th Australian S.F. Convention, Easter 1966, Melbourne, Vic, Chair John Foyster, Attendance 45

1969

8th Australian S.F. Convention, April 4-6, MSFC Melbourne, Vic, GsoH Lee Harding John Foyster, HonSec Bill Wright, Attendance 99

1970

9th Australian S.F. Convention, March 2-3 Capri Theatre Murrumbeena Melbourne, Vic, Convenors Merv Binns, John Bangsund, John Foyster Lee Harding, Attendance 80

1971

10th Australian S.F. Convention, January 1-2, University of Melbourne, Vic, GoH Robin Johnson, Chaired by John Foyster, Lee Harding, Leigh Edmonds, Attendance 95
1972

**Syncon '72**, August 11-13, Squire Motor Inn Bondi N.S.W., GoH Lesleigh Luttrell, Convenors Shayne McCormack, Bob Smith, Attendance: approx 200

1973

**Advention 2**, August 17-19, Lincoln College Adelaide, SA, GoH John Foyster, Chair Paul Stokes, Alan Sandercock. Attendance 58

1974

**Ozcon**, August 16-18 Victoria Hotel Melbourne, Vic, GoH Merv Binns Fan GoH John Bangsund, Chair Ken Ford, Attendance 150

1975

**Syncon '75**, January 25-27, Macquarie University Sydney, NSW, Chair Ron & Sue Clarke, Attendance 94

1976

Bofcon August 13-15 Noah’s Palmlake Motor Inn, Melbourne, Vic, Boss of BofCon Carey Handfield, Attendance 210

1977

**A-Con 7** July 29-31, St Vincent Hotel Glenelg, S.A., GoH: Bill Rotsler, Chair: Allan Bray, Attendance 100+

1978

**Unicon IV**, March 24-27, Melbourne Townhouse, Vic, GsoH Brian Aldiss, Roger Zelazny, Chaired by Roger Weddall, Alan Wilson, Attendance: approx 450. This was also the annual Australian Tertiary Science Fiction Association convention.
1979

**Syncon '79** August 10-13, New Crest Hotel Kings Cross, Sydney, NSW, GsoH Gordon R. Dickson, Ken Fletcher, Linda Lounsbury, Kouichi Yamamoto, Chairs Peter Toluzzi, Robin Johnson Attendance 263

1980

**Swancon 5**, August 15-18, Park Towers Hotel, Perth, WA, GsoH Anne McCaffrey, Shayne McCormack, Grant Stone, Chairing Julia Curtis. Attendance circa 240

1981

**Advention '81**, June 6-8, Oberoi Hotel Adelaide, SA, GsoH Frank Herbert, John Ossian*, K.U.F. Widdershins*, co-Chair Allan Bray, Jeff Harris, Attendance 300.

*Both are John Foyster

1982

**Tschaicon** April 9-12, Melbourne Town House, Vic, GsoH Jack Vance, Leanne Frahm, Eric Lindsay, Chair Justin Ackroyd Attendance 280

1983

**Syncon '83** June 10-13, Shore Inn Sydney, NSW, GsoH Harlan Ellison, Dr Van Ikin, Convenor: Jack R. Herman, Attendance 539

1984

**Eurekacon** April 20-23, Victoria Hotel Melbourne, Vic, GoH George Turner, Co-chairpersons Christine & Derrick Ashby, Attendance 150

1985

**Spawncon** Seattle The right to hold the 1985 NatCon was won by a bid from Seattle, presented at the 1983 NatCon by Cliff Wind and Jerry Kaufman. Unfortunately the true 1985 NatCon "Spawncon" was never held due to a motion at the 1984 Natcon business session, which retroactively ruled Adelaide to be the site.

**Bogus 1985** NatCon Advention '85 April 5-8, The Townhouse Adelaide, SA, GoH Lee Harding, Convenor Jeff Harris, Attendance 85
1986
Swancon XI, March 28-31, Miss Maud Hotel Perth, WA, GsoH C.J. Cherryh, Jack Herman, Chair Erik Harding Attendance 200

1987
Capcon, April 24-27, Canberra Parkroyal Hotel, ACT, GsoH Robert & Lynn Asprin, Lynn Abbey, John Newman, Co-ordinator Mark Denbow Attendance 300

1988
Conviction June 10-13, Shore Motor Inn Artarmon, N.S.W., GsoH Spider & Jeanne Robinson, Carey Handfield, Convenor Jack R. Herman. Attendance 288

1989

1990
Danse Macabre April 13-16, The Diplomat Motor Inn Melbourne, Vic, GoHs George R.R. Martin, Eric Lindsay [John Bangsund], Convenor Roger Weddall, Attendance 180

1991
Suncon March 29-April 1, Brisbane Gateway Hotel, Qld, GsoH Patrick Tilley [Harlan Ellison & Leigh Edmonds] Co-convenors [Cath Kerrigan], Patricia Anderson, Attendance 90
1992

**Syncon '92** April 17-20, The Shore Motor Inn Artarmon, N.S.W., GsoH Michael Whelan, Nick Stathopoulos, Sean McMullen Convenor Rod Kearins, Attendance 150

1993

**Swancon 18** April 8-12, The Ascot Inn Perth, WA, GsoH Terry Pratchett, Robert Jordan, Craig Hilton, Convenor Dave Luckett Attendance approx 350

1994

**Constantinople** April 1-4, Southern Cross Melbourne, Vic, GsoH William Gibson, [Colin Baker], Bruce Gillespie, Medge & Bean, Narelle Harris, Chairman [Alan Stewart] Donna Heenan Attendance 429+. This was also the 1994 Media Natcon.

1995

**Thylacon** June 9-12, Hadley's Hotel Hobart, Tas, GsoH Kim Stanley Robinson, Peter Nichols, Grant Stone

1996

**Festival of the Imagination/Swancon 21/Confusion '96** April 4-8, Kings Hotel Perth, WA, GsoH Storm Constantine, Neil Gaiman, Jack Dann, Janeen Webb. This was also the 1996 Media Natcon.

1997

**Basicon 2** September 27-28 YWCA Melbourne, Vic, no GoH. Chairs Ian Gunn, Karen Pender-Gunn This was also the 1997 Australian Media NatCon.

1998


1999

**SpawnCon Two** The 38th Australian National Science Fiction Convention. September 2-6, Muggins Marc Ortlieb
2000

2001

Australian Media National Science Fiction Conventions

1983
Conquest '83, Brisbane.

1984
Medtrek '84 March 10-11, The Shore Inn Sydney, GsoH Bjo Trimble, Michael Keating, Nikki White, Convenor Susan Clarke

1985
Con Amore, June 8-10, Brisbane Parkroyal Brisbane, GsoH David Gerrold, Judson Scott, Susan Clarke, Dennis Stocks, Co-ordinators Patricia Anderson, Eleanor Hallewell, Lorrie Boen, Heather Wright, Hazel Dodd, Attendance 171
1986

**Galactic Tours**, March 7-10, Townhouse Melbourne, GsoH David Prowse, Katy Manning, Convenor Shane Morrissey.

1987

**Eccentricon** July 3-6, Hawkesbury Agricultural College N.S.W., GsoH Brian Croucher, Bjo Trimble, Gail Neville, Lana Brown, Chairpersons: Susan Clarke, Gael Williams,

1988

**Zencon II**, October 14-16, Carlton Social Club Melbourne, GsoH Paul Darrow, Janet Lees Price, Michael Keating, Dr Michael Archer, Convenors Elaine Clarke, Liz Mundell.

1989


1990

**Huttcon 90**, November 23-25, The Diplomat Motel Melbourne, GsoH Ed Bishop, Mr Squiggle, Norman & Margaret Hetherington, Marjorie Cammer, Chairbeing Karen Pender-Gunn, Attendance 274

1991

**Vampiricon**, October 11-13, Melbourne Townhouse, GsoH Jeanne Youngso, Geoff Tilley, Chair Chaela, Attendance 200

1992

**Hongcon**, June 6-8, Hotel Adelaide, GsoH Neil Gaima, Danny Elfman, Paul Cornell, Shane Morrissey, Convenors Medge & Bean, Attendance approx 150
1993

**Defcon**, June 4-7, Hotel St George Wellington New Zealand, GsoH Larry Niven, Julian May, D C Fontana, David Gerrold, Denis Skotak, Mark Harris, Gail Adams, Chairs Lana Brown, Donna Rapley. Also the New Zealand National Convention.

1994

**Constantinople**, 1994, Southern Cross Melbourne, GsoH William Gibson, [Colin Baker], Robert Jewell, Bruce Gillespie, Medge & Bean, Narelle Harris, Chairperson [Alan Stewart], Donna Heenan. Attendance 429+. This was also the 1994 Australian Natcon.

1995

**Basicon [Condiment]** October 21 Melbourne University Melbourne, Chairs Ian Gunn, Karen Pender-Gunn

1996

**Festival of the Imagination/Confusion '96/Swancon 21** April 4-8, King's Hotel Perth, GsoH Storm Constantine, Neil Gaiman, Jack Dann, Janeen Webb. This was also the 1996 Media Natcon.

1997

**Basicon 2** September 27-28 YWCA Melbourne. Chairs Ian Gunn, Karen Pender-Gunn. This is also the 1997 Australian NatCon.

At that time, the two conventions – the National SF Convention and the National SF Media Convention were made to one event -- the National Speculative Fiction Convention.
Australian Tertiary Science Fiction Association National Convention

1975
**Unicon I**, March 28-31, Ritz Hotel Melbourne, Chair: Adrienne Losin.

1976
**Unicon II**, April 16-19, Ormond College University of Melbourne, GoH Bruce Gillespie Co-convenors Alan Wilson, Charles Taylor,

1977
**Unicon III**, Easter 1977, Christies Beach South Australia, GoH Kitty Vigo, Convenor Perry Middlemiss, Attendance approx 50

1978
**Unicon IV**, March 24-27, Melbourne Townhouse, GsoH Brian Aldiss, Roger Zelazny, Chaired by Roger Weddall, Alan Wilson. This was also the 1978 Australian Natcon.

1979

1980
**Unicon VI**, April 4-7, Victoria Hotel Melbourne, GsoH Joe & Gay Haldeman, George Turner, Merv Binns, Chairperson Daryl Mannell.

1981
**Tolkon**, August 21-24, New Crest Hotel, Kings Cross, Sydney GoH Jon Noble, Convenor Jack R. Herman Attendance 200
1986

**Unicon '86**, January 25-27, Adelaide, GsoH Victor Kelleher, [Mika Wakisaka],
Attendance about 60

Regional Conventions

(By Date)

1940

**First Sydney Science Fiction Conference**, December, Sydney

1941

**Second Sydney Science Fiction Conference**, April 13, The Owl Library, Bondi Junction, N.S.W.

1942

**Third Sydney Science Fiction Conference**, January 4, G.U.O.O.F. Building Sydney
17 attendees

1951

**Fourth Sydney Science Fiction Conference**, July 7, Y.M.C.A. Building Sydney

1952

**Science Fiction Weekend**, early July, Wentworth Falls Hotel, N.S.W.

**Fifth Sydney Science Fiction Conference**, July 19, G.U.O.O.F. Building Sydney

**Science Fiction Weekend**, August 9-10, Wentworth Falls Hotel, N.S.W.

**Science Fiction Weekend**, December, Wentworth Falls Hotel, N.S.W.

1953
**First Interstate S.F. Conference (Riverinacon),** August 8-9, Albury, Organiser Lyell Crane, Attendance 12

1954

**Canberra S.F. Convention**

1968

**Melbourne Science Fiction Convention [Conference],** April 12-14, MSFC Melbourne, GsoH Jack Wodhams, Pat Terry, Chair Merv Binns

1970


1971

**Q-Con I,** 1971, Brisbane

**Mini-Melcon** 9-11 ?, Golden Age Hotel Melbourne, GsoH Greg & Grae, Organiser Paul Stevens

1972

**Advention** 1 January, Adelaide, Chairman Alan Sandercock

**Eastercon '72,** Easter, The Savoy Melbourne

**B.Y.O. Convention,** December 26-30, Bruce Gillespie's place, Melbourne
1973

**Q-Con II**, 30 December 1972- 1 January 1973, Brisbane, GsoH Jack Wodhams, Lee Harding, Christine McGowan

**Eastercon '73** April 20-23, Victoria Hotel Melbourne, GoH George Turner, Organiser Paul J. Stevens

1974

**Faulcon 6**, Easter, Faulconbridge NSW, GoH John Brosnan, Co-ordinator Eric Lindsay

1975

**Rosebudcon II**, 1975, Rosebud Victoria, GoH Bob Tucker

1976

**Omegacon** 1-4 January, Grace Valley South Australia, GoH "Kilgore Trout", Chair Jeff Harris


**Swancon 1**, October 9-11, Anthony Peacey's House Perth, Chair Anthony Peacey

**Monnicon**, June 12-14, Monica Addlington's place Adelaide, Convenor Roman Orszanski

**Q-Con III**, December 31 1976-January 2 1977, Metropolitan Hotel Brisbane, GsoH A. Bertram Chandler, Leigh Edmonds, Convenor Dennis Stocks

1977

**Monaclave**, January 29-31, Mannix College Victoria, GsoH Christopher Priest, Vonda McIntyre, Convenor Don Ashby

**Melcon**, Richmond Victoria, GoH Bill Rotsler.
1978

**Strinecon ’78**, Australia Day Weekend, Mannix College Victoria, GoH John Alderson, Chairpersons Don Ashby, Carey Handfield

**Baycon**, June 3-5, Hotel St Vincent South Australia, GoH Paul Stevens, Convenor Allan Bray

**Trekcon 1**, July 15, Uniting Church Hall, Camberwell Victoria, GoH Diane Marchant, Convenor Adrienne Losin.

**Swancon 3**, July 21-23, Murdoch University Perth, Convenor Roy Ferguson

**Syncon ’78**, August 25-27, Twin Towers Motel Sydney, GoH Robin Johnson, Convenor Keith Curtis

**Anzapacon**, October 14-15, John Foyster's Flat in St Kilda, Convenor John Foyster

1979

**Carrcon**, January 22-23, Hawthorn Scout Hall Adelaide, GoH Terry Carr, Organisers Allan Bray, Jeff Harris, Mark Denbow.

**Kynecon** 2.5 February 10-11, Darling Farm Kyneton Victoria, Convenor Peter Darling

**Waycon ’79**, March 2-5, Ozone Hotel Perth, GoH Leigh Edmonds, Beanbagman Anthony Peacey

**Australian Star Trek Con**, March 10-11, Menzies Hotel Sydney, GoH George Takei, Convenor Karen Lewis

**Eastercon**, April 13-16, Sheraton Hotel Melbourne, Gsoh Bert Chandler, [Brian Thurogood], Keith Curtis, Chairpersons Derrick & Christine Ashby
Quasarcon June 15-17, Capri Cinema Adelaide, GoH David Lake, Chairman Mark Denbow

Pulpcon 79, September 1-2, Melbourne, Convenor Tim Dawson

Phasercon, October 27-28, Port Adelaide, Chairman Brian Alford

1980
Medvention February 8-10, Hydro Majestic Hotel Medlow Bath, N.S.W. Convenor Eric Lindsay

A-Con 8 May 17-19, Highway Inn Plympton South Australia, GoH Bruce Gillespie, Chairentity [Steve James], Allan Bray

Minicon '80 August 25-26, Adelaide College of Arts & Education, GoH Anne McCaffrey

Syncon '80 October 3-5, New Crest Hotel, Kings Cross, GoH Gary Mason, Convenor Jack R. Herman

1981
Cinecon April 17-20, Sheraton Hotel Melbourne, GoH Robert Bloch, Organiser Mervyn Binns

Swancon 6, April 17-20, Royal George Kid's School Fremantle, GoH Anthony Peacey, Chair John McDouall

Nucon 1 May 8-11, New Crest Hotel Kings Cross, GoH Larry Niven, Secretary Rod Kearins

Speculative Fiction: The Australian Context, July 17-18, A.N.U. Canberra, Convenor Colin Steele

Phantasticon 81, August 21-23, Melbourne Townhouse, GoH Alex Stitt
Circulation 1, October 3-5, Hotel Ainslie Canberra, Mascot Peter Toluzzi, Convenor Jean Weber

Galacticon, October 10-11, Y.M.C.A. Adelaide, GoH Allan Bray

Convention of the Great Klingon Empire, October 24-25, Irish Hall Adelaide, Organiser Brian Alford

Wycon/Strathvention, December 5-6, NSW, Convenor Peter Toluzzi

1982

Smoffcon 1, 23-25 January, Trinity College University of Melbourne, Convenors Derrick & Christine Ashby

Swancon 7, January 30-February 1, Royal George Hotel Perth, GoH Robin Johnson, Chairman Bob Ogden

Medtrek February 13-14, Hydro Majestic Hotel N.S.W.

Syncon '82 August 13-15, New Crest Hotel Kings Cross, Sydney, Convenor Peter Toluzzi

Confusion, October 2-3, Payneham S.A., GoH Paul Stokes, Attendance 60

Circulation II, November 26-28, Hotel Ainslie, Canberra, Mascot: Karen Warnock (Womble)

Conquest 82, Brisbane, Organisers Katina Barry, Glynnis Chalmers

1983

Swancon 8, January, Westos Motor Inn Perth, GsoH Damien Broderick, Bob Ogden, Chair Stephen Dedman
Jean Weber's "Life Begins at Forty" Party, February 25-27, (Faulcon 40), Pioneer Way Motel N.S.W., GoH Jean Weber

Funcon, April 1-4, Queenslodge Motor Inn Melbourne, Convenor John Newman Attendance 150

Advention 4, 23-25 April, The Pier Hotel Glenelg South Australia, GsoH Wynne Whiteford, "Mary Wollstonecraft Shelley", Co-convenors John (Nick) Playford, Brian Forte

Companion 8-10 October, Portobello Centre Adelaide, GoH Katy Manning

1984

Swancon IX, 27-30 January, Westos Motor Inn Perth, GsoH Harry Harrison, Roy Ferguson, Chairthing Dave Luckett

Harrycon, February 18th, Victoria Hotel Melbourne, GoH Harry Harrison, Convenor Merv Binns

Syncon '84, February 24-26 1984, New Crest Hotel Sydney.

Kinkon June 9-11, The Victoria Hotel Melbourne, Convenor Andrew Murphy

Babel Conference, September 29-30, Holmes Hall Belmont W.A.

Conquest 84, September 29-30, Sheraton Hotel Brisbane, GoH George Takei, Convenor Martin Bridgestock

Paranoiacon, September 28-October 1, El Toro Hotel Liverpool N.S.W.

"To Boldly Go" 20-21 October, Parks Community Centre Adelaide
**Who Do 84**, November 24-25, Carrington Hotel Katoomba N.S.W., GoH Robert Jewell, Gary Armstrong

**Circulation III** November 30-December 2, Southside Motor Park Canberra, Mascot Kim Huett, Convenor Jean Weber

1985

**Swancon X**, January 26-28, Airways Hotel Perth

**Canberra Dr Who Convention**, June 22, Dickson College Canberra, GoH Katy Manning

**Ratcon 6**, August 31- September 1, Rottnest Island W.A. Convenor: Sally Beasley

**Syncon 85**, November 30, YMCA Sydney, Convenor Rod Kearins

**Lon Con '85**, December 7-8, Launceston Tasmania, GoH Katy Manning, Dallas Jones, Convenor ?

1986

**Hitcher's Weekend** January 10-12, Dalyston Victoria, Convenor Ian Gunn

**Syncon '86** June 6-9, Metropole Convention Centre Sydney, Chairpersons Ray Gleeson, Sharon Brien

**Kinkon 2** June 7-9, Victoria Hotel Melbourne, Convenor Andrew Murphy

**Time Warped**, October 3-6, Hyde Park Plaza Motel Sydney, GoH Walter Koenig, Convenor Bob Johnston

**Conquest**, October 11-12, Apollo Motor Inn Surfer's Paradise

**Genesis** October 11-12, Parks Community Centre Adelaide
1987

**Terminus '87** January 17-18 Hallett Cove South Australia

**Merricon** January 24, Queensland Organiser A Kriesch

**Dodecacon**, February 13-15, The Leura Motor Inn N.S.W., GsoH Eric Lindsay, Gordon Lingard, Convenor Eric Lindsay

**Swancon 12**, February 28-March 2, Airways Hotel Perth, GoH John McDouall, Coordinator David Simmons

**Trekcon III**, March 14-15, Sheraton Hotel Melbourne, GsoH Betsi Ashton, Diane Marchant, Chairman Craig Hooper, Attendance 138

**Eastercon '87** April 17-20, The Diplomat Motor Inn Melbourne, GoH Lucy Huntzinger, Co-chairs Carey Handfield, Irwin Hirsh, Marc Ortlieb

“OhÉnjoy” **Con** April 17-20, Rossmore N.S.W.

**Syncon '87**, June 5-8, Metropole Hotel Sydney, GoH Terry Dowling

**Conquest '87**, September 25-27, Bellevue Hotel Brisbane, GoH Cathy Kerrigan

**Quasar** October 17, South Australia, Convenor Wes Lockhart

1988

**Battlestar Galactica Mini Con** New Year weekend, Katoomba N.S.W.

**Who Con 4**, January 8-10, University of Western Australia, GsoH Katy Manning, Robert Jewell, Mike West, Ron Townsend,

**Swancon XIII** Australia Day Weekend, Westos Hilltop Hotel, South Perth, GsoH Dave Luckett, Tim Richards, Controller Matthew Clarkson
Kinkon 3, April 1-4, Victoria Hotel, Melbourne, GsoH: Lee Harding, John Baxter, Greg Turkich, Convenor: Andrew Murphy

[Time Warped Convention II, April 1-4, Royal Exhibition Hotel Sydney, GsoH Nichelle Nichols, Karen Irving, Convenor Bob Johnston]

Star Base 88, June 3-5, Longwood Convention Centre Adelaide

Wagga Wagga Con Con, June 11-13, Wagga Wagga, Convenor Debra Cunningham

Conquest 88 September 23-25, Tower Hill Hotel Brisbane, GoH Richard Arnold

Console 88, December 10-11, Sydney University, GsoH Katy Manning, Mark Strickland, Robert Jewell, Kevin Manser, Tristram Carey.

1989

Trekcon 31/2 April 22-23, Ferntree Gully Guide Hall Vic

Starwalking-The Convention, September 8-10, The Melbourne Townhouse, GoH Jeremy Bulloch, Convenor Shane Morrissey

Circulation 4, September 29-October 2, Eagle Hawk Motel Canberra, Mascot Jean Weber, Convenor Lawrie Brown

Nowracon, November 24-26, Leprechaun Motel Nowra N.S.W., Convenor Edwina Harvey

Conjunction, December 1-3, Diplomat Motor Inn Melbourne, GsoH Michelle Muijsert, Wendy Ratter, Chairbeing Beky Tully

1990

Whovention, January 12-14, Sydney University, GsoH Nicholas Courtney, Katy Manning, Dudley Simpson
**Swancon XV**, January 26-29, Miss Maud's Hotel Perth, GsoH Terry Dowling Grant Stone, Coordinator Don Griffiths

**Star Fleet Mini-Con April** 27-28, Melbourne, Organisers Wendy Purcell, Tracey Oliphant

**Trekcon IV**, June 9-11, Melbourne Townhouse, GsoH Bjo Trimble, Greg Franklin, Steve Scholtz, Gary Armstrong, Convenor Kaye Morrisey

**Syncon '90**, July 6-8, Hawkesbury Agricultural College N.S.W., GsoH Ron & Sue Clarke,

**Conquest 90**, October 5-7, Mayfair-Crest Hotel Brisbane, GoH [Tom Baker], Jon Pertwee, Convenor Peter Budd

**Concubine 1990**, October 6-8, Adelaide University, Convenor Adam Jenkins

**Circulation V**, December 7-9, A.N.U. Canberra,

1991

**Enlightenment**, January 19-20, Diplomat Motor Inn Melbourne, GsoH Dudley Simpson, Sandra Reid,

**Swancon 16**, January 25-28, The Freeway Hotel South Perth, GsoH Barbara Hambly, Cindy Clarkson, Chair Greg Turkich

**Newtcon**, March 8-10, Hunter Country Lodge N.S.W., Convenor Peter McMullen

**Victoricon**, June 8-10, Melbourne Townhouse, GsoH Ray & Gay Barrett, Bjo Trimble, Peter Sumner, Gary Armstrong, Chairman Chris Ballis, Attendance 100+

**Legends**, July 13-14, Metropole Convention Centre N.S.W., GsoH Tad Williams, Greg Bear, Convenors: Cath McDonnell, Jack Herman
**ConCave 2**, August 2-4, Welcome Inn & Swanston Hotel Melbourne, GsoH Frank Hellard, Jeremy Parker, David Cox, Karen Pender-Gunn, Convenor Andrew Pam

**Confictionary**, September 6-8 (October 12-14?), Hotel Adelaide, GoH Yvonne Rousseau,


**Medtrek IV**, October 4-7, University of Western Sydney, GsoH, David Prowse, Marianne Plumridge, Co-President Susan Clarke

**Novacon**, 22-24 November, Newcastle N.S.W., GsoH Katy Manning, Dudley Simpson

**Circulation 5.5**, December 5-8, A.N.U. Canberra,

**Syncon '91**, December 13-15, Sydney University, GoH Wynne Whiteford

1992

**Swancon 17**, January 24-27, Ascot Inn Belmont Western Australia. GsoH Terry Dowling, Nick Stathopoulos, Convenors: Mark Bivens, Jeremy Byrne, Robin Pen, Richard Scriven, Tata Smith, Chris Stronach

**The Contract**, February 15-16, Adelaide Hills, GoH [John Foyster], Convenor Roman Orszanski

**Newtccon '92**, March 6-8, Hunter Country Lodge N.S.W., Convenor: Peter McMullen

**Kittycon**, March 28-29, Oakleigh Scout Hall Vic

Haldecon, June 13, Sydney, GsoH Joe & Gay Haldeman, Convenor Eric Lindsay

Trekcon 6 August 29, Melbourne University Ridley College, Co-ordinator Geoff Tilley

Conjunction 3, September 18-20, Sheraton Hotel Melbourne, GsoH Merv Binns, Cath Ortlieb, Shane Morrissey, Convenors Danny Heap, Beky Tully

Robocon, September 18-20, Gateway Hotel Brisbane, GoH Ian MacLean.

Star Trek: The Next Convention, December 12-13, A.N.U. Canberra, GoH George Ivanoff

1993
[Radicon (The Convention) January 29-February 1, Elizabethan Lodge Melbourne, GoH Bjo & John Trimble, Ray Barrett, Peter Sumner, Paton Forster]

Starfest '93, February 20-21, Southern Cross Hotel Melbourne, GsoH Walter Koenig, Dave McDonnell, Estimated 1400 attendance.

Holodiction '93 May 14-16, Gazebo Hotel Sydney

Star Walking The Second Convention, May 21-23, Townhouse Hotel Melbourne, GsoH: Howard Kazanjian, Lisa Cowan, Convenor Shane Morrissey

Whovention II: Control (1993 Dr Who Convention) July 9-11, Waratah Inn Paramatta N.S.W., GsoH [Lalla Ward], Mary Tamm,

Moggycon, July 31st - August 1st, Oakleigh Scout Hall Oakleigh Vic

Anzapacon II October 2-3, Prahran Victoria Convenors Perry Middlemiss, Alan Stewart, Approx 50 attendees
**Cupcon** October 29-31, Elizabethan Lodge Motor Inn Blackburn Victoria, GsoH [Mercedes Lackey, Larry Dixon] David Gerrold, Nick Stathopoulos, Lewis Morley, Marilyn Pride, Convenor Jo Toohey Approx 100 attendees

**Reflections** November 20, Hawthorn, Vic Convenors Danny Heep, Richard Freeland

**Circulation 6** December, Canberra

1994  
**Interact** April 22-25, University House Canberra GoH Richard Arnold

**Caprican Academy**, April 23-25, Pax Hill Scout Camp Ballarat Vic,  

**Starfest** June 18-19, Mayfair Crest Hotel Brisbane GsoH Majel Barrett-Roddenberry, [George Takei] Dave McDonnell  

**Starfest** June 25-26 Southern Cross Hotel Melbourne GsoH Majel Barrett-Roddenberry, [George Takei], Dave McDonnell

**Con Fusion (Incorporating Swancon 19)** July 15-17 Perth International Hotel, GsoH [Gerry Anderson] Sylvia Anderson, Danny Heap, Co-ordinator Sue Ann Barber

**CONducktor** August 6-7, Adelaide Convenor AUSFA.

**Trexpo** August 21, Melbourne

**Comedycon**, September 16-18, Tradewinds Hotel Maroubra, GoH Robert Llewellyn Media Comedy. Chairpersons: Jo & Graeme Batho, Edwina Harvey.

**Conquest 94**, September 23-25, Lennon’s Hotel Brisbane GsoH: Jonathan del Arco, Richard Arnold
Survival 94 November 25-27, Novotel on Collins GsoH Sylvester McCoy, Sophie Aldred


1995

Novacon '95 January 13-15, Radisson Hotel Newcastle, GsoH John Levine, Katy Manning, Nicholas Courtney

[Concinnity '95 January 27-29, Regent Hotel Melbourne, GsoH Robert O'Reilly, Ian Gunn.]

Event Horizon January 27-29, Carindale Hotel, Carindale Brisbane, GoH Gareth Thomas

Swancon '95 April 13-17. Sheraton Perth Hotel. GoH Pat Cadigan. W.A.

Force One April 15-17, Sheraton Hotel Melbourne, GsoH: Steve Sansweet, Hugh Fleming (1st National Star Wars Con)

The Reunion #2 April 28-30 Ark Royale 6 Bellevue Road Faulconbridge NSW 2776 Relaxacon

Arcon Aussiecon Reunion Convention September 22-24 Savoy Plaza Hotel Melbourne  GsoH Robin Johnson, David Grigg Convenor Marc Ortlieb

Continuum (Conquest 95) October 13-15 Gateway Hotel, Brisbane GsoH Jerry Hardin O.C.P., Richard Arnold.

Terror 95 Horror Convention. October 27-29 Caulfield Arts Complex Victoria. GsoH Richard Harland, Michael Helms, Big Bad Ralph

Mudcon November 18-19 Winery tour/Convention. NSW
1996

**Mutagen '96** January 26-29, Melbourne

**The Reunion #4** April 20-22

**Parliament Of Dreams** May 3-5 (O.C.P) Radisson Hotel, North Quay, Brisbane
GoH Jerry Doyle

**Neutral Zone** July 27-28 Second convention of science fiction television and film, Murdoch University's Economics, Commerce and Law lecture theatres.

**Multiverse 2** September 7 - 8 Edmond Barton Centre Moorabbin

**Conquest 96** September 27-29 Mercure Hotel Brisbane. GsoH Marina Sertis, Majel Barret, Richard Arnold

**Whovention III - Continuity** 13th National Dr Who Convention October 4-7 Rydges North Sydney GsoH Elisabeth Sladen, Tony Howe.

1997

**Swancon 22** January 24-27 The Metro Inn South Perth GsoH Howard Waldrop, Stephen Dedman, David Cake.

**Medtrek** V January 25-27 UWS Hawkesbury Richmond NSW GsO: Marilyn Pride, Lewis Morley Convenor Susan Clarke

**Highlander Down Under** April 26-27 1997 Mercure Hotel Brisbane GoH Peter Wingfield

**Holodiction** May 10, Darling Harbour. Expo and Convention Sydney, Armin Shimmerman, Tim Russ

**Holodiction** May 11, Carlton Hotel Melbourne. Armin Shimmerman, Tim Russ
[TeleCon '97 May Dates and venue to be confirmed Melbourne. GsoH Ed Bishop, Louise Pajo, Tom Oliver, Charles Tingwell, Val Lehman, Colette Mann, Adrian Sherlock. Convenor James Overton]

**Force 2** June 7-9. Edmund Barton Conference Centre 488 South Rd Moorabbin Vic, GsoH Anthony Daniels (O.C.P.), Kenny Baker (O.C.P.), Steve Sansweet

**Holodiction** June 8 Mercure Hotel. Brisbane, GoH Rene Auberjonois

**Holodiction** June 15, Perth, GoH Rene Auberjonois.

**Best of Both Worlds'97** June 20-22, Sydney Masonic Centre. GsoH Andrew J Robinson, Jeffrey Willerth, Richard Arnold, Jim Lockett

**Holodiction** June 22, Adelaide, GoH Robert Picardo, Rene Auberjonois.

**Holodiction** "Mini Convention" June 29, Sydney, GoH Rene Auberjonois, Robert Picardo

**Event Horizon I** July 18-20 Mercure Hotel, Brisbane. GsoH Michael O'Hare, David Malin, Sandra Brucker

**Lost In Space Winter Convention** August 24 St Hilda's College Auditorium, College Crescent Parkville.

**ConScience** October 4-5, Mercure Hotel, North Quay, Qld

**Conquest 97** The Tonight Show October 10-12 Mercure Hotel, North Quay, Qld GoH Richard Arnold

**Whovention:** November 21-23, Australia's 14th National *Doctor Who* Convention, Edmund Centre, South Road, Moorabbin, GoH: Sophie Aldred
Multiverse 3 February 13-15, Edmund Barton Centre 488 South Road Moorabbin Victoria, GsoH Claudia Christian, Robert Llewelyn

Hyper-Con '98 Star Wars March 7, Masonic Centre cnr Castlereagh and Goulburn Streets Sydney, GoH Jeremy Bulloch

Highlander DownUnder II March 28-29, Mercure Hotel, Brisbane, GoH Peter Wingfield (O.C.P.)

CSO (Dr Who NatCon) 24-26 April Airport Motel, Kingsford Smith Drive. GsoH John Nathan- turner, Gary Downie, Keff McCulloch, Dolore Whiteman, Tracey Wilson


Best of Both Worlds 3 May 2-3, GsoH: Mira Furlan, Michael O'Hare, Joshua Cox, Sandy Bruckner

Treknology May 16-17, Rockhampton Qld Joshua Cox, Mira Furlan

PhanCon 9 July 11-12, Parramatta Gazebo Hotel. GsoH Terry Pratchett, David Gemmell, Sara Douglass.

Conquest 98 October 9-11, Mercure Hotel Brisbane GsoH Walter Koenig, Judy Levitt, Richard Arnold

Best Of Both Worlds 4 November 21 – 22, University of Sydney, and Southern Cross Hotel NSW GsoH Jason Carter, Dwight Schultz, Amis, Tim Choate, Jerry Doyle
1999

**Best Of Both Worlds 5** March 20-21, Southern Cross Hotel Corner Goulburn & Elizabeth Streets, City and Sydney Entertainment Centre Harbour Street, Haymarket GsoH William Shatner, Walter Bascom, Robin Curtis, Richard Hatch, Dr. Lawrence M. Schoen

**Multiverse Battlestar Galactica 20th Anniversary** March 27-28, Edmund Barton Centre 488 South Rd Moorabbin GoH: Richard Hatch Special Guests: Sara Douglass, Kate Jacoby, Paul Collins, Sean McMullen

**ICON** April 1-5 24, The Metrov Inn Canning Highway South Perth GsoH Jack Dann, Sean Williams, Janny Wurts Special Guests, Don Maitz, Janeen Webb, Fan Guest Dave Luckett

**Grail Quest** June 10-14, Sydney University $200 Co-ordinator Sophie Masson

**Friends of Science Fiction** June 13, GsoH Aron Eisenberg, John Cook, Chuck McKenzie

**Force Three** June 12-14, Karralyka Centre Ringwood Vic, GsoH Michael Stackpole, Timothy Zahn, Don Bies, Iain McCaig

**Conquest 99 Reflections** October 1-3, GoH Richard Arnold

**PhanCon 99** November 28 Phantasia Bookshop 443 High St Penrith NSW 2750, GsoH Ian Irvine, Caiseal Mor, Richard Harland, Kate Forsyth, Maxine McArthur, Traci Harding, Alison Goodman.

2000

**Whovention 2000** February 4 - 6 Rydges North Sydney GsoH: Sylvester McCoy, Nicola Bryant(. Fan Guest: Karen Herkes
Highlander Down Under 3 April 14-16 Mercure Hotel Brisbane GsoH Peter Wingfield, Valentine Pelka, Anthony De Longis

Friends of Science Fiction Mini-Con May 7, GoH Nicole deBoer. (02) 9523 8385 fsf@nlc.net.au ÉP.O Box 797, Fairfield, NSW, 1860.
Appendix II G

Australian Science Fiction Conventions

compiled by Marc Ortlieb

I have been somewhat free and easy in my definition of convention and several one-
day events have snuck in here in places. Feel free to add your own, should you feel it
worthy of inclusion. (No Terry Frost, the evening you spent in a Jacuzzi with four
nymphettes doesn't count, even if they were Lost in Space fans.) Any name or
convention in square brackets refers either to a GoH who was announced but who
later withdrew or an event that was announced in the fan press but which did not occur.

World Science Fiction Conventions

Aussiecon
August 14-17 1975, Southern Cross Hotel, Melbourne, GsoH Ursula K. LeGuin
Susan Wood Mike Glicksohn [Don Tuck], Chairman Robin Johnson, Attendance 650

Aussiecon Two
August 22-26 1985, Southern Cross Hotel, Melbourne, GsoH Gene Wolfe Ted White,
Chairman David Grigg, Attendance: 1200 (1800 according to Carey Handfield, 1599
according to the standard Worldcon list)

Aussiecon Three
September 2-6 1999, World Congress Centre, Melbourne, Gsoh George Turner, Greg
Benford & Bruce Gillespie,
Chairman Perry Middlemiss, Attendance 1800+
World Costume Conventions

Costume Con 20 - February 15-18 2002 Melbourne Exhibition and Convention Centre

World Science Fiction Convention Bids

Sydney Cove in '88 (Not presented)
Adelaide in '83 (Not presented) Chairman Paul Anderson
Australia in '83 Sydney (presented at Denvention II. Lost to Baltimore) Chairtwit: Ken Ozanne
Sydney in '91 (Lost to Chicon V)
Perth in '94 (Did not present)
Sydney in '95 (Did not present)
Melbourne in '96 (Did not present) This bid was a hoax a flier was distributed by certain Melbourne fen interested in stirring the Sydney in 95 bid.

Australian National Science Fiction Conventions

1952
1st Australian S.F. Convention, March 22, G.U.O.O.F. Hall Sydney, Chair: Bill Veney, Attendance 58

1953
2nd Australian S.F. Convention, May 1-3, G.U.O.O.F. Hall Sydney, Chair: Arthur Haddon, Attendance 84

1954
3rd Australian S.F. Convention, April 16-18, Federation Hall Sydney, Chair Walter Judd, Attendance 95

1955
4th Australian S.F. Convention (Sydcon), March 18-20 Dunbar’s House Watson’s Bay N.S.W., GoH A. Bertram Chandler, Chair Arthur Haddon, Attendance 61

1956

5th Australian S.F. Convention-Olympicon, December 8-9, Richmond Town Hall, Vic, GoH Frank Brynning, Chair Bob McCubbin, Attendance 112

1958

6th Australian S.F. Convention, April 5-6, Richmond Town Hall, Vic, Chair Bob McCubbin, Attendance 98

1966

7th Australian S.F. Convention, Easter 1966, Melbourne, Vic, Chair John Foyster, Attendance 45

1969

8th Australian S.F. Convention, April 4-6, MSFC Melbourne, Vic, GsoH Lee Harding John Foyster, HonSec Bill Wright, Attendance 99

1970

9th Australian S.F. Convention, March 2-3 Capri Theatre Murrumbeena Melbourne, Vic, Convenors Merv Binns, John Bangsund, John Foyster Lee Harding, Attendance 80

1971

10th Australian S.F. Convention, January 1-2, University of Melbourne, Vic, GoH Robin Johnson, Chaired by John Foyster, Lee Harding, Leigh Edmonds, Attendance 95
1972

**Syncon '72**, August 11-13, Squire Motor Inn Bondi N.S.W., GoH Lesleigh Luttrell, Convenors Shayne McCormack, Bob Smith, Attendance: approx 200

1973

**Advention 2**, August 17-19, Lincoln College Adelaide, SA, GoH John Foyster, Chair Paul Stokes, Alan Sandercock. Attendance 58

1974

**Ozcon**, August 16-18 Victoria Hotel Melbourne, Vic, GoH Merv Binns Fan GoH John Bangsund, Chair Ken Ford, Attendance 150

1975

**Syncon '75**, January 25-27, Macquarie University Sydney, NSW, Chair Ron & Sue Clarke, Attendance 94

1976

Bofcon August 13-15 Noah’s Palmlake Motor Inn, Melbourne, Vic, Boss of BofCon Carey Handfield, Attendance 210

1977

**A-Con 7** July 29-31, St Vincent Hotel Glenelg, S.A., GoH: Bill Rotsler, Chair: Allan Bray, Attendance 100+

1978

**Unicon IV**, March 24-27, Melbourne Townhouse, Vic, GsoH Brian Aldiss, Roger Zelazny, Chaired by Roger Weddall, Alan Wilson, Attendance: approx 450. This was also the annual Australian Tertiary Science Fiction Association convention.
1979

**Syncon '79** August 10-13, New Crest Hotel Kings Cross, Sydney, NSW, GsoH Gordon R. Dickson, Ken Fletcher, Linda Lounsbury, Kouichi Yamamoto, Chairs Peter Toluzzi, Robin Johnson Attendance 263

1980

**Swancon 5**, August 15-18, Park Towers Hotel, Perth, WA, GsoH Anne McCaffrey, Shayne McCormack, Grant Stone, Chairing Julia Curtis. Attendance circa 240

1981

**Advention '81**, June 6-8, Oberoi Hotel Adelaide, SA, GsoH Frank Herbert, John Ossian*, K.U.F. Widdershins*, co-Chair Allan Bray, Jeff Harris, Attendance 300.

*Both are John Foyster

1982

**Tschaicon** April 9-12, Melbourne Town House, Vic, GsoH Jack Vance, Leanne Frahm, Eric Lindsay, Chair Justin Ackroyd Attendance 280

1983

**Syncon '83** June 10-13, Shore Inn Sydney, NSW, GsoH Harlan Ellison, Dr Van Ikin, Convenor: Jack R. Herman, Attendance 539

1984

**Eurekacon** April 20-23, Victoria Hotel Melbourne, Vic, GoH George Turner, Co-chairpersons Christine & Derrick Ashby, Attendance 150

1985

**Spawncon** Seattle The right to hold the 1985 NatCon was won by a bid from Seattle, presented at the 1983 NatCon by Cliff Wind and Jerry Kaufman. Unfortunately the true 1985 NatCon "Spawncon" was never held due to a motion at the 1984 Natcon business session, which retroactively ruled Adelaide to be the site.

**Bogus 1985** NatCon Advention '85 April 5-8, The Townhouse Adelaide, SA, GoH Lee Harding, Convenor Jeff Harris, Attendance 85
1986

**Swancon XI**, March 28-31, Miss Maud Hotel Perth, WA, GsoH C.J. Cherryh, Jack Herman, Chair Erik Harding Attendance 200

1987

**Capcon**, April 24-27, Canberra Parkroyal Hotel, ACT, GsoH Robert & Lynn Asprin, Lynn Abbey, John Newman, Co-ordinator Mark Denbow Attendance 300

1988

**Conviction** June 10-13, Shore Motor Inn Artarmon, N.S.W., GsoH Spider & Jeanne Robinson, Carey Handfield, Convenor Jack R. Herman. Attendance 288

1989

**Swancon 14** March 23-27, The King's Ambassador Hotel Perth, WA, GsoH John Varley, Bob Shaw, Paul J. Stevens, Chairthingy Cindy Evans. Attendance 283

1990

**Danse Macabre** April 13-16, The Diplomat Motor Inn Melbourne, Vic, GoHs George R.R. Martin, Eric Lindsay [John Bangsund], Convenor Roger Weddall, Attendance 180

1991

**Suncon** March 29-April 1, Brisbane Gateway Hotel, Qld, GsoH Patrick Tilley [Harlan Ellison & Leigh Edmonds] Co-convenors [Cath Kerrigan], Patricia Anderson, Attendance 90
1992

**Syncon '92** April 17-20, The Shore Motor Inn Artarmon, N.S.W., GsoH Michael Whelan, Nick Stathopoulos, Sean McMullen Convenor Rod Kearins, Attendance 150

1993

**Swancon 18**, April 8-12, The Ascot Inn Perth, WA, GsoH Terry Pratchett, Robert Jordan, Craig Hilton, Convenor Dave Luckett Attendance approx 350

1994

**Constantinople**, April 1-4, Southern Cross Melbourne, Vic, GsoH William Gibson, [Colin Baker], Bruce Gillespie, Medge & Bean, Narelle Harris, Chairman [Alan Stewart] Donna Heenan Attendance 429+. This was also the 1994 Media Natcon.

1995

**Thylacon**, June 9-12, Hadley's Hotel Hobart, Tas, GsoH Kim Stanley Robinson, Peter Nichols, Grant Stone

1996

**Festival of the Imagination/Swancon 21/Confusion '96** April 4-8, Kings Hotel Perth, WA, GsoH Storm Constantine, Neil Gaiman, Jack Dann, Janeen Webb. This was also the 1996 Media Natcon.

1997

**Basiccon 2** September 27-28 YWCA Melbourne, Vic, no GoH. Chairs Ian Gunn, Karen Pender-Gunn This was also the 1997 Australian Media NatCon.

1998


1999

**SpawnCon Two** The 38th Australian National Science Fiction Convention. September 2-6, Muggins Marc Ortlieb
2000


2001


*Australian Media National Science Fiction Conventions*

1983

**Conquest '83**, Brisbane.

1984

**Medtrek '84** March 10-11, The Shore Inn Sydney, GsoH Bjo Trimble, Michael Keating, Nikki White, Convenor Susan Clarke

1985

**Con Amore**, June 8-10, Brisbane Parkroyal Brisbane, GsoH David Gerrold, Judson Scott, Susan Clarke, Dennis Stocks, Co-ordinators Patricia Anderson, Eleanor Hallewell, Lorrie Boen, Heather Wright, Hazel Dodd, Attendance 171
1986

**Galactic Tours**, March 7-10, Townhouse Melbourne, GsoH David Prowse, Katy Manning, Convenor Shane Morrissey.

1987

**Eccentricon** July 3-6, Hawkesbury Agricultural College N.S.W., GsoH Brian Croucher, Bjo Trimble, Gail Neville, Lana Brown, Chairpersons: Susan Clarke, Gael Williams,

1988

**Zencon II**, October 14-16, Carlton Social Club Melbourne, GsoH Paul Darrow, Janet Lees Price, Michael Keating, Dr Michael Archer, Convenors Elaine Clarke, Liz Mundell.

1989


1990

**Huttcon 90**, November 23-25, The Diplomat Motel Melbourne, GsoH Ed Bishop, Mr Squiggle, Norman & Margaret Hetherington, Marjorie Cammer, Chairbeing Karen Pender-Gunn, Attendance 274

1991

**Vampiricon**, October 11-13, Melbourne Townhouse, GsoH Jeanne Youngso, Geoff Tilley, Chair Chaela, Attendance 200

1992

**Hongcon**, June 6-8, Hotel Adelaide, GsoH Neil Gaima, Danny Elfman, Paul Cornell, Shane Morrissey, Convenors Medge & Bean, Attendance approx 150
1993

**Defcon**, June 4-7, Hotel St George Wellington New Zealand, GsoH Larry Niven, Julian May, D C Fontana, David Gerrold, Denis Skotak, Mark Harris, Gail Adams, Chairs Lana Brown, Donna Rapley. Also the New Zealand National Convention.

1994

**Constantinople**, 1994, Southern Cross Melbourne, GsoH William Gibson, [Colin Baker], Robert Jewell, Bruce Gillespie, Medge & Bean, Narelle Harris, Chairperson [Alan Stewart], Donna Heenan. Attendance 429+. This was also the 1994 Australian Natcon.

1995

**BasicOn [Condiment]** October 21 Melbourne University Melbourne, Chairs Ian Gunn, Karen Pender-Gunn

1996

**Festival of the Imagination/Confusion '96/Swancon 21** April 4-8, King's Hotel Perth, GsoH Storm Constantine, Neil Gaiman, Jack Dann, Janeen Webb. This was also the 1996 Media Natcon.

1997

**BasicOn 2** September 27-28 YWCA Melbourne. Chairs Ian Gunn, Karen Pender-Gunn. This is also the 1997 Australian NatCon.

At that time, the two conventions – the National SF Convention and the National SF Media Convention were made to one event -- the National Speculative Fiction Convention.
Australian Tertiary Science Fiction Association National Convention

1975
Unicon I, March 28-31, Ritz Hotel Melbourne, Chair: Adrienne Losin.

1976
Unicon II, April 16-19, Ormond College University of Melbourne, GoH Bruce Gillespie Co-convenors Alan Wilson, Charles Taylor,

1977
Unicon III, Easter 1977, Christies Beach South Australia, GoH Kitty Vigo, Convenor Perry Middlemiss, Attendance approx 50

1978
Unicon IV, March 24-27, Melbourne Townhouse, GsoH Brian Aldiss, Roger Zelazny, Chaired by Roger Weddall, Alan Wilson. This was also the 1978 Australian Natcon.

1979
Unicon V, Australia Day Long Weekend 1979, Sydney Science Centre, GsoH Terry Carr, Patricia Wrightson, Convenor Tony Howe.

1980
Unicon VI, April 4-7, Victoria Hotel Melbourne, GsoH Joe & Gay Haldeman, George Turner, Merv Binns, Chairperson Daryl Mannell.

1981
Tolkon, August 21-24, New Crest Hotel, Kings Cross, Sydney GoH Jon Noble, Convenor Jack R. Herman Attendance 200
1986

Unicon '86, January 25-27, Adelaide, GsoH Victor Kelleher, [Mika Wakisaka],
Attendance about 60

Regional Conventions

(By Date)

1940

First Sydney Science Fiction Conference, December, Sydney

1941

Second Sydney Science Fiction Conference, April 13, The Owl Library, Bondi Junction, N.S.W.

1942

Third Sydney Science Fiction Conference, January 4, G.U.O.O.F. Building Sydney
17 attendees

1951

Fourth Sydney Science Fiction Conference, July 7, Y.M.C.A. Building Sydney

1952

Science Fiction Weekend, early July, Wentworth Falls Hotel, N.S.W.

Fifth Sydney Science Fiction Conference, July 19, G.U.O.O.F. Building Sydney

Science Fiction Weekend, August 9-10, Wentworth Falls Hotel, N.S.W.

Science Fiction Weekend, December, Wentworth Falls Hotel, N.S.W.

1953
First Interstate S.F. Conference (Riverinacon), August 8-9, Albury, Organiser Lyell Crane, Attendance 12

1954
Canberra S.F. Convention

1968
Melbourne Science Fiction Convention [Conference], April 12-14, MSFC Melbourne, GsoH Jack Wodhams, Pat Terry, Chair Merv Binns

1970

1971
Q-Con I, 1971, Brisbane

Mini-Melcon 9-11 ?, Golden Age Hotel Melbourne, GsoH Greg & Grae, Organiser Paul Stevens

1972
Advention 1 January, Adelaide, Chairman Alan Sandercock

Eastercon '72, Easter, The Savoy Melbourne

B.Y.O. Convention, December 26-30, Bruce Gillespie's place, Melbourne
1973
**Q-Con II**, 30 December 1972-1 January 1973, Brisbane, GsoH Jack Wodhams, Lee Harding, Christine McGowan

**Eastercon '73** April 20-23, Victoria Hotel Melbourne, GoH George Turner, Organiser Paul J. Stevens

1974
**Faulcon 6**, Easter, Faulconbridge NSW, GoH John Brosnan, Co-ordinator Eric Lindsay

1975
**Rosebudcon II**, 1975, Rosebud Victoria, GoH Bob Tucker

1976
**Omegacon** 1-4 January, Grace Valley South Australia, GoH "Kilgore Trout", Chair Jeff Harris


**Swancon 1**, October 9-11, Anthony Peacey's House Perth, Chair Anthony Peacey

**Monnicon**, June 12-14, Monica Addlington's place Adelaide, Convenor Roman Orszanski

**Q-Con III**, December 31 1976-January 2 1977, Metropolitan Hotel Brisbane, GsoH A. Bertram Chandler, Leigh Edmonds, Convenor Dennis Stocks

1977
**Monaclave**, January 29-31, Mannix College Victoria, GsoH Christopher Priest, Vonda McIntyre, Convenor Don Ashby

**Melcon**, Richmond Victoria, GoH Bill Rotsler.
1978

**Strinecon '78**, Australia Day Weekend, Mannix College Victoria, GoH John Alderson, Chairpersons Don Ashby, Carey Handfield

**Baycon**, June 3-5, Hotel St Vincent South Australia, GoH Paul Stevens, Convenor Allan Bray

**Trekcon 1** July 15, Uniting Church Hall, Camberwell Victoria, GoH Diane Marchant, Convenor Adrienne Losin.

**Swancon 3**, July 21-23, Murdoch University Perth, Convenor Roy Ferguson

**Syncon '78**, August 25-27, Twin Towers Motel Sydney, GoH Robin Johnson, Convenor Keith Curtis

**Anzapacon**, October 14-15, John Foyster's Flat in St Kilda, Convenor John Foyster

1979

**Carrcon**, January 22-23, Hawthorn Scout Hall Adelaide, GoH Terry Carr, Organisers Allan Bray, Jeff Harris, Mark Denbow.

**Kyneon** 2.5 February 10-11, Darling Farm Kyneton Victoria, Convenor Peter Darling

**Waycon '79**, March 2-5, Ozone Hotel Perth, GoH Leigh Edmonds, Beanbagman Anthony Peacey

**Australian Star Trek Con**, March 10-11, Menzies Hotel Sydney, GoH George Takei, Convenor Karen Lewis

**Eastercon**, April 13-16, Sheraton Hotel Melbourne, Gsoh Bert Chandler, [Brian Thurogood], Keith Curtis, Chairpersons Derrick & Christine Ashby
Quasarcon June 15-17, Capri Cinema Adelaide, GoH David Lake, Chairman Mark Denbow

Pulpcon 79, September 1-2, Melbourne, Convenor Tim Dawson

Phasercon, October 27-28, Port Adelaide, Chairman Brian Alford

1980
Medvention February 8-10, Hydro Majestic Hotel Medlow Bath, N.S.W. Convenor Eric Lindsay

A-Con 8 May 17-19, Highway Inn Plympton South Australia, GoH Bruce Gillespie, Chairentity [Steve James], Allan Bray

Minicon '80 August 25-26, Adelaide College of Arts & Education, GoH Anne McCaffrey

Syncon '80 October 3-5, New Crest Hotel, Kings Cross, GoH Gary Mason, Convenor Jack R. Herman

1981
Cinecon April 17-20, Sheraton Hotel Melbourne, GoH Robert Bloch, Organiser Mervyn Binns

Swancon 6, April 17-20, Royal George Kid's School Fremantle, GoH Anthony Peacey, Chair John McDouall

Nucon 1 May 8-11, New Crest Hotel Kings Cross, GoH Larry Niven, Secretary Rod Kearins

Speculative Fiction: The Australian Context, July 17-18, A.N.U. Canberra, Convenor Colin Steele

Phantasticon 81, August 21-23, Melbourne Townhouse, GoH Alex Stitt
**Circulation 1**, October 3-5, Hotel Ainslie Canberra, Mascot Peter Toluzzi, Convenor Jean Weber

**Galacticon**, October 10-11, Y.M.C.A. Adelaide, GoH Allan Bray

**Convention of the Great Klingon Empire**, October 24-25, Irish Hall Adelaide, Organiser Brian Alford

**Wycon/Strathvention**, December 5-6, NSW, Convenor Peter Toluzzi

1982

**Smoffcon 1**, 23-25 January, Trinity College University of Melbourne, Convenors Derrick & Christine Ashby

**Swancon 7**, January 30-February 1, Royal George Hotel Perth, GoH Robin Johnson, Chairman Bob Ogden

**Medtrek** February 13-14, Hydro Majestic Hotel N.S.W.

**Syncon '82** August 13-15, New Crest Hotel Kings Cross, Sydney, Convenor Peter Toluzzi

**Confusion**, October 2-3, Payneham S.A., GoH Paul Stokes, Attendance 60

**Circulation II**, November 26-28, Hotel Ainslie, Canberra, Mascot: Karen Warnock (Womble)

**Conquest 82**, Brisbane, Organisers Katina Barry, Glynnis Chalmers

1983

**Swancon 8**, January, Westos Motor Inn Perth, GsoH Damien Broderick, Bob Ogden, Chair Stephen Dedman
Jean Weber's "Life Begins at Forty" Party, February 25-27, (Faulcon 40), Pioneer Way Motel N.S.W., GoH Jean Weber

Funcon, April 1-4, Queenslodge Motor Inn Melbourne, Convenor John Newman
Attendance 150

Advention 4, 23-25 April, The Pier Hotel Glenelg South Australia, GsoH Wynne Whiteford, "Mary Wollstonecraft Shelley", Co-convenors John (Nick) Playford, Brian Forte

Companion 8-10 October, Portobello Centre Adelaide, GoH Katy Manning

1984

Swancon IX, 27-30 January, Westos Motor Inn Perth, GsoH Harry Harrison, Roy Ferguson, Chairthing Dave Luckett

Harrycon, February 18th, Victoria Hotel Melbourne, GoH Harry Harrison, Convenor Merv Binns

Syncon '84, February 24-26 1984, New Crest Hotel Sydney.

Kinkon June 9-11, The Victoria Hotel Melbourne, Convenor Andrew Murphy

Babel Conference, September 29-30, Holmes Hall Belmont W.A.

Conquest 84, September 29-30, Sheraton Hotel Brisbane, GoH George Takei, Convenor Martin Bridgestock

Paranoiacon, September 28-October 1, El Toro Hotel Liverpool N.S.W.

"To Boldly Go" 20-21 October, Parks Community Centre Adelaide
**Who Do 84**, November 24-25, Carrington Hotel Katoomba N.S.W., GsoH Robert Jewell, Gary Armstrong

**Circulation III** November 30-December 2, Southside Motor Park Canberra, Mascot Kim Huett, Convenor Jean Weber

1985

**Swancon X**, January 26-28, Airways Hotel Perth

**Canberra Dr Who Convention**, June 22, Dickson College Canberra, GoH Katy Manning

**Ratcon 6**, August 31- September 1, Rottnest Island W.A. Convenor: Sally Beasley

**Syncon 85**, November 30, YMCA Sydney, Convenor Rod Kearins

**Lon Con '85**, December 7-8, Launceston Tasmania, GoH Katy Manning, Dallas Jones, Convenor ?

1986

**Hitcher's Weekend** January 10-12, Dalyston Victoria, Convenor Ian Gunn

**Syncon '86** June 6-9, Metropole Convention Centre Sydney, Chairpersons Ray Gleeson, Sharon Brien

**Kinkon 2** June 7-9, Victoria Hotel Melbourne, Convenor Andrew Murphy

**Time Warped**, October 3-6, Hyde Park Plaza Motel Sydney, GoH Walter Koenig, Convenor Bob Johnston

**Conquest**, October 11-12, Apollo Motor Inn Surfer's Paradise

**Genesis** October 11-12, Parks Community Centre Adelaide
1987

Terminus '87 January 17-18 Hallett Cove South Australia

Merricon January 24, Queensland Organiser A Kriesch

Dodecacon, February 13-15, The Leura Motor Inn N.S.W., GsoH Eric Lindsay, Gordon Lingard, Convenor Eric Lindsay

Swancon 12, February 28-March 2, Airways Hotel Perth, GoH John McDouall, Coordinator David Simmons

Trekcon III, March 14-15, Sheraton Hotel Melbourne, GsoH Betsi Ashton, Diane Marchant, Chairman Craig Hooper, Attendance 138

Eastercon '87 April 17-20, The Diplomat Motor Inn Melbourne, GoH Lucy Huntzinger, Co-chairs Carey Handfield, Irwin Hirsh, Marc Ortlieb

“OhÉnjoy” Con April 17-20, Rossmore N.S.W.

Syncon '87, June 5-8, Metropole Hotel Sydney, GoH Terry Dowling

Conquest '87, September 25-27, Bellevue Hotel Brisbane, GoH Cathy Kerrigan

Quasar October 17, South Australia, Convenor Wes Lockhart

1988

Battlestar Galactica Mini Con New Year weekend, Katoomba N.S.W.

Who Con 4, January 8-10, University of Western Australia, GsoH Katy Manning, Robert Jewell, Mike West, Ron Townsend,

Swancon XIII Australia Day Weekend, Westos Hilltop Hotel, South Perth, GsoH Dave Luckett, Tim Richards, Controller Matthew Clarkson
Kinkon 3, April 1-4, Victoria Hotel, Melbourne, GsoH: Lee Harding, John Baxter, Greg Turkich, Convenor: Andrew Murphy

[Time Warped Convention II, April 1-4, Royal Exhibition Hotel Sydney, GsoH Nichelle Nichols, Karen Irving, Convenor Bob Johnston]

Star Base 88, June 3-5, Longwood Convention Centre Adelaide

Wagga Wagga Con Con, June 11-13, Wagga Wagga, Convenor Debra Cunningham

Conquest 88 September 23-25, Tower Hill Hotel Brisbane, GoH Richard Arnold

Console 88, December 10-11, Sydney University, GsoH Katy Manning, Mark Strickland, Robert Jewell, Kevin Manser, Tristram Carey.

1989

Trekkon 31/2 April 22-23, Ferntree Gully Guide Hall Vic

Starwalking-The Convention, September 8-10, The Melbourne Townhouse, GoH Jeremy Bulloch, Convenor Shane Morrissey

Circulation 4, September 29-October 2, Eagle Hawk Motel Canberra, Mascot Jean Weber, Convenor Lawrie Brown

Nowracon, November 24-26, Leprechaun Motel Nowra N.S.W., Convenor Edwina Harvey

Conjunction, December 1-3, Diplomat Motor Inn Melbourne, GsoH Michelle Muijsert, Wendy Ratter, Chairbeing Beky Tully

1990

Whovention, January 12-14, Sydney University, GsoH Nicholas Courtney, Katy Manning, Dudley Simpson
Swancon XV, January 26-29, Miss Maud's Hotel Perth, GsoH Terry Dowling Grant Stone, Coordinator Don Griffiths

Star Fleet Mini-Con April 27-28, Melbourne, Organisers Wendy Purcell, Tracey Oliphant

Trekcon IV, June 9-11, Melbourne Townhouse, GsoH Bjo Trimble, Greg Franklin, Steve Scholtz, Gary Armstrong, Convenor Kaye Morrisey

Syncon '90, July 6-8, Hawkesbury Agricultural College N.S.W., GsoH Ron & Sue Clarke,

Conquest 90, October 5-7, Mayfair-Crest Hotel Brisbane, GoH [Tom Baker], Jon Pertwee, Convenor Peter Budd

Concubine 1990, October 6-8, Adelaide University, Convenor Adam Jenkins

Circulation V, December 7-9, A.N.U. Canberra,

1991

Enlightenment, January 19-20, Diplomat Motor Inn Melbourne, GsoH Dudley Simpson, Sandra Reid,

Swancon 16, January 25-28, The Freeway Hotel South Perth, GsoH Barbara Hambly, Cindy Clarkson, Chair Greg Turkich

Newtcon, March 8-10, Hunter Country Lodge N.S.W., Convenor Peter McMullen

Victoricon, June 8-10, Melbourne Townhouse, GsoH Ray & Gay Barrett, Bjo Trimble, Peter Sumner, Gary Armstrong, Chairman Chris Ballis, Attendance 100+

Legends, July 13-14, Metropole Convention Centre N.S.W., GsoH Tad Williams, Greg Bear, Convenors: Cath McDonnell, Jack Herman
**ConCave 2**, August 2-4, Welcome Inn & Swanston Hotel Melbourne, GsoH Frank Hellard, Jeremy Parker, David Cox, Karen Pender-Gunn, Convenor Andrew Pam

**Confictionary**, September 6-8 (October 12-14?), Hotel Adelaide, GoH Yvonne Rousseau,


**Medtrek IV**, October 4-7, University of Western Sydney, GsoH, David Prowse, Marianne Plumridge, Co-President Susan Clarke

**Novacon**, 22-24 November, Newcastle N.S.W., GsoH Katy Manning, Dudley Simpson

**Circulation 5.5**, December 5-8, A.N.U. Canberra,

**Syncon '91**, December 13-15, Sydney University, GoH Wynne Whiteford

1992

**Swancon 17**, January 24-27, Ascot Inn Belmont Western Australia. GsoH Terry Dowling, Nick Stathopoulos, Convenors: Mark Bivens, Jeremy Byrne, Robin Pen, Richard Scriven, Tata Smith, Chris Stronach

**The Contract**, February 15-16, Adelaide Hills, GoH [John Foyster], Convenor Roman Orszanski

**Newtcon '92**, March 6-8, Hunter Country Lodge N.S.W., Convenor: Peter McMullen

**Kittycon**, March 28-29, Oakleigh Scout Hall Vic

**Haldecon**, June 13, Sydney, GsoH Joe & Gay Haldeman, Convenor Eric Lindsay

**Trekcon 6** August 29, Melbourne University Ridley College, Co-ordinator Geoff Tilley

**Conjunction 3**, September 18-20, Sheraton Hotel Melbourne, GsoH Merv Binns, Cath Ortlieb, Shane Morrissey, Convenors Danny Heap, Beky Tully

**Robocon**, September 18-20, Gateway Hotel Brisbane, GoH Ian MacLean.

**Star Trek: The Next Convention**, December 12-13, A.N.U. Canberra, GoH George Ivanoff

1993

*[Radicon (The Convention)]* January 29-February 1, Elizabethan Lodge Melbourne, GoH Bjo & John Trimble, Ray Barrett, Peter Sumner, Paton Forster

**Starfest '93**, February 20-21, Southern Cross Hotel Melbourne, GsoH Walter Koenig, Dave McDonnell, Estimated 1400 attendance.

**Holodiction '93** May 14-16, Gazebo Hotel Sydney

**Star Walking The Second Convention**, May 21-23, Townhouse Hotel Melbourne, GsoH: Howard Kazanjian, Lisa Cowan, Convenor Shane Morrissey

**Whovention II: Control** (1993 Dr Who Convention) July 9-11, Waratah Inn Paramatta N.S.W., GsoH [Lalla Ward], Mary Tamm,

**Moggycon**, July 31st - August 1st, Oakleigh Scout Hall Oakleigh Vic

**Anzapacon II** October 2-3, Prahran Victoria Convenors Perry Middlemiss, Alan Stewart, Approx 50 attendees
Cupcon October 29-31, Elizabethan Lodge Motor Inn Blackburn Victoria, GsoH [Mercedes Lackey, Larry Dixon] David Gerrold, Nick Stathopoulos, Lewis Morley, Marilyn Pride, Convenor Jo Toohey Approx 100 attendees

Reflections November 20, Hawthorn, Vic Convenors Danny Heep, Richard Freeland

Circulation 6 December, Canberra

1994
Interact April 22-25, University House Canberra GoH Richard Arnold

Caprican Academy, April 23-25, Pax Hill Scout Camp Ballarat Vic,


Starfest June 25-26 Southern Cross Hotel Melbourne GsoH Majel Barrett-Roddenberry, [George Takei], Dave McDonnell

Con Fusion (Incorporating Swancon 19) July 15-17 Perth International Hotel, GsoH [Gerry Anderson] Sylvia Anderson, Danny Heap, Co-ordinator Sue Ann Barber

CONducktor August 6-7, Adelaide Convenor AUSFA.

Trexpo August 21, Melbourne

Comedycon, September 16-18, Tradewinds Hotel Maroubra, GoH Robert Llewellyn Media Comedy. Chairpersons: Jo & Graeme Batho, Edwina Harvey.

Conquest 94, September 23-25, Lennon’s Hotel Brisbane GsoH: Jonathan del Arco, Richard Arnold
Survival 94 November 25-27, Novotel on Collins GsoH Sylvester McCoy, Sophie Aldred


1995
Novacon '95 January 13-15, Radisson Hotel Newcastle, GsoH John Levine, Katy Manning, Nicholas Courtney

[Concinnity '95 January 27-29, Regent Hotel Melbourne, GsoH Robert O'Reilly, Ian Gunn.]

Event Horizon January 27-29, Carindale Hotel, Carindale Brisbane, GoH Gareth Thomas

Swancon '95 April 13-17. Sheraton Perth Hotel. GoH Pat Cadigan. W.A.

Force One April 15-17, Sheraton Hotel Melbourne, GsoH: Steve Sansweet, Hugh Fleming (1st National Star Wars Con)

The Reunion #2 April 28-30 Ark Royale 6 Bellevue Road Faulconbridge NSW 2776 Relaxacon

Arcon Aussiecon Reunion Convention September 22-24 Savoy Plaza Hotel Melbourne GsoH Robin Johnson, David Grigg Convenor Marc Ortlieb

Continuum (Conquest 95) October 13-15 Gateway Hotel, Brisbane GsoH Jerry Hardin O.C.P., Richard Arnold.

Terror 95 Horror Convention. October 27-29 Caulfield Arts Complex Victoria. GsoH Richard Harland, Michael Helms, Big Bad Ralph

Mudcon November 18-19 Winery tour/Convention. NSW
1996

**Mutagen '96** January 26-29, Melbourne

**The Reunion #4** April 20-22

**Parliament Of Dreams** May 3-5 (O.C.P) Radisson Hotel, North Quay, Brisbane
GoH Jerry Doyle

**Neutral Zone** July 27-28 Second convention of science fiction television and film, Murdoch University's Economics, Commerce and Law lecture theatres.

**Multiverse 2** September 7 - 8 Edmond Barton Centre Moorabbin

**Conquest 96** September 27-29 Mercure Hotel Brisbane. GsoH Marina Sertis, Majel Barret, Richard Arnold

**Whovention III - Continuity** 13th National Dr Who Convention October 4-7 Rydges North Sydney GsoH Elisabeth Sladen, Tony Howe.

1997

**Swancon 22** January 24-27 The Metro Inn South Perth GsoH Howard Waldrop, Stephen Dedman, David Cake.

**Medtrek** V January 25-27 UWS Hawkesbury Richmond NSW GsoH: Marilyn Pride, Lewis Morley Convenor Susan Clarke

**Highlander Down Under** April 26-27 1997 Mercure Hotel Brisbane GoH Peter Wingfield

**Holodiction** May 10, Darling Harbour. Expo and Convention Sydney, Armin Shimmerman, Tim Russ

**Holodiction** May 11, Carlton Hotel Melbourne. Armin Shimmerman, Tim Russ
[TeleCon '97 May Dates and venue to be confirmed Melbourne. GsoH Ed Bishop, Louise Pajo, Tom Oliver, Charles Tingwell, Val Lehman, Colette Mann, Adrian Sherlock. Convenor James Overton]

Force 2 June 7-9, Edmund Barton Conference Centre 488 South Rd Moorabbin Vic, GsoH Anthony Daniels (O.C.P.), Kenny Baker (O.C.P.), Steve Sansweet

Holodiction June 8 Mercure Hotel. Brisbane, GoH Rene Auberjonois

Holodiction June 15, Perth, GoH Rene Auberjonois.

Best of Both Worlds'97 June 20-22, Sydney Masonic Centre. GsoH Andrew J Robinson, Jeffrey Willerth, Richard Arnold, Jim Lockett

Holodiction June 22, Adelaide, GsOH Robert Picardo, Rene Auberjonois.

Holodiction "Mini Convention" June 29, Sydney, GsoH Rene Auberjonois, Robert Picardo

Event Horizon I July 18-20 Mercure Hotel, Brisbane. GsoH Michael O'Hare, David Malin, Sandra Brucker

Lost In Space Winter Convention August 24 St Hilda's College Auditorium, College Crescent Parkville.

ConScience October 4-5, Mercure Hotel, North Quay, Qld

Conquest 97 The Tonight Show October 10-12 Mercure Hotel, North Quay, Qld GoH Richard Arnold

Whovention: November 21-23, Australia's 14th National Doctor Who Convention, Edmund Centre, South Road, Moorabbin, GoH: Sophie Aldred
1998

**Multiverse 3** February 13-15, Edmund Barton Centre 488 South Road Moorabbin Victoria, GsoH Claudia Christian, Robert Llewelyn

**Hyper-Con '98 Star Wars** March 7, Masonic Centre cnr Castlereagh and Goulburn Streets Sydney, GoH Jeremy Bulloch

**Highlander DownUnder II** March 28-29, Mercure Hotel, Brisbane, GoH Peter Wingfield (O.C.P.)

**CSO (Dr Who NatCon)** 24-26 April Airport Motel, Kingsford Smith Drive. GsoH John Nathan-Turner, Gary Downie, Keff McCulloch, Dolore Whiteman, Tracey Wilson


**Best of Both Worlds 3** May 2-3, GsoH: Mira Furlan, Michael O'Hare, Joshua Cox, Sandy Bruckner

**Treknology** May 16-17, Rockhampton Qld Joshua Cox, Mira Furlan

**PhanCon 9** July 11-12, Parramatta Gazebo Hotel. GsoH Terry Pratchett, David Gemmell, Sara Douglass.

**Conquest 98** October 9-11, Mercure Hotel Brisbane GsoH Walter Koenig, Judy Levitt, Richard Arnold

**Best Of Both Worlds 4** November 21 – 22, University of Sydney, and Southern Cross Hotel NSW GsoH Jason Carter, Dwight Schultz, Amis, Tim Choate, Jerry Doyle
1999

**Best Of Both Worlds 5** March 20-21, Southern Cross Hotel Corner Goulburn & Elizabeth Streets, City and Sydney Entertainment Centre Harbour Street, Haymarket GsoH William Shatner, Walter Bascom, Robin Curtis, Richard Hatch, Dr. Lawrence M. Schoen

**Multiverse Battlestar Galactica 20th Anniversary** March 27-28, Edmund Barton Centre 488 South Rd Moorabbin GoH: Richard Hatch Special Guests: Sara Douglass, Kate Jacoby, Paul Collins, Sean McMullen

**ICON** April 1-5 24, The Metrov Inn Canning Highway South Perth GsoH Jack Dann, Sean Williams, Janny Wurts Special Guests, Don Maitz, Janeen Webb, Fan Guest Dave Luckett

**Grail Quest** June 10-14, Sydney University $200 Co-ordinator Sophie Masson

**Friends of Science Fiction** June 13, GsoH Aron Eisenberg, John Cook, Chuck McKenzie

**Force Three** June 12-14, Karralyka Centre Ringwood Vic, GsoH Michael Stackpole, Timothy Zahn, Don Bies, Iain McCaig

**Conquest 99 Reflections** October 1-3, GoH Richard Arnold

**PhanCon 99** November 28 Phantasia Bookshop 443 High St Penrith NSW 2750, GsoH Ian Irvine, Caiseal Mor, Richard Harland, Kate Forsyth, Maxine McArthur, Traci Harding, Alison Goodman.

2000

**Whovention 2000** February 4 - 6 Rydges North Sydney GsoH: Sylvester McCoy, Nicola Bryant(. Fan Guest: Karen Herkes
*Highlander Down Under* 3 April 14-16 Mercure Hotel Brisbane GsoH Peter Wingfield, Valentine Pelka, Anthony De Longis

**Friends of Science Fiction Mini-Con** May 7, GoH Nicole deBoer. (02) 9523 8385fsf@nle.net.au ÉP.O Box 797, Fairfield, NSW, 1860.
Appendix II I

Gene Roddenberry Credit List

Creator:
1966-1969
“Star Trek”

1973
“Star Trek” (animated series)

1979
Star Trek: The Motion Picture

1982
Star Trek II: The Wrath of Khan

1984
Star Trek III: The Search For Spock

1986
Star Trek IV: The Voyage Home

1987 – 1994
Star Trek: The Next Generation

1989
Star Trek V: The Final Frontier

1991
Star Trek VI: The Undiscovered Country
1993
*Star Trek: Deep Space Nine: Behind the Scenes*

1993-1999
“Star Trek: Deep Space Nine”

1994
*Star Trek: Generations*

1995
*William Shatner’s Star Trek Memories* (Video)

1995-2001
“Star Trek: Voyager”

1996
*Star Trek: Borg* (Video Game)
*Star Trek: First Contact*

1998
*Star Trek: Insurrection*
*Star Trek: The Experience: The Klingon Encounter* (Theme Park Attraction)

1999
*Star Trek: The Next Generation Companion* (Video Game)
The *Star Trek Encyclopedia* (Video Game)

2000-2005
“Andromeda” episode: The Weight: Part 1

2001
*Star Trek Armada II* (Video Game)
2001-2005
“Enterprise”

2002
Star Trek: Nemesis

2008
Star Trek XI (pre-production)

Writer
1951
“Gruen Guild Playhouse” episodes unknown

1954
“Mr. District Attorney” episode Defense Plant Gambling

1955
“Highway Patrol” episodes Human Bomb
Reformed Criminal

1956
“Dr. Christian”
“Highway Patrol” episodes Oil Lease
Prospector
“West Point” episode The Operator and the Martinet

1957
“Boots and Saddles” episodes unknown
“Jane Wyman Presents The Fireside Theatre” episode The Perfect Alibi
“The Kaiser Aluminum Hour” episode Too Short a Season
1957-1958
“Have Gun Will Travel” 4 episodes unknown

1958
“Bat Masterson” episodes unknown
“Have Gun Will Travel” episode The Road to Wickenberg

1959
“The Dupont Show with June Allyson” episodes unknown
“Have Gun Will Travel” episodes The Gold Toad
Juliet
The Monster of Moon Ridge

1960
“Alcoa Theatre” episode 333 Montgomery Street
“The Detectives Starring Robert Taylor” episode Blue Fire
“Wrangler” episode Incident at Bar M

1961
“Dr. Kildare” episodes unknown
“Have Gun Will Travel” episode El Paso Stage
“Target: The Corruptors” episode To Wear a Badge
“Whiplash” episodes The Actress
Dutchman’s Reef
Episode in Bathurst
Sarong

1962
“G.E. True” episode V-Victor 5
“Naked City” episode “The Rydecker Case”

1963
“The Lieutenant” episodes The Alien
A Very Private Affair
1964
“The Lieutenant” episode To Kill a Man

1967
Police Story

1969
“Star Trek” episodes All Our Yesterdays
   The Cloud Minders
   The Savage Curtain
   The Way to Eden
   Turnabout Intruder

1971
“Alias Smith and Jones” episode The Girl in Boxcar #3
Pretty Maids All in a Row

1973
Genesis II

1974
Planet Earth
The Questor Tapes

1977
Spectre

1979
Star Trek: The Motion Picture

1997
“Earth: Final Conflict” episode: Decision
Producer

1960
“Alcoa Theatre” episode 333 Montgomery Street (executive producer)

1963
“The Lieutenant” episodes unknown

1966-1969
“Star Trek”

1969
“Star Trek” episodes All Our Yesterdays (executive producer)
The Cloud Minders (executive producer)
The Savage Curtain (executive producer)
The Way to Eden (executive producer)
Turnabout Intruder (executive producer)

1971
Pretty Maids All in a Row

1973
Genesis II
“Star Trek” (animated series) (executive producer)

1974
Planet Earth (executive producer)
Questor Tapes (executive producer)

1977
Spectre (executive producer)

1979
Star Trek: The Motion Picture
1987-1992
“Star Trek: The Next Generation” (executive producer)

1989
Star Trek V: The Final Frontier (executive producer)

1991
Star Trek 25th Anniversary Special (executive producer)

2002
Star Trek: Nemesis (executive producer, posthumously)

Miscellaneous Crew
1954
“Mr. District Attorney” episodes unknown (technical advisor)

1973
“Star Trek” (Animated series) (executive consultant)

1982
Star Trek II: The Wrath of Khan (executive consultant)

1984
Star Trek III: The Search for Spock (executive consultant)

1986
Star Trek IV: The Voyage Home (executive consultant)

1989
Star Trek V: The Final Frontier (executive consultant)
1991
*Star Trek VI: The Undiscovered Country* (in memory of)

1989
*StarCraft* (Video Game) (thanks)

2000
*Star Trek: ConQuest Online* (Video Game) (very special thanks)

**Actor**

1966
“*Star Trek*” episodes The Cage (host of video release)
  Charlie X (Enterprise Chef)

As Himself:

1985
*The Fantasy Film Worlds of George Pal*

1991
*Amazing Worlds of Science Fiction and Fantasy* (video)
  *Star Trek 25th Anniversary Special*

1994
“*Biography*” episode Gene Roddenberry: Star Trek and Beyond

1996
“*Biography*” episode Leonard Nimoy: Spock and Beyond

Source: http://www.imdb.com/name/nm0734472/
accessed 20 February, 2007

Appendix II J

Awards Won by *Star Trek*
**Star Trek (Original Series)**

**Emmy Awards**

1967
Nominated: *Star Trek* Outstanding Dramatic Series
Nominated: Leonard Nimoy Outstanding Performance by an Actor in a Supporting Role in a Drama
Nominated: *Star Trek* Outstanding Film and Sound Editing
Nominated: *Star Trek* Outstanding Special Photographic Effects
Nominated: *Star Trek* Outstanding Special Mechanical Effects

1968
Nominated: *Star Trek* Outstanding Dramatic Series
Nominated: Leonard Nimoy Outstanding Performance by an Actor in a Supporting Role in a Drama
Nominated: *Star Trek*, "The Doomsday Machine" Outstanding Film Editing
Nominated: *Star Trek*, "Metamorphosis" Outstanding Special Photographic Effects

1969
Nominated: Leonard Nimoy Outstanding Continued Performance by an Actor in a Supporting Role in a Drama
Nominated: *Star Trek*, "All Our Yesterdays" Art and Set Decoration
Nominated: *Star Trek*, "Assignment: Earth" Outstanding Film Editing
Nominated: *Star Trek*, "The Tholian Web" Outstanding Special Effects
Writers Guild of America
1968
WGA TV Award Winner: Harlan Ellison, "The City on the Edge of Forever" Best Written Dramatic Episode

Hugo Awards
1967
Winner: "The Menagerie" Best Dramatic Presentation
Nomination: "The Corbomite Maneuver" Best Dramatic Presentation
Nomination: "The Naked Time" Best Dramatic Presentation

1968
Winner: "City on the Edge of Forever" Best Dramatic Presentation
Nomination: "Amok Time" Best Dramatic Presentation
Nomination: "Mirror, Mirror" Best Dramatic Presentation
Nomination: "The Doomsday Machine" Best Dramatic Presentation
Nomination: "The Trouble with Tribbles" Best Dramatic Presentation

Star Trek (Animated Series)

Emmy Awards
1975
Winner: Daytime Emmy; Outstanding Entertainment Children's Series; Lou Scheimer and Norm Prescott

Star Trek: The Next Generation

ASCAP Film and Television Awards
1995
Winner: Top TV Series; Jay Chattaway and Dennis McCarthy
Academy of Science Fiction, Fantasy & Horror Films

1990
Winner: Best Genre Television Series

1991
Winner: Best Genre Television Series

1992
Nominated: Best Genre Television Series

1993
Nominated: Best Genre Television Series

1994
Nominated: Best Genre Television Series

1995
Nominated: Best Genre Television Series

2003

2005
**Cinema Audio Society**

1994

Winner: “Descent Part 1”; C.A.S. Award; Outstanding Achievement in Sound Mixing for Television

1995

Nominated: "Genesis".; C.A.S. Award; Outstanding Achievement in Sound Mixing for a Television Series

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**Emmy Awards**

1988

Winner: “Conspiracy”; Outstanding Achievement in Makeup for a Series
Winner: "The Big Goodbye"; Outstanding Costume Design for a Series
Winner: "11001001"; Outstanding Sound Editing for a Series
Nominated: "Haven"; Outstanding Achievement in Hairstyling for a Series
Nominated: "Coming of Age"; Outstanding Achievement in Makeup for a Series
Nominated: "The Big Goodbye"; Outstanding Cinematography for a Series
Nominated: "Where No One Has Gone Before"; Outstanding Sound Mixing for a Drama Series

1989

Winner: "Q Who"; Outstanding Sound Editing for a Series
Winner: "Q Who"; Outstanding Sound Mixing for a Drama Series
Nominated: "Unnatural Selection"; Outstanding Achievement in Hairstyling for a Series
Nominated: "A Matter Of Honor"; Outstanding Achievement in Makeup for a Series
Nominated: "The Child"; Outstanding Achievement in Music Composition for a Series
Nominated: "Q-Who?"; Outstanding Achievement in Special Visual Effects
Nominated: "Elementary, Dear Data"; Outstanding Art Direction for a Series
Nominated: "Elementary, Dear Data"; Outstanding Costume Design for a Series
1990

Winner: "Sins Of The Father"; Outstanding Art Direction for a Series
Winner: "Yesterday's Enterprise"; Outstanding Sound Editing for a Series
Nominated: "Hollow Pursuits"; Outstanding Achievement in Hairstyling for a Series
Nominated: "Allegiance"; Outstanding Achievement in Makeup for a Series
Nominated: "Yesterday's Enterprise"; Outstanding Achievement in Music Composition for a Series (Dramatic Underscore)
Nominated: "Tin Man"; Outstanding Achievement in Special Visual Effects
Nominated: "Deja Q"; Outstanding Achievement in Special Visual Effects
Nominated: "Deja Q"; Outstanding Editing for a Series - Single Camera Production
Nominated: "Yesterday's Enterprise"; Outstanding Sound Mixing for a Drama Series

1991

Winner: "The Best Of Both Worlds, part II"; Outstanding Sound Editing for a Series
Winner: "The Best Of Both Worlds, part II"; Outstanding Sound Mixing for a Drama Series
Nominated: "Brothers"; Outstanding Achievement in Makeup for a Series
Nominated: "Identity Crisis"; Outstanding Achievement in Makeup for a Series
Nominated: "Half A Life"; Outstanding Achievement in Music Composition for a Series (Dramatic Underscore)
Nominated: "The Best Of Both Worlds, part II"; Outstanding Achievement in Special Visual Effects
Nominated: "The Best Of Both Worlds, part II"; Outstanding Achievement in Special Visual Effects
Nominated: "The Best Of Both Worlds, part II"; Outstanding Art Direction for a Series
Nominated: "Family"; Outstanding Cinematography for a Series
Nominated: "Devil's Due"; Outstanding Costume Design for a Series

1992
Winner: "Cost Of Living"; Outstanding Individual Achievement in Costume Design for a Series
Winner: "Cost Of Living"; Outstanding Individual Achievement in Makeup for a Series
Winner: "A Matter of Time"; Outstanding Individual Achievement in Special Visual Effects
Winner: "Conundrum"; Outstanding Individual Achievement in Special Visual Effects
Nominated: "Unification II"; Outstanding Individual Achievement in Art Direction for a Series
Nominated: "Cost Of Living"; Outstanding Individual Achievement in Hairstyling for a Series
Nominated: "Unification I"; Outstanding Individual Achievement in Music Composition for a Series (Dramatic Underscore)
Nominated: "Power Play"; Outstanding Individual Achievement in Sound Editing for a Series
Nominated: "The Next Phase"; Outstanding Individual Achievement in Sound Mixing for a Drama Series

1993
Winner: "Time's Arrow, part II"; Outstanding Individual Achievement in Costume Design for a Series
Winner: "Time's Arrow, part II"; Outstanding Individual Achievement in Hairstyling for a Series
Winner: "A Fistful of Datas"; Outstanding Individual Achievement in Sound Mixing for a Drama Series
Nominated: "The Inner Light"; Outstanding Individual Achievement in Makeup for a Series
Nominated: "Time's Arrow, part II"; Outstanding Individual Achievement in Sound Editing for a Series

1994
Winner: "Genesis"; Outstanding Individual Achievement in Sound Mixing for a Drama Series
Winner: "All Good Things"; Outstanding Individual Achievement in Special Visual Effects
Nominated: Outstanding Drama Series
Nominated: "Thine Own Self"; Outstanding Individual Achievement in Art Direction for a Series
Nominated: "All Good Things"; Outstanding Individual Achievement in Costume Design for a Series
Nominated: "All Good Things"; Outstanding Individual Achievement in Editing for a Series - Single Camera Production
Nominated: "Firstborn"; Outstanding Individual Achievement in Hairstyling for a Series
Nominated: "Genesis"; Outstanding Individual Achievement in Makeup for a Series
Nominated: "All Good Things..."; Outstanding Individual Achievement in Music Composition for a Series (Dramatic Underscore)
Nominated: "Genesis"; Outstanding Individual Achievement in Sound Editing for a Series

**Hugo Awards**
1993
Winner: Best Dramatic Presentation; For episode "The Inner Light".

**Peabody Awards**
1988
Winner: For episode "The Big Good-Bye".
Screen Actor's Guild
1995
Winner: Actor; Outstanding Performance by a Male Actor in a Drama Series
Patrick Stewart

Young Artist Awards
1988
Nominated: Best Young Actor Starring in a Television Drama Series Wil Wheaton

1989
Winner: Best Syndicated Family Drama or Comedy Series
Winner: Best Young Actor in a Family Syndicated Show Wil Wheaton

1990
Nominated: Best Off-Primetime Family Series
Nominated: Best Young Actor in an Off-Primetime Family Series Wil Wheaton

1995
Nominated: Best Performance by a Youth Actor - TV Guest Star Gabriel Damon
Nominated: Best Performance by a Youth Actress - TV Guest Star Kimberly Cullum

Star Trek: Deep Space Nine

ASCAP Film and Television Awards
1996
Winner: Top TV Series

1997
Winner: Top TV Series
1998
Winner: Top TV Series

Academy of Science Fiction, Fantasy, and Horror Films
1994
Nominated: Best Genre Television Series

1996
Nominated: Best Genre Television Series

1997
Nominated: Best Genre Cable/Syndicated Series
Nominated: Best Genre TV Actor Avery Brooks

1998
Nominated: Best Genre Cable/Syndicated Series

1999
Nominated: Best Genre Cable/Syndicated Series

2000
Nominated: Best Genre Cable/Syndicated Series

2004
Nominated: Best DVD Television Release For "Star Trek: Deep Space Nine" 1 – 7
2005

American Society of Cinematographers, USA
1995
Nominated: "Crossover".; ASC Award; Outstanding Achievement in Cinematography in Regular Series'

Art Director's Guild
1997
Winner: Excellence in Production Design Award; Television

Emmy Awards
1993
Winner: Outstanding Individual Achievement in Main Title Theme Music
Winner: "Captive Pursuit"; Outstanding Individual Achievement in Makeup for a Series
Nominated: "Move Along Home"; Outstanding Individual Achievement in Hairstyling for a Series

1994
Nominated: "Armageddon Game"; Outstanding Individual Achievement in Hairstyling for a Series
Nominated: "Rules of Acquisition". Outstanding Individual Achievement in Makeup for a Series

1995
Winner: "Distant Voices"; Outstanding Individual Achievement in Makeup for a Series
Nominated: "The Jem'Hadar"; Outstanding Individual Achievement - Special Visual
Effects
Nominated: "Improbable Cause"; Outstanding Individual Achievement in Hairstyling for a Series
Nominated: "The Muse"; Outstanding Individual Achievement in Costume Design for a Series

1996
Nominated: "Our Man Bashir"; Outstanding Individual Achievement in Hairstyling for a Series
Nominated: "The Visitor"; Outstanding Individual Achievement in Makeup for a Series
Nominated: "Our Man Bashir"; Outstanding Individual Achievement in Music Composition for a Series
Nominated: "The Way Of The Warrior"; Outstanding Individual Achievement in Special Visual Effects

1997
Nominated: "Trials and Tribble-ations"; Outstanding Art Direction for a Series
Nominated: "Apocalypse Rising"; Outstanding Cinematography for a Series
Nominated: "Trials and Tribble-ations"; Outstanding Hairstyling for a Series
Nominated: "Apocalypse Rising"; Outstanding Makeup for a Series
Nominated: "Trials and Tribble-ations"; Outstanding Special Visual Effects

1998
Nominated: "Far Beyond The Stars"; Outstanding Art Direction for a Series
Nominated: "Far Beyond The Stars"; Outstanding Costume Design for a Series
Nominated: "Far Beyond The Stars"; Outstanding Hairstyling for a Series
Nominated: "Who Mourns For Morn"; Outstanding Makeup for a Series
Nominated: "His Way"; Outstanding Music Direction
Nominated: "One Little Ship"; Outstanding Special Visual Effects for a Series

1999
Nominated: "Prodigal Daughter"; Outstanding Art Direction for a Series
Nominated: "Badda-Bing Badda-Bang"; Outstanding Hairstyling for a Series
Nominated: "Dogs of War"; Outstanding Makeup for a Series
Nominated: "What You Leave Behind"; Outstanding Special Visual Effects for a Series

Hugo Awards
1996
Nominated: Best Dramatic Presentation; For episode "The Visitor".

1997
Nominated: Best Dramatic Presentation; For episode "Trials and Tribble-ations".

Image Awards (for black actors)
1996
Nominated: Outstanding Lead Actor in a Drama Series; Avery Brooks

1997
Nominated: Outstanding Lead Actor in a Drama Series; Avery Brooks

International Monitor Awards
1998
Winner: 1998 Monitor; "Call to Arms"; Film Originated Television Series – Electronic Visual Effects

Satellite Awards
2004
Nominated; Best DVD Release of TV Shows; For Season 7.
Sci Fi Universe Magazine (Sci Fi Channel's Magazine)
1995
Winner: Universe Reader's Choice Award; Best Supporting Actress in a Genre TV Series; Nana Visitor

Young Artist Awards
1996
Nominated: Best Performance by a Young Actor - Guest Starring Role TV Series; Richard Jackson
Nominated: Best Performance by a Young Actor - TV Drama Series; Cirroc Lofton

YoungStar Awards
1997
Nominated: Best Performance by a Young Actor in a Drama TV Series; Cirroc Lofton

Voyager

ALMA Awards (American Latino Media Arts Awards)
1998
Nominated: Outstanding Individual Performance in a Television Series in a Crossover Role; Robert Beltran
Nominated: Outstanding Actress in a Drama Series; Roxann Dawson

1999
Nominated: Outstanding Individual Performance in a Television Series in a Crossover Role; Robert Beltran
Nominated: Outstanding Actress in a Drama Series; Roxann Dawson
2000
Nominated: Outstanding Actress in a Drama Series; Roxann Dawson

**ASCAP Film and Television Music Awards**
1999
Winner: Top TV Series

2000
Winner: Top TV Series

2001
Winner: Top TV Series;

**Academy of Science Fiction, Fantasy & Horror Films (USA)**
1998
Winner: Best Genre TV Actress; Kate Mulgrew
Nominated: Best Genre TV Actress; Jeri Ryan
Nominated: Best Genre Network Series

1999
Nominated: Best Genre TV Actress; Jeri Ryan
Nominated: Best Genre TV Actress; Kate Mulgrew
Nominated: Best Genre Network Series

2000
Nominated: Best Genre TV Supporting Actress; Jeri Ryan
Nominated: Best Genre TV Supporting Actor; Robert Picardo
Nominated: Best Genre TV Actress; Kate Mulgrew

2001
Winner: Best Supporting Actress on Television; Jeri Ryan
Nominated: Best Network Television Series
Nominated: 2001 Best Actress on Television; Kate Mulgrew

2005
Nominated: Best DVD Television Programming For seasons 1-7.

Art Director's Guild
1998
Nominated: Excellence in Production Design Award; Television Series

1999
Nominated: Excellence in Production Design Award; Television Series

2000
Nominated: "11:59"; Excellence in Production Design Award; Television Series

2001
Nominated: "Critical Care"; Excellence in Production Design Award; Television Episode of a Single-Camera Series

Cinema Audio Society (USA)
1998
Nominated: "Future's End, part I"; C.A.S. Award; Outstanding Achievement in Sound Mixing for a Television Series

2000
Nominated: "Equinox, part 1"; C.A.S. Award; Outstanding Achievement in Sound Mixing for a Television Series
2001
Nominated: "Unimatrix Zero"; C.A.S. Award; Outstanding Achievement in Sound Mixing for a Television Series

Emmy Awards
1995
Winner: Outstanding Individual Achievement in Main Title Theme Music
Nominated: "Heroes And Demons"; Outstanding Individual Achievement in Cinematography for a Series
Nominated: 1995 Outstanding Individual Achievement in Graphic Design and Title Sequences
Nominated: "Faces"; Outstanding Individual Achievement in Makeup for a Series
Nominated: "Heroes & Demons"; Outstanding Individual Achievement in Music Composition for a Series (Dramatic Underscore)

1996
Winner: "Threshold"; Outstanding Individual Achievement in Makeup for a Series
Nominated: "Persistence of Vision"; Outstanding Individual Achievement in Hairstyling for a Series

1997
Winner: "Fair Trade"; Outstanding Hairstyling for a Series
Nominated: "False Profits"; Outstanding Costume Design for a Series
Nominated: "Future's End, part I"; Outstanding Sound Mixing for a Drama Series

1998
Nominated: "The Killing Game, parts I & II"; Outstanding Hairstyling for a Series
Nominated: "Year of Hell, part II"; Outstanding Special Visual Effects for a Series

1999
Winner: "Dark Frontier"; Outstanding Special Visual Effects for a Series
Nominated: "Thirty Days"; Outstanding Special Visual Effects for a Series
Nominated: "Timeless"; Outstanding Special Visual Effects for a Series

2000
Nominated: "Muse"; Outstanding Costumes for a Series
Nominated: "Dragon's Teeth"; Outstanding Hairstyling for a Series
Nominated: "Ashes To Ashes"; Outstanding Makeup for a Series
Nominated: "Spirit Folk"; Outstanding Music Composition for a Series (Dramatic Underscore)
Nominated: "Equinox, part II"; Outstanding Sound Editing for a Series
Nominated: "The Haunting Of Deck 12"; Outstanding Special Visual Effects for a Series
Nominated: "Life Line"; Outstanding Special Visual Effects for a Series for episode "Life Line".

2001
Winner: "End Game"; Outstanding Music Composition for a Series (Dramatic Underscore)
Winner: "End Game"; Outstanding Special Visual Effects for a Series
Nominated: "Shattered"; Outstanding Costumes for a Series
Nominated: "Prophecy"; Outstanding Hairstyling for a Series
Nominated: "The Void"; Outstanding Makeup for a Series
Nominated: "Workforce, part I"; Outstanding Music Composition for a Series (Dramatic Underscore)
Nominated: "Endgame, part II"; Outstanding Sound Editing for a Series
Nominated: "Workforce, part I"; Outstanding Special Visual Effects for a Series
**Hollywood Makeup Artist and Hair Stylist Guild Awards**

2000

Winner: "Bride of Chaotica"; Best Character Hair Styling - Television (for a Single Episode of a Regular Series - Sitcom, Drama or Daytime)

Winner: "Dragon's Teeth"; Best Innovative Hair Styling - Television (for a Single Episode of a Regular Series - Sitcom, Drama or Daytime)

Nominated: "Dark Frontiers"; Best Special Effects Makeup - Television (for a Single Episode of a Regular Series - Sitcom, Drama or Daytime)

2001

Winner: "Tsunkatse"; Best Innovative Hair Styling - Television (For a Single Episode of a Regular Series - Sitcom, Drama or Daytime)

Nominated: "Fair Haven"; Best Period Makeup - Television (For a Single Episode of a Regular Series - Sitcom, Drama or Daytime)

2002

Nominated: "The Void"; Best Special Makeup Effects - Television (For a Single Episode of a Regular Series - Sitcom, Drama or Daytime)

**Imagen Foundation Awards**

1998

Nominated; Best Primetime TV Series

**NCLR Bravo Awards**

1996

Nominated: Outstanding Actress in a Drama Series; Roxann Dawson

Nominated: Outstanding Television Series Actor in a Crossover Role; Robert Beltran

**Nosostros Golden Eagle Awards**

1997

Winner: Outstanding Actor in a Television Series; Robert Beltran
Satellite Awards
1998
Winner; Best Performance by an Actress in a Television Series - Drama; Kate Mulgrew

1999
Winner; Best Performance by an Actress in a Television Series - Drama; Jeri Ryan

Young Artist Awards
1999
Winner: Best Performance in a TV Drama Series - Supporting Young Actress
Scarlett Pomers

Enterprise

ASCAP Film and Television Music Awards
2002
Winner; Top TV Series

Academy of Science Fiction, Fantasy & Horror Films, USA
2002
Winner; Cinescaoe Genre Face of the Future Award; Female; Joelene Blalock
Winner; Best Supporting Actress in a Television Series; Joelene Blalock
Nominated; Best Actor in a Television Series; Scott Bakula
Nominated; Best Network Television Series
Nominated; Best Supporting Actor in a Television Series; Connor Trineer
2003
Nominated; Best Actor in a Television Series; Scott Bakula
Nominated; Best Network Television Series
Nominated; Best Supporting Actor in a Television Series; Connor Trineer
Nominated; Best Supporting Actress in a Television Series; Joene Blalock

2004
Nominated; Best Actor in a Television Series; Scott Bakula
Nominated; Best Network Television Series
Nominated; Best Supporting Actress in a Television Series; Joene Blalock

2005
Nominated; Saturn Award; Best Network Television Series

2006
Nominated; Saturn Award; Best Television Release on DVD

Emmy Awards
2002
Winner; "Two Days and Two Nights"; Outstanding Hairstyling for a Series
Winner; "Broken Bow"; Outstanding Special Visual Effects for a Series
Nominated; "Broken Bow"; Outstanding Makeup for a Series (Prosthetic)
Nominated; "Broken Bow"; Outstanding Sound Editing for a Series
Nominated; "Breaking the Ice"; Outstanding Special Visual Effects for a Series

2003
Nominated; "Canamar"; Outstanding Makeup for a Series (Prosthetic)
Nominated; "The Expanse"; Outstanding Music Composition for a Series (Dramatic Underscore)
Nominated; "The Expanse"; Outstanding Special Visual Effects for a Series
Nominated; "The Crossing"; Outstanding Special Visual Effects for a Series
Nominated; "Dead Stop"; Outstanding Special Visual Effects for a Series

2004
Winner; "Similitude"; Outstanding Music Composition for a Series (Dramatic Underscore)
Winner; "Countdown"; Outstanding Special Visual Effects for a Series
Nominated; "Zero Hour"; Outstanding Makeup for a Series, Miniseries, Movie or a Special (Prosthetic)
Nominated; "The Council"; Outstanding Special Visual Effects for a Series

2005
Nominated; "In a Mirror, Darkly"; Outstanding Hairstyling for a Series
Nominated; "United"; Outstanding Prosthetic Makeup for a Series, Miniseries, Movie or a Special
Nominated; "Borderland"/"Cold Station"; Outstanding Stunt Coordination

Hugo Awards
2003
Nominated; "A Night in Sickbay"; Best Dramatic Presentation - Short Form
Nominated; "Carbon Creek"; Best Dramatic Presentation - Short Form

Prism Awards
2005
Winner; "Damage"; TV Drama Series Episode

Visual Effects Society Awards
2003
Winner; "Dead Stop"; Best Models and Miniatures in a Televised Program, Music Video, or Commercial
Nominated; "Shockwave, part 1”; Best Visual Effects in a Television Series

2005
Winner; "Storm Front, part 2”; Outstanding Visual Effects in a Broadcast Series
Nominated; "Storm Front, part 2”; Outstanding Created Environment in a Live Act on Broadcast Program

*Star Trek: The Motion Picture*

**Academy Awards, USA**
1980
Nominated; Best Art Direction-Set Decoration
Nominated; Best Effects, Visual Effects
Nominated; Best Music, Original Score

**Academy of Science Fiction, Fantasy & Horror Films, USA**
1980
Winner; Best Special Effects
Nominated; Best Actor; William Shatner
Nominated; Best Actress; Persis Khambatta
Nominated; Best Costumes
Nominated; Best Director
Nominated; Best Make-Up
Nominated; Best Music
Nominated; Best Science Fiction Film
Nominated; Best Supporting Actor; Leonard Nimoy
Nominated; Best Supporting Actress; Nichelle Nichols

2002
Nominated; Best DVD Classic Film Release; For the director's edition
**DVD Exclusive Awards**  
2001  
Winner; Best New, Enhanced or Reconstructed Movie Scenes; For the director's edition.  
Nominated; Best Audio Commentary  
Nominated; Best DVD Menu Design  
Nominated; Best Overall New Extra Features, Library Title

**Golden Globes, USA**  
1980  
Nominated; Best Original Score

**Hugo Awards**  
1980  
Nominated; Best Dramatic Presentation

**Star Trek II: The Wrath of Khan**

**Academy of Science Fiction, Fantasy & Horror Films, USA**  
1983  
Winner; Best Actor; William Shatner  
Winner; Best Director  
Nominated; Best Cosumes  
Nominated; Best Make-Up  
Nominated; Best Science Fiction Film  
Nominated; Best Supporting Actor; Walter Koenig  
Nominated; Best Supporting Actress; Kristie Alley  
Nominated; Best Writing

2003  
Nominated; Best DVD Classic Film Release
**Hugo Awards**  
1983  
Nominated; Best Dramatic Presentation

**Star Trek III: The Search for Spock**

**Academy of Science Fiction, Fantasy & Horror Films, USA**  
1985  
Nominated; Best Actor; William Shatner  
Nominated; Best Costumes  
Nominated; Best Director  
Nominated; Best Science Fiction Film  
Nominated; Best Special Effects  
Nominated; Best Supporting Actress; Judith Anderson

**Hugo Awards**  
1985  
Nominated; Best Dramatic Presentation

**Star Trek IV: The Voyage Home**

**ASCAP Film and Television Music Awards**  
1987  
Winner; Top Box Office Films

**Academy Awards USA**  
1987  
Nominated; Best Cinematography
Nominated; Best Effects, Sound Effects Editing
Nominated; Best Music, Original Score
Nominated; Best Sound

**Academy of Science Fiction, Fantasy & Horror Films, USA**
1987
Winner; Best Costumes
Nominated; Best Actor; Leonard Nimoy
Nominated; Best Actor; William Shatner
Nominated; Best Director
Nominated; Best Make-Up
Nominated; Best Science Fiction Film
Nominated; Best Special Effects
Nominated; Best Supporting Actor; James Doohan
Nominated; Best Supporting Actor; Walter Koenig
Nominated; Best Supporting Actress; Catherine Hicks
Nominated; Best Writing

**American Society of Cinematographers, USA**
1987
Nominated; Outstanding Achievement in Cinematography in Theatrical Releases

**Genesis Awards**
1987
Winner; Feature Film – Adventure

**Hugo Awards**
1987
Nominated; Best Dramatic Presentation
Young Artist Awards
1987
Nominated; Best Family Motion Picture - Drama

Star Trek VI: The Undiscovered Country

Academy Awards, USA
1992
Nominated; Best Effects, Sound Effects Editing
Nominated; Best Makeup

Academy of Science Fiction, Fantasy & Horror Films, USA
1993
Winner; Best Science Fiction Film
Nominated; Best Costumes
Nominated; Best Make-Up
Nominated; Best Supporting Actress; Kim Cattrall
Nominated; Best Writing

Hugo Awards
1992
Nominated; Best Dramatic Presentation
*Star Trek: Generations*

**ASCAP Film and Television Music Awards**
1995
Winner; Top Box Office Films

**Academy of Science Fiction, Fantasy & Horror Films, USA**
1995
Nominated; Best Science Fiction Film
Nominated; Best Supporting Actress; Whoopi Goldberg

**Hugo Awards**
1995
Nominated; Best Dramatic Presentation

**Sci-Fi Universe Magazine, USA**
1995
Winner; Universe Reader's Choice Award; Best Writing for a Genre Motion Picture

*Star Trek: First Contact*

**Academy Awards, USA**
1997
Nominated; Best Makeup

**Academy of Science Fiction, Fantasy & Horror Films, USA**
1997
Winner; Best Costumes
Winner; Best Supporting Actor; Brent Spiner
Winner; Best Supporting Actress; Alice Krige
Nominated; Best Actor; Patrick Stewart
Nominated; Best Director
Nominated; Best Make-Up
Nominated; Best Music
Nominated; Best Science Fiction Film
Nominated; Best Special Effects
Nominated; Best Writer

BMI Film & TV Awards
1997
Winner; BMI Film Music Award

Blockbuster Entertainment Awards
1997
Nominated; Favorite Actor - Science Fiction; Patrick Stewart
Nominated; Favorite Supporting Actor - Science Fiction; Jonathan Frakes

Hugo Awards
1997
Nominated; Best Dramatic Presentation
Image Awards
1997
Nominated; Outstanding Supporting Actress in a Motion Picture; Alfred Woodard

Satellite Awards
1997
Nominated; Outstanding Visual Effects

*Star Trek: Insurrection*

Academy of Science Fiction, Fantasy & Horror Films, USA
1999
Nominated; Best Make-Up
Nominated; Best Science Fiction Film

Bogey Awards, Germany
1999
Winner; Bogey Award in Silver

Hugo Awards
1999
Nominated; Best Dramatic Presentation

Satellite Awards
1999
Nominated; Best Visual Effects in a Motion Picture

Young Artist Awards
1999
Winner; Best Performance in a Feature Film - Supporting Young Actor; Michael Welch
Nominated; Best Family Feature – Drama

*Star Trek: Nemesis*

**Academy of Science Fiction, Fantasy & Horror Films, USA**
2003
Nominated; Best Costumes
Nominated; Best Make-Up
Nominated; Best Science Fiction Film
Nominated; Best Supporting Actor; Tom Hardy

**Young Artist Awards**
2003
   Winner; Best Family Feature Film - Fantasy

Sources:
**Appendix II K**

*Star Trek* Conventions in Australia

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Appendix III A

A *Star Trek* Timeline: The Producers

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<td><em>Star Trek</em> ¹ – airs for the first time in the USA on NBC</td>
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<td><em>MISSION TO HORATIUS</em> ³ by Mack Reynolds.</td>
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<td><em>THE MAKING OF STAR TREK</em> ⁴ by Stephen E Whitfield and Gene Roddenberry</td>
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<td>1969</td>
<td><em>ST:TOS</em></td>
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¹ Now know as *Star Trek*: The Original Series or TOS.
² The *Star Trek* books by James Blish were paperbacks of adaptions of televised episodes into story for. These were commissioned by Bantam Books and inspired by the success of the Twilight Zone books.
³ Reynolds, Mack (1968), *Mission to Horatius* Whitman Classics The show was cancelled in 1969 because of its disproportionately high children and teen viewership which made it unattractive to network advertisers. This book is a Whitmans Childrens hardcover that has been reprinted many times since.
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<th>Year</th>
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<td>1970</td>
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<td><strong>SPOCK MUST DIE!</strong>&lt;sup&gt;5&lt;/sup&gt; By James Blish.</td>
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<tr>
<td>March 25, 1972</td>
<td></td>
<td><strong>Star Trek Fandom</strong> acknowledged as a social political entity by US TV Guide.</td>
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<td>September 8, 1973</td>
<td><strong>Animated Series</strong> - aired from 1973 – 1975 in the USA on NBC</td>
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<td>February 7, 1974</td>
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<td><strong>USS Enterprise model</strong> donated to the Smithsonian.  Permanent Star Trek display.</td>
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<td>April, 1974</td>
<td></td>
<td><strong>ASTREX</strong> started.&lt;sup&gt;6&lt;/sup&gt;</td>
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<td>1976</td>
<td></td>
<td><strong>Star Trek Marathons</strong> using episodes purchased from South Africa start in Melbourne. Run by Bob Johnson at the Ritz Theatre, Melbourne.</td>
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<td>1976</td>
<td></td>
<td>Survey of Australian <strong>Star Trek</strong> fan club members had the average age of</td>
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<sup>5</sup> Blish, James (1970) *Spock Must Die!* Bantam: ? was the first adult *Star Trek* novel published, not based directly on an aired episode.

<sup>6</sup> Data 11, page 11
<table>
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<tr>
<td>September 8, 1976</td>
<td>First Space Shuttle N: Enterprise announced by US President Gerald Ford after write-in campaign conducted by Star Trek fans.</td>
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<td>1977</td>
<td>Average age of members – 21 (meaning some of the membership had possibly not seen the series first time through)</td>
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<td>January, 1977</td>
<td>Gene Roddenberry accepts honourary membership to ASTREX</td>
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<tr>
<td>June 1977</td>
<td>Gene Roddenberry appointed executive producer to Star Trek series and movies</td>
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<td>July 1977</td>
<td>150 club members in</td>
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7 Data 4.1 page 6
8 Data 10.2 page 3
9 Data 4.1, page 1
10 Data 7.1 page 1
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<th>Date</th>
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<td>August 1978</td>
<td>160 club members ASTREX</td>
<td>100 Fans participated in the filming of the &quot;rec Dec&quot; scene for Star Trek: Motion Picture</td>
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<td>October 16, 1978</td>
<td><strong>First Star Trek parody skit</strong> on NBC’s Saturday Night Live</td>
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<td>May 29, 1979</td>
<td>The Motion Picture was released</td>
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<tr>
<td>December 7, 1979</td>
<td>June 1982 –</td>
<td>161 club members plus exchange and honorary memberships</td>
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<td>June 1982 –</td>
<td>The Wrath of Khan was released</td>
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<td>June 4, 1982</td>
<td>The Search for Spock was released</td>
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<td>June 1, 1984</td>
<td>November, 1985</td>
<td>350 members; Five clubs as this stage --- Austrek (Melbourne), ASTREX (Sydney), STAFF &amp; STAT (QLD), SASTFC</td>
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11 Data 7.1 page 6  
12 Data 17 page 1  
13 Data 48 p 13  
14 Data 62 page 45  
15 Data 62, pages 8-9
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<td>The Voyage Home was released</td>
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<td>September 29, 1987</td>
<td><em>Star Trek: The Next Generation</em> was aired from 1987 - 1994</td>
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<td>June 9, 1989</td>
<td>The Final Frontier was released</td>
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<td>December 12, 1991</td>
<td>The Undiscovered Country was released</td>
<td><em>Star Trek</em> expenditure totalled $US650 mn for year.</td>
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<td>October 26, 1991</td>
<td></td>
<td><em>Gene Roddenberry</em> passes away due to a stroke.</td>
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<td>January 4, 1993</td>
<td><em>Star Trek: Deep Space Nine</em> was aired from 1993 - ?</td>
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<td>September 12, 1993</td>
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<td><em>VIACOM</em> Paramount announce merger; <em>Blockbuster Entertainment</em> Corporation to invest $600 million in VIACOM</td>
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<td>1994</td>
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<td><em>First ‘official’ Australian Star Trek Club</em> is appointed by Viacom.</td>
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<td>October 1999</td>
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16 Now known as ST:TNG.

17 Gene Roddenberry, creator of the series, *Star Trek*, was also known as the Great Bird of the Galaxy by fans.

18 Now known as ST:DS9
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<tr>
<td>November 1999</td>
<td>invest $1.2 billion in Viacom; Paramount and Chris Craft Industries announce plans to launch a broadcast network.</td>
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<tr>
<td>January 7, 1994</td>
<td>Paramount announce plans to acquire Macmillan Publishing Company USA.</td>
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<td>January 1994</td>
<td>VIACOM announces merger with Blockbuster.</td>
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<td>March 1994</td>
<td>Simon &amp; Schuster acquires Markt &amp; Technik, a leading German book publisher.</td>
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<tr>
<td></td>
<td>VIACOM buys Paramount Communications for $10 billion.</td>
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<td>VIACOM forms VIACOM Entertainment Group, comprising Paramount Motion Picture Group, Paramount Television Group, and Paramount Television Network.</td>
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<td>Date</td>
<td>Event</td>
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<tr>
<td>April 1994</td>
<td>Simon &amp; Schuster and Davidson Associates, Inc., enter 5 year agreement</td>
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<td>May 1994</td>
<td>VIACOM reestablishes Simon &amp; Schuster as the signature name for its worldwide publishing operations</td>
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<td>November 18, 1994</td>
<td>Generations was released; sets new record for Star Trek film openings.</td>
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<td>August 1995</td>
<td>Simon &amp; Schuster Interactive ships 300,000 copies of Star Trek Omnipedia, the largest</td>
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<td>Date</td>
<td>Event Description</td>
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<tr>
<td>September 1995</td>
<td>Schuster Interactiv ships 300,000 copies of 'Star Trek Omniped' the largest initial order for any CD-Rom product by a traditional publisher.</td>
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<td>November 1995</td>
<td>Paramount Television Group and Microsoft Corporation enter agreement for exclusive on-line content for use on Microsoft Network, including sites derived from Star Trek.</td>
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<td>February 1996</td>
<td>Paramount Nickelodeon and BskyB join forces to create The Paramount Channel in the UK.</td>
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<td></td>
<td>Paramount Pictures and Marvel Comics Group announce plans to launch Marvel Presents Paramount Comics, a new comic book publishing imprint that will extend VIACOM franchises such as Star Trek.</td>
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<td>September 1996</td>
<td><em>Star Trek: Voyager</em> wins an Emmy; <strong>30 Years of Star Trek Special</strong> airs on UPN.</td>
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<td>November 25, 1996</td>
<td>First Contact was released in November, opens at #1 with $30,716,131 – the biggest weekend opening of any Star Trek film.</td>
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<td><em>Insurrection</em> is released.</td>
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<td>December 1, 1999</td>
<td><em>Ultimate Trek: Star Trek’s Greatest Moments</em> airs on UPN.</td>
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<td>September 26, 1999</td>
<td><em>Enterprise</em></td>
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<tr>
<td>2001</td>
<td>airs for the first time in the USA on UPN.</td>
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<td>December 13, 2002</td>
<td>Nemesis is released.</td>
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<tr>
<td>May 2005</td>
<td>Enterprise Cancelled</td>
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Appendix III B

Star Trek Books Publishing Timeline

Please see Disc 1 in sleeves
Appendix III C

*Star Trek* Published Books Summary

<table>
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<tr>
<th>Year</th>
<th>Academic</th>
<th>Biography</th>
<th>Fiction</th>
<th>Gaming</th>
<th>Non-fiction</th>
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<th>Poetry</th>
<th>Screenplay</th>
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Appendix III E

Gene Roddenberry Timeline

19 August 1921: Born El Paso, Texas, United States

Teenager: Franklin High School: member of the debate team, played guitar, and practiced writing

Circa 1939 Post High School: took classes in police studies at Los Angeles City College; headed school’s police club

September 1940: obtained pilot’s license

July 1941: enrolled in the US Army Air Corps

December 1941/early 1942: called up to active duty

1942: Completed training at Kelly Field, Texas, and received his commission as a Second Lieutenant.

1942: Married his high school girlfriend Eileen Rexroat

1942: Deployed to the Pacific

1942-1945: Flew B-17 Flying Fortrees Missions in the Pacific Theatre; awarded the Distinguished Flying Cross as well as the Air Medal.

circa 1946: pilot for Pan American World Airways (and surviving a crash in the Syrian desert; received a Civil Aeronautics commendation)
1947-1948: First attempt at being a screenwriter

1949-1956: Member of Los Angeles Police Department; wrote outlines ad screenplays based on other officer’s experiences as aprt of his job.

1951: First writing credit: “Gruen Guild Playhouse”

1957: Writer’s Guild of America Award

1960: First Executive Producer Credit: “Alcoa Theatre” episode 333 Montgomery Street

1964: Develops idea for Star Trek

1964-1965: Desilu Studios orders pilot for $500,000

1965-1966: NBC rejects original Star Trek pilot; orders second pilot

1966-1969: “Star Trek” airs on NBC, Roddenberry is executive producer

1968: Accepts position at MGM Studios; still moderately involved in Star Trek

1969: Divorces first wife

1969: Marries Majel Barrett

1969: Star Trek production shuts down; offices closed

1971: Writes and produces Pretty Maids All in a Row, his first feature film.

1972 – 1975: Lectures on the college circuit
1973: “Star Trek” (animated series)

1973: Genesis II

1974: Planet Earth; The Questor Tapes

1975: Paramount gives Roddenberry go ahead for second Star Trek series

May 1975: Roddenberry re-opens office at Paramount Studios

1977: Spectre

1979: Star Trek: The Motion Picture

1979: Roddenberry’s novelisation of Star Trek: The Motion Picture sells close to a million copies and is ranked #1 on national best seller lists for weeks.

1982: Star Trek II: The Wrath of Khan

1984: Star Trek III: The Search For Spock

1986 :Star Trek IV: The Voyage Home

4 September 1986: Star on Hollywood Walk of Fame, first such star for a writer/producer

1987-1991: Creates and exec produces ST:TNG

1988: WGA Strike forces Roddenberry to give control of TNG to Maurice Hurley

1989: Returns to work on ST:TNG, but failing health forces him to concede control to Rick Berman and Michael Pillar
June 1991: Paramount’s new office building is named The Gene Roddenberry building.

1991: Star Trek 25th Anniversary Special

24 October 1991: Dies from heart failure

1992: Ashes sent into space aboard the space shuttle Columbia


Sources:
## A Chronology of Correspondence Viewed by the Researcher

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<td>Ray Raspa, Westrek</td>
<td>Doug Garske, Southern Star</td>
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<td>Stuart Widderson, Trek Australis</td>
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<td>Doug Garske, Southern Star</td>
<td>Stuart Widderson, Trek Australis</td>
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<td>3&lt;sup&gt;rd&lt;/sup&gt; September 1993</td>
<td>Stephen Carey, Paramount Television Australia</td>
<td>Stuart Widderson, Trek Australis</td>
<td>Description of events with Southern Star</td>
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<td>17&lt;sup&gt;th&lt;/sup&gt; October 1992</td>
<td>Stuart Widderson</td>
<td>George Papadeas, Astrex</td>
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<td>7&lt;sup&gt;th&lt;/sup&gt; December 1993</td>
<td>Stuart Widderson, Trek Australis</td>
<td>Christine Lockhart, Manager, Southern Star</td>
<td>Star Trek Property Rights - demand to disband club</td>
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<td>Undated late 1993</td>
<td>Majel Barrett-Roddenberry, widow, Gene Roddenberry</td>
<td>Stuart Widderson, Trek Australis</td>
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<td>17th December 1993</td>
<td>Stephen Carey, Paramount Television Australia</td>
<td>Stuart Widderson, Trek Australis</td>
<td>About the shut down order from Southern Star</td>
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<td>20th December 1993</td>
<td>Stuart Widderson, Trek Australis</td>
<td>Stephen Carey, Paramount Television Australia</td>
<td>Forwarded his letter to Paramount Licensing and Southern Star</td>
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<td>21st December 1993</td>
<td>Christine Lockhart, Manager, Southern Star</td>
<td>Stuart Widderson, Trek Australis</td>
<td>Request for list of Australian Star Trek licensees</td>
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<td>23rd December 1993</td>
<td>Stuart Widderson, Trek Australis</td>
<td>Christine Lockhart, Manager, Southern Star</td>
<td>List of licensees plus letter from Paramount</td>
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<td>14th July 1993</td>
<td>Renee M King, Paramount Communications</td>
<td>Southern Star</td>
<td>Agreement that Southern Star is licensing agent for Paramount in Australia</td>
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<td>22nd December 1993</td>
<td>Stuart Widderson, Trek Australis</td>
<td>Majel Barrett Roddenberry</td>
<td>Promise that fanclubs will not be forced out of existence.</td>
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<td>Christine Lockhart, Manager, Southern Star</td>
<td>Stuart Widderson, Trek Australis</td>
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<td>Stuart Widderson, Trek Australis</td>
<td>Christine</td>
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<td>Lockhart, Manager, Southern Star</td>
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<td>Derek Screen, Enterprise</td>
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<td>John Edmondson, Austrek</td>
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<td>Rowena Christiansen, Solicitor, Beaumont &amp; Christiansen</td>
<td>Stephen Carey, Paramount Television Australia</td>
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<td>Stephen Carey, Paramount Television Australia</td>
<td>Cover letter to responses by Australian ST Fan clubs to meeting with Jonathan Zilli.</td>
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<td>26th June 1995</td>
<td>Rowena Christiansen</td>
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<td>Jonathan Zilli</td>
<td>Rowena Christiansen</td>
<td>Concerning the meeting of 20th March 1995</td>
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<td>David Barker</td>
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<td>8th February 1995</td>
<td>Derek Screen</td>
<td>Stevie Wright</td>
<td>Refusal for permission to organise screenings</td>
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People Listed:

Derek Screen  
Stuart Widderson  
Rowena Christiansen  
John Edmondson
A fanzine is an amateur non-profit publication, originally produced by and for fans of written science fiction, though now the genre includes comics, film and television science fiction, and fantasy. In recent years the term has been more loosely applied to underground publications of the music industry and even to mainstream publications seen to serve the interests of fans of any persuasion. Fanzines, in the original sense, were first published in the United States in the early years of this century as an alternative to writing multiple letters to fellow readers of science fiction, and to provide a means of communication among those readers that was less formal and more frequent than the letter pages of the various pulp science fiction magazines of the time.

The earliest fanzines were produced on hectographs, later on mimeographs, later still on photocopiers. Until recently, with the advent of desktop publishing, they retained a home-made look. Traditionally they were made available in return for contributions, traded for donations of stamps, or through a nominal subscription to cover the cost of production and postage only. With a few notable exceptions, they do not have very long lives as economics or other interests force the editor to cease publication after as little as two or three issues.

The National Library has a fairly extensive collection of fanzines, most of which have been received on legal deposit. Many fanzine editors are happy to send their publications to the library and are assiduous in doing so. There are various reason for this. Firstly it means that the fanzine can be made available to many more people than its immediate circulation would allow; secondly it will be held secure and in perpetuity; thirdly, having the publication catalogued on ABN lets a much wider audience know that the fanzine title exists. For this reason, too, many fanzines have ISSNs. Fanzines are all about communication with as many people of like interests as possible. Just recently, the library’s collection benefited from the donation of a large collection of *Star Trek* and similar fanzines from Susan Smith-Clarke, a
prominent Sydney-based science fiction fan.

The earliest fanzines held in the library are publications devoted to the review and discussion of written science fiction dating from the early 1950s. Titles include *SF Review* and *Woomera* from 1952, *Etherline, Perhaps, Questionmark*, and others. None of these lasted until the 1960s. That decade is represented by the *Mentor*, begun in 1965 and still being published, the *New Millennial Harbinge* and the *Australian Science Fiction Review*. The 1970s saw a burst of fanzine publication, partly inspired by the 1975 World Science Fiction Convention which was held in Australia for the first time in its history. From that decade came such titles as *Gegenschein* (still being published), *New Forerunner*, the *Bionic Rabbit*, the *Cygnus Chronicler*, *Grundoon*, *Crux, A.D.1*, *Gobstopper*, *WAHF Full*, and *Turn Left at Thursday*. From the 1980s came *Space Wastrel*, *Ornithopter*, *Australian SF Bullsheet*, *Crabapple*, *Nemesis*, *Xenophilia*, the *Notional*, and *Tigger*. A few of these consist of amateur short stories and poetry, in amongst those filled with reviews and discussions.

Meanwhile, from the mid-1970s, another type of fanzine, devoted to a science fiction television program or programs, was being published. The first such fanzines, and by far the most numerous in the library’s collection, are *Star Trek* fanzines. The oldest is *Terran Times* which appeared in 1969 and ran until the early 1970s. This was followed closely by *Thrall*, and *Beyond Antares* in the early 1970s. The publication of *Star Trek* fanzines was boosted by a number of successful conventions featuring the actors from the series, and the advent of new series of the show. They include, *Spock, Constellation*, the *Rum Rebellion, Captain’s Log, Captain’s Briefs, Genesis, Prime Directive*, the *McCoy Tapes, Truffles, Sons of Kiron, Ultrawarp* and *Locutus*. In contrast with literary science fiction fanzines, *Star Trek* fanzines consist mainly of amateur stories, poetry and art about the characters of *Star Trek*. However, club newsletters, which are well featured in the collection, contain discussion, reviews and news.

Building on the tradition created by *Star Trek* fans, fans of other science fiction television programs started producing their own fanzines. The library has good collections of fanzines for *Blake’s 7* and *Doctor Who*.
As the field diversifies, the library’s collection has grown to include fanzines devoted to Sherlock Holmes and the Australian television program *Prisoner*. Titles from comic collectors such as John Ryan are held, as well as those fanzines devoted to amateur horror fiction such as *Skintomb*.

To find the above titles and others, search the library’s catalogue online at: http://www.nla.gov.au/webpac/

Interested readers can find out more about the Susan Smith-Clarke collection of fanzines and *Star Trek* fandom in Australia by going to the National Library Home Page at http://www.nla.gov.au/collect/ausprint.html

http://www.nla.gov.au/ntwkpubs/gw/33/33.html#fanzines

Appendix IV B

Susan Smith-Clarke Fanzine Collection

It would not be unfair to say that Susan Smith-Clarke is one of the founding mothers of media SF fandom in Australia. The accompanying history of Star Trek fandom shows that Susan Smith-Clarke has been involved in many ways and through many years with fandom. She began this long career in high school as a literary SF fan, publishing her own fanzine - Girls Own Fanzine - of which the National Library holds two issues.

Her Beyond Antares, for long the official fanzine of the club Astrex, became one of the longest running Star Trek publications in the country. After its first beginnings, it was consistently a well-produced and well-edited fanzine, which deserved its long support from writers, artists and readers. Her Chronicles, a Blake's 7 fanzine, was in the same category.

Aside from her own publishing, Susan also acquired a large collection of fanzines, newsletters etc. by way of trade, contributor's copies (she is a prolific writer herself), subscription and simply because people "wanted her to have a copy".

This small piece of her collection which is now held by the National Library is a varied and interesting insight into the world of the science fiction fan in Australia over the last few decades.

- Fanzine Publications in the Collection
- Convention Publications in the Collection
- Other Publications in the Collection
- Finding List for the Susan Smith-Clarke Fanzine Collection

See also Star Trek Fandom in Australia, a description of Australian Star Trek fanzine material, some of which is held in the National Library.
Fanzine Publications in the Collection

The SF fanzine was, and still is, different to those publications called fanzines by cataloguers today.

The actual word means a magazine produced by a fan. Fan itself means, of course, a SF fan, just as Fandom, the collective noun, means SF fandom and nothing else. A non-fan is a mundane, which is why the word does not need any qualification.

The fanzine, began as an individually published periodical containing SF news, book/film/TV reviews, letters of comment from other fans (LoCs for short) and, sometimes, creative writing and artwork. This collection contains examples of this classic form - including MM; Gegenschein; Weberwoman's Wrevenge; and Sweetness and Light, among others.

Fans would, of course, send LoCs to other people's fanzines and they were often exchanged, on the basis of 'one of mine for one of yours'. The 'mainline' or 'literary' fans (though this is something of a misnomer, since they were interested in films and TV programmes as well, eg Forbidden Planet, Star Trek and Quartermass) did belong to clubs and associations which published newsletters. In this collection, for example, there are two of these, namely the Canberra SF Society newsletter and the Australian SF news.

During the late 1960's and early 1970's, the sheer popularity of Star Trek pulled it away from the domain of the 'literary' fan and thus gave birth to the 'media SF' fan. Animosity between the two groups flared occasionally, but many managed to straddle the divide. This was reflected in their fanzines, eg Metaluna and USS Ultimus in this collection.

Some small clubs remained devoted to both, represented in this collection by two publications from the James Ruse Science Fiction Club, a small club of the 1970's based at the James Ruse Agricultural High School in Carlingford NSW - Event Horizon and Star Struck.
The *Star Trek* fans organised themselves into clubs, 'fan clubs'; small local ones at first, then eventually state-wide ones. These clubs accepted membership from fans in other states as well as their own. It was not unknown for one person to belong to several.

The clubs maintained a spirit of cooperation in most cases. Newsletters, flimsy things at first, but later becoming more substantial and better produced, were exchanged and information shared. It was in the hands of the media fans that the fanzine entered the next step of its evolution.

The club newsletters usually carried news, reviews and LoCs. This form of publication is well represented in this collection. It includes:

- *Star Trek Association of Fans & Friends* - newsletter entitled Central Control;
- its successor QUEST (QUEensland *Star Trek*) - newsletter entitled QUEST newsletter;
- WESTREK - newsletter entitled WESTREK newsletter, later entitled Constellation from Western Australia;
- South Australian *Star Trek* Fan Club – newsletter entitled Bulletin from the Bridge;
- its successor SASTREK - newsletter entitled SASTREK news and later Tau Ceti;
- AUSTREK - newsletter entitled Trekkie Talk, later entitled Captain's Log from Victoria.

Besides the newsletter, it became the fashion for each club to publish as well a fanzine in the new sense i.e. a periodical devoted only to creative writing and artwork. Comment was limited to items published in previous issues. This collection has the example: Beyond Antares (originally privately published by Susan Smith-Clarke, but for many years the fanzine of ASTREX, the club of NSW);

As other SF television programmes/radio programmes/films appeared, fan movements formed for them as well. *Dr. Who* had, of course, a large fan following already. Time loop in this collection is representative of these. *Blake's 7* likewise had a large, almost fanatic, following. Two club fanzines are in this collection - Aftermath's Xenon and The System's DSV-2, along with their newsletters - Phase
and The System.

Other programmes and films represented are:

*Star Wars* (H.A.M.I.L.L.S.’ Jedi Report and Rebel Report and Star Walking's zine of the same name);

- *Battlestar Galactica* (Red Squadron's newsletter Red Squadron Dispatches);
- *Hitchhiker's Guide to the Galaxy* (Hitchhiker's Guide to the Galaxy Fan Club's Australian Playbeing);
- *The Greatest American Hero* (a privately produced fanzine Scenario);
- Beauty and the Beast (Beauty and the Beast Fan Club of Victoria’s Spiral Staircase);
- *The Professionals* (an individually produced fanzine Short Circuit)

The structure of the SF fan club and its publications, as can be seen from above, has been adopted by the fans of programmes which are not science fiction. Many media SF fans find quite often that they are drawn to other TV programmes as well.

As it became obvious that many fans were followers of more than one programme, fanzines began to be produced, mostly by individuals, but still a collection of creative writing and artwork, dealing with a mixture of programmes/films etc. They were called 'mixed' or 'multi' media fanzines.

Examples included in this collection are: Inconsequential Parallax; Murmurs; Companions; Tsalta.

Another publication running parallel with the others, is the publication, whether by a club or an individual, devoted to one character in a programme. In this collection, these are represented by:

The McCoy Tapes (newsletter of Decoy, a fan club devoted to DeForrest Kelley, alias Dr. Leonard 'Bones' McCoy of Star Trek. Their fanzine Medical Log is, unfortunately not represented here);
Pursuit (fanzine of T.N.T, a fan club devoted to Travis in Blake's 7, played by Brian Croucher.

Besides these publications, namely fanzines of both types and newsletters, there are two others known in fandom.

The first is the letterzine. This is a publication meant to be a forum for discussion. It can carry reviews, but is mostly concerned with LoCs from its readers. This collection has one example of this - Centero, which was originally a forum for Blake's 7, but later became a forum for all media SF.

The second is the Apazine. An apazine usually circulates among a small group of people. Again, it is usually a forum for discussion. The difference between it and a letterzine, is that each contributor supplies to the central collator enough copies of his contribution to be distributed to each member of the group. The central collator then collates and distributes the finished product. This collection again has only one example - Dodecahedron, a Dr. Who forum.

Since the advent of the younger, newer media fan, the clubs and their publications have become more sophisticated. Newsletters now are glossy and commercially produced affairs, concentrating on merchandise advertising and interviews with cast and crew, etc. The fanzine as a showcase for creative writing and artwork is now in decline, though many are still being produced. It seems that the creative energies and word battles of the past may have moved to the Internet.

**Convention Publications in the Collection**

Literary SF fans have been holding conventions, and national conventions for a long time.

In contrast, the media conventions are younger. Aussietrek 79 was the first Australian Star Trek convention with an international flair, being held in Sydney with George Takei, alias Mr. Sulu as guest of honour. In this collection, are a number
of issues of The Captain's Briefs, the progress reports of the convention (which also did duty as a newsletter for the social functions associated with the pre-con buildup).

From this, predominantly *Star Trek* conventions were held all over the country. The first convention devoted to many different programmes was Medtrek 1, held at Medlow Bath in the Blue Mountains in 1982. Its programme book is in this collection. Programme books, advertising leaflets for clubs, fanzines, local attractions etc. and other things necessary for the full enjoyment of the convention, were all prepared for each registered attendee and supporting member (i.e. one who did not attend, but paid a discounted fee, gaining thereby voting rights) in what became known as 'con packs.' This collection has one almost complete con pack, minus the advertising material, namely for the Starfleet Academy Convention held in the 1980's. The other convention material is included in the attached list.

Post con reports were exactly that - reports sent to each attendee and supporting member after the convention, detailing comment, financial matters etc. A number of these are represented here - Trekcon 2; Conspire 1989; Conquest 1982; Conquest 1983 and Eccentricon (Medtrek III).

**Other Publications in the Collection**

Also included in the Smith-Clarke collection are monographic publications. These are both media and original literary pieces. They include:

- Dragon's Dreaming / edited by Edwina Harvey (fantasy stories and poems);
- The Liberator Journal/ Mark Lang ... {et al.} (a technical manual for *Blake's 7*);

Ephemera is also included in the form of leaflets, welcoming letters to clubs, club constitutions etc.

There are also *Star Trek* and *Blakes 7* calendars containing fan artwork.

A number of filksong books (filksongs being popular songs reworded for fans) are
also held. These were a popular convention/club meeting entertainment.

One final publication will illustrate the wide interests of SF fans. In Teddies We Trust is the newsletter of a club of the same name. The club was for teddy bear collectors and its first members were from the media SF community.

Star Trek was first shown in Australia in July 1967. It always rated well in Sydney, although not so well elsewhere. In 1968 GTV-7 (Melbourne) and NWS-9 (Adelaide) cancelled it due to poor ratings. However, they were forced to reinstate it after an avalanche of protest letters, spearheaded by a member of the Australian Star Trek Fan Club, based in Melbourne.

The Australian Star Trek Fan Club was founded in 1968 by John Stepkowsk of Melbourne as a result of publicity given to his efforts to save Star Trek after NBC in America cancelled it after its second season. As a result of such fan activity in America, the series was renewed. The ASTFC began with a membership of 98 and grew to 300 members by 1970. However, by then it had become rather inactive and ceased soon after.

Star Trek was finally cancelled after its third season in 1969 and Fans in America and Australia combined together to protest the cancellation. July 28, 1969 was designated Deluge Monday when everyone worldwide would phone NBC or write letters timed to arrive on that day. One of the organisers was Susan Smith (later Clarke), then a schoolgirl in Sydney's Blacktown. Plans were made to combine local fans under Shayne McCormack, a stenographer from Auburn.

Shayne was interviewed about her activities in TV Times in March of that year. As a result she received over 75 letters from people wanting to help. This led to her forming D.U.S.K. (Down Under Space Kooks). The petition she helped organise measured 8 feet and contained over 2,200 signatures. D.U.S.K. published a fanzine, Terran Times, and organised irregular meetings and social outings before folding around 1970. Copies of Terran Times are held by the National Library.

In 1972 Jenny Stevenson (now Kentwell) and Susan Clarke (nee Smith) published the first issue of what was to become Australia's longest running Star Trek fanzine,
Beyond Antares (also held by the National Library).

In 1973 STAC (Star Trek Action Committee), a new Star Trek club comprising a number of old D.U.S.K. members as well as newer fans, was founded by Susan Clarke. Later that year, it was combined with a club run in Sydney by Julie Townsend and Edwina Harvey and the name changed to Astrex. The new name was derived from the asterix-like device on the command insignia worn in the television series. The first formal meeting was held in April 1976 and the first issue of the club's newsletter, Data, was published in August 1976. For a while, until Susan resigned as president in the early 80s, Beyond Antares was the club's fanzine.

Astrex, though based in Sydney, had a national and international membership and was one of the largest clubs in the country, as well as being the oldest. It finally ceased around 1995 with the arrival of the Official Star Trek Club of Australian which began in 1993.

The next oldest club is Austrek, founded by Geoff Allshorn in July 1975 in Melbourne and it is still going strong. Like Astrex it has a national and international membership. It published a newsletter, Captain's Log and also a fanzine Spock. However, Spock ceased in the mid-90s. Both these publications are held by the National Library.

A big impetus to Star Trek fandom was provided by Aussiecon, the 1975 World Science Fiction Convention, held in Melbourne. Diane Marchant of Melbourne, a co-founder of the U.S.-based international Star Trek Welcommittee (designed to aid new fans find fan clubs, fanzines and other information) organised an impromptu Star Trek programme at which some episodes and the blooper reel (a compilation of humorous out-takes) were shown. This allowed fans to get together and make contacts.

Thereafter each state boasted at least one Star Trek club: Sastrek (South Australia) founded in 12977 as S.A.S.T.F.C. (publishes a newsletter, Tau Ceti and a fanzine Warp Factor); Quest (Queensland) also founded in the mid-70s as S.T.A.F.F. (publications include Computer Printout, Final Frontier and Log of the USS Quest);
STAT (also Queensland), now ceased, which published a newsletter *Matrix*; Westrek (Western Australia) founded in 1979 and still going, publishes *Constellation*; Aussietrek a short-lived (1979-1980) Sydney based social club chiefly known for two conventions of the same name which published a newsletter *Captain's Briefs* and *Decoy*, a fan club for actor DeForrest Kelley founded in Sydney in 1980 then moved to Adelaide in 1984 where it closed in 1995. Its publications included the fanzine, *Medical Log* and newsletter, *McCoy Tapes*.

Most club activity at this time consisted of meetings where the original series was discussed, often humorously, writing letters to local TV stations to persuade them to repeat *Star Trek* and organising events to raise money for various charities.

Another result of the events organised by Diane Marchant at Aussiecon were the *Star Trek* marathons. These began in 1976 at a cinema in North Melbourne and later moved to Sydney’s Anzac House. They were put on by a film collector, Bob Johnson, who owned a number of episodes in 35mm. They provided a venue for fans to meet, read fanzines and other memorabilia as well as to see episodes at a time when the series was not shown on television.

In July 1978, Trekcon 1, the first *Star Trek* convention in Australia, was held in Melbourne, organised by Adrienne Losin. Such conventions had been a feature of American fandom since 1972, however, in Australia *Star Trek* had hitherto been featured as part of the programming of larger science fiction conventions, usually in the form of some episodes. Trekcon was quite small and boasted no overseas guests. The same could not be said of Aussietrek, held in March 1979 at the Menzies Hotel in Sydney, organised by Karen Lewis. The first major *Star Trek* convention in this country, it featured George Takei as guest of honour and attracted attendees from all over the country and New Zealand.

The release of the film, *Star Trek: the Motion Picture* in December 1979 and the subsequent films in the series brought an influx of new fans and a proliferation of clubs and conventions. Trekcon 2 was held in April 1980 and featured science fiction author, Joe Haldeman, who had also written two *Star Trek* novels. Aussiecon 2, a one day convention, was held in Sydney and Adelaide in July 1980, and features
Susan Sackett who had worked with Gene Roddenberry on the original series.

1982 saw the start of two conventions, Conquest (in Brisbane) and Medtrek (in the Blue Mountains), which are still being run today. Conquest, originally run by Quest, has featured a number of Star Trek actors such as Grace Lee Whitney, James Doohan and George Takei.

Some other clubs began running Star Trek convention regularly. Sastrek began with Convention of the Great Klingon Empire in October 1981 and continued with others on different themes almost annually. Both Astrex and Austrek had small convention-type gatherings, sometimes combining them by meeting midway between Sydney and Melbourne in the mid to late 80s.


Around this time, South Australian fan, Teresa Morris, organised Truffles, a fan fund to bring Gene Roddenberry and his wife, Majel Barrett, to Australia. She published two issues of Truffles letterzine from November 1985 to January 1986, then the project appeared to fold and nothing further was heard.

New clubs from this period include Austar, a correspondence club based in Queensland, USS N'dele based in Adelaide and USS Southern Cross, both chapters of large American fan organisations.

With the arrival of Star Trek: the Next Generation in Australia in 1991, clubs and conventions further proliferated. A feature of this era, however, was the 'corporatisation' of fandom. Among the new clubs was Next Gen, founded in Canberra in 1991 and still going (publishes Locutus, a newsletter, early issues held by the National Library). Canberra hosted two Star Trek conventions, Starfleet Academy in December 1992 and InterA.C.T. in April 1994, the latter with Richard Arnold as guest of honour.
A number of new clubs were splinter groups, the result of fannish politics, such as Enterprise (based in Victoria and still going, publishing *The Communicator*). By 1995, there were 20 active clubs in Australia, including Romulan Appreciation Society of Queensland, Q Trek (also based in Queensland), Time Trekkers (Victoria), Trek Australis (based in Sydney), United Federation of Planets (a role-playing club based in Sydney) and some more local chapter of overseas organisation, USS Bounty, USS Salayna and USS Churchill.

The mid-90s saw Paramount in Australia clamping down on what it called unauthorised use of the Star Trek name and characters of *Star Trek*, now referred to as 'the franchise", which meant big business. Paramount offered to license one club only as the official club on payment of a fee. Some long running clubs either closed or changed to general science fiction. Next Gen became a general television science fiction club, Austrek’s *Spock* was a casualty and ceased as did Astrex.

Meantime in 1993, the Official *Star Trek* Club of Australia was established, licensed by Paramount. Based in NSW, it publishes a quarterly magazine and holds regular conventions, such as Holodiction, begun in 1992 in Sydney. It had 6,500 members in 1995.

The 1990s also saw professionals enter the sphere of convention with Star Fest, for example, running a series of conventions featuring Majel Barrett around the country in 1994. Fan-run conventions do however continue to operate although most conventions cover more than just *Star Trek* and include guests from *Babylon 5* or *X Files*.

MEDIA RELEASE - 8 February 1999

Fanzines and Final Frontiers?

The National Library will boldly venture into the enterprising universe of Star Trek fandom on Saturday 13 February when ABC Radio’s David Kilby talks to Star Trek fanzine writer Susan Batho.

The journey begins at 3pm in the National Library Theatre and admission is free.

In this very special science fiction Saturday members of the public can meet and hear:

Susan Batho has been involved in fandom for over 25 years. She is Australia's most prolific fan editor, having edited over 400 fanzines. Susan has won the National SF Media Award for Best Media Fanzine four times, as well as best writer both here and in the FanQ awards which are international fan recognition awards; was founding club president of Astrex, the longest running Australian Star Trek club, and continues to edit Beyond Antares, Australia's longest running Star Trek fanzine. She has been chairperson of nine conventions since 1975 and Fan Guest of Honour at various conventions in Australia and overseas since 1979.

Susan is a self-confessed ‘textual poacher’ and says she has taken the characters from Star Trek and other science fiction series and ‘spun stories with them, and around them’.

Susan is currently working on her PhD thesis entitled Reflexing the Fannish Body—Fandom and Intellectual Copyright, which explores the reaction of fans to the enforcement of intellectual copyright by large corporations, in their physical output in fanzines and in their treatment of characters and their stories.
David Kilby, formerly a schoolteacher and contributor to night-time radio with Barry Casey for 10 years, now presents his own extremely popular segments with ABC Radio 2CN in Canberra. David has long been fascinated with fandom. He is constantly amazed and impressed by the range of subjects that spark people’s enthusiasm and passion—whether it be the music of Suzi Quatro, the characters in Star Trek or the comedy of The Andy Griffiths Show.

Science fiction fans will also be able to see Australian fanzines from the Library’s extensive collection, which includes donations from Susan Batho, on show in the Visitor Centre display ‘Fanzines: The First Frontier’. The display includes fanzines for Star Trek and Doctor Who.

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In 1967 one of the most popular science fiction television series debuted in Australia—*Star Trek*. Created by Gene Roddenberry, the series popularised science and offered a positive vision for the future. Since the original series debuted the *Star Trek* phenomenon has generated three additional series—*The Next Generation*, *Deep Space Nine* and *Voyager*, along with eight feature films and numerous books and novels.

In 1969, after three seasons on American television, the NBC network cancelled the series. This led to a worldwide protest, known as ‘Deluge Monday’, where fans wrote letters and phoned the NBC switchboard to protest the cancellation.

*Star Trek* fan clubs flourished around Australia after the 1975 World Science Fiction Convention. Fan clubs gave fans an opportunity to socialise, discuss the original series, organise charity events and write letters to local TV stations to persuade them to repeat the show. *Star Trek* fans also liked to communicate their ideas about the show and its characters to one another in a creative form. Fan clubs often produced their own newsletter, but many also produced a different type of publication, known as a fanzine.

Fanzines are amateur publications produced by and for fans. They include news, reviews, letters of comments from fans, short stories and artwork. Fanzines were originally published in Australia in the 1930s as a means of communication for fans of written science fiction.

The popularity of *Star Trek* created a new type of fan, known as a media SF fan, and a new style of fanzine devoted to television science fiction.

The first *Star Trek* fanzine published in Australia was *Terran Times*, produced by Shayne McCormack and DUSK. *Beyond Antares* was the longest running *Star Trek*
fanzine in Australia, published by Susan Clarke. It was produced independently for a number of years, but while Susan was president of Astrex, the oldest Star Trek fan club in Australia, Beyond Antares became the club’s fanzine. Austrek, a Victorian based fan club, produced its fanzine Spock until the mid 1990s. Fans also produced their own individual fanzines, but some of these ceased publication after only a few issues, the rising costs involved or the demands of work, family or study taking priority.

‘Space – the final frontier. These are the voyages of the Starship Enterprise.’

The National Library has recently acquired a large collection of Star Trek and other science fiction fanzines from Susan (now Susan Batho), filling a gap in the Library’s collection of popular culture material. Prior to the donation there were only a few fanzines in the collection, which had been received through legal deposit. Like the recent donation and display of the work of pulp fiction writer Gordon Clive Bleeck, collections like these are hard to come by because often the work has a limited life span because the paper they are printed on becomes brittle and fragile and deteriorates quickly. For the Library extra effort is required to track down collections such as these. Richard Stone, Acting Director of Exhibitions, says ‘From an acquisition point of view it was very heartening to get an offer of this sort of material because it is elusive…it also fits in with a policy we’ve had in the last five years or so which is to really look at popular culture… and this is a good example of a popular thing at a populist level.’

Fanzines—the First Frontier, a display of Star Trek and other science fiction fanzines, will be held in the National Library Visitor Centre from November. More information on the Library’s collection of fanzines can be found on the Library’s web site at http://www.nla.gov.au/collect/s-clarke.html

Gateways Magazine #36 (December 1998)


Accessed 5th April 2005
Appendix IV F

**Books and Writing Broadcast – 10 April 1985**

**The Many Worlds of Science Fiction**

Presented by: Robert De Say and John Baxter

The days are long gone when Science Fiction writer Brian Alders could be chided by a reviewer for not including one fresh prediction, in a new book. We no longer look to Science Fiction for reassurance but for release. As it was for the Victorians technology remains for us fearsome in potential, tantalizing in promise, Science Fiction is its dream. At the twenty-fourth Australian Science Fiction convention, held in Adelaide over Easter. Events ranged from a discussion of colonies in Space to an anthropological analysis of the film 2001.

First a book about an architect of the new Science Fiction.

I believe in the impossibility of existence. In the humor of mountains. In the absurdity of electromagnetism. In the farce of geometry. In the cruelty of arithmetic. In the murderous intent of logic. I believe in adolescent women in their corruption by their own leg stances. In the purity of there disheveled bodies and the traces of their pudenda left in the bathrooms of shabby motels. I believe in flight in the beauty of the wing and in the beauty of everything that has ever flown. In the stone thrown by a small child that carries with it the wisdom of statesmen and midwifes. I believe in the gentleness of the surgeon’s knife. In the limitless geometry of the cinema screen. In the hidden universe within supermarkets and the loneliness of the sound in the garislnisous of planets and the repeat nesses of ourselves in the inexistence of the universe and the boredom of the atom. I believe in the light cast by video recorders in department store windows. In the messy unaesthetic insights of the radiator grills of showroom automobiles in the elegance of the oil stains on the
engine nacelles of 747’s parked on airport tarmacs. I believe in the non-existence of the past. In the death of the future and the infant possibilities of the present.


What better way to identify what’s constant and new in Science fiction writing today, than by looking at a recent book by a seasoned Science Fiction writer and one by a new star on the horizon. Damien Broderick has been reading Robert Heinlein’s Job a comedy of justice, and William Gibson’s first novel Neuromacer.

Glancing at any recent list of best sellers, you might easily suppose that science Fiction is a genre in the rudest of health. Strangely enough aficionados spend much of there spare time bewailing its death. Or at least its ruin ness maiming at the hands of the infidel. I suppose you could say punk hairstyles are now dead if no body buys them any more, you could also say there dead if every body buys them, and they’ve lost there shock value. But why pose the matter in terms of death, rather than say transfiguration. Children change into adults with out dying; then again a quite different standard metaphor might ask whether the narcotic has been adulterated or the addict become tolerant of its influence. The fact that old works and new by Azimuth and Clark and Heinlein move off the shelf like cocaine, suggests that naive readers still get exactly the same kick from these except ply works. Yet even the most sophisticated science fiction is still treated with distain by the cultivated, unless it’s the half assed variety produced by Doris Lessing. Why should this be? You can’t blame Luke Skywalker for everything. Perhaps its because the codes, the tropes the constructional conventions which are essential to good science fiction are intrinsically offensive to the bearers of cultural legitamation. Even while the mass
market place sees a shift back to unmediated politically conservative adventure narrative, with cardboard epiphany churned out by hacks. Literary Science Fiction moves towards elusive radical, symbol rich, subjective, dirty mouthed, deconstructed works. Written by stone street poets and alas the occasional post pranidile academic. No one would ever mistake a Robert Heinlein novel for an art object even in the dark. His crackle barrel gags just keep on coming though. And for a man nearing 80 his sprightliness is impressive. Robert Heinlein is the true father of modern science fiction. In that astonishing vehicle of dynamic vulgarity, astounding science fiction magazine. Heinlein more or less invented what’s come to be called the lived in future. He eschewed explanation. His characters simply went about their strange fascinating business, in the world of the 22nd century. The reader of the 1940’s was meant to absorb all this through the pores. You see the essential technique of Science Fiction, difficult to acquire, demanding a type of genius to carry of compellingly. The worlds of Job are by contrasts lived in presents all of them different. Ever be gadfly Heinlein has chosen to mock his own mockers by choosing here as hero one Alec, a likeable bigot. A man who knows in his revivalist Christian bones that women a meant to stay in their place. That Blackamores, and Jews and Catholics are wicked if not if out right inferior. That the world was created in 4004 BC and was due to end in 1994. It’s Heinlein’s audacious bid not merely to teach this feller some of the errors of his upbringing but to create a fictional Meta universe were his basic believes prove to be correct. Incredibly enough three quarters of a way through the book the last trump sounds and the elect are snatched up into a medieval heaven complete with Saint Peter and God visible to all from his throne. Alec then emerges as a later day Job tormented not by Satan (who in high tech mode befriends him and his spunky but obedient Margarita.). But by Java in cahoots with Loki. The upshot will please any village atheist for Heinlein has the affair taken to a higher court, were Sulky Java is chided for his cruel incompetence. This new book is being compared with Heinleins frolic The Door into Summer. But actually its a rerun of one of his very first stories the chilling novella, The unpleasant profession of Jonathan Hoag. Hoag’s nasty line of work was art criticism, the whole world his canvas. In that story Java had botched his first sketch and lazily created this world on the scrubbed out canvas. Leaving unspeakable things lurking behind mirrors. Job a comedy of justice does nothing to extend Heinlein’s early work. Which lurks behind its surface as a
rebuke. Utterly at the cutting edge by contrast is William Gibson, who roars out of nowhere with a first novel so brilliantly hard and so true and dazzling that I fear for its shelf life. Gibson’s sleazy hyper tech future is absolutely lived in, sped up in, wrought down in, angel glided through. White washed and blare throbbled a quintessence for the knowing science fiction reader of every crystalline pen. From Alfred Bester in the 50ths through to Phil Dicks drug driven paranoia in the 60ths. And John Varley’s glacial holograms and brain transplants of the 70ths, through to a whole clutch of magic speakers in the 80ths. Michael Swanwick, Bruce Sterling, John Shelly, Lucia Sheppard. His fluent in gutter poetry, his future is so obligingly pre-lived in that its genuinely difficult to uncouple from it. Surely this is what it’s like already there in edge city. Head wired to the triodes, dainter thieves riding surges of information like cybernetic surfers. Bursting if they’re good enough through surrealist glaziers of ice. The medium as they used to say is here almost holy the message. Neuromancer has a story a sort of hard-boiled gangster plot, with Yakasar in place of Mathieosa. Tokyochiba, instead of down town San Francisco. The sprawl spread from New York to Atlanta. Decadent rich folk doing there edible thing in a be rock space habitat, rasters with dreadlocks rather than black panthers toting machine guns. But this is to rip out the guts of the book and pin them on a chart. Read Neuromancer for its pace its density its poetry. It does was Heinlein’s Job doesn’t it convinces you. That science fiction has a key of its own, to fit that lock we are all trying to get opened. Damien Broderick on Robert Heinlein’s Job a comedy of justice, from New England Library, and William Gibsons stylish Neuromancer.

The Vulcan lent down and brushed his lips over the taught neck muscles delighting in the touch of the soft skin and the sound of Kirk’s sighs. He pulled away and looked down at Kirk again the human reached up and placed a hand at the Vulcan’s neck pulling him down into a tender kiss. The kiss lasted until both were out of breath and they lay in each other’s embrace. Spock wriggled around to have a look at him. “I would never have been brave enough to acted upon my desires if she hadn’t forced the subject to be discussed I was concerned you would reject any such suggestion repulsed by the prospect. “ Act upon you mean you wanted me before” For approximately 4 years 6 months 12 days 3 hours an 4.23 minutes yes.
“Approximately Oh Spock”. He hugged the lean frame fiercely. “You delight me did you know that”. “I suspected it from time to time” Kirk began to giggle.

Who kissed who! Is it conceivable that Mr. Spock frozen faced Vulcan hero of the TV series Star Trek series is inflagrande with his commanding officer James T Kirk. In the Star Ship Enterprise’s 5-year mission to boldly go where no man has gone before. Kirk and Spock never went that far. In fact this tender moment comes from a story by amateur, American writer Elaine Gefflen in Twin Destiny a fan press publication or fanzine devoted to fantasies of a romantic relationship between Spock and Kirk. Though all the writers are women both texts and illustrations are explicitly homoerotic. Twin Destiny is part of the burgeoning slash fiction field. Slash because its subjects are usually designated by an initials divided by an oblique or slash. So K/S for Kirk, Spock and S/H for Starsky and Hutch. No it doesn’t end with Science Fiction there is slash fiction about every male media team from the Men from UNCLE to the cops of Hills Street Blues. Pastiches of genre fiction are of course common, there’s a thriving Sherlock Homes sub-literature for instance. But Homosexual pastiches are new. I asked Ruth Collison a Sydney teacher with a lively interest in this of shot of science fiction if the copy write owners ever objected to this use of there characters. There’s always a disclaimer about not intended to infringe on the copyright of, in the front of every zine publication on the title page. That is so whether their adult zines adventure stories or whatever. Because their privately published and produced, and strictly a non-profit thing usually the editor losses money on printing a zine and sending it out. I don’t know whether there is any thing the holders of the copy write which could be Paramount Studios and Gene Rodenberry in the case of Star Trek. I don’t know if there is anything they can do about it even if they did take them to court. It’s not been a subject that has bothered the normal reader of fan fiction. Kirk and Spock are close friends in the TV series but hardly lovers, were there hints (I asked Ruth Collerson) of any deeper relationship in the TV series.

I think what attracts the fan fiction writers is that the Vulcan’s have this ability to bond with their mates, this occurs, were told about it in the series story a Mock Time, were Kirk has to take Spock back to Vulcan. Because the bond with his mate is
calling him, and the bond is broken at this particular time, and I think a lot of people wondered what would happen to Spock afterwards how would he manage with the bond broken. They looked to the next best person to bond him with in their own minds and lot came up with Kirk. It is an alternate universe situation because I don’t think there was ever a suggestion of a homosexual relationship within the actual aired Trek series. But in the alternate universe, universes, almost anything can happen as far as the fans are concerned and will. Ruth Collerson talking to John about Science Fiction pair bonding. You might find some slash fiction for sale in the specialist science fiction bookshops but its understandable rare.

This is an excerpt from the Books and Writing Broadcast - On the Many World of Science Fiction.
Appendix IV G

Daily Variety Firefly Ad

As from Daily Variety 9 Dec 2007

“… Put it together… you got a Firefly. Thing’ll run forever they got a mechanic that’s even half away.”

The fans would like to thank Joss Whedon, Tim Minear and the cast and crew of “Firefly” for their continued hard work and dedication.

We would also like to thank Gail Berman and Sandy Grushow for their faith in the extraordinary talent of this diverse ensemble cast and crew, as well as their ongoing commitment to the series.

And we would also like to thank the following sponsors for supporting groundbreaking television:

America, Sony Pictures Entertainment, Subway, Taco Bell, Target, Toyota, Verizon, Visa, The Walt Disney Company and Wendy’s.

You keep flying.
We’ll keep watching.


Appendix IV H

Trek Nation: A Feature Length Documentary

TREK NATION
A FEATURE LENGTH DOCUMENTARY

AN ATMOSPHERE PICTURES/RODDENBERRY PROPOSAL

Harvey Abouelata: Business Development
Eugene Roddenberry Jr.: Executive Producer/Narrator
Scott Colthorp: Director

www.treknationdoc.com
TREK NATION – Documentary Proposal

TREK NATION – Documentary
Trek Nation

Eugene Roddenberry, son of Star Trek creator Gene Roddenberry, leads us on a fascinating worldwide journey to discover more about his father’s work – and discovers what Star Trek means, not only to him, but to people everywhere.

Background and Approach

Created during a time of national upheaval, Star Trek offered the country a message of hope for the future. That message has produced a profound, life-affecting impact. It’s been over thirty years since Star Trek first aired, and since then it has literally formed its own universe – four spin-off series, nine feature films, thousands of conventions, and millions of books. Star Trek has become a worldwide phenomenon, but it means something different to everyone involved.

Star Trek might mean the most to Eugene “Rod” Roddenberry, the 28-year-old son of Gene Roddenberry. Trek Nation will follow Rod’s travels as he speaks with fans and experiences firsthand just how much of an impact Star Trek has had on people all over the world.

Rod was born into a world where Star Trek was already a huge force, and one created by his father at that. His mother even starred in the original series as the lovely Nurse Chapel. But as a child, and even as a teenager, Rod was never really a part of the Star Trek world. Gene died when Rod was only sixteen – before he could really come to understand his father or his father’s work.

Trek Nation will document Rod’s experiences while he discovers just what Star Trek means. Is it outrageous costumes at a convention, or is it an inspiration to the handicapped? Is it cell phones that look like Star Trek communicators, or is it a breakthrough for African Americans in television? And who are these Star Trek
fans? Sure, some might be sci-fi “geeks” who never see daylight, but others include such influential people as Martin Luther King Jr., and the Dalai Lama – strong leaders trying to create a better society and who connect with the ideals behind Gene Roddenberry’s universe.
TREK NATION – Documentary Proposal

TREK NATION – Documentary

Background and Approach (cont.)

In this two-hour documentary, Rod will travel the world, meeting fans like the Dalai Lama and Bill Gates, as well as hearing both the amusing and often inspirational stories of “ordinary” fans. He’ll also talk with those who could be referred to as his extended family – the cast members of Star Trek. In Trek Nation, we’ll see Rod search for his father, through the surest touchstone left to him – Gene Roddenberry’s work. And during this courageous journey, Rod will find out more about both his father and himself in Star Trek’s basic truths – its timeless understanding of the human condition, and the endless struggle for a better world.

Program Elements

LOCATIONS:
From the Dalai Lama’s monastery in northern India, to Bill Gates’s $97-million house in Washington, to the Hollywood homes of Star Trek cast members, Rod will travel the world to find Trekkies and their stories. They may be preaching from a Unitarian pulpit in Tennessee, or drinking Romulan ale in a London bar, or farming in Indiana. The great variety of locations will not only give the documentary visual interest and an international flavor; it will show that the world of Star Trek is almost as far flung as the fictional universe Gene Roddenberry set out to explore.

INTERVIEWS:
Ros will interview the celebrities you’d expect to see as well as celebrities you wouldn’t expect, like Trek fans Al Gore, the King of Jordan and his son, and Tom Hanks. Rod will also talk to people you’ve never heard of who have moving stories to tell about Star Trek and its effect on their lives. He’ll talk to people like the foster
child who was first able to communicate with his new mother by sharing *Star Trek* and the woman so determined to keep the show on the air that she launched a successful letter writing campaign to bring back the cancelled series.
TREK NATION – Documentary Proposal

TREK NATION – Documentary

Program Elements (cont.)

Through these interviews, we’ll learn why Gene Roddenberry pitched *Star Trek* as “a wagon train to the stars.” We’ll learn how Martin Luther King Jr. talked Lt. Uhura into staying on the show. We’ll find out why the producers accept scripts from the public – making *Star Trek* the only television show with that policy. We’ll learn why Whoopi Goldberg fought for a chance to appear on the show. We’ll see how close the ties are between science and science fiction, and between NASA and *Star Trek*. Ultimately we’ll see how *Star Trek* created cultural breakthrough after breakthrough – for women, minorities, and the handicapped.

ARCHIVE FOOTAGE:

Clips and photos from the *Star Trek* series and movies will be used throughout the documentary to illustrate stories and to transition from one subject to another. Personal photographs from the Roddenberry estate will provide a candid view “behind the scene” and into the life of Gene Roddenberry, his family, and his work.

STYLE:

The documentary will be shot on motion picture film in rich style suitable for theatrical presentation, as well as television.

Southern Star Group Limited Submission to Productivity Commission Inquiry
Into Broadcast Services Act 1992 and Related Legislation May 1999

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1 Southern Star Group Limited
Southern Star is an integrated film and television production, distribution and manufacturing group. Divisions of the company are involved in film, television and video production; video and optical disc duplication; sales and distribution; licensing and merchandising. Southern Star is a publicly listed company on the Australian Stock Exchange.

In 1998 Southern Star Entertainment, the Australian production division of the company, delivered 379 hours of programming, including episodes of Australia’s top rating dramas – Blue Heelers, Water Rats and Murder Call - the popular quiz programme, Catchphrase, and the children’s animated drama series, Adventures of Sam.
Southern Star is actively seeking to expand its distribution operations to further strengthen its role as a multinational supplier of television programming. The company is also continuing to diversify its production activities, not only within Australia and the UK, but also by increasing its involvement in key international co-productions.

Southern Star has grown in 25 years to be Australia’s largest producer of television programming and the 10th largest English language film and television library in the world. In 1997 Southern Star acquired the UK based television company, Circle Communications, including its distribution arm, Pavilion. In 1998 Southern Star acquired a second UK based company – Primetime - a television distribution company with a significant catalogue of English language programming. The libraries of Pavilion and Primetime have now been integrated into Southern Star Sales, the Australian based sales and distribution division of Southern Star Group.

In its last reported financial year, Southern Star’s overhead in Australia alone was well over $9M, the value of its own production output was in excess of $60M and the value of distribution advances and guarantees to Australian productions (including those made by independent producers) was $16M, an annual total of $85M. This represents a substantial investment in the local industry and its programming, which is supported by the Australian Content Standard. This investment, coupled with a sizeable annual development slate, creates quality jobs in Australia.

2 Perspective

The Australian free to air television business is regulated to achieve social, cultural and economic objectives in an efficient way. Because the free to air public airwaves are a limited resource, valuable and influential, regulation is necessary, and has been effective, to achieve those outcomes.

Television is the most popular form of entertainment enjoyed by Australians and is the most important means of mass communication today. Its significance in the lives of Australians cannot be overstated, nor can its potential to play a defining role in their lives. It is the most potent medium for the dissemination of popular culture and is itself an integral part of that culture. For most Australians, television is the primary medium of cultural expression. Worldwide, television services are expanding and reaching ever-increasing numbers of viewers.

The role of regulation in Australian television must be seen in this context. Australian content requirements are part of that regulatory structure and are the mechanism that drives the quantity, quality and diversity of Australian television programming on our screens. For this reason, it is central to the cost-efficient and effective achievements of the objectives of the Act.

While recognising the wide range of broadcasting issues before this Inquiry, Southern Star wishes to emphasise the importance of maintaining Australian content regulation through the Australian Content Standard.
The Australian Content Standard has created a local production industry that has been instrumental in achieving the world class quality television and films that Australians enjoy, as well as establishing Australia’s international renown as a production base. The television production sector has, in turn, sustained the infrastructure, talent base and production activity of Australian feature films and theatrical productions. Together, they have produced Australia’s first resident actor to achieve an Oscar, Geoffrey Rush, and internationally known performers such as Kylie Minogue, Cate Blanchett and Paul Hogan, all of who first became known to Australian audiences through television appearances. Many of Australia’s film producers and directors gained their training in the discipline of television production.

Since the introduction of the first standard in 1961, the Australian film and television industry has developed from a cottage industry into a sophisticated business. These businesses range from successful independent producers to integrated public companies such as Southern Star, and with varying corporate objectives. The listing of these companies on the Australian Stock Exchange indicates that private investors and institutions support the sector.

Through feature films, television dramas and documentary programmes, the rest of the world knows more about Australians and Australian life and culture than ever before.

3 Current size of the Australian production industry

While the Australian film and television industry is a comparatively small one, it currently represents around 0.3% of total Australian GDP, is a very visible industry and one that continues to be highly prized by the Australian community and recognised by the world for the quality and value of its films and programming.

A characteristic of the Australian film and television production industry is the unusually large crossover of creative talent, technical staff, facilities, equipment and capital in all areas of production activity. For this reason, any analysis of television production issues must be seen in this wider economic and social picture. Given the size of the Australian industry and the population of Australia, this interdependency is not expected to change.

The film and television production, distribution and exhibition industry contributes around $1.2 billion annually to the Australian economy, directly employs more than 29,000 people and earns considerable revenues from export. The employment level is even greater if casual employment is factored in. (Source: GET THE PICTURE, 5th Edition, Australian Film Commission, page 31; Australian Bureau of Statistics)

Australia is a substantial net importer of film, television and videos and spends around 3 times as much importing foreign films than Australia earns from exporting its programmes and films. Exports of Australian films have increased sharply in recent years, from $82 million in 1994 to $146 million in 1997. This represents an annual growth rate of 21%.
Television programme exports nearly doubled over the same period from $59 million to $117 million. This is a sign of a maturing Australian industry, with more consistent output and well-developed relationships with overseas buyers. The ratio of exports to imports is also improving.

Television programme exports have grown much more rapidly than other categories of Australian exports, increasing by more than 230% over the 5 years from 1991/2, compared with around 60% for total exports. (Source: GET THE PICTURE, 5th Edition, Australian Film Commission, page 188)

By contrast, the United Kingdom (the second largest television exporter after the US) has a growing trade deficit in television programming (PDS272,000,000 in 1997) compared with a marginal trade surplus a decade ago. (Source: Hollywood Reporter, April 9-11; April 27-May3, 1999)

The success of Australian programmes in export revenue growth has been matched by their local achievements. Australian programmes consistently dominate the top 10 programmes watched by Australians. Currently on Australian television, 23 of the top 50 programmes are Australian, as are 16 of the second 50 programmes. In the week to 24 April 1999, 15 of the top 20 programmes were Australian. (Source: Mediaweek, Issue No 427, 4 May 1999)

In the week ending 1 May, 8 of the top 10 programmes watched by Australian audiences were Australian. (Source: A.C. Neilsen)

Television and film production is an open market with very low start-up costs. While many of those businesses remain small and focussed on sequential production, opportunities have been created for companies to grow locally, to expand offshore and to integrate. This has lead to diversity in programming, innovation and consequent consumer choices in programming. Regulation of broadcasting has enabled this growth and diversity to occur.

4 Key industry players

The market for television programming in Australia largely revolves around the 3 commercial television networks, Seven Network, Nine Network and Ten Network, and the nationally owned ABC and SBS. Independent production houses produce a significant amount of the Australian programming broadcast by the television networks, and compete with each other for limited programme production opportunities.

The 3 networks are both suppliers of product and buyers from the Australian independent production sector and from foreign suppliers. As buyers they control the volume and source of supply in a market that is defined by their own programme schedules.

The Australian production industry has grown to include major Hollywood studios, such as the Warner Roadshow Studios in Queensland and Fox Studios in Sydney.
Savings on the production of large budget films made in Australia can be up to 25% - a considerable benefit in a time of escalating budgets. As well as the attractive locations, these savings, made possible by the cheaper dollar, cheaper crews and cheaper post-production facilities in Australia, attract Hollywood producers and facilities such as the studios. 3 major films will be produced in Australia over the next 2 years - *Mission Impossible II*, *Star Wars II & III*. The phenomenal success of *The Matrix* – shot in Sydney last year – has again focused attention on the benefits of shooting movies outside California, and US productions shot in Australia are expected to increase. Brisbane is also looking at a second studio development to meet expected local and offshore demand.

Almost all of the American major studios have established production representation in Australia, a sure sign that the industry has achieved maturation.

The development of a local skills and talent base has created a production industry encompassing both a “service sector” and a “local production industry”. Those skills and talent have developed as a result of continued government investment and regulation through the Australian Content Standard. Both of those sectors contribute to exports. The “service sector” grew from the success of the local production industry – not the other way around. Maintenance of the local production sector is essential to the continued cultural relevance of the production industry. Failure to preserve the local production sector will also see, finally, a decline in the service sector. This has occurred in the UK.

But now Hollywood is fighting back, launching campaigns to stem the flow of films overseas, and Australia needs to retain this important source of work for Australian crews and talent and to preserve export dollars. Maintenance of the Australian Content Standard is an important part of this strategy. It is one element of the package of regulatory measures that sustain the local industry and one that has demonstrated its effectiveness in achieving diverse Australian programming at low cost.

## 5 International performance of Australian programmes

Southern Star’s Australian dramas such as *Water Rats*, *Big Sky* and *Murder Call* were in the top 10 of the world’s most exported programmes last year. 3 of Southern Star’s dramas have already reached large audiences:

- *Water Rats* has been sold to 180 territories
- *Blue Heelers* has been sold to 86 territories
- *Murder Call* has been sold to 134 territories.

Australian films and television programmes continue to be well represented at overseas festivals and are winning more awards each year, both internationally and at home. More than 400 international awards were won by Australian productions in both 1996 and 1997.

The Australian industry has become renowned internationally for its highly successful (and bankable) producers, directors and actors.
Producers and Directors such as Bruce Davey; Grant Hill; George Miller; Directors such as Phil Noyce, Bruce Beresford, Jane Campion, P.J. Hogan; Actors such as Mel Gibson, Nicole Kidman, Russell Crowe, Guy Pearce, Geoffrey Rush, Cate Blanchett and Bryan Brown; and many other highly talented individuals who win awards in areas as diverse as special effects, costume design and music composition.

Selective and targeted government support and regulation combined with network competition have compensated for the small size of our domestic market and facilitated participation of Australians in the international film and television business.

This significant performance must also be judged in the context that sales into the world’s largest television market, the US, are uncommon for Australian product.

6 Importance of the Australian Content Standard

By requiring broadcasters to transmit a broad slate of Australian programming of different types, formats and genres, Australian television reflects different ideas and points of view and Australia’s cultural identity. This broad slate is delivered by what is, essentially, a commercially driven television industry that is profitable. From the introduction of the first Australian Content Standard for commercial television in 1961, Australian content quotas have been progressively increased over the past 37 years with strong support from the general public and bipartisan political support. A recent study of Australian content regulation found continuing widespread support for the current level of domestic programming on television and moderate support for an increase in local content. (Source: Report by the Senate Environment, Communications, Information Technology and the Arts Legislation Committee February 1999 into the Australian Content Standard and Paragraph 160(d) of the Broadcasting Services Act 1992)

Overall, the Standard has delivered increasing levels of local television production that have enabled the local production industry to produce quality product that is attractive overseas as well as to domestic audiences, and is being consistently produced. As a consequence, Australia has developed as an attractive, competitive production service location while maintaining its own programme identity and cultural relevance.

The Australian Content Standard permits non-Australian elements to be included in Australian programmes and also includes coproductions. This flexibility allows Australian producers to make programmes that tap into worldwide sources of creativity and ideas.

Australia is no different from many other countries in its need to rely on content quotas to preserve and sustain its local culture. Canada is a good example of an industry that has been sustained by content regulation and quotas, which were introduced to prevent an influx of US television product. Many other comparable European countries have or are introducing local content regulations, with adverse
affects on non-European program suppliers.

Any diminution in the production and broadcast of Australian programmes resulting from dismantling of the Australian Content Standard will lead to an increase in foreign programming, affecting the balance of trade and the size of the domestic and international market for Australian programmes.

While Australian adult drama, children’s programs and documentaries would not disappear from our screens overnight if there were no Australian Content Standard transmission quotas, they would be under serious threat. Networks have different goals and will react differently. Those that adopt a publisher/commissioning model and are entirely cost driven will immediately take steps to reduce costs through substitution of more cost-effective programming. Networks that are more ratings driven, will retain high rating programmes in the short term but will not replace those programmes with expensive productions. However, those goals are cyclical, as are drives for cost reductions which have an instantaneous effect on programming as cost reduction can be achieved most effectively and quickly through reductions in Australian programme costs.

7 Financing of television programmes

Television programme costs do not reflect the number of territories into which those programmes are sold or the number of people who view them. Rather, the cost of production is largely fixed and not affected substantially by the popularity of a particular programme. Nor does the cost of production drive licence fees. The value to the buyer (broadcaster) determines that price.

In our major trading partners’ markets the cost of production of television programmes is usually recovered from the domestic market. Sales into foreign markets can be made at prices that do not reflect the cost of production and that compete with high cost local production. Sales into individual foreign territories are made for a fraction of the cost of production. This behaviour, typical of international television markets, has, together with cultural imperatives, driven the introduction of local content quotas internationally. This means that locally produced Australian programming is, generally, more expensive relative to foreign programming.

In contrast, Australian television drama is not, in almost all cases, funded 100% from Australian licence fees and network/broadcaster contributions. The networks do not fully fund film drama for themselves alone even though it may enjoy favourable audience response. The content quota does not compel networks to fully fund film drama, children’s programmes and documentary production.

Further, there is no developed structure currently for joint free to air and pay television programme funding to compensate for market conditions. Indeed, there has been very little support from the pay television sector for Australian drama production.

The cost of production of Australian film drama is around $400,000 - $600,000 per hour. With a contribution of between 50% - 65% from a network, there is still a
sizeable shortfall to be found from foreign markets. Failure to secure that shortfall means that programmes will not be made, despite favourable local audience response. Australian drama is dependent for its financing upon favourable reception in a number of markets; a programme that appeals overseas and that is ignored by Australian networks will not be made. Conversely, a programme that is popular at home may still not be made due to a lack of response from overseas markets.

Production in Australia is cheaper than comparable per hour production costs in the US. However, while Australian programmes are more economic per hour of programming than their US counterparts, the cost of programming affects its marketability. US programming, with its high budgets (multiples of Australian budgets), enjoys wide international marketplace penetration.

Australia is currently feeling the effects of a tightening in key European territories due in part to the existence of US studio output deals and in part to a growing preference for homegrown product in those markets that have traditionally bought Australian drama. As a consequence, these foreign territories have less money to spend on non-local programming. Licence fees in key markets are also decreasing and concentration of ownership in European networks is reducing the potential sources of foreign finance.

Because the domestic network risk is substantially offset by the domestic licence (through advertising revenue generation), the risk to the producer grows with increasing reliance on international markets. This, in turn, reduces the capacity of producers to take risks and limits diversity.

Production and distribution companies such as Southern Star use their own resources to fund the shortfall required to meet production costs against foreign territories, but the capacity of Southern Star and other companies to do this is restricted.

There are no viable cost effective alternatives to the present system of financing of television programmes. Direct subsidy of programming to meet the current minimum sub-quotas of adult drama, children’s programs and documentaries would be prohibitively expensive and inefficient. Our estimate of the value of that subsidy today, across all networks and with a mix of programming, would be in excess of $100,000,000. This would constitute a dramatic subsidy to licensees (and their shareholders) by taxpayers with improved profitability and instant capital gain to private network owners at public expense. In any event, subsidy does not ensure diversity nor does it ensure quality.

8 Foreign presence in Australian production industry

Local industry growth from continued government support and regulation has seen foreign based companies with much larger capital resources and powerful international relationships buy Australian based companies. Through those purchases, they gain equal access with other local companies to the Australian Content Standard.

The underlying policy intent for Australian content regulation is to encourage the
broadcast of programmes that promote Australia’s cultural identity and facilitate the development of the local production industry. This has been achieved to date by local companies working and developing films and programmes locally and by investing in local people who create Australian projects.

Continued access of overseas owned companies to the Australian Content Standard threatens the cultural objectives of the Act, disadvantages the remaining Australian owned companies and stifles growth opportunities for new Australian companies to compete with existing Australian companies and the local offshoots of overseas companies with deep pockets. Unlike Australian owned companies, those overseas companies do not repatriate overseas earnings to Australia, pay local taxes, distribute profits locally and build up local copyright assets.

This affects the potential long-term viability of Australian owned and based production companies and the opportunities for the local sector to continue its steady growth. The benefits of overseas investment in the Australian production industry can be and are being accessed through the production service sector by location productions and through coproduction without imperilling Australia’s cultural objectives.

The Australian Content Standard already permits considerable non-Australian elements in Australian programmes, thus promoting Australian participation in the global television production and distribution business.

Local companies cannot compete against the deep pockets of multi-national integrated media companies. Maintenance of both a service sector and a local production sector serves the interests of Australian cultural policy. Increased foreign domination through control of local production companies will lead to a focus on the service sector at the expense of the local production sector and will lead, ultimately, to the demise of the industry.

9 Independent production sector quota

The independent production sector is vital to the achievement of the objectives of the Act. That sector makes the programmes that are broadcast in satisfaction of the transmission obligations contained in the Australian Content Standard. The production industry has consistently proposed the introduction of an independent production sector quota.

The independent production sector has grown in size, significance, recognition and skills and is now able to compete internationally and well as domestically. As well, Australian talent is sought throughout the world. This position requires preservation and encouragement.

Independent production promotes and increases Australian identity, programme quality, innovation and diversity and offers the widest possible range of programmes to Australian viewers. It decentralises the Australian production base and increases competition amongst suppliers of goods and services in the production process. It also creates an internationally competitive Australian production industry and
promotes the creation of relationships and partnerships between Australian production companies and overseas financiers, producers and distributors. Increased export orientation of Australian production companies has produced real gains in export opportunities and revenue for Australian programmes. Independent producers reinvest those revenues in production and Australian talent.

As we have said, the relationship between the Australian independent production sector and the broadcast networks and subscription television operators, is a dual one of client and competitor.

Licence holders enjoy advantages over independent producers. They, of course, already have established essential production infrastructure for production of programmes such as sport and light entertainment to meet current quota obligations. Broadcasters have a regular cashflow that independent producers cannot match. They have a guaranteed domestic outlet for their productions that can achieve the same quota as productions sourced from the independent sector. These factors increase their unfair advantage over independent producers which is further entrenched by joint production and supply arrangements between free to air broadcasters and pay television operators.

Concentration of inhouse production potentially reduces diversity and defeats the aim of object 3(e) of the Act. An independent production sector quota would ensure and maintain a range of suppliers offering choice in programming to consumers and a proliferation of creative opportunities for Australian talent.

The benefits of a broadcasting licence should not include an unfair competitive production advantage. The strength and vitality of the independent production sector will be maintained through competition amongst its members, but will wither if faced with continuing unfair competition from powerful business interests.

The recent growth of in-house network production, particularly in the sub-quota areas of drama, documentary and children’s programmes, compels the introduction of independent production sector subquotas of 50% in each of the key genres of:

- drama programmes;
- children’s “C” programmes; and
- documentary programmes.

Licensees should easily meet these levels. Existing in-house productions could be grandfathered until they cease to be produced and broadcast by the relevant network.

10 Conclusion

The Australian Content Standard is integral to the domestic and international success of the Australian production industry in meeting the social, cultural and economic objectives of the Broadcasting Services Act. It has achieved this range of objectives efficiently while promoting Australia to the world.

Networks have met the transmission quota and subquotas without undermining their
profitability.

The Australian Content Standard has been pivotal to the maturation of the integrated film, theatre and television sector through talent development and infrastructure creation and has continued to contribute meaningfully to GDP and to export revenues. Domestic programming on Australian television has widespread community support and enjoys bipartisan political support.

Loss of Australian content on Australian television through dismantling of the Australian Content Standard will lead to a failure to meet cultural and social objectives, reduce diversity on our television screens and reduce employment across the entire industry.

In an era where programming content is increasingly important in converging media, the Australian production industry is well placed to participate in content creation and exploitation on an international scale as a result of the Australian Content Standard.
What Is Legal Deposit?

What is Legal Deposit?

Legal deposit is a statutory provision which obliges publishers to deposit copies of their publications in libraries in the country in which they are published. Under the Copyright Act 1968 and various state Acts, a copy of any work published in Australia must be deposited with the National Library of Australia and the appropriate State library. In New South Wales, Queensland and South Australia, legislation also applies to other libraries and a copy must also be deposited with these libraries. Legal deposit extends not only to commercial publishers but also to private individuals, clubs, churches, societies and organisations. Legal deposit of the material is the sole responsibility of the publisher or author.

What are the Requirements of Legal Deposit?

The Acts requiring deposit have a number of common features.

i. Definition of a work

A work can be a book, a periodical such as a newsletter or annual report, a newspaper, a piece of sheet music, map, plan, chart, table, program, catalogue, brochure or pamphlet.

some states it also includes material published in electronic format such as CD’s and computer disks.

ii. Definition of publication
A work is deemed to have been published if reproductions of the work or edition have been made available (whether by sale or otherwise) to the public.

iii. Best copy

The copy of the material must be a copy of the whole material and must be the best copy of that material as published. For example, if both a hard cover bound edition and a paperback edition are published, one copy of the hard cover edition must be deposited.

iv. Second and subsequent editions

A copy of a second or later edition in which copyright subsists does not have to be deposited unless it contains additions or alterations to the text or the illustrations. If a second or later edition does contain such additions or alterations then the best copy of that edition must also be deposited. If a book is reprinted with a change to the title, or any part of the content, or by a different publisher, it is considered a new edition.

Claiming

When a legal deposit library finds that it has not received a published item on legal deposit it claims the publication from the publisher. This ensures that the collecting of currently published Australiana is as complete as possible, and at the same time, reminds publishers of the requirements of legal deposit.¹

Appendix IV L

Deluge Monday Article

**Fans’ all-out bid for Star Trek revival**

**Monday, July 28,**

was to be Deluge Monday for the NBC studios in Burbank, California.

This was to be the day that Star Trek fans throughout the world were to descend on NBC — by letter, phone, telegram and postcard — pressing for a new series of their favourite show.

Star Trek fan and one of the organisers of the Bring Back Star Trek campaign in Australia, sixteen-year-old Blacktown (NSW) schoolgirl Susan Smith, told TVT the campaign had been planned in secrecy for months.

Earlier approaches to NBC had met with the reply: "The demand is insufficient to warrant returning Star Trek."

At this stage, Susan Smith said American fans were sending 10,000 letters a week to Burbank.

"When they told us our voice wasn’t big enough, and promised to consider our pleas if we had more weight, we decided to organise," she said.

"There are several Star Trek clubs in Australia, and dozens more in other countries where the series is shown.

"We corresponded and decided on a concerted effort.

"We asked fans to stop writing to their channels and to NBC about Star Trek.

"Then, everyone would prepare their protests and send them to NBC — all timed to arrive there on Deluge Monday.

"American fans plan to jam the switchboard at NBC.

"We have had leaflets prepared, and we have a petition, six feet long and three feet wide, with 22,000 genuine signatures on it.

"We are also uniting our fan clubs to give a stronger voice. The president will be Shane McCormick, an 18-year-old stenographer from Auburn, NSW.

"Our aim is purely to get Star Trek back on the screen.

"We have written to the key characters and all have expressed willingness to make another series.

"Leonard Nimoy (Mr Spock of the series) has signed for Mission: Impossible, we know, but the series is paramount.

**TY TIMES, SYDNEY, July 30, 1969**
Appendix IV L

Write-Now Campaign Letter

1 December, 1967
Oakland, California

TO: STAR TREK fans, fanzine editors, and other interested parties

RE: Keeping STAR TREK on the air

Hi!

Please relay this info in whatever manner you can; if you’ve a mailing list, I’d like to have a copy of it, please; the one-shot mentioned in this letter will be sent out to everyone I can reach (this will mean we run it off in the thousands). If you will just mention the one-shot in your fanzine, giving our address (and requesting the reader to send a stamp or two, please), we’ll send them out for as long as they last. Our only worry on this type of advertising is that the zine may not reach people in time to do any good. Action NOW is of the essence!

I just got a phone call from Gene Roddenberry, because I’d mentioned in a recent letter that if it would be of any help, John and I would put out a one-shot fanzine, plugging STAR TREK. Gene says that so far there has been no word on renewing the show for next season, and in fact, it is highly likely that STAR TREK will die if something isn’t done. We are going ahead with the one-shot, but “pick up” time is this January, so we don’t have much time in which to work.

There is also the Christmas rush to consider, the PO says it expects a historical rush, and that many things will most certainly be delayed in the mails. We’d like to get it out sooner, but we’re considering trying to hit that short lull a day or so after Christmas. It depends on how fast we can work….

Your help in this, by passing the word, by letting us use your mailing lists, and by sending us something to use in the zine; this is what we need! Juanita (Coulson) is planning a general one-shot on STAR TREK, which will contain articles, etc.; for our zine, we want to plug just one main idea… KEEP STAR TREK ON THE AIR! If you have anything to contribute to that idea, send it in. DO IT N*O*W*! If nothing else, we’d like to see a good reason why STAR TREK should be kept on TV.

The one-shot will contain addresses to which protesting fans may write, and other ideas for agitating. Gene says that the move to Friday night time slot had almost killed the show; the lively young-minded people who dig the show are also active enough to be “out” on Friday nights. He’d like to see some ideas on that. And, of course, the mysterious Nielsen ratings have been low on the show, although informal and “unofficial” polls by magazines have placed the show very high on their lists. So far, I’ve been unable to find out who is making money off this Nielsen jazz (and if anyone can find out, please let me know), but it is obviously a profitable venture for someone. I’m getting a bit tired of having less than 5,000 people decide what a couple billion people can watch!

Perhaps, too, if fans did some agitating at NBC to get Gene back to his writing, it would help the show. Right now, he’s being snowed under by all the other
chores of handling a TV show, and not doing nearly as much actual producing as he
should be doing. That might make a difference in this lagging season too.

To the pro writers who get this; OK so I’m not Ellison, but you’re getting this
because I think you might be interested in helping out. I try not to bother you for the
most part because I know you are busy; if I get no reply, you’ll be bugged no further
by me. STAR TREK is the best thing to come along for SF fans and we’d hate to see
it die for lack of support!

Because we will use a large mailing list, this is also a chance to get a word or
two about the various clubs and groups of fans formed around STAR TREK. Send
me info about your group; its name or title, the leaders, especially the person who
handles the mail and dues, if any, and full address (note: include ZIP codes on your
mailing lists you send me, too, please; remember that your list is going to be small
compared to the one I’ll be handling, and that if we have to stop to ZIP code
everything, it will only slow things down that much more!)

If you put out a publication, give its name, prices or what you’ll trade for it,
and so on. I’ll announce as much as I’ve got extra room for, so send it in. If you
know of a fan club or publication, please don’t assume I already know all about it.
I know only of Vulcanian Enterprises and Spockanalia in this respect, although I’ve
heard of a Leonard Nimoy fan club, as well as rumours of others. It would be nice to
hit at least one or two people in these groups, if possible.

Gene Roddenberry said he’d send me some scripts, but the mimeographed
ones and original drafts, to sell to cover postage costs on this. As usual, a stamp will
give you the list of what I’ve got (as soon as I get it, which will be as soon as someone
at Desilu gets it packed up for me). Scripts sold at auction at NYcon and Westercon
XX for $20 to $50, depending on who’d written it. So we’ll run a mail auction on
these things, and see what happens. John just figured up the postage list we can
currently obtain, and if we weed it entirely, the stamps alone will cost $250.00. You
figure out how much more it can run in paper, stencils, ink and so on. Labour,
of course, is strictly volunteer; any monies over our costs on the fanzine will go into
TOFF (to bring Japanese fan Takumi Shibano and his family to the 1968 Worldcon).

Morton Werner, head of programming at NBC-TV, Rockefeller Center, New
York, is one of the main people who will decide whether or not STAR TREK lives.
Letters should be addressed to him. I just found out there is something called Viewer
Relations, NBC-TV, 3000 West Alameda Ave., Burbank, CA 91500; whether or not
letters would be effective if addressed to this department, we do not yet know. I am
checking it out now, and if they answer, will pass this info along. In the meantime, it
certainly can’t do any harm to send letters there, also.

We want to combat the good ol’ traditional American attitude of “well, my
one tiny vote won’t count much…” because your one tiny letter just may be THE
letter that topples the scales in the right direction. If thousands of fans just sit
around, moaning about the death of STAR TREK, they get exactly what they
deserve: GOMER PYLE! (Yetch!) But if thousands of fans get off their fat typers
and W*R*I*T*E* letters, and do it soon (like, NOW), it could happen that the man
in charge of this sort of thing will be more impressed with our letters than with the
damned Neilsen ratings. We have to show that there are more people who want
STAR TREK than who don’t really care, one way or another.

So pass the word and write some letters, people; it’s up to us fans to keep
STAR TREK on TV. Our own inaction will assure that it never sees a third season!

Ideas, suggestions and so on for the one-shot will be gratefully accepted (if
not acted upon, anyway). What would you like to see in it? Are there questions
you’d like answered? If we can, we’ll produce answers for you. By the way, fan mail to Gene or the stars of STAR TREK can be addressed to Paramount Studios.

- Bjo Trimble

From Trimble, Bjo; 1982; On the Good Ship Enterprise; The Donning Company/Publishers; Norfolk/Virginia Beach; p 26-29.
Appendix IV M

Australian Copyright Law

What is copyright?

Copyright is a type of property that is founded on a person's creative skill and labour. It is designed to prevent the unauthorised use by others of a work, that is, the original form in which an idea or information has been expressed by the creator.

Copyright is not a tangible thing. It is made up of a bundle of exclusive economic rights to do certain acts with an original work or other copyright subject-matter. These rights include the right to copy, publish, communicate (eg broadcast, make available online) and publicly perform the copyright material.

Copyright creators also have a number of non-economic rights. These are known as moral rights. This term derives from the French *droit moral*. Moral rights recognised in Australia are the right of integrity of authorship, the right of attribution of authorship and the right against false attribution of authorship.

Copyright is distinct from physical property

A clear distinction exists between the copyright in a work and the ownership of the physical article in which the work exists. For example, an author may own the copyright in the text in a book even though the physical copy of the book will be owned by the person who purchases it. Similarly, the purchaser of an original painting does not have the right to make copies of it without the permission of the owner of copyright: the right of reproduction remains with the copyright owner who is generally the artist. Another example is that merely purchasing a physical copy of a CD does not grant the purchaser a right to further reproduce the sound recording embodied in the CD (or to make it available online) without the permission of the owner of the copyright in the sound recording.

What is intellectual property?

Copyright is part of an area of law known as intellectual property. Intellectual
property law protects the property rights in creative and inventive endeavours and gives creators and inventors certain exclusive economic rights, generally for a limited time, to deal with their creative works or inventions. This legal protection is designed as a reward to creators to encourage further intellectual creativity and innovation, as well as enabling access by the community to the products of intellectual property. Because intellectual property protects rights, rather than physical property, intellectual property is an intangible form of property. It is property which cannot be seen or touched.

Intellectual property is the general name given to the laws covering patents, trade marks, designs, circuit layouts, plant breeder's rights and copyright. Each of these forms of intellectual property is protected by a specific Act of the Commonwealth Parliament. The framework for these Acts is largely based on Australia's obligations under international treaties.

**Circuit Layouts**

The *Circuit Layouts Act 1989* protects the layout-designs of integrated circuits (also referred to as computer chip designs or semi-conductor chips). The Act protects plans which show the three-dimensional location of the electronic components of an integrated circuit and gives the owner of the plans certain rights, including the right to make an integrated circuit from the plans. There is no requirement for registration for the granting of rights to the owner of a layout.

**Patents**

The *Patents Act 1990* grants monopoly rights to inventors of new inventions such as improved products or devices, substances and methods or industrial processes, provided that the invention is a manner of manufacture, is new, is not obvious and is useful. A registered patent provides exclusive rights to the owner to exploit the invention for the life of the patent, which is 20 years. The innovation patent provides protection for incremental and lower level inventions for a period of 8 years.

**Trade Marks**

The *Trade Marks Act 1995* grants protection to a letter, word, phrase, sound, smell, shape, logo, picture, aspect of packaging or combination of these, used by traders on their goods and services to indicate their origin and to distinguish such goods and services from those of other traders. Initial registration lasts for 10 years, with the
possibility for further renewals for as long as the mark is used.

**Designs**

The *Designs Act 2003* grants protection to the visual appearance or design of a manufactured article if it is new or original. It protects the features of shape, pattern or ornamentation applied to an article. Protection is based on a system of registration and can last for up to 16 years. (It has been proposed that the period of designs protection be reduced to 10 years).

Some designs for articles may qualify for both designs and copyright protection. Before registering a design of an artistic work under the Designs Act, you should seek legal advice on whether registration would affect copyright protection of any articles related to the design.

**Plant Breeder’s Rights**

Plant breeder's rights are exclusive commercial rights to market a new plant variety or its reproductive material. The rights are administered under the Plant Breeder’s Rights Act 1994. Holders of plant breeder's rights have exclusive rights over the production, sale and distribution of the new variety.

**Registration of patents, trade marks, designs and plant breeder’s rights**

Protection for patents, trade marks, designs and plant breeder’s rights is dependent upon a formal registration procedure conducted by the central or regional offices of IP Australia. IP Australia is the government agency which administers the *Patents Act 1990*, *Trade Marks Act 1995*, *Designs Act 2003* and the *Plant Breeder's Rights Act 1994*.

**Confidential information and passing off**

Other categories of intellectual property which do not have special statutory protection include confidential information and trade secrets. These are protected by the action for breach of confidence.

The business reputation and goodwill in unregistered trade marks or trade names may be protected by the common law action of passing off or an action for misleading or deceptive conduct under the *Trade Practices Act 1974* or equivalent State or Territory legislation.
What law governs copyright in Australia?

Copyright Act 1968

Copyright exists in works and other subject-matter by virtue of the Copyright Act 1968 (the Copyright Act). The only exception to this is in relation to certain limited prerogative rights of the Crown in respect of copyright in Acts of Parliament.

Regulations

The Copyright Regulations 1969, the Copyright Tribunal (Procedure) Regulations 1969 and the Copyright (International Protection) Regulations 1969 specify matters related to the operation of the Copyright Act.

Access to the law

The Copyright Act and Regulations are constantly under review and are amended from time to time. Access to electronic versions of Commonwealth legislation is available through the Attorney-General's Department’s legal information retrieval system, ComLaw.

Canprint Information Services Telephone: 1300 656 868 Fax: 02 6293 8333 Postal address (for mail order sales): PO Box 7456, Canberra MC, ACT 2610 Street address (for over-the-counter sales): 16 Nyrang Street, Fyshwick, ACT 2609 e-mail: legislation@infoservices.com.au

What does copyright protect?

Works

The Copyright Act protects original literary, dramatic, musical and artistic works. In order for copyright to subsist in a work it must be made by a resident or citizen of Australia, or made or first published in Australia, or has a specified connection with a country which is a member of a relevant international copyright treaty. (See section 14 for more information about the protection of overseas works in Australia).

Literary works

Most materials that are reduced to writing or some other material form by a creator and which are not trivial in content are literary or dramatic works. Such works may be in electronic or hard copy form. Such works include letters, e-mails, articles, novels, poetry, song lyrics, timetables, databases and computer programs. No level of
literary merit is required for copyright to subsist in a work. However, single words, slogans or titles are not usually protected as literary works.

**Artistic works**

Artistic works include paintings, photographs, sculptures, engravings, sketches, blueprints, drawings, plans, maps and buildings or models of buildings, irrespective of the artistic quality of the work. They may exist in electronic or hardcopy form. There is also a category called 'work of artistic craftsmanship' that must satisfy the added criteria of aesthetic appeal and be the result of the work of a skilled craftsperson in order for it to be protected by copyright. Items such as hand-woven tapestry, handmade jewellery or crafted furniture may fit into this category.

**Works must be 'original'**

Works are only protected by copyright law if they are 'original' works. A copyright work will be considered original if it is the product of the creator's own intellectual effort and has not been copied from another person's work. However an original work could be a compilation of other works, eg in an original anthology or selection, where the permission of the copyright owners of those individual works compiled would be needed.

**Copyright in subject-matter other than works**

The Copyright Act also protects sound recordings, films (which include pre-recorded television programs and videos), radio and television broadcasts and published editions of works. These categories of copyright material are collectively referred to as 'subject-matter other than works'.

**Independent existence**

The copyright in each type of work or other subject-matter has independent existence. For example, for a film broadcast on television, separate copyright may subsist in the film itself, the broadcast of the film, the underlying script and any sound recording which is part of the film. Different copyright owners may own each of these different kinds of copyright. Similarly, for a compact disc, there may be a separate copyright in the lyrics, the composition and arrangement of the music and the sound recording of the work.

**No copyright in ideas or information**
Copyright does not protect ideas or information as such but only the original expression of ideas or information. Copyright differs fundamentally from patents, trade marks and designs in this way. For example, unlike the grant of a patent, which gives monopoly rights over the idea of an invention, the creation of a copyright work does not grant a monopoly over the ideas or information expressed in the work. Rather, rights are granted to the copyright owner in respect of the reproduction (and certain other uses) of that particular expression of ideas or information which has been fixed in a material form.

Copyright, therefore, does not prevent the use of the same idea or information. If two people independently create similar works based on the same idea or information, and neither is a copy of the other work, there is no issue of copyright infringement. For example, two artists may set up canvasses in the same spot and paint the same waterfall. Both artists would have copyright in their works and there would be no infringement of copyright providing the artists do not copy each other's painting.

**How do you obtain copyright protection?**

**No formalities - including no registration**

The Copyright Act does not require the completion of formalities (such as publication, registration or the payment of fees) in order to obtain protection in Australia, or any other country which is also a party to an international copyright treaty. This is unlike the position with patents, trade marks, designs and plant breeder's rights where registration is a precondition to protection. Copyright protection is granted automatically from the time an original work is created.

**Copyright notice**

Although copyright protection in Australia is not dependent upon formal notice, it is best practice and advisable for copyright owners to place a copyright notice in a prominent place on their work. There is no set form of words for a copyright notice, but such a notice may state:

> This work is copyright. Apart from any use permitted under the Copyright Act 1968, no part may be reproduced by any process, nor may any other exclusive right be exercised, without the permission of (name and address of copyright owner and the year in which the work was made).
It is sensible for copyright owners to regard their copyright as an item of property and to deal with it in a business-like way. Copyright owners should always keep dated copies of their works (for example, manuscripts and tapes) and copies of any letters submitting their work to others. No document dealing with copyright should be signed unless its contents are fully understood.

Copyright owners of material in electronic form may also wish to attach electronic rights management information to their work or other subject-matter. The removal or alteration of this material is prohibited by the Copyright Act in certain circumstances. Copyright owners of material in electronic form can also protect their material by technologies such as password protection or software locks. The Copyright Act also prohibits the making and dealing in devices and services used to circumvent such protection in certain circumstances.

Who is a copyright owner?

Works

Usually the creator of a literary, dramatic, musical or artistic work is the first owner of the copyright in it, but there are several exceptions. One important exception is that copyrights in works made during the course of employment are owned by the employer and not the employee. All copyright ownership rules (except those that relate to moral rights) may be varied by agreement.

Certain commissioned works

In the case of certain artistic works, including engravings and painted or drawn portraits that are made under commission, the person commissioning the work is the first copyright owner, subject to any agreement to the contrary. However, if the person commissioning the work informs the artist of the purpose for which the work is required then the artist can legally restrain the use of the work for any other purpose.

In the case of commissioned photographs, the photographer is the copyright owner, subject to any agreement to the contrary. Where the commissioned photographs are of a private or domestic nature, the commissioning party owns the copyright, subject to any agreement to the contrary.
Sound recordings and films
The owner of any copyright in a sound recording or a film is normally the person/s who made it. The 'maker' of a sound recording is the owner of the master recording, but where the recording is of a live performance, the performers are also ‘makers’. The 'maker' of a film is the person who undertook the arrangements necessary for the making of the film. However, for commissioned sound recordings and films, the default position is that the copyright is owned by the commissioning party. The rules for first ownership of copyright in sound recordings and films can, as in the case of works, be varied by contract. For instance, a recording contract between a performing artist and a record company may include assignment of some or all of the artist’s share of copyright in the recordings made under the contract to the company. In the case of sound recordings of performances made before 1 January 2005, special rules apply regarding the performer’s rights and legal advice should be obtained.

Other ownership rules
Special provisions in the Copyright Act provide for the ownership of copyright in radio and television broadcasts, publishers' copyright in editions of works (ie the typesetting and layout), material published by international organisations and material made before the Copyright Act came into operation.

Government materials
The Commonwealth and State or Territory Governments own the copyright in materials which are made or first published under their direction or control.

What are the rights of a copyright owner?

Economic rights
The Copyright Act gives copyright owners a number of exclusive economic rights. These exclusive rights vary according to the different types of works and other subject-matter protected by copyright.

Literary, dramatic or musical works
The owner of copyright in a literary, dramatic or musical work has the following exclusive rights:
• to reproduce the work in a material form (which includes making a sound recording or
• film of the work or including a substantial portion of the work in a database)
• to publish the work (that is, to make copies of the work available to the public for the first time)
• to perform the work in public
• to communicate the work to the public (which includes the electronic transmission of the work such as a broadcast, and making the work available online)
• to make an adaptation of the work (which includes an arrangement of a musical work and a dramatisation or translation of a literary work), and
• in the case of computer programs, and works recorded in sound recordings, to commercially rent the sound recording or computer program.

Artistic works
The owner of copyright in an artistic work has the following exclusive rights:

• to reproduce the work in a material form (which includes reproducing a two-dimensional work in a three-dimensional form and vice versa)
• to publish the work, and
• to communicate the work to the public (which includes the electronic transmission of the work such as a broadcast, and making the work available online).

Other subject-matter
The owner of copyright in a film or sound recording has the following exclusive rights:

• to copy it
• to cause it to be heard or seen in public
• to communicate the material to the public (which includes electronic transmission, and making the film or sound recording available online), and
• in the case of a sound recording, to commercially rent it.

The owner of copyright in a radio or television broadcast has the exclusive right to make a sound recording, film or photograph of it, to re-broadcast it, or to communicate it to the public (otherwise than by re-broadcasting it, eg internet
streaming).

**Licensing of rights**

Copyright owners may exercise any of the above rights themselves or may give permission to other people to do so. Such permission is referred to as a licence. Copyright owners may grant a licence that is subject to certain conditions such as the payment of a fee or royalty or limit the licence as to time, place or purpose.

**Moral rights**

The Copyright Act also provides creators with certain non-economic rights known as moral rights. They are the right of attribution of authorship of one's work, (the right to be named in connection with one's work), the right against false attribution of authorship and the right of integrity of authorship (the right to object to treatment of one's work that has a detrimental effect on one's reputation).

Moral rights apply to all works and films (and works as included in films) that were in existence and still in copyright on 21 December 2000 and all works and films (but not sound recordings) created after that date.

An author's right of integrity of authorship in respect of a film is limited to the author's lifetime. In all other cases, moral rights endure for the term of copyright.

Due to the personal nature of moral rights, they may not be assigned (ie given away to another) or licensed. It is, however, possible for an author to provide a written consent in relation to certain treatment of his or her work that might otherwise constitute an infringement of moral rights.

A range of remedies is available for an infringement of moral rights. These include an order for damages, an injunction or a public apology. The Copyright Act provides a general reasonableness defence to actions for infringement of the right of integrity of authorship and the right of attribution of authorship. It also provides specific defences to actions for infringement of the right of integrity of authorship in relation to certain treatment of buildings and moveable artistic works.

**How long does copyright last?**

**Literary, dramatic or musical works**

The duration of copyright protection is dependent on a number of factors, including
the nature of the work, the time when it was made and whether it has been published. The duration of protection for copyright works that have been published (or otherwise made available to the public) generally lasts for 70 years after the death of the creator. There are some exceptions to this general rule.

Copyright subsists indefinitely in a literary, dramatic or musical work that has not been published, performed in public, broadcast or sold as a recording during the life of the author. If the work is posthumously made public in any of those ways, the copyright will terminate at the end of 70 years after that event.

**Artistic works**

In the case of artistic works, other than engravings, copyright protection also lasts for 70 years after the end of the year in which the artist dies whether or not it has been published. The term of copyright in an engraving is similar to that for a literary work, so that copyright subsists in an engraving that is unpublished at the author’s death until 70 years after publication or otherwise indefinitely.

The term of copyright protection for photographs taken before 1955, regardless of whether the author has since died or is still alive, has expired. The life plus 70 years term for artistic works applies to all photographs taken after that time.

**Other subject-matter**

The duration of copyright protection for sound recordings made after 1954 and films (made after 1 May 1969) is generally 70 years from the end of the year of first publication. If the film or sound recording is unpublished, the protection period is indefinite until it is published.

The duration of copyright in radio and television broadcasts is 50 years from the making of the broadcast.

Copyright in the published editions of works lasts for 25 years from the year of first publication of the edition.

**Special provisions**

The Copyright Act has specific provisions which clarify the duration of copyright protection for works of joint authorship (ss 80-81), anonymous and pseudonymous works (s 34), works in which the Government owns copyright (ss 180-181), foreign
works and works made by international organisations (Part VIII).

**Expired copyright**

Copyright protection that had already expired before the date of commencement of the present Act (that is, 1 May 1969) cannot be revived. However, the provisions of earlier copyright legislation are still relevant in relation to works in copyright immediately before the commencement of the present Act.

**When is copyright infringed?**

**Exercise of exclusive rights**

The copyright in any work or other subject-matter is infringed when any act which the copyright owner has the exclusive right to do is done by a person in Australia who is not the copyright owner (or his or her licensee). Examples include when a work is published, reproduced or performed in public without the copyright owner's permission. This general rule is subject to a number of specific exceptions in the Copyright Act.

**Authorising an infringement**

9.2 The copyright in any work or other subject-matter is also infringed when any act which the copyright owner has the exclusive right to do is authorised to be done by a person in Australia who is not the copyright owner (or his or her licensee). For example, a person could be taken to have authorised a copyright infringement if they provide access to a photocopier and expressly or impliedly permit someone else to make infringing copies on it.

**Substantial copying**

It is not necessary for a whole work to be reproduced or for more than one reproduction to be made for an infringement of copyright to occur. An infringement of copyright occurs so long as a substantial portion of a work or subject-matter has been reproduced or other copyright use is made of it (eg it is communicated to the public). The test for what is a substantial portion is often a qualitative rather than a quantitative test. It is the quality or essence of what has been taken rather than the amount that is taken that will often determine whether the portion taken is 'substantial'.

**What about photocopying?**
Photocopying a literary, artistic, dramatic or musical work is one of the more common ways of infringing copyright in works as it involves reproduction of the work. A large number of authors and publishers are members of a copyright collecting body called Copyright Agency Limited (CAL). CAL is authorised to collect royalties for the photocopying of these works. A licence from CAL can be obtained for the photocopying of published literary works. (The address of CAL is at paragraph 18.8 of this booklet.) Alternatively, the permission of the author or publisher should be sought.

Importation and commercial dealings

The Copyright Act also makes certain other acts an indirect infringement of copyright. It is an infringement of copyright to import copyright infringing articles (ie pirate goods) into Australia for trade purposes. Commercial dealings with infringing or pirate articles also constitute an infringement of copyright. Infringing or pirate articles are items such as copies of music CDs and computer games that are made without legal authority or consent from the owner of the copyright material in them. There are also restrictions on importation of certain legitimate copyright goods into Australia without the permission of the copyright owner (‘parallel importation’).

Importation of books

The commercial importation of legitimate copies of books is permitted in certain circumstances. For example, books which are not published in Australia within 30 days of their first publication overseas can be imported without the permission of the copyright owner in the literary work or published edition. A person wishing to import books commercially without the permission of the copyright owner should seek legal advice before doing so.

Importation of sound recordings

The commercial importation of legitimate copies of sound recordings (including CDs and records) is generally not an infringement of copyright. However, if the copies were made without the consent of the copyright owner (ie they are pirate copies), the importation of those copies will infringe copyright. A person wishing to import CDs or records commercially without the permission of the copyright owner should first seek legal advice.

Sound recordings commonly record musical works which themselves have a
copyright separate to the copyright in the recording. If the copyright in a musical work is infringed by the making of a copy, the importation will also infringe copyright in the musical work.

**Importation of Computer Programs and e-Books and e-Journals**

The commercial importation of legitimate (ie non-pirated) copies of computer software or electronic books (including collections of works), electronic journals and electronic sheet music into Australia without the permission of the Australian copyright owner is generally not an infringement of copyright. The imported copy must have been made with the permission of the copyright owner in the country of manufacture. If the physical item or medium embodying the works in electronic form, (eg a CD-ROM or DVD) includes a film or television program of more than 20 minutes duration, it cannot be parallel imported. Note that downloading of copyright materials by computer from an overseas Internet site, which does not involve bringing of a physical item or medium into Australia, is not parallel importation. Downloading is an exercise of the reproduction or copying right of the owner of copyright in the materials concerned.

**Place of public entertainment**

It is an infringement of copyright to permit a place of public entertainment to be used for an infringing public performance of a literary, dramatic or musical work.

**Circumvention devices and services**

The Copyright Act provides civil remedies and criminal sanctions against the manufacture, importation and commercial dealing in devices and services designed to circumvent a technological protection measure (TPM). TPMs include items such as a software lock or password protection measure.

There are also remedies and sanctions against the manufacture and dealing in broadcast decoding devices (a device which permits unauthorised access to an encoded broadcast). The law relating to circumvention devices is currently under review. Amended provisions will operate from 1 January 2007.

**Electronic Rights Management Information**

The Copyright Act provides civil remedies and criminal sanctions against the removal of electronic rights management information (ERMI). There are also
remedies and sanctions against commercial dealing in copyright material where ERMI has been removed, if the person knows this was done without lawful authority. ERMI is information (or numbers or codes that represent the information) attached to or embodied in copyright material that identifies the work or other subject-matter, identifies the copyright owner, or contains any terms or conditions imposed on use of the copyright material. The definition of ERMI includes information that is separate from, but appears in connection with, or has at some point in time appeared in connection with, a copy of the work or other subject-matter.

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**Are there any exceptions to infringement?**

So as to balance the rights of copyright owners with the needs of the public to have access to copyright materials, the Copyright Act provides a number of exceptions to the general rules regarding infringement of copyright.

**Fair dealing**

There are a range of exceptions that enable the exercise of certain copyright rights without constituting copyright infringement. They may be raised in answer to a claim of infringement. The most important of these exceptions permits 'fair dealing' for certain specified purposes. A fair dealing with a copyright work, sound recording, film or broadcast will not amount to an infringement of copyright if done for the following purposes:

- research or study
- criticism or review
- the reporting of news, or
- the giving of professional advice by a lawyer or a patent or trade marks attorney.

Whether an exercise of copyright rights amounts to a fair dealing is a matter to be determined on the facts of each case. Many factors may be taken into account. In the case of reproduction for research or study the factors include: the purpose and
character of the use, the nature of the work or other subject-matter, the amount and substantiality of the portion copied, the possibility of obtaining the work within a reasonable time at an ordinary commercial price and the effect on the commercial value of the work or other subject-matter.

No general exception for private copying
It should be noted that the fair dealing exceptions to copyright infringement do not provide a general exception for private or domestic copying of copyright material. The dealing must be for one of the specified purposes.

The 10 per cent rule
In the case of fair dealing copying for the purposes of research or study the Copyright Act specifically provides that it is a fair dealing to make a single copy of a journal article, one chapter or 10 per cent of a book of ten or more pages, or 10 per cent of the number of words in a work that is in electronic form.

Specific exceptions
There are also exceptions to infringement in the Copyright Act that are specific to certain works. The following acts are permitted:

- the making of a copy of a computer program resulting from the process of normal use of the program or for back-up purposes
- the owner of a copy of a computer program decompiling the copy to make an interoperable product, to test its security, or to correct an error – if the required information about the program, or an error-free copy, is not otherwise available
- the filming, photographing, drawing or painting of sculptures in public places and buildings
- the public performance of a literary, dramatic or musical work by playing a television, radio or record player to residents at guest houses or premises where people reside or sleep, and
- filming or recording live broadcasts for private and domestic use.

Some exceptions also apply to specific uses or purposes. The main exceptions of this type are:

- the temporary reproduction of a work or adaptation made as part of the technical process of making or receiving a non-infringing communication
(this covers reproductions that occur automatically while browsing on the Internet and in certain types of caching)

- anything done for the purpose of a judicial proceeding or the report of a judicial proceeding
- the temporary reproduction of a work, film or sound recording made as part of the normal process of using the item, eg playing a legal CD or a DVD at home or at a private party and the player makes a temporary copy as part of its normal operation, and
- the reproduction or copy of a work (or adaptation of a work) that is contained in a broadcast, where the copy is made solely for the purpose of broadcasting the work or adaptation or simulcasting it in digital form.

**Copying by libraries and archives**

Copying may also be done in certain instances without infringement of copyright when done by libraries and archives for students, researchers, Members of Parliament and for other libraries. Copying of unpublished works and certain audio-visual materials for certain other purposes (eg publication) may also be done without infringing copyright. Reference should be made to the Copyright Act to determine the precise terms of these, and any other, exceptions to copyright infringement.

**Statutory licences**

Certain educational institutions and institutions assisting persons who have a print or intellectual disability may make multiple reproductions and communications of works for educational purposes or for assisting people who have a disability, under a licence set out in the Copyright Act (a statutory licence). Such statutory licences give the copyright owner a right to be paid equitable remuneration through an approved collecting society.

Educational institutions and institutions assisting people who have a disability may for educational purposes, or for the purpose of assisting people who have a disability, also copy television and radio broadcasts, under statutory licences. Again, the licences provide for a right for copyright owners to be paid equitable remuneration through an approved collecting society. These licences also extend to communication within the institution by electronic means.

**How can copyright rights be enforced?**
A copyright owner can approach a person infringing copyright to seek redress. It is best to seek legal advice. Where enforcement is required it is generally done in the court system.

**Injunctions**

The owner of the copyright in a work or other subject-matter may obtain an injunction to restrain an infringement of copyright occurring or continuing.

**Damages**

A person whose copyright is infringed is entitled to damages as compensation for infringement. In the case of a blatant infringement, or where some particular benefit has accrued to the defendant, punitive damages may be awarded to a copyright owner. In determining the amount of damages for copyright infringement, a court may consider whether the infringement involved converting hardcopy material into digital form, as well as whether a stronger penalty would deter others from committing the same infringement.

**Account of Profits**

Alternatively, the court may order payment to the owner of copyright of the profit made by the infringer as a result of the infringement.

**Conversion damages**

Where the infringement was deliberate, the Copyright Act also provides for the owner of the copyright in a work or other subject-matter to be in substantially the same position as if he or she owned the infringing copies of the material. Subject to the discretion of the court, there is a provision for a copyright owner to have any infringing copies of the material in the hands of the infringer (including any device used in making the copies) delivered up to him or her.

**Customs**

A notice in writing may be given to the Chief Executive Officer of Customs objecting to the importation of copies of copyright materials suspected to be infringing copies. A person giving such a notice is required to lodge security for enforcement costs. Once a notice is accepted, Customs may seize the copies believed to infringe copyright and hold them for a specified period to enable the giver of the notice to bring infringement proceedings in court. Importers of copies that are non-
infringing can counterclaim for damages arising from the infringement proceedings. Contact details for the Australian Customs Service are:

Australian Customs Service_Customs House_5 Constitution Avenue_CANBERRA CITY ACT 2601_Tel: 1300 363 236_or 61 2 6275 6666_e-mail: iprights@customs.gov.au_http://www.customs.gov.au

Criminal provisions
The Copyright Act also contains a number of criminal offence provisions. These include offences in aid of enforcement regimes for circumvention devices or services; abuse of rights management information and broadcast decoding devices; piracy of books, computer software, sound recordings and films; significant infringements on a commercial scale and other actions that prejudice the economic rights of the copyright right-holder. There are very high penalties. In determining a penalty, a court may impose higher penalties in certain circumstances for offences involving the conversion of hardcopy material into digital form.

Can copyright be bought and sold?
Copyright can be dealt with in the same way as other forms of personal property. It can be assigned, licensed, given away, sold, left by will, or passed on according to the laws relating to intestacy or bankruptcy. This does not apply to moral rights which are personal and which creators cannot transfer or assign. After the creator's death their moral rights are exercisable by the executors of their estate. It is always best to obtain written evidence of permission to use copyright, rather than rely on oral statements.

Assignment
An assignment of copyright must be in writing and signed by or on behalf of the assignor (ie the copyright owner) to be legally effective. The assignment may be in whole or part and may be limited to one or more of the exclusive rights or aspects of them and may also be limited as to time or geographical area.

Exclusive licence
An exclusive licence grants specified rights to the licensee with a guarantee that those rights will be granted to no other person. An exclusive licensee can sue and take certain other actions as though he or she were the copyright owner. Exclusive
licences, like assignments, must be in writing and signed.

**Non-exclusive licence**

A non-exclusive licence is a permission to exercise one or more of the copyright owner's rights in a work. It does not result in the copyright owner parting with his or her rights in the work. A copyright owner may grant numerous non-exclusive licences, but can assign any or all of the exclusive rights that comprise his or her copyright only once for the period of that assignment.

**Is Australian copyright material protected overseas?**

**International treaties**

Australia is a party to a number of international copyright treaties and conventions including:

- Berne Convention for the Protection of Literary and Artistic Works (Berne Convention)
- World Trade Organisation Agreement on Trade-Related Aspects of Intellectual Property Rights (TRIPS Agreement)
- International Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organisations (Rome Convention), and
- Convention for the Protection of Producers of Phonograms Against Unauthorized Duplication of their Phonograms (Geneva Phonograms Convention).

**National treatment**

International copyright protection is achieved under the conventions through the principle of 'national treatment'. Broadly speaking, each convention member country gives the same rights to the nationals of other convention countries as it gives to its own nationals under its own law. The laws of members of the treaties must conform with the minimum rights specified in the treaties.

This means that because Australia is a party to the international copyright conventions outlined above, original works created by Australian citizens or residents are also entitled to the protection given by the copyright laws of all countries which belong to the Berne Convention and TRIPS Agreement. Similarly, Australian performances, broadcasts and sound recordings are entitled to protection.
by the laws of all countries which are members of the TRIPS Agreement and Geneva and Rome Conventions.

In order to ascertain what copyright protection is available in a particular country, it is necessary to have regard to the copyright laws of that country. It should be noted that in some countries, it is necessary to register a work before it will enjoy full copyright protection.

**Bilateral agreements between Australia and other countries**

Australia is party to bilateral trade agreements with some other countries, including the United States, Singapore and Thailand. These trade agreements can include provisions on protection of copyright. For example, the Australia-United States Free Trade Agreement concluded in 2004 contains extensive obligations on both countries regarding the protection and enforcement of copyright.

**Copyright symbol - ©**

Use of the copyright symbol was significant when the United States was not a member of the Berne Convention and it would only recognise copyright where the © symbol was used in accordance with the Universal Copyright Convention (UCC). The UCC has been largely overtaken by the other treaties that do not require any formalities. To qualify for copyright protection in countries that are only members of the UCC, it is necessary that works bear, in a prominent place and from the time of first publication, the copyright symbol - © - together with the name of the owner of the copyright and the year of first publication, for example:

© Jane Bloggs 2005

However, using the © symbol, while having little legal effect, alerts others that copyright is claimed in the material in question (see paragraphs 16.2 and see 5.2 for information about use of copyright notices).

**Phonograms symbol -**

Under both the Rome Convention and the Geneva Phonograms Convention, the symbol on copies of a sound recording is recognised as sufficiently indicating a claim to the protection of those conventions in the member countries that require such an indication of claim to protection.
Is overseas copyright material protected in Australia?

In Australia, the provisions of the Copyright Act extend to works of nationals, citizens and residents of other convention countries and to works made or first published in those countries, by virtue of the Copyright (International Protection) Regulations. Copyright will therefore subsist in Australia in a work made by a national of a country that is a party to one of the copyright conventions to which Australia is also a party - provided the type of work concerned is covered by the convention. This is subject to certain restrictions in the regulations.

For example, as Australia and the United States are members of the Berne Convention and are bound by the Australia-United States Free Trade Agreement, original works of US nationals or works first published in the US will receive the same copyright protection as Australian nationals receive under the Copyright Act.

In order to establish in court proceedings who is the owner and whether the copyright has been made under conditions or in a place that is recognised in Australia as giving rise to a valid copyright, valid foreign certificates and documentation (eg US Copyright registration certificates) can be used as evidence and are given a degree of evidentiary weight. It will be up to the person disputing the ownership and publication information in such certificates to point to something that raises an issue as to the accuracy of what they say.

What are performers' rights?

Under the Copyright Act, performers have the right to prevent the unauthorised recording or live broadcasting or online streaming of their performances. Performers may also prevent certain dealings in unauthorised recordings of their performances, such as broadcasting, making available online, copying, sale, hire, distribution, importation and possession for trade, and the use of an authorised sound recording on the sound-track of a film ('synchronisation right'). These rights cannot be assigned.

What is a performance?

A 'performance' includes a performance of a literary, dramatic or musical work (whether or not in copyright) or a performance of a dance, circus or variety act or an expression of folklore. However, reading, recitation or delivery of an item of news or
information and the performance of a sporting activity are explicitly excluded from the definition of a 'performance'.

**Duration**

Performers' rights in relation to unauthorised audio recordings lasts for 50 years, and in relation to unauthorised audio-visual recordings lasts for 20 years, from the year in which the performance was given. Performers would also have a share of the copyright in unauthorised sound recordings of their performances.

**Remedies for unauthorised use of a performance**

Unauthorised use of a performance entitles the performer to sue for an injunction and/or damages. Criminal penalties are also applicable.

**FAQs (Frequently Asked Copyright Questions)**

**What is the difference between an author and a copyright owner?**

An author is the person who creates a copyright work. A copyright owner is the person or company which owns the rights in a work or other subject-matter. In many instances the author of a work will be the owner of copyright; however, this need not be the case. An important exception is where copyright works are made by an employee during the course of their employment, in which case copyright vests with the employer (see paragraphs 6.1-6.4). The rules relating to ownership of copyright may also be varied under an agreement; for example, an author may agree to assign his or her rights in a work to someone else.

**How do you prove ownership of copyright if there is no system of registration?**

In most cases the issue of ownership of copyright will not be in dispute. However, where there is a dispute which comes before a court, the court will take into account the evidence of the person who created the work and other persons who were involved in or who knew about the creation of the work. Statements of the ownership of copyright and the date of publication or manufacture appearing on the labelling or packaging of copies of copyright materials will be treated in court as accurate evidence of what they say, unless the person disputing those issues can point to something raising a question about their accuracy. Documents recording the passing of copyright from the original owner to the person claiming present ownership will be similarly treated as evidence unless there is something to question the accuracy of
that.

**Are names and titles protected by copyright?**

Copyright protects literary works including books, poems and newspaper articles. The Copyright Act does not expressly protect names and titles. In most cases dealing with this issue, the courts have held that names and titles are not protected on the basis that they are not substantial enough to constitute literary works and that they fail to satisfy the test of originality under copyright law.

**Is there a general exception for home copying?**

There is no general exception to copyright infringement for copying for private and domestic use. The copying of copyright materials onto blank video and audio cassettes is only permitted under the Copyright Act in specific circumstances, namely: the recording of broadcasts by educational institutions and those assisting persons with a visual or intellectual disability under a statutory licence (see paragraph 10.10) and the filming or recording of live broadcasts (such as a sporting match) for private and domestic use. Creating back-up copies or car-use copies of audio or video material is not an exception provided for in the Act.

**Is permission required to play music in public?**

One of the exclusive rights of the owner of copyright in a musical work is to perform that work in public, and in the case of sound recordings to cause the recordings to be heard in public. The playing of music from a radio or television broadcast in the workplace would generally be regarded as a public performance of the work. A licence from the Australasian Performing Right Association (APRA), which is a copyright collecting society representing music copyright owners, should be obtained by the employer or business for this purpose. Note however that APRA is issuing complimentary licences (ie licences free of charge) to businesses that employ less than 20 people and only play music by the radio or television for the benefit of their employees. (The address of APRA is at paragraph 18.9 of this booklet.) Where CDs or cassettes are played in public, a licence from both APRA and the Phonographic Performance Company of Australia (PPCA) may be required.

**Can I copy 10 per cent of a work without infringing copyright?**

There is no general exception that allows 10 per cent of a work to be reproduced
without infringing copyright. Where a part of a work is copied, the issue is whether a substantial part of that work has been reproduced and an infringement has occurred. However, there is a 10 per cent rule which applies in relation to fair dealing copying for the purposes of research or study. A reasonable portion of a work may be copied for that purpose, and a reasonable portion is deemed to be 10 per cent of a book of more than 10 pages or 10 per cent of the words of a work in electronic form.

If I change a work can I avoid infringing copyright?
Changing a work does not necessarily avoid an infringement claim. If the resulting work includes a substantial part of the original work (which may be a small but important part) permission will be required from the copyright owner of the original work.

How can I obtain permission to use Commonwealth copyright material?

Published literary works
The Commonwealth Government owns copyright in literary, dramatic, musical and artistic works, sound recordings and films made by its employees, or otherwise made under its direction or control. These include materials such as legislation, departmental publications, photographs, Commonwealth maps, most Government publications and other Government reports, including copyright material on the internet.

Requests for permission to reproduce published Commonwealth copyright material should be directed to:

Commonwealth Copyright Administration_Copyright Law Branch_Attorney-General’s Department_National Circuit_Barton ACT 2600_Tel: +61 2 6250 6200_Fax: +61 2 6250 5989_http://www.ag.gov.au/cca

Commonwealth unpublished works
Permission in respect of unpublished material should be directed to the Commonwealth Department or agency responsible for that material.

State and Territory publications or unpublished works
Inquiries concerning State or Territory Government copyright material should be addressed to the State or Territory authorities concerned, not to the Commonwealth
as each government controls its own copyright.

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**Where can I obtain more information?**

**Attorney-General's Department**

The Attorney-General's Department provides general copyright information, but not specific legal advice, to members of the public.

Information about recent changes to the law and other copyright developments in the Australian Government is provided at the AGD e-News on Copyright website. A free self-subscription service is available to receive these updates.

**IP Access**

IP Access is a Government web portal which provides access to a wide range of IP related information and resources. The portal provides Australian businesses, innovators, the broader international IP community and the general public with easy access to information relating to Australia's IP systems, legislation and contact points.

**Australian Copyright Council**

The Australian Copyright Council is a private organisation funded in part by the Australia Council. It represents the interests of many copyright owners and operates a free telephone advice service for professional creators, arts organisations, members of its affiliated organisations and people who work in educational institutions and libraries. The telephone advice service operates from 9am to midday and 2pm-5pm (Sydney time) Mondays and Wednesdays. An enquirer may also post, fax or e-mail a request for legal advice (including a contact phone number to aid response). The Council also publishes information sheets and bulletins on specific copyright matters. Members of the public are encouraged to check the Council's website first to see if an information sheet answers their question. The Council's address is:

Australian Copyright Council_PO Box 1986_Strawberry Hills NSW 2012_Tel: +61 2 9318 1788_Fax: +61 2 9698 3536_e-mail: info@copyright.org.au_http://www.copyright.org.au

**Arts Law Centre of Australia**
The Arts Law Centre of Australia provides free initial advice on arts-related legal and accounting matters to arts practitioners and organisations only. The Centre also operates a mediation service, offers educational services and publishes a range of materials. Its address is:

Arts Law Centre of Australia_The Gunnery 43-51 Cowper Wharf Road_Woolloomooloo NSW 2011_Tel: (02) 9356 2566_Toll free: 1800 221 457_Fax: (02) 9358 6475_e-mail: artslaw@artslaw.com.au_http://www.artslaw.com.au

**IP Australia**

IP Australia should be contacted if you need information about the procedures for registration of patents, trade marks, designs and plant breeder’s rights. It has a range of search functions and educational material available. IP Australia incorporates the Patent Office, the Trade Marks Office, the Designs Office and the Plant Breeder’s Rights Office. The address for the central office is:

IP Australia_PO Box 200_Woden ACT 2606_Tel: 1300 651 010_or +61 2 6283 2999_Fax: +61 2 6283 7999_e-mail: assist@ipaustralia.gov.au_http://www.ipaustralia.gov.au

**Collecting societies**

There are a number of copyright collecting societies operating in Australia. These societies licence use of copyrights that they manage and collect and distribute royalties on behalf of the copyright owners they represent. There are societies that represent authors and publishers, composers and music publishers, visual artists, sound recording companies and owners of copyright in audio-visual materials. The main societies are set out below:

**Copyright Agency Limited (CAL)**

CAL is a collecting society representing authors and publishers. While having its main role in regard to educational copying, CAL does have authorisation from some members to administer voluntary licences. Where a licence is sought to reproduce published literary works, requests may be made to CAL. Its address is:

Copyright Agency Limited_Level 19_157 Liverpool Street_Sydney NSW 2000_Tel:
Australasian Performing Right Association (APRA)

APRA is a collecting society representing a very substantial number of music copyright owners. Where copyright authorisation is sought for the broadcasting or public performance of musical works, APRA is the most likely organisation with authority to grant such permission. The address for its head office is:

Australasian Performing Right Association_6-12 Atchison Street_Locked Bag 3665_St Leonards NSW 2065_Tel: (02) 9935 7900_Fax: (02) 9935 7999_e-mail: licence@apra.com.au_http://www.apra.com.au

The Phonographic Performance Company of Australia (PPCA)

PPCA represents the major producers of sound recordings. The PPCA licences the broadcast and public performance of protected sound recordings and the public exhibition of music video clips of its members. Its address is:

Phonographic Performance Company of Australia Ltd_PO Box Q20_Queen Victoria Building NSW 1230_Tel: (02) 8569 1100_Fax: (02) 8569 1183_e-mail: pppca.mail@ppca.com.au_http://www.ppca.com.au

Australasian Mechanical Copyright Owners’ Society Ltd (AMCOS)

AMCOS represents music publishers in relation to licences for the reproduction of musical works. It is the best initial point of contact when seeking a copyright licence to record published music. AMCOS should also be contacted in relation to permission to copy sheet music. Its address is:

Australasian Mechanical Copyright Owners Society Ltd_6-12 Atchison Street_Locked Bag 3665_St Leonards NSW 2065_Tel: (02) 9935 7900_Fax: (02) 9935 7999_e-mail: mechlic@apra.com.au_http://www.amcos.com.au

Screenrights - The Audio-Visual Copyright Society Ltd

Screenrights represents owners of copyright in films, sound recordings and works included in audio-visual products. It administers the statutory licence for educational copying from television and radio broadcasts. Its address is:

Screenrights_Level 3_156 Military Road_PO Box 1248_Neutral Bay NSW
Visual Arts Copyright Collecting Agency (VISCOPY)

VISCOPY represents many visual artists, including painters, sculptors, craftspeople, designers, photographers, illustrators and multi-media artists. VISCOPY is an appropriate contact point for publishers, museums, advertising agencies and anyone wishing to reproduce artistic works. Its address is:

VISCOPY Limited_Level 1 72-80 Cooper Street_Surry Hills NSW 2010_Tel: (02) 9280 2844_Fax: (02) 9280 2855_e-mail: viscopy@viscopy.com_http://www.viscopy.com.au

Other Organisations

The following industry groups play an active role in copyright enforcement:

Business Software Association of Australia_PO Box 57_Crows Nest NSW 2065_Tel: 1800 021 143_Fax: 61 2 9922 7122_e-mail: hotline@bsaa.com.au_http://www.bsaa.com.au

Australian Federation Against Copyright Theft_PO Box 515_Mona Vale NSW 1660_Tel: 1800 251 996_Fax: (02) 9999 2466_e-mail: info@afact.com.au_http://www.afact.com.au

Australian Subscription Television and Radio Association_Wharf 8_Pyrmont NSW 2009_Tel: 61 2 9200 1494_Fax: 61 2 9200 1966_e-mail: astra@astra.org.au_http://www.astra.org.au

Interactive Entertainment Association of Australia_PO Box 74_North Melbourne VIC 3051_Tel: 61 3 9320 2666_Fax: 61 3 9320 2667_e-mail: info@ieaa.com.au_http://www.ieaa.com.au

Australian Record Industry Association (including the Music Industry Piracy Investigations which is part of ARIA)_19 Harris Street_Pyrmont NSW 2009_PO Box Q20_Queen Victoria Building NSW 1230_Tel: (02) 8569 1144_Fax: (02) 8569 1181_e-mail: aria.mail@aria.com.au_http://www.aria.com.au
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Accessed 22 Feb 2007
Appendix IV N

United States Copyright Law

What Is Copyright

Copyright is a form of protection provided by the laws of the United States (title 17, U. S. Code) to the authors of “original works of authorship,” including literary, dramatic, musical, artistic, and certain other intellectual works. This protection is available to both published and unpublished works. Section 106 of the 1976 Copyright Act generally gives the owner of copyright the exclusive right to do and to authorize others to do the following:

- To reproduce the work in copies or phonorecords;
- To prepare derivative works based upon the work;
- To distribute copies or phonorecords of the work to the public by sale or other transfer of ownership, or by rental, lease, or lending;
- To perform the work publicly, in the case of literary, musical, dramatic, and choreographic works, pantomimes, and motion pictures and other audiovisual works;
- To display the work publicly, in the case of literary, musical, dramatic, and choreographic works, pantomimes, and pictorial, graphic, or sculptural works, including the individual images of a motion picture or other audiovisual work; and
- In the case of sound recordings*, to perform the work publicly by means of a digital audio transmission.

In addition, certain authors of works of visual art have the rights of attribution and integrity as described in section 106A of the 1976 Copyright Act. For further information, request Circular 40, Copyright Registration for Works of the Visual Arts.
It is illegal for anyone to violate any of the rights provided by the copyright law to the owner of copyright. These rights, however, are not unlimited in scope. Sections 107 through 121 of the 1976 Copyright Act establish limitations on these rights. In some cases, these limitations are specified exemptions from copyright liability. One major limitation is the doctrine of “fair use,” which is given a statutory basis in section 107 of the 1976 Copyright Act. In other instances, the limitation takes the form of a “compulsory license” under which certain limited uses of copyrighted works are permitted upon payment of specified royalties and compliance with statutory conditions. For further information about the limitations of any of these rights, consult the copyright law or write to the Copyright Office.

*Note: Sound recordings are defined in the law as “works that result from the fixation of a series of musical, spoken, or other sounds, but not including the sounds accompanying a motion picture or other audiovisual work.” Common examples include recordings of music, drama, or lectures. A sound recording is not the same as a phonorecord. A phonorecord is the physical object in which works of authorship are embodied. The word “phonorecord” includes cassette tapes, CDs, LPs, 45 r.p.m. disks, as well as other formats.

**Who Can Claim Copyright?**

Copyright protection subsists from the time the work is created in fixed form. The copyright in the work of authorship immediately becomes the property of the author who created the work. Only the author or those deriving their rights through the author can rightfully claim copyright.

In the case of works made for hire, the employer and not the employee is considered to be the author. Section 101 of the copyright law defines a “work made for hire” as:

- a work prepared by an employee within the scope of his or her employment; or

- a work specially ordered or commissioned for use as:
  - a contribution to a collective work
o a part of a motion picture or other audiovisual work
o a translation
o a supplementary work
o a compilation
o an instructional text
o a test
o answer material for a test
o an atlas

if the parties expressly agree in a written instrument signed by them that the work
shall be considered a work made for hire.

The authors of a joint work are co-owners of the copyright in the work, unless there
is an agreement to the contrary.

Copyright in each separate contribution to a periodical or other collective work is
distinct from copyright in the collective work as a whole and vests initially with the
author of the contribution.

Two General Principles

• Mere ownership of a book, manuscript, painting, or any other copy or
  phonorecord does not give the possessor the copyright. The law provides that
  transfer of ownership of any material object that embodies a protected work
does not of itself convey any rights in the copyright.

• Minors may claim copyright, but state laws may regulate the business
dealings involving copyrights owned by minors. For information on relevant
state laws, consult an attorney.

What Works Are Protected?

Copyright protects “original works of authorship” that are fixed in a tangible form of
expression. The fixation need not be directly perceptible so long as it may be
communicated with the aid of a machine or device. Copyrightable works include the
following categories:

• literary works;
• musical works, including any accompanying words
• dramatic works, including any accompanying music
• pantomimes and choreographic works
• pictorial, graphic, and sculptural works
• motion pictures and other audiovisual works
• sound recordings

0. architectural works

These categories should be viewed broadly. For example, computer programs and most “compilations” may be registered as “literary works”; maps and architectural plans may be registered as “pictorial, graphic, and sculptural works.”

What Is Not Protected by Copyright?

Several categories of material are generally not eligible for federal copyright protection. These include among others:

• Works that have not been fixed in a tangible form of expression (for example, choreographic works that have not been notated or recorded, or improvisational speeches or performances that have not been written or recorded)

• Titles, names, short phrases, and slogans; familiar symbols or designs; mere variations of typographic ornamentation, lettering, or coloring; mere listings of ingredients or contents

• Ideas, procedures, methods, systems, processes, concepts, principles, discoveries, or devices, as distinguished from a description, explanation, or illustration

• Works consisting entirely of information that is common property and containing no original authorship (for example: standard calendars, height and weight charts, tape measures and rulers, and lists or tables taken from public documents or other common sources)
How to Secure a Copyright

Copyright Secured Automatically upon Creation

The way in which copyright protection is secured is frequently misunderstood. No publication or registration or other action in the Copyright Office is required to secure copyright. (See following note.) There are, however, certain definite advantages to registration. See “Copyright Registration.”

Copyright is secured automatically when the work is created, and a work is “created” when it is fixed in a copy or phonorecord for the first time. “Copies” are material objects from which a work can be read or visually perceived either directly or with the aid of a machine or device, such as books, manuscripts, sheet music, film, videotape, or microfilm. “Phonorecords” are material objects embodying fixations of sounds (excluding, by statutory definition, motion picture soundtracks), such as cassette tapes, CDs, or LPs. Thus, for example, a song (the “work”) can be fixed in sheet music (“copies”) or in phonograph disks (“phonorecords”), or both. If a work is prepared over a period of time, the part of the work that is fixed on a particular date constitutes the created work as of that date.

Publication

Publication is no longer the key to obtaining federal copyright as it was under the Copyright Act of 1909. However, publication remains important to copyright owners.

The 1976 Copyright Act defines publication as follows:

“Publication” is the distribution of copies or phonorecords of a work to the public by sale or other transfer of ownership, or by rental, lease, or lending. The offering to distribute copies or phonorecords to a group of persons for purposes of further distribution, public performance, or public display constitutes publication. A public performance or display of a work does not of itself constitute publication.

NOTE: Before 1978, federal copyright was generally secured by the act of
publication with notice of copyright, assuming compliance with all other relevant statutory conditions. U. S. works in the public domain on January 1, 1978, (for example, works published without satisfying all conditions for securing federal copyright under the Copyright Act of 1909) remain in the public domain under the 1976 Copyright Act.

Certain foreign works originally published without notice had their copyrights restored under the Uruguay Round Agreements Act (URAA). Request Circular 38b and see the “Notice of Copyright” section of this publication for further information.

Federal copyright could also be secured before 1978 by the act of registration in the case of certain unpublished works and works eligible for ad interim copyright. The 1976 Copyright Act automatically extends to full term (section 304 sets the term) copyright for all works, including those subject to ad interim copyright if ad interim registration has been made on or before June 30, 1978.

A further discussion of the definition of “publication” can be found in the legislative history of the 1976 Copyright Act. The legislative reports define “to the public” as distribution to persons under no explicit or implicit restrictions with respect to disclosure of the contents. The reports state that the definition makes it clear that the sale of phonorecords constitutes publication of the underlying work, for example, the musical, dramatic, or literary work embodied in a phonorecord. The reports also state that it is clear that any form of dissemination in which the material object does not change hands, for example, performances or displays on television, is not a publication no matter how many people are exposed to the work. However, when copies or phonorecords are offered for sale or lease to a group of wholesalers, broadcasters, or motion picture theaters, publication does take place if the purpose is further distribution, public performance, or public display.

Publication is an important concept in the copyright law for several reasons:

- Works that are published in the United States are subject to mandatory deposit with the Library of Congress. See discussion on “Mandatory Deposit
Publication of a work can affect the limitations on the exclusive rights of the copyright owner that are set forth in sections 107 through 121 of the law.

The year of publication may determine the duration of copyright protection for anonymous and pseudonymous works (when the author's identity is not revealed in the records of the Copyright Office) and for works made for hire.

Deposit requirements for registration of published works differ from those for registration of unpublished works. See discussion on “Registration Procedures.”

When a work is published, it may bear a notice of copyright to identify the year of publication and the name of the copyright owner and to inform the public that the work is protected by copyright. Copies of works published before March 1, 1989, must bear the notice or risk loss of copyright protection. See discussion on “Notice of Copyright” below.

Notice of Copyright

The use of a copyright notice is no longer required under U.S. law, although it is often beneficial. Because prior law did contain such a requirement, however, the use of notice is still relevant to the copyright status of older works.

Notice was required under the 1976 Copyright Act. This requirement was eliminated when the United States adhered to the Berne Convention, effective March 1, 1989. Although works published without notice before that date could have entered the public domain in the United States, the Uruguay Round Agreements Act (URAA) restores copyright in certain foreign works originally published without notice. For further information about copyright amendments in the URAA, request Circular 38b.

The Copyright Office does not take a position on whether copies of works first published with notice before March 1, 1989, which are distributed on or after March 1, 1989, must bear the copyright notice.
Use of the notice may be important because it informs the public that the work is protected by copyright, identifies the copyright owner, and shows the year of first publication. Furthermore, in the event that a work is infringed, if a proper notice of copyright appears on the published copy or copies to which a defendant in a copyright infringement suit had access, then no weight shall be given to such a defendant’s interposition of a defense based on innocent infringement in mitigation of actual or statutory damages, except as provided in section 504(c)(2) of the copyright law. Innocent infringement occurs when the infringer did not realize that the work was protected.

The use of the copyright notice is the responsibility of the copyright owner and does not require advance permission from, or registration with, the Copyright Office.

Form of Notice for Visually Perceptible Copies

The notice for visually perceptible copies should contain all the following three elements:

1. The symbol © (the letter C in a circle), or the word “Copyright,” or the abbreviation “Copr.”; and

2. The year of first publication of the work. In the case of compilations or derivative works incorporating previously published material, the year date of first publication of the compilation or derivative work is sufficient. The year date may be omitted where a pictorial, graphic, or sculptural work, with accompanying textual matter, if any, is reproduced in or on greeting cards, postcards, stationery, jewelry, dolls, toys, or any useful article; and

3. The name of the owner of copyright in the work, or an abbreviation by which the name can be recognized, or a generally known alternative designation of the owner.

Example: © 2006 John Doe

The “C in a circle” notice is used only on “visually perceptible copies.” Certain kinds of works—for example, musical, dramatic, and literary works—may be fixed not in “copies” but by means of sound in an audio recording. Since audio recordings such as audio tapes and phonograph disks are “phonorecords” and not “copies,” the “C in
a circle” notice is not used to indicate protection of the underlying musical, dramatic, or literary work that is recorded.

**How Long Copyright Protection Endures**

**Works Originally Created on or after January 1, 1978**

A work that was created (fixed in tangible form for the first time) on or after January 1, 1978, is automatically protected from the moment of its creation and is ordinarily given a term enduring for the author’s life plus an additional 70 years after the author’s death. In the case of “a joint work prepared by two or more authors who did not work for hire,” the term lasts for 70 years after the last surviving author’s death. For works made for hire, and for anonymous and pseudonymous works (unless the author’s identity is revealed in Copyright Office records), the duration of copyright will be 95 years from publication or 120 years from creation, whichever is shorter.

**Works Originally Created before January 1, 1978, But Not Published or Registered by That Date**

These works have been automatically brought under the statute and are now given federal copyright protection. The duration of copyright in these works is generally computed in the same way as for works created on or after January 1, 1978: the life-plus-70 or 95/120-year terms apply to them as well. The law provides that in no case would the term of copyright for works in this category expire before December 31, 2002, and for works published on or before December 31, 2002, the term of copyright will not expire before December 31, 2047.

**Works Originally Created and Published or Registered before January 1, 1978**

Under the law in effect before 1978, copyright was secured either on the date a work was published with a copyright notice or on the date of registration if the work was registered in unpublished form. In either case, the copyright endured for a first term of 28 years from the date it was secured. During the last (28th) year of the first term, the copyright was eligible for renewal. The Copyright Act of 1976 extended the renewal term from 28 to 47 years for copyrights that were subsisting on January 1, 1978, or for pre-1978 copyrights restored under the Uruguay Round Agreements Act.
(URAA), making these works eligible for a total term of protection of 75 years. Public Law 105-298, enacted on October 27, 1998, further extended the renewal term of copyrights still subsisting on that date by an additional 20 years, providing for a renewal term of 67 years and a total term of protection of 95 years.

Public Law 102-307, enacted on June 26, 1992, amended the 1976 Copyright Act to provide for automatic renewal of the term of copyrights secured between January 1, 1964, and December 31, 1977. Although the renewal term is automatically provided, the Copyright Office does not issue a renewal certificate for these works unless a renewal application and fee are received and registered in the Copyright Office.

Public Law 102-307 makes renewal registration optional. Thus, filing for renewal registration is no longer required to extend the original 28-year copyright term to the full 95 years. However, some benefits accrue to renewal registrations that were made during the 28th year.

For more detailed information on renewal of copyright and the copyright term, request Circular 15, Renewal of Copyright; Circular 15a, Duration of Copyright; and Circular 15t, Extension of Copyright Terms.

**Transfer of Copyright**

Any or all of the copyright owner’s exclusive rights or any subdivision of those rights may be transferred, but the transfer of exclusive rights is not valid unless that transfer is in writing and signed by the owner of the rights conveyed or such owner’s duly authorized agent. Transfer of a right on a nonexclusive basis does not require a written agreement.

A copyright may also be conveyed by operation of law and may be bequeathed by will or pass as personal property by the applicable laws of intestate succession.

Copyright is a personal property right, and it is subject to the various state laws and regulations that govern the ownership, inheritance, or transfer of personal property as well as terms of contracts or conduct of business. For information about relevant state laws, consult an attorney.
Transfers of copyright are normally made by contract. The Copyright Office does not have any forms for such transfers. The law does provide for the recordation in the Copyright Office of transfers of copyright ownership. Although recordation is not required to make a valid transfer between the parties, it does provide certain legal advantages and may be required to validate the transfer as against third parties. For information on recordation of transfers and other documents related to copyright, request Circular 12 Recordation of Transfers and Other Documents.

Termination of Transfers

Under the previous law, the copyright in a work reverted to the author, if living, or if the author was not living, to other specified beneficiaries, provided a renewal claim was registered in the 28th year of the original term. The present law drops the renewal feature except for works already in the first term of statutory protection when the present law took effect. Instead, the present law permits termination of a grant of rights after 35 years under certain conditions by serving written notice on the transferee within specified time limits. For works already under statutory copyright protection

For works already under statutory copyright protection before 1978, the present law provides a similar right of termination covering the newly added years that extended the former maximum term of the copyright from 56 to 95 years. For further information, request Circulars 15a and 15t.

*Note: The copyright in works eligible for renewal on or after June 26, 1992, will vest in the name of the renewal claimant on the effective date of any renewal registration made during the 28th year of the original term. Otherwise, the renewal copyright will vest in the party entitled to claim renewal as of December 31st of the 28th year.

Registration Procedures

Who May File an Application Form?

The following persons are legally entitled to submit an application form:

- **The author.** This is either the person who actually created the work or, if the
work was made for hire, the employer or other person for whom the work was prepared.

- **The copyright claimant.** The copyright claimant is defined in Copyright Office regulations as either the author of the work or a person or organization that has obtained ownership of all the rights under the copyright initially belonging to the author. This category includes a person or organization who has obtained by contract the right to claim legal title to the copyright in an application for copyright registration.

- **The owner of exclusive right(s).** Under the law, any of the exclusive rights that make up a copyright and any subdivision of them can be transferred and owned separately, even though the transfer may be limited in time or place of effect. The term “copyright owner” with respect to any one of the exclusive rights contained in a copyright refers to the owner of that particular right. Any owner of an exclusive right may apply for registration of a claim in the work.

- **The duly authorized agent of such author, other copyright claimant, or owner of exclusive right(s).** Any person authorized to act on behalf of the author, other copyright claimant, or owner of exclusive rights may apply for registration.

There is no requirement that applications be prepared or filed by an attorney.

**Fees**

All remittances should be in the form of drafts, that is, checks, money orders, or bank drafts, payable to Register of Copyrights. Do not send cash. Drafts must be redeemable without service or exchange fee through a U. S. institution, must be payable in U. S. dollars, and must be imprinted with American Banking Association routing numbers. International Money Orders and Postal Money Orders that are negotiable only at a post office are not acceptable.

If a check received in payment of the filing fee is returned to the Copyright Office as uncollectible, the Copyright Office will cancel the registration and will notify the
remitter. The filing fee for processing an original, supplementary, or renewal claim is nonrefundable, whether or not copyright registration is ultimately made. Do not send cash. The Copyright Office cannot assume any responsibility for the loss of currency sent in payment of copyright fees. For further information, request Circular 4, Copyright Fees.

Source: http://www.copyright.gov/circs/circ1.html#wci
Accessed 22 Feb 2007
Appendix IV O

Survey Cover Letter

Dear Star Trek Fan,

“Let me help.” Edith Keeler, from “City on the Edge of Forever”

Captain James Kirk told her that these would be considered the most important three words in the universe, a few centuries from now.

My name is Susan Batho. I am a Star Trek fan and the attached questionnaire is part of my PhD research at the University of Western Sydney. I would really appreciate it if you can take the time to help.

The research is tentatively entitled: “Reflexing the Fannish Body: The Impact of Consumerism and Intellectual Copyright on the Activities of Australian Star Trek Fans.” It examines trends in the activities of Australian Star Trek fans before and after 1995 when Australia was used as a "test case" for the suppression of non-licensed events and activities by Viacom. The research aims to document the changes that Viacom's action's in 1995 may have caused in Australian Star Trek fan activities and experiences.

The return of this completed questionnaire will be seen as an indication of your voluntary consent to participate in this research.

If you feel inclined to expand on the comments provided, or believe that there are some aspects of the events that are not covered in this questionnaire, please use the enclosed form to contact me.

All surveys will be treated with confidentiality and respect.
If you should wish comment further or discuss this project with me, but not to be interviewed for the project, I shall be very happy to do so at your convenience. My phone number is: 02 47 515 740, or my email is s.batho@uws.edu.au.

Yours sincerely,

Live Long & Prosper,

Susan Batho MA Hons
Formerly Susan Smith-Clarke

**NOTE:** This study has been approved by the University of Western Sydney Human Ethics Review Committee. If you have any complained or reservations about the ethical conduct of this research, you may conduct the Ethics Committee through the Research Ethics Co-ordinator (phone: 02 47 360 169). Any issues you raise will be treated in confidence and investigate fully, and you will be informed of the outcome.
AUSTRALIAN STAR TREK FAN ACTIVITY SURVEY

This survey has been designed to ask about your activities in and around the Star Trek fan community. It is being done anonymously, unless you would like to speak to the researcher concerning this matter. A separate sheet has been added so that it can be detached and sent if required.

There is no obligation to fill in this survey, but your assistance will help us create a better picture of how Australian Star Trek fans have reacted to the growing commercialisation of their area of interest, and the issues of intellectual copyright and how they affect their activities.

If you are no longer interested in Star Trek, but have been in the past, please take the time to complete the survey, as we are also interested as to why you have moved on to another interest.

If you are a new fan of the show, or new to the fan community, please take the time to fill in sections A and B, marking the "Decision influenced by Viacom" Column with a n/a (not applicable).

Thank you for taking part in this survey.

Susan Batho MA Hons

* * *

SECTION A: Instructions: Please tick the most appropriate answer for you:

<table>
<thead>
<tr>
<th>About You</th>
<th>Before 1995</th>
<th>After 1995</th>
<th>Same</th>
<th>Decision influenced by Viacom</th>
</tr>
</thead>
<tbody>
<tr>
<td>I am a Star Trek fan</td>
<td>[ ]</td>
<td>[ ]</td>
<td>[ ]</td>
<td>[ ]</td>
</tr>
<tr>
<td>I am an active Star Trek Fan</td>
<td>[ ]</td>
<td>[ ]</td>
<td>[ ]</td>
<td>[ ]</td>
</tr>
<tr>
<td>I am a part of the Star Trek fan community</td>
<td>[ ]</td>
<td>[ ]</td>
<td>[ ]</td>
<td>[ ]</td>
</tr>
</tbody>
</table>
SECTION B: FAN ACTIVITIES

Please indicate which of the following fan activities you have participated in:

Club Activities

Membership of a fan-organised club. [ ] [ ] [ ] [ ] [ ]

Membership of an officially sanctioned Star Trek fan club [ ] [ ] [ ] [ ] [ ]

Organising/volunteering to help in club events including meetings [ ] [ ] [ ] [ ] [ ]

Editing a club newsletter [ ] [ ] [ ] [ ] [ ]

Contributed articles/letters/reviews/artwork to the Club newsletter [ ] [ ] [ ] [ ] [ ]

Other (please feel free to add other items in this space)

Convention/Event Activities

Attended a fan-organised convention [ ] [ ] [ ] [ ] [ ]

Participated on the programme of a fan-organised convention (including arts/crafts show entry) [ ] [ ] [ ] [ ] [ ]

Organised or volunteered to help at a fan-organised convention [ ] [ ] [ ] [ ] [ ]

Recreated a Star Trek costume [ ] [ ] [ ] [ ] [ ]

Created your own original costume based on the Star Trek universe [ ] [ ] [ ] [ ] [ ]

Been a huckster (seller of merchandise) at a fan-organised convention [ ] [ ] [ ] [ ] [ ]

Attended a licensed convention [ ] [ ] [ ] [ ] [ ]

Other (please feel free to add other items in this space)
**Individual Fan Achievements**

- Written or drawn for a fanzine
- Edited/published a fanzine
- Purchased fan-produced fanzines
- Written filk-songs
- Collected Star Trek related memorabilia
- Followed the careers of the Star Trek actors (from any series)
- Made models/craft/jewellery
- Created artwork based on a Star Trek character or set in the Star Trek universe
- Purchased licensed products such as commercial model sets, t-shirts, novels, information books about the series
- Joined a list/chatroom based on Star Trek
- Created a web page with Star Trek pages
- Participated in Star Trek gaming (internet/board/roleplaying)

**Other (please feel free to add other items in this space)**

*In 1995, Viacom convened a meeting between its representatives in Australia and representatives of some of the Star Trek fan clubs in Australia. At the same time, some clubs received "Cease and Desist" order for various activities that were seen to be infringements of the rights of the Intellectual Copyright owners of the properties known as Star Trek. This happened only in Australia.*
SECTION C: IMPACTS OF VIACOM'S ACTIONS

Please read and give your opinion on the following statements.

<table>
<thead>
<tr>
<th>Club Activities:</th>
<th>AGREE</th>
<th>DISAGREE</th>
<th>UNSURE</th>
</tr>
</thead>
<tbody>
<tr>
<td>My club was involved in the meeting.</td>
<td>[ ]</td>
<td>[ ]</td>
<td>[ ]</td>
</tr>
<tr>
<td>My club received an official letter.</td>
<td>[ ]</td>
<td>[ ]</td>
<td>[ ]</td>
</tr>
<tr>
<td>The club published the results of the meeting so that members could understand the impact on their activities.</td>
<td>[ ]</td>
<td>[ ]</td>
<td>[ ]</td>
</tr>
<tr>
<td>The Viacom action affected members of the club.</td>
<td>[ ]</td>
<td>[ ]</td>
<td>[ ]</td>
</tr>
</tbody>
</table>

Other *(please feel free to add other items in this space)*

<table>
<thead>
<tr>
<th>Convention/Events</th>
<th>AGREE</th>
<th>DISAGREE</th>
<th>UNSURE</th>
</tr>
</thead>
<tbody>
<tr>
<td>There have been less fan-run conventions since the meeting.</td>
<td>[ ]</td>
<td>[ ]</td>
<td>[ ]</td>
</tr>
<tr>
<td>There have been more licensed conventions since the meeting.</td>
<td>[ ]</td>
<td>[ ]</td>
<td>[ ]</td>
</tr>
<tr>
<td>There have been less fan-run events since the meeting.</td>
<td>[ ]</td>
<td>[ ]</td>
<td>[ ]</td>
</tr>
</tbody>
</table>

Other *(please feel free to add other items in this space)*

<table>
<thead>
<tr>
<th>Individual Fan Activity</th>
<th>AGREE</th>
<th>DISAGREE</th>
<th>UNSURE</th>
</tr>
</thead>
<tbody>
<tr>
<td>I was personally involved in the meeting with Viacom in 1995</td>
<td>[ ]</td>
<td>[ ]</td>
<td>[ ]</td>
</tr>
<tr>
<td>The meeting affected my personal fan activities</td>
<td>[ ]</td>
<td>[ ]</td>
<td>[ ]</td>
</tr>
<tr>
<td>The meeting had no impact on fan activities in Australia.</td>
<td>[ ]</td>
<td>[ ]</td>
<td>[ ]</td>
</tr>
</tbody>
</table>

Other *(please feel free to add other items in this space)*
**Fan Community**

Star Trek fandom is less creative now than it was before 1995. [ ] [ ] [ ]

The abundance of commercially available merchandise has now removed the need to be creative. [ ] [ ] [ ]

The official licensed Australian Star Trek Fan Club is a good adjunct to fan-run fan clubs. [ ] [ ] [ ]

The official licensed Australian Star Trek Fan Club offers a more professional product in the way of magazines and merchandising. [ ] [ ] [ ]

Star Trek fandom as a social entity was affected by the actions of Viacom. [ ] [ ] [ ]

Star Trek fandom as a social entity was affected by readily available merchandising. [ ] [ ] [ ]

Viacom wanted to dictate/direct fan activities. [ ] [ ] [ ]

Australia was a test case for Viacom because American fans had a stronger fan network, and established public traditions such as conventions held each weekend throughout the United States. [ ] [ ] [ ]

Star Trek fans felt that their loyalty to the show, and the merchandising, was misplaced after Viacom's actions. [ ] [ ] [ ]

Viacom's actions have rippled world-wide and affected other countries as well. [ ] [ ] [ ]

Other (please feel free to add other items in this space)

**Demographics**

I am [ ] male [ ] female

My age is [ ] Under 20 [ ] 21 - 30
[ ] 31 - 40 [ ] 41 - 50
[ ] 51+
Have you been able to fully express your views about the impact of Viacom’s legal action of Australian Star Trek Fans? Or were there other influences that have affected your level of fan activity? Please raise any issues you think I’ve missed here.

Please post to:

Susan Batho
School of Communication, Design & Media
UWS
Locked Bag 1797
Penrith South DC NSW 1797
HUCKSTERING: A REFLECTION OF CHANGES IN FAN CONSUMERISM

Susan Batho

When I go to conventions, I like to huckster. I like to stand behind the table (or sit to be more accurate) and see the rest of the convention come to me.

Inevitably, each person at the convention would look over the tables for bargains or the latest materials out about their favourite fandom… taking a turn about the room like the fashionable strolls of old when one did the parade of the public rooms or gardens in Regency times; took the waters at a spa; or took a Sunday stroll down mainstreet (which, incidentally, they still do in Springwood).

Even the Guests of Honour would come down from their great heights of popularity and having been a GoH in my day, I know that Fan Guests of Honour get to man the registration table; whilst packing the con packages and trying to give instructions about the con they did not organise, in the hotel they have never visited before.

These Fan Guests of Honour would smile self-consciously, say hello and try and spread themselves around.

Even the professional guests, when they can shrug their ‘minders’, or bring them in tow, like to take the stroll and check out anything that may have their face on it. They check to see if news of their activities has been reported favourably, or check out stories about them or their characters… we have even served some of these people discretely as they buy themselves a magazine or two… For whatever personal reason.
It can be a hectic time, or sometimes just a chance to chat to friends amidst an orgy of shoulder rubs, diet coke and cold pizza.

To be a huckster, you have an awareness of the program by the flow of people walking past. Some hucksters actually attend program items, defiantly leaving the white cloth of absence in their place; others take the opportunity for food, gossip, or a massage under the hucksters table when the pace eases off. Most hucksters are anarchists, defiantly individual, and prepared to leave their table on a time-share basis to go and ogle the guest or take part in the program on a very sporadic timetable. Blow the customers; you’re the huckster. Let them come back when you’re ready for them… and because they are fans, they do.

The hucksters room, more than even the programming of the convention, has become a reflection of the changes that have come about during the last 28 years that I have been attending conventions.

Or the fact that being a fan, or more specifically a media fan, is a fluid thing, and as such cannot be contained or channeled. However, fanac for a media fan, reflects both the outside influences on a fan’s interest in a show and how a fan reacts to them.

Twenty eight years ago, I attended my first convention. Star Trek had just been cancelled, and Star Trek fans were scattered and mostly unorganised in this country; and Dr Who fans were mostly in primary and early high school (except my Dad who could only see it sporadically). We were having to watch Lost in Space reruns on Sunday to get a fix of science fiction on that small black and white screen that had become, somehow, a part of our lives.

I can just remember back when the small brown bakelite radio in our kitchen held the same sort of sway; listening to Blue Hills and some sort of English serial that reminded me later of Coronation Street…

I attended the con with my first boyfriend, who became my first husband and he was a fan. I met him through a letter writing campaign to save Star Trek, which was being organised in Australia by Shayne McCormack (at the time a eighteen year old
legal secretary for the ABC…now the manager of Phantasia Science Fiction Bookshop.).

I was already a fan when I attended the convention; an active fan, having written a couple of stories for the Terran Times and having joined Down Under Space Kooks, or DUSK run by Shayne McCormack.

This was early seventies and Star Trek was just going into syndication, and there was just a Whitman’s children’s book, Mission to Horatius, and glad tidings, Spock Must Die! had just been published. James Blish was breathing life into the episodes again with his books. So, there was not much in the way of original fiction or art to help us keep from recreating this world that we had enjoyed so much; that we wanted to adopt as our own, for at least part of the time.

The huckster room at Syncon 72 had just a couple of interstate bookshops – Sydney’s Galaxy Bookshop was still a dream of Ron Abbey’s. There were some movie posters – notably one of Raquel Welsh in Twenty Thousand Years BC that had appeared at earlier conventions and was a bit of a mascot I believe, and a few odds and ends sold by collectables people. And of course, people sold off their second-hand books.

Fanzines were carried around by their proud editors and given out to friends and traders and contributors; Either in envelopes with their names on it, so that others could wonder at the contents and want one of their own to check it out; or with fan art on the covers and the recipients name penciled in on the top, to entice a person to want to LoC it straight away.

A sparse, friendly room, full of chat and books and a meeting place for fans second only to the registration area.

We media fans fell upon each other gladly in a room that was supposed to be having something on the program about science fiction on television… and we frightened everyone else off starting to toss story ideas back and forth with great abandon to either the original characters or their televised stories. After all, if no-one else
wanted them, we did, and we took these characters on board as our own. They were ours to play with and rewrite.

Since most Star Trek fans came from a science fiction fan background, original stories, art and other materials, including costumes, were encouraged… Of course, others went out and re-invented fandom – discovering in the process that the wheel is the wheel, no matter who thinks they thought of it first.

Let’s face it, without mentors, we probably wouldn’t have taken off creatively in quite the directions that we did. Writers will always write and artists create works of fiction. However, editors may never have discovered that they could do this really well, except for the fact that this has been happening since the 1920s at least and maybe even earlier. Fanzines, editors, conventions… science fictions fans like to believe that these are their inventions.

In fact, according to Linda Fleming in Science Fiction Studies (yes, there is an academic journal by that name) and Hartwell in his book Age of Wonders, they really do believe they invented these things. But let me illustrate. There are millions of I Love Lucy fans. It is the second most re-run show in the world (Star Trek over took it some years ago with all its various permutations) but only a few newsletter style publications (except, of course, for the couple of books on the phenomena). And who has heard of the latest I Love Lucy Convention? The few Bonanza ones were organised by media fans who entered through the umbrella and mentorship available in media/science fiction fandom.

We each go out and discover/invent fandom to find that somewhere else, it’s happened there too.

During the seventies, media fans started to take on the task of making media science fiction into a separate entity to the rest of science fiction in order to hold their own conventions (the first being in 1978 in Melbourne). However, the hucksters rooms still reflected the generic quality of fandom as a whole. In 1979, ASTREX had a table at AUSSIETREK 1 – we hadn’t known about the first Trekcon, or we would have been there as well. On it, there were copies of DATA newsletter, and
BEYOND ANTARES, which had already been taken up by the club after its first issue in 1972 by Jenny Kentwell, nee Stevenson. And the club t-shirts. There were bookshops, and hobbyshops selling models in that same hucksters room. The bookshops, who were daring to start branching out into gaming, had the Star Trek board game and all the figurines for sale and Mike McGann had his t-shirts. In fact, we all wore our ASTREX t-shirts to identify ourselves to each other. Tucked next door to us, Marilyn Pride sold her dragon hatchlings and baby unicorns and gremlins, painted delicately on pebbles and shells, and her jewelry.

The introduction of more “feminine” merchandise, such as clothing and t-shirts, seemed to be inevitable with the coming of the media fan. It seemed almost like a wedge in the door to conventions… or maybe, more accurately, another doorway that was opened by femmefans to a space of their own where men were welcome, but they, the women, were opening the door. In the early 70’s, there would be Shayne McCormack, Lyn Mason and one other woman at conventions, being either treated, as Camille Bacon-Smith would describe, as a male adornment or ‘one of the fellows’. Then they started coming in on their own bat, rather than as part of a couple. Women enjoyed conventions, were looking for merchandise that they wanted and the hucksters obliged --- opening the way to women behind the tables selling as well.

Heck, women were organising a great many of these events by the 80’s, and finding their feet in the power structure of media fandom. Now the men were the assistants.

Here’s a photo of the Aussietrek Committee. Notably absent were the men credited as working on the con in the handbook – John Lewis, Ian Craddy, Harry Rogers.

And at this time, the media fanzines were coming into their own… developing into the site of a lot of creative work.

In fact, now, work is being done to explore the different types of stories offered in fanzines and how they become progressively more reinterpretive of the original shows and their characters. Both Cammille Bacon-Smith in her book Enterprising Women and Henry Jenkins in his book, Textual Poachers describe at least ten types
of stories. (Henry, you may or may not know is a rare creature – a male slash writer and happy to be known as one). I have an overhead here…

But since we weren’t academic in those days, these were simply known as “Gen Fiction”, “the Mary Sue” (or how the girl saved the day), “alternative universe”, “hurt/comfort”, “adult” and slowly coming out of the closet, “slash” fiction.

Ah yes, I remember my first slash story…. One by an Australian fan who thought I couldn’t read her name through the black texta that she had used to remain anonymous at home in an issue of GRUP in 1974. I find it interesting that it was an Australian who wrote the piece… is this reflective of our psyche? Our Australian nature? The true rebels and anarchists to conformity? Julie Houston described this as “a sort of complimentary --- and complementary --- anarchy.”

Of course, the introduction of these adult stories into the fan writing arena gave Ruth Saville (nee Kentwell) and I had a new line from behind the hucksters table:

“Hey, girl, you want to read a “feelthy magazine”?

And we started to divide the zines we carried into straight and adult… and the slash ones at the back of the box. Our first adult zine was the same year as our first Blake’s 7 zine, 1982.

During the mid to late eighties, media fanzines reached their heyday to such an extent that Joanne and I attended Media*West*Con, which is the highlight of the media fanzine fans year. There we saw our first fanzine feeding frenzy where the hucksters room was an enormous ballroom and each table was stacked high with fanzines. Security held back the bulging crowd of fans waiting to be the first to get the zine of their choice… and when the doors were opened, it was a madhouse of buying… mind you, orderly (they queued for hours!), and amazingly honest. We never lost a zine due to being picked up and carried off – either deliberately or accidentally – all weekend. It was incredibly rewarding time for a zine editor as you were recognised with an almost celebrity status, and people wrote LoCs on the contents of your zines. If we had been more commercially minded, and less fan
minded, Joanne and I might have even made a profit in those days, but we only ever priced things to cover the exact cost of making them and traded a lot of our magazines for others that we wanted. Because that was the fannish thing to do.

At the height of all this, we were producing between 14 and 20 fanzines a year, ranging from 46 to 220 pages each. And both of us worked full-time. This was our weekend and evening hobby.

And we loved to huckster.

Then, sometime in the early 90’s, things started to change. Conventions were starting to be held that had no fan motives for being run, but were being commercially developed to earn money. This was not unusual as the professional Creation Cons were an established and regular events overseas.

Now… what’s in a hucksters room depends on the type of convention. Graeme and I went to HIGHLANDERCON this year… and the merchandise was slick and commercially available. No fictions in the form of fanzines at all.
Appendix IV S

Letter from Gene Roddenberry

Letter to Susan Clarke dated 25 September 1984
From Gene and Majel Roddenberry
Sept. 25, 1984

Ms. Susan Clarke
P.O. Box C377
Clarence St.
Sydney 2000 NSW
AUSTRALIA

Dear Susan and all the rest of you mad Australians:

June

It was a package! Can't remember when we've had so much fun going over a piece of mail -- and it took some time to inspect it in all its detail. It was certainly a special and different way to say "thank you" and we not only return our thanks to you but promise we will find a way to come down under there and see some of your exciting places (and people) first hand.

Your club sounds like the only one of its type in the world. Fifteen marriages?! You all have managed to get a lot more sex out of STAR TREK than NBC let us put into it. On the other hand, I have heard rumors of the hanky panky that goes on in STAR TREK convention hotels everywhere -- and we feel more than a little pleased about that.

Lecture agent Dan Savage (Dan Savage and Associates, 10718 Riverside Dr., North Hollywood, CA 91602, telephone (818) 760-4900) is in the early stages of planning a trip down there, possibly a swing through New Zealand too. To travel so far in the kind of comfort those distances require is not an easy thing to set up but we are convinced he will eventually put it together. Suspect it would have to include quite a number of stops which include most of the major cities with considerable television and newspaper advertising in advance.

Wish I could tell you more about STAR TREK IV which we've already begun talking about. It seems definite that Leonard Nimoy will direct and Harve Bennett will produce, and although three of us no more than got into some conferences on story possibilities when we discovered that the top management of Paramount Studios was going to change. This happened now with Chairman of the Board Barry Diller going to 20th Century Fox and the Paramount Studios president Michael Eisner going to Disney Studios. Although their successors have been chosen, it appeared to us wise to delay starting STAR TREK IV until
the new executives are settled into office and have established their policies about new films. There are few things worse in Hollywood than starting a film under an old regime’s directions and trying to finish it under new management. Our best guess at this time is that STAR TREK IV will start up around the beginning of the new year.

You have our sincere gratitude for all your best wishes.

Much love to all,

Majel and Gene Roddenberry

GR: ss
AAppendix V A

**Banned From Argo**

*Copyright © 1977 by Leslie Fish  
Copyright assigned to Random Factors  
Lyrics posted by permission*

verse tune traditional,  
"Boston Burglar"

When we pulled into Argo Port in need of R&R.  
The crew set out investigating every joint and bar.  
We had high expectations of their hospitality,  
But found too late it wasn't geared for spacers such as we.

Chorus: And we're banned from Argo, everyone.  
Banned from Argo, just for having a little fun.  
We spent a jolly shore leave there for just three days or four,  
But Argo doesn't want us any more.

The Captain's tastes were simple, but his methods were complex.  
We found him with five partners, each of a different world and sex.  
The Shore Police were on the way—we had no second chance.  
We beamed him up in the nick of time—and the remnants of his pants.

Our Engineer would yield to none at putting down the brew;  
He out-drunk seven space marines and a demolition crew.  
The Navigator didn't win, but he out-drunk almost all,  
And now they've got a shuttlecraft on the roof of City Hall.
Our proper, cool First Officer was drugged with something green,
And hauled into an alley, where he suffered things obscene.
He sobered up in Sickbay and he's none the worse for wear,
Except he's somehow taught the bridge computer how to swear.

The Head Nurse disappeared awhile in the major Dope Bazaar,
Buying an odd green potion "guaranteed to cause Pon-Farr."
She came home with no uniform and an oddly cheerful heart,
And a painful way of walking—with her feet a yard apart.

Our lady of Communications won a ship-wide bet
By getting into the planet's main communications net.
Now every time someone calls up on an Argo telescreen,
The flesh is there, but the clothes they wear are nowhere to be seen.

Our Doctor loves Humanity; his private life is quiet.
The Shore Police arrested him for inciting whores to riot.
We found him in the city jail, locked on and beamed him free—
Intact except for hickeys and six kinds of VD.

Our Helmsman loves exotic plants; the plants all love him too.
He took some down on leave with him and we wondered what they'd do,
'Til the planetary governor called and swore upon his life
That a gang of plants entwined his house and then seduced his wife!

A gang of pirates landed, and nobody seemed to care.
They stamped into the nearest bar to announce that they were there.
Half our crew was busy there, and invited them to play,
But the pirates only looked at us, and turned and ran away.

Our crew is Starfleet's finest, and our record is our pride.
And when we play we tend to leave a trail a mile wide.
We're sorry about the wreckage and the riots and the fuss;
At least we're sure that planet won't be quick forgetting us!
Available as a download on Apple’s iTunes as a download, part of the CD: Dr. Demento’s Hits From Outer Space.

"What now, Captain?" Leonard McCoy, senior medical officer of the U.S.S. Enterprise, smiled at the man who had become more than just his commanding officer, more than a patient, more than an acquaintance, or a friend, which is such a loose term when one considers the range of relationships it encompassed. Most inadequate. His relationship had to be closer... he had been Kirk's confidant, he had advised and healed, and literally held Kirk's hand at times, and with Spock's help, he had even climbed into the troubled mind of his captain in a Vulcan mind meld to help soothe and understand. He was going to miss him. Kirk had become, to him, more of a son than the one he had almost had once; a part of himself. He would miss him, but it would be a very good thing when they left and went their separate ways. People shouldn't live under each other like these people had done in the last five years. Close, so close that even 430 men and women seemed related, living together in a tightly bound community, bounded by loyalty and sharing.

Kirk answered the smile with one of his own and he raised to his lips the mug of coffee he had cradled in his hands to warm them. This ship was always the same temperature, of course, but his hands had grown cold with the thought of giving up his ship when they finally reached Earth Central, for they were now beginning their long earthbound trip from the outer reaches of the galaxy, and when he reached home, there was that promotion Admiral Nogura had promised him. Admiral James Tiberius Kirk. A name with distinction, pride.... Unconsciously he murmured the name to himself, rolling it over his tongue, weighing it. To be considered... perhaps... he would see.

McCoy noted his preoccupation with rising alarm. The appellation had caught his ear and anger mixed with alarm, flushing his face as he stood up suddenly, meaning
to voice his own opinion. That Admiral James T. Kirk would make a grand-sounding plaque on a memorial to a man who had lived out in space, but who had failed to flourish on Earth.

Kirk looked up startled at McCoy's sudden movement, but before he, or McCoy could say a word, Uhura's voice filtered through the desk communications console.

"Bridge to Captain."

"Kirk here. Yes, lieutenant?"

"Star Fleet Command, sir. Priority One."

"I'm on my way. Kirk out." He snapped the communicator off and followed by a strangely, barely-subdued, belligerent McCoy, he strode off in quick impatient steps towards the direction of turbo-elevator shaft 8.

* * *

The Klingon warship hung suspended in space. To the observer it would have looked remarkably innocuous but in actual fact, like a deadly viper sitting motionless in the sun, it was poised ready to strike a lethal blow at the unwary. Even in these times of uneasy peace, the Klingons were ever-ready, ever-willing to strike, to take the offensive action. To the Klingon, this was the right way to live, the masculine way. Their society breathed aggression in the way they lived, they swaggered, they mated. Strength, maleness... and now, frustration.

The warship clung to the fabric of space, spinning its web of sensor beams, waiting, pretending not to notice, to be unaware of the approaching ship.

"Intruder in Sector F12, Captain. Suspected Gorn cruiser."
The Captain growled his displeasure at the news. "Let them proceed just a little further before hailing them."

"Yes, Captain."

The smartly dressed Exec. snapped to obey, a light of evil intent dancing in the strangely grey-brown depths of the deeply sunk Klingon eyes. Not to be trusted.

The trap snapped suddenly shut on the smaller vessel. The Klingon warship barred its claws and held its prey closely.

"Attention Gorn cruiser. You are trespassing on Klingon space. Have you anything to state before we board your vessel?" The Klingon captain's resonant voice echoed through the bridge of the Klingon and Gorn vessels.

If the metallic sounding translator could have echoed the incredulosity of the Gorn Captain, it would have questioned querulously: "Trespassing? Boarding my vessel?" But instead it repeated the words in an expressionless monotone.

"You have intruded into Klingon space. No excuse could be acceptable. Standard procedure is confiscation of vessel and internment of crew until the appropriate political action can be taken."

The Captain's voice echoed his apparent complacency but his knuckles began to colour where they gripped the console arm rests. He was still waiting, ready to act.

The translator used on Klingon warships was undoubtedly the Klingon's best aid to giving way to his own nature, for the next words, not meant for translation, undoubtedly coloured the outcome of the confrontation, for the Gorn's expressionless, horrific face stared at the Klingon Captain and the soft rumbled sounds came through in translation as: "You filthy Klingon scum! It is imperative that we cross through Klingon space. Is this how your neighbours are treated at times of emergency. We must cross through."
"Silence!" the Klingon captain thundered, but one could feel the Gorn was even now, with the great jaws, roaring his anger across the void. "There will no longer be peaceful times. We must cross your space."

To the Klingons listening, those were challenging words. Stirring within them was a rebellion against the forced inactivity that peace had exerted upon them. They needed to assert themselves once more. Not just to the other species of the galaxy, but to themselves as well. Their captain realised this too. He chose his next words carefully for their impact.

"Our boarding party prepares. Do you surrender or do you declare war on the Klingon Empire? Are you willing to accept what this means? You have no chance against a Klingon ship."

Slowly the Gorn's reply came across to the waiting Klingon ship, barely washing over the warriors within. They were not listening. Their blood was beginning to hum with expectation, with the fever of the bloodlust. Like the ancient Earth peoples, the Vikings, their ship was beginning to sound with a heartbeat of its own, echoing the battle rhythm of war.

"We must continue, Klingon. We obey our superiors also. The peace is at an end in any case. So be it. Prepare for death!"

* * *

The bridge of the Enterprise was still. The faces that circled the main viewing screen were blank looks that began as the information that was understood and interpreted by the listeners, to show varying degrees of surprise, incredulity, shock and in some cases, horror and dismay - notably in McCoy's.

"Then peace is truly at an end in this Galaxy," Kirk said, more to himself than to any of his companions.
"God help us," McCoy muttered as an amen to this.

"I wonder how long it will take before the new treaties start to disintegrate," Scott voiced his own thoughts. "I'd be thinking, it'll not be taking long before the Klingons make a move."

Kirk half-smiled at the belligerent tone of the Scot. "Why is it, do you think, Mr. Scott, we always credit the Klingons with the first aggressive action?"

"Possibly because the Klingons almost invariably instigate such an action," Spock commented to the surprise of all.

"You don't normally show such a blatant dislike of a species, Mr. Spock," Kirk's tone was no longer teasing at it had been with Scott, but most definitely reproving. "I thought that it was against your belief in IDIC to harbour such an attitude."

"My apologies if it seemed so, Captain." Spock spoke even more stiffly than his normal custom, some traces of his Vulcan accent seemed to tinge his tone. "I could calculate the odds if you so wish to substantiate my statement."

Kirk's frown became more profound. His face and manner serious. "It was you, Spock, who once quoted an ancient Earth philosopher from a small troubled country called Ireland to me, 'Each individual's view of aggression is dependent on their own relative understanding of the situation, that it, what may be considered aggression by one person may in fact be force of circumstance of another.' That Shane McCormick was a wise man, Spock."

"She was indeed a wise woman, Captain," corrected Spock, then excused himself, leaving a wondering bridge crew behind.
McCoy looked more concerned than the others as the lift doors closed. To Kirk, he commented quietly: "Spock's changed, Jim," and unobtrusively he left the bridge also.

The Organians were gone, it had been reported by an Andorian fleetship, the Thanios. The planet was the same as it had been before - the battlements and villages, the trees and roads were left, familiar to the human and Klingon landing parties that had, only once, visited there. It had, to their knowledge, never reverted back to its original state so that to the Andorians that now observed it, it seemed to be tones of grey, the colour of ghosts on the now frighteningly empty planet. The silence they found to be disconcerting, for each planet has its voices, whether they be the communications of its inhabitants, or the murmurings of the breathes of air movement through the native flora. Even the hiss of escaping gases filled the air of volcanic worlds and low guttural sounds marked the movement of yawning rocks, rising and falling. The earth spoke of dying, solidifying, of growing and thrusting. But this world was still. A manufactured stillness. It was sterile, dead.

The delicate antennae of the Andorians moved restlessly, reflecting their nervousness. Their blue-hued skins visibly paled as they turned to their leader for support in the hope that he might signal the return to their ship, but the small-features male with belligerent dark eyes and stiffness of posture, unlike his companions, stood firm, his countenance wearing a look of deep satisfaction.

"We remain," he stated, knowing that none of his men would dare to rebel against his decision. "Organia, the planet, will be the property of the Andorian Empire. With control of this key planet, we will have a cornerstone into the territory of Romulan and Klingon Empires as well as the Federation."

"But surely sir," the less nervous of the landing party spoke up. "We need no strategic point in the Federation. Our own planet is a Federated world, after all."

"Yes it is," his captain grinned at the youth's naïveté. How young and gauche was his crew - except, of course, for a very few seasoned officers, who had weathered
years of serving with the Federation fleet or with the large, far-flung Andorian merchant navy and who had now rejoined their homeworld's own private fleet of ships. Loyal, patriotic men who had resisted the constant Federation propaganda that only through unity and brotherhood, could all species survive. Terran propaganda, for the Terran people had spread like a veritable plague through the known galaxy. Propagating, adapting and where they couldn't, terraforming planets. The sheer conceit of the species! "Terraforming" - coined by Terrans, for no other species had the audacity to shape a world to meet their own needs. Terrans.

The thought of those multi-hued, fleshy beings made the captain shiver. He barely suppressed the urge before he spoke again to his men. "We set up our establishing colony here. They cannot dispute our prior claim then. And with more Andorian fleet ships on their way, we'll have the backing we need to stand up and say it. In any case, the others will be so busy cutting each other's throats to get here that they won't reach here with full man power or full weapon capacity."

And he wore a self-satisfied look, knowing that he was making a momentous stand for his Andorian people. One that would assure him a place in the history of the galaxy.

* * *

Kirk entered McCoy's office. His stride aggressive, plainly showing his ill-temper. They would soon reach their destination, Organia, and he had only a few moments that he could spare to speak to McCoy - to catch him in his den. He crossed the room and dropped to the edge of McCoy's desk, looking deceptively relaxed, only his hazel eyes betraying a steely glint.

"Just what gives, McCoy?" he asked softly. The doctor's scowl deepened as he beat out a staccato rhythm with his fingers.

"What gives, Captain?" returned McCoy.
"You... Spock... what's happening?" Kirk's voice began to slowly rise in pitch and temper, but he remained where he was, trying to prove that he was calmer than he was feeling. He felt angry, upset and even childishly hurt by McCoy's abrupt and barely-concealed ire. McCoy was irritated by Kirk's manner. He had brooded on Kirk's almost-made decision to accept promotion, realising, with the natural cunning of the psychologist, that Nogura had more reasons than just the ones he had offered Kirk for wanting Kirk earthbound. Perhaps he had even hinted that Kirk's admiralty wouldn't depend on remaining on earth. Most definitely, knowing Kirk's predilection for beautiful women, there would be a chance meeting with a suitable young female whose loyalties and ambitions would lie with Admiral Nogura's to aid his decision. McCoy could see it all but he doubted his ability at present to convince James Kirk.

McCoy's failure to answer immediately moved Kirk to rise to his feet. "What's up with Spock, Bones? Just what kind of beef do you have with me? How the hell am I supposed to operate efficiently with you glaring over my shoulder with some secret sore point. We work as a team, Bones. Together." And he ruffled his hair with frustration, with fingers rigid with emotion.

McCoy reacted at once to the 'help me' plea that came across. He reached out to reassure, to explain.

"That's just it, Jim. We've worked together for a long time. Five years of deep space - five years of sharing the responsibility, the decisions for this ship and its crew and we need a rest. Some of us need a change. Spock can no longer return to the stoic Vulcan First Officer we first met five years ago. Too much has happened. We've grown to know him too well. Perhaps better than any other being has. And we've wronged him perhaps. Challenged him constantly to admit his humanity. Caused him to lose what identity he had. He no longer seems to be on terms with his own self-image. Can you blame him for shunning us?"

Kirk's face spread with disbelief, wiping all previous emotions from him. He sunk back into the edge of the doctor's desk and listened as McCoy continued:
"He'll still work for you, Jim. He's too damned Vulcan not to, thank God. He's been close to us, but I'll be glad to see him go when we reach Earth. I've gained too much respect for him not to want to."

McCoy crossed from his desk to reach to glasses and a flask from his cabinet. His mind buzzed for a moment searching for the right words to use, the way to begin to say: "But it's you, Jim, that I fear for. Spock'll survive. He's always been a survivor. He wouldn't have lived to this age as stable as he is, with his hybrid conflicting backgrounds, unless he could learn to live with himself. He's just got to readjust again. But not you, James Kirk. Not you. Within that adventuresome, blow-hard exterior, you're rigid. You adapt your approaches, you deal efficiently with alien situations, but you can't be taken out of your space-going context. You need your freedom, your autonomy of decision, your... manhood, James Kirk."

His hand shook as it unstoppered the flask, but Kirk did not notice, for his dismay was deepening to a physical ache - an amputation of a vital part of him - a true friend. One of the very few close ones.

Suddenly, the air of oppressive silence was shattered by Uhura's softly filtered lilt. "Bridge to Captain Kirk."

"Kirk here, lieutenant."

"Sir, sensors show three vessels approaching."

Kirk dismissed his feelings immediately - acting automatically to a new situation for his ship. "I'm on my way, lieutenant. Kirk out." And he nodded sharply to McCoy, turning abruptly and striding out as he had entered, impatiently.

The glass in McCoy's hand made contact with the desk top - hard. Once again he had not been able to share with Kirk his thoughts on Nogura. Only too aware now that he had possibly spoilt his chances by beginning an explanation that he could not finish. The liquid from the glass made a spreading brown circle on his desk top, but
he only saw the lowered level. He doffed his glass quickly then, refilling it as the inevitable shudder of fiery liquid burning down his throat occurred, he emptied this as well, and leaving his desk, as it was, he moved to the bridge as was his habit, to follow the action more closely, and its protagonists as well.

* * *

Two Klingon warships were facing each other boldly, circling slowly, like two toms about to fight for territory. On board one was a crew of Klingons, having come at once on hearing the changed situation on Organia from a Gorn who had not survived the agoniser. On the other, a crew of Romulans, their allies by treaty, but whom they did not trust.

The Klingons were moving boldly towards Organia, as was their nature, knowing that whatever their fate, they were being followed up by a fleet of Klingon warships, a swarm of angry wasp-like vessels swooping onwards relentlessly.

The Romulans had moved fleetly, having a companion ship at their rear, and reinforcements assured from their home-world, they believed they could neither afford to be delayed on their mission, nor thwarted altogether by their so-called allies who might attempt to stop them physically from their side. They had taken steps already to assure that this would not happen. One unseen swoop would end this confrontation, bloodlessly for them, and assure that the Romulan-Klingon alliance, whilst it was still viable and acknowledged by both empires, remained intact. The Klingons would never know what had hit them.

As the Klingons opened hailing frequencies, a cloaked Romulan warship moved behind them, assuming a deadly position in the play.

"Romulan Commander. We are on urgent business from the empire. You are delaying us. Leave with us, or from us, but move."
The Romulan stared almost placidly at the communications disk. "We know of no business that could occupy you in the treaty zone, Klingon. Might we now what it is?"

His eyes, however, held an amused glint. The Klingon had to try the bravado tactic at least once. It was standard Klingon procedure. They could hardly have expected it to work with the Romulans, though, for they were not of the same mentality of the lower species Klingons usually dealt with.

"Empire business," growled the Klingon in reply, annoyed by a frustrating pause in his mission. However, his crew were primed, having tasted combat not long before; mettlesome, hard to handle unless kept well occupied with an immediate goal ahead. Either he committed himself to conflict now or he removed his ship to Organia straight away as he had been ordered. Non-commitment could be fatal to crew unity.

"Move Romulan!"

The Romulan raised an eyebrow in amusement and query. It was echoed by his bridge crew behind him and at once the Klingon felt apprehensive. His colour rose, toning his already dark skin with a deeper more devilish swarthiness. His eyes seemed to become almost black and glowing, fever-bright. The die was cast for him and his ship. They would fight.

The Enterprise watched the confrontation with interest. At first it seemed as if two Klingon-manned vessels were participating in some internal dispute in which they had no right to involve themselves, but there had been three vessels originally read by the sensors. One was obviously using the Romulan cloaking device, but why? It was becoming curiouser and curiouser.

Kirk then ordered Uhura to patch-in on their intership communications and it became clear that the Romulan-Klingon alliance was already disintegrating.
"Let then destroy each other. Don't get involved," McCoy spoke his first thoughts.

But Kirk knew he couldn't. As foolishly heroic as it may be at times, he was 'sporting'. Two against one was unfair by his standards and so, to the surprise of the majority of the bridge crew, he interfered.

"Ahoy, Klingon vessel. This is the USS Enterprise. At present, if you care to view your rear viewing screen, you will see a Romulan vessel materialising. Thought you might like to know," and snapped communications off.

The events that followed moved swiftly. The Klingons fired their rear torpedoes at the craft that had appeared, before it could build up enough power to retaliate. The Romulan reprisal was swift, damaging the Klingon vessel, but by no means destroying it. It took a lot to keep a fighting Klingon down because they were brave, relentless warriors. The Klingons retaliated in kind.

Both vessels were damaged, not critically, but enough to cripple them. They wanted to fight to the death, but again Kirk interfered.

"Attention Romulan and Klingon vessels. This is the U.S.S. Enterprise, Captain James Kirk speaking. You are both in Federation-declared territory. Cease your action immediately, or you will be destroyed."

At first there was silence from both vessels, as they had forgotten the Enterprise's presence and then when reminded of it, were astounded by the sheer affrontery of the Terran's demands.

At once, then, the air crackled with filtered violence.

"Federation declared territory?" snarled the Klingon.
"This is the Organian Treaty Zone," stated the Romulan with barely-suppressed violence. "The Federation had no prior claim to it."

Kirk smiled tensely. "At the moment, gentlemen, you can hardly dispute the claim. After all, we have the advantage over you. I suggest that you retire gracefully from the scene while you can."

There was a faint blocking hum as Kirk realised that the Romulan and Klingon captains consulted. Only briefly though for first the Romulan commander appeared, then the Klingon, to answer Kirk's demands.

"We do not recognise any Federation claim on this territory, James Kirk, but we concede to your superior weaponry at present. We will retire from the battle," the Romulan had said with a cold anger that made his eyes silvery and his brow olive grey.

"You will regret this," the Klingon had threatened, not bothering to hide his frustrated anger.

But both had conceded the Enterprise's superior position, and Kirk dismissed them with "Well, if you'll excuse us gentlemen... Kirk out." Unobtrusively, he signaled Sulu to raise their deflector screens before continuing their journey, as an insurance against any duplicity on their part.

McCoy suddenly chuckled, to relieve the tense bridge atmosphere. "You know," he observed to all in general. "I never thought that I'd ever see the day that the Enterprise would be reduced to playing the part of the cavalry for the Klingons against the Romulans as Indians." The others laughed low and appreciatively, except Spock who raised a quizzical eyebrow but showed a quickly suppressed curve to his lips. McCoy noted it with uneasiness, but considered his function once more fulfilled on the bridge; the introduction of normality after a high tension situation; the scanning for cracks in the unity of bridge personnel function; the cold voice of reason, of the other view which should have been Spock's function as executive
officer, but which he preferred with decreasing efficiency as he and Kirk grew closer together, working in complete harmony as a unit. He was losing his identity. Remembering the flask that he had abandoned in his room, McCoy nodded his intention of leaving to the captain, an unhappy man.

* * *

The Andorians stood relentlessly about the chemical fire that lit the camps central clearing. The night was deeply black about them, above the stars seemed crystalline. The air was still, the silence even more frightening. Above, the Enterprise's orbit had been spotted as a second satellite in the sky. They realised that they had been scanned and their ship's course plotted above. As was usual, they would have contacted the Thanios and found that it had been virtually abandoned. Now a landing party could be expected, but when? They were becoming disconcerted, tired of the quiet and the waiting.

Suddenly, the air became electrified and a rising hum and shimmering sparkled heralding the landing party, arriving well before they had been expected. Obviously they saw the situation as warranting immediate action.

The Andorian captain strode out of his shelter towards the forms that now materialised. His men circled slowly, spreading a cordon about the landing party. There were twelve men and already the Enterprise personnel were reacting defensively, hands drawing phasers faster than the eye could detect. The antennae of the Andorians swayed aggressively as they stood, feet apart and armed, defiant.

The smile of a welcome that become with Kirk from his ship died rapidly at the look of the Andorian captain's face - a look of triumph.

"Did you actually expect a welcome to the conquering Federation hordes? Typical of Terran operations, isn't it? You land, you greet with a smile, you take over... all in the supposed name of peace.
His bitterness gritted against Kirk's taut nerves. His face echoed his anger - not necessarily against this man but he was the focal point. McCoy quickly stepped in front of Kirk as he moved forward, trying to restrain him, but his action precipitated a reaction in the already overwrought Andorian men and McCoy fell, cut by a piercing laser blade. Kirk froze in horror, not able to move; then a murderous hatred rose, stifling the actions he knew he should take and he allowed a battle to begin, to rage between the Andorians and the Terrans. One that should never have happened. He himself lunged forward to clasp his fingers about the slender neck of the Andorian captain, his mind registering the fact that he could easily snap the slender neck between his hands, impersonally.

Suddenly his fingers froze and he could squeeze them no more. A light seemed to blind them all and they froze, obscene statues of violence. A voice entered their minds and spoke:

"We only wanted to see if you could exist in peace without outside force. We thought with the new treaties and trade agreements, you seemed to have been coping well. But it was all on the surface. The peace was not true. Has it occurred to any of you at all that we Organians are sacrificing our own future for all your sakes? That we cannot go forward in our own development until you do so first? It is as it has been before now. It is unfortunate that in such a short time, so many lived have been lost. As a hopeful experiment, this was an utter failure."

And the light dispersed. Slowly the men untangled their forms and sheathed their weapons. They assisted each other to their feet, not speaking, not looking at one another. They seemed like children who had been caught at their wrong-doings and were shamed before their fellows and a weight of guilt was worn uneasily by each. In space above, the Romulans and Klingons were suffering more rebelliously from the dictum, but they conceded after trying out the Organian power once more and realising that with their 'Right is Might' philosophy, the Organians had all the advantages. They left.

***
The Enterprise, a graceful bird of space, swooped down to establish standard orbit about the planet Earth – home-world to more than eighty percent of its crew. Its return home was welcomed by a blaze of glory as the public reveled in the tales of its long five years exploring the galaxy. On board, the tone of the returning crew was somber, for they all remembered the failure of their last mission.

In sick bay, a small group was sharing a last round of drinks at the bedside of the still, very ill McCoy. They smiled together and mentally clasped hands in camaraderie. Only Spock stood aloof. McCoy understood and was glad of it and shared with Spock a look of understanding and blessing. Kirk and Scott chattered quietly over their drinks, but then Scott rose to leave.

"Well, gentlemen, I've been given charge of the supervision of the remodeling of this ship. She's been superseded by the 'Dove', ye ken."

"'Dove'... damned stupid name for a starship, if you ask me," grumbled McCoy.

Kirk's smile was almost whimsical. "Perhaps an omen, Bones. The bird of peace."

"And quite a bird, too," Scott continued on. "A beautifully crafted vessel. Shorter trunked, warp 10 capacity, new ion-zion drive engines, no anti-matter overdrive. Safer, faster..." And he smiled to himself as if it were all a secret joy. He wished them goodbye and with Spock left McCoy and Kirk alone.

"You were quite right, Bones," Kirk began quietly. "Spock's leaving Star Fleet and returning to Vulcan... we all need a change."

McCoy nodded, understanding Kirk's feelings. Already Spock was drawing from him, breaking off.

"And you're getting back down to a practice again, Bones?"
"No, research."

"When do you leave?"

"As soon as they can arrange a shuttle to earth. Be damned if I'm going to scatter my atoms again just for old times sake."

Kirk smiled at the return of the forceful, opinionated, but loved doctor of the Enterprise. "Everything's got to change, Len, but you remain the same. Thankful, blessed sanity even if it oscillates at times between a refreshingly cool breeze and an icy cold slap across the face." He moved forward to grip the hand still weak. "Don't change, Len."

"But you, Jim" was McCoy's gruff reply. "What now for you, Captain?"

Kirk smiled. "No more space. No more... It's too long and I'm too tired of too many responsibilities, too many mistakes. No, I'm taking that promotion and going to love it."

McCoy looked up, his blue eyes horrified, his face paled further, but Kirk had already risen to his feet and crossed to the door. "Bye Bones," he smiled, whimsically, sadly.

Am expletive erupted from McCoy. A pain centered in his heart and through a closed, aching throat he groaned, "No, Jim! Goddamn it, No!!!"
Appendix V C

**MIRI**

Susan Clarke

Tender love has sprung
From the cobwebs and broken toys.
Youth has touched adulthood
And the pain of growing seers
Through the webs of age.
A young blossom
Gentle, soft,
Offers its sweet perfume
And is scornd.
Like with the heat of awareness
The petals fade, dying.
Dropping to the ground.
And faith crumbles.
It was brief instant of want
Never to be fulfilled
And she has grown up
In every cruel way
That is adulthood.
"The ship's new chief security officer has beamed aboard, Sir." From somewhere near his wrist the voice intruded.

"Thank you, Mr. Kyle. Have him report to my quarters immediately," Captain Kirk ordered absently as he signed yet another of the innumerable forms in his in-basket. He sighed and re-opened the channel. "Mr. Spock, please see me in my quarters."

The crisp Vulcan voice responded immediately. "I am still unable to locate the new officer's personnel file, Captain."

Kirk frowned momentarily at the mystery then shrugged it off. "Nevermind, Spock. The lieutenant's already on his way to my quarters."

"Acknowledged. On my way."

The captain signed several more forms in rapid succession, and did not bother to look up when the door buzzer demanded his attention. "Come in, Spock!" he called as he grabbed another form. "Spock?" he called as he perused the information, not hearing the sliding of his door.

"Lieutenant Roger Rabbit re-reporting for duty, Sir!" a high voice called.
Captain Kirk glanced up just in time to see what appeared to be a rabbit in a Starfleet uniform finish sliding underneath the door to his cabin. He rose slowly from his chair, unsure of how to respond.

"Er... come in, Lieutenant," Kirk said, completely unnecessarily, as the rabbit stood looking shyly up at him, even as he sat in his chair.

The rabbit seemed as uneasy as his new captain, and looked up at him with wide, frightened eyes. "Thank you, Sir," he mumbled.

Still taken aback at the rabbit's appearance, Kirk asked absently, "Pardon?"

The lieutenant, assuming that his new commander was about to take the mickey out of him, looked somewhat petulant as he repeated, much, much, louder, "Thank you, Sir."

Kirk winced. "I think I heard you the first time," he returned, already visions of white rabbit jokes being bantered about the bridge, interviews with disgruntled crewmembers about rooming with the lieutenant, whatever he may be, and...

Only marginally softer, the rabbit threw back the expected "Yes, Sir." Despite his somewhat shaky antecedents from that now-mythical place called Toon Town, he was pure military all the way. He remained at attention, his uniform making an attractive contrast between his neat white pelt and the brilliant red of his uniform top, his obviously irrepressible ears completely giving away his agitation as they stood erectly at attention also, just twitching with whatever emotion the lieutenant was suppressing.

Kirk was fascinated for a moment. If they were hiding behind a rock, those ears would give them away every time, like flags waving in the wind saying 'come and get me'. He must remember to ask the lieutenant if they folded down or something.
'I wonder what Lt M'Ress would make of this one,' he thought, the picture of the close relationship the exotically feline communications second officer often shared with the security chief. 'Probably rabbit stew, or raw rabbit burgers, or...'

The silliness of that thought brought him back to reality. He was the captain of this ship and this rabbit was his chief security officer reporting for duty and they had things to discuss. He must be a capable officer... or, remembering the track record of security officers of later, an incredibly lucky one. "Come in," he sighed in response to the door buzzer.

Mr. Spock entered the cabin, his eyebrow arching at the sight of the toon. "Captain, I believe I have a hypothesis as to why we have no personnel file on Lt. Rabbit."

"No personnel file on me?" Roger cried as his ears shot straight into the air and began to tie themselves into knots and rivers of tears began to flow from his eyes. "Cap'n Bugs issued me a citation!" The rabbit threw himself on the captain's desk, shedding crocodile tears on Kirk's paperwork.

"Mr. Spock, you have an explanation?" Kirk growled as he tried to grab the stack of signed forms from the jaws of several miniature reptiles.

"If I am correct in assuming Lt. Rabbit to be a toon, then his personnel file was written in disappearing bytes." The Vulcan maintained his calm as his captain lost the battle, resulting in shredded paperwork.

Roger launched himself from the desk into the Vulcan's arms, bringing himself eye to eye with the first officer. "Disappearing bytes, aye?" he questioned, his eyes narrowing. "Never can trust a Human, I say."

Kirk shook his head and tried to keep his sanity. "You say you have a citation from a Captain Bugs? I don't believe I recall a starship commander by that --"
"Right here, Sir!" Roger Rabbit jumped to the floor and pulled a sheet of paper from out of nowhere.

Kirk grabbed the sheet and started to read: "Captain Bugs Bunny, commander of the USS Yamato. Issued to Lt. Roger Rabbit, one citation for drunk and disorderly behavior while on duty. Hmhm. And there's a footnote about a charge against your salary." The Captain suddenly realized what he was looking at. "Lt. Rabbit, this is not something to be proud of."

"But, Captain Kirk, it was my first citation," the toon sighed as his eyes rolled. "I was so proud..." Roger slowly melted onto the floor to become an amorphous puddle.

Meanwhile Commander Spock was rapidly keying information into the captain's terminal. "Sir, the computer lists a Captain Harlock in command of the Yamato."

Captain Kirk sighed, "Lt., do you care to enlighten us about Captain Bugs and why he is claiming to be captain of the Yamato?" Kirk stared at the puddle on the floor. "Lieutenant, please answer my question. I went off duty some time ago and I could go for a dip ---"

Roger immediately reformed. "Dip? Did you say dip? No, Sir, please anything but dip! I promise to behave." A blush rose from deep beneath his shirt, as he remembered his military bearing. Abruptly, he straightened, causing his chest to rise out and swell to alarming proportions, his feet at a correct ninety degree angle, his ears stiff and unyielding.

Kirk barely resisted the urge to grasp the ears and shake some sensible answers out of the obstreperous crewman - if he was indeed a crewman - only because he could see parts of Lieutenant all over his room and he really didn't want to have to clean up after him.
"Just who are you, Mister, and you had better come up with the truth," he threatened.

The rabbit's eyes grew rounder with hurt; enough to make Kirk wish he hadn't decided to take a hard line with him. Mind you, he couldn't exactly call security to come and take the rabbit away -- after all, Lieutenant Rabbit was security, and they were desperately short of security officers --- again.

"My name is Lieutenant Roger Rabbit, sir," and before their eyes, the rabbit seemed to shrink further, and reach his hands out in supplication as he begged, "You gotta believe me, you just gotta."

Kirk grew alarmed as he could just see the creature leap up at him and grab at his uniform, and uniforms on a five-year mission were harder to replace than security men.

He smiled, a positively wicked glint to his eyes. Spock raised an inquisitive and almost laconic eyebrow. Kirk was over-reacting.

"Perhaps we should contact the captain of the Yamato for confirmation, Captain," he suggested mildly, pacifically.

The rabbit slanted him a limpidly grateful look.

Kirk responded with "Good idea, Spock," his eyes never leaving the rabbit, visions of mutilated furry bodies in his mind.

"If I may, Captain?" Spock asked politely, indicating the communications console on the desk.

"Sure, Spock," Kirk said nonchalantly as he leaned back in his chair, taking a sudden delight in the rabbit's squirming as the toon tied and untied his hands, his eyes rabid looks of grateful, and slavish adoration.
"First Officer Spock of the USS Enterprise, contacting commander of USS Yamato. Please identify." Spock removed his finger from the activating switch, his brow furrowed in puzzlement at the crunching sounds emanating from the speaker. Nodding his apologies to the captain, he quickly adjusted several knobs, but was unable to clear the noise.

"Nyah, whut's up Doc? Tsk, tsk, tsk."

"This is First Officer Spock, not Doc. Am I addressing Captain Yamato?"

Noises ensued, none of which were identifiable by the listeners.

"Commander Yamato, please identify yourself," Kirk commanded.

"Bugs Bunny at your souvice," the voice responded grandly. "Captain Bugs Bunny."

Kirk called up some information to his terminal. "Starfleet records indicate that Captain Harlock is still in command of your vessel."

"Not any moreeee! Nyah, I won it from him in a card game; twelve-card stud, everything wild," Bugs finished with authority. "My complete flush --"

"Hey, hey, Bugs," another voice broke into the conversation. "You both had a complete flush."

"But Yogi, longest ears takes the tie," a nasal voice reminded.

"Jumpin' Jehosephat! Simmer down up there! My biscuits are burning! I accident'ly ate Speedy's lunch!"

"Arrib, arrib, arrib!"
Captain Kirk terminated the connection and turned to the waiting toon. "Lieutenant, I don't know what's going on onboard the Yamato, but I intend to find out. In the meantime, we've got a mission to complete. I want you to report to the transporter room in fifteen minutes --"

"Please don't send me back, Cap'n Kirk," Roger pleaded.

The captain took a deep breath. "I have my orders from Starfleet; I can't send you back. However, seeing that you are my new chief security officer, you will lead the security contingent on the landing party."

Roger leaped onto the desk and wrapped his hands around the captain's neck and gave him a big, wet, tonguey kiss. The toon's lips stretched beyond believability as he pulled away, then he somersaulted backwards when contact was broken. "How many times can I thank you, Captain Kirk? Let me count them! One one thousand, two one thousand, three one thousand, four one thousand..." The rabbit's voice slowly drifted off as he bounced out of Kirk's office and into the corridor.

"Captain, are you sure sending Lt. Rabbit down to Tasmania VII is an appropriate decision?" Spock queried, concern filling his voice. "The natives consider rabbits to be a delicacy."

"I am well aware of the native delicacies, Mr. Spock," the captain said with disgust as he grabbed a towel and cleaned the rabbit slobber from his face. "Ugh, rabbit germs." He spat into the towel. "I intend to make sure that Lt. Rabbit is the newest record-holder of the shortest term of a security officer aboard the Enterprise."

"Impossible, Sir, as we do not beam down for another twelve point six minutes. You remember Lt. Eyesllub."

"Damn. Saw his reflection on the transporter room doors and phasered himself. Second-shortest then."
"Lt. Easytarget --"

"I get the message, Spock!" Kirk said in exasperation. "Lt. Rabbit will have one of the shortest terms."

"Captain, I feel it is my duty to point out that you are behaving quite irrationally. If Starfleet Command were to be informed of a deliberate attempt on your part to bring about the demise of your own security officers, they would take your command away."

"Quite correct, Spock. I know how you're a stickler for regulations. Tell you what: find Lt. Rabbit and tell him that he'll be passing on security detail this time around. Then have him stow his gear in your quarters." The captain allowed the slightest of grins to form on his face, eyes glinting.

"My quarters, Sir?" Spock asked, the color slowly draining from his face, making him appear even more green than usual.

**Your** quarters, Spock, since you seem to think so highly of our new officer. C'mon, Mister Spock, think of how much fun you can have with your new roomie, and the big, wet goodnite kisses," Kirk leered at Spock and gave him a sly wink. "You'll be the talk of this vessel." He paused a moment for effect. "Maybe even all of Starfleet..." he dropped suggestively.

"I withdraw my observation, Captain," Spock replied hurriedly. "Might I suggest a more suitable roommate, such as Lt. M'Ress?"

An evil grin spread across Kirk's face. "That's the spirit, Spock!"

* * *
Ten minutes later, Lt. Roger Rabbit bounced into the transporter room. "Seven one one thousand, seven two one thousand," he continued, his large toonish ears flopping.

"Sir, your weapons and communicator," Chief Kyle hesitantly offered. Roger's reputation had swiftly traveled through the starship - already!

Roger grabbed the instruments. "Thank you, Sir! Thank you!" the rabbit shouted with glee as he inspected the phaser. "Never had one of these before. What fun!" Roger quickly took another phaser and startled to juggle the communicator and the two phasers with almost unbelievable and certainly unhuman skill. "And look, I even get my own security team!" he gestured at the three officers in red solemnly standing on the transporter platform. "Join in the fun, men. Repeat after me: 'Shave and a haircut, shave and a haircut...'"

The three security officers shifted nervously, unsure of what to do. Finally, Mr. Gusth hesitantly started, "Shave and a haircut --"

"That's the idea! Now tap your feet and put a little more 'oomph' into it!" Roger shouted, continuing to juggle and bounce up and down.

The three men glanced at each other, then conceded to the toon's orders. "Shave and a haircut, shave and a haircut, shave and..." they sang in unison, tapping their feet.

"Twooo bitssss!" Roger broke in grandly, spreading his feet and arms wide, in an obviously grand finale.

Captain Kirk and Commander Spock arrived just in time to see one phaser, the communicator, and then the second phaser crash land on Roger's head, each successive blow shortening Roger by several inches. Birds, stars, and bells started to spin around the rabbit's head, each merrily noisemaking.
"What is the meaning of this display?" Kirk thundered, batting an errant bird away from his face. As he did so, he embraced Spock in his glare as the Vulcan stood, the equivalent of a Vulcan smile just curving his lips, communicating with obvious, Vulcan affection with a whole chorus of adoring birds.

Roger's head swam as he lifted it up groggily. "Vaudeville, Sir."

The captain grabbed Roger by the ears and yanked him into the air. "I will not tolerate such behavior aboard this vessel."

"Yes, Sir." The toon gulped as he bounced up and down from his ears. "I promise to behave. Honestly, I do, Sir!" he pleaded.

"I have the feeling, Lt Rabbit," Kirk snarled as he dropped the toon to the floor, "that you and honesty barely have an acquaintance." The rabbit bounced as he hit the floor, then bounced again, almost taking one of his own security men with him, then again, frightening off the birds who had settled comfortably on the first officer's shoulders.

Irrepressibly, he looked up and smiled despite the Vulcan's look of disapproval. "Yes we do. She was a waitress down at a bar'n'grill called the 'Do-Duck-Out' owned by Gladstone Gander, who won it from...."

"That's enough, lieutenant" Kirk warned, menacingly. The other security men stiffened, then tried to shrink further into their bright red uniforms, hoping to become inconspicuous and failing miserably.

For a moment, it actually looked as if the toon would take the warning to heart, but Roger grinned wider to add, "She was a beautiful bird, great pin feathers if you know what I mean."

Mr. Gusth made the mistake of almost spluttering and chuckle which he barely, and tactfully, repressed.
Kirk rewarded him with a look that boded ill for his future on board the Enterprise, and already Gusth was formulating his letter of transfer before Kirk could send him anywhere dangerous...

"And talking of birds, sir," the toon addressed the Vulcan who's face had returned to its habitual impassiveness, only his eyes echoing the stony thoughts he was thinking.

"I wasn't aware we were speaking of avians," he said in very cool, discouraging tones.

"No, we weren't," admitted Roger, soulfully, "but there's bird poop all over your shoulder."

As Kyle and the other crewmembers barely controlled themselves at the sight of the startled Vulcan immediately trying to check his person, Kirk laughed aloud, but was not amused.

"Thank you, Lieutenant. Beam them down, Mr. Kyle," he ordered, thoroughly aware that he had not briefed or warned them of their mission, or their place of destination.

His look was positively evil as he turned to Spock, just pausing long enough to see the three tall, and one curiously shaped form dissolve in the transporter effervescence. "You may be excused, Mr. Spock, or would you like to communicate with the landing party to brief them on their mission?"

Spock's face could have been carved from the hardest of stones as he answered. "No, thank you, sir. I think that perhaps we can rely on their training."

"And surprise them?" interpreted Kirk, correctly. "Good thinking, Spock." As they turned to leave, watched by a shocked and amazed Kyle, smiling, Kirk stopped
his first officer. "After you've slipped into something more comfortable, perhaps
you'd like to join me in the Officers Bar for something to drink."

    Spock raised one eyebrow, then graciously let it fall. "I think, Captain, that under
the circumstances, it might be an admirable idea."

    Kirk strode off with him. "Thought so," he said, satisfied.

    - end of part one -

    - Stayed Tooned for the next chapter of the further adventures of "Toons in Space" -
Appendix V C

Star Trek Fan Webisodes

New Frontiers: Episode 36: The Battle Is Joined

Commodore Ian Knapp  David W. Dial
Captain Elizabeth Shelby  Risha Denney
Commander Tolian Naros  Larry LaVerne
Dr. Henolaar  John Whiting
Lt. Cmd. Robin Lefler  Joanne Busch
Lt. Matt McCabe  Wayne Webb
Counselor Myra Elbre  Barbara Clifford
Ensign Ro Nevil  Arthur
Bosserman
Lt. JG. Corey Aster  J.T. Tepnapa
Ensign Andrew Barrett  Tyler Bosserman
Ensign Jorian Zen  Adam Browne
Cassius Dao  Hal Alpert
Lt. Keran Azhan  Christopher
Clarkson
Admiral Nechayev  Renee
Huberstock
Cmdr. James Darwin  Cliff Gardner
Ensign Wozniak  Sam Basca
Ambassador O’Fauer  Barbara Clifford

Executive Producer  Rob Caves
Story  Rob Caves
Teleplay  Carlos Pedraza
Director  Carlos Pedraza
Assistant Director  J.T Tepnapa
                                      Adam Browne
<table>
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**Star Trek: New Voyages: Episode 3: To Serve All My Days**

**Captain Kirk**  
James Cawley
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Post Production Assistants USA
Scott Moody
Dan Burke

Senior Production Assistants
Charles Root
Gary Evans
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Ed Giddings Anscension
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Mark Kane Kier Darby
David Berry Sean Robertson
Craft Services Betty “Brownie” Bainton Jennifer Cole

Starfleet: Tales of the Seventh Fleet Episode 1: Return to Doomsday

The Captain
III Edward C. Tunis
Commander Carl Stoeffles Daniel A. Swift
Lt. Cmdr. Robert Lupia Eugene R. Hendricks
Commander David Stein Michael Stein
Doctor Valerie Lupia Michelle Lee Hendricks
Lieutenant Donald Woods Richard Frost
Enigma Trisha A. Tunis
Engineering Crewman James Miller
Officer 1
III Edward C. Tunis
Officer 2 Domma Whitlark
Story Edward C. Tunis
III
Screenplay Edward C. Tunis, III Eugene R. Hendricks
Executive Producer Daniel A. Swift
Producers Eugene R. Hendricks Edward C. Tunis
III
Hendricks
Special Video and Audio Effects Daniel A. Swift
Costumes Kronos One The Prop Palace
Make Up Trisha A. Tunis Domma Whitlark
Make Up Michelle Lee Hendricks
Mrs. Hendricks’ Wig Wigs Etcetera
Editor Daniel A. Swift
USS Justice Title Sequence Daniel A. Swift
End Credits Daniel A. Swift
Tales of the Seventh Fleet Title Sequence Daniel A. Swift
End Credits Eugene R.
Hendricks
Directors Daniel A. Swift Thomas
Hendricks
Filmed on Location Justice Studios Morris County, NJ

SuperDanny Productions

Please see Disc 2 in sleeves
### Appendix VIA

**STAR TREK BOOK PUBLISHING TIMELINE**

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Appendix VIA: Star trek Book Publishing Timeline
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Appendix VIA: Star trek Book Publishing Timeline

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## Appendix VIA: Star trek Book Publishing Timeline

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Sources:
This site doesn't generally cover game modules from the Star Fleet Battles game, but this one seemed worthy of inclusion. Unlike many of the game modules, it is neither a boxed set nor a stapled pamphlet, but a trade paperback.