

Fall 2018

Where no fandom has gone before: Exploring the development of fandom through Star Trek fanzines

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Where No Fandom Has Gone Before:
Exploring the Development of Fandom Through Star Trek Fanzines

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A thesis submitted to the Graduate Faculty of

JAMES MADISON UNIVERSITY

In

Partial Fulfillment of the Requirements

for the degree of

Master of Arts

Department of History

December 2018

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Acknowledgements

The creation of this website thesis project would not have been possible without the aid, guidance, and support of the following individuals, to whom the author is deeply indebted and eternally grateful.

Thank you to Dr. Gabrielle Lanier, Dr. Emily Westkaemper, and Dr. Steven Guerrier for being part of the thesis committee and providing incredible support, advice, and guidance throughout this project, even when it was behind schedule. This project was a long shot and a dream of a topic, which would not have been possible without you. Thank you to Dr. David Dillard for always supporting me and encouraging me to apply to graduate school, you believed in me when I didn't believe in myself. Thank you to the Kretchmar Family for offering advice and endless support as research was completed at Pennsic, even at the sacrifice of electricity and space in your shop. Your support and kindness made a world of difference in the most stressful of times. Thanks especially to Catherine Kretchmar for your supreme act of encouragement and kindness by introducing the author to Carol Lynn; it was appreciated and valuable in a way that cannot be articulated with words. Thank you to Carol Lynn for taking time out of your Pennsic War to spend time in an impromptu interview with me. Your experience and insight were invaluable evidence supporting this thesis, and a memory I will cherish. Thank you Brooks Peck for creating the incredible *Star Trek* Anniversary exhibit at the Museum of Pop Culture in Seattle, and for taking time out of your busy schedule to communicate with the author and even conduct a lengthy interview. You are an inspiration and my hero. Thank you Mr. Howard Carrier for aiding me with the copyright research necessary for this thesis project. Without you this project would not have been possible. Thank you Dr. Friss for encouraging my interest in digital preservation, and for leading such a thought provoking class about the digital humanities. This

project would have had a very different trajectory otherwise. Thanks to Dr. Beth for selling part of your collection so that this thesis and archive could exist. Thank you Tristan Nelson for your insight regarding digital preservation, archive creation, and how to utilize relevant software. Without your advice the preservation of the fanzines would have been severely lacking. Finally, thank you Evan Norris for supporting me endlessly and keeping me happy, healthy, and sane through graduate school. Here's to the rest of our lives together.

Table of Contents

Acknowledgements.....	ii
Abstract.....	v
I: Introduction	1
II: The Research Project.....	10
III: The Website.....	16
IV: To Boldly Go.....	23
V: Bibliography.....	28

Abstract

Where No Fandom Has Gone Before: Exploring the Development of Fandom Through Star Trek Fanzines is a digital archive and exhibit project centered around a collection of forty early *Star Trek* fanzines. The website serves two functions: primarily to archive these fanzines, and secondarily to showcase their viability as research tools which can provide valuable data. Through the use of several digital exhibits, this project supports the argument that fanzines had an integral role in the development of early *Star Trek* fandom and served as a primary means of communication between fans. The website project can be found at:
<https://guerrijd.wixsite.com/wherenofandomhasgone>

I. Introduction

“Trekkie

noun (pl. Trekkies) informal. A fan of the US science fiction television program Star Trek.”

– From the Oxford English Dictionary.

Stars, tiny pinpoints of light, gradually approach out of an inky black background, providing a sense of movement within the vast vacuum of space. Suddenly an elegantly streamlined white form zooms out of the darkness. The craft, with its saucer-disc main body connected to a lower engine and two wing-like thrusters, is unmistakable. A disembodied voice proclaims:

“Space: the final frontier. These are the voyages of the starship *Enterprise*. Its five year mission: to explore strange new worlds, to seek out new life and new civilizations, to boldly go where no man has gone before.”

This is *Star Trek*. Ever since the show’s debut in 1966, *Star Trek* has become a ubiquitous part of popular culture. The NBC television show challenged the social norms of the Sixties while giving the world a glimpse of the utopian future that humanist and *Star Trek* creator Gene Roddenberry envisioned. Equally interesting are the fans of the series-turned-franchise: the Trekkies.¹ Today the love, dedication, and adoration of all things *Star Trek* makes the fans as much of a cultural phenomenon as the franchise itself. Fans of *Star Trek* witnessed Gene Roddenberry’s ideals and hopeful vision of the future and responded accordingly— with a

¹ There is still debate about whether the proper term for a *Star Trek* fan is “Trekkie” or “Trekker.” The reported difference is a “Trekkie” is an avid, obsessive fan, whereas a “Trekker” is a more serious, rational fan. To the author, these are unnecessary semantics, as a fan’s actions and means of engagement should not warrant a difference in title. All fans of the television series, *Dr. Who*, are referred to as “Whovians,” for example, regardless of how they choose to engage with the series and participate in fandom. Those who use the term “Trekker” claim that non-fans use the term “Trekkies” in a derogatory manner towards *Star Trek* fans, but there are clear cases of “Trekkers” using the term “Trekkies” themselves as a put-down towards fans to whom they feel superior, which is absolutely not what fandom is about. As “Trekkies” is the original term, the author uses it throughout the project. To read, more on Trekkie and Trekker terminology see Patricia Byrd, “Star Trek Lives: Trekker Slang,” *American Speech* 53, no. 1 (Spring, 1978): 52-58; Malcolm Farmer and Jeff Prucher, “Trekkie n.” *Science Fiction Citations* <https://www.jessesword.com/sf/view/202> (Accessed 10 November 2018); Malcolm Farmer and Jeff Prucher, “Trekker n.” <https://www.jessesword.com/sf/view/201> (Accessed 10 November 2018); *Trekkies*. Produced by W.K. Border, 86 min. Paramount, 1997, DVD; *Trekkies 2*. Produced by W.K. Border, 93 min. Paramount, 2004, DVD.

fervor and vivacity previously unimaginable, and in infinitely diverse ways. Trekkies, it seemed, were uniquely motivated to action, based on what they saw in *Star Trek*. Fans put their passion into action and created a new fandom, one with a size, depth, and devotion never before achieved by other fandoms before this time.²

All fans find enjoyment on an individual level; some take it to another level entirely by engaging with others, building a community around a shared focus.³ In the early days of the *Star Trek* fandom there was no Internet. Therefore, fans created various means of long-distance fandom participation and communication, the most prolific of which were fanzines. Fanzines, often called zines, were the result of the love and toil of fans who wrote for them, drew for them, edited them, and published them all by hand, all small-scale, and never for profit.⁴

Fanzines find their origins in the publication of fan magazines. Fan magazines are professionally written magazines published for profit and are intended to provide entertainment to fans of whatever popular culture they feature as their subject matter. These magazines could focus on genres such as film, television, sports, music, and in the modern era, videogames, to name a few examples. Fan magazines promote their content in specific ways, to drive fan interest in a commercial capacity, and often the popular culture focus advertises heavily within these magazines. The film fan magazine *Photoplay* was published in 1911 and is one of the earliest

² Fandom (a hybrid of the words “fan” and “kingdom”) is a group of fans who feel a sense of camaraderie with other fans and share a common interest. Earliest use of the word “fandom” dates back to 1903. <https://www.merriam-webster.com/dictionary/fandom>. Fandom is present in many forms. Aside from science fiction-based fandoms such as *Star Trek* and *Star Wars*, there are videogame and anime fandoms, music fandoms, book and comic book fandoms, and even sports fandoms. The term fandom is most commonly associated with consumable entertainment media such as books, television shows, movies, anime, videogames, and comic books, all of which have a high rate of fan-created media. Music and sports fandoms tend to be more focused around watching and attending events, and celebrating the celebrities of the genres, rather than fan creation.

³ To read more about fandom and the creation of fanfiction and fanzines see Anne Kustritz, “Slashing the Romance Narrative,” *The Journal of American Culture* 26, no.3 (September 2003): 371-384; Henry Jenkins, *Textual Poachers: Television Fans & Participatory Culture* (New York: Routledge, 1992); and Joan Marie Verba, *Boldly Writing: A Trek Fan and Fanfiction History 1967-1987*, 2nd ed (Minnetonka: FTL Publications, 1996). These also involve the author’s own observations as an avid participant in multiple fandoms.

⁴ Verba, *Boldly Writing*, viii. Throughout this paper, the author will use the words “fanzines” and “zines” interchangeably.

American fan film magazines.⁵ Notable modern examples include *Sports Illustrated*, *Motion Picture Magazine*, and *Game Informer*.

Fanzines, in many ways, are exactly the opposite of their more official predecessors. The term “fanzine” became popular in order to differentiate between official fan magazines and unofficial fanzines.⁶ Fanzines are made by fans for their fellow peers, and are non-profit by nature (mostly to avoid copyright infringement). Fans submit content to the zine editors, and the editors and their publishers — often local fan clubs— release fanzine issues when they were able. Sometimes this was a regular schedule, but oftentimes it was irregular, due to their amateur nature. *The Comet*, published in 1930 by the Science Correspondence Club of Chicago, was the first science fiction fanzine.⁷ *Star Trek* had its own official fan magazine as well, called *The Star Trek Official Fan Club Magazine* and its direct successor, *The Star Trek Communicator*.

The *Star Trek* fanzine-scene began in September 1967, the same month the second season premiered. This first Trek-only fanzine was intended to be a one-shot fanzine titled *Spockanalia*, but its popularity encouraged the publishers to create later issues. The 90-page, mimeographed fanzine began with a letter from actor Leonard Nimoy, who played the popular Science Officer, Mr. Spock, wishing them luck in their endeavors.⁸ Despite the unofficial nature of *Spockanalia*, Gene Roddenberry himself wrote the zine to proclaim it was “required reading” in his office. He

⁵ Pamela Hutchinson, "Photoplay magazine: the birth of celebrity culture, 26 January 2016," *The Guardian*. <https://www.theguardian.com/film/filmblog/2016/jan/26/photoplay-magazine-hollywood-film-studios-stars-celebrity-culture> (Accessed 10 November 2018).

⁶ It bears noting that scholarly work on fanzines and fan magazines do not always differentiate between the two, since the term fanzine is often equated to slang terminology.

⁷ Sam Moskowitz and Joe Sanders, *The Origins of Science Fiction Fandom: A Reconstruction* (Westport: Greenwood Press, 1994) 17–36.

⁸ Verba, *Boldly Writing*, 1.

felt *Spockanalia* was a means through which he could understand what fans wanted to see in the show, what they were interested in, and how to keep their interest.⁹

Within a year, more fanzines joined the ranks of *Spockanalia*, heralding the beginning of a massive fanzine community. Fanzines were a means of open communication between fans worldwide when there were few other forms of long-distance interaction available, and they enabled individual Trekkies to connect within a single, global fandom. What is particularly unique about fanzines is that they enabled fans to actively participate in fandom even if there were no other local Trekkies. The number of fanzines peaked in 1977, with 431 active fanzines listed by the *Star Trek* Welcommittee.¹⁰

Zines were periodical publications, and were sites of new art, stories, and topics of discussion among fans.¹¹ As they were made by fans and for fans, they were also mutually influential, both being advanced by and advancing the fandom. It is unsurprising fanzines were the medium through which fans engaged in discourse, sharing their writing and theories with other fans across the globe.

They were also the epicenter of debates about homoerotic fan fiction that focused on Captain Kirk and Mr. Spock's relationship.¹² Kirk/Spock or K/S is a subset of romantically-themed fan fiction created by some authors within the *Star Trek* fandom. Kirk/Spock fan fiction first appeared in a zine in 1974 and was so vague initially no one could tell exactly what sort of

⁹ Devra Langsam, and Sherna Burley, eds. *Spockanalia* 3, 5th ed. (Brooklyn: Poison Pen Press, August 1978) 10.

¹⁰ Verba, *Boldly Writing*, 35. Established in 1972, the *Star Trek* Welcommittee served as the *Star Trek* fandom's main information center for connecting fans, orienting newcomers, and keeping track of the various fanzines, fanclubs, and fan conventions. The Welcommittee disbanded in 1997, when the internet made fan connection and communication far easier than in the past.

¹¹ Fanzines were periodical by nature, but they were published as often as the editors and publishing team could allow, as they published the zines on a nonprofit basis and were not professionals who could dedicate their entire lives to creating zine issues. *T-Negative*, for example, published multiple issues in its first year of existence, but there was a full year gap between *T-Negative* #32-33 and *T-Negative* #34-35.

¹² Fan fiction is nonprofit, unofficial stories written by fans using established characters and settings from official popular media.

sexual liaison it involved.¹³ Once it was apparent that there were fans who supported this homosexual relationship, debates on the viability of the couple, and even the morality of homosexuality ensued and continued well into the late 1980s, with each side meticulously arguing the merits or problems of its viewpoint. Eventually Kirk/Spock-focused zines entered publication, which allowed the supporters of the relationship to exercise their creativity without fear of criticism from those who were against the pairing. This genre became known as “slash” fan fiction, with the slash name referring to the “/” mark used between two names. This was a shorthand way of referring to the two members of the romantic homosexual relationship.

Along with aiding in the popularity of slash fan fiction, *Star Trek* fanzines were also responsible for another fan fiction genre that is present in all entertainment media fandoms: the Mary Sue. The term Mary Sue refers to an original female character a fan fiction author can create to act as wish fulfillment and insert a proxy of themselves into their stories. These Mary Sue-type characters are often young, beautiful, ridiculously intelligent, and tend to save the day on many occasions while having one or more of the male cast fall in love with them. The actual term “Mary Sue” first appeared in the 1973 fanzine publication *Menagerie 2*, which deliberately parodied this increasingly popular character archetype. In *Enterprising Women*, Camille Bacon-Smith describes these wish fulfillment fan fictions as a coming of age story for young women leaving adolescence.¹⁴

Both Slash fan fiction and the Mary Sue archetype are by no means integral parts of the craft of fan fiction, or even fandom, but they were present exclusively in fanzines, and are highly visible examples of literary experimentation. These ventures further resulted in fan discussion which was heavily published in fanzines. Slash fan fiction and the Mary Sue trope are still

¹³ Verba, *Boldly Writing*, 19.

¹⁴ Bacon-Smith, *Enterprising Women*, 100.

widely utilized today, and are present in fan creative acts across all consumable entertainment media fandoms.¹⁵ Such fandom traditions are evidence of the encouraging nature of fandom to allow fans to find their own means of participation. Communication between fans in person and through fanzines established a complex network of connections, tying the Trekkies into a single global fandom.

Star Trek celebrated its 50th anniversary in September 2016, providing the opportune time, availability of materials, and interest for an examination of how the *Star Trek* fandom, and modern fandom by extension, developed between 1966 and 1980 through the lens of fan-creations. There is increasing necessity for such an examination of this crucial era in *Star Trek* and fandom history. As *Star Trek* continues to age so too, do its fans and their fan creations. Adult fans of *Star Trek: The Original Series* when it first aired are beginning to pass, and with them their experiences. Similarly, these fans or their descendants possibly no longer value fan art, fan fiction, and fanzines from the early years of *Star Trek*.¹⁶ A once-beloved drawing or fanzine could easily end up in a musty box in an attic, where time will eventually degrade it, or worse, these cultural artifacts could be viewed as garbage and thrown out or destroyed.

Though fandom studies are a niche interest in the larger field of culture studies, there are researchers who see the value in fandom history and in preserving its artifacts. Camille Bacon-Smith's *Enterprising Women: Television Fandom and the Creation of Popular Myth* and Henry

¹⁵ According to the article "Why is there so much slash?" which reviews a census of one of the more prominent fan fiction websites *Archive Of Our Own*, slash fan fiction is the most popular genre of fan fiction. porluciernagas, "Why Is There So Much Slash Fic?: Some Analysis of the AO3 Census," *Lady Geek Girl and Friends*, 12 November 2013 <https://ladygeekgirl.wordpress.com/2013/11/12/why-is-there-so-much-slash-fic-some-analysis-of-the-ao3-census/> (Accessed 10 November 2018). The Mary Sue archetype is still prominent in fan fiction today. A quick search for the term on Fanfiction.net garners almost seven thousand results. Oftentimes, the archetype is used by beginning authors, who find it easier to write themselves, or write an idealized version of themselves interacting with canon characters. The archetype has even bled into mainstream media. An episode of *Buffy the Vampire Slayer* "Superstar" presents a direct satire of the Mary Sue archetype. Following the release of the film *Star Wars: The Force Awakens*, fans and critics alike published articles and essays debating if the central protagonist, Rey, was a Mary Sue or not.

¹⁶ Fan art is unofficial art made by fans of popular media or popular individuals.

Jenkins's ethnography *Textual Poachers: Television Fans & Participatory Fandom* both critically examine fan fiction, those who write it, and why they do so. Anne Kustritz's article "Slashing the Romance Narrative" is an in-depth study of the creation and popularity of slash fan fiction, specifically in the *Star Trek* fanzine era. Joan Marie Verba provides an excellent contribution to the knowledge base, especially in fanzine history, with her *Star Trek* fanzine historiography, *Boldy Writing: A Trek Fan and Fan fiction History, 1967-1987*.

In regards to artifact preservation, there exist multiple individuals and organizations which endeavor to protect and preserve this part of the *Star Trek* fandom. One of the most notable is the late Microsoft co-founder Paul Allen, who was also an avid *Star Trek* fan and collector. Brooks Peck, a curator at the Museum of Pop Culture in Seattle, utilized much of Paul Allen's collection to create *Star Trek: Exploring New Worlds*, a massive exhibit celebrating *Star Trek's* 50th anniversary. The exhibit showcased original props and costumes from all *Star Trek* series and movies, and exhibited artifacts, videos, and audio relating to *Star Trek's* influence in popular culture.¹⁷ The original set model of the Starship *Enterprise* resides in the National Air and Space Museum, protected and preserved for posterity.¹⁸ The acquisition and preservation of fandom creations is also present, though on a smaller, and less illustrious, scale. There exist multiple archives across the United States that house various fan letter, fan art, and fanzine collections, the largest of which is the Eaton Collection at the University of California, Riverside.

Despite the good intentions of researchers and preservationists, *Star Trek* fanzines themselves are largely neglected as a tool for scholarly research. Joan Marie Verba's work is a

¹⁷ The author had the pleasure of traveling to see *Star Trek: Exploring New Worlds* in person in February 2017. To read more about the exhibit, see exhibit highlights, and explore a 3d model of the exhibit, visit <http://www.mopop.org/startrek> .

¹⁸ To read more about the Smithsonian's National Air and Space Museum's display and preservation of the *Enterprise* model, visit <https://airandspace.si.edu/collection-objects/model-starship-enterprise-television-show-star-trek> .

detailed historiography of *Star Trek* fanzines from the late 1960s to the late 1980s, but its goal is to describe what was in the fanzines, without providing visual reference, and document larger fandom events. For all its grandeur, the *Star Trek* exhibit at the Museum of Pop Culture, whose entire point was to showcase *Star Trek* and its influence through physical artifacts, neglected fanzines entirely. While fanzine archives exist, they are often not available to the general public or do not have their collections available online.¹⁹ Though fanzines undoubtedly aided the development of *Star Trek* fandom, no one seems particularly interested in the “how” of it, how fanzines helped to connect individual fans into a cohesive group. Most scholars seem contented to relegate fanzines to archival collections, rather than use them as primary sources to study fandom.²⁰

The fanzines themselves can cause problems with research, preservation, and collection based on when they were published. Fanzines, especially popular ones, were often reprinted multiple times to meet the demands of fans and collectors. Reformatting text and page size was common practice for fanzine reprinting, to save paper and cut down on reproduction costs.²¹ Different printing methods were also used in these reprints, which could include different paper

¹⁹ The Sandy Hereld Digitized Media Fanzine Collection, available through Texas A&M University Libraries, is one of the most extensive digitized fanzine collections. It contains fanzines from many genres and properties including *Star Wars* and *Star Trek*, with extensive information available on each fanzine. However, the ability to view the fanzines themselves is restricted without a university ID. The Sandy Hereld Digitized Fanzine Collections. Texas A&M University Libraries. College Station, Texas. <https://oaktrust.library.tamu.edu/handle/1969.1/149935>

²⁰ Fanzines currently do not garner nearly as much scholarly attention as pieces of their contents, for example, specific fan fiction. Aspects of fanzines have been discussed at length by ethnographers, including Camille Bacon-Smith and Henry Jenkins. Lincoln McGerharty, who specializes in popular media culture, has also spoken on *Star Trek*'s impact on culture, including fanzines, in his work *Living with Star Trek: American Culture and the Star Trek Universe*. These are, however, fanzines approached from a strictly cultural standpoint. Thus far, historians have had very little interest in popular culture fanzines. A more complete study of these fanzines could address changes in cultural trends in the 1960s and 1970s, and should be a necessary part of the historiography of this period in American history and culture.

²¹ Examples of fanzine reformatting are present within the author's own collection. *T-Negative* fanzine reprints tend to have far fewer pages than original issues. This is due to the use of double-column print with small font. For example, in this collection *T-Negative* #1 is an original, single column issues with sixty pages. *T-Negative* #2 is a reprint with double-column text and is only twenty pages in length. The differences between originals and reprints are consistent throughout the *T-Negative* collection.

and ink. Thus, there could be great variation in the appearance and content of a zine from edition to edition.

The following is a research and website project which seeks to remedy these aforementioned problems in the use of fanzines as scholarly research tools through the creation of a hybrid archive and exhibit website.

II. The Research Project

Where No Fandom Has Gone Before: Exploring the Development of Fandom Through Star Trek Fanzines is a digital archive and exhibit project that began humbly enough: from the desire to study fandom. Studying fandom, however, proved to be a monumental task, perhaps best summed up by the popular *Star Trek* IDIC and the basis of Vulcan Philosophy:

“Infinite Diversity in Infinite Combinations”

Simply put: fandom is a culture of a size and diversity beyond most means of measure, and even the simple act of distilling it down into something that could be reasonably studied would be a monumental effort. Fandom is infinitely diverse and beautifully intersectional by nature. Age, race, ethnicity, gender, sexual orientation, nationality, political leanings, religion, and class-- all pale in importance to simply sharing a common interest. When engaged in fandom the status as a member of that fandom takes precedence.²² Fandom developed in such a manner by necessity; as fandom predates the Internet, in order to engage with others and mutually enjoy common interests other potentially divisive boundaries between individuals were overcome. The joy of sharing in the fandom’s interests greatly outweighed such boundaries, especially if the local presence of fandom was small. Many fans use fandom to connect with other fans, and eagerly look for ways to do so.

While many fans simply engage and participate in fandom, many more take it a step further: they create. These fans engage in the fan-focus and fandom through creative endeavors,

²² This is not to say that fans did not have biases in regards to fan-created content, or the tastes of other fans. The K/S controversy is a good example of fans arguing over whether such a relationship had canonical viability, or if fans who supported a homosexual couple were morally right or wrong. Such arguing is reflective of the same debates present in society in the 1960s, and even to the present day. Not all members of fandom always get along or agree on all issues; doing so would rob the community of its creativity and diversity. Fans can and will form smaller niche groups that all share specific common interests while remaining a participant in the larger fandom. In fandom, enjoying the common interest, for example, being a fan of *Star Trek*, takes precedence over being a fan of *Star Trek* who enjoys K/S slash fan fiction. To read more on homophobia and heteronormativity trends in K/S fan fiction, see April S. Callis, “Homophobia, heteronormativity, and slash fan fiction,” *Transformative Works and Culture*, 22 (2016). <https://journal.transformativeworks.org/index.php/twc/article/view/708> (Accessed 12 November 2018).

such as writing, singing, costuming, role-playing, and art. By co-opting established aspects of the fandom's common interest, these fans created new ways to engage with their interest and with other fans.

With these myriad qualities and aspects, it is difficult for a researcher to encompass all of a fandom, and thus the researcher must narrow the focus to something that is comprehensible, rather than try to examine the fandom as amalgam; it is simply too large for anything beyond the most cursory of summaries.

For the author, the choice to study *Star Trek* fandom, focus on *Star Trek* fanzines, and present the study as a digital archive and exhibit were logical, if drawn out, conclusions. In its earliest stages, the project was planned to be an oral history collection, with an online exhibit component dedicated to examining individual experiences with *Star Trek* fandom as a whole. However, it quickly became clear that finding a sufficient number of Trekkies who were involved in the fandom from the beginning would be incredibly difficult without extensive time and travel. Furthermore, oral histories are particularly subject to bias from participants, which could complicate creating a cohesive narrative about the early days of the fandom. Ultimately, this idea was rejected.

The choice to utilize fanzines as the primary source for the project was a bit of pure serendipity. In the summer of 2017, at an annual event held by the Society for Creative Anachronism, the 46th Pennsic War, the author was able to conclude fanzines would be viable sources with which to study *Star Trek* fandom.²³ This was due in large part to meeting Carol

²³ The Society for Creative Anachronism is an international living history society which seeks to study and faithfully recreate pre-seventeenth century Eurasian cultures. Participants create their own names and personas to use at events while they study, create period arts and crafts, and engage in battles. The author attends this event as an annual vacation, but during that particular summer conducted considerable research while at the event. In retrospect, this is particularly appropriate given the twinned origins of Trekkies and the SCA. According to Bjo Trimble's memoir, *On the Good Ship Enterprise*, *Star Trek* fandom and the SCA came in to existence only a couple years apart and the central hub of activity for both was California around Hollywood and Berkeley. Furthermore, many of the early

Lynn. Carol is a lifelong member of *Star Trek* fandom; she has run conventions as well as published *Kraith Collected*, a fanzine series compiling all the works of the *Kraith* fan-fiction series set in the *Star Trek* universe. Her myriad contributions to fandom make her one of the most iconic individuals from the early days of Trek fandom, and despite the lack of preparation for a proper interview, an incredible fountain of knowledge in regards to the beginnings of the fandom.²⁴

Following this meeting, the author discovered that many fanzines are available for purchase from online reprint shops, but even better, originals and older editions could be purchased on online marketplaces. In the end, complete sets of the fanzine series *Spockanalia* (#1-#5) and *T-Negative* (#1-#35) were obtained, totaling 40 fanzine issues for study. These two series were chosen for study, *Spockanalia* because it is the first *Star Trek* fanzine, and *T-Negative* has an impressive number of issues and 10 years of publication. A long publishing period allows the reader to see change within the fandom over its first decade of existence. These zines were also chosen for their availability for purchase as complete collections. Initially there were plans to procure more fanzines for study, but once analysis of *Spockanalia* and *T-Negative* began, it was clear a broader array of fanzines was not practical for the timespan of the project. Once the fanzines were analyzed the means for presenting this analysis had to be considered. While a physical exhibit would have been preferred, it was not possible given a lack of suitable space; as such a digital exhibit was an acceptable alternative. Creating an exhibit, digital or physical, raised many questions as to its purpose. Lord and Lord, in their *Manual of Museum*

participants in both Trek fandom and the SCA shared interests in science-fiction, fantasy, and medieval historical genres, and thus were members of both communities, Bjo herself included.

²⁴ The meeting was complete happenstance. At Pennsic, the author spends most of the event helping at a blacksmith shop owned and operated by a very active SCA family, who happened to know Carol Lynn. When it came up that research was being conducted into Star Trek fandom, the lady of the family took the liberty of introducing the author to Carol Lynn, for which the author is eternally grateful.

Exhibits, specify four types of visitor apprehension: contemplation, comprehension, discovery, and interaction.²⁵ This *Star Trek* fanzine exhibit would best be served by the “comprehension” method, through which visitors would understand the contextual and/or thematic structures of the exhibit, in this case, fanzine’s contributions to the development of the early global fandom community.

However, as research progressed, the scope of the project broadened. It became clear that many aspects beyond presenting the *Star Trek* fanzines would need to be considered and explained. This included examining the limitations of copyright in regards to *Star Trek* and its fanzines. Paramount Pictures and CBS Television Studios currently own *Star Trek*, though at the time of the publications *Spockanalia* and *T-Negative*, it was owned by the National Broadcasting Company, or NBC. Historically, all fan creations exist in a legal grey area. Fans do not and cannot claim ownership of the characters they use in these fan creations, be it writing, art, costumes, or otherwise. An accepted guideline until recently was never to profit off of fan creations, as they involved copyrighted franchises and characters; fanzines were no exception.²⁶

²⁵ Barry Lord and Gail D. Lord, eds., *The Manual of Museum Exhibits* (Walnut Creek, CA: Altamira Press, 2002), 22. Contemplation exhibits are generally exhibits for artworks, to allow visitors to ponder the aesthetic qualities of the works. Comprehension exhibits are contextual or thematic in nature, such as historical exhibits. Discovery and Interactive exhibits are most often present in science-based museums, and contain elements of exploration and live demonstration.

²⁶ Fan creations still fall in a legal grey area, but there is a much greater potential for profit off of fan creations than has previously existed. “Artist Alleys” as they are called, are a popular part of conventions in which artists can sell their fan merchandise to attendees, even if they are professionally made keychains, apparel, and other such items. The limitations of what can and cannot be made into fan merchandise completely depends on the will of the copyright holder, and if it worth issuing a Cease & Desist or suing over the copyright infringement. Most modern media companies for television shows, literature, videogames, and anime don’t mind and even encourage fan merchandise, as it is often free marketing for them, and keeps fans happy. Massive companies such as Disney and Sanrio (of *Hello Kitty* fame) can and will enforce copyright as they have the money and manpower to do so. Furthermore their brands are highly recognizable, and generally marketed towards children, so they work very hard to always present family-friendly marketing. Today, the unspoken rule is to not make merchandise the copyright owner would be capable of or interested in. Small-scale professional production is fine (for example, an artist selling several hundred acrylic keychains of a character), but large-scale mass production is not (thousands of plush toys of a character). Sometimes, to get around mass production limitations, the artist or artists will donate the proceeds to a charity, so as to prove they are not trying to profit tens of thousands of dollars off of a copyright they do not own. Fan creations and merchandise can generally be protected, within reason, by parody laws, but this also means an artist selling fan merchandise can absolutely never use any of the official logos of the copyright.

There were concerns about what could and could not be published in an online exhibit considering fanzines were based on copyrighted material, and if that would limit the number of images of fanzines that could be displayed. After research, the author and a legal consultant for Carrier Library concluded that fanzines ostensibly fall into parody laws, and that it is reasonable to assume that none of the editors or contributors to these fanzines would find fault with online display in a digital exhibit intended for educational purposes. Furthermore, NBC and Paramount, who were the copyright holders at the time of these zines creation, had a very good relationship with fans and fan creations.²⁷

Alongside concerns of copyright, a discussion of the process with which the exhibit came to be was deemed necessary. This included describing the materials used to create these fanzines, relevant aspects of digital preservation, the limitations of digital preservation, and decisions that were taken for the sake of better displaying the fanzines. It was also decided that an exhibit proposal would be incorporated into the digital exhibit, to indicate how the exhibit would be presented in a physical space rather than a digital one.²⁸

Finally, there was the content of the exhibit itself to consider, which is where the project evolved into its final iteration. It is simple enough to say that fanzines were an important means of connecting a global fandom, but to show it would require a more tangible approach. When boasting of the size and significance of a contribution to a phenomenon, a good way of doing so is with numbers or data. Data is bits of information, quantifiable, in some useable form. Utilizing

²⁷ Verba, 38. Lucasfilm actively discouraged same-sex works about Star Wars, whereas NBC/Paramount tolerated the creation of fanzines. Star Trek creator Gene Roddenberry adored fanzines and considered *Spockanalia* requisite reading for his staff. To read other examples of media creators controlling fan fiction, see Gita Jackson, "It Used To Be Perilous To Write Fanfiction, 16 May 2018," *Kotaku*, <https://kotaku.com/it-used-to-be-perilous-to-write-fanfiction-1826083509> (Accessed 10 November 2018).

²⁸ As of this writing, there are plans to make *Where No Fandom Has Gone Before: Exploring the Development of Fandom Through Star Trek Fanzines* a physical exhibit in collaboration with the James Madison University History Department.

data, it is possible to indicate the degree to which fanzines helped fans interact, and what they were focused on in these interactions. The data used to visualize and quantify this came directly from the contents of the fanzines, including fan letters, and every piece of fan fiction, studies, poems, songs, reviews, news, zine information, and actor information. As the datasets were gathered for these exhibit visualizations, it became clear that it would be immensely difficult to properly describe the fanzine content without providing the fanzines themselves. Furthermore, the sheer volume of fan creation present in the fanzines would lack impact unless they were available for viewing. The logical conclusion was to provide the fanzines in their entirety, both for emphasizing the exhibits, and to function as a collection visitors could use for their own analysis, if they were so inclined.

From here the project gained new vital components. If the website was also to function as an archive, special consideration was needed for how to properly present the fanzines. First, all 1400 pages of the fanzines were scanned individually in high quality. They were then color corrected to ensure legibility while maintaining their original visual integrity. Copyright statements were added to the bottom of every page to ensure these fanzines would be used for educational purposes only. The scans were then converted into PDFs and made text-searchable using OCR technology available in Adobe Acrobat XI Pro. Finally, the individually scanned pages were then recompiled into complete fanzines. This ensures that the content of each zine is presented in its proper context.

Ultimately, the goal of this website project is to create an archive, which visitors and fellow researchers can peruse and utilize for their own queries, and provide examples in the form of exhibits as to how the contents of the fanzines can be used to research fandom trends and phenomena. It also serves as a practical example of digital preservation, its uses, and limitations.

This website is a valuable resource for those interested in fandom studies which also proves that fanzines can be utilized for serious scholarly research.

III. The Website

The website is the centerpiece of this project. Great pains were taken to make it more than just a functional archive, the desire was to make it an attractive archive and exhibit site to explore. This is one of the greatest benefits of using a website rather than a physical location for an exhibit: websites can often be made for free, and with some effort, can look well designed. To truly realize the vision in mind for *Where No Fandom Has Gone Before*, Wix was chosen to be the host as the platform offers complete webpage customization. The website is organized into the following major sections: A Landing Page, (Our Mission) Home Page, About, Archive, Sources, Exhibits, Glossary, and Contact.

Though this is a digital exhibit, the goal was to simulate a physical exhibit as much as possible and present an engaging experience, beginning with the Landing Page. When visiting *Where No Fandom Has Gone Before*, the first content encountered is an image of the Starship *Enterprise*. Though the starship is suspended in a black background, the image is highly detailed and impactful. This is the original studio model of the *Enterprise*, restored and preserved in the National Air and Space Museum.²⁹ It is intended to engage the visitor immediately and get them into the “Trek” mindset for the rest of the experience.

The central hub of the website is the “Our Mission” page, or home page. Though there is a menu bar at the top of the page, this page is meant to be introductory, providing an abstract and mission statement about the website as a whole. The care in design continues on to this page, and all subsequent pages of the website. Rather than make each page a unique design, it was decided to make each page fairly uniform, to aid in the flow of the experience from page to page, rather than create distraction and potential confusion with varying design. As such, the web design was

²⁹ Smithsonian. "Star Trek Starship *Enterprise* Studio Model." *National Air and Space Museum*. (Accessed 25 October 2018).

created to be visually appealing, without generating too much distraction from the content. The primary background image for the entire website is an image of the barred spiral galaxy NGC 1300.³⁰ This image is high quality and lovely, without garnering too much attention. The movement from the intro page with the *Enterprise* to the main website with the galaxy background, is intended to mimic the Starship taking off into space as it would in *Star Trek*, travelling into the great unknown in pursuit of knowledge. This was largely inspired by a phone interview with Museum of Pop Culture curator Brooks Peck.³¹ During the interview there was a lot of discussion surrounding the design of his *Star Trek* exhibit. In this exhibit, the central focus is the original costumes of the main cast of *Star Trek: The Original Series*, as well as Kirk's command chair and Chekov's navigators console, which were on display for the first time in fifty years. The rest of the exhibit is in concentric rings around this focal point. Brooks Peck confirmed that the exhibit was designed in concentric circles to simulate the circular shape of a space ship, or the main disk of the *Enterprise*. From this circular spaceship, the occupants would embark out onto unknown planets; Brooks Peck and the museum wanted to mirror this feeling within their exhibit. As such, there was great desire to achieve a similar feeling when visiting *Where No Fandom Has Gone Before*.

The first page of the menu bar is the About section of the website. The About page is the first page in the menu in the hopes that it will encourage visitors to continue their orientation and introduction to the website. While a visitor can explore the website in any order they choose, reading this introductory page will aid in their understanding of the project. The About page presents a larger overview of the project itself and what is contained in the website. It also discusses the process and methods employed in the creation of the website, archive, and exhibits,

³⁰ ESA/Hubble "A poster-size image of the beautiful barred spiral galaxy NGC 1300." *Hubble Space Telescope*. (Accessed 25 October 2018).

³¹ Brooks Peck, "Phone Interview, 21 July 2017," interviewed by author.

both to provide transparency and serve as an educational tool. This is also where an overview of copyright limitations and digital preservation is located. Finally, the About section is where a list of Acknowledgements is located, to show gratitude to the many individuals who made this project possible.

The Archives is the next option on the menu bar. Though this website project began as an exhibit, the archive is a necessity for understanding the subsequent exhibits. The archive portion of the website was designed with Wix's "dynamic page" function. This function allows a user to create multiple pages with a similar format, saving time in designing each page and maintaining uniformity. As the archive contains forty fanzines, this seemed the best option for their display. There is a single page dedicated to each fanzine volume, which is opened with a PDF Viewer. If downloaded, visitors can use the text search function in Adobe, made possible with OCR text recognition software. Each fanzine archive page also presents the fifteen metadata elements associated with Dublin Core. Dublin Core is a metadata element set created at a workshop in Dublin, Ohio, in 1995.³² The goal of Dublin Core is to ensure understanding between scholars, archivists, and curators in the digital age, when collaboration in archives and exhibits across the globe is possible. These fifteen elements are what is considered vital information regarding each artifact presented. The fanzine archive is not only a functional archive adhering to Dublin Core, it also provides an example of Dublin Core in use, for anyone seeking to make their own digital archive or exhibit.³³

The Exhibits tab of the menu contains all of the exhibits of the website. The first two exhibits, "Computer, Analyze": Graphical Analysis of Topical Trends Within *Star Trek* Fanzines"

³² <http://www.dublincore.org/documents/dces/>

³³ An alternative digital exhibit and archive website is Omeka, which uses Dublin Core as part of its base web design. The author chose not to use Omeka due to its incredibly limited website layout and design choices (unless the user understands coding), and opted for a website development platform with greater customization.

and “Hailing Frequencies Open: Creating Connections with Fan Letters” provide examples of how *Star Trek* fanzines can be mined for data which can be put to practical use for understanding trends in the fandom, and how they helped to connect individual fans. Following that is a proposal for a physical exhibit that emphasizes the importance of visual fan creations in *Star Trek* fanzines. The last exhibit is an experimental, user-generated exhibit that encourages site visitors to share their experiences with *Star Trek*. The goal of these exhibits is to encourage visitors to consider *Star Trek* fanzines, their content, and their significance, from multiple perspectives.

“Computer, Analyze”: Graphical Analysis of Topical Trends Within *Star Trek* Fanzines” is an analysis of all forty issues of two early *Star Trek* Fanzines, *Spockanalia* #1-5 and *T-Negative* #1-35, published from 1967 to 1979.³⁴ The focus of this analysis is the topics and content within these fanzines, and the frequency with which these topics occurred. The goal is to examine if fanzine topic content changed over time, if sections on fictional elements of fanzines were more numerous than fandom and real life-focused sections, and if, within sections on fictional elements, there was a greater predisposition to focus on the *Enterprise* Crew, or alien races. Data collection for this analysis came from the forty physical fanzine issues. During examination of each fanzine issue, the individual sections of the fanzine were categorized by broad theme (what the section was about) and by content (approach to that theme). These categories were then counted and combined by year. The graphs were then created using Microsoft Excel depicting the results of the data gathering.

With these two graphs, it is possible to see several trends in theme and content within the *Spockanalia* and *T-Negative* fanzines. From the Themes graph it is clear that despite the early

³⁴ Jacqueline Guerrier, ““Computer, Analyze”: Graphical Analysis of Topical Trends Within *Star Trek* Fanzines,” *Where No Fandom Has Gone Before*. <https://guerriid.wixsite.com/wherenofandomhasgone/computer-analyze-topic-graphs>

dominance of fanzine sections devoted to fictional elements of *Star Trek* (*Enterprise* Crew and Aliens), eventually sections about the show's actors, creators, and the fandom itself became more prevalent. It should also be noted that there is an overall upward trend in fan interactions until 1974, as over time more and more people sent letters to these fanzines to discuss theories, provide news and rumors, and also to give their opinions on the contents of previous fanzine issues. This data is also highly reflected in the fanzine content graph and corroborates the overarching theory that fanzines were the hub of pre-internet fandom.

“Hailing Frequencies Open: Creating Connections with Fan Letters” is a spatial study and an attempt to demonstrate how *Star Trek* fanzines connected the fandom.³⁵ The dataset used is derived from letters sent in to two *Star Trek* fanzines: *Spockanalia* (issues #1-5) and *T-Negative* (issues #1-35). The purpose of this study is to emphasize how fanzines helped create a highly connected fandom in the pre-Internet era, and also to form a body of primary source documents for further scholarly inquiry.

This spatial study was created utilizing an experimental Google application: Google Fusion Tables. Google Fusion Tables allows an individual to create a spreadsheet which can then automatically reformat the data to be placed in graphs and maps. For this Fusion table the base data set was Year, Fanzine, Fanzine Issue, Letter Author, Author Location, and Letter Content. From this data two fusion maps were created, a feature map showing all (X) points of data, and a heatmap, indicating where the greatest density of contributing fans were located. Included in this table are links to scans of every fan letter, so they can be read in their entirety. Geographically mapping each letter to the world map, however, was not always possible, as some letter writers did not provide their location with their letter. As such, these letters were mapped to Null Island,

³⁵ Jacqueline Guerrier, “Hailing Frequencies Open: Creating Connections with Fan Letters,” *Where No Fandom Has Gone Before*. <https://guerriid.wixsite.com/wherenofandomhasgone/hailing-frequencies-open-letter-map>

the name given to the latitude and longitude intersection of the Equator and Prime Meridian. This location is often used in geolocation data to find errors, and as such is made the location of otherwise locationless letters so their information can still be present on the map.

These fan letters clearly indicate the high level of participation within the *Star Trek* Fandom during the late 1960s to mid-1970s. The heatmap in particular reveals the areas in which participating fans were concentrated, specifically in the Los Angeles area of California, and around New York City. This is likely due to these two areas being highly populated, but also were important locations for *Star Trek*. The series was filmed in Hollywood, and NBC headquarters were located in New York City. It seems reasonable that these two locations would therefore have higher concentrations of highly engaged fans. The lack of fan letters from other areas could have several explanations. The most likely is that *Star Trek* may not have had much of a fanbase in these areas, especially if *Star Trek* was not shown on local networks after its syndication. Even though these fanletters indicated a high level of participation, these fanzines only date to 1979, which is very early in the existence of *Star Trek* Fandom.

“Visualizing *Star Trek*: An Exhibit Considering Fan Creations Within *Star Trek* Fandom” is an exhibit proposal for a physical exhibit dedicated to the visual fan creations contained in the *Star Trek* fanzines.³⁶ This is intended to be acknowledgment of the earlier aspirations of a thesis focused on a physical exhibit. Also, it serves as an example of what an exhibit brief should contain, should any visitor need to create one.

The exhibit brief considers the importance of representational art (i.e. fan art, illustrative art, and fanzine covers), explanatory art (i.e. art made to explain information in studies and essays), and inventive art (i.e. art which depicts new concepts and characters). A physical exhibit

³⁶ Jacqueline Guerrier, “Visualizing *Star Trek*: An Exhibit Considering Fan Creations Within *Star Trek* Fandom,” *Where No Fandom Has Gone Before*. <https://guerrijd.wixsite.com/wherenofandomhasgone/visualizing-star-trek-exhibit-propo>

is an appropriate way to address all of the fan visual works contained in fanzines which are not otherwise addressed adequately in this website project.

The final exhibit, “Your *Star Trek* Experience,” is an experimental, user-generated exhibit, which explores the relationships, experiences, and influence *Star Trek* and its fandom have on individuals.³⁷ It was created with the belief that, no matter how small, everyone has a *Star Trek* experience. Using the form tab, visitors can submit their favorite *Star Trek* stories and can include images if they so wish. These forms will be submitted into the Wix collection spreadsheet on the back-end of the site and then be uploaded to create the exhibit.

The next two menu tabs provide resources and references necessary for the website. First is the complete list of sources used in the creation of this website project, contained in the Sources tab. These sources are cited in Turabian bibliographic format for simplest comprehension. The Glossary is a list of terms visitors will find useful, if not necessary, for fullest understanding of the project and the information therein. Many of these terms were defined by Joan Marie Verba’s work, *Boldly Writing*.

The final tab of the website menu is a contact form that can be submitted should a visitor wish to engage with the author directly. By providing a means of communication with the author, visitors have the opportunity to give feedback and ask more questions that they may have about the website and project.

³⁷ Jacqueline Guerrier, “Your Star Trek Experience,” *Where No Fandom Has Gone Before*.
<https://guerrijd.wixsite.com/wherenofandomhasgone/Your-ST-Experience-Submissions>

IV. To Boldly Go

Star Trek ignited the minds, hearts, and souls of its viewers with such great force as to still be beloved and relevant to its fans and to the world more than fifty years after its creation. With little more than hope and good intentions, Gene Roddenberry shared his vision of the future with science fiction fans, and again across televisions nationwide. *Star Trek* was a signal to other individuals who felt humankind could move past the petty beliefs that had for so long kept the world divided; never did he imagine the volume and intensity of replies the series would receive.³⁸

Somewhere between home television sets, lively living rooms, and crowded convention halls modern fandom was born. Fans wrote and sang, drew and costumed, published, edited, and debated, each eagerly sharing in the vision of *Star Trek*. When NBC ended *Star Trek*, it was the fandom that kept it alive through clubs, conventions, and fanzines until the series revived as a motion picture a decade later. Outside of conventions, fanzines were the hub of the *Star Trek* fan community, sharing news updates and any bit of new information that could be gathered regarding a continuation of the beloved series, and what's more, simply sharing the ideas and beliefs of fans regarding anything and everything Trek.

Though the information gathered from *Spockanalia* and *T-Negative* are but tiny fractions of the greater whole of the *Star Trek* fanzine community, they do nevertheless speak to some impressive results. The graphs and maps created from this data indicate that Trekkies were both prolific content creators and a highly communicative social group. Over the course of twelve years, *Spockanalia* and *T-Negative* presented 732 unique pieces of fan-created content, not counting fan artwork. Fans also wrote 243 letters to be published in these zines, some writing from other countries, and others writing letters multiple times, all in a desire to openly

³⁸ Lichtenberg, Marshak, and Winston, *Star Trek Lives!*, i.

communicate with their peers. Trekkies eagerly communicated their ideas through art, letters, stories, poems, songs, essays, and studies, all through these fanzines. *Star Trek* fandom was not the first fandom, but it grew on a scale heretofore unseen, far outstripping the earlier science-fiction/fantasy fandom in its popularity and open nature.

Utilizing the graphs and maps created from data gathering within *Spockanalia* and *T-Negative*, researchers have tangible evidence of trends within *Star Trek* fandom culture from the 1960s and 1970s. The graphs indicate that even though the fanzines were *Star Trek*-centric, the majority of the content in the 1970s focused on the actors, creators, and fandom itself, rather than on elements within the television series. This indicates that while the series is what brought these individuals together to contribute to the fanzine, it was these interactions and individuals that seem to encourage the most long-term participation.

The fan letter maps corroborate the interest in communication indicated by the data graphs. Fans and creators alike sent 243 letters to the fanzines, some even penning multiple letters over the years. The letter maps provide interesting information about geographic distribution of *Star Trek* fans. Though the fandom was global, the maps indicate the most concentrated areas for fans were Los Angeles, California and New York City. This is likely due to these two areas being highly populated, but also were important locations for *Star Trek*. The series was filmed in Hollywood, and NBC headquarters were located in New York City. It seems reasonable that these two locations would therefore have higher concentrations of actively engaged fans. The lack of fan letters from other areas could have several explanations. The most likely is that *Star Trek* may not have had much of a fanbase in these areas, especially if *Star Trek* was not shown on local networks after its syndication.

The content of fan letters can also reveal information about the lives of the authors. As previously stated, some individuals wrote multiple letters to the fanzines, indicating that they were eager to communicate with a wide range of fans, far beyond their geographic limitations.³⁹ The wide range of topics discussed, from fan fiction and fan art to the ancestry of certain characters, indicates a diverse fan community, with no one topic dominating communication.

These letters provide a means of academic inquiry directly into the lives of individual fans. It encourages a researcher to look beyond the generalizing label of “fan” or “Trekkie” to explore exactly what these individuals were interested in. As evidenced by the earlier discussion of a “Trekker” versus a “Trekkie” clearly there are perceptions and stereotypes connected to being a *Star Trek* fan. The fan letters can be used to dispel these perceptions, and humanize the fans as multifaceted individuals with varied interests and also concerns with regards to the beloved television series.

Perhaps because *Star Trek* depicts a utopian future, certain fans were eager to discuss the fictional future in relation to their present. The fanzines provided a safe space for women to discuss gender stereotypes in media, and debate improvements. Though *Star Trek* presented a highly diverse main cast, women were often not nearly as diverse in their on-screen portrayal. The limited characterization of the majority of female characters was debated across multiple fan letters, as well as the unique characterization of Uhura, which drew marvel from fans.⁴⁰ These

³⁹ One such individual was Pat Gildersleeve of Lincoln, Nebraska. Pat sent in seven letters to T-Negative, a number second only to author Jacqueline Lichtenberg, who penned nine letters over the years in responses to questions about her fan fiction. Jacqueline Guerrier, “Hailing Frequencies Open: Creating Connections with Fan Letters,” *Where No Fandom Has Gone Before*. <https://guerrijd.wixsite.com/wherenofandomhasgone/hailing-frequencies-open-letter-map> to see the letters Pat Gildersleeve wrote, see the filtered results of the Google Fusion Table https://fusiontables.google.com/DataSource?docid=1EDGWjYrKimu3h0QLqhU_VplHjQIGMmA1V_0VxVqm#rows:id=1

⁴⁰ Sharon Ferarro of Kalamazoo, Michigan wrote an insightful letter pertaining to the limited characterization of female characters in *Star Trek*. Jacqueline Guerrier, “Hailing Frequencies Open: Creating Connections with Fan Letters,” *Where No Fandom Has Gone Before*. <https://guerrijd.wixsite.com/wherenofandomhasgone/hailing-frequencies-open-letter-map> to read her letter, see <https://drive.google.com/file/d/118PXIRyoS->

letters indicate that these women, possibly as a result of the popularity of the Feminist Movement of the 1960s and 1970s, were beginning to question the societal expectations of women, and how those expectations should be addressed in a futuristic setting. It is also reflective of the high percentage of female contributors to the fanzines. As these were female-dominated spaces, women were likely more comfortable with discussing gender-related issues within their pages than they would be if it were male-dominated.

Though fanzines were supplanted by the internet as the primary means of fan communication and discussion, fandom's roots in fanzines are still evident in how fans communicate across platforms like Tumblr and Twitter, create and share art, write stories on sites such as Fanfiction.net and Archive of Our Own, and discuss fan theories. With these fanzines, we can see the origins of these fan activities. With the archive available on *Where No Fandom Has Gone Before*, visitors can interact with the fanzines as a whole and pursue their own questions using these preserved fanzines. Fanzines as they existed in the 1960s to the 1990s are a dead medium; it is only through their preservation that researchers can understand their impact on the development of fandom, and can ensure that future researchers have access to them as well. Furthermore, these fanzines should be openly accessible in order to be useable by these researchers. *Where No Fandom Has Gone Before* is a small step in these directions.

Where No Fandom Has Gone Before: Exploring the Development of Fandom Through Star Trek Fanzines is a testament to the longevity of *Star Trek* and to the passion of its fandom.

[8KI6BMSbwXgUvQdoy7Yg9m/view](https://drive.google.com/file/d/1PH6CiHZ4Taj80aLYSka3d18fphMR5RWn/view) . Nancy Polk of Seattle, Washington has the most insightful letter on Uhura's characterization, pointing out that as a leading cast member, Nichelle Nichols could control more about Uhura, as opposed to other female characters who were "created and controlled by men's scripts." Jacqueline Guerrier, "Hailing Frequencies Open: Creating Connections with Fan Letters," *Where No Fandom Has Gone Before*. <https://guerrijd.wixsite.com/wherenofandomhasgone/hailing-frequencies-open-letter-map> to read her letter, see <https://drive.google.com/file/d/1PH6CiHZ4Taj80aLYSka3d18fphMR5RWn/view>

More than fifty years after the conclusion of the original series, fanzines preserve the thoughts, feelings, and ideas of the fandom that was, which laid the groundwork for the fandoms of today.

Fandom is a community in which individuals seek to determine their own means of participation. *Star Trek* and its Trekkies did more to experiment with and develop the terms of engagement than any previous fandom, bridging the gap between the insular science fiction fandom and the general populace. Within the pages of fanzines, the fandom crystallized and grew in sophistication, connecting individual fans into a vast network that spanned the globe. No matter where one was in the world, there were Trekkies. As *Star Trek* looks to a glorious future in which the franchise is bigger than ever before, fanzines can be used to research an equally glorious past, from which the entire concept of modern fandom began.⁴¹

⁴¹ Including the latest reboot movie trilogy, there is the ongoing *Star Trek: Discovery* series, there are many new series in the works including a new animated series, a new series focusing on new adventures of Captain Picard from *Star Trek: The Next Generation*, and more proposed spin-off series from CBS. There have already been many sequel series to the original *Star Trek* (*The Animated Series*, *The Next Generation*, *Deep Space Nine*, *Voyager*, and *Enterprise*), but never before has there been so many *Star Trek* series in production. Clearly the franchise is undergoing a renaissance which would not be possible if not for the interest of fans.

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