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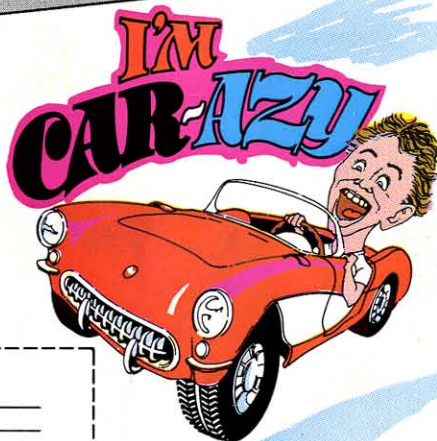
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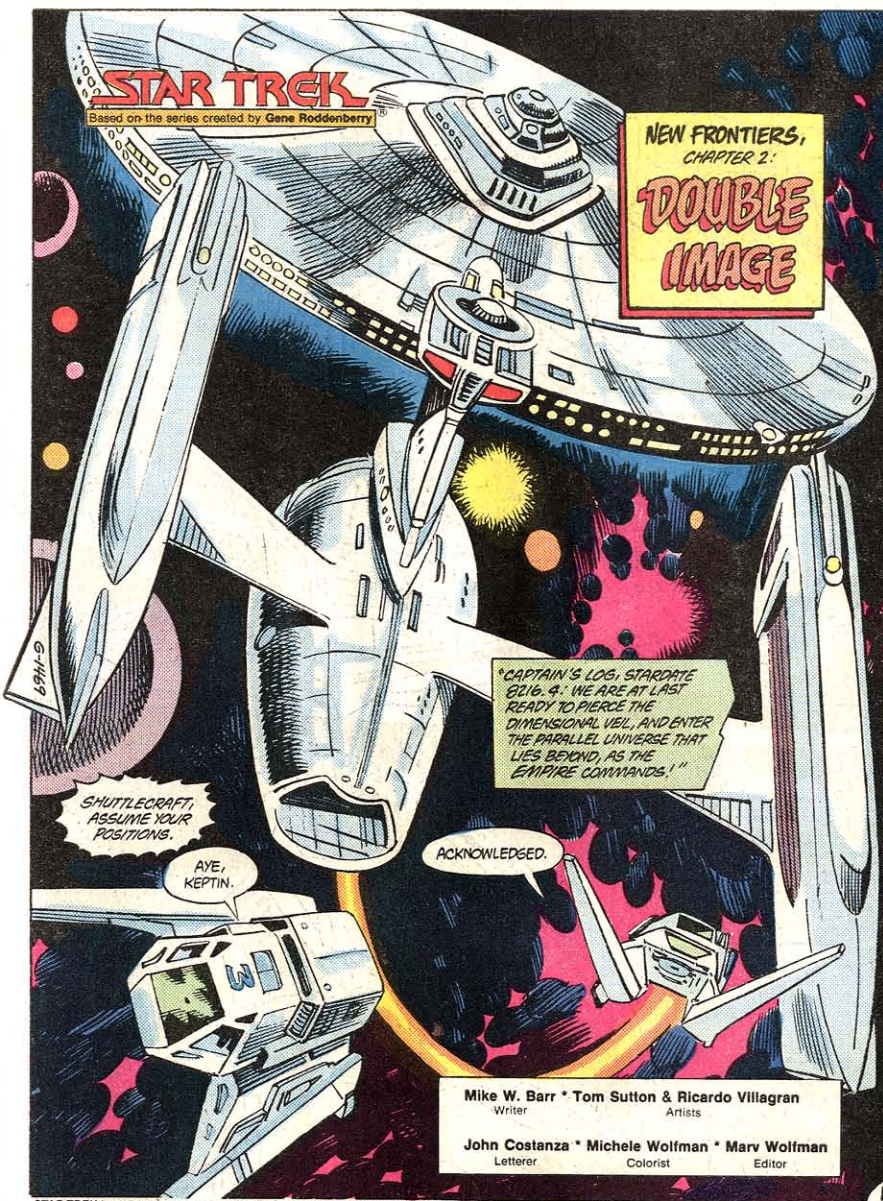


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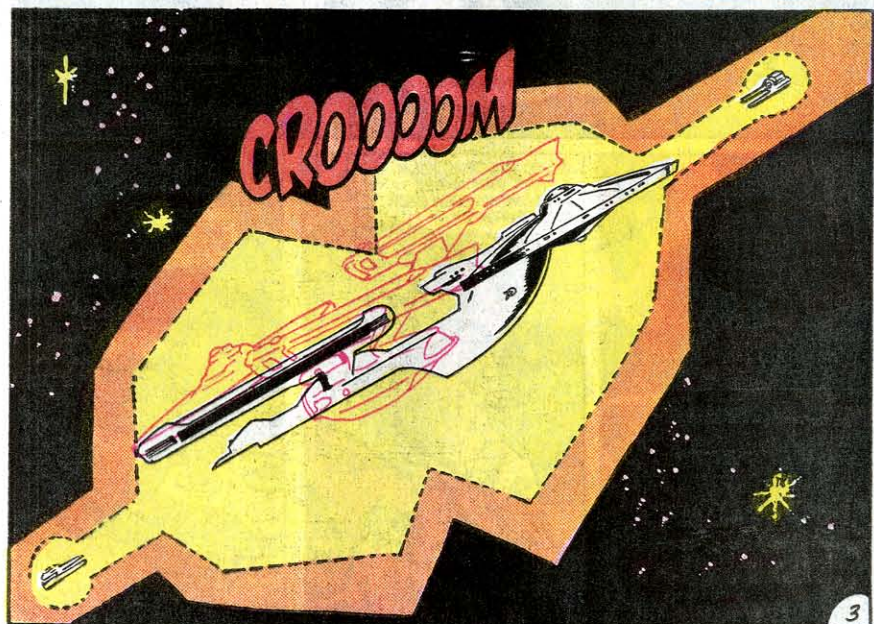
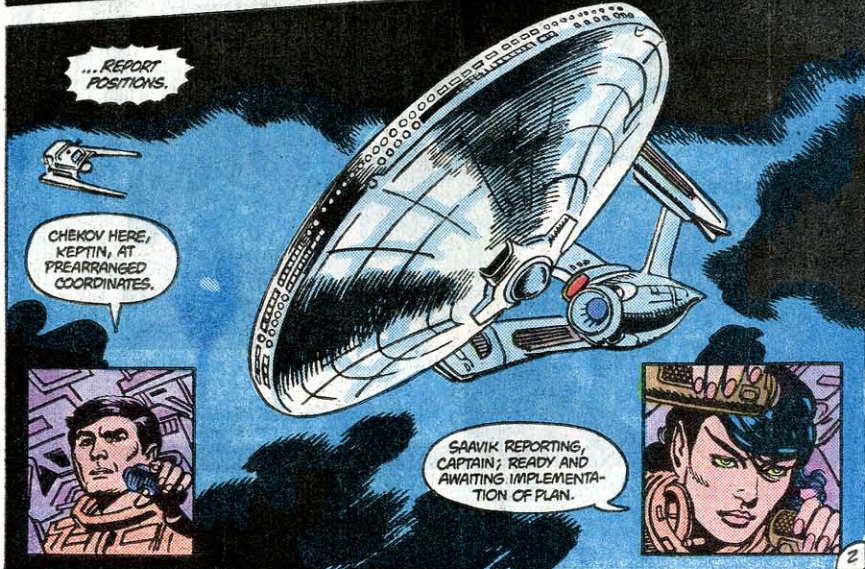
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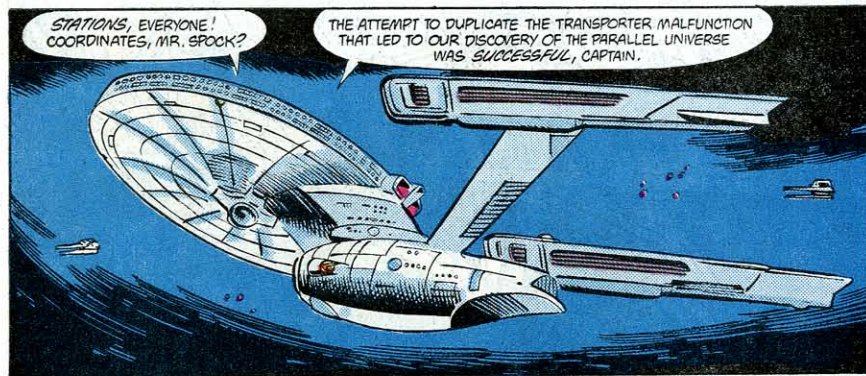
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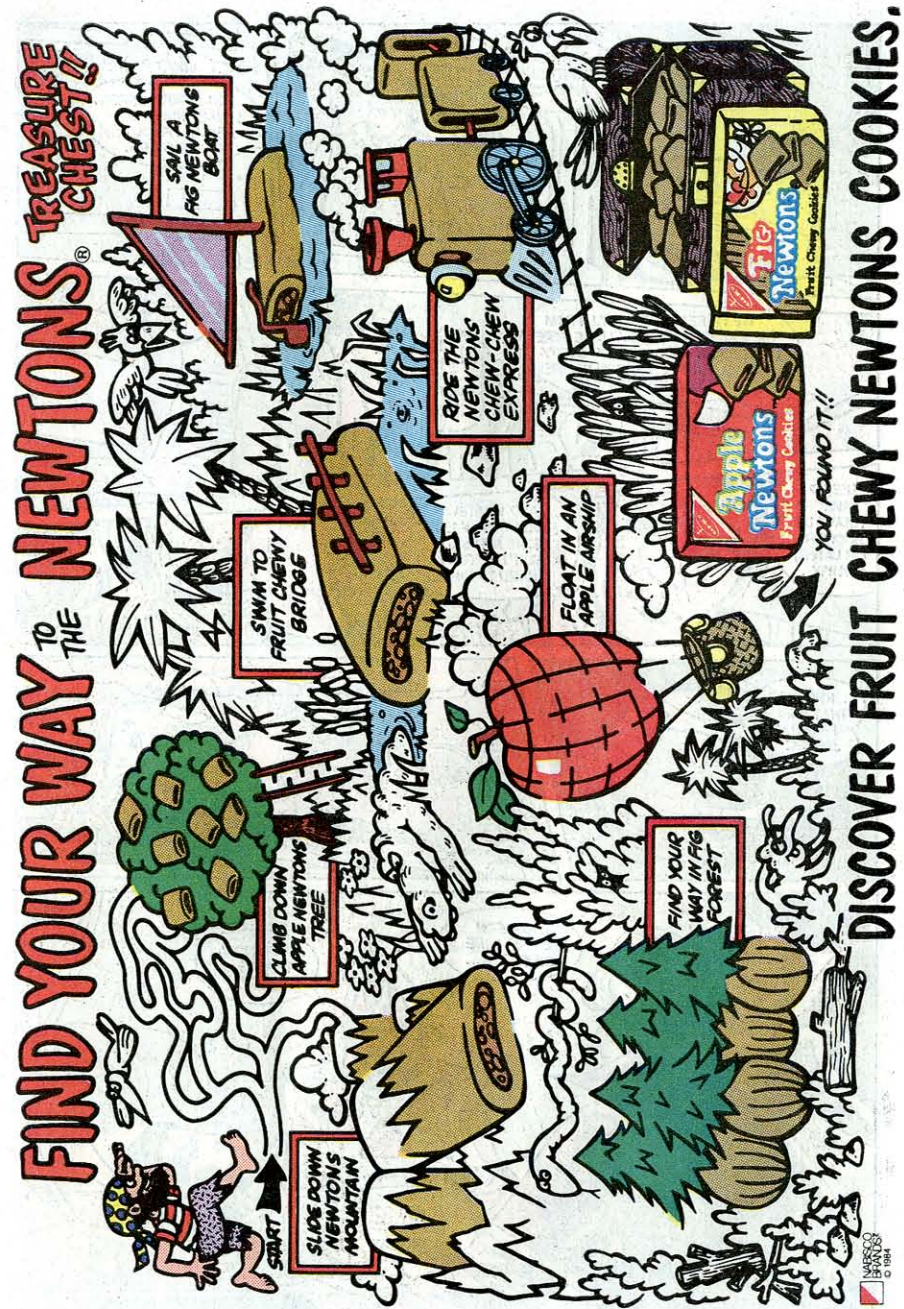


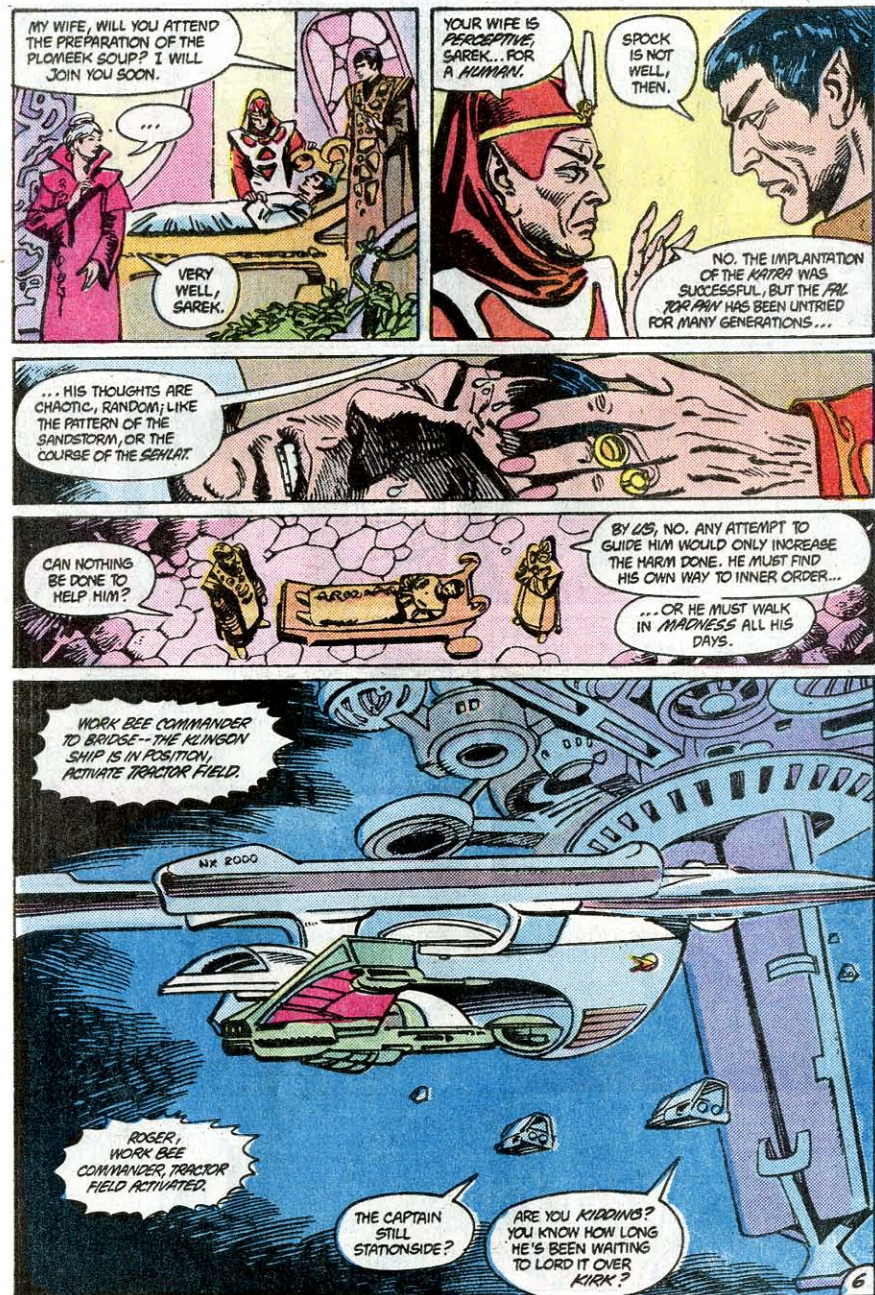
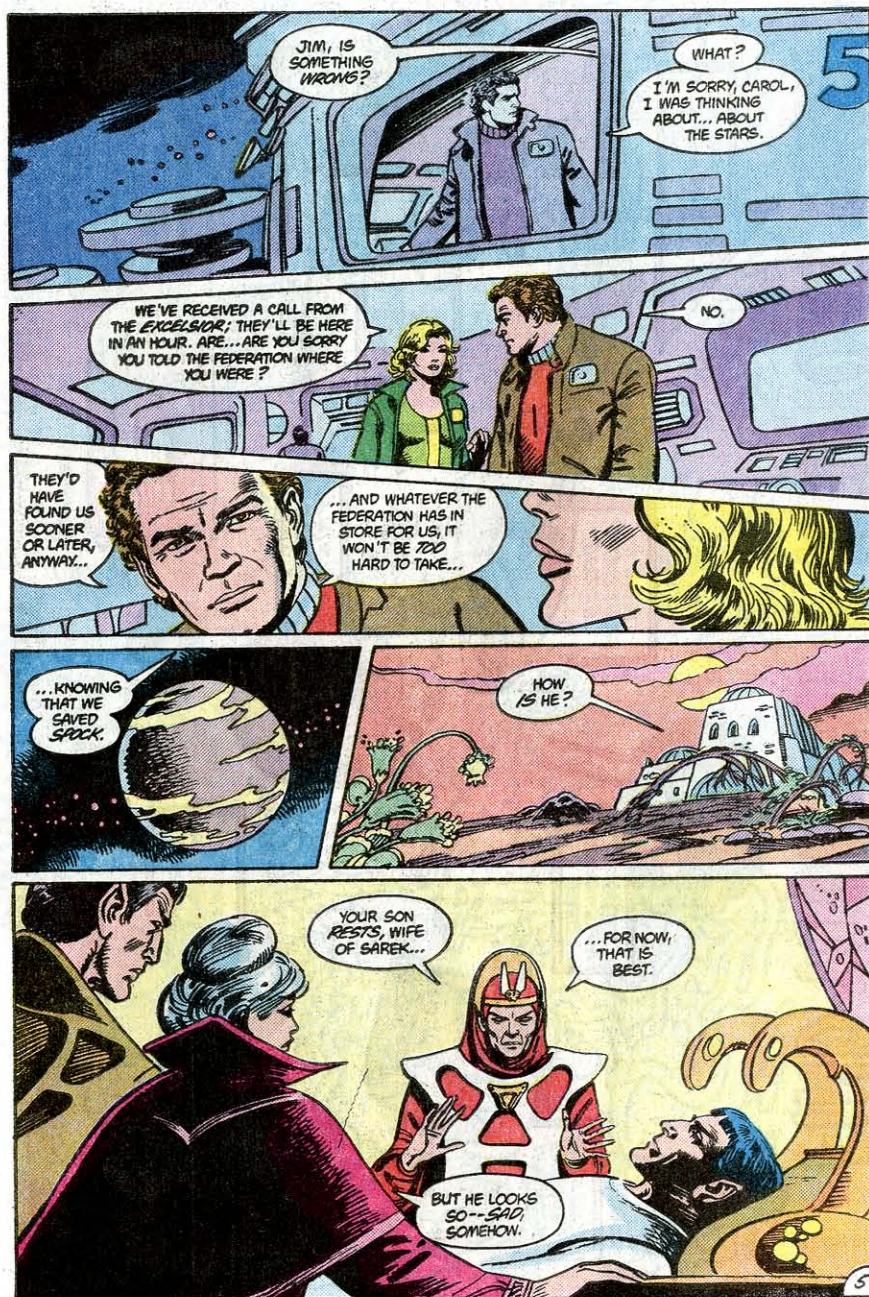
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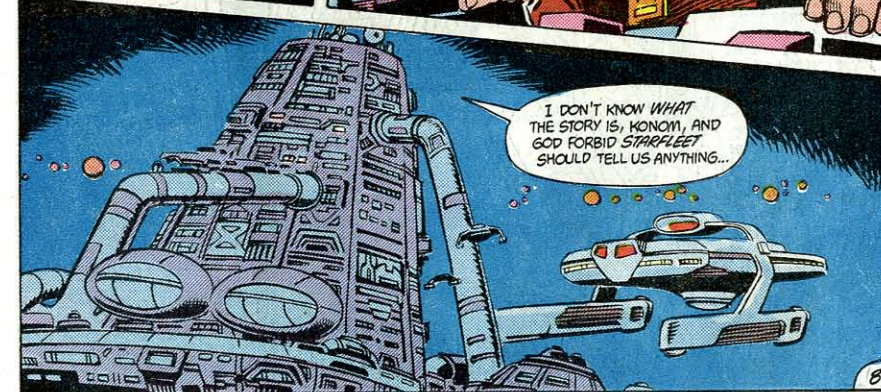
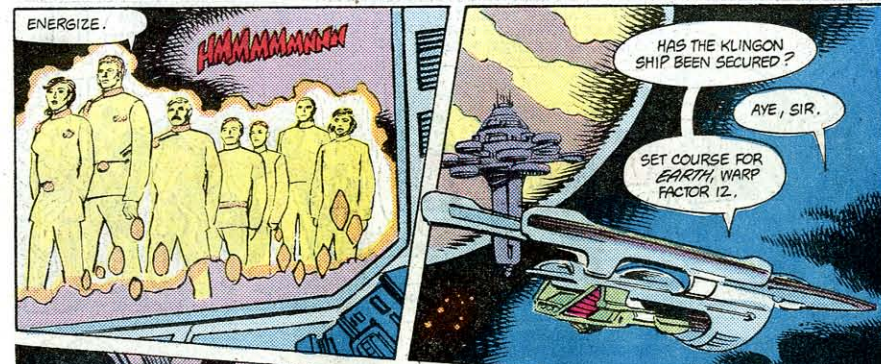
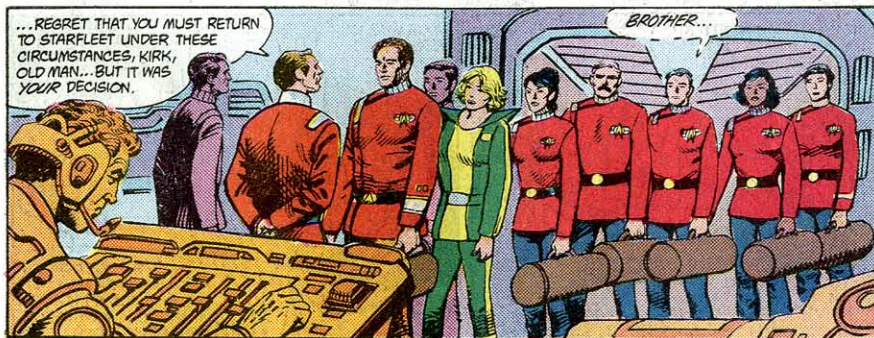


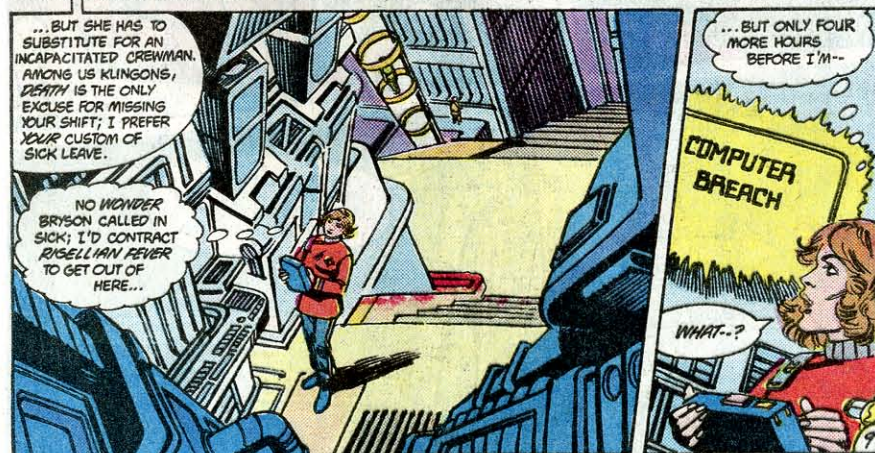


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... THAT OF TRUST! UHURA, RAISE THE APPROACHING SHIP.

HAILING FREQUENCIES OPEN, SIR.

THIS IS CAPTAIN JAMES T. KIRK, OF THE USS ENTERPRISE! WE ARE BARELY DAMAGED. CAN YOU HELP US?

KIRK? THEN THE RUMORS MUST--

ENTERPRISE, THIS IS THE USS COURAGEOUS, FOLLOWING YOUR SIGNAL. PLEASE LEAVE YOUR CHANNEL OPEN.

NOW, SPOCK! RAISE SHIELDS AND ARM PHOTON TORPS!

UNDERSTOOD.

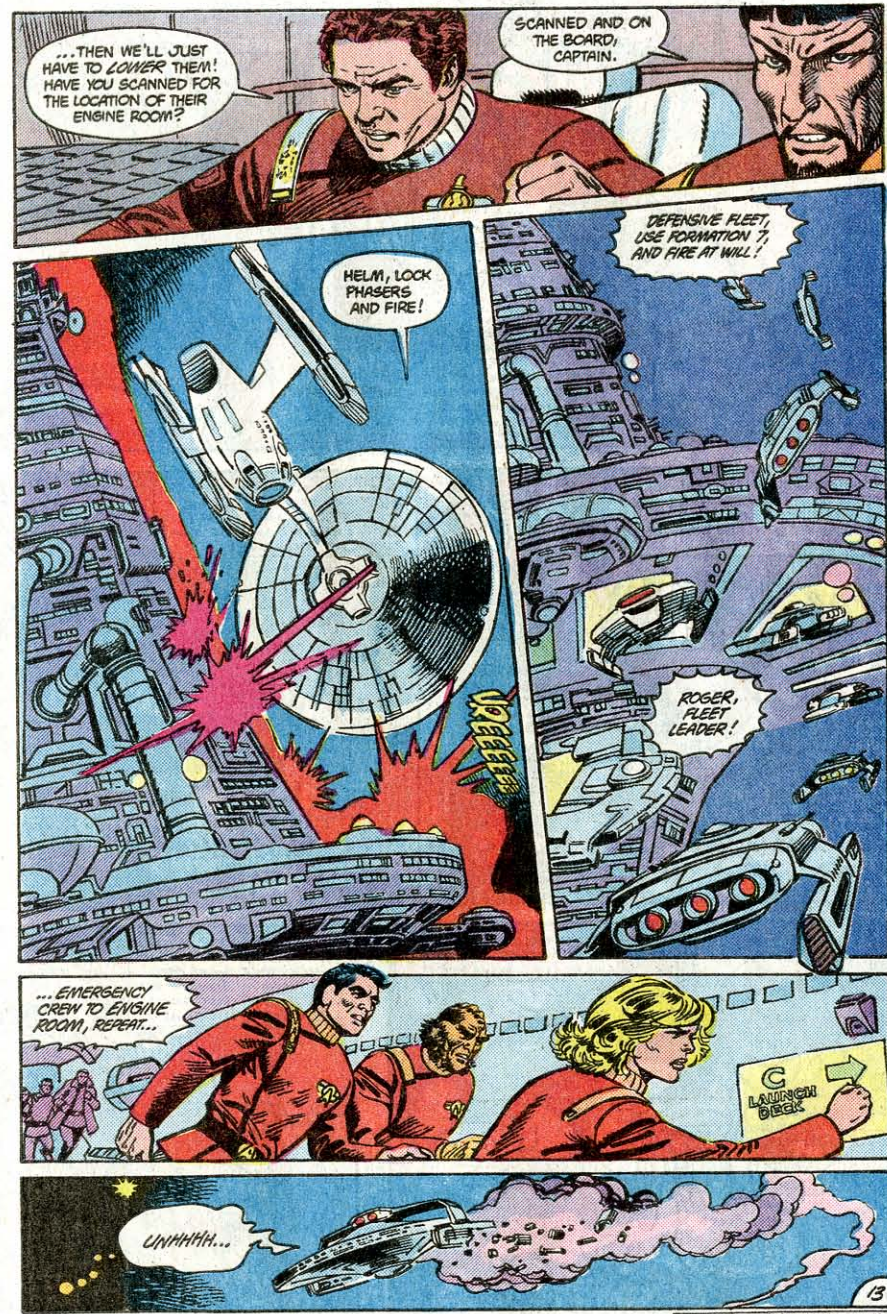
THEY'RE COMING, CAPTAIN.

SHIELDS? BUT WHY, UNLESS--

HELM, RAISE SHIELDS, IMMEDIATELY!

FIRE!

PWE PWE PWE



CONTINUED ON 3RD PAGE FOLLOWING.

SATURDAY MORNING



CONSIDER, FOR A MOMENT, THE SURPRISE IN STORE FOR YOU ON SATURDAY MORNING, SEPTEMBER 15TH, AS YOU LAY SLEEPING YOUR TELEVISION SUDDENLY COMES ALIVE!

HEY, WAKE UP. WAIT'LL YOU SEE WHAT'S COMING ON NBC.



IT'S A WHOLE NEW SEASON!

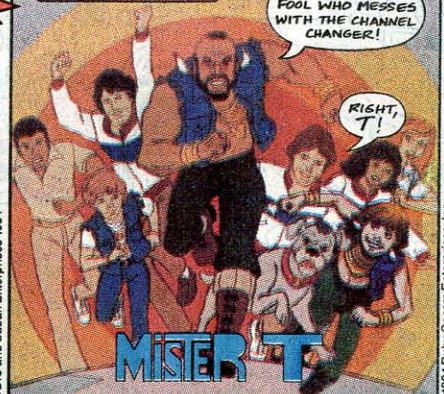
NEXT, KIDD VIDEO WILL TAKE YOU TO THE FLIP SIDE OF THE UNIVERSE WHERE THE MASTER BLASTER IS WAGING A BATTLE TO RULE THE ENTIRE ROCK AND ROLL WORLD.



KIDD VIDEO

NEW SHOW!

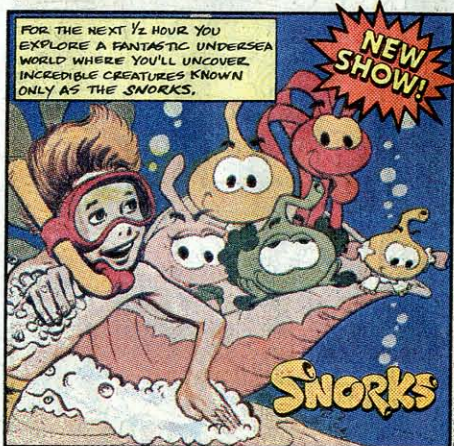
BEFORE YOU KNOW IT, MR. T WILL TAKE OVER...



MR. T

FOR THE NEXT 1/2 HOUR YOU EXPLORE A FANTASTIC UNDERSEA WORLD WHERE YOU'LL UNCOVER INCREDIBLE CREATURES KNOWN ONLY AS THE SNORKS.

NEW SHOW!



SNORKS

NEXT, YOU'LL SURFACE IN THE PINK PANTHER'S BACKYARD AND MEET HIS KIDS, PINKY AND PANCY, AND THEIR RIVALS - A PACK OF LIONS KNOWN AS "HOWL'S ANGELS".

NEW SHOW!



THE PINK PANTHER AND SONS

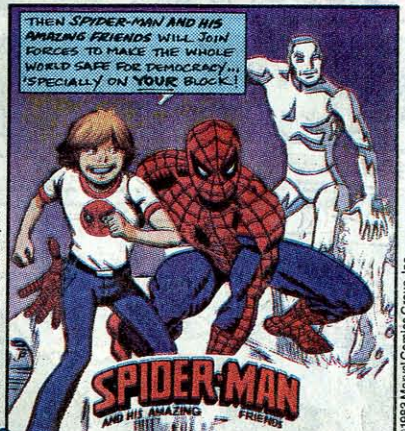
BY THE TIME HE'S DONE, YOU'LL BE GOING BANANAS WITH A REAL LIFE DRANGUTAN NAMED ROXANNA BANANA.



NEW SHOW!

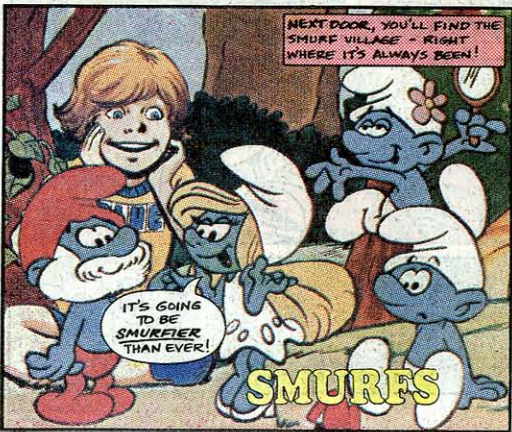
GOING BANANAS

THEN SPIDER-MAN AND HIS AMAZING FRIENDS WILL JOIN FORCES TO MAKE THE WHOLE WORLD SAFE FOR DEMOCRACY... ESPECIALLY ON YOUR BLOCK!



SPIDER-MAN AND HIS AMAZING FRIENDS

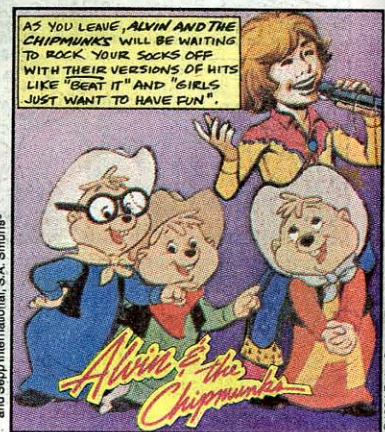
NEXT DOOR, YOU'LL FIND THE SMURF VILLAGE - RIGHT WHERE IT'S ALWAYS BEEN!



IT'S GOING TO BE SMURFIER THAN EVER!

SMURFS

AS YOU LEAVE, ALVIN AND THE CHIPMUNKS WILL BE WAITING TO ROCK YOUR SOCKS OFF WITH THEIR VERSIONS OF HITS LIKE "BEAT IT" AND "GIRLS JUST WANT TO HAVE FUN".



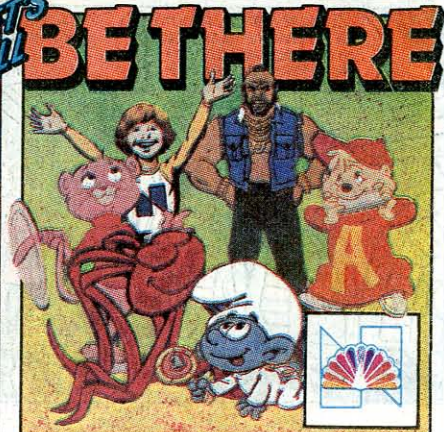
Alvin & the Chipmunks

AND FIVE TIMES DURING THE MORNING YOUR FAVORITE NBC STARS WILL GIVE YOU ONE TO GROW ON!



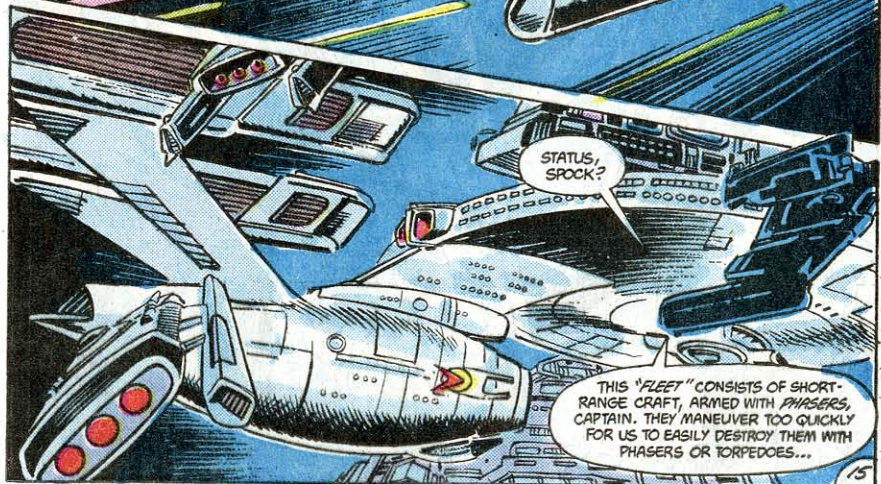
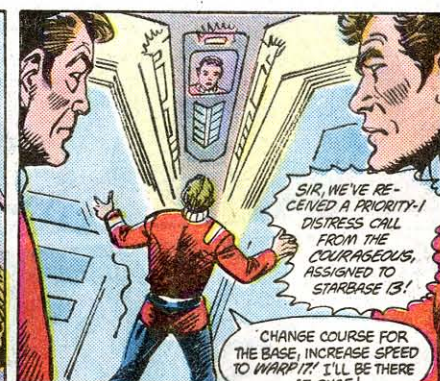
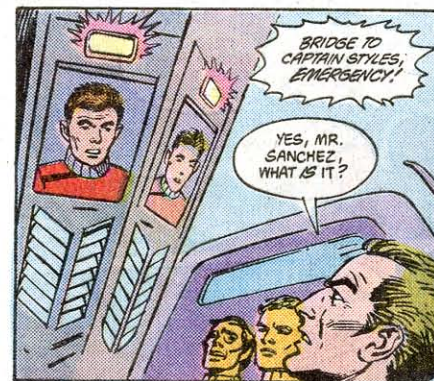
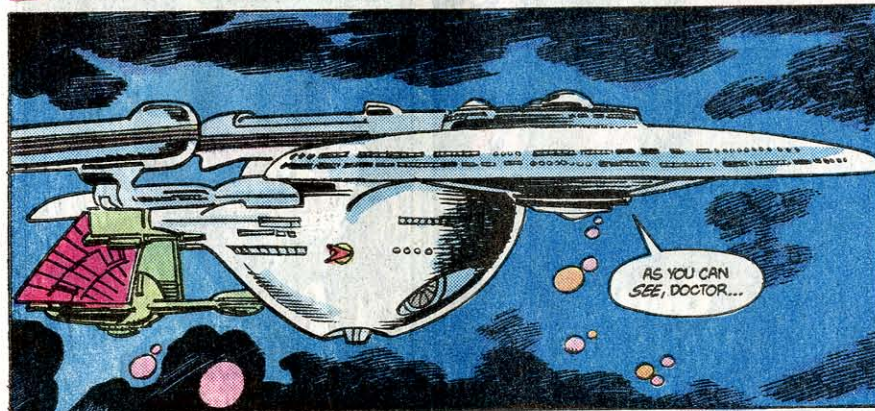
ONE TO GROW ON™

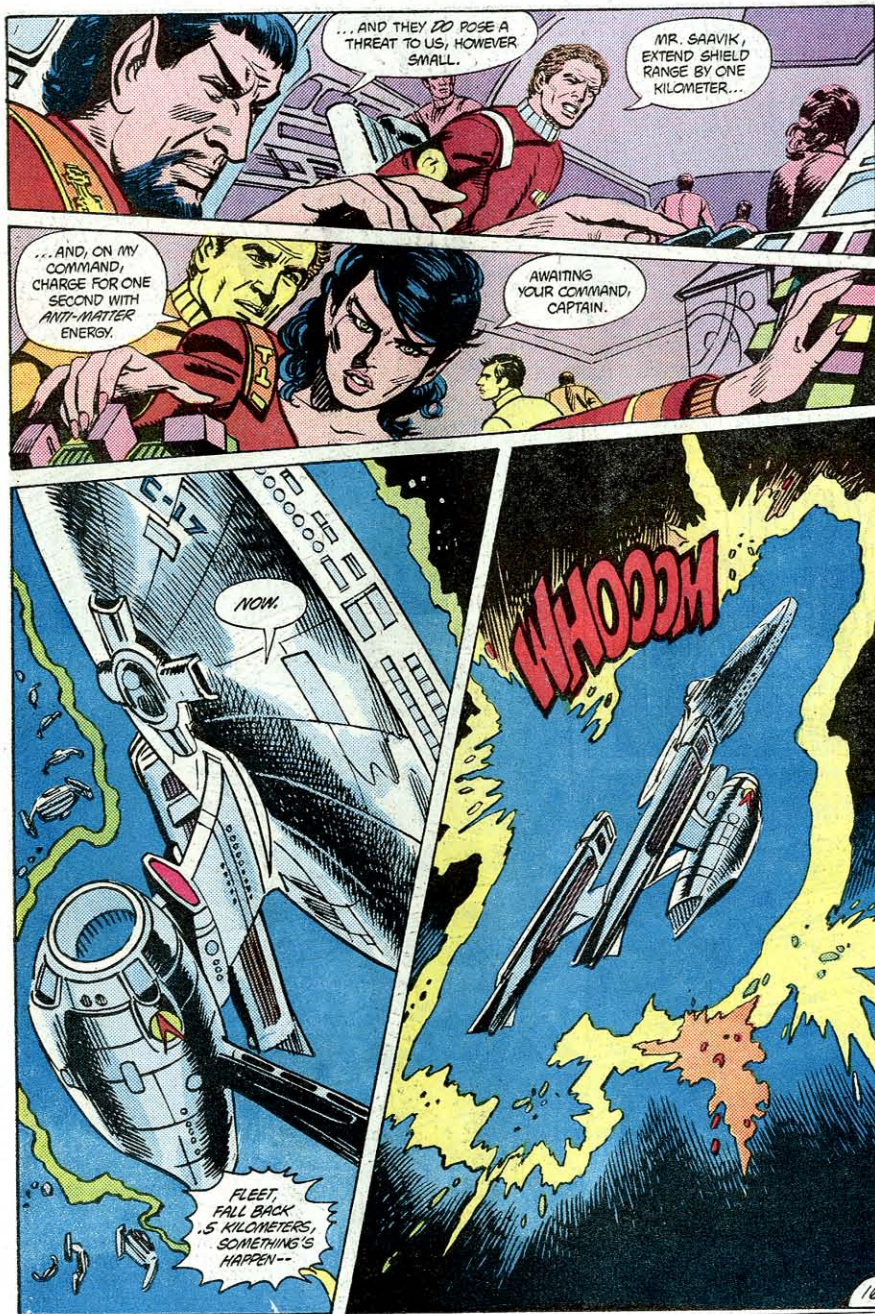
IT ALL BEGINS SEPTEMBER 15TH ON NBC, SO...



LET'S ALL BE THERE







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DAMAGE REPORT, SPOCK?

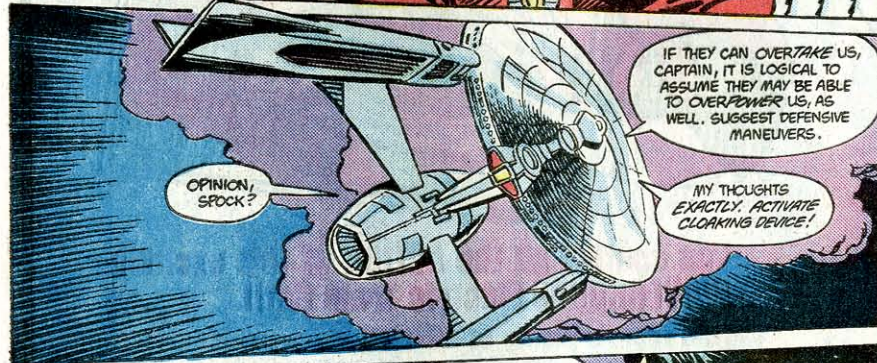
MOVE, CAPTAIN, THOUGH THE ENEMY CRAFT HAVE BEEN OBLITERATED. HOWEVER, I--SIR, A SHIP APPROACHES AT... WARP IT.

WARP IT? BUT HOW--

PICKING UP A SUB-SPACE MESSAGE, CAPTAIN; ON AUDIO.



ATTENTION! THIS IS CAPTAIN STYLES OF THE USS EXCELSIOR; YOU ARE ORDERED TO CEASE HOSTILITIES IMMEDIATELY!



OPINION, SPOCK?

IF THEY CAN OVERTAKE US, CAPTAIN, IT IS LOGICAL TO ASSUME THEY MAY BE ABLE TO OVERTAKE US, AS WELL. SUGGEST DEFENSIVE MANEUVERS.

MY THOUGHTS EXACTLY. ACTIVATE CLOAKING DEVICE!



THEY'VE GONE TO CLOAKING, SIR.

AS I SUSPECTED, MR. REEMES...



... BUT THEY WON'T GET AWAY THAT EASILY! ENGAGE TRACING FIELD!

ENGAGED, SIR.



PICKING SOMETHING UP, SIR; ON SCREEN.

PING PING



YOU SEE, KIRK? NOTHING CAN HIDE FROM THIS SHIP!

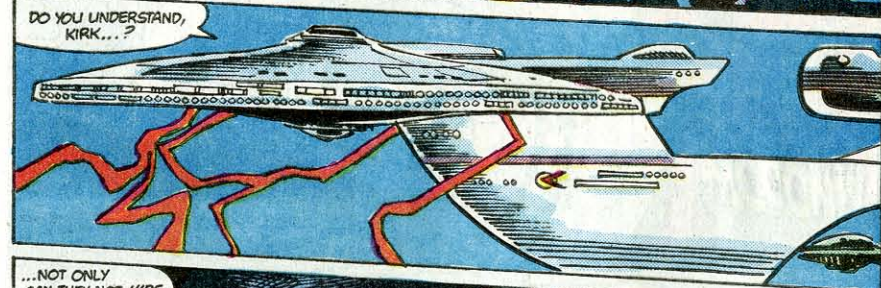
THAT'S THE SILHOUETTE OF A CONSTITUTION-CLASS SHIP, STYLES, BUT THERE ARE NONE ASSIGNED TO THIS SECTOR! I WONDER WHICH--



WE'LL KNOW IN A FEW MINUTES, KIRK!

HELM, LOCK AND FIRE TRACING PHASERS!

FIRE, SIR.

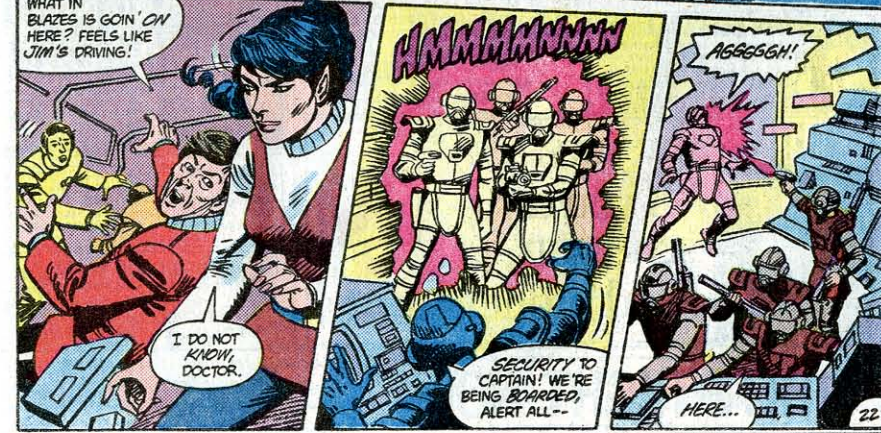
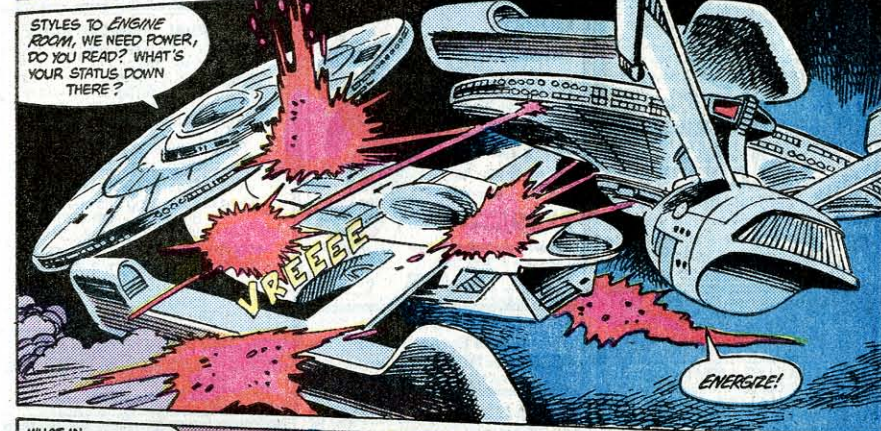
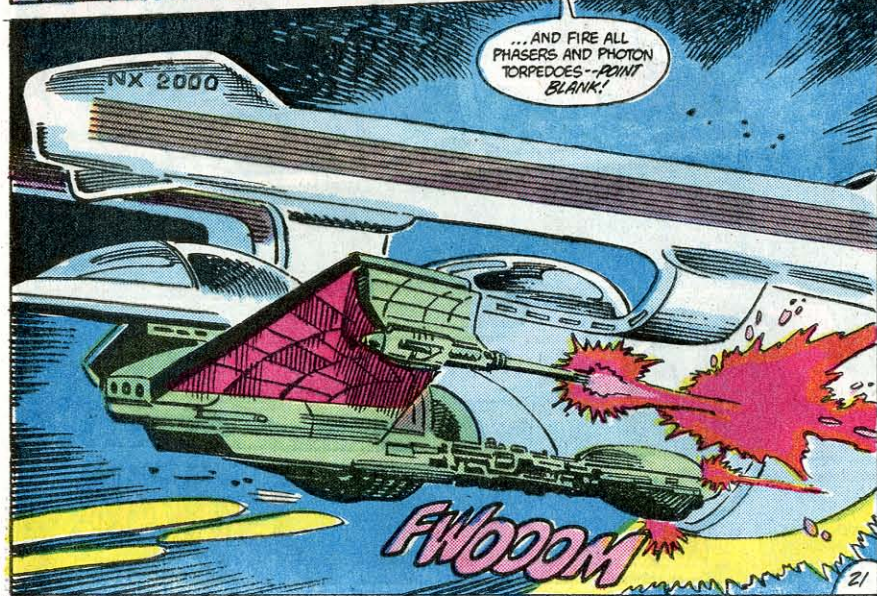


DO YOU UNDERSTAND, KIRK...?



...NOT ONLY CAN THEY NOT HIDE FROM THE EXCELSIOR...

PHASERS FIVE SECONDS FROM IMPACT, SIR!



CONCLUDED ON 23 PAGE FOLLOWING

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INTAUDEA CONTRAL FIELD

QUICKLY, ACTIVATE IT!

CRZZZZZZZ

STYLES, LOOK, IT--NO!

SIR, THE REST OF THE SHIP HAS BEEN KNOCKED OUT-- BY THE INTERNAL SECURITY SYSTEM!

B-BUT THIS SHIP IS INVINCIBLE, IT--

NOW THIS IS A PLEASANT SURPRISE, "BROTHER"! I DIDN'T THINK OUR PATHS WOULD CROSS THIS SOON...

... BUT ON THE OTHER HAND, IT'S SOMEHOW FITTING THAT YOU SHOULD BE PRESENT AS I ASSUME COMMAND OF THIS SHIP...

...AND SOON-- THIS UNIVERSE!

NEXT ISSUE: DUELING KIRKS!

STAR TREK

L-1813

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New York, NY 10103

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Circumstances have reduced us to one page of letters this month, so let me make a few general comments before we go to your letters on issue seven.

First of all, we admit it, we goofed. Pon Farr is spelled with the second "r" and we got it wrong throughout issue seven. Sorry.

Second of all, I just spoke with Mike Barr about the hotly debated subject of whether or not Vulcan women go through Pon Farr and/or Plak Tow. His reasoning is that if the male and female Vulcans are bonded at an early age, then yes, the women must go through Pon Farr. Mike also suspects that because of the Vulcan-Romulan blood, Saavik may be an exception and one of the few women to go through the Plak Tow.

And this brings us to another subject. Many of you wonder how we can reconcile the events in STAR TREK III: THE SEARCH FOR SPOCK with everything we have done with the first eight issues of this title. Why do facts presented in the novels, episodes, or movies not necessarily conform with what we're doing? Well, here's a little truth for you: No one at Paramount Pictures is charged with checking continuity on licensed items.

This means we have to follow our own continuity and decide for ourselves what does and does not work. For example, two of the novels state different fates for the Romulan Commander first seen in the episode "The Enterprise Incident." Which one, if any, do we follow? That's up to Marv and Mike to decide. We're doing our best to work with what has already been established, such as Saavik's origin resembling what Vonda McIntyre created for her novelization of *Star Trek II*. Bear with us and we'll do our best to keep you entertained with the *Star Trek* universe as we see it.

Enough of the sermon, on to the letters:

Mr. Wolfman, et al.,
STAR TREK #7 was a very enjoyable issue. It was obviously a set-up for *The Search for Spock*, judging from what little I already know about the upcoming film. And that's great! It adds a needed sense of continuity to the comic series. I also enjoyed the flashbacks to the earlier days of the *Star Trek* mythos. Will we be seeing more?

The Barreto/Villagran team is very good for the book. Keep up the good work, and I'll keep paying too much for

it!

Rich Buchko
3804-11 Newport Ave.
Fort Wayne, IN 46806

Thanks for the kind words, Rich. Yes, over the next year or so we should be seeing at least one story that takes place right after Star Trek—The Motion Picture. It's a special tale with an even more special creative team. If all goes well, I should be announcing that next time.

Like WOW!

An impressive start to the origin of Saavik with issue seven. The cover is stunning, an impressive effort and very eye-catching. Inside, an extremely well-written story. Without a doubt, the best you have done to date. The female Pon Farr is a subject never touched on in pro work, due mostly to a lack of a female Vulcan lead. I am glad to see the little bits used to bring it into line with the movie as well, allowing for the story to flow smoothly into the storyline you're currently working with.

Mark Ernst
Clearview Park #9
Epsom, NH 03234

Dear Mr. Wolfman,

STAR TREK #7 was one of the most intriguing comics I have ever read. It was good in several respects: the appearance of Sarek and David Marcus, and McCoy's strange memory, set the mood for the adaptation of the third movie without actually trying to shoehorn it into the flow of the story. Good also was the fact that this was the first story that begins within our cast and is not created by an outside force. My only disappointment was the art. It is inconsistent.

Mark Pennington
703 S. Austin
Paris, IL 61944

As you can see in the current storyline Mark, we are concentrating a bit more on our characters without leaving out any action. As for the art, you are in a distinct minority. Most everyone loved Ed Barreto's fill-in appearance, including regular penciller Tom Sutton. Ed is currently working wonders on ATARI FORCE and we suggest you give it a look.

Dear Gentlebeings,

The "Pon Farr" story was... interesting. Such a tale was inevitable, although I didn't expect Mike to tackle it so soon. His account of Saavik's origins more or less tallies with Vonda N. McIntyre's. I recognized the name Xon, originally belonging to the character who became Sonak in *Star Trek—The Motion Picture*. When Paramount was preparing to remake *Star Trek* as a second television series, Xon was to replace Spock on the *Enterprise*; so, he became the original version of Saavik. It was nice to work him in.

Andrew W. Laubacher
PSC #1, Box 129
Lackland AFB, TX 78236

And for you completists out there, let me just mention that the actor, David Gautreaux, who played the ill-fated space station commander in ST—TMP was the actor chosen to play Xon for that second series that never was.

Dear Marv and Mike,

At the risk of repeating myself, I've got to say that STAR TREK #7 was the best STAR TREK comic ever published. Even though I've made that claim before, this time you really outdid yourselves. Not only was this issue really good, but it was special.

First, the cover was the best in the series so far. If Dan and Dick wanted to remain permanent cover artists of this book, I'd have no complaints.

Inside, Eduardo Barreto did an astounding job on the artwork. The best part of "Pon Farr" was the story. Mike, this was just great, from the characterizations to the reappearance of David Marcus to the tantalizing hints about what's to come in *Star Trek III*.

Steve Savino
3299 Adams NE Apt. A4
Albuquerque, NM 87110

COMING ATTRACTIONS

Next issue matters go from bad to worse when the alternate universe Spock finds his counterpart, who is having plenty of problems of his own. It will be by the regular team of Mike, Tom, and Ricardo.

For the future, we have some good news. Next summer we will present our very first annual and Mike is already thinking up something really special for it.

Keep those letters coming and until next time, keep smiling.

—Bob Greenberger



JUSTICE LEAGUE OF AMERICA VS THE AVENGERS THE DEATH OF A DREAM

BY DICK GIORDANO

PART I: TRUTH OR CONSEQUENCES

If you've read *Marvel Age* #19, Oct., you'll know what this column is about. If you haven't read it, I suggest you try to get a copy and read, in particular, Marvel's version of the events behind the JLA/Avengers team-up controversy.

One dictionary definition holds that truth is: "Conformity to fact or reality." Let's explore the truths revealed, and, more telling, the truths not revealed, in the *Marvel Age* report.

First, I am mildly curious as to why no one is willing to take credit for writing the *Marvel Age* article. It is the only non-Marvel news piece in the magazine that does not carry a byline. You'll notice my byline at the top of this column, so at least you'll know who is responsible for all that is printed here.

I am a bit more curious as to why *Marvel's* writer (whoever he/she was) quoted so liberally from my letter of May 26th to Jim Shooter without including the portion containing an apology and an assessment of the realities of producing this book:

"The motivation for the events was weak. I agreed with you and we set about to fix the plot. When we thought we had it de-bugged, Len called you with an outline of the changes, to which you responded positively, saying you felt the changes would work. Len reported that conversation to me with the request from you that a new written plot be submitted. I thought this request to be logical but largely a formality and ordered George Perez to start drawing before the new plot was typed. In doing so, I had no intention of ignoring your wishes. I understood your conversation with Len to be a tacit approval of our modifications and desired only to keep the project moving. I have since apologized to you for this seeming breach of protocol and

trust that this unintentional mistake is not one of the reasons for your rejection.

Yes, there still remain some questions left unanswered in the plot, but no more or less than are left unanswered in most plots. More often than not, these questions are resolved while the work is in progress, and I'm sure that you'll agree the levels of skill possessed by George Perez, Roy Thomas, Len Wein, and myself are sufficient to resolve these plot "holes" to everyone's satisfaction, and I would surely submit the material in its subsequent more finished stages and welcome your input at that time."

[And at the conclusion of that same letter:] "The storyline makes sense to me and everyone else here and our contract stipulates that 'Marvel and DC shall jointly agree on mutually acceptable modifications,' and I can hardly agree with your modifications if I don't know what they are."

Perhaps we should just put this back in the hands of Mark and Len and George and Roy and trust that these seasoned pros, three of whom have worked well for both companies, won't embarrass themselves or DC and Marvel. Whichever way you choose to go, I respectfully request that you respond as quickly as possible. TIMES-A-WASTIN'!

Warmest Personal Regards,
Dick Giordano
Vice President-Executive Editor"

Little matter that the quotes from that letter, chosen by *Marvel*, did not accurately reflect my intent in writing it; little matter that the first two pages of their story contain numerous inaccuracies and distortions; little matter I am portrayed as having no interest in the quality of the plot rather than as the person who suggested that the best way to quality was to trust a creative team who individually had made commitment to quality in all that they had previously undertaken. Working together, they could do no less. What does matter is that I accepted the responsibility for all the mistakes made up to that time, apologized for them, and urged that we put aside the past and, in a show of

mutual cooperation, move forward, quickly. I hoped that by so doing we could dispel the perceptions, common at the time, that *JLA/AVENGERS* was becoming a political football rather than a long-awaited comic.

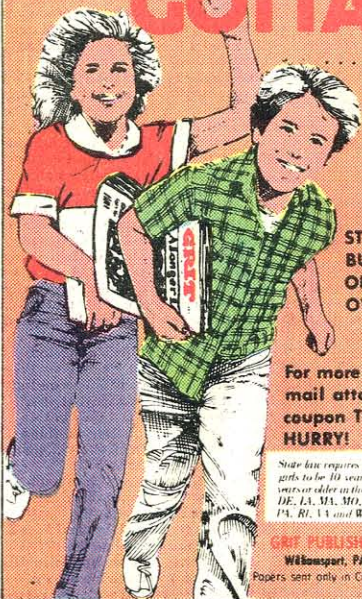
Jim Shooter responded with a list of his specific problems with the script. It took him twenty or so days to produce the list... not a very long time, given the work load of the editor-in-chief of the country's largest comic book publisher. Immediately upon receipt of Jim's list, I forwarded copies of it, all the versions of the plots written to that date, and George Perez's twenty pages of pencils, to Roy Thomas in California. I gave him a week to digest the material (Roy was slated to write only the dialogue and was not directly involved in the plot up until that time), then after several phone calls between Roy and myself to discuss the plot's specific needs and Jim's objections, Roy rewrote the plot. He delivered the completed draft to our offices on July 28th. It took Roy little more than a month to complete and deliver this final (fourth all told) version of the script. Not a long time, either... given the circumstances.

This is where the real problem began. The events from this time forward are the basis for the complaints registered by, and here I quote from the *Marvel Age* article, "people connected with the project" in "interviews for various fanzines that give the misimpression that *Marvel* is responsible for deliberately delaying the project." Remember, Roy Thomas was one of those so interviewed and he wasn't directly involved in the project until well after the delays and problems caused by my errors. It is also relevant to note that Roy and all who gave those interviews agreed in print that I committed errors in judgment in the early going. It was the later events that caused their ire, and it is those later events that the *Marvel Age* article ignores or glosses over, and it is those later events that I wish to detail now.

On July 28th, a copy of Roy's plot was hand-delivered to *Marvel*. A second copy was delivered to George Perez during the next week. No word was received from anyone at *Marvel*, not even an acknowledgment of its receipt. Since both companies were planning to attend the San Diego convention in force on August 4th, I paid no particular note to the lack of communication. We were busy getting everything done so we could go to San Diego (and beyond), and I presumed *Marvel* was too. When we all reached San Diego, I approached Jim and asked if he had read the script. He said he hadn't, but that he had it with him and would try to read it while he was there. I pointed out to him that it would be advantageous if he did so, since we had a rare opportunity during that four-day weekend convention.

To be concluded in next *Meanwhile...* column.

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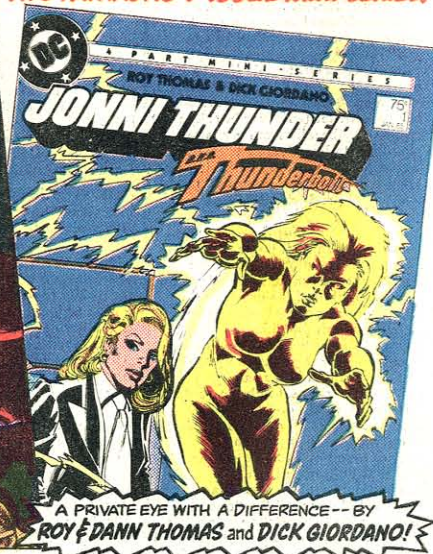
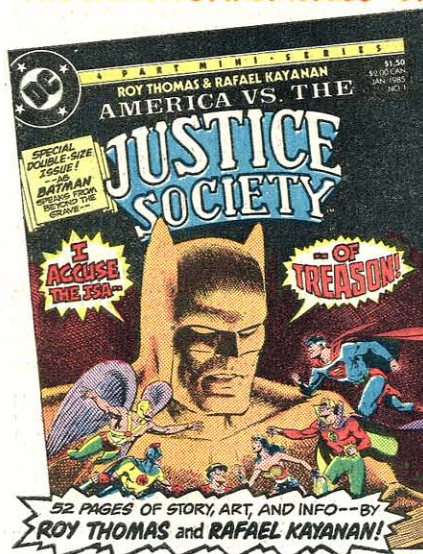
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