



ComLoC #2

COMLOC: 2

is a Space: 1999 fan publication published every so often by Piri Press Publishers. Blame for this conglomeration can be heaped upon Chuck Raue (the editor of this mess) and Carl Lamb (the assistant editor of this mess), and to all those fans whose letters appear in this thing. The opinions expressed in this fanzine are those of the individuals who wrote the letter and are not necessarily those of the editors.

ComLoC is a non-profit fan oriented publication which exists solely as a service to all '99 fans. If we ever break even, SURPRISE! If we ever make a profit, well, you'll never find out. No, really, may we be exiled with Brian the Brain and Taybor as our only companionship should we make a profit off this rag.

Anyway, this is ComLoC #2 dated March 1977. Cost for a copy of this is 25¢ which goes to cover the postage costs of your issue. Publication dates may be set and not followed. It all depends on when we get enough letters to make up an issue. It would be nice though if letter deadlines were followed.

This issue of COMLOC is dedicated to Catherine Snell and the character she portrays, Maya. The character that proves that we are all aliens until we get to know one another.

LETTERS

Vivian Stanley/Box 1572 Jasper, Alberta/Canada T0E 1E0 (1/19/77)

This is directed at all those people who wrote nasty bits of stuff to ComLoC #1.

IF YA DON'T LIKE IT WHY DO YOU WATCH IT??? My god, people, it can't be THAT bad! And exactly is wrong with Maya's appearance? I know at least five other people in my family, one of which is my little brother, who is totally crazy about her and likes the make-up she has. I mean, she supposed to be an alien right? And she did get rid of that dress she was wearing in "The Metamorph", although I did notice she wore it again later, at the dinner party in "The Taybor". But now, consider the flaws with the Star Trek series too. NO series is perfect. If it was who would watch it??? I certainly wouldn't! And, Mr. Burt Libe, if you didn't have your mind in the gutter, you wouldn't have to worry about waking up next to a panther. If you married an alien like her, just think of the interesting life you'd have. (I'm sorry if I insulted you, but good grief guy, what's wrong with a panther??)

Okay, so some of you don't think they can do anything without Maya's molecular transformation winning the battle every time, and that Tony is a "silly" character. Have any of you seen "The Beta Cloud"? This episode was aired here last week in Jasper and it proved that not only was Maya's molecular transformations ineffective against the aliens (A walking half person, half frog, also mute--really interesting!) but that John Koenig wasn't really needed in every episode to solve the problem.

This episode did a lot for the characters of Tony and Maya; and, for all of you who like those intimate love scenes, there is one in this show. And it also develops the love interest between Tony and Maya.

There will no doubt be a lot of people who disagree with me on these points, well good for you! Again I ask, if you don't like it, why watch it at all? I know of a lot of other shows that are a lot worse than this, in the way of science fiction. One is a Canadian (Oh horrors, oh well....) show called "Starlost". If that is science fiction, then '99 must be a Western! "Starlost" is the worst science fiction I've ever seen. Maybe it's because I'm not exactly thrilled by the prospect of opera every week. Thank goodness we don't get it here!

Imagine this:

A space ship lands on Moonbase Alpha. Koenig, Alan, Tony, and Helena go to the dock via travel tube (another interesting idea), and wait for the resident whatever-he-may-be to step out. Out steps a human. (For the guy who thinks Tony is a Marvel Magazine character) Tony rushes up to the guy, hugs him, then takes him on a tour, giving him free reign over everything.

This is highly unlikely, because 1) Koenig would get rid of Tony then and there, sending him to the Medical Section for a checkup on his brain and 2) Tony is the HEAD OF SECURITY! If you were in his place how would you act? It's his job to suspect everyone that comes aboard. Otherwise, Moonbase Alpha would be long gone by now, destroyed by some alien Tony had NOT suspected.

Now that I've started World War III, I'll sign off. I just wanted you all to know that I accept '99 for what it is; good SF. Forget the technical aspects and concentrate on the action. Nobody's perfect.

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Jeff Johnston/4512 Haddington/Toledo, OH 43623 (1/20/77)

I wasn't really sure what I would think of ComLoC in advance of seeing the first copy of it. I am not much of a Space: 1999 fan since my loyalties currently lie towards ST fandom and my tastes lie toward literary science fiction and not televised SF. I must say however, that I really did enjoy the first issue of ComLoC. It was entertaining and informative.

Perhaps the most interesting feature of the zine is the way in which the fans are able to criticize Space: 1999. Many of the people in that first issue of ComLoC would very openly come out to attack or defend whatever particular shows or scenes they were particularly moved by. It was all very open and spontaneous. I don't think you can find a lot of that in discussions about Star Trek, for example. Star Trek fandom has already developed a set of standards saying "this episode is a classic example of ST at its best," and "this episode has nothing to offer," etc. A lot of the opinions have been tossed around for so long about ST that most of the original 79 episodes have been analysed to death. The refreshing thing about Space: 1999 is that there are no set biases at this point. No one has gotten together to rank the episodes from best to worst, and the fans who speak out for or against a particular episode don't have to worry about attacking a show that all of the other fans have come to accept as a classic, simply because no one has set up standards yet. I like that. It gives everyone a fair chance to say what they want to.

I can't really say much about my own likings or dislikings toward the show. I haven't seen that many episodes of it. At most times I am working when it comes on and can only catch the last 15 minutes. One derogatory thing I can say about 99 is that if you don't catch the beginning of the program, you may as well forget about watching it and understanding anything. The same could probably be said about most TV sf where the first few minutes explain the situation. From what I have seen of both seasons I like the second season much better, if only because of the acting. In the first season Bain may as well have been an automaton instead of a flesh-and-blood person. In the second season she has much better roles. Koenig was a bit overplayed in many of the first season episodes...just a little too heroic, if you know what I mean. I'm glad he's more human and less of a PR man for the whole human race.

Of the episodes I have seen (which don't amount to all that many) the best one had Joan Collins in it. I can't remember the name of the episode at all ((ED: It was "Mission of the Darians")), but it had a very nice plot and a few good conflicts in the middle of the story. Aside from the fact that Dr. Russel did little more than scream, cry and otherwise carry on, it was a very good episode all around.

* * *

Kathy Stear/1437 W. Taylor/Chicago, IL 60607 (1/22/77)

What a charge I'm getting out of seeing such a variety of opinions as I saw in ComLoC #1! Some of you folks loved first season, but are sort of lukewarm about what's on now. Then there are those of you who couldn't get into year one, but are raving about the second season. It seems, though, that the majority (that's where I'm placing myself) like certain aspects of both seasons. I find things that I miss from year one, but I see many improvements in year two.

I miss Victor Bergman! I'd probably miss him less if I knew where he was. Why...I repeat...why can't an explanation be contrived by a series' writers when a character disappears. The writers could have written a good, weepy episode in which they killed him off. This would have satisfied all of us who wanted to know where he went. Furthermore (and this brings me to my next point) it would have touched us emotionally. This is a area in which Space: 1999 really could stand improvement. Very little occurs on Alpha to evoke any sort of gut reaction. Death is impersonalized and love is plasticized. Even the dangers are faced heroically and rarely turn any Alphan into a sniveling coward, paralyzed with fear. I think they are trying this season to inject a little more feeling into the characters. I mean, hasn't Helena wept, and Maya joked, and John displayed jealousy? Sure they have, but they didn't feel it. It was very contrived. These people are not real!

I think Maya is out of this world! (no pun intended) Catherine Schell is beautiful! Even with all the junk they have on her to make her look alien, she's a real charmer. She's witty, attractive, smart, and whimsical. She's the most human of them all. But then, of course, she's not. Human, I mean. She's an alien with special alien powers. I don't like the way Maya's molecular transformation powers as they are mainly used. Her power is used too often as a quick getaway, which is a cop-out. I do think her molecular transformation power has interesting possibilities. What happens when Maya dreams? Or gets really fur-

ious? I liked the episode in which Maya was delirious with fever and wrecked havoc on Alpha with her powers. And, wouldn't it seem that the farther away from her planet and Psyche that Maya gets, the less able she would be to use her powers? Maybe they would vanish. Come, on story writers.

The episode about Maya's illness reminds me of something else. There is scarcely an episode in which the main conflict, danger, excitement, etc. stems from a problem internal to Alpha. No; it always comes from bizarre aliens, unexplainable "forces", or planetary dangers which the sensors hadn't picked up. Alpha is big and has a lot of people and a lot of dramatic potential. I would like to see this utilized a little more, and weirdo, alien villains a lot less. The series is beginning to feel like *Lost in Space*. There were two episodes with aliens that I really dug. One was "Earthbound" I thought Captain Zantor was too cool for words. These were the only aliens we've seen that weren't out to get Alpha. They were nice guys. The other episode was "End of Eternity". I thought Balor was really well done. He just looked and acted and emanated evil and menace. He had to appeal to the S-M freaks in the audience.



I must say that I am happy to see the Commander and the Doctor getting it on at last. They sure took long enough to do it. I used to make up these terrific fantasies involving John and Helena. Now it looks as though they may be coming true. Or at least the parts which can be shown on TV. But I'm repeatedly amazed by how backward these two are. I mean, look, John and Helena are both mature adults. They are both experienced, both having been married. They're stuck on this rock together. Why can't they be more cool about their feelings for each other. They're so coy and shy. I feel like I'm watching a couple of teenagers, instead of a pair of adults who would probably be sharing the same residence by now if they are as interested in each other as it seems.

One last comment. Hello, all my fellow *Space: 1999* fans. It's so nice to have a way to communicate with you. I've got a shelf loaded with *Star Trek* fanzines. Let me say that I am very happy that some zines are appearing for *Space: 1999*.

Richard Robinson/P.O. Box 172/Dardenelle, AR 72834 (1/22/77)

I have never seen Maya, except in photographs. Of course her make-up looks stupid, especially her eyebrows. I am a trekker by heart, but I wish all the other Trek fans would shut up their talk about Maya's eyebrows being a "Spock" rip-off. Where is it written that only Vulcan's can have pointed eyebrows. Get off it, guys! In my opinion, Space is terrible when compared with Trek, but judged alone it is mediocre. (With the exception of "Earthbound". To me that rated as the most fantastic single episode to hit the TV medium.) I think the thing that harms Space the most is the attitude of the Trek fan...most Trek fan, that is. This is the most ridiculous belief there is, because Space is no threat to ST, and visa versa.

It's too bad that Victor is gone...he was one of the best things in the show...too bad that Koenig couldn't have been cut. He is the most incompetent character ever to be featured in a TV show...I hate that man.

Re Viv Stanley's comments: No, I do not find Space easier to understand than Trek. Space is (or was in the first season) for an intelligent audience, and sometimes their plots (stupid as they may be) required some thought. Whereas Trek required very little intelligence...sometimes to the point of being simple. So, Trek naturally appealed to more people...because most people could at least understand some of it. Yet some of Space is above the intelligence of the average American...but just right for the average SF fan, because SF fans are smarter people than non-SF fans, because they read more and watch things besides re-runs of "Gunsmoke", "The Beverly Hillbillies", etc.

I agree that the Alphans might relate to each other better than the Enterprise crewmembers. At times it seemed as though only the senior officers deserved friendship. Kirk was so stuck up at times it was absurd.

As for Mona Delitsky's comments about not knowing Kirk or McCoy at all after one episode...granted...yet it is only fair for me to say that after one entire season of Space that I felt that I knew very little about Koenig, Helena, etc. That is not a remark from a trekker, but from a viewer.

This thing about the greatness of the almighty Alan is somewhat reminiscent of love-sick Spockkies. But my, oh my...how could all these die-hard Trek-hating Space fans have something in common with Trek? It must be yet another inconsistency in Space....

But even with all my gripes about Space, why-oh-why do I miss it so much? It must be yet another inconsistency in my idealistic trekker mind....

* * *

Pam Beckett/64 West South Street/Uniontown, PA 15401 (1/26/77)

Greetings from motor-mouth, and here I go again.....

"Space Warp". Praise God! Somebody finally decided to let Alan take command of Alpha. Maybe this was to make up for all the times he's gotten zapped. But they still had to almost get him killed when his visor was damaged. (Rule one--- don't play games on the surface of the Moon unless asphyxiation is your cup of tea!) Back to business, it was about time Maya got sick. It must be comforting to her to know that Helena will be treating her by the trail-and-error method; but then again, most of the doctors I work with do the same thing--and their patients don't turn into gooey BEM's on them! Although John and Tony's efforts to cross onto the Alphan side of the space warp was supposed

to be the main thrust of the episode. Maya's illness appeared to be the major theme. And aren't we lucky her disease wasn't contagious? Couldn't you see Alan spinning his gears to turn into a BEM? Boy, Tony had better not get Maya sore; she must have read a lot of monster comic books when she was little...impressive repertoire of creepies. Anyway, Alan and Helena work well together, seem to have a mutual respect going--Ladies, wouldn't you like his bedside manner? (I'm getting off the subject) Nice touch to have John and Tony to find a derelict spacecraft with how-to instructions on getting home. Sort of an alien travelers' guide! However, I was very disappointed when Tony showed no concern about Maya's sickness. Forget any ideas about this Italian being romantic...

"Journey to Where". After watching this episode, I dare anyone to tell me that Space: 1999 isn't superb! Okay, number one, one terrific piece of acting by Catherine. (yes, occasionally I really do watch someone other than Nick!) Very subtle, touching reactions to the news that the Alphans have a chance to go home--did any of those blockheads remember Maya can never get back home? One helleva strong lady. Dramatically the transfer of the Alphans back to Earth (and hooray that someone remembered that they'd be going home to a whole new world) was good; wouldn't you know a stupid earthquake would screw everything up? (some things never change, right Californians?) Dr. Logan, though by necessity a one-dimensional character, was just my idea of the perfect scientist. Passionless, professional, thorough, and a stubborn jackass! Why didn't it occur to him that our guys could very well be on Earth, just in a different time? Score one for the readhead. Gee, didn't Helena get sick fast? Guess she wanted to make up for all the times John nearly bought it. Seriously, some great acting by Barbara; she really looked deathly ill. And let's have a standing ovation--John finally kissed her. No wonder she got sick, she had waited two years for him to do more than be hot and bothered! Otherwise...if I hadn't known previously they were going to be shipped back to 15th century Scotland I never would have guessed it from the way this was presented. Nice effort all around.

"Seeds of Destruction". Personality changes always make for interesting episodes. This was no exception. Though there were some flaws. For instance, why are commanders plagued by the "mother-I'd-rather-do-it-myself" syndrome? Ain't no way I'd go into a strange cave all by myself! Later the dumbbutt walks into one of the enclosures (mirror frames, take your pick) and gets trapped. Never let it be said that intelligence is a prerequisite for command. Back at the ranch, the false Koenig succeeds in antagonizing everyone in 90 seconds. Some boyfriend, Tony. If someone treated my paramour the way Koenig #2 treated Maya, I'd say my piece, no matter who he was! Strange that Tony and Maya thought something was wrong with John long before Helena. I know love is blind, but c'mon lady, you're supposed to be a doctor! A couple very suspenseful scenes. One, I nearly crapped in my Pampers when Koenig stopped the technician Maya had transformed into. Two, when Alan was ordered to fire upon Tony and Maya's Eagle, things got a bit sticky. As to Alan, his traits of devotion to duty and loyalty to the Commander were further explored. Good bit of conflict between him and Tony, but Tony will get no Easter basket from me if he calls Alan a "crazy kangaroo" again! All in all, one dynamite episode; but it ended too abruptly. Like this. .

"The Taybor". Yuck, phooey! Never thought it would be possible for me to almost turn off an episode of "99", but I almost did. Criminy, watching ST's "Wolf in the Fold" for the fourteenth time would have almost been better! Almost. Well, anyway, its one redeeming factor was its humor. (yeah, the whole thing was a big joke!) The dinner scene was priceless. Obviously catered by "Verdeschi's Bar and Grille". Another point for Maya as she instructs us how to get back at someone trying to get cute under the table. Taybor stunk, that's all there is to it. I did not like him, period. Also, I felt that it was unseemly for the chief medical officer and the science officer to be so taken in by a bottle of perfume and a necklace. Show weakness, yes, but make them plausible. Sooo, John and Helena do more than play chess! Naughty, naughty--remember the kiddies are watching. Super ending, with Maya getting away by turning into an old hag. (hey, friend, can't you try for another old bad next time? This one is getting rather tiresome.)

"A Matter of Balance". Bull crap, no Alan. Personally I could see a young, impressionable girl falling in love with him faster than with Tony. Guess there's no accounting for taste, though. I could identify with her however, unrequited love HURTS! Effective alien; after being rebuffed by ol' hardhearted Verdeschi, I could understand how appealing Vindrus could be. But he wasn't a nice person at all, was he? Imagine substituting our heroes for his rapidly degenerating race! Can you think of not being able to see Alan? Gasp!!! Anyway, Shermeen sure caused a bunch of trouble. I bet she didn't get any ice cream for a month after swiping the portable reactor! Highpoint of the whole show was the cute monkey Maya turned into. I adore monkeys. That's why I hang around with Chuck and Carl so much!! ((ED: hmmmmmm....))

"The Beta Cloud". This is more like it, group. Great idea to have John and Helena hit the deck and let Tony, Maya, Alan (yaaaay!), and Sandra run the boat. Although Tony and Maya got to do most of the running around, while Sandra had to keep plopping Alan back into bed all the time (watch it, chickee!). Heavens, they used everything to stop the nasty old master except throw some of Tony's beer on him. But then the humane society would have gotten on their backs! Nice change to have Sahn do something constructive and not just faint. And Tony and Maya honestly did a bang-up job. The suspense never let up; I had my thoughts there for a while. To think I almost gave up on Tony--wasn't it sweet of him to finally tell Maya he loved her? (but what is it with these guys; they only get romantic when someone is nearly dead!) However, Maya should have stuck those flowers up his nose when he said his romanticism came out of desperation! He's hopeless. As to Alan, he was the first to get sick and the last to give up. Not many guys would get out of their sick beds to back up a friend. Of course, I had a few visual distractions throughout. My compliments to who ever lost Alan's pajama top belt!!!

"The Lambda Factor". Incredible episode. Perhaps the best all-around episode this season, so far. I hereby drop all my thoughts about "99" being less dramatic this season. Absolutely fantastic job by Martin. He showed Koenig in a personal crisis situation without losing one bit of credibility. Until the end I didn't associate his nightmares with the alien disruption. Man, I wanted to take Carolyn and bash her head in for being so nasty. As a person she must have been flawed; Koenig was just as affected by the Lambda waves and he didn't hurt anyone. Though ESP isn't my bag, everything that happened was believable. I

just knew something was going to happen when Alan didn't leave the Eagle repair shop right away. There goes my ulcer! For once I have no gripes about what form Maya took, as long as she saved him. For a while I thought they were going to do the same thing they did in "Black Sun", build a shield for the base. How events were handled came out much better, though. Good climax. Even if Tony may irritate me at times, she still shouldn't have treated him so badly. After all, there is protocol to remember.

A comment before I go recharge by batteries. I sincerely hope everyone reading this has written to ITC to tell the stupid fools to keep Space: 1999 on. Two years is not enough, right? So get to it and keep me from committing suicide!! Let's shoot for "Year Three".

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Patti Cullen/R.F.D. #1, 33 Lakeside Road/Mount Kisco, NY 10549 (1/27/77)

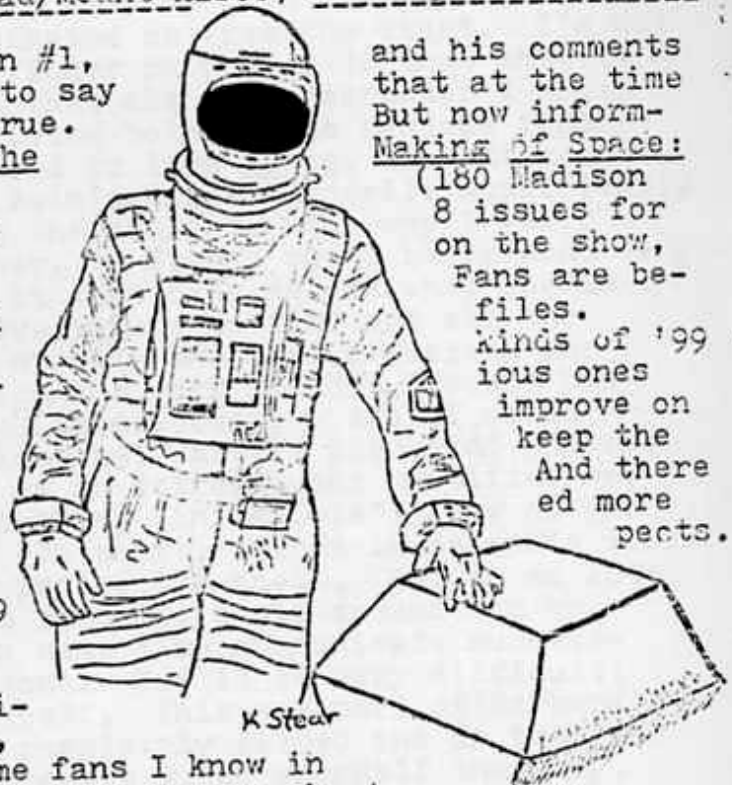
In answer to Burt Libe's letter in #1, about the level of '99 fandom, I have to say he wrote (10/3/76), what he said was true. Information about the show is available in The 1999, as well as the magazine STARLOG Avenue/Suite 1503/New York, NY 10016; (\$9.98). Each issue contains articles episode listings, and lots of photos. I'm beginning to compile their own technical There are probably as many different fans as there are Trek fans. The ser- who will write good stories, try to the shows faults, sincerely try to show in production and fandom active. are fans whose interests are direct- to the stars, or the technical as- There are some who fall between those categories. The main problem with '99 fandom is that it is not as organized as trekdom.

There have been some terrific episodes this season: "Journey to Where", "Mark of Archanon", "The Taybor". Some fans I know in other areas have seen different ones that they rave about: "The Beta Cloud", "Space Warp". But some have been awful: "Brian the Brain" (a re-make of ST's "The Changeling"), "New Adam, New Eve", "The Exiles". There are supposed to be some good ones coming up; I hope we get to see them.

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Virginia Walker/P.O. Drawer #350/Ayer, MA 01432 (2/11/77)

I enjoyed ComLoC #1 very much. SpaceFandom needs an exchange like that. It will also help us find each other! (Thought which occurred to me while I was brushing my teeth: since Trekkers find "trekkie" a derogatory word, I wonder what would be the Spacer equivalent--"Lunie?") In my own little circle, I was aware of who is and who isn't a Spacefan, but I was frankly delighted to find out that five out of the nine contributors to ComLoC #1 were members of my club for Nichelle Nichols and/or Eureka subscribers! I think that Trekkers who are also Spacefans tend to keep quieter than they might -- simply because there IS a rabid



and his comments that at the time But now inform- Making of Space: (180 Madison 8 issues for on the show, Fans are be- files. kinds of '99 ious ones improve on keep the And there ed more pects.

anti-Space Trekfandom element. *sigh* -- what, may I ask, happened to the concept of the IDIC?? Really folks; if we Trekfans who've kept Trekdom and its accompanying concept of the IDIC alive since 1969 can't manage to live up to the concept of IDIC, then what on Earth gives us the right to expect anyone else to live up to that ideal?? To be rabidly anti-ANYTHING is unworthy of a Trekfan. (Well, of course, excepting things like dishonesty, pain, etc.)

I don't happen to be a fan of either Mary Tyler Moore or Archie Bunker, but I'm not going to put down anyone who is; why should I? They are just as entitled to their likes and dislikes as I am. Who has the right to lay down the statement that one is "better" than the other? Is there anything more odious than having your parents drive you to excel at whatever your brother was good at; maybe he's gifted in math while you're gifted in languages. Each of us is a unique creation; each of us has the right to our own thoughts, preferences, gifts. That right cannot be taken away -- and no one has any right to try.

Actually, Helena Russell has fascinated me from the start. I'm not quite sure that I can put an accurate finger on why; I do know that it's at least partly professional. Meaning that she is a character I would love to try my hand at. Knowing and loving both of the Landaus from Mission: Impossible, I was fully prepared to love Space, no matter what. I was a little taken aback by Barbara Bain's Helena Russell; sufficiently so that I sat down and began analyzing the character the way I would analyze it if I were the one playing her. I framed out a background -- or at least the significant events in it that made Helena what she is -- and tried to peel away the successive layers to find out all the things that made Helena tick. I came up with the feel of Helena and why she is the way she is, and then began to work out how I would handle playing Helena. And I made a shocking discovery: that I would have made every one of the same mistakes that Barbara Bain did! Helena Russell is a terribly complex lady. As an actress, she mystifies me: how do you show "controlled" without showing "inflexible"? how do you show "stiff" without showing "rigid"? In short, things in Helena's life have made her surround herself with a protective shell. But as an actress, how do you show her holding that ironclad shell around her so tightly that it can't slip, but at the same time communicate successfully that it is a shell? It can be done. But it is very difficult; and almost impossible to judge for oneself. This was part of Barbara Bain's problem; all the episodes were completely filmed and in the can before they ever saw any of them. You can't judge yourself that way. At least the Trek actors were still actively filming while the shows were still running, and therefore they had a chance to look at themselves and see if adjustments were necessary and how best to make them. The Space actors never had that chance. That's why I have been especially interested in Helena Russell for the second season. And I must say -- I have learned a great deal from Barbara Bain. I have tremendous respect for her as an actress!

In ComLoC #1, someone (can't remember who and I haven't my copy on me at the moment) ((ED: It was Carl Lamb)) mentioned Log Dates from the first season. WHERE??? We didn't get any!! Has anybody got a list of the log dates? I have most of them from Year 2; occasionally that's what gets scissored out on our station. Can we compile a list? Then we could put the episodes in the correct order, maybe? I've tentatively grouped first season simply by taking the order from the books. I put "Earthbound" after "Breakaway", just on the grounds that Simmonds was a real pain in the ear and would have been very underfoot through any intervening episodes, had there been any between "Breakaway" and "Earth-

bound."

Another idea that interests me: why don't some fan writers get busy and write the missing links between Year 1 and Year 2 that stick out so sorely? Why don't we write the story of what happens to Bergmann -- what happens to Kano (another favorite, by the way) -- where Tony pops up from? Even where Alan was during "The Rules of Luton." Where was Tony during "The A B Chrysalis?" For that matter, if you writer folk don't like the scripts, then write a story -- and make it the way you'd like to see it on the screen. The possibilities are endless! C'mon writer folk -- where are you hiding?

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Ted Hruschak/2602 Walbrook Ave./Cleveland, OH 44109 (2/20/77)

Back in September 1975 BC (Before Carter), I did not know what to make of the new science fiction television series Space: 1999. It helped that it was made by Gerry and Sylvia Anderson, whose U.F.O. I enjoyed. But Space: 1999 was so flagrantly touted as "The Ultimate Adventure!" that it looked to me like a bomb. I'd already been burned once and was twice shy of the pilots of such commercially successful but artistically deprived shows as Welcome Back, Kotter and Charlie's Angels. So I was cautious about Space: 1999. Caveat emptor.

I did watch it every week, from "Breakaway" on, for lack of any better science fiction product. (I am not a trekkie and The Prisoner was not showing at that time.) I sat through the entire first run of the show and, in general, was only moderately impressed. It was, I thought, all right; sufficiently interesting to warrant my time, but nothing special. The lack of better products, though, forced me to sit through the reruns. And then.... Lightning bolts. Thunder. Choirs of seraphims. Hell, this show was good!

Watching an episode of Space: 1999, I only later theorized, is like watching the film "2001: A Space Odyssey". One has to see it twice: the first time just to follow the plot, and the second time to get the message behind the plot. The second time one watches an episode of Space: 1999, he knows how it's going to end, and only then does he begin to appreciate how well the seemingly chaotic scenes leading up to the conclusion are really not chaotic at all. The lines the characters spew are not meaningless mumbo-jumbo. They make sense only when the message at the end of the show puts them into context. (Observe, especially, something like "War Games".) It is too hard for the viewer to absorb the entire episode of Space: 1999 the first time around. He is too busy trying to find out if John Koenig will kill the monster.

The final (I believe) episode of Year 1 is the best. I speak here of "The Testament of Arkadia". Absolute beauty. The mystical power of those "dead" aliens coming to life in the cave and possessing Luke Ferro and Anna Davis never fails to both chill and uplift me. Imagine, a dead race reaching out from beyond the grave to restore their planet. And this, Cmdr. Koenig believes, being the reason the moon had to be blasted out of Earth's orbit. Fantastic. Star Trek sure as hell never had anything like that!

It was viewing the episodes a second time that got me hooked. I am now an unshakeable fan of Space: 1999—Year 1.

And now we come to Year 2.

As soon as I heard that there were going to be "improvements" on the show, I felt an unmistakable sense of deja vu. I had seen such shows as

Night Gallery, Lost in Space and Voyage to the Bottom of the Sea "improved" the same way. All three ended up being of slightly less quality than they were in their initial years. And here was another show that worked just fine in its present format. I was convinced that any changes made could only be for the worse. I was right.

As far as quality went, Space: 1999 under Fred Freiberger slid way below the quality of the other three shows I just mentioned. Even in their worst seasons they were not quite as bad as Space: 1999 — Year 2. Freiberger had had a reputation among the trekkies for screwing up the format of their show. And he carried his reputation over to Space: 1999.

We in Cleveland got a special preview showing of "The Metamorph" on WUAB-TV in August. All I could keep repeating during and after the show was, "Oh, shit!"

Maya was and is entirely unbelievable to be acceptable. Catherine Schell is an excellent actress and devoid of that asinine makeup she could be more attractive than Farrah Fawcett-Majors. But her character is strictly from comicsbookville. Her powers should make her immediately eligible for membership in the Legion of Super-Heroes. Aside from that, she's only too obviously an attempt to cash in on Mr. Spock's popularity. (And even Spock was a better character before they got into all that mindreading and pon farr stuff.) Tony Verdeschi is a very bland stereotype of the brave fearless astronaut. Neither of these two characters is anywhere near being a match for Kano, Paul Morrow, and the grandest character in the show's brief history, Victor Bergman.

Viewing the Year 2 episodes, it also seems to me that they are going out of their way to ignore the fact that there was a Year 1. Main Mission has been changed to Command Center. Hell, all of Alpha has been uprooted from the crater Tycho and transplanted into Plato! Then there was the day my brother and I were watching, and heard a character refer to Alan as "Mr. Carter." My brother and I turned to each other, smiled, and said, "Mister Carter?" (The "error" has been often repeated since)

The worst change in the show is that the messages are nonexistent. It wasn't that the show needed to be seen a second time. I listened to my "The Metamorph" tape over again to the limit of my mental endurance, and each time the antediluvian idiocy of the plot only became more pronounced. Visions of Flash Gordon echoed through my mind. Agony. They'd bastardized the finest show on television. (I could even visualize Harlan Ellison saying to me, "Welcome to the club.")

On the individual episodes:

"The Metamorph": A compendium of all the most stupid banal and cliched plots ever written for sf. A corrupt alien scientist has a machine that beautifies his world by draining men's minds. He captures our heroes. But he also has a beautiful (?) daughter who releases the heroes once she learns her father's true intentions. The heroes destroy the evil machine, which somehow causes the whole planet to begin to disintegrate, and the scientist, refusing to leave his creation, perishes. The heroes take the girl away in their spaceship just in time as the planet blows. (Anybody want to tell me that doesn't sound like Flash Gordon?)

"The Seance Spectre": Lots of technical and format errors. Very little seance, and no spectre.

"The Exiles": Obviously a slightly disguised alteration of "End of Eternity". Carried horror to extremes and ended up being gross.

"One Moment of Humanity": Started out fair, then degenerated into

an unintentional parody of Fellini movies in its last ten minutes.

"The Taybor": They did this one as "The Space Trader" on Lost in Space, and did it better, too.

"The Beta Cloud": One long Japanese monster flick.

"The Lambda Factor": The plot was ripped off of "Forbidden Planet", and the woman villain was ripped off an episode of Starsky and Hutch. (She was psycho all over.)

"Seeds of Destruction": I guessed the bit with Cmdr. Koenig's hairline 55 minutes before anyone on Alpha did.

"Space Warp": Lost in Space used to do this type of thing, only they were intentionally funny.

"The Bringers of Wonder": Even after "Collison Course", nobody still believes what Koenig tells them. The middle, with the alien slobbering over Koenig, was both grotesque and humorous at the same time.

Let's face it. Year 1 had intelligent plots, nice low-keyed acting befitting future astronauts, and excellent music (including, in three episodes, classical). The only way to look at Year 2 is as camp. The plots are melodramatic, more befitting Voyage to the Bottom of the Sea than Space: 1999 (although Irwin Allen is a better producer than Freiburger and his shows at least do not pretend to be art), the characters overact, and the music would more properly fit a "Peanuts" special than an intergalactic odyssey.

As far as I'm concerned, Fred Freiburger has raped Space: 1999. I will never be a Year 2 fan and won't be for any of the others (if there are any) unless they get a new producer. Somebody like Leslie Stevens or Patrick McGoochan or Joseph Stefano or Cy Chermak. Or (it'll never happen, but we can wish!) Stanley Kubrick.

* * *

Mona Delitsky/1501 Washtenaw, Room 19/Ann Arbor, MI 48104 (2/20/77)

I would like to talk some more about second season 1999. We've seen about 19 episodes up here and as one goes along, one occasionally sees something one likes. The more of second season I see, however, the more I remain firmly a first season fan. First season had the original ingenious Gerry Anderson concept of Moonbase Alpha and was much more believable as a crew of intelligent people. I found a lot to like in it, and certainly the not-so-good episodes in Year 1 were not offensively stupid as some of this season's are. I disagree with STARLOG magazine who said some months ago that all of the events in second season episodes are completely explained. That's totally wrong. There are more "mysterious unknown forces" all over 2nd season than I ever saw in 1st season. Certainly 1st season was much more scientifically believable than second season is turning out to be. (I can say that from my scientific background.) For those people who disagree with me, I might just mention a few glaring inaccuracies: In "All that Glitters", Helena says that Tony's heart was not beating for the duration that he was under the rocks influence. Well folks, that was more than five minutes (it was more like 30 minutes) and Tony could not have come out of that experience at all mentally healthy according to any medicine I've ever heard of. (Then again, maybe that explains why Tony is such a moron sometimes.) Also, some of Maya's form changes are getting too way out to be believed. But anyway:

"The A B Chrysalis"--one of this years best and one I enjoyed immensely for many reasons (not the least of which was the absence of Tony Verdeschi). The concept was good science and the scenes between Koenig

and the voice probes were very believable. They were graduated, i.e. rather than the voices probes talking to Koenig immediately in perfect British English, they first had to show him geometric figures, to communicate on a simple level, and later they can talk to him, but not without apologizing for a delay in assimilating Koenig's language. Very well done episode.

"The Seeds of Destruction"--A good story in concept (love the scene where Koenig wakes up on the asteroid and finds himself wearing a mirror image jacket!) although the story of the Calthons was a little unbelievable.

"A Matter of Balance"--That episode took place about 4 or 5 years after the breakaway and Sharmeen looks pretty young to me. If she is a teenager as they imply she is, or in her very early 20's, she must have been pubescent when she came to Alpha. I mean, these people (according to the Space: 1999 handbook) on Alpha are all supposed to have Ph.D.'s. What is Sharmeen, a child prodigy??

"Space Warp"--Someone at ITC had told me that the special effects in "Space Warp" were really good and I definitely agree with them: they are terrific! Probably the best the series has done so far. Everything to the explosions in the Eagle hangers to the chase on the moon's surface is just great. The story had its flaws but basically "Space Warp" is a pretty good episode and I enjoyed watching it a great deal.

"The Beta Cloud"--This episode rates second only to "Brian the Brain" in sheer stupidity, uncredibility and being an utter waste of time. It's worse than all those poor 1930's "science fiction" movies you see on late night TV. And not only that: Tony tells Maya he loves her and then, in the high point of male chauvinistic conceit, takes it all away at the end. Worthless. (The only possible merit to this episode is the fact that Zienia Merton got to do something for a change. I like Sandra and it's nice to see her say more than "Sensors are erratic, Commander" once in a while.

"The Lambda Factor"--being a Koenig fan, I rather liked this one. It had a decent amount of character development and an interesting story, and Landau got to do some acting for a change. Usually, they don't let him do enough which is too bad because he's the best actor in the lot.

"One Moment of Humanity"--The ending was silly, although I liked the bit where Tony and Helena are on an empty Moonbase and the androids try to make them think the other is after them.

"All that Glisters"--It's hard for me to judge this one without prejudice. I liked the character of Dave the geologist too much (He's very cute.) The story itself was simplistic and rather hard to swallow although the basic idea might have worked if they'd done it well.

"The Seance Spectre"--I didn't like the character or the acting of Sanderson. The end was exciting (the fight between him and Koenig) but I read that in the original breakaway from Earth, the part of the moon where the original waste dumps were located got completely blown away on September 13, 1999. Yet, in this episode, Koenig goes back to the original waste dump site to set the timer. What gives? (This crazy idea of changing the moon's course again was brought up in "Collision Course" (Year 1) and rejected as impossible....)

"The Bringers of Wonder"--I'll reserve comment on this since I've only seen the first part of it, but part one was definitely rather interesting.

Overall, I find the character of Tony Verdeschi to be damned pompous and immature most of the time. I really wish they had let Alan Carter be more visible this season instead of him. Tony gets to do too much. If the second season people had any smarts, they'd let Landau

dominate as he should. Maya can be enjoyable but her powers are so often an easy out of a bad situation. Bain is okay by me. I'd like to see her do more also. (She was pretty good in "Catacombs of the Moon" and in "Journey to Where" as I mentioned in a previous letter.) Still, only 2 episodes I've seen this season rate as really GOOD instead of simply tolerable and those are "The A B Chrysalis" and "Journey to Where".

Yet, I'm still hoping that out of the 5 more possibilities, there will be excellence.....

(P.S.--And hell, I still miss Victor!)

* * *

Kathi Lynn Higley/354 Hewitt Road/Mystic, CT 06355 (2/20/77)

GGGRRRRR! Ya know, I was never so frustrated in all my life as when I read all those letters describing the various episodes of the 2nd season of Space: 1999. Why was I frustrated? Simple. Firstly, due to all the advance publicity for the first season of the show daring to compare it to Star Trek (and, in some ads, I saw them say it was better than Star Trek) and all, I got to see maybe six episodes of it. But I watched all six comparing it to Star Trek the whole time which wasn't fair, to Space: 1999 anyways. But I heard from various penpals that the 2nd season of the show was far superior to the first and since I've been rapidly going *bonkers* seeing ST's "Return of the Archons" for the umpteenth time I decided to freshen my Sci-fi outlook on life by seeing the 2nd season of Space. Well sir, I got to see the episode that came after the premiere one and I liked it! I liked the "log" segment that came after the beginning. I liked the new uniforms and the theme music and, most importantly of all, I liked the new alien, Maya. 'Course I miss Victor. I'd gotten sort of attached to him those six times I saw the first season of Space. He was the only one who displayed any humanity. But I like Maya too.

The thing is, though, since I got that initial exposure to the second season of Space I've been lucky if I've seen it four times. How frustrating! And most of it is due to the fact that I get lousy television reception in my area and can't see the local station it's shown on. Also, that same station has a lousy habit of pre-empting the show for sports events so that's another reason I haven't been able to quench my thirst for Space. I'll have to admit that reading the letters in ComLoC #1 HAS helped me somewhat in that department (even though it also helps to make me a tiny bit more frustrated over my inability to see it).

* * *

---This next letter was written by Gerry Anderson to Pat Jenkins/14---
Chartwell Close/Church Stretton/Salop/England concerning 1999's
shape at this time. Pat sent a copy of her letter to Virginia
Walker who in turn sent a copy to me. The letter was written by
Mr. Anderson on March 2, 1977. - - - - -

Dear Pat,

Thank you for your letter dated February 28, 1977. The position is as follows:

- 1) I am an independent producer and was engaged by I.T.C. to produce "Space: 1999".
- 2) On completion of the first season, I.T.C. asked me to follow through

with a second season which I did.

3) On completion of the second season I.T.C. made no further request for additional programmes.

4) The present position is that the sets have been struck, properties and wardrobe are being sold off, and I have received no further communication from them.

The above is a statement of fact. Of course any distributor can at any time resume production of a television series assuming that the producer, or a replacement, and the stars of the show are available. Technically I suppose it is correct to say that "Space: 1999" has not been cancelled, although at the time of writing there is absolutely no evidence of any intention to make more programmes.

It is of course true that we, the production company, failed to maintain deliveries and keep pace with transmissions, but in fairness to myself the decision to proceed with the second season was made so late that it was known both by I.T.C. and myself that a breakdown in deliveries was likely even before the cameras started to roll.

From the mail that I have been receiving both from this country and the States, it is obvious that "Space" is building a loyal following and I feel certain that if the British television companies had given the show simultaneous network we would have had a considerable success on our hands.

As I sit here writing to you Pinewood Studios is virtually empty and I regret that we have lost our national pride. The legend "MADE IN ENGLAND" no longer appears to have any meaning.

Good luck with the campaign and.....thank you.

Kindest regards.

Yours sincerely,
GERRY ANDERSON
Executive Producer

* * *

—REVIEWS—

Alpha Newsletter #6; c/o Steve Eramo; 5 Kimball Drive; Stoneham, MA 02180 \$1.00; method of reproduction: xerox and offset; 19 pages. This issue of Alpha Newsletter is a special Landau and Bain edition. The issue starts off with an announcement of the 1999 letter campaign urging fans to write to keep the show on the air. Professional biographies on both Landau and Bain supplied by I.T.C. as well as two short character sketches on Koenig and Russel are also in this issue.

"The Lunar Woman: Bain as Doctor Helena Russell" by Deborah Walsh is an article examining the difference between the characterization of Doctor Russell in the first and second seasons. It is a well written article providing a good view of the two versions of Doctor Russell.

"Feeligs" (I think it's supposed to be "Feelings"), by Leslie Ann Marshall, is a short story about the aftereffects of a meteor shower which

severely damages the medical section and blinds Doctor Russell. The story is fairly well written and attempts to feel out just what kind of relationship Russell and Koenig have by exploring Koenig's thoughts through the ordeal. The story would have been improved if the ending hadn't been so quick and seemingly rushed.

The rest of the issue is made up of two reviews; one of "The Rules of Luton" and one of "Space Warp", some lists of movies and TV programs that Bain and Landau have appeared in, a section of ads, and a few pictures of Bain and Landau scattered through out. The abundance of typos in some places can get to rather irritating but over all this is a pretty good issue of Alpha. (reviewed by Chuck Raue)

Cosmoconnection #2; c/o Mona Delitsky; 1501 Wastenaw, Room 19; Ann Arbor, MI 48104. \$2.50; method of reproduction: offset; 58 pages. This is an all Space: 1999 issue.

"Rescue", by Thomas De Beduwe, is a tale about a rescue ship contacting Alpha for the purpose of rescuing the Alphans and taking them back to the Earth of the year 2374. The Alphans become suspicious as their rescuers' answers to certain questions don't ring quite true and they soon discover the true identity of their rescuers. The story is very well written, the plot is well woven, and the action flows smoothly. It's an enjoyable story with alot of exciting action near the end climax.

"The Day John Koenig Fell Down", by Ed Salmon is a 1999 story written in a Monty Python vein. The insanity of the story is something you have to experience as you read it. It's very funny and sure to appeal to anyone who likes humor in the Monty Python tradition.

In this issue is the first segment of an adaptation of the first season episode "Earthbound" written by Anthony Terpiloff. The adaptation is done by Ted Hruschak and is very well done. My only complaint is that we are given such a small portion of the story before we reach the words: "To be continued..."

"The Great God Kano" is by the editor and concerns Koenig's reaction to what seems to be a base wide mutiny during an alien attack. The story is good with an ending that is beautifully done and gives the story a nice humorous twist.

"The Alpha Tapes", by Ted Hruschak, is the first in a series of interviews with various Alpha crew members done by a visiting alien. Nicely done with some good bits of humor thrown in.

"A Dream Called Earth", also by the editor, is a story centering around Victor Bergman. It is a touching story exploring Victor's thoughts and feelings as he thinks back about his days on Earth. It shows us how really lonely Victor feels as he thinks about his late wife. The characterization and character interaction is very well done and makes for a very enjoyable story.

The artwork in this issue ranges from fair to good with art contributors including Rodney Allen, Lynn McCreight, Ray Lamb, Carl Lamb, Aaron McClellan, Marty Siegrist, and Kathy Stear. The cover by Allen is especially nice as is his picture of the interior of the eagle which accompanies the "Earthbound" adaptation.

All in all this is a very nice 'zine with good stories, good artwork, and good printing. Recommended for any 1999 fan. (Reviewed by Chuck Raue)

The Loner; c/o Patrice Cullen; RFD #1, 33 Lakeside Drive; Mount Kisco, NY 10549. Currently out of print. SASE to the above address to inquire about any possible reprints. Method of reproduction: mimeo; 73 pages. Written by Micheal Heyes.

This novelette is the first in a series of "alternate universe" stories within the basic background of the series, "Space: 1999". And, for a first effort, it's pretty good.

The story deals with the Alphans acquiring a new resident. This new Alphan is an earthman who was taken by a group of aliens and then transformed into a different type of being. This man was the great hero of a war earth fought with a group of alien invaders in the 1980's. He was presumed lost in the war until he saved Alpha from an attack by hostile aliens. Most of the story deals with the Alphan's accepting him as a fellow base member and his fight to be accepting among them.

There are some good action segments and some good descriptions of life on Alpha in this story. Characterization tends to suffer in the beginning, especially with Koenig and Bergman, but as the story progresses this matter seems to rectify itself. The story itself is good and rather exciting. I just couldn't put the thing down after I had started! There is not much else I can say without reveling too much. The artwork by Mary Bloemker, H. C. Chmielewski, Marty Siegrist, and Jim Steele is fair, but nothing really great. For a mimeo 'zine it really looks pretty good and is enjoyable reading. If you haven't already gotten a copy then I suggest that if Patti reprints it that you not miss it again. (reviewed by Chuck Raue)

THE EMPORIUM

COSMOCONNECTION #2 is now out. Contents include fiction by T. Du Beduwe, Ed Salmon, M. Delitsky, and T. Hruschak. This is an all Space: 1999 issue. Art by R. Lamb, C. Lamb, L. McCreight, A. McClellan, M. Siegrist, and K. Stear. Offset printed, 58 pages. Cost is \$2.50.

Backcopies of issue #1 are still available. Price is \$1.50.

Subscription rates are as follows: \$5.50/4 issues before April 15th. Afterwards rates are: \$7.80/4 issues or \$6.10/3 issues.

Written material concerning Space: 1999, Star Trek, other science fiction, astrobiology, fantasy, space physics and other things along this line is needed.

Send submissions, subscriptions, and single issue requests to: Mona Delitsky/1501 Wastenaw, Room 19/Ann Arbor, MI 48104

ROBERT CAIN writes to say that he is no longer selling 1999 slides. He may later resume sale of these slides but for now it would be best to just send him a SASE to keep on file so that he can let you know when his slides are once again for sale.

THE SPACE: 1999 ASSOCIATION OF FANS is a new 1999 fan club being put into motion. Some of the things included in the \$2.75 membership cost are: 1) your membership card, 2) 4 color 1999 slides, 3) an 8 x 10 B&W photo from 1999, 4) a 4 x 4 B&W photo which has an eagle and the wording "Space: 1999 The Ultimate Adventure Series", 5) a 1999 fan pen-pal list, 6) a copy of the second season story format, and 7) synopses of the first and second season episodes. A newsletter/'zine is in the works. The objective of this club is to promote 1999 fandom through club projects, through its publications, through correspondence lists, to keep 1999 in active production, and to improve relations between 1999 fans and ST fans. To become a member or for more info send SASE to: The S.N.A.F./2810 McVay

Drive/Mobile, AL 36605.

THE BRITISH NICK TATE FAN CLUB is a fan club honoring Nick Tate, 1999's Capt. Alan Carter. Cost for U.S. membership is \$5.00. British membership is £1-00. Members receive the quarterly newsletter, featuring the latest news, outline of Nick's career to date and the usual pen-pal section, etc. Upon joining, new members will receive a biography (film/teleplay), photo and membership card. For more info write to: Carole Abbs/37 Kingswood Crescent/LEEDS LS8 2BG/West Yorkshire/England. Be sure to send an International Reply Coupon (I.R.C.) when writing for info.

DEBORAH WALSH/216 South Sixth Street/North Wales, PA 19454, has photos of Nick Tate at August Party for sale. Five different shots. Price per photo: 4" x 5" @50¢, 5" x 7" @75¢, and 8" x 10" @\$1.00. Include 10¢ per photo for postage. For contact prints, send SASE plus 10¢. Also for sale: "Save Space: 1999" bumper stickers in choice of blue, green, black, yellow, red ink on white paper with adhesive back. Silk screened. Only one color per sticker, sorry. Price per sticker is 50¢ plus 10¢ for postage.

CATCH THE FINAL SUNRISE is an illustrated 1999 novelette by Debbie Walsh. On June 25, 2006, the trinary star system of "Apollo" is explored for the first time, and its fourth orbiting planet, later named "Pandora," is chosen for intense exploration. Spirits are high as Maya, Tony, and Alan break through the cloud layer into the atmosphere of Pandora, but something goes wrong....and Alpha is faced with one of its strangest and most difficult challenges in its history. In the story Paul Morrow and David Kane return from their research project, Project Bergmann, to help out in Command Center, and first season characters meet with second season characters in an exciting new adventure. It will be offset printed and available in May. For more info write to the address in the previous ad.

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HI! I know, I know. It's late. Sorry, but my brand new Smith-Corona typer broke down after only 4 weeks of use and was in the shop for 8 weeks! Anyway, hopefully this will be the last time that ComLoC comes out late. (Let's hope, anyway) Next issue's letter deadline is tentatively set for June 10th. I want to thank everyone who made suggestions about how ComLoC could be improved and thanks goes to Christine McWilliams, Kathy Stear, and Carl Lamb for the artwork submissions.

Well, in case you haven't already heard, it's confirmed. I.T.C. will not be producing a third syndicated season of 1999. It seems that not enough station renewal orders came in to warrant the production of more episodes. Our only chance now, as Mr. Anderson pointed out in his letter, is to get another distributor to pick up the series. Some of us fans have discussed this and think that the best place to approach with taking on 1999 would be ABC Network. The reasoning behind this is that 1) ABC is in the lead in the network ratings and can afford to try new things 2) ABC seems to be a half-way intelligent bunch 3) ABC is the only network not currently carrying a science-fiction series. A fellow '99er, Jeff Jones, called the NBC and ABC network offices about carrying 1999. The reaction he got from NBC seemed to be very negative and gave him the impression that they really didn't care in the least. ABC, on the other hand, supposedly sounded interested and were a bit more positive about the matter. They even told Jeff to get Gerry Anderson to send a few episodes over for them to look at. These things would tend

very clearly point out which network would be most willing to even give this matter the attention it deserves. Mona Delitsky told me that Jeff has already written a letter to Mr. Anderson informing him of what ABC said. Now it is time for us to do some more letter writing. We have got to show ABC that there are people out here who really care about the show. People who care enough to sit down and write letters. The address to write to is: Programming Department/ABC Television Network/1330 Avenue of the Americas/New York, NY 10019. The person to whom Jeff talked to at ABC in New York was Patrick Plevin so you may want to address a letter or two to him in particular.

There will be so many advantages to 1999 if ABC picks it up. For one thing it will be broadcast nationwide which will bring an end to isolation of many areas of the country from 1999. There are many places, and even some entire states (I should know, I live in one) where no station airs the show. It will also mean that the show will get a half decent time slot, a problem that the show has in many areas. And last, but not least, maybe the show won't be pre-empted as often as it is in many places (Is there any place in the US where the show wasn't pre-empted at least once by a basketball game!?). Com'on people! We've got to convince ABC to take on 1999. It is important that you write right now! Don't put it off. Write as often as you can and get friends, relatives, associates, and pet goldfishes to write too. Don't be pessimistic and apathetic! We've got an uphill battle to fight and we are going to have win. If you must be negative about it then at least wait until after we find out if ABC's going to take on the series this fall. If they don't, then we can all have a good cry.

IMPORTANT RULES TO REMEMBER WHEN WRITING: Don't send form letters or petitions. Don't threaten or condemn. Don't write the words "Space: 1999" anywhere on the envelope. Do write, and write often. Do be mature, spontaneous, and sincere. Do write letters that are brief and to the point. Remember, this is a business letter that you are writing.

Another ^{*}important^{*} point is that you call the general manager of your local ABC affiliate(s) and ask him what would he think of the idea of ABC adding 1999 to the network programming. If he says that he thinks it would be good for the network then urge him to write a letter in the name of the affiliate expressing his opinion on the matter. With ABC's own affiliates writing letters, the fans writing letters, and with them seeing some of the best science-fiction ever made, how can they not decide in our favor?

Well, that just about wraps everything up for this issue of ComLoC. I hope that you've all found something of interest and that you'll all get involved in the letter campaign.

Fly like an Eagle,

ComLoC/804 Rowell Street/Mobile, AL 36606

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WANTED: SPACE: 1999 slides. Please send list and prices to: Mark Ramey, Rt. #1 Box 502 Mount Olive, AL 35117

WANTING TO TRADE: Ye ol' ComLoC editor is looking for someone with whom to trade 1999 slides or clips. Send a list of the slides you have and I'll do likewise.