



THE MANY FACES OF NICK TATE

ComLoC #3

ComLoC #3, June 1977

ComLoC is a Space: 1999 fan publication published every so often by Piri Press Publishers. This heap is the result of the collection of letters from fans by Chuck Raue (editor) and Pam Beckett (assistant editor). The opinions expressed in this fanzine are those of the individuals who wrote the letters and are not necessarily those of the editors.

This issue of ComLoC is dedicated to Nick Tate and the character he portrays, Alan Carter.

Kathi Lynn Higley/354 Hewitt Road/Mystic, CN 06355 (5/16/77)

That does it! I vowed on my mother's grave (so what if she ain't dead yet!) that if I saw one more letter in ComLoC that insinuated that A) Maya shouldn't have her molecular transformation powers and B) shouldn't look as she does I would write and defend her right to both the above characteristics. So here I am writing to defend Maya's unalienable right to be alien!

I really can't come down toooooo heavily on either Kathy Stear's or Richard Robinson's comments on the makeup used on Catherine Schell to make her look alien in ComLoC #2. Matter of fact, this letter is being directed more at the criticisms of George Perkins and Burt Libe in ComLoC #1 but you might say that Kathy's—"Even with all the junk they have on her (Maya) to make her look alien, she's a real charmer..." and Richard's—"Of course her makeup looks stupid...especially her eyebrows..." were the last straw. This old Irish/Portuguese temper of mine can't take much more! Ok, you guys! Just who are you to question Maya's appearance, huh? Or her powers? Do I hear anyone out there questioning the validity of Spock's physical appearance and stoic mannerisms? No, indeedy! Insted fanzine after fanzine is being published rationalizing Spock and, through him, all Vulcans; the reason for their biological differences to humans, their appearance, their behavior; all of it being explained in highly technical and intelligent articles in fanzine after fanzine. So what gives about Maya? Why can't she have arched eyebrows formed by balls of "fur" or a brown coloration to her cheekbones and ears (although I've noticed in later episodes an absence of the brown on her ears. Perhaps Ms. Schell had an allergy to the makeup and had to cease having her ears painted?) or a widow's peak? She's an alien and needs to appear so (although my one complaint with Maya is her too-obvious British attitude but that's unavoidable since Ms. Schell is British, I guess!). Admittedly there has been no on-the-air explanation for why Maya looks and acts as she does or even where or why she has that power of hers (missed "The Metamorph". Perhaps it was explained there?) But were there ever such explanations for why Spock looked as he did? Think about it gang! If memory serves me correctly mention was made on occasion about his telepathy, his greater strength, his non-emotion and adherence to logic but where was it explained how he and his race came to have pointed ears on the actual show? Nowhere, that's where! The explanation for Spock's physical appearance is printed in The Making of Star Trek but it was never explained on the show. A somewhat similar situation is developing on Space: 1999. Bits and pieces of Maya's history (planetary, physical, and otherwise) are cropping up on various episodes of the show just as bits and pieces of Spock's history were introduced into Star Trek. But the thing is no one who has complained about Maya's makeup has evidently

noticed that fact or has ignored it. The fact remains, though, that without the various books and fanzine articles and stories later written on the subject we wouldn't know that much more about Spock than we now know about Maya.

And as for her "powers"—ok, you guys, are your memories so short you can't even remember the Vendorian creature shown on the animated ST episode "The Survivor" or Garth on the live-action episode "Whom Gods Destroy" (and he was taught by a race in the Federation with that ability)! What of their ability to change their appearances? Not a peep have I heard about them but poor Maya and Space: 1999 in general are being lambasted! I mean, Garth's transformations were only people of varying heights, weights, races, etc. but what of the Vendorian's ability to become anything from a medi-scan table to a deflector shield? Isn't that much more ludicrous than Maya's ability to become a bee or an ape? At least her abilities are regulated in that she can only become an animated object, retain that form for an hour, and often adds a suspenseful moment on occasion by her inability to "break out" of the form immediately. As to whether her powers are being used as a "cop-out" on the show....on occasion she has been the easy way out but not that often as to be thought of as an alternative to any action taken on the part of the other Alphans. If anything her powers enhance many an episode but I've noticed that she's called upon more often for brain-action than transformation-power (at least in the episodes I've been able to see) and that, in that, she takes over for the missing (and sadly lamented) Prof. Bergman. But mostly I think a lot of people (my 5-year old niece and 3-year old nephew included) view Space just to see Maya become a cat, dog, panther, hawk, or what have you and rescue the Commander just as a lot of people once watched Bewitched to see Samantha Stevens zap someone...it's the "Gee I wish I could do that" fantasy we all go through, I guess.

Which brings me to the subject of Space: 1999 as mainly heavy on the fiction and light on the science. Couldn't the same be said for Star Trek? It too featured many improbable situations and creatures but who are we to say what is improbable? We relate to Space: 1999 and Star Trek only as twentieth-century people. How do we know what fantastic beings and worlds the future will hold? At any rate, before ya tag 1999 as fantasy and little else try to remember where it is occurring and when before you condemn it, ok?

Well, I've said my piece, I guess. Thanks muchly for "listening" and please, everybody, just sit and watch the show and enjoy. After all, if all our letters don't save the day it might not be with us much longer!

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J. L. Shevlowitz/4453 El Camino Corto/La Canada, CA 91011 (5/23/77)

As a person trying to break into the television writing field, most of my complaints about the show fall into the script and plot department. I had completed scripts for the show, an agent had them, was trying to sell them, (it helps if the agent likes SF) but, alas, the show was cancelled. I knew THAT as early as the beginning of February.

I disliked Year I for the simple reason that very little was intelligently explained. Year II is better, but not much.

"Space Warp"---Maya is sick. From what? Why don't any of the humans have it? Okay, it's something peculiar to her species. But Alpha, bless its sole, has a sterilized, controlled atmosphere. Why didn't she get it before...or again? And since they tranquilized one creature, they all should have been tranquilized. The molecules of the seditive remain in.

the system. She can arrange her molecular structure, but I haven't seen her rearranging anything else.

"The Beta Cloud"---Come on, now, writers! That was a robot, pure and simple. With all they did to that thing should have happened. With the vast amounts of power it was expending, it should have at least slowed down. Walking into the power cords, it should have shorted. (Maybe it gets a charge out of that)

In case you haven't noticed, in almost every episode, one of two things, sometimes both, happen. 1) Someone dies and/or 2) An eagle is destroyed.

In "Space Warp", they destroyed almost every eagle they had. Where do they have the resources and equipment to build so many of the things? They sure as anything don't put in a requisition to Earth.

What about the security force? You remember them. The unfortunates with the purple sleeves. Why so much security in the first place? When they were a satellite of Earth, no one was there who shouldn't have been. Okay, though, they're there. Wearing a purple sleeve is like telegraphing you're ready for the great beyond. (not entirely '99. Look at ST. The security guys got it every time) You'd think if they had that much unneeded security, they'd at least be well trained or there'd be a couple who know their job. This also explains where Tony was the first year. He was hiding under a Lunar rock, embarrassed by the shameful performance of his security force. You notice he doesn't wear a purple sleeve, and he's the leader of the group. Smart boy.

After all this, why do I even bother watching the show? I watch for the simple reason that this is one of the few cases where the series is greater than the sum of the episodes. The show has the potential to be greater than Star Trek. In every respect, hands down. And that's from a die-hard ST fan. If you don't believe that look at the episode "Journey to Where".

First of all, no one died and no eagles bit the dust. It was well constructed, well acted, well thought out. You found out, in due time, where they were, why they were there, how they got there, and how they got back. It was entirely plausible. Even to the point where the actual date on Earth was way past '99. In that respect, the show is more scientifically accurate than ST. Too bad Donald James (its writer) only wrote one other episode. (I might be wrong, but I think that's it.)

"The Exiles"---James's other show. Not anywhere as good as his other effort, but it contained the single most interesting and best scene in the entire series. Maya turns herself into Helena and plays a practical joke on Koenig. If the man was smart, or had a dirty mind, think what he could do in an hour....and then plead ignorance. The dream of almost every married man.

Another thing I like about this show, it's a team effort. In ST, by the second season, almost every episode centered around Kirk, Spock, or McCoy. Sure, they're the stars, getting paid more, let'em earn it. But the show became predictable and suffered. In '99, it's almost like a repertoire company. Everyone gets a real good shot, often several. "Archanon" was Alan's. "Beta Cloud" was Tony's. "Space Warp" was Maya's. "Journey to Where" was no one's. THAT was a group effort. What other show gives the star, the lead, a few lines or writes him out completely. There were about four episodes where Koenig had zero to maybe a dozen lines. Yet in "Devil's Moon", he was the only main character in it.

By the way, Ms. Stear, in ComLoC #2 you mentioned how no conflict was internal to Alpha. You would have loved one of the scripts I wrote. No aliens, no planetfalls, no space phenomenon. The entire 60 pages, 48 minutes, was entirely about conflicts and happenings to and among the people of the moonbase.

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Ted Michael Hruschak/2602 Walbrook Ave./Cleveland, OH 44109 (5/23/77)

It's strange, but I'm already beginning to look upon 1999 as something from the past to be treasured. For me, anyway, the show has been all but dead from "The Metamorph" on. Half of me is glad that this torn-apart-and-reassembled patchwork is out of its misery, and half of me wants to put the Year 1 episodes on a pedestal and leave Year 2, as Doug Roberts (Paul Newman) puts it in "The Towering Infernal", as a "sort of shrine to all the bullshit in the world." When I think of how far down the show has come from two years ago, when it was brought forth with great ballyhoo and awaited with anticipation...aargh! But I know I would not want the show to go on in a Year 2 vein. At least now, half the episodes are Year 1 style and half Year 2 style. Can you imagine going on in a Year 2 vein for another four years or so? We'd never live it down. I know that during Year 1 it was at least respectable to talk about Space: 1999 to non-science fiction fans, but after Year 2, if you mention 1999, all you seem to get is a queer look or the question, "You watch that----?" So maybe it's good it's over. It was hurting us.

Has anybody but me noticed that ITC, with its typical ineptitude, has fouled up the timings on the Space: 1999 record album? I timed them myself, and not only are they off by thirty seconds or more, but there are four separate songs that are jumbled onto one band on side one and given the single title, "Collision Course". Also interesting is the fact that the timings on the record itself and on the album cover don't even coincide. Well, what do you expect from people who don't even answer letters that fans send to their corporation? To correct this error, I have timed the selections myself, excluding the formless interludes that come between most of the selections, and the real timings are as follows:

SELECTION TITLE	JACKET TIMING	RECORD TIMING	ACTUAL TIMING
Theme from Space: 1999	1:58	2:01	1:38
Breakaway	1:26	1:23	0:58
War Games	2:31	2:30	2:24
Death's Other Dominion	2:45	2:42	2:15
Dragon's Domain	1:42	1:40	1:16
Collision Course (part 1)	----	----	1:07
Collision Course (part 2)	----	----	1:02
Collision Course (part 3)	----	----	1:46
Theme from Space: 1999 (Collision Course, parts 1, 2, and 3, and Theme from Space: 1999, collec- tively)	4:30	5:59	4:30
Theme from Space: 1999	1:45	1:45	1:07
Mission of the Darrians	1:13	1:13	1:10
Black Sun	3:14	3:14	2:43
End of Eternity	1:16	1:16	0:59
A Matter of Life and Death	2:47	1:47	1:06
Earthbound (Earth Sound)	2:01	2:01	1:43
The Last Sunset	----	----	3:16
Theme from Space: 1999 (The Last Sunset and Theme from Space: 1999, collec- tively)	0:34	4:14	3:46

Several people who wrote in to ComLoC #2 brought up a very valid

point, and that's that Maya's powers are an easy cop-out. Several times during the second season, there was absolutely no way someone could have been saved if Maya hadn't been there. It makes you wonder how Alpha survived during the first season at all, when there was no Maya. Or do they have disasters that only Maya can solve only during certain years?

Would somebody please explain to me why Alan Carter is so popular? Granted, he's one of the few good characterizations left. But all he does is fly eagles and occasionally jump on bad guys. What's so great about that? Do the female members of the audience find him terribly sexy, or what? Somebody explain it to me. I've never seen viewers go so inexplicably bonkers before.

Star Trek fans have a common title: trekkies or trekkers, depending on your preferences. Isn't it time we had a common title, too? How about Spacers or Alphans, or my favorite, 1999ers?

Chuck wondered in ComLoC #2 whether there was any place in America where Space: 1999 had never been pre-empted for sports or specials. The answer is yes. Cleveland's WUAB-TV (channel 43) has shown it every week solid since September of 1975. I suppose I should consider myself lucky, but when I see things like "The Beta Cloud" re-runs scheduled, I start wondering how long it will be until the next special.

In ComLoC #2 my good friend Mona Delitsky expressed her extreme displeasure with the end of the episode "The Beta Cloud", where she felt Tony's denying his love for Maya was egocentric and chauvinistic. Looking at Tony from a male's point of view, I don't exactly see it that way. Many males, Tony included, have an abject fear of seeming kind or gentle to women. They are embarrassed to drop the "hard man" pose. The only reason Tony did it in "The Beta Cloud" was because he thought he was going to die, and before he did he wanted Maya to know that he loved her. When he found out he was going to live, of course, he decided he couldn't bear Maya having seen him in a presumably tender moment, so he "saved face" by denying his love for her. I see this resulting from a basic insecurity, not from ego or chauvinism, although that last line, "Well, what do you know? She's really crazy about me!" was going a bit too far. (Unless Tony is so dumb that he really thought up to that point that she didn't love him, too. And that's really dumb!)

I'd like to thank Chuck for printing that letter from Gerry Anderson in ComLoC #2. It was touching, and I really feel sorry for Gerry. His dream has just gone down the tube, and there's nothing he can do about it. I am also angered to read in his letter that ITC took a long time deciding whether to even make a Year 2 or not. Last year in Variety, the Hollywood trade paper, I read a four-page ad taken out by ITC proclaiming, DECIDING ON A SECOND SEASON FOR SPACE: 1999 WAS THE EASIEST DECISION WE'VE EVER HAD TO MAKE! What bullshitters! (I'm sorry, I can't think of a cleaner term that expresses the same idea.)

Finally, I'd like to say that with Space: 1999 to depart soon, I'm working on my own pilot for a science fiction series, a variation on the Childhood's End theme. I plan to send copies to friends for evaluation, and if it's good maybe we can get behind it and push for a series. But it doesn't have to my script. I hope there are other people out there working on their own stories, and if they're good, let's all get behind them. Between us, we've got to come up with something. After all, we can't leave the science fiction void unfilled, can we?

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Ingrid Maack/30 W. Edsall Blvd/Palisades Park, NJ 07650 (5/31/77)

First thing I want to do is complain about all those people who say

that Maya's molecular powers are only used as a fast get away plan. No one has bothered to mention "All That Glisters", where Maya almost became a part of a rock (literally) if John hadn't been there to fire the laser and in "The Rules of Luton", the bird Maya changed into was put in a cage by the alien. A one hour time limit to be able to stay in a certain form is a little too close for me!

I may as well stay on the subject of Maya. She is the best thing that ever happened to Space. I think the fact that as an alien--with her molecular change ability--she becomes the Alphan's science officer interesting. Even though she is a new character, she is one of the best developed (this is helped by the superb acting of Catherine Schell). Maya has shown every trait: courage, loyalty, emotions, and humor. Wish the writers would wake up and work on the other main characters now!

I do miss Anton Phillips as Bob Mathias from Year 1. He was a favorite of mine, and I think a lot could have been done with his character.

To me the best all around episode of either year has been "The Testament of Arkadia". The story of the dead aliens wanting Luke Farrow and Anna Davis to rebuild their world is beautiful (some people on earth should get that message!). That episode rates as one of the best science fiction stories I've ever seen.

"The Beta Cloud" was good from year two. I liked the fact that John and Helena aren't needed for everything. It also really brought out the feelings of Maya and Tony. I think in ComLoC #2, Pam Beckett had a good idea---they should have thrown some of Tony's beer at the creature! If anything would have stopped it, that would.

"The Rules of Luton"---another favorite of mine. Great scenes between Maya and John. You get to learn more about how things were on Maya's planet Psychon, and how she feels about things. This show brought out the close tie between Maya and John.

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Rose Stanley/Box 1572/Jasper, Alberta/Canada TOE 1EO (6/1/77)

The following is in regard to a recent letter I read from Mr. Ted Hruschak in ComLoC #2. My only guess is that he wasn't paying too close attention to what was going on. For one thing, what do you usually call someone you've never met? Why of course, Mr., Mrs., Miss, or sometimes Ms. So what's the matter with "Mr. Carter"? Maybe they never met before. How about that, hmm?

Another thing, I just got word from Tony Verdeschi. It seems he also read the letter and immediately popped a gasket. He wants you to know that he is not brave and certainly not fearless. Did you ever see anyone brave and fearless run like he did in "The Beta Cloud"? He also says that he is not an astronaut. An astronaut on the moon is one like Alan Carter. Tony is the head of Security. So there!

One last question Mr. Hruschak. At the risk of seeming totally and irreparably ignorant, who is Stanley Kubrick? And what is so funny about "Space Warp"?

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Donna Lotze/76 Elizabeth Ave./Dryden, Ontario/Canada (6/1/77)

I enjoyed reading ComLoC #2 even more than #1 but there was one letter this kid ain't gonna let go undiscussed. That was the letter by Richard Robinson.

In regard to Maya he said "of course her makeup looks stupid". I don't think so. She did a lot for the second season. I think her make-

up looks great. She's supposed to be an alien--Maya, NOT a woman from Earth--Catherine Schell. What do you want to see?

He said "some of Space is above the intelligence of the average American". I guess that means we, Canadians, are smarter, right Viv? Sorry about that all you Americans but he walked right into that one with his eyes open.

He went on to say "but just right for the average SF fan, because SF fans are smarter people than non-SF fans". I happen to be a non-SF fan, in fact if I hadn't seen Nick Tate (Alan Carter) I probably wouldn't be hooked on 1999 today. But, I find Space: 1999 very easy to understand and I love the show. (And by the way, I don't watch re-runs of "Gunsmoke" or "The Beverly Hillbillies".)

He also said "how could all these die-hard, Trek-hating Space fans have something in common with Trek?" First of all, I know nothing of the love-sick Spokkies but I think Alan is the greatest character there is and if that means I have something in common with Trek, that's fine with me but I see no other parallels. Secondly, where did you hear that Space fans hate Trek? I always thought it was the other way around, Trek fans hate Space: 1999. I've never heard of any 1999 fans hating Trek! I don't hate Trek and if we could get it here in Dryden, I'd watch it regularly.

That covers everything I wanted to say except: Pam ((Pam Beckett, ComLoC #2)), Tony didn't call Alan a "crazy kangaroo". He called him a "dumb, blind kangaroo". Same difference though, he still doesn't deserve no Easter basket.

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Lisa Putman/413 Circle Ave./Takoma Park, MD 20012 (6/7/77)

The second after reading ComLoC #2, I composed a letter in the heat of my fury. This previous letter was filled with criticisms of 1999 of both seasons, but now I realize we don't need any more of that. We fans are hard pressed as it is with the impending end of our favorite series close at hand, without this constant picking apart of aspects of Space. So I'll do something different and respond to each of you guys that said your piece in ComLoC #2.

Re Vivian Stanley: Bravo! Space: 1999 isn't half as bad as people make it out to be. If only they'd stop for a minute and try thinking for a change, insted of just watching the picture go by.

Re Jeff Johnston: This is onething that makes 1999 attractive to me--it's overall newness.

Since 1999 is still current, practically nothing has had a chance to be worn into the ground yet.

God, it's refreshing breaking new ground!

Re Kathy Stear: I really enjoyed you attitude. A few could learn from you by not condemning an entire year of shows just because particular aspects don't appeal to them.

Re Richard Robinson: Since I am by nature, a nitpicker, I'll firstly say that Spock's eyebrows are not "pointed" at all, but arched.

You are entitled to your opinions but I'm not sure I enjoy what you're implying. What you appear to have said is that Space could never be any threat to Star Trek because it's obviously inferior. Well, keep your opinion, but I feel they're different and one can't be a threat to the other because it's like comparing apples and oranges.

Why should you miss Space? It's not dead yet, not by a long shot!

Re Pam Beckett: Hmmh, I agree with your opinion of "Seeds of Destruction" somewhat (anyway, Tony called Alan a "dumb, blind kangaroo"), partially with "The Taybor" (it was supposedly comedy and although Taybor was revolting, the rest of the episode was rather cute--especially that

tag. For shame, Helena! To act like that in Command Center!), and vaguely with "The Lambda Factor" (Martin did a great job but it seemed a bit silly to me. Cosmic winds always did crack me up.)

All right everyone! Write to ABC to get them to pick up 1999. They are already interested and if we put pressure on 'em, they'll give in without a struggle.

Re Virginia Walker: I'm beginning to think that the rabid anti-Space Trekkers (or should I say Trekkies?) are a small section of the entirety of Trekdom. You needn't lose hope entirely. I think some are beginning to see the light.

About the missing links between the seasons, I know the perfect place to find them. Deborah Walsh's zine Catch the Final Sunrise! promises to do the job of tying the seasons together fantastically. Try it; you might like it!

About Alan's location during "Rules of Luton", where was he during "New Adam, New Eve" or "The Taybor", or "A Matter of Balance"? Or for that matter, where was everyone during "Devil's Planet"?

Re Ted Hruschak: To even think that Space: 1999 was "way below" the quality of "Lost in Space" in either first or second season is equal to a criminal offense.

I come to the ultimate conclusion that you would prefer "aliens" to be human to be acceptable to your taste. I refer specifically to Maya's so called unbelievability, her "assinine makeup", her "powers" (originating from "comicsbookville", I believe?) and Spock's "mindreading and pon farr stuff". Take all this away and what do you have? Right, people basically like us. I like to think that an extraterrestrial would have developed differently than us, at least in some way. It's this difference that makes the characters of Maya and Spock interesting. I can only feel sorry for you if you can't accept "alien" aliens.

Tony Verdeschi is so far from bland, the application of this term is laughable. Most of the complaints I've heard are that he's not "bland" enough. As for a stereotype of a brave, fearless astronaut, well, he certainly is far from alone in that. Everyone on that base and everyone on any action/adventure series has the same characteristics. What do you want him to be--chicken?

Alan is now referred to as "Mister" Carter because his second season rank is First Flight Lieutenant (supposedly a promotion). Lieutenants are called "Mister" in military service.

I have a few comments to make about your criticisms of the Year 2 episodes you listed....Re: "The Seance Spectre"-There may have been "very little seance and no spectre", but as for instance, I couldn't find a scrap of bread or an evidence of a circus in ST's "Bread and Circuses". Re: "The Lambda Factor"-If Sally Martin was ripped off from "Starsky and Hutch", it's almost doubtless that villian was ripped off another villian, who was ripped off from another villian, who was ripped off from another villian,....ad infinitum. Re: "Seeds of Destruction"-Don't pat yourself on the back. I also guessed the bit about Koenig's hairline 55 minutes before anyone else on Alpha did, but that minor irritant didn't prevent me from paying attention to the rest of the show. Re: "Bringers of Wonder"-Even "Collison Course"'s outcome was not sufficient to make John Koenig Alpha's local equivalent of God. After seeing John's wildly contrary and irrational behavior. I can't say I would have believed him either, oracle or not. And if my long-lost friends or family were standing there in front of me, I would want so much for them to be real that all logic would escape me.

Let's face it. Year 2 had intriguing plots, terrific acting befitting the characters they portrayed and excellent music (often quite touching

and fitting the scene to perfection). The only way to look at Year 2 (as well as Year 1) is with an open mind; without prejudice. The plots are rarely melodramatic, and do not befit any other show except the one they were created for (who ever said Freiburger's shows are pretending to be art? Honestly now, what show on TV (besides the PBS stuff) is art, anyway? Neither the actors nor the characters overact and the music fits the show so well, it blends in, heightening the effect of whatever scene it's in.

As far as I'm concerned Fred Freiburger has humanized Space: 1999. I will always be a Year 2 fan and will be for any of the others (if, *sigh*, there are any).

Re Mona Delitsky: I get this feeling you watch all SF TV shows to pick over their scientific backgrounds. You must be dissappointed then for every single one has at least one scientific inaccuracy, and most have serveral. But I tend to take even the most obvious with a grain of salt (as well as a smidge of teeth-gritting) and regard it as use of dramatic license.

What is it with you "Beta Cloud" haters anyway? I really liked this show.

Okay, I grant that Tony Verdeschi is immature, but who can ever claim to be completely matured? I love this character for his failings (I get so bored with perfect angels who cna do no wrong and the horrendously evil villains. No one is completely one way or the other; most are in the middle) as well as for his good characteristics which everyone seems to ignore.

Re Kathy Lynn Higley: I used to be in your situation. My local station took 1999 off altogether for a while and although another station showed it, I got lousey reception off the station and go out the nights it's on. Luckily though, it came back on my local station recently (whew, now I can tape!)

I can only recommend that if the situation persists that you take solace in the book series (even though the series by Micheal Butterworth is very often quite lacking), listen to someone else's tapes or try to be content with word of mouth. Hope the problem can be resolved in one way or another.

Now that I've alienated a goodly portion of this zine's readers, I'll take my leave.

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Sandi Neechi/73 Campbell St./Fall River, MA 02723 (6/7/77)

First of all, I am a Trekker (NOT a Trekkie; Ghu how I hate that term!) and an ardent SF fan and fantasy fan. But I'm not a strong '99 fan. I thought you people should know all that. Onward ho... In 1975 when I first heard about a new SF series coming to the tube, I was ecstatic! Finally, some smart bigwig got the brains to do an SF series (I'd seen "The Starlost" and, even tho my foolishly naive mind enjoyed it, I was still disappointed with it). When the first episode was aired at last, my expectations did not suffer. Sure, they were dented in a few places, but I did enjoy the show. The acting did need (and still does) help and so did the scientific aspects (!) but the episodes had meaning. There wasn't too much emotion on the part of the characters but this was compensated for by the overall plots. ((An aside: tho a lot of the episodes were silly, most of them were handled so well I could overlook the inanities)) My respect for Gerry and Sylvia Anderson was great indeed, and when I had first heard that they were to be in charge,

I shouted one big HOORAY! Two episodes that moved me the most: "Collison Course" (fantastic, terrific, excellent, superb, wonderful, etc., etc.) and "Earthbound", tho not because of the story itself. The former's plot was fascinating, gripping, intriguing--I WANTED MORE!! The latter's plot was mediocre in itself. What touched me so deeply was the character of the unforgettable Captain Zantor, more-than-ably portrayed by Christopher Lee. His character held the entire episode together. I had visions of writing some stories around him and his people. My head was spinning---he was great!!! One thing that struck me immediately, however, about Space: 1999 was the overall ominous, depressing, air of doom; even the music! I liked the seriousness which it had but there's a difference between serious and grim. That was the only major flaw I found (there were a few minor points) with '99 and I was overjoyed when I learned it would be back for a 2nd season. I also learned improvements were to be made and I became even more hopeful. I realized the Anderson's were trying to improve their product even tho it had met with a good amount of success.

HOWEVER, the Bombshell came when I heard WHO the new addition to the staff was going to be and WHO would be in charge of the improvements: FRED FREIBERGER! That, to me, was more ominous than all of '99's first season! I felt as if Gerry Anderson had gone mad! Because of this pseudo-SF-producer, Star Trek reached such indignities that I never thought possible. And now Space: 1999 would suffer. God help us all!

Upon seeing the first episode, the "improvements" came at me like a ceaseless rush of wind. One of the more pleasing aspects of the show, the character of Victor Bergman, was gone. The man displayed character, strength, warmth, compassion. Freiburger is not to be blamed for this, I know. Barry Morse chose to leave on his own. A pity.

I greeted the addition of the resident alien with cautious delight (if that is possible). I'd seen Catherine Schell in "The Return of the Pink Panther" and enjoyed her immensely. I do like her portrayal of Maya. Her make-up has never really bothered me (except for the painfully fake additions to the hair on her cheeks). I've always thought that her eyebrows look like peas cut in half but that's just my wandering mind. She's really never been a source of irritation to me. Of course, I knew what Freiburger was thinking of: "Aha, Star Trek has a resident alien so why not Space: 1999?" But I do like Maya. Throughout the episodes I've seen her many different sides--she's extremely interesting and well-played but TOO LIMITED!! The other changes: the new guy, Tony Verdeschi ("bland" is all I can say of him except that he's an MCP); the new outfits (I thought the unisex outfits in the 1st season were very good and appropriate--women should be comfortable in their jobs and should wear clothes that are more maneuverable--this has always irked me concerning ST's female's uniforms); the Command Center (too cramped, I think) and the lessening of Alan Carter's role (totally unfair and unnecessary--he was 2nd only to Bergman, being a three-dimensional character). AND ALL THIS WITHOUT EXPLANATION!!! AARRGGHH!! And of course, Freiburger brought along his quaint method of story-telling. All he wants is a neat and compact little ditty (danger/crisis--heroes and enemy doing battle--evil villain destroyed; with very little extra thrown in) to tell with no deviations from the norm. AND NO CARING FOR HIS WORK! There are only two episodes in ST's third season that escaped Freiburger's maligning hands: "Is There In Truth No Beauty?" and "Requiem for Methuselah." How they turned out to be beautiful masterpieces like they are, I'll never know. Somebody up there (The Great Bird, Ghu, or Foo Foo--or maybe all three) is obviously watching. One episode in '99's second season that

was the WORST JUNK I've ever seen w.s "The A B Chrysalis". It was so clichéd! Not to mention ridiculous and pointless and a total waste of time. Balls bouncing every whichaway, 3 obviously intelligent aliens claiming "it's logical to destroy Alpha" (I can just see Spock stifle a cringe) and the Almighty Koenig preaching his gospel (he's obviously a descendant of Kirk's--the initials are right). I couldn't believe such worthless crap would appear on TV. CRUD!!!

But one beautiful episode was "Journey to Where". I LOVED this episode because (1) I'm a history buff, (2) the acting was unsurpassed, and (3) the suspense was killing me! What a thriller!

Season Two is all "Zap 'em up" (to quote a friend of mine who calls Freiburger "Mr. Zap-'em-up") All there is is violence (I'm a staunch pacifist). Oh, and if I see one more BEM, I'll S-C-R-E-A-M!!! I knew Freddy would take advantage of Maya's power to do what he loves: show us his infantile ideas of what SF is all about (which is ray guns, and lots of million eyed, thousand-tentacled creepies with shaggy hair thrown in for good measure) One monster in a few episodes is enuf but 2 or 3 in every other episode??? The episode in which Maya got sick was the perfect opportunity Freddy must have faunched for and which he probably planned for: to show as many BEM's as possible in one episode. Anyone can design a grotesque monster with evil intentions ("Bringers of Wonder" was the limit--at least for me. And it had to be stretched out to TWO parts! Ugh!)

I'll concede that Freiburger has brought some semblance of characterization. I'll certainly give him credit for that. But all we see (mostly) is romance--hardly any caring, any compassion, any warmth. Romance is NOT enuf! I'm sure all of you out there think that I'm being a hypocrite, watching Season Two and yet criticizing it. Well, I'm the most optimistic (and just as pessimistic) person I know. I kept hoping for at least one gem among all the sour apples (and I got it in "Journey to Where"). I kept hoping for some remnant of Season One's dignity. I got it in a few places but it wasn't enuf.

Oh, yes, this whole Anti-1999 movement in Trekdom makes me sick and ashamed to be a Trekker! Ditto on Virginia Walker's remarks concerning the IDIC in ish #2. What are we? People who like high ideals but don't practice them? That is the ultimate in hypocrisy!! And as for this Anti-Trek movement in Spacedom, it's even worse than what the Trekkers are trying to do because you're behaving just like the people who are putting you down, your counterparts in Trekdom. Two wrongs do not make a right. There is absolutely NO excuse for such childish behavior! One can disagree but one has no right to belittle another's opinions. And it makes Trekkers who are also Spacers, afraid to admit it! C'mon, we all believe in the same thing: a better future for Mankind whose ultimate destiny is to reach the stars and to meet his brothers in space. But we can't truly believe in such goals if we ourselves refuse to put trivial differences aside.

Re Kathy Stear's letter. There is no reason why Maya would lose her powers as she gets further and further from her planet. Psychons are born with the power of transforming themselves into other living things. Humans are born with some measure of ESP---would this gift diminish if some astronaut were to travel to Alpha Centauri?

Re Pam Beckett's statement concerning "Journey to Where": "After watching this episode, I dare anyone tell me that Space: 1999 isn't superb!" Well, Pam, one episode doesn't make a TV show superb. No show is superb. Star Trek wasn't and Space: 1999 isn't.

Virginia Walker mentions some '99 fan doing fiction. YES, YES, by all means!!! There are some hopeless flaws with Second Season. And it makes me very sad cause '99 has the greatest potential to be a sensational show! I had such great hopes for it in Season One and I've become so disappointed. Fanfic could do a lot of good--we could get some really great zines going. I see by the zine review section that there are a few around already. I hope there'll be a Season Three and that ABC picks it up. By the way, ABC was the only network of the Big Three who mentioned that it was the Star Trek fan who wrote in to name the shuttle the Enterprise. ABC seems to be the best bet. I hope Spacedom survives even if there isn't a 3rd season. We could get some great fanfic going.

Ted Hruschak mentioned one of my pet peeves. Alan is constantly being referred to as "Mister Carter"! The guy has a rank, dammit! It's Captain, if memory serves (I hope I'm right or I'll have a lot of nasty words from Pam in her next letter. I like him too, Pam).

One gross flaw is the scientific and technical errors! God in Heaven, good science fiction must have a measure of good science, that is, respect for science! This is one of Doc Asimov's very own premises for writing SF. A SF series or book cannot continue gracefully without it! Why can't Freddy get some technical advisor? Why doesn't he use some of the money they have in the special effects treasury and spend it on good writers and good science?? Good God, they must think we're a bunch of blithering idiots!!

Mona Delitsky said that they should let Landau dominate more as he should. Well, she's a fan of his and she's got every right. But, as for me, I can just about tolerate his presence in every episode, every scene, every word, every syllable! The man (Koenig) thinks he's God and he's trying to prove it while unwittingly making a total ass of himself.

In closing this monstrosity of a letter, I would like to say that if I've offended anyone, I'm sorry. I don't mean to. I guess I just get out of hand sometimes. I like '99's premise. I can overlook the scientific discrepancy of the moon being blasted out of Earth's orbit because the idea of 300 people who are totally defenseless is an excellent premise and a great outlet for stories. Season One was a gem. Season Two was disappointing. Anyway, just believe that we can all have different preferences and peacefully coexist enjoying each other's tastes. IDIC, folks.

P.S.: One thing I forgot to mention; why is it that when Helena gives the status report, she mentions a quadrant (like "Fourth Quadrant")? The Alphans know nothing of locations in space. They haven't mapped any systems in the galaxy. Ah, Freddy....

Kathy Stear/1437 W. Taylor/Chicago, IL 60607 (6/8/77)

Well, second season has come and gone. And we fans are left with our memories and reruns--if we're lucky. But, happily, as long as there are devoted fans, Space: 1999 need not go the way of most of its TV counterparts--that is to say, into oblivion. I'm really very encouraged to see a growing Space: 1999 fandom with the resultant clubs and fanzines. Everyone's favorite characters will continue to occupy the moonbase experiencing danger, romance, adventure, or comic situations as long as some fan is willing to write those stories. It's sort of comforting to know that Space: 1999 need not disappear or that certain familiar Alphans need not die (or whatever) if the writers don't wish it.

Maybe there'll even be enough interest some day that there'll be conventions. Now that's something I'd love to see. Maybe something along the line of SeKWester*Con ((ED: For those of you who don't know about SeKWester*Con it is a small strictly fan run, fan oriented ST convention that is geared towards discussion, communication, and association between fans about fan related matters.)). Speaking of which... I was there in Kalamazoo Memorial Day Weekend. And out of 200 or so hardcore Star Trek fans there were a whole six or seven of us who weren't afraid to admit that we like Space: 1999. It was a gas. I met Mona Delitsky face to face after writing letters to her all these many months. She proceeded to introduce me to Marty Siegrist who has illos in most Space: 1999 zines. I was able to get the latest progress report on the Landau-Bain fan club from Virginia Walker's own lips. And last, but not least, I paid an exorbitant sum at the art auction for a Joni Wagner drawing of Maya (yes, the same Joni Wagner that has been drawing so many beautiful pictures of the Star Trek characters). Joni had three Space illos at the auction was fast and furious on all of them. Which tends to make me think that there were, in fact, more than the six of us that I thought were there. Closet Spacers. Anyhow, it was fun. It was like an itsy-bitsy convention.

So to all you readers and writers, artists, subscribers, and editors I say "Right on!" (or should that be "write on"?)

* * *

Phyl Proctor/67 Francis Road/Acocks Green, Birmingham, B27 6LT England
(6/10/77)

Right you guys out there, I'm about fed up with all this friction and wrangling over Space. We got to the point now where there are four groups, all Space: 1999 fans and all at each others throats. The groups seem to be, Alan fans, Tony fans, Year one fans and Year two fans. For goodness sake, we all like the same show you know. Let's take it one at a time.

Alan fans. I'm an Alan fan too. Okay, so it seems to us that Alan doesn't get a fair deal in season two. HE DOES. He may not be in it so often, but at least when he is in it he gets something sensible to say and do. We're just seeing series one now and Alan's in everyone, but half the time he's just in the background or fooling around in an Eagle. The Alan fans think Tony took work off him. I don't agree, but I do think he took work off Martin Landau. What about "Beta Cloud"? Tony and Alan ran Alpha while Koenig was in sick-bay. I've yet to hear Landau complain about that. Nick Tate said at our convention that he any Tony got on well, so if Nick doesn't mind, who are we to complain? It's his job.

Tony fans seem sensible enough. I've yet to hear one complain because Koenig was on the planet in "Rules of Luton", when the script called for Tony. In fact it seems only to be the Alan fans who complain about that anyway. Maybe it's because Alan has a tendency toward belligerence, we pick it up.

Now the Season fans. Both seasons were so different as to be almost a different shows, BUT, both seasons have merit of their own and both seasons are part and parcel of Space: 1999. Personally if I had to live, probably for the next 50 or 60 years on Alpha, I'd rather do it on season two's more homely base, than on season one's open, cold, and clinical base. It's fine as a military base and with crew going home on leave every so often, but as a permanent home it's just too cheerless. The human spirit just couldn't survive under totally clinical, military conditions on a permanent basis.

Getting back to Tony and Alan. Tony Anholt was an out of work actor, he was offered work and naturally took it. No matter what he thought of the situation, and he may not have liked it, he cannot be blamed for not arguing with the producer and director. I've been in the position of being given someone else's job while they got demoted and believe me I took the job and didn't argue. It's a nasty position to be in, but you have to work to live.

At the moment the networks are trying to decide whether to encourage series three. I believe ABC is very interested. They're going to think how can we possibly really be fans and possibly know what we want, when we don't even agree among ourselves? It's time to put away our petty differences, put up a united front and stand up to them. No army can fight on two fronts at once and that's just what we're doing, fighting them and fighting each other. How can we expect to win.

I know this is strong stuff and I expect it to make me unpopular with those who are enjoying our civil war, but I have to say it, it's true and if you think seriously about it, you'll see it is. So save your energy for the networks.

* * *

Pam Beckett/64 West South St./Uniontown, PA 15401 (6/7/77)

Greetings from the mouth of Alpha! Well, it's time for me to show how I got to be assistant editor of this hallowed publication....by being so dumb that Chuck had to pull me in off the streets! Right, oh great editor?

"The Exiles"--An episode not without its merits. First, it showed our merry little band of Alphans being less than perfect and making a really stupid mistake--opening the cylinder Cantar was in and nearly killing him. Second, it kept within the bounds of good sense by having Koenig remain suspicious of Cantar and Zova and not giving them the keys to Alpha. Another very good part was the scene when Helena was in her quarters sculpting; more of this--showing off-duty activities--should be encouraged. After all, the good doctor can't go around saving the universe all the time, can she? Welcome was the scene when Maya turned into "Helena" and both of them confronted Koenig; without much fuss this demonstrated the "new" humor in Year Two and hinted that Maya was going to be pretty interesting to have around. The climax was built up to nicely and came as a surprise to me (by this time I had completely forgotten Doc's line about the protective membrane). See, world, I can like an episode that Nick is not in!

"One Moment of Humanity"--Aside from a purely personal dislike for Zahara, I thought this episode was pretty good. With all due respect for the actress, Miss Whitehall, her voice really turned me off. Every time she spoke I was reminded of Vince Lombardi (Explanation for non-football types: her voice came across to me as being VERY strong and commanding, therefore the reference to a football coach. Still with me?) What is this fetish of somebody's about sticking Helena and Tony together? Miss Bain is a lovely person and a thorough professional... but let's be serious. She looks much too much older than Tony, and this distracts from whatever plot is going. I enjoyed the concept and thought it well-conceived. You could almost physically feel the loneliness and ensuing fear of Helena and Tony as they were duped into believing they were alone on the "real" Alpha. Tony's acting was suitably restrained and appropriate---so all you twerps reading this who criticize him either shut up or go out and do any better than he does!

However...the "seduction dance (?)" between Zarl and Helena was almost pathetically funny. Somebody goofed, gang. But the ending, with Zarl's line that came across with just the right feeling and not a bit like a cliché, made up for the ludicracy. Notice I did not rave over Nick... are you proud of me Richard Robinson?

"All That Glisters"--Will somebody remind the Alphans that diamonds are a girl's best friend, not rocks! Ahem. Dave Reilly was an enigma; one moment you were just positive he was all out for himself and the next moment you were equally as positive that a greater Alphan never lived. But a bit of selfishness did seep through (but don't feel bad, Davy--nobody's perfect. Ask Chuck!). I think all my initial resentment of Tony Anholt vanished when I saw him so incapacitated by the power of the rocks. My heart went out to him as much as it would to Nick under the same situation (well, not quite as much...but you get my meaning). Maya disappointed me greatly. All right, if someone you loved dearly was suddenly near death, don't you think you'd get a bit hot and bothered? Scientific detachment and professionalism is one thing, but her non-reaction to Tony's predicament was surprising. I hope the ending stands as evidence to all those who claim that Year Two Alphans have turned into gun-happy selfish cowards. Those blasted rocks darned near killed them, yet the explanation of self-preservation and need was realized and a way to end their plight was found. Nice people, these Alphans. And I will make only one comment about Alan; the friendship and commitment between him and Koenig was accentuated by the fact that he never left Koenig's side throughout. Like I said, nice people.

"The Immunity Syndrome"--Qualification to my opinion of this episode. When I saw it I had not seen Nick for three weeks (due to work schedule and placement of episodes without Nick). So....I loved this one! Really, I got so involved that I repeatedly found myself holding my breath (and getting the strangest looks from my mother!). First and foremost, applause, applause for not taking all of the "first team" down on the reconnaissance party. Bugs me when down to God-only-knows what danger go the Commander, Security Officer, Chief Medical Officer, Science Officer, and Chief Eagle Pilot (Trek had a habit of doing that too; it's called "get-all-the-stars-in-so-the-agents-and-the-network-will-be-happy-and-we'll-get-good-ratings") Spent half the episode with fogged up glasses (happens when I cry)---I got so upset when Tony was hurt...I got so upset when Alan and Koenig's Eagle burst into flames and crash-landed (Freiberger's tried everything else, so now he's going to barbeque Nick!)...and the scenes between Koenig/Tony and later Tony/Maya were quite touching. (okay Maya, you made up for "All That Glisters") Felt like cheering when Maya and Helena flew the glider down to the planet; about time they do something other than read scanners and give shots. The last part was reminiscent of one of my favorite Trek episodes, so I enjoyed it very well.

"Dorzak"--The most interesting thing to this episode was the reaction of Maya to the appearance of another living Psychon. My first reaction was that she was out-of-character in her joy over and defence of Dorzak; however, second thoughts made me realize that, put in the same situation, I would act the same way. I mean, friends and lover is all well and good, but home is home. Dorzak was nicely evil...sort of reminded me of a vampire. And Sahala grew on you. At first, when she zapped Maya for no reason, she seemed like your average nasty alien person. Later, you realized that she had cause for her action, wrong though it was. I liked liked her...and didn't even mind when Alan kissed her. Yes, my

friends, I was not consumed by the green-eyed monster; I appreciated the kiss for what it was: the end to a relationship-that-might-have-been. But wasn't...thank God....

"The Dorcons"--I saw this one right after "Dorzak"---what is this, open season on Maya? Fred got a new target! (Watch it FF, this lady can bite back...in more ways than one!) Catherine Schell did possibly her best acting this season in this episode. Maya's fear and anxiety was shown without reliance on hystronics. A moving scene was the one when Maya begged Helena to shoot her (for a minute I thought she was going to!). Loved it when Tony smashed the crewmember who wanted them to give Maya up. Ah, loyalty! Many turns to the plot. First I thought the Dorcon heir-apparent was going to let Koenig rescue Maya out of the goodness of his heart (What heart? Right!). Then I changed that to he was doing it so his uncle would die and he could be the ruler. Then I changed again (I'm beginning to sound like Maya!) to the decision that he was doing it to get immortality for himself. At any rate, he was a twerp. A sweet little scene was when Maya came back home and Alan embraced both her and Tony....and I think Tony should ask Tom Chafin if Maya has any other Psychon parts they should know about! Tom is my friend, your average Psychon voyeur...

"Devil's Planet"--Not especially a favorite episode, but I can find aspects of beauty among the dung. Martin was terrific in what could have been a total flop without his talent. And it really wasn't that bad, except that I don't like it when any of the five main characters are left out--and this time four of the five were practically non-existent! Elizia must have taken sadist lessons; she came off as one of the better villians this year. So why do I not especially adore this episode? Did you listen to the music played at the end? Koenig is walking around all these dead people--lives have been lost--and some jackass superimposes this light fluffy music! Tacky...and in very bad taste...

"Brian the Brain"--Making a weekly television show is extremely difficult. It places enormous burdens upon people. So, at times, things do not go as they should. This episode was one of those times. Indeed. Only my great love and respect for these people kept me from switching the dial to Bowling for Dollars. Admittedly, Brian was funny..but the fun wore off after about five minutes. But, as usual, moments of beauty can be found. There were lovely gestures of affection between Koenig and Helena when they were on the Swift. And Tony and Maya now work so well together that one begins to consider them an entity, not seperate beings, which is a tribute to the abilities of Catherine and Tony. Once again, the basic benevolence of the Alphans was demonstrated by their decision not to "kill" Brian. However, my initial feelings must sway me...I don't blame Nick for not being in this episode!

"The Mark of Archanon"--Episodes like this make me fall in love with Space: 1999 all over again! Get ready, group, I am going to gush... What made the most impact on me was the relationship between Etrek and Alan---BEAUTIFUL! What can I say, except that I wish I had a cobber like Alan. Quite ironic that we were the infecting agent to the Archanons and that they were the peaceful ones. Consider the scenes between Pasc and Etrek; the father loved the son dearly, so dearly that it was the one thing that could override his feelings of killing. Though Pasc undoubtedly caused much suffering and pain, he did the greatest act a parent can do--he gave his child life, twice. No jokes for once. This episode embodied all that Space: 1999 is...love.

Everybody can applaude now, because I won't be doing any more critiques---until I see "The Seance Spectre" and part one of "The Bringers of Wonder". I've never meant these to be the absolute final word in episode evaluation; I've done them merely as my personal opinion...and hope that somebody has enjoyed them.

* * *

Eileen Skidmore/in care of Phyl Proctor--(address on page 13)

Hi there Spacers. I want to talk about the "feuds". Yes, I think they're important enough to be thought about seriously by us all.

First of all the great "Tony's stolen Nick's thunder" argument. Well, I think we should all consider that with the possible exception of Martin and Barbara none of the other actors or actresses were in the position to be able to demand definite "rights" on behalf of their characters, we're not talking about "super-stars" like Liz Taylor and Richard Burton you know, and the amount of airtime etc. that any character had was an executive decision by producers and directors, NOT by the actors. If an actor doesn't agree with his director he is replaced. There are plenty of talented, good looking, obedient actors around in England.

The decision that some characters were dropped and pushed a bit in the background was not altogether a good one but looked at from a producer's point of view a logical one. Space: 1999 had been blasted by critics and viewers alike for being cold and humorless, and to non sci-fi audience, boring because of that. So in Series Two they tried to correct this and concentrate on the two new characters who were designed to bring romance and humor into the series.

I think it is obvious why some of you feel so annoyed about slights against your favorite actor is simply that you are possibly not true Space fans, but fans of that actor, whichever one it is. You've either fallen in love with or hero worship them. While I understand how you feel and think it's really nice to feel that way about someone, I do think you're missing out a lot! Why not try watching Space not from your actors point of view but as a whole. Look at everyone in it dispassionately for once. I think you will agree that everyone in both series gives a brilliant, clever performance and you'll be amazed to find yourself enjoying scenes that didn't contain your favorite guy or girl.

As for which series is best. Stop arguing and study both. Yes, they're different and we all have a slight preference for one or the other, but they each speak for themselves. They're both excellent and enjoyable. Far better than most other sci-fi TV series or movies (though perhaps not all).

So calm down everyone, "live and let live" and I'm sure you'll find your appreciation of Space: 1999 greatly enriched if you do. I love both series and I admire EVERY actor and actress in them both. Yes, I have my favorites too, why not? But I don't let that prejudice me against the other. What ever happened to tolerance?

* * *

Mona Delitsky/Dept. of Chemistry/The University of Michigan/Ann Arbor,
MI 48109 (6410/27)

I would like to talk about a few things in this letter. Firstly, I would like to voice my basic agreement with a point made by Ted Hruschak in ComLoC #2. There, he pointed out how it is necessary to

watch a first season episode twice before one can fully appreciate just how good and how meaningful the episode was. I know that this happened to me when I saw "Dragon's Domain". I first saw that episode in September 1975 and wasn't all that impressed with it. As Ted says, the first time around, you're waiting till the end just to see if Koenig gets the monster and you're not really paying attention to all of the events that happened along the way. The second time I saw that episode, I then realized that it is not simply a monster story at all (as most of the short-sighted critics harp on) but rather a story of a man (Tony Cellini) and the personal trauma that he had to go through. It is the story of a man and the events that surround him; Cellini, who was telling the truth about the ill fate of his Ultra probe mission, was doubted and misunderstood and had to deal with the terrible knowledge all by himself. The second time I saw "Dragon's Domain", I classed it then as one of the best 1999 episodes because I realized how good the story really was; but I had to see it twice so that I could appreciate all the fine details on second watching.

Also, those people who would watch it for ten minutes and not see anything happen and turn it off simply weren't giving it enough of a chance. The first season plots were well-woven tales that required thinking to appreciate them (that is why people who sit down in front of their TV's and turn their minds off usually don't like Space: 1999) Some of them were classic science fiction, with beautiful stories which would usually stay with me all week until the next episode. (The episode "Missing Link" utterly blew my mind! The whole week after that I just couldn't forget how engrossed and fascinated I was by the story!)

Another thing in ComLoC #2: I loved Virginia Walker's letter. After dealing with so many hostile Trekkies, it's wonderful to read a letter by someone inside those ranks who realizes how hypocritical it is for people who supposedly believe in the Vulcan IDIC to come down so hard on us 1999 fans. Bravo Virginia! We need more people like you!

But anyway, I wanted to say that I have come to believe that the time has come for unity between first and second season fans. We are still being attacked from all sides by the narrowminded, hypocritical Trekkies (and with their philosophy of "tolerance"-what liars and fools they've turned out to be. I still like Trek, but most Trekkies make me sick) and the press: also ignorant. I think the problem boils down to the same problem that ST's "The Menagerie" had: Space: 1999 (especially Year 1) is simply too cerebral, too intelligent for most people who watch television. Most viewers cannot see beyond what is obviously in front of them. People are too busy nitpicking at the fact that the Alphans were calling it a "black sun" instead of a "black hole" (how the hell does anybody know what they are going to call it in 22 years, anyway? The name could change to black sun or anything else for that matter. Besides, "Black Sun" is a much more esthetically pleasing term than "black hole", anyway) rather than looking at the inherently fascinating philosophy in that episode: Bergman's discussion of science and its limitations, and the being that they meet who only thinks a thought "once every 100,000 years" and so Koenig and Bergman can communicate with it because time has slowed so drastically for them. When I first saw that episode, I never thought that the being was supposed to be God, but some people did and objected to it. They never say that the being was God; Bergman simply asks the question out of human curiosity but I never thought they were implying that at all. It was simply a meeting of life-forms that live on entirely different timescales.

And another thing, the idea of a black hole is a relatively new concept in physics (not older than 15 years old) and it is still completely theoretical. I think David Weir's (the author of "Black Sun")

conjecture on what it would be like inside a black hole is very interesting and no less valid than any theoretician's or science fiction writer's view; so anybody who tries to tell me that that is not the way it would be inside a black hole simply can't do that because nobody really knows what black holes are, anyway. There are simply theories on the subject, and no facts or experimental evidence.

Look at the philosophies in Year One, especially. Episodes like "War Games", "Black Sun", "Collision Course" are simply too deep, too intelligent for most viewers and that is why they object to them. That is why possibly more people like Year Two; everything is out in the open and there is seldom a deep important meaning to all the events that occur. But I've stopped attacking second season; (Year Two has had some truly excellent episodes, such as "The A B Chrysalis" (a cohesive, intelligent story for once!), "Journey to Where", "The Lambda Factor", "Devil's Planet", so I can't say it was a total loss. Chuck Raue and I have a theory that Fred Freiberger was out of town the weeks that these good episodes were made and that's how they got by!!) We Alphans must unify and fight for the common cause of keeping our show around. We've got to stick together. There are too many brainless, ignorant people outside our ranks attacking what we know is good science fiction (no, not all the time but a lot of the time).

P.S.--The bulk of this letter was written right after I read the section on Space: 1999 in the new book Fantastic Television. The pictures are great, but the things the author says about Space: 1999 show just how ignorant of the whole thing he really is. It made me so mad! He doesn't know what he is talking about. It seems that the guy watched maybe two episodes of 1999 and then got all his information out of old newspaper clippings and STARLOG magazine. It's loaded with errors and is totally subjective and inaccurate. After reading that, my feeling was to sit down and write this letter and call for the unity that we 1999 fans need. Rally for Moonbase Alpha!!

* * *

Tom Chafin/5821 Piedmont Dr./Alexandria, VA 22310 (undated)

I have just finished reading ComLoC #2 and I have a number of comments to make.

Re Vivian Stanley: Have you ever thought about the possibility of people liking Space: 1999 in spite of it's flaws or that may be their way of appreciating it? By finding flaws, making them known and hoping to improve the show by having them corrected? I do, however, agree with most of your letter.

Re Kathy Stear: If the Space scriptwriters did write an episode killing off Victor, do you realize how many Spacers would blow their stacks (cliché) and would have never even considered watching Year II? Besides, how many other shows have explained where their actors went in an episode if they left between seasons?

If you want to see the Alphans in irrational terror, watch "The Dorcons" (Let's let them have Maya!" "Give Maya to the Dorcons, Commander!")

For internal conflict on Alpha, watch "Seance Spectre" and "The Lambda Factor".

Re Pam Beckett: Hi Pam. How are tricks and Nick? Still hoping they may become one and the same? For the rest of you folks who don't know what is going on, Pam and I have been corresponding for the past 4 months, so I have to be careful about what I say.

Listen, you "crazy kangaroo"! Tony called Alan "a dumb blind kangaroo!" I can prove it. I have it on tape.

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Re Virginia Walker: I AM A TREKFAN AND A SPACEFAN AND I'M PROUD OF IT!! I YELL MY VOICE ALL OVER THE PLACE BUT NOBODY SEEMS TO HEAR ME! I have, in some cases, been shunned by both Trek and Space fans because I like both of them but I try not to let that interfere with my fandom.

IDIC (Infinite Diversity through Infinite Combination) has always been with us except it was never really expressed until ST came along. Trekfans are just having trouble realizing that other SF can be on TV without competing with ST.

As for the missing links, I know some people who are already writing the "missing links". I just have a feeling that Victor, Paul, and Kano are going to die the proverbial 1,000 deaths.

Re Ted Hruschak: Some of you people out there seem to think that any power that an alien may have is strictly "comicsbooksville". I agree on that about some characters but have you considered the possibility that our ability to see, hear, or even smell may seem "hokey" to an alien race on another planet? Think about it.

As for Year I, you were right about the low-key acting. The acting was so low-key that I had trouble convincing some friends that Martin and Barbara were alive. We used to sit around waiting for Barbara Bain's face to crack.

Re Mona Delitsky: The only reason Tony seems like such a moron to you is because you are obviously too ignorant to understand his existence. And, anyway, he was under the influence of an alien being so who is to say if regular medical facts were to apply in "All That Glitters"? Tony is obviously too complex for you to understand.

Did any of you people know that you age slower in space than on Earth? I did.

Re Kathi Lynn Higley: I am truly sorry about your inability to see Space: 1999. Have you ever thought of the possibility of someone else in another part of the country taping them for you and even taking pics of the tube and sending them to you?

Ok, people. We need volunteers to help Kathi get her fill. Who is willing to help? I know I am. Just let me know what you want and I will try to get it for you. I am a good supplier of materials. Lisa Putman and Pam Beckett can vouch for me, right girls?

As for my own comments, I AM TOTALLY ASHAMED to be associated with the bunch of you if you continue in this manner. We are all talking about the same show! Why can't you look at individual programs and say, "I like that one." instead of saying, "I hate Year II" or "I hate Year II"? AND QUIT USING INSULTS ON THE CHARACTERS THEMSELVES!!!! Wouldn't you feel ashamed if you did a television series and all some of the fans did was insult the character you tried to make your own like there is no tomorrow? How would you feel if Martin Landau, Barbara Bain, or even Barry Morse, Tony Anholt, and Catherine Schell were reading over your shoulder what you have been writing? How would you feel if you were they?

* * *

EMPORIUM

ALPHA CHRONICLE is a bi-monthly SF fanzine with a strong 1999 slant. The first issue is in the works and contains features on "Star Wars", "Dark Star", "Alas, Babylon", and two 1999 stories. For more information on price and publication date write to: ALPHA CHRONICLE, c/o Matt Butts, 4567 Cerise Ave., New Orleans, LA. (Don't forget to send a SASE when writing for info for items listed here. Remember, stamps don't grow on trees, 'ya know.)

ALPHAN MOONSCAPES is a '99 'zine published quarterly by Adrianna Gomez,

4318 San Luis St./ Tampa, FL 33609 and the club she runs, Alpha '99. Reduced offset printing. Contains stories, artwork, articles, photos, poetry, etc. #1 is already out. Cost is 75¢ for 1 or a subscription of 4 is available for \$3.00.

PATTI CULLEN writes to say: "Thanks for the review of The Loner in ComLoC #2. We did hear from some of the people who ordered it; do any of the rest of you have comments for us? There are 5 other stories in the alternate universe looking for a home. Zine eds: do you want one? Fans: are you interested in getting The Loner? If so, let me know, please. If I can be sure of a large enough demand I'll try to get it and the others in print. Somehow. Patti Cullen/R.F.D. #1, 33 Lakeside Dr./Mount Kisco, NY 10549

MARK GONZAGA, 671 Bronx River Rd., Yonkers, NY 10704, is working on a Maya transformation manual. He is looking for pictures and slides of her transformations from which to work from and to use to illustrate it. If you have anything that he might be interested in please write him.

S.P.A.C.E. (Space Programmes Appreciators Club Europe) is a '99 fan club run by G. S. Shoesmith/58 Northampton Rd./Wellingborough/Northants, England. He is looking for pictures or stills for use in their club newsletter. If you have any of these items please send him a list of the items available and prices.

CATCH THE FINAL SUNRISE! is a '99 fan novelette by Debbie Walsh which ties Year I and Year II together. It is offset printed, approximately 100 pages long and very well illustrated. Cost is \$4.12 each, via first class postage. A very well done story from what I've heard and well worth the price. Debbie is also working on her own '99 'zine entitled Moonbeam. Write to her at: 216 South 6th St./North Wales, PA 19454

CARL LAMB/629 Williams St./Mobile, AL 36606 is selling B&W stills form 1999. Cost for them is \$1.25 each via first class postage. Write for more info or list of shots.

COSMOCONNECTION #3 will be out shortly. Contents include the last half of a fannish adaptation of the first season episode "Earthbound", a humorous '99 story entitled "Fun With Maya", a SF story, artwork, a ST story, and more. Cost is \$2.50. Mona Delitsky/ Department of Chemistry/The University of Michigan/Ann Arbor, MI 48109. Do not write COSMOCONNECTION on the envelope! If you do chances are it will not reach Mona. Address it to Mona Delitsky.

* * *

Greetings fellow '99 fen:

Well, I hope you've all enjoyed ComLoC #3. This has been a very interesting issue to compile. It seems that a number of letters in this ish have been pleading for unity among all '99 fans which is a very important point. All of us fans have got to unite under one common bond, that bond being our common interest in '99. Space: 1999 in general is our main focal point and we must realize that and unite to convince ABC to pick up 1999. Word from a very reliable source has it that Nick Tate was in California a few weeks ago talking to the ABC officials about 1999. If Mr. Tate, who supposedly wasn't coming back to the states until the end of the year was willing to come all the way from Austrailia to the US then something must be going on. ABC is also in contact with Gerry Anderson so we need to pressure ABC with a force-

ful, united campaign so that we'll be able get '99 back on the air again and in active production. Sheesh, every time I think about our local station taking it off after the end of August I get this feeling of disbelief and dread. C'mon folks, let's get our show back into production! The people to write to are:

Mr. Fred Silverman
Vice-President in Charge of Programming &
ABC-Television Network
4151 Prospect Ave.
Hollywood, CA 90027

Mr. Patrick Plevan
Dept. of Programming
ABC-Television Network
1330 Avenue of the Americas
New York, NY 10019

Remember to type your letters if possible, be polite, sincere, and mature, and brief. Don't threaten or condemn and do not write Space: 1999 anywhere on the outside of the envelope. Try to send your letters in a legal sized envelope because it looks more businesslike that way. Get your friends, relatives, etc. to write and write often. Spread the word!

ComLoC now has a new co-editor. Because of various reasons the former assistant editor Carl Lamb had to resign his post. ComLoC's new co-editor will be Pam Beckett. Pam will be serving as ComLoC's promotional person (something she's been doing long before becoming co-editor and something I've been very thankful to her for) as well as editor for issues every so often. As ComLoC's self appointed PR person she's spread the word about ComLoC to her pen-pals, gotten ads for it in other fan publications, and her latest idea which will be appearing shortly is an ad in the classified section of STARLOG #9. Pam will also be editing the next issue of ComLoC (#4) so all you guys send your comments to her this time. Also ads should be sent to her. Her address is 64 West South St. Uniontown, PA 15401. (Have fun Pam....)

As of ComLoC #4 all issues of ComLoC will be 50¢. The reason for this is the fact that when I started ComLoC I figured that using xerox all I would have to charge would be 25¢ to cover the postage. As things have turned out every issue has gone overweight (including this one). #1 was only slightly overweight but #2 went way over and this one is going to do likewise. At the 50¢ price I'll be able to come closer to breaking even on each print run by meeting the postage costs (postage for #2 alone should have been 57¢!). Also, I'll now be offering a subscription of 3 issues for \$1.50. I figure that '99 fandom is active enough that I don't have to rest my hopes on letters to be sent along with your 25¢'s. Anyway, that's it. 50¢ each or a subscription of 3 for \$1.50. One last thing on this line. Starting out with ComLoC #1 I begin giving out complementary copies to many people and I guess that many of you thought that if you sent in a letter you were to get a comp. copy. Well, you did but this is not how I intended it. From now on the only people who will get complementary copies are: Marty Siegrist gets a lifetime subscription because of the fact that she helped me quite a bit in the beginning and she even named this publication & the person who submits the cover art used on an issue gets a free copy of that issue. That's the way it is for now.

One last thing and I'll wind this thing to an end. We would like to know if any of you out there would like to review some '99 'zines for us. I did all the review last time and this issue has none because I just didn't have the time. If you want to review a '99 'zine or publication then do so and send it to Pam. Ok, then that's it for now. Hope you've liked ComLoC #3. Keep campaigning! Year 3 on ABC!

Chuck

P.S.--If any of you haven't seen the movie "Star Wars" yet then get to your local theater and watch it a few times. Great movie with good story, good characterization & great special effects.