



ComLoC 5

is a Space: 1999 fan publication put out monthly (starting this month folks) by Piri Press Publishers. This little thing that you've found in your mailbox is edited by Pam Beckett and Chuck Raue, editors. The opinions expressed herein are those of the individual writers and not necessarily those of the editors. Anyway, this issue is dated March 1978. ComLoC is 50¢ each or a 6 issue subscription is \$3.00. English rate is 3 issues for £2. Australian rate is 3 issues for \$3.00.

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Illo of Maya/Catherine Schell copyright (c) by M.J. Fisher, 1978

This issue dedicated to Jeff Johnston, with thanks for introducing me to the wonderful world of fandom; and to Mona and Pam for just being willing to listen and for helping me keep my sanity (my what...)

LETTERS:

M.J. Fisher/4512 Haddington/Toledo, OH 43623

As a bit of something different, I would like to explain a bit of the work that went into the cover artwork of Maya/Cathy Schell. Most artists in fandom are really just illustrators. They copy a scene or a character and put it down on paper without much thought for doing anything really artistic. The drawings that I do however, are intended to say something about myself, and about my feelings toward the subject matter. I have my own philosophy about Maya, which I have tried to interject, symbolically, in the cover illo. To me, Maya is a blend of opposites. She can be both woman or animal. At times she is a serious professional, or else just "one of the guys". She is practical and delicate, yet she can also be understanding and compassionate.

To illustrate this symbolically I have placed Maya's part of the portrait in a superimposed position over the sea of serenity and the sea of tranquility, on the moon behind her. Maya's serenity and tranquility are, for me, her most impressive features of all. To the lower right on the moon, where the sea of nectar should be is the Yin-Yang symbol disguised as a crater. This is an ancient oriental symbol of two opposites bound together in a circle; furthermore, the circle is the universal symbol for unity, a whole.

The portrait of Cathy Schell extends out of the center of the illustration and into the "reality" of the page. This represents that she extends beyond the character.

The moon, as a motif, serves multiple functions. First, it is an appropriate backdrop. Secondly, the moon is an ancient symbol for woman or femininity. In numerology the moon is the planetary symbol of the number 2, and another symbol of that number is the Yin-Yang design. In Astrology, the moon is the planet for Cancer and signifies changeability, yet of an understandable and controllable nature, and this certainly applies to Maya. Lunarians are receptive, and adaptive to almost any circumstance. The fact that I used two portraits also relates back to the numerological significance.

In all, I have tried to make my artwork more than just a picture. It is a statement. I try to make it worthwhile to stare a bit longer to puzzle out the hidden meanings that just don't exist in a plain illo. If my artwork can do more than just capture a likeness then I have accomplished my goal in drawing it in the first place.

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Mary Bloemker/100 Meridian St./East Boston, MA 02128

There are a few things that I would like to comment on, answers to questions that have come to us time and time again in letters sent to us by fans and by Main Mission Alpha club members. A certain amount of confusion exists about the rank system on Moonbase Alpha. The rank system is actually quite simple—there is none. Alpha was not a military base. It was originally staffed by highly trained

and skilled volunteers—civilians. Commander is a civilian title, and recall also that Koenig was appointed, not promoted. The entire personnel setup is not unlike the current NASA program, and most probably was modeled after it. As for the question of Alan Carter's rank, if anyone cares to listen... Since Alpha is not a military base, rank has little or no meaning. Therefore, Carter's title of "Captain" was either honorific (probable) or a holdover from whatever military service he was on detached duty from (more likely). In either case, away from Earth, his captain rank wouldn't really make a whole lot of difference, would it?

And for those people who staunchly hold forth that Carter is a captain, come hell or high water (or Freddie F.) we have answer #2—First Flight Lieutenant is a promotion from Captain and the proper address is "Mister". Okay?

But then I have only one question, who promoted him?

After reading many of the letters in ComLoC, I'm beginning to get the impression that many of the fans forget that they are watching a television program. I can state unequivocally that my favorites are any television shows that can make me forget about camera angles and lighting and little men sitting on stools with golf hats and cigars. Space: 1999 was one of those shows—sometimes. Yes, the show had its problems, but episodes like "The Infernal Machine" and the first half of "Alpha Child" more than made up for the more obvious flaws. One of the major shortcomings of the show was its predictability. Consider this formula that was consistent throughout series one: Maxim A: If one eagle ventures out, that eagle will not return or will return incapacitated in some way. Maxim B: If said eagle is piloted by Alan Carter, eagle will invariably encounter trouble, but will always return intact. Maxim C: If two or more eagles venture out and one is piloted by Alan Carter, guess which one the aliens always manage to miss? "War Games" threw me for a while, but as soon as I saw Dr. Mathias take a header out the window, I had it figured out. (I might add that having an episode turn out to be a dream or an illusion at the end is commonly regarded as a cop-out device in script-writing, much as the amnesia device in western or cop shows) The devices were transparent, childishly so. The prevailing theme seemed to be "wouldn't-it-be-fun-if....?" You know—wouldn't it be fun if we could think of a way so that we can fill up this set with foam? Wouldn't it be fun if everybody thought the commander had gone loony? Wouldn't it be fun if everyone could meet themselves? I'm not picking on 1999, Star Trek had its problems as well, and "Time Tunnel", my personal favorite, was the worst offender when it came to the "Wouldn't-it-be-fun-if?" scripts. My point is that what makes these worn out devices work is the competence of the actors working within the framework of the devices. 1999 was blessed by some very competent actors and it is for them that I watched the show and came to love it. Unfortunately, there were times when even they could not rise above the inanities of the script and the direction, but the times that they could were well worth it. (Have you ever listened closely to some of the dialogue in "End of Eternity", in particular Balor's statement "I offered your commander a choice, and he refused" How does one refuse a choice, for heaven's sake?)

I determined long ago that if I worried about every little inconsistency that cropped up in the episodes, I would very soon go batty, and the fear One/Year Two switch would have been cause for commitment. And so I grit my teeth and accept what was such a stupid idea in "Collision Course" became a brilliant idea in "Seance Spectre", even though I still haven't quite figured it out....

Well, enough of this rambling—I would like to make a small comment on the question that was raised as to the esthetic values of Maya's physical appearance. I believe the word used was "silly" and that the same word was applied to describe Spock's appearance. Unless I have been totally misled, I believe that it was firmly established that both individuals were of extraterrestrial origin, and as such, I don't really think one could expect them to conform to the Earthly idea of normalcy, now could one? Have you considered that perhaps the physical appearance of humans might look "silly" to Psychons and Vulcans? I mean, after all, bobbed ears and hairy eyebrows...yeach.

I do find it a little disturbing that many people are using this publication to take cheap shots, especially so because most of those on the receiving end are very good friends. To have their integrity ridiculed does no good for my blood pressure. Can I suggest a code of ethics here? To quote "The Friends of Voltaire"—"I disapprove of what you say, but I will defend to the death your right to say it." And as long as I have the book of quotations here, there are some words that are particularly apt, considering the hot tempers flashing here—"opinions founded on prejudice are always sustained with the greatest violence" Now what was that about Star Trek fans?

In a lighter vein, I would like to invite all interested persons to join into a project that has been brewing on the back burner since August Party #3. It was at that convention that the Psychon 100 Society was conceived, based on the comments made by Maya in "The Rules of Luton" about her brother and 100 Psychons who left their planet in search of a new home. The Society is primarily concerned with developing a history for Psychon and more immediately, a family history for Maya (So far, we have established two sisters and a brother for her). Each member of the Psychon 100 Society is held responsible for choosing a Psychon name for themselves and developing a history for his or her character. The Society is in the formative correspondence stage as of this moment. If anyone is interested they can write me and I'll attempt to fill them in, and if anyone has any ideas to share with us about Psychon, we'll be more than happy to hear them!

Donna Lotze/76 Elizabeth Ave./Dryden, Ontario/CANADA

I have one question for Richard Robinson regarding his letter in ComLoC #4 (no, I'm not trying to pick on you Richard, and I too consider you one of the special people since you do not hate '99). You said that you had never seen Maya except in photographs (ComLoC #2), but in ComLoC #4 you said that you can't stand the character of Maya, Alan, or Koenig. Why can't you stand Maya if you've only seen pictures of her? She might be a wonderful person and a fantastic addition to the second season!

Lloyd R. Jones/1606 Victoria Ave./Lakewood, OH 44107

In ComLoC #4 two readers speculated that Captain Alan Carter is hatching eagles beneath Alpha. A more logical explanation is that Alpha had 36 eagles at the end of "Breakaway" and losses are drawn from this fleet. At first glance this seems a large number, but Alpha had to maintain enough to insure that everyone could get off in Operation Exodus, should an emergency arise. (It did but the eagles were of little help.) This would allow 7½ Alphans per eagle, which would be quite comfortable.

Let us review the mission of our Moonbase friends:

1. Storage of atomic wastes
2. An early warning system against alien attack (remember "U.F.O.")
3. Exploration of our solar system

In "Breakaway" we see that eagles are used to ferry the waste canisters from Earth. Perhaps Alpha is used for maintenance of these ships and a few are always on hand. I can understand laser-equipped eagles for Alpha's defense but why not the faster Mark IX Hawks? (from "War Games") Perhaps the Hawks are used for Earth defense only, or had not been deployed on Alpha before "Breakaway". Eagles could reach the inner planets of our solar system but longer journeys require a larger vessel; like the Meta (and Ultra) probe. Eagles could do "workhorse" duty like mapping asteroids, supplying outposts and space stations, and surveying the moon. This may help to explain why so many eagles were based on the moon. Finally, Alpha has rescue and medical eagles in case of an accident on the moon's surface or nearby space.

In "Space Brain", Koenig says: "Get our fastest eagle on the pad."

Is this a special ship, or did Carter "soup up" some eagle for better combat ability?

What eagles have remote control? Apparently, they all do. In "The Guardian of Piri" and "Seance Spectre" control of the eagles is taken over by Main Mission without prior arrangement or discussion. In "Breakaway" Koenig says: "We equip an eagle to do it (monitor radiation) by remote control. Perhaps he was referring to the radiation equipment?"

In "War Games", only 7 eagles appear to have lasers (if we can accept any data from this dream episode). Possibly, the manufacturer wired all the eagles for lasers and the actual laser source need only be installed. So, Alan Carter may be equipping more ships with lasers as they are needed.

Do eagles carry missiles? In "Devil's Planet" Fraser radios (and the aliens on the ground confirm) that he has missiles aboard. No other mention of missiles was made during the series.

Before "Breakaway": 40 eagles.

title	Eagles lost & cause	Laser
"Breakaway" (?)	5: 2ex, 2cr, 1de	
"Dragon's Domain"	1: de	
"Black Sun"	1: ex	X
"Voyager's Return"	1: ex	P
"The Infernal Machine"	3: 3ex	XXX
"The Last Sunset"	1: cr & ex	
"Testament of Arkadia"	1: st	
"Space Brain"	2: lcs, 1cr	P
"Missing Link"	1: cr	
"The Metamorph"	3: 2ex, 1de	
"New Adam, New Eve"	1: ex	
"Space Warp" (?)	2: 2ex	
"The Bringers of Wonder" I	1: cr	
"The Immunity Syndrome"	2: 1cr, 1de	
"Devil's Planet"	1: cr	
"The Dorcons"	1: ex	X

(?) means eagle losses estimated based on content of episode

*In the episode "The Last Sunset" we are given a definite eagle count of 27.

In "Breakaway" we can add one eagle since Commissioner Simmonds would probably be allowed his own ship.

The eagles lost column is broken down by loss cause as follows:

ex-exploded, cr-crash landed, de-derelict, st-stayed behind, cs-crushed In "The Metamorph" and "The Immunity Syndrome" intact eagles had to be left behind.

Laser column: X means laser-equipped eagle, P means probably so equipped

Eagle count at the end of "Breakaway": 36, "The Metamorph": 21, and "The Dorcons": 13.

In "War Games" there seem to be 7 laser equipped eagles (2 flights of 3 ships + 1 extra).

Perhaps this will answer questions readers have about this versatile spaceship used by Alpha.

Scott Warner/441 Greenbrook Pl./Richland, WA 99352

Re: Judy Shevlowitz, As for Alphan morality being bad, listen to this. In "The Bringers of Wonder" Koenig didn't have time to worry about a peaceful compromise, he had to stop the aliens from blowing up the nuclear core along with the rest of the moon. Besides, blowing the nuclear core as is would also destroy Moonbase Alpha which would release a tidy bit of raw energy in itself. These aliens might have figured that they needed the total effect to gain total survival.

As to the statement that Zarl in "One Moment of Humanity" shouldn't have died because he became human. He didn't become human. He started to think differently and that created the mass malfunction. Or as Tony put it, "Like the old Christmas tree lights: When one bulb goes out it breaks the circuit and they all go out." Zarl went out and broke the circuit so they all went out.

My, My, how I do generate controversy! Firstly, to those who asked that personal comments on letters in previous issues should be stopped. Well, this should be up to the discretion of either Pam or Chuck--whoever's doing the editing. If either of them feel a certain portion of a letter is too personal and rather unnecessary, well, then, it could be edited. However, a letterzine is not only bringing up and discussing topics (tho that has a great deal to do with it), it is also a forum by which people can respond to what other people have mentioned, whether pertaining to something in the letter he/she wrote or a subject brought up in the letter (did everyone understand that?). Of course, if it's a personal attack, it should be edited. Okay?

I would like to thank Patti Cullen for mentioning Fesarius in her letter. A good friend of mine edits it (along with Richard Robinson) and the third issue (out now) has some '99 stories and a SF story by yours truly. Also, ish #1 had an article defending '99 (tho I think it's out-of-print). *plug* *plug*

To Chuck Raue: I've never seen "Dorzak" for the simple reason that it's never been shown here along with a few other eps from second season. MWI-56 (Boston-Cambridge) is still showing (heavily edited) Space: 1999 but we're still in the first season (and I'm reeling in it). Anyway, perhaps "Dorzak" will be shown eventually. So, I didn't know that, in "Dorzak", Maya had to teach him the power of molecular transformation. I've thought it over and I've come to the following conclusions (based mostly on your letter). True, assuming '99 is the "real" universe and due to all the examples you gave, Maya would, logically, gradually lose her powers. However, I seriously doubt this is what Freddy Freiburger had in mind. And if ABC picks it up (*Hope* *Hope*), I doubt the likes of Freddy Silverman (another Freddy??) or any other network exec would take Maya's powers from her. Unlike us, they would only see Maya's value as an alien with a gimmick that sells (much like Spock) or they might do away with her completely (as NBC wanted to do with Spock). So your argument was convincing enough for me to believe it. Or maybe I didn't remember enuf about the individual episodes to point out counter-arguments.

And now to Mona Delitsky and Jeff Jones (hi y'all). Glad to hear my comments on dear ol' Freddy pleased you. Now as to "The A B Chrysalis". Okay, so it wasn't clichéd. Okay, so the aliens had every right to not help Alpha. And yes, I guess the idea of chrysalis life form is fascinating, come to think of it. Perhaps you're right about everything. However, I do not like that episode. It just came off as being comical to me. I still see it as the worst piece of visual SF I've yet seen on TV. When and if it returns, I promise to watch it more closely and as objectively as possible. (It's just so hard to shake off the feeling I had when I finished seeing that episode: "what was the point?")

And now, as to Commander John Koenig. Hmmm. How do I approach this without sounding patronizing? Look, I'm the first one to admit that JTK is a lot worse than Koenig. The former must have a line of illegitimate offspring that stretches from one end of the galaxy to the other. I've never been a Kirk fan (tho I like Bill Shatner). However, John Koenig (or perhaps it's the way Martin Landau portrays him. And I'm not putting down Martin Landau. He's a fine actor. Loved him in Mission: Impossible. But something's happened between that show and '99) considers himself and Alpha always in the right and the aliens in the wrong. Judy Shevlovitz put it right in the last issue that on Moonbase Alpha, the motto seems to be--and Koenig adheres to this constantly--"If it's Alien, you don't understand it and it moves--SHOOT IT!" The man seems to be so self-righteous. No, Ms. Delitsky, I do not automatically classify anyone who has the highest authority in a situation as trying to be "God" as you put it. That's hardly fair. I loved the Admiral in "Voyage to the Bottom of the Sea" and I can name you a dozen other examples but there's not enuf space. Sure, he cares for Alpha and her people but so did JTK. I do not like John Koenig (tho this was not so during the first season.

Sure, he had some of those qualities I've pointed out but they were not as pronounced) but if I were to choose between him and Kirk as my commanding officer, I would choose Koenig simply because he's "not as bad" as Kirk. Oh, and to answer you, Mona, peace.

Many people have pointed out that so many criticisms against '99 pertain to ST as well, and this is somewhat hypocritical. And I agree wholeheartedly. But, does that excuse '99? Remember, ST was made back in the '60's. '99 is a child of the '70's and with such discrepancies made on ST--don't you think '99's makers could've learned from them? As I said in my last letter, two wrongs do not a right make.

Since many people seem to have something against Ted M. Hruschak, I would like to be one of the few to say BRAVO! BRAVO! BRAVO! That letter in ComLoC #4 said everything about Season One (or, rightly, Space: 1999) and Season Two that I was trying to say in my last (very emotional) letter (!!!) Space: 1999 was art. Space: 1999 Year Two wasn't. I have nothing against pure, simple, fun entertainment--why do you think I saw "Star Wars" four times? But Space: 1999 Year Two is not simple, fun entertainment (not to me anyway). When I watch Year Two--I feel as if I'm being talked down to as so much of commercial TV. I am being treated like an illiterate. No, I am not the type who will swear undying hatred and enmity to a Year Two fan. I have a personal friend who hates Year One and loves Year Two. We have a few gentle disagreements but nothing more serious than that. So the Year One-Year Two feud is silly and assinine. Let's stop it, please?

Here are my suggestions for what Kathi Lynn Higley calls the "grouple" title, the cerebral title (tho I disagree with her that "Trekker" refers to that type of fan who analyzes, dissects and argues everything with everyone), and the "mule" title. Respectively: Alpie, Alphan, and Spacer.

Could someone please answer a question for me? It's been bugging me to death: Is it "All That Glitters" or "All That Glitters"? I've seen both spellings everywhere. If I remember correctly, "All That Glitters" flashed on my screen but perhaps I didn't look closely enuf. Anyone out there have any suggestions how I can get a tape of the first season episode, "Earthbound"? Or pics of Captain Zantor and/or his people? Has there been any fanfic written about him and/or his people?

As for Jeff Jones' curse ("May you be forced to spend the next four years with Brian the Brain") Now, now, was that nice? I know that you disagreed but things aren't that drastic, are they?

To Debbie Walsh: Ghu (and Foo Foo and also "Ghod") are SF fandom gods. I know no one who's a real devotee. "Freddie Frenchfy"? Hmmm. Seems apt. Oh, and your suggestion to meet in airlock #7 and do in Freddy is quite excellent. I'll be there at 0700 hours along with a few other irate people.

Oh, as to the new format. I miss the beautiful colorful covers in your previous issues but I do like the booklet-sized, reduced type layout a la Halkan Council (I know Chuck liked that 'zine as much as I did--imitation is the sincerest form of flattery) When I got ComLoC #4 in the mail, I thought Shirley and Sandy had gone back in-to business until I saw the cover. Anyway, nice stuff, folks. Such a great 'zine. (Oh, guess what. Due to this 'zine, I've gotten to like '99 more and watch it more. There's still hope for me yet folks)

The following letter by Micheal Butterworth was written to Ms. Mary Tchir who in turn sent a xerox copy of it to me. I think this letter will answer a lot of questions many '99 fans have had about the Year Two book adaptations. Thanks to Mary Tchir for sending this.

Many many thanks for the pains you took to write such a lengthy letter about my work. I deeply appreciate it, and am all the more upset that you found the Space: 1999 books disappointing. I will try to explain why you may have done so.

When ITC television first approached Wyndham Books (then Star Books) to negotiate to have the new series novelized, filming on the

episodes had only just commenced, with about two actually filmed. I was then approached to write the books, but in order to ensure publication of the books at the precise time of screening in this country, they had to be written very fast — one per three weeks in fact.

When the time came to start I discovered that I only had four scripts — Pinewood Studios where the programmes were shot were not prepared to release all the scripts because all the scripts weren't written; indeed, as I have already said, the programmes weren't even filmed. I had to fit four scripts to a book and somehow make a novel out of them (my brief from the publisher) so I set to with the first four scripts (they weren't in chronological order) and did the best I could with them. By the time I'd got to the next book (Mini-Breaks of Space) I had to wait for more scripts to be written. In many cases, the preliminary scripts were sent to me (i.e., not the final drafts), thus, as many of the cast were not then hired, I had to work with names like Simon Hayes, and get to thinking that Sahn and Sandra were two different people, and most of the other faults of this kind that you have noticed. I had to invent dates, etc., and many technical details. I had to do all the visualising because the scripts offer very little of this; therefore my descriptive details will often (mostly) vary from the actual films themselves. I got to see a few of the actual programmes at odd moments throughout the writing of the books but nothing like the number I should have seen, as most hadn't been shot. I got the first one ("The Metamorph") mostly right because this was the first one they shot and I got a chance to see a pre-screening.

In short, I did everything possible to do as good a job as I could, because I knew that fans of the programme would not be satisfied unless I did. But it was impossible, and the end result is that the books are really quite different and should be read as such. They have more than 50% of my own invention in them and often, in order to make the stories fit into a "novel" (which I'd been told to do) I had to bend the stories and alter what the characters said, and have them do things they didn't do or else do them in wrong order, and so on.

As regards the characters — I had little to go on save the scripts and as many of them were new I had to invent them to a certain extent. I didn't actually realise, for instance, that Tony is supposed to be tough. I realized he was probably Italian or at least looked Italian so I tried to give him a fiery temper and an emotional mind.

You end your letter by saying that inspite of everything you enjoyed reading the books, and this does please me. I tried to put as much as I could into them in the time limit I had, and not just hack out rubbish like I think many a writer would have done.

All the best
Micheal Butterworth.

Jolinda A. Mattison/271 Baker Street/Corning, NY 14830

To Judy Shevlowitz: About John's hair...the first time I saw "Seed of Destruction" I was actually shouting "Come on, Helena! Can't you see his hair's parted on the wrong side!" at the TV set. But I guess she was too occupied with "his" strange behavior, and after all, I KNEW it wasn't him. As for the rest of the series, and in every movie and show I've seen Martin in, he's had his hair parted on the left. And that's from a devout JRK-watcher.

If you're wondering what the "R" stands for, according to my sources Koenig's full name is John Robert Koenig.

First off, before I go any further, let me say that I like Star Trek. Really, I do: (I still have all my ST paraphernalia)

Now I can say "Bravo!" to Mona Delitsky and Jeff Jones without incurring the wrath of the Trekkers for being to biased. You hit the nail right on the ole noggin'. I also thought James Kirk acted a little too freely with the Prime Directive. His version always seemed to be "Thou shalt not interfere---but I shall if I feel others are not living up to my moral standards." You'd think Star Fleet

Command would crack down on him for all his little dabbings in other peoples' affairs (no pun intended, willy-boy).

Regarding Maya's illness in "Space Warp". According to the script adaptation in Micheal Butterworth's fifth book based on the show's second season, she was suffering from a nervous breakdown, the Psychon equivalent of dreaming. This is supposedly a common occurrence to all Psychons and is the penalty for being extra-smart. Although this may have been poetic license on the part of the author it does seem like a rational explanation. After all, one must pay the piper.

Now, as I have yet to hear or read any comments on the four novels published by Pocket Books following the first season's adaptations, I guess I'll start it off. Feel free to criticize my opinions, I can take it!

ALIEN SEED: Surprising, well-written novel with many intriguing ideas incorporated within it. I especially like the idea of Rural Area One. It's something I always thought the Alphans needed---a little bit of Earth buried beneath the surface of the dead moon. I also like the fact that the Alphans were willing to let the alien Enalus live, even though they weren't sure what she would eventually become. As not a few people have pointed out this is not usually the Alphan philosophy.

ANDROID PLANET: This one offers an interesting variation on the man vs. machine conflict. It was more of an Alphan vs. machine vs. man contact with the Alphans alternately confronting the sleek androids and the deceitful Copreons.

One interesting fact is that the Alphans referred to the Yovager 1 tapes when seeking facts about the planet that was attacking them. Do you ever wonder how that probe managed to encounter all the space phenomena the moon did, such as the black sun and the time warps, and yet still make it back to Earth's moon? On the scientific front, I was pleased and surprised to find that the moon finally had an effect on a planet, as it approached. The bantering back and forth between Helena and John, and Paul and Sandra added a nice touch to the story and also gave quite a bit of insight into the characters' personalities.

ROGUE PLANET: The action is fast paced and exciting, with many fascinating glimpses into the psyches of the Alphans---their dreams, their pasts, their fears.

Although we had encountered a space brain in the episode of the same name, the author of ROGUE PLANET approached the subject from an entirely different angle. This brain was not trying to help the Alphans, it was trying to use them, draining the life from them as it had the alien planetoid the Alphans found already trapped in the Omphalos' web. The description of Koenig's encounter with the alien intelligence itself was fascinating, and diverse-like a row of Picasso canvasses rolled into one collage.

I must admit, though, that the first scene between Sarah Pulcher and John Koenig touched my fancy. I agree with Sarah, he would have made a marvelous Hamlet. And I've seen the part portrayed by everyone from Richard Chamberlain to the Fons.

PHOENIX OF MEGARON: In my humble opinion, the best of the four novels. It has a little bit of everything---love, hate, danger, humor, advanced scientific hardware, interplay between the main characters, Koenig's ingenuity, Helena's compassion, Victor's insight into just about everything, and even Carter's ironic sense of humor even in the face of torture. But I guess what I like most about this novel is the speech John broadcast over the SPADEC Omega One Link. The whole concept of "hope springs eternal" fits in so well with Alpha's situation. The Alphans have been abducted, attacked, experimented on, invaded, possessed, practically everything from A to Z, and yet they've come through each trial tougher than before and positive that somewhere they will find a new world and build a new Alpha. As an aside, do you think John told the other Alphans what Arra told him about never finding a home? And if he didn't, considering Arra's

correct prediction of what would happen when the moon and the planet touched, can you imagine how he felt every time a new perspective planet came and went?

O.K.: Let's hear what the rest of you thought about the novels. By the way, did you know that Martin Landau was Gene Roddenberry's second choice for Star Trek's Mr. Spock? Can you imagine the furor if the same actor portrayed both Spock and John Koenig?!!! Whew!

Ingrid Maack/30 W. Edsall Blvd./Palisades Park, NJ 07650

To Richard Robinson: What was wrong with the idea of having #3 dedicated to Nick Tate? I gathered that you weren't thrilled by that!

To Ted Hruschak: I agree with you on your interpretation of the meaning of "The Testament of Arkadia" (which is still my favorite 1999 episode). I think you're right in why the Arkadians chose Luke and Anna, and also that the Arkadians were reaching out to control the computer. The Arkadians were an advance enough race to know that it was Luke and Anna who they wanted to rebuild their planet.

To Judy Sheviowitz: I agree with you in liking "One Moment of Humanity". I even liked it more after seeing it for a second time. I think Tony Anholt especially did some excellent acting; as did Barbara Bain. Mainly in the scenes where they thought the other was they each thought the other was trying to kill them. Martin's acting was super in the scene near the end where Zarl was trying to arouse jealousy in John.

To Matt Butts: I think that "All That Glisters" was one of the better year 2 episodes. I really liked the character of Dave Relly, and wished he could have been in other episodes.

Matt Butts/4567 Cerise Avenue/New Orleans, LA 70127

Hello! This is Matt Butts calling via neutrino transmission (buzz click!) I have a lot to say but the first one of you who falls asleep will be forced to watch "Brian the Brain" 10,000 times, understood?

To Pam Beckett: I see no reason for your apology. If my mother was sick, I would forget fandom to be at her side. There are more important things than fandom, and I think you did the right thing. So what if ComLoC #4 was late, anyway? It was worth it!

To Kathy Stear: According to my calculations, only eight people have died this year (297-8) and one Psychon added (289+1) makes 290 people let on Alpha---not counting death by natural causes.

Did anyone (other than me) notice that in the Year One episode "Dragon's Domain" Helena gave the date as 877 days after leaving earth's orbit? That places it between "The Mark of Archanon" and "The Rules of Luton". Also---what happened during the 252 day gap? The Alphans were probably bored silly! Koenig probably kept 'em occupied by threatening to bring Brian the Brain out of the closet.

The second portion of this letter concerns fanzines. These little publications are indeed the greatest thing to happen to '99 since "The Testament of Arkadia". With ComLoC, Cosmoconnection, Alpha Chronicle, Alphan Moonscapes, and Catch the Final Sunrise: '99 will live forever.

Also commendable are fanzine editors. You think this is easy? Have you ever stayed up all night with a typewriter that didn't even work right, pecking until the print blurred and your fingers ached? Have you ever poured over pages of material editing, retyping, and using Liquid Paper by the gallon. Chuck'll tell you, 'taint easy, friends. But nothing matches the ecstasy of watching it come off the printing press. It is a unique feeling.

But many fanzines fail. Why? Because of poor leadership. Therefore, I have compiled all that I have learned from various sources about producing 'zines.

Rule #1- Never waste anything. Don't leave large blank areas of space, don't double space, use every inch you have. This saves time paper, energy, and money.

Rule #2- Price your 'zine reasonably. The average range is 50-75¢ for the smaller 'zines like ComLoC, Alpha Chronicles, and Alpha Moonscapes, \$2-3 for the larger ones like Cosmoconnection, and \$4-5 for the "novel" 'zines Catch the Final Sunrise.

Rule #3- Use a good quality method of printing. Ditto stinks. Xerox is fair. Best you can get is offset or reduced offset.

Rule #4- Your first ish. Be very discrete, print the good stuff. And don't rush. If it isn't good, chuck it and start again! I've done it...and you who thought Alpha Chronicles #1 was bad, you should have seen the original!

Rule #5- Set a schedule. Weekly, monthly, bi-monthly, quarterly, etc. Once you set it---KEEP it!

Rule #6- Always listen to your subjects....er...subscribers. They determine the fate of your 'zine.

Rule #7- Strive always for more subscribers. ComLoC's ad in STARLOG #9 worked wonders, ask Chuck. I got an ad in ComLoC #3 and it helped some. Try it!

Rule #8- Get a staff...for variety!

Rule #9- If you're like me, you like to enclose personal letters with each copy you mail out. If you do, send it First Class. It is illegal to mail a First Class letter Third Class. And try marking the envelope, "Handle with care."

Rule #10- Don't be reluctant to invest your own money into your 'zine. I've invested in mine. You're not out to become a millionaire.

Rule #11- No matter what happens, don't give up the ship! There you have it. These tips, along with a little bit of talent and a whole lot of luck, will produce a successful 'zine that you can be proud of.

Fanzines are the hope for '99's future. If you 'zine eds keep up, we'll be reading about John Koenig, Helena Russell, Tony Verdeschi, Maya, Victor Bergman, and Sandra Benes a lot. And in the fall of 1978, ABC will hopefully pick up "Space: 1999". Look at all it's done for us. We can't let it die, can we?

Pat Jenkins/14 Chartwell Close/Church Stretton/Salop/England

Earlier this year I had the most memorable experience of my life when I went down to London to spend some time with Martin Landau.

Martin talked at great length about "Space: 1999" and stated again that he preferred the first season. His favorite episode was "Black Sun". "Black Sun" came to them as a classic script and initially was filmed as written. But the first version was very different from that finally transmitted. In the first version once the shuttle left Alpha with Alan, Helena, etc. on board you didn't see any more of them till the end. The sequence between Koenig and Bergman was much longer (the cigar and drink scene). Also, the actual "journey" through the black sun was longer and more beautiful. But, "you-know-who" in New York hated it and it was a considerable struggle to get "Black Sun" transmitted even as it was seen. Martin said that when he and Barbara first saw the episode they were really awed by it and thought it was really what SF was all about. But this was changed on the grounds that it was too slow moving.

Another episode that caused problems: "Wargames"--arguably one of the most superb episodes ever filmed, caused a slight sensation in New York. Abe Mandell phoned up Pinewood in a fine old sweat--How can you do this? Kill off all your characters and then destroy the moon-base.... So Gerry told him to go back and read the script again. The episode was filmed as per the script.

In the 2nd season Martin felt that character development was erratic. Koenig was made to behave in uncharacteristic ways merely to serve the plot. Other characters suffered the same sort of indignity.

His opinions on Maya were interesting. He felt in Year I when they got into difficulties they had to get themselves out by their own efforts—but in Year II Maya was used as "wonder woman". I rather do agree. Martin very much liked the more "human" moments of Maya and of course he likes Catherine Schell a lot but he felt she did not get as good a part as she deserved. Martin really liked the idea of an alien on the base and he felt that it made for great human interest—but that Freddy hashed the whole thing.

"Mark of Archonon" was originally intended for Koenig. When the episode was finally finished and transmitted, two things had happened, all the quieter moments had been omitted and secondly a piece had been inserted showing Koenig and Maya in an eagle prospecting. This diminished an episode that could have been superb. The quieter moments removed from the episode spoiled the development of the episode and it was all excitement.

Martin was very impressed by "Bringers of Wonder" and it was due to his suggestion that the episode was made a 2 parter. In the end Martin was rather disappointed after an excellent first part.

An episode Martin liked and influenced in the 2nd season was "Seed of Destruction". In the original the alien "mirror" Koenig was too alien and there was no way the Alphans would have given him the benefit of the doubt. Martin altered the script and I believe that the final version was excellent and Martin was pleased with it.

One thing that really emerged from our conversation was how much Martin "cared" for Space: 1999. In the first season besides his acting responsibilities he was involved in re-writes of scripts. In the 2nd season the character development exasperated him, but his love for the series remained. It does make you wonder what could have been achieved with Space: 1999 when you consider the fondness the stars had for the series. But their feelings were exploited—Space: 1999 was betrayed by ATV and Martin was quite baffled by the whole thing. None of us in Great Britain will ever understand why Space: 1999 was not fully networked by ITV—or properly promoted.

In this direction Martin mentioned specific instances—especially involving America's TV magazine. He contacted the magazine himself to arrange publicity. ITC was so incompetent they could not "reach" the magazine.

There are some of the points about Space: 1999 that we discussed and certainly Martin is a superb conversationalist. I believe I could talk with him for a year and still have conversation left.

I close with thanks to Martin for such a fantastic day and for his kindness in posing for photos too.

Patrice Cullen/RFD #1, 33 Lakeside Road/Mount Kisco, NY 10549

I came home from a long day at work asking "Where is my mail?" (There are times when only the mail—whether it's letters, 'zines, or ads—can salvage a bad day). Anyway, I was told where to find my mail and spotted two letters and...something else. That neat, square shape, the sharp, clear black and white graphics—I thought Halkan Council had gone out of business. Then my brain registered the pictures on the front cover...ComLoC??? Fantastic...looking good!!! The new format is really great, and I'm glad to see some new names and opinions.

I hope we've seen the last of the "which season is better?" controversy. Even though we can see Year One and Year Two repeats syndicated in New York this fall and am constantly making comparisons, I'll keep my opinions to myself. Can we PLEASE talk about something else??? I'll start....I do have two things I'd like to bring up....

Number one—if we are to differentiate ourselves from the average gum-chewing groupie or plain old action/adventure fans, we do need a collective title. To show we're as serious as the serious Trekkers (and I'm one of them too) I'd go for the name "Spacers" or "Spacefan". Very clear and simple, right?

Number Two—how many of us did start out as Trek fans, hmmm? Or SF fans? Quite a few, I'd say, and I'll bet we wouldn't even have such a strong interest in '99 if we hadn't been one or the other

first. (now I hope that doesn't stir up another controversy!)

This may not make any sense to some people, but I want to say it here and now for the benefit of anyone who has read any of the "Loner" stories and many be wondering: Daniel Morgan is not Spock, just as Maya is not Spock. Extra-ordinary abilities do not a Vulcan make.

Dragon-wieler White/Box 354/Outlook, Sask./SOL 2NO Canada

Let's see...how do I tactfully word this so I don't get blasted by someone's laser cannon. Okay...concerning this whole year one vs. year two mess. Despite what all you other persons think, I believe that writers should voice their opinion, as everyone is entitled to a preference, as long as they are willing to back their views up constructively, with none of this "year one is a piece of crap. Oh yeah, well you can stick your year two". That form of "discussion" will quickly drag this publication into oblivion.

However, once it comes to the question of ABC picking up the series we must all forget our personal preferences and combine our efforts to save Space. Since ABC will most likely ponder over year two, we are all going to have to support year two wholeheartedly when ABC is looking our way (and don't year one fans say that's easy for me to say. It isn't. I enjoyed year one moreso for personal reasons which I hope to disclose in a following letter). Of course, when ABC isn't looking, there's no reason why we can't intelligently discuss our preferences. Comprenez-vous?

Now to a second hot spot, the Space/Trek feud. I have one question: what the hell is it all about? First there was Star Trek, boldly going where no man has gone before. I discovered it in reruns as a kid and fell in love with it. Then Space: 1999 entered my life and I fell in love with it also, because I was able to be a part of it. I was there watching it, living it right from the beginning. And then I started hearing these rumors that Trekkers were trying to kill Space and Spacers were trying to smother Trek's magic. Why? Instead of one, there were two fascinating SF series on TV. Why can't we just enjoy the two dreams each series represents. Why do both sides insist there can be only one? Do Starsky and Hutch fen try to destroy Charlie's Angels and visa versa? Are Man From Atlantis and Wonder Woman fans always cutting each other down? There are thirteen crime drama series in the US. There are twenty-six sit coms on the three US networks. Why can't two bloody SF series co-exist? You know, it really brings me down sometimes when I hear all this squabbling. And don't push the entire thing off on the Trekkers. As long as there's one open minded person, there's hope. And I can't believe I'm the only one like that. Come on all you Space loving Trekkers and Trek loving Spacers, get out of the closet!

To Chuck Raue: I'm not sure whether Maya is losing her powers of molecular transformation or not but if Space does fly again for ABC I wish she would lose her powers, or have them weakened to a severe degree. Remember Wonder Woman when she first came out? Diana Prince would swirl about in slow motion, her hair would eventually fall down and then be tossed about her form. Then slowly, ever so slowly, she made the gentle transition into Wonder Woman. It was beautiful poetry to watch. I regarded that special effect as a work of art. Then, suddenly, Diana would twirl around once or twice and KABOOM!--- Wonder Woman to the rescue! Ta-Da! And then she would go and save Steve and the world from impending doom and disaster every time. And after she's saved the world week after week after week, you get sick of it. The realism vanishes. I feel the character of Maya had just about sunk to this level. Every week, just as Koenig, Dr. Russell, or Moonbase Alpha was about to be destroyed, Maya would do a little switcheroo and Ta-Da everyone was saved, week after week after week. You've got to admit, if many of the situations of year two had happened in year one with no Maya around, the Alphans wouldn't have survived. And it wasn't Ms. Schell's fault in the least. (We've got beautiful remote ravines running across our farm and if we dumped Fred-die's body in one of them, he'd never be found!) The writers and the

F.P. abused her. Maya was no longer a three dimensional character. She was a trump card. They could put Alpha in what ever predicament they wished to and it was Maya who saved the day. If her powers were downplayed to a minimum, maybe there would be less of this Superman/phone booth routine (and even Superman gave up the phone booth routine ages ago) and Maya would be able to emerge as what she truly is; a very beautiful and fascinating young female from an equally fascinating alien culture, with a tremendous intelligence capacity and the ability to re-arrange her molecules in time of stress and emergency (maybe six times a year?). Only then the writers would probably pick on her intelligence, turning her into a living computer bank constantly spewing figures and percents like Spock ended up doing quite often.

To Ingrid Maack; Sahala ("Dorzak") a good regular on the series? What an utterly beautiful and original thought. Back in year one they attempted to start a relationship between Alan Carter and an Alphan woman, most noticeable in "The Last Sunset", who was, no offense, a pair of walking talking tits. She had a body and fairly good looks, but that was it. Her personality development was nil. Fortunately she didn't hang around too long. But Sahala! She's beautiful, built, and an alien lady with grace, charm, and character that everyone can respond to. Sahala and Alan's personalities interlocked so naturally. And the implications of the Sahala/Maya relationship would naturally lead to some interesting character developments, always resenting each other yet having to unite in the face of a common goal. If ABC does pick up Space I'd fully endorse the addition of Jill Townsend to the cast. How about all you people out there? What do you think?

Hey, is anyone out there interested in discussing Space's direct ancestor, UFO and how it relates to Space? I'd really like to, only I was too young when UFO came around and can only remember fragments from a few shows. It could develop into some very intriguing themes and theories intertwining between the two series.

Mona Delitsky/Dept. of Chemistry/University of Michigan/Ann Arbor, MI 48102

Hello. I would like to relate some of the details of my trip to England which I took for two weeks in August of 1977 (a more complete description as well as pictures from the trip can be found in the editorial of my magazine, Cosmoconnection).

While in England I contacted the agents of many of the actors who were in Space: 1999, and to my delight, many of the actors themselves did respond by calling me at my hotel. They are all delightful people and I learned a great deal from all of them about Space: 1999.

The first person to call me back after I'd spent days trying to track down people was Tony Anhalt. He called me late one night because he'd been busy all day, and we talked for about an hour. He is the epitome of the British, very articulate and somewhat reserved, and I was also very touched by his openness and realism about Space. He told me about what it was like on the set (pretty fun though Freiburger was very tough), what he thought of the "love relationship" between himself and Maya (all in a day's work; that's is, it was okay), and even things that I was quite unaware of, like the fact that the second series of Space: 1999 was virtually ignored by the British press and most of the people he knew in the industry didn't even know he was in a major world-wide series. He gets many letters from fans and he does not answer them, not because he doesn't want to but because it is extremely expensive as well as timeconsuming and he doesn't have a secretary. In fact, he told me to apologize for him to any fans I knew who had written him and didn't get an answer. He does appreciate the letters, he said.

Anyway, Tony was very nice, and we spoke for an hour (which I have most of on tape). I did not get to meet him as he was pretty busy that week.

I got in touch with five others who were on Space: 1999 and actually got to meet four of them. I spoke to Anton Phillips (Dr. Mathias) on the phone but he's pretty busy doing a series called "General

ias) on the phone but he's pretty busy doing a British series called "General Hospital" and I could not meet with him. He's a rather soft-spoken type who said he did enjoy working on Space: 1999 (it was his first series) and he was supposed to be in all the Year Two episodes but other things came up for him at that time, and since the job on Space was no longer a contract (that is, he like Zienia Merton, was hired per episode) he decided to take other opportunities at the time.

I did actually meet Clifton Jones. He called and invited me to have lunch with him, and since I had already spoken to Prentis Hancock, I called Prentis back and asked him if he would come as well so I could meet both of them at the same time. The three of us met at a nice little restaurant of the theatre district of London. I walked in and there in front of me was the two of them! I barely recognized Prentis as he now has a beard, but Clifton looked virtually the same as he did on Space. They are both very nice, Prentis being very smooth and suave, Clifton being very warm and friendly, and quite disarming. We had a very nice lunch (they bought me a lamb dinner) and I asked them millions of questions about Space: 1999. Prentis said that in retrospect, he probably should have tried out for the role of the pilot (Alan Carter) rather than that of Paul Morrow because he felt that it would have been a more meaty role. He and his agent had assumed that the role of second in command would entail more than it actually did. He and Clifton both said that "Black Sun" was their favorite episode and was a favorite with everyone else on the set. "There was something for everyone to do in that episode" said Prentis. They liked the realism of the uniforms and the sets, but they said that the uniforms and particularly the spacesuits were very hot to work in. They both said that they were led to believe right up to the start of the filming of Space: 1999, Year Two, that they were going to be in it; Prentis also told me about some other shows he'd been in, for example, "Colditz" which was distributed all over, even in the U.S. He's also guest starred on many British series. Clifton has also and I think he is also doing some theatre as well.

They were both really nice to me, and after we finished eating we went outside the restaurant and they let me take a number of pictures of them. We even badgered a friend of theirs to take some pictures of me with them, which he did, and they came out really great. Some of them have been reproduced in Cosmoconnection #3, and more will be in later issues with even better reproduction.

I also got in touch with Suzanne Roquette who played Tanya in Year One. She was part of the Main Mission crew; she was the lady with the German accent who said "Commander, we are being invaded!" in "The Last Sunset" when those capsules descended on the moon's surface. She had a few lines in many episodes and was in just about all of Year One. Suzanne came to my hotel to pick me up and we went and sat in a little Italian restaurant for about 5 hours talking about lots of things as well as Space: 1999. She is really a terrific person, very warm and great to be with. She described the cast for me; she said that Barry Morse is really wonderful, very very nice with a nice sense of humor, Martin also was very pleasant to be around. She is great friends with Zienia Merton and they get together often even now. She wasn't exactly thrilled with Nick Tate; she thought he was too concerned with his fame (he once stopped right in the middle of the shooting to hang around with some fans, which was pretty inconvenient for the company). But basically she liked everybody and she said that they all got along pretty well together.

Suzanne is from Germany and she did much theatre and television work there but now she lives in England ("where it is much freer") with her English husband. She does English TV and presently she is writing a script for the BBC (she showed them an outline and they are very interested) about a drama that happens on a radio talk show.

When Suzanne and I finished our long chat, she then accompanied me on one of London's myriad subways (there called the "Underground") and took me to Zienia Merton's house as I was scheduled to go to that evening. Zienia lives in a very nice little apartment in London and

welcomed me in where we talked for four hours. Zienia has an extraordinary sense of humor. She can keep me laughing for ages. She's got a sense of the sarcastic that is hilarious. She told me much about Space: 1999 and the most interesting thing she mentioned was the difference between Year One and Year Two. She has always liked Year One better, since the atmosphere was much nicer and her position in it much more secure (she was under contract for the full 24 episodes).

In Year One, most of the actors were signed by the time shooting was about to start, but some were not. Zienia's agent had called her on a Thursday that auditions for a new series called Space: 1999 were being given the next day, but Zienia couldn't make it that Friday and so decided to forget about it. Well, they were still looking for someone to play the part of "Sandra Sabatini" on the following Monday, so Zienia went down and read for the part (she actually read someone else's part, I think it was Paul's, and they liked her reading so they signed her). Interestingly, Zienia told them (Sylvia, I guess) that having an Italian data analyst probably wasn't a very good idea because "Italian is such a long flowing language that by the time I would say something like 'Commander, missiles are approaching the base!' the whole episode would be over!" So they asked her to try other accents, and when they found one they liked they figured that a new name for the character was in order too. As anyone who's read The Making of Space: 1999 knows, the producer mentioned that there was a delicatessen in San Francisco called "Bene's" that he liked very much and told Zienia "O.K., that's your name, Sandra Benes".

I should mention that the accent used by Zienia Merton in Space: 1999 is totally phony. Zienia really speaks with a very nice, well-enunciated British accent, and it's a tribute to her talent that she fooled us all so well with that pseudo-European accent.

Also, Year One was a very free, very creative time for the cast of Space: 1999. Everyone was working hard to make it come out the very best. "Breakaway" alone took 6 weeks to make. Oftentimes, Martin and Barbara and Gerry Anderson would stay up all night to rewrite the scripts to make them "internally consistent" with the rest of the show. Lines were often changed by the actors on the set if it was felt that the change was for the better. There's one example Zienia told me about. In the episode "The Last Sunset", there is a scene where Paul and Sandra are sitting on a rock talking about how nice it was to be outside Alpha. Then Sandra says "Do you know what Earth sound I miss the most?" and Paul said "Birdsong?". And Sandra's next line was supposed to be "The sound of children." But Zienia fought that line tooth and nail. She thought it was a very loaded line. "I mean, this is supposedly my first 'date' with the guy (which is pretty silly to assume that when the moon gets an atmosphere, suddenly we're all going to start thinking about love and not before), anyway, it's my first date with Paul and what do I do but bring up the idea of children. That's moving pretty fast, don't you think? A great way to scare the guy off!" And so Zienia told them that she simply wasn't going to say that line, no matter what. And she didn't.

Another story she told me, which I thought was really neat, was from the filming of "War Games". They were doing the scene where most of Main Mission gets destroyed, throwing dust around, dropping beams and equipment. It being a rather complicated, expensive scene to produce, they only wanted to do it once, and so they told the actors that when all the destruction is happening, that they should all just act spontaneously to it all. So when the first blast hits Alpha, "Barry and I jumped under one of the tables, and were giggling hysterically, while everyone else was trying to act heroic. We were the smartest ones on the Moonbase!" (This was corroborated later when I told this story to Jeff Jones. He had been looking in his copy of the Space: 1999 book Lunar Attack and noticed there in the picture section, a photo from that very scene. And what do you know, but there are two rear ends sticking out from below one of the consoles in Main Mission! (Check your copy!))

Year Two was another matter. There, Freiburger ruled like a tyrant, got everyone's ire, and was uncooperative, and strictly opposed

to any kind of change. Therefore, as the scripts came down, no matter how stupid they were and inconsistent, they were not to be changed. The unfortunate thing was that Freiburger had written most of the scripts in Year Two under different names (or rewrote them), and since it is widely known that he doesn't have the foggiest notion as to what science fiction is and must think of the American public as an enormous class of morons, most of the scripts were lousy. And they simply couldn't be changed without Freddie's consent. So you can imagine what sort of attitude towards him that policy generated. He did not treat the actors with respect at all, and also thought of the British as being ignorant and not half as capable as doing things as Americans. His attitude, in short, was one of disrespect to just about everyone, even creator Gerry Anderson, and it's too bad such an ass was put in charge of such a talented bunch of people. Luckily, all the actors and crew got along very well, and so unless Freddie was on the set, things managed to run quite smoothly.

I tried to get in contact with Gerry Anderson a number of times while in England but the man was enormously busy and so I only got as far as his secretary. I did speak with someone over at ATV licensing the people who deal directly with those who want to make Space: 1999 toys, books, etc. He was very nice (Much different from those uncooperative people down there at ITC here in the US) and was very positive about the fact that our organization is putting on a Space: 1999 convention this summer. I also met (quite by accident in a bookstore) two Space: 1999 fans from Surrey, a county just south of London who were able to direct me to all the stores in London that carried Space: 1999 material. Quite nice.

Anyway, Britain as a country is great all by itself, and I enjoyed its scenery and its places of interest, but it was unquestionably an even more marvelous trip because of the fascinating meetings I had with the actors of Space: 1999. I thank them all so very much for what they have given us, that marvelous thing called Space: 1999.

Tod Ellsworth/1545 Sunset Lane/Wooster, OH 44691

After reading the comments in #4 in regards to #3, "The Last Enemy" came to mind. Issue #4 was like the remains of Alpha after the shoot out in "The Last Enemy". It seemed that the destruction had been so great, there was nothing left to salvage. I agree there is nothing worse than a ticked off Alphan, but really! There has got to be a limit. It seemed so much like "The Last Enemy". In the center we have Gerry Anderson (long live the king!). On one side we have the Year One fans. On the other, the Year Two fan. Wandering in comes ComLoC, and both sides use it as a gun platform. Here the parts are a whole, but they never realized it because of the obstacle in the way. It was only after the war, that they realized the truth. I hope this is also the case. I hope that everyone's realized the mathematical formula: Year One + Year Two = Space: 1999.

To Kathy Stear: It's funny you brought up the subject of the number of people on Alpha. I have kept a record since "The Metamorph" and so I will present it for you and any other Alphans who are interested. Even so, it's still a little "iffy".

STARTED: 297---revealed in status report of "The Metamorph"

Episode	Number Lost	Killed
"The Metamorph"	2	Piccard, Torrens
"The Beta Cloud"	3	Tom Graham, 2 guards
(2 more were in question, but aren't counted)		
"The Lambda Factor"	2	Sally Martin, Sanders
"Seance Spectre"	1	Greg Sanderson
"The Bringers of Wonder" part I	1	Cantar
"The Immunity Syndrome"	4	Lustig, 3 survey team
"Devil's Planet"	1	Blake Maine
"The Dorcons"	2	Moonbase personal
(Possibly 2 more, they were missing)		

I only counted the Alphans who were killed. Going by the sure dead

ones, that leaves at most 281 Alphans still alive and kicking. Does that help Kathy? I hope so.

To Chuck Raue: I would like to comment on your theory on Maya's power of molecular transformation. I believe that the incredible power of molecular transformation is born into the Psychons. It is just a matter of being taught how to master it. After repeatedly listening to my tape of "The Metamorph" and listening to other comments through the season, it is revealed that Maya was born with the power. For Maya to perform her transformations, she has to really concentrate, and then keep in her mind that transformation for that hour. In the episode "The Exiles" Maya, after being stunned by Zova, reverted from the state of being a black panther to that of Maya. Just because of that doesn't mean her powers are fading. When she was stunned, she couldn't concentrate, let alone remain conscious! That would happen to Maya or anyone. In "All That Glisters", the reason she couldn't revert back from the rock form because the rock was pulling her apart. In "Space Warp", Maya always had trouble changing back because of her illness. It was too much for her to cancel out, therefore she could never change back into Maya until the illness finally wore off. You also say that Maya had trouble transforming into a dove in "The Dorcons". She did not have trouble turning into a dove. Listen to your tape again and search your memory. Allow me to jog it for you. Koenig has just been teleported into the Dorcon ship. When she saw Koenig being attacked by the guards, she started to transform into a dove to escape and help him. Varda lifted her right arm, and with her left index finger she depressed a stud on her right arm. A blinding ray was emitted, aimed at the Psychon. Listen to your tape of "The Dorcons", fellow Alphans. The Dorcon ray comes out clearly. You will also hear Maya straining, and in her mind's eye, the dove is flapping its wings furiously. Then the strain gets too much for her, so Maya stops, completely exhausted. The same ray was used in a different way in Command Center to show up Maya by making her transform from the human girl back to herself. This was after the Psychon mind probe singled her out.

Mentor would never have allowed his daughter to be hooked up to Psyche. His love was too great. Look at "The Metamorph" and "The Rules of Luton". Mentor said he had revealed the secrets to Maya. It's because he was on the High Scientific Council. Dorzak never was so he never knew how. Mentor may not have wanted the secrets. I admit that the line is a little thin, but it is a line none the less. "Dorzak" may have been boring, but please don't ignore it.

The next show you used to back up your theory was "The A B Crystals". To do the trick of molecular transformation, Maya learns or "reads" the molecular code of every living thing. With her Psychon brain, she can look at an entirely new animal and learn its molecular makeup. Listen to your tape anyone. Maya complains to Koenig "Oh, it's so difficult to remember." Now that shows that she had hardly had to change into that form, so it wasn't too clear in her memory. Yet after she did, she changed into it easily again ("The Beta Cloud"), and slightly different forms of it ("Seed of Destruction", "New Adam, New Eve", "The Bringers of Wonder"-part one) and that's because after "Chrysalis", it stuck more in her mind and was fresh. If she can't remember the exact code, she can't transform into that creature. As for the difficulty she had in transforming back, it was because her mind was not concentrating hard enough. She was so intent on rescuing Alan she forgot to hold her breath. Then when she choked, she made the easy mistake of panicking.

Remember, "The Beta Cloud"? Maya tried to read the creature's code but failed. She thought it just was too difficult of a code. She said to Tony, "Oh, I've tried Tony. Not this one. For some reason its molecular structure eludes me." So she turned into a form of the Krenno creature, as we discussed in the paragraph before this one.

And look at "The Bringers of Wonder" part one. Maya had trouble there too. It was hard for her to first transform into one of the aliens. But she really had trouble changing back! She tried five times before she finally did it. There the problem was two things.

One, it was her first time transforming into that particular life form. Second, it was so complex and highly advanced, she could not afford to have her mind distracted. And it was, when the creatures were pursuing her. She panicked in the doorway she ducked into. Because of this, she was trapped inside of that form for awhile, as in "All That Glisters".

And with that I rest my case with you Chuck.

Kathi Lynn Higley/254 Hewitt Road/Mystic, CT 06355

Ted Micheal Hruschak made an excellent point in ComLoC #4. Unfortunately, ComLoC is not a scientific journal but a letter-zine. I mean, don't get me wrong Ted, I very thoroughly enjoyed that mini-film education course you passed along this past issue (in fact you've won one convert to Year One...except the station showing Space in my area has pulled it off entirely so I can't see either season and thus take advantage of what you taught me...sob*). But how many people in ComLoC have had your education and experience in the area of film education or science? I know I haven't. Oh, I wouldn't say I was a numbskull (and I'm not even going to hazard a guess at what anyone else says I am) but science and math were never my strong points whilst in school and I never really bothered to add to my knowledge once I graduated from high school and settled into a career as a factory drudge (all the more reason for ComLoC to become a scientific journal, huh? But if I wanted to read science articles I'd subscribe to Popular Science!). I also noticed that you were not the only one to comment and complain about the disagreeing that seems to be taking place among the writers and readers of ComLoC. Quite a number of people in ComLoC #4 noticed it as well. In fact quite a number of the writers commented on the "name calling" that took place in ComLoC #3. Did I receive a censored version of that ish folks? 'cause for the life of me I can't remember any letter in that particular issue that used name-calling. But then working in a factory what you gentle folks call name-calling wouldn't mean a thing to me. Anyhoo, can anyone explain to me why ComLoC's contributors must no longer respond to each other's letters? Why must we, as Ted said, "present your own views and shut up, not comment on the views of others," and that's all? Isn't ComLoC in effect just a substitute for actual face-to-face discussions and wouldn't we be making such comments in that instance? By limiting what can and can not be written in ComLoC you just may end up losing those of us who haven't the type of expertise that Mr. Hruschak and Ms. Delitsky have in the area of writing and/or science. Admittedly a letter responding to someone else's letter may be boring at times (depending on what's being responded to) but it's to be hoped that maybe something new might be learned from hearing two sides of a particular question; a new insight into a character or episode that someone had run down in a previous letter or what have you. But to insist that we no longer respond to one another would be like taking a person who talks with his hands (and I don't mean your ordinary deaf-mute either) and tying his hands! This doesn't mean that we should get abusive or even insulting in a responding (as I felt that Ms. Delitsky was to Ms. Necchi in a letter in #4---know that wasn't what she meant but it sure sounded that way). I feel that ComLoC is our platform for telling people what we think. For sharing our thoughts and theories about a show we can't talk about to our friends and/or family who may not like it. But continue to take away subject matter for which to "talk" about and ComLoC will end up as a book of blank pages. Yes, I know, Ted and Mona, it's tiring to hear the arguments about Year I vs. Year II and Tony vs. Alan but for many unscientific people that's the crux point of the show. They don't see the scientific or dramatic errors that you can but must respond to the show (and each other, I might add) on a "gut" level with just their emotions to tell them what's right or wrong. That doesn't mean that new ground shouldn't be broken and that you both shouldn't continue with your "articles" (which I have always found interesting and informative by the way). But, PLEASE, leave those of us who can't write such articles to our petty disagreements.

EMPORIUM

MARK GONZAGA/671 Bronx River Rd., Apt. 3K/Yonkers, NY 10704 is looking for a copy of the Year 2 book #4 The Psychomorph; copies of the British Orbit editions of the Year 1 books #2 Moon Odyssey and #3, The Space Guardians; and a copy of the Year 1 1999 handbook. Write and inform of prices.

THE LONER is in print again. The origin story in "The Loner" series of alternate universe-1999 stories. This novelette has been out of print for some time now so if you want to read a really good story then send \$3.00 for The Loner to: Deborah M. Walsh/1030 York Avenue/Lansdale, PA 19446.

FESARIUS #3 contains the third story in "The Loner" series entitled "The End Shall Come" by Micheal Heyes. The 'zine contains other SF and Trek material too. Price is \$4.63/First class and \$3.92/Book rate. From: Richard Robinson/P. O. Box 172/Dardenelle, AR 72834

VOYAGER ONE is a new 'zine currently being put into flight by your friendly editor of ComLoC, Chuck Raue. I'm shooting for a July publication date at present. I'm currently looking for stories, artwork, poetry, articles, etc. dealing with Space: 1999. Submissions should be sent to 804 Rowell St./Mobile, AL 36606.

CARL LAMB/629 Williams St./Mobile, AL 36606 is looking for a tape of the pilot episode of "Quark" shown in the spring of 1977.

THE LUNAR BULLETIN BOARD is a Space: 1999 pen-pal service run by Kathi Lynn Higley/354 Hewitt Road/Mystic, CT 06355. Send your name, address, favorite characters and episodes, birthdate, and other interests and 50¢ for each month you wish to be listed. Write for more information.

DAVID BARNES/318 Margon Ct./Slidell, LA 70458 is selling hand made replicas of commlocks. These replicas are made of balsa wood and are quite good. Cost is \$15.00. For more information write.

THE BARRY MORSE FAN CLUB is currently being organized by Vivian Stanley/#10 1612 14th Ave./S.W. Calgary/Alberta/Canada T3C 0W5. She has talked to Mr. Morse personally about the club and has received a favorable reaction. Send a SASE for more information.

Reviews...

Cosmoconnection #3; c/o Mona Delitsky; Dept. of Chemistry; University of Michigan; Ann Arbor, MI 48109. 52 pages--offset. \$2.50.

This issue of Cosmo contains only two pieces of fiction this time around but both are very well done and quite enjoyable.

The first piece is "A Bond Beyond". This is a SF story about one astronaut's fight to stay alive and return to Earth after having survived a near fatal collision with a meteor which has killed the rest of the ship's crew. The story gives a very realistic view into the man's thoughts while alone in space. The astronaut then comes in contact with an alien life form who may hold the key to his final survival, but it would not be survival without a price.....

The second piece of fiction in the 'zine is the second half of Ted Hruschak's adaptation of the first season 1999 episode "The Earthbound". This adaptation (the first half of which appeared in Cosmo #2) follows very closely to the original dialog of the episode and is quite enjoyable.

Ms. Delitsky's editorial this time is quite interesting. It is a detailed report of what happened during her trip to England where she met a number of the 1999 stars. Four photos accompany the editorial.

Artwork in this issue varies from good to very good. The story "A Bond Beyond" is very well illustrated by some fine Aaron McClellan work. "Earthbound" is illustrated by an illo by Rodney Allen and an illo by Kathi Lynn Higley.

All in all, it's a good 'zine. Format could use some tightening

in some places but overall it's a nicely done 'zine.

Catch the Final Sunrise; Deborah Walsh; 1030 York Avenue; Lansdale, PA 19446. 75 pages--offset. \$4.12.

Catch the Final Sunrise is the first "cross over" story to have appeared in print in fandom. This novelette is a story that tells of how the format of Year I became the format of Year II. The story opens in the Year II setting with Koenig and the Command Center crew attempting to establish contact with an eagle that was carrying Maya Tony and Alan on a reconnaissance mission to a new planet. Things on Alpha have begun to malfunction, eagles won't take off, laser guns won't function, etc. Alpha is paralyzed. During this emergency Paul and Kano are called out of hiding and while the main story progresses we learn about the Year I to Year II transition through mental flashbacks of the Alphans. On the planet, Alan, Tony, and Maya are all suffering various ailments caused by the crash of their eagle. Tony's injured his leg, Alan is blinded, and Maya has amnesia. Between the goings on on Alpha we follow the efforts of the three on the planet trying to repair their eagle. Meanwhile, we find out that the planet is inhabited by an advanced race of people who are causing the trouble on Alpha.....

The story of Sunrise is pretty good in essence and the writing's pretty good. There are a few scenes that seem to distort the characterizations a little (would Paul really become angry at Sandra out of blind jealousy?...would Koenig really go off to his quarters for a nap while Alpha is in the middle of a dire crisis?) but overall they are pretty well done.

The main thing that detracts from this 'zine is the artwork. For the most part the sketches are at best only barely adequate. Good artwork would benefit this story a good deal.

Following the story is a character listing, a glossary of terms, a chronology of the Year II episodes, a list of clubs and zines, and a letter from the editor/illustrator/author, Debbie Walsh.

All in all, Sunrise isn't a bad 'zine. The story is alright and is nicely put together. The few places of poor characterizations are more than made up for by the well done scenes and characterizations. If only the art could have been improved upon.

Moonbeam #1/2; Deborah Walsh (address above). 104 pages--offset. \$5.50.

Moonbeams #1/2 is a mixed bag of some Trek, a little Lost in Space, a bit of Man From Atlantis, a dash of Star Wars, and a lot of Space: 1999. For a first issue, it's nicely put together and shows a lot of promise.

The first story in Moonbeam is "Lost and Found" by Patrick Danial O'Neill (reprinted from Second Age). It is a Trek/Lost in Space story and is pretty well written. The story has the Enterprise finding the Jupiter II and its crew on a distant planet. They beam the Robinson party to the ship and begin to acquaint the Jupiter crew with the crew and the technology of the Enterprise. Soon though, Dr. Smith is in contact with the Klingons and then things begin to get sticky.

"The Revenge" by Michael Heyes and Patrice Cullen is the fourth story in "The Loner" series of 1999 alternate universe tales. This story relates Maya's adjustment to life on Alpha and life with humans and about the reappearance of one of Alpha's former enemies. The story is well written, the characterizations are virtually flawless, and the whole tale flows smoothly to its great ending. I, for one, am hooked on "The Loner" series.

"By the Beautiful Sea" is a Man From Atlantis story by Deborah Walsh. The story is about Mark's investigation of a possible lead to his past. The story's alright and would probably be enjoyed by any Man From Atlantis fans.

"Eve of the Dorcon's Return", also by Debbie Walsh, is the story of what happens when a Dorcon battleship appears above Alpha and demands the surrender of Maya. However in this story not all is as it seems. The story isn't bad in concept and the beginning is very

well done, but the direction of the story strays a bit near the tag which makes a weak ending. If the action could have been kept a bit tighter this would be a really good story. As it is, the last bit seems to just be a way to get Maya and Tony in bed together and then have the story wrap itself up with the depositing of the two back on home sweet home Alpha to the waiting Command Center crew.

Other contents in this issue includes an article on Catherine Schell and Maya, an article and episode listing to Man From Atlantis, a consumer's guide to fandom, poetry, puzzles, and the first part of a Star Wars story entitled "A Voice in the Dark". Artwork in this issue is by Debbie Walsh, Cathy Stear, Mary Bloemker, P. D. O'Neill, and Alice Newsome. The majority of the work by Debbie Walsh for '99 is reprinted from Sunrise and the rest of the work shows a little improvement over that from Sunrise. The other illos range from fair to good.

Not a bad 'zine and one that's sure to improve with age.

Ramblings

Greetings from an editor during final exam week. I've really got no business typing this when I should be studying but since it's now March and this thing was supposed to be out in December I figured I'd best get on the ball. Sorry for the delay but Statistics, Chemistry, Biology, and English all make demands on my time. Provided that all goes well though, ComLoC will be out at the beginning of each month beginning in April. Deadline for letters to ComLoC #6 is April 1st. (as you can all see, a double issue turned out not to be necessary)

Pam Beckett's mother passed away since ComLoC #4 came out and right now she's having to make a lot of adjustments and changes in her life (one of which is that she's moving to Boston in an apartment with Debbie Walsh and Mary Bloemker--watch out Boston...). Pam hasn't decided if she'll be editing ComLoC anymore so all letters should be sent to me for the next issue. We all regret Pam's loss and wish her well.

Reprints of ComLoC #1 are completed and work on reprinting #2 are now in progress. If you want #1 it's 60¢. There are only 50 reprint copies available with the same original cover. After this I'm not sure if I can print any further copies of #1.

Matt Butts' letter brings up a very good point: the publishing of fanzines. Many 'zines are started with very little info on how to go about doing the printing, the most efficient way of printing, how to go about doing the layout, etc. I'd like to suggest two sources of information on doing a 'zine. The Star Trek Welcommittee publishes a nice little booklet on the subject entitled Communication the Hard Way: Fan Publishing. The booklet covers methods of printing, the history of 'zines, editing, advertising, etc. The booklet is available from Jeff Johnston /4512 Haddington/Toledo, OH 43623 and costs \$1 plus a legal sized SASE. Jeff also publishes a 'zine called Spectrum and in the most recent issue, #36, he did an article that serves as a follow up to the STW booklet. The article, "A Graphics Guide for Amateur Publishers", is quite detailed and covers indepth many topics of layout, printing, and technical details not extensively covered by the STW booklet. Spectrum #36 is 50¢ and a subscription of 5 issues is \$2.15.

Many of you may have noticed the mention of the 'zine Halkan Council popping up here and there in ComLoC. Halkan Council was a Star Trek discussion 'zine that was my basic inspiration for the publishing of ComLoC. Halkan Council is no longer in publication but there is another ST discussion 'zine which has taken its place called Interstat. If you're a Trek fan too and would like to take part in Trek discussions in the same fashion as ComLoC then write to Mary G. Buser/1420 Clearview Parkway/Metairie, LA 70001. Price is 6 issues for \$3.00 or 12 issues for \$5.00.

For anyone interested, I'm starting a 1999 'zine called Voyager. Voyager will be a general content 1999 'zine with stories, artwork, poetry, articles, etc. Anyone who'd like to submit material can send it directly to me. Tentative publication date is late July.

Piri Press, my own publishing set up, will be taking on other publishing projects in the near future. Besides ComLoC and Voyager, another Piri undertaking will be a reprint of Cosmoconnection #1. If any of you would be interested in getting a copy of Cosmo #1 then please send me a SASE to keep on file for you. In order to help fund the printing and pre-production costs of Voyager and Cosmo and to help to keep ComLoC from running in the hole, Piri Press will be selling slides and filmclips to help make money. I'll be printing a new 1999 slide list shortly (to be out in late March-early April) that will be listing approximately 450-500 different slides from both the first and second seasons of 1999. The slides will be 3 for \$1.00 to ComLoC subscribers and 50¢ each for non-subscribers. Also, I've got some filmclip packets for sale also. The packets available are as follows:

- 35 Star Wars filmclips: \$4.50
- 15 Star Wars filmclips: \$2.75
- 40 mixed Star Wars filmclips: \$2.50
- 40 Logan's Run filmclips (movie): \$3.00
- 20 2001: A Space Odyssey: \$2.50
- 75 Star Wars: \$10.00

only one of these packets available

You need to send a legal sized SASE with each filmclip order too. If you want a copy of the 1999 slide list then send a legal sized SASE.

Okay, now for the most important news in fandom now: The 1978 Space: 1999 Convention. For those who know nothing about the convention already, here are the current details:

The convention will be held at the Sheraton Hotel in Columbus, Ohio on the weekend of July 28-30. There is a limit of 1,500 memberships. The tickets to the convention are \$15 until May 1; \$20 after May 1 to July 1; and \$25 after July 1. No tickets will be sold at the door. There will be a banquet held to raise a little more money for bringing the stars here to the states. The banquet will be on Saturday with all the guests in attendance. There are only 50 banquet tickets and the banquet cost is \$40. Rooms at the hotel costs as follows: \$32 a night for a single room; \$40 a night for a double room; \$42 a night for a triple room; and \$44 a night for a quadruple room. The convention committee has reserved 250 rooms so you can write the committee about the rooms and reservations. If any money should remain after all the con expenses have been paid it will be donated to the Children's Hospital of Columbus, Ohio, in the name of the stars of Space: 1999. (the convention itself isn't a fund raiser, we are just giving them any money that might remain.) We have confirmed Nick Tate and David Prowse (Darth Vader of "Star Wars" and the creature from the "Beta Cloud") as guest so far. Gerry Anderson has said that he would be "delighted" to attend if his production schedule allows and Martin Landau has said that he is "intrigued" by the idea but neither will say anything definite. Invitations have been sent to all the stars of Year I and Year II and we are still awaiting a reply from them. David Hirsch, the writer of the Moonbase Alpha Technical Notebook, will be representing Starlog magazine at the convention. We have been given permission to obtain the uniforms worn by Martin and Barbara during the first season to display at the con. ITC has also agreed to supply us with both first and second season episodes to run at the convention. We are also looking into obtaining other SF films to show. If you are interested in attending the convention then write to: THE NATIONAL SPACE: 1999 ALLIANCE
P.O. BOX 20185
COLUMBUS, OH 43220

There is a new person to write to at ABC in regards to 1999. The man is Anthony D. Thomopoulos, the new president of ABC entertainment. I suggest that we all start writing him immediately. It may impress him that we found out about him so quickly. The address is: Anthony D. Thomopoulos, ABC-TV Network, 1330 Avenue of the Americas, New York, NY 10019. General letter writing rules still apply. Also, don't put a return address on your letter, this forces them to open it.

Well, that's about it for now. Everyone keep writing to ABC!

Chuck

ComLoc
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Mobile, AL 36606



Art Flores

— First Class —