



ComLoC 7

is a Space 1999 fan publication that comes to you each month (but don't set your watch by it) straight from the padded cells of Piri Press. Blame all typos and misused grammar on the editors, Pam Beckett and Chuck Raue. The opinions expressed herein are those of the individual writers and not necessarily those of Piri Press. And you now hold in your hot little hands the June 1978 issue. ComLoC is 50¢ an issue or \$3.00 for a six issue subscription. The English rate is three issues for £2; the Australian rate is three issues for \$3.00.

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Back cover: Art Flores. Inside back cover: G. West.
Your subscription is due to end with issue #____. If it says #7 then it's time to renew...renew...renew...

This issue is dedicated with much love to my family---the Boston Armada, with its Connecticut, Maryland, and Florida chapters---for being there when nobody else was or cared.

LETTERS:

Rose Marie Badgett/1810 Garrard Street/Covington, KY 41014

To Jolinda Mattison: your defending the acting ability of Barbara Bain was great. I agree with you totally! Anyone who ever saw the Mission:Impossible episode where Cinnamon Carter was caught behind the Iron Curtain during a mission and subjected to intense interrogation knows Barbara gave a magnificent performance. And do remember that the lady received three Emmy Awards is a row!

Ditto for Martin Landau, one of the finest actors to ever grace a movie or television screen.

To Mona Delitsky: you are right about Quark! At first I did find it irritating, but given a second chance, it's quite a good series.

To James Hebert: here's one explanation of your "Journey to Where" vs. "The Bringers of Wonder" city problem. Remember, the creatures from "Bringers" tapped the minds of the Alphans and allowed them to see what they remembered. True, they were shown photos of Earth in "Journey", but I should think what they remembered about Earth when the Moon broke away would be what they wanted to see. A suggestion---they desperately wanted, needed, home to be the way it was it was presented in "Bringers".

David Barnes/318 Margon Ct./Slidell, LA 70458

James Herbert, in your letter to #6, you were wondering why the Earth of 2120 in "Journey to Where" was shown to be polluted with the population living in domed cities, and in part two of "The Bringers of Wonder" the Earth was shown to Alan and the pilots as it was in 1999. The aliens had never seen Earth themselves, so they were required to depend upon the Alphans' memories. Even if this were not true, Earth time in "Bringers" was 2539; it's possible that by that time the Earth could have been restored. Now to explain how I came up with that date.

I recently got my hands on a formula for calculating time dialation of moving objects. With this I have come up with the approximate velocity of the Moon and how much time has passed on Earth during different events that have occurred on Alpha. Alpha's speed is 99.9952% the speed of light, or 186,273.6 miles per second. This means that the Alphans see their speed as about $\frac{1}{4}$ lightyear

per day. This is their approximate velocity at the time of "Journey to Where"; this also assumes that the various space warps they have passed through have expelled them at the same speed they entered. This also explains how they can reach two different star systems in four days. I must assume that the information given for "Dragon's Domain" in the Tech Notebook is false concerning the Alpha time since leaving Earth. I do this because the time dialation is much slower, even though their speed is over 94% that of light. If it were correct, it would take them years to get anywhere, years in Alpha time. According to my information, if "Dragon's Domain" took place 877 days after leaving Earth's orbit, it took place 8 days, 12 hours, and 39 minutes after leaving Earth's orbit, Alpha time. Listed below is Alpha time and Earth time in relation to certain episodes.

ALPHA TIME	EPISODE NAME	EARTH TIME
8 Days, 12 Hours	Dragon's Domain	887 Days
30 Days	Black Sun	8 Years, 193 Days
54 Days	Earthbound	15 Years, 75 Days
64 Days	Another Time, Another Place	18 Years, 7 Days
179 Days	Death's Other Dominion	50 Years, 147 Days
342 Days	Metamorph	96 Years, 110 Days
429 Days	Journey to Where	120 Years, 292 Days
1032 Days	Space Warp	290 Years, 217 Days
2409 Days	Dorcons	678 Years, 122 Days

Alpha time, this is about 6 $\frac{1}{2}$ years; as for Earth, it is 678 years. This answered many of my questions, but it still leaves one that I cannot find a rational answer for. How can an Eagle catch up to Alpha when it goes on a reconnaissance mission? If anyone has anything to add, or wishes to challenge my figures, please feel free to do so.

One more thing. M.J. Fisher, I loved your artwork for #5 and I received comments on it when I took it to school with me.

Jeff Booker/1801 Hereford Lane/Carv. NC 27511

First of all, the cover of ComLoC #6 was fabulous. The yellow cover gave the issue a high quality-type look.

To Jolinda Mattison: when Helena was assigned to Alpha on February 23, 1999 and became Chief Medical Officer on January 3, maybe the reason of her not being assigned to Alpha until February was that the tour of duty for the previous Chief Med Officer did not end until then. Perhaps it's the same as it is for the Presidency; the President-Elect doesn't take office until the current President leaves.

To James Hebert: when Alan and the other pilots went to "Earth" they saw New York City as they remembered it.

Matthew P. Butts/4567 Cerise Avenue/ New Orleans, LA 70127

To Chuck Raue: right on for defending Space:1999 in Interstat #6! Chuck wrote the zine a nice letter which pointed out several good reasons why the Trek fan in question hate 1999. I just wrote them another letter on the same subject matter, only stating a few more reasons.

To James Hebert: your reasoning is so full of holes it looks like a piece of Swiss cheese! The "Earth" the Alphans saw in "The Bringers of Wonder" was a projected illusion of the Earth the Alphans remembered---which had nothing to do with the future world of 2120 shown in "Journey to Where".

I have a theory: in the episode "Earthbound", we saw Captain

Zantor and his merry band return to Earth with a slightly used commissioner on their hands (good riddance, eh?). Let us suppose they landed on Earth in the year 2100 or so, and told all the people on Terra Firma about a bunch of nice people on Moonbase Alpha. A group of scientists then decided to build a neutrino transmitter and run up a couple of very long distance calls. Get the picture?

I would like to hear from anyone interested in helping me to form a Zienia Merton/Sandra Benes fan club

Ted Ellsworth/3691 Sheridan Road/Portsmouth, Ohio 45662

To James Hebert: the aliens were only able to project images that they found in the minds of others. The only people who saw the domes on the neutrino transmission were those in Command Center. So most of the Alphans did not see the transmission. The aliens found the memory of New York City in more minds than the memory of the domes.

To Virginia Walker: I found another blooper in "The Rules of Luton". When Alien Transport is forced into the lake by Maya, you see his hand and arm thrashing about while he drowns. Look closely and you'll see his hand gets all the make-up washed off and a human hand ends up being seen. That one makes me queasy.

Kathi Lynn Higley, Your Mentor was stunning! You're very talented and I look forward to seeing more of your artwork!

Dean Godin/c/o Delphis Godin/RR #1/Lorne, New Brunswick/Canada

I will be writing a succession of letters to ComLoC, each one centered around a specific topic which I regard open to discussion. What I would like is to have people comment on what I have said, so that I may also get to know your views. In the following paragraph I will mention the seemingly controversial topics which I will discuss individually in future letters. What I would like is for all of you to write me a personal letter, stating what your opinions on the following topics are, so that I may get to know what people and why they think as such. Please respond.

- 1) Sarcasm toward and criticism of Fred Freiberger
- 2) The Year 1/Year 2 argument (which is quite justified, the argument, that is)
- 3) The character of Maya: her appearance, her powers, and other qualities
- 4) The seemingly controversial Year 2 episodes "The Taybor", "Brian the Brain", and "The Metamorph"
- 5) The scientific accuracy of Year 2 and the scientific in-accuracy of Year 1
- 6) A frank and truthful evaluation of both seasons

Do respond, stating your opinions on one, some, or all of the above-mentioned topics, while also stating why you think as such. I would be so very grateful if you would all write me, and I will answer every letter with a personal reply.

James M. Hebert/815 Nisqually Drive/Sunnyvale, CA 94087

I'd like to add a few things to Jolinda Mattison's list of things missing or mistaken in STARLOG's Alpha Tech Notebook. First, concerning commlocks, there is no mention of the "commlock locator beam" button. I know that it was brought up in at least two episodes.

Second, take a quick look at the layout of Command Center. Count the doorways you see. Three, right? Now look at the Level J plan of Moonbase Alpha, noting where Command Center is. Command Center is placed with two of its four walls laying against the in-

terior surface of the Moon, with the other two walls facing the corridors of that level. Each of the three doors is on a separate wall, and no matter how the Center is placed one door is always facing the lunar rock. (Perhaps an (excuse) explanation might be that this doorway leads into the caves below the surface.)

To Mona Delitsky, I'm sorry to say that I don't entirely agree with you about Quark. After the first few episodes I said "goodbye" to the show because a) it really wasn't very funny, and b) nearly all (if not all) of the plots were take-offs on other series or movies. This may not be enough to drop a show on, but I like (almost demand) originality in a series. A series like Quark is a satire, yes, but when every episode must work at spoofing another author's work (and not often very well), I begin to wonder what's happening to the writers of television today. Perhaps I'm wrong on some of this, and you sounded pretty enthusiastic about Quark, so I definitely intend to watch the show more closely (and less critically) next time. P.S. Happy Number 11, huh?

Virginia Walker/Box 3517/Redondo Beach, CA 90277

Question: I'm geared to the East coast. I know almost nothing about California fandom, activities, conventions, etc. Can anyone help out an "immigrant" to the sunny climes? I'm interested in '99 and SF mostly. I'm a little "off" ST fandom right now. It's becoming very bitter, unfriendly, divisive, and people seem to be going out of their way to hurt one another. I don't like that. Now that Paramount has been "brought to its knees", Trekken seem to have nothing uniting them in a common aim any more, and they're turning on one another. I'm very sad — I'd usually thought (been dumb enough to think?) that Trekkers were united by GR's vision. Because that's what grabbed me about ST. *sigh*

Enough gloom. James Hebert: I have an easy explanation for the absence of the domes, described in "Journey to Where", in "Bringers" Part II. I feel that whatever we saw of Earth need bear no resemblance to reality. All of "Bringers" was fantasy, remember. Since Alan and his buddies hadn't seen the domes they'd be unlikely to fantasize them. In any case, a fantasy by nature is composed of what one wants to see/experience. Certainly the one big "want" shared by every Alphan was to go home — to a home each remembered — exactly as he remembered it. And it is human nature to "embroider" memories. We saw green trees, blue sky (at least you lucky folks did — I saw grey fuzz on a 9" B&W screen!!) because whether they were conscious of it or not, what all the Alphans missed was what everyone had (and we do too!) taken for granted — trees, sky, sun, blue water, ...nature.

Personally, I didn't like "Bringers" at first. But I've just been thinking about it. That's another of Prof. Hruschak's "think" episodes. Consider: beyond the basic story which is a "good guys vs. bad guys" FF special, that story made a statement. Yes, there was a lot wrong with it. Another ComLoC participant may have already brought up good points, among them Scott Warner in #5. But forget that a moment. It isn't important. The real issue was the choice: A) reality with all its warts vs. B) exactly the kind of fantasy-hallucination you want — but a choice with which you would have to spend the rest of your life. Sure, Alpha would be blown up, but who would care if everyone had had an opportunity to live out their lives exactly as they wished within their fantasy? The creature made that offer, remember. So what did the Alphans choose, once they knew what their options were? Led by their peerless leader they rejected the creatures in revulsion. Sure they had regrets, but they chose reality over fantasy. That's a powerful statement — no matter what it's clothed in. Think about it.

I heard a hint regarding the number of eagles on Alpha as I watched "The Last Enemy" tonight. Dione asks Koeing how many people there are on Alpha and he says about 300. Then she asks if they can all fit into all the eagles. He says yes. Now we've seen the inside

of an eagle before, and they seat 6 besides the pilot and co-pilot. However, they all don't. The rescue eagle has a small sickbay. The eagle in "All That Glitters" had a fully equipped lab. They would also need to carry their personal and scientific belongings if they are going to evacuate. So there would have to be a minimum of 37½ eagles on up to a maximum of 45 not counting such specially equipped ones as the rescue and laser eagles. Then presumably they'd recycle everything, putting together eagles out of spare parts and pieces left over from cracked up eagles. Also, don't forget that the eagles are modular. We've seen three separately operational units; the frame can jettison and fly without the passenger module ("Dragon's Domain"). Extra boosters can be plugged on ("Metamorph" and "New Adam, New Eve") and just the "head" can detach and fly separately ("Dragon's Domain"). Clever little beasties, aren't they?

I have one other point to bring up, and it actually goes back to a number of statements made in #'s 4 and 5. I don't think it's reasonable to compare the outlook of the Alphans with the outlook of the Enterprise crew — towards aliens and the unknown. There is an overwhelming difference between the position that James Kirk and his people find themselves in and the one that John Koenig and his people do. For starters, the Enterprise crew are warping through space on purpose. They choose to be there. They're in control. For the Alphans, none of that is true. They're warping through space by accident. They do not choose to be there — they'd much rather be home. They are most emphatically not in control. The two positions are exact opposites. Now the Alphans have not had the chance to psychologically prepare for this uncontrolled flight. It is man's nature to want to be in control of his surroundings. The Alphans are completely unprepared, unable to exert any control over their future. What a frightening thing! Do you blame them for being jumpy? Disregarding SF fans for the moment, the average individual today (and 1999 is only 21 years off) if put in that position, would probably be thoroughly terrified of confronting that kind of unknown — against his will. The average individual would not stop to wonder if an alien ship were friendly. They'd be so scared they'd shoot first and ask questions later. Remember, ST takes place 200 years from now. We've had 200 years more to mature in outlook. We have alliances with friendly aliens. The Enterprise crew has a far more cosmopolitan outlook. Hey, look at the changes that have taken place in the last 200 years! Who would like to try and explain, believably!, television and men on the moon to George Washington? There is a whole of a difference! There will likely be just as much in the next 200 years! I don't feel it's at all reasonable or unlikely for the Alphans to think, feel, and react very differently from the Enterprise crew. I would expect similar behavior only if the Alphans all happened to be SF lovers! (Chuckle — can you picture this?... "Alpha status report: The entire staff of Alpha has crowded into rec room 3 for a mini-con. Fanzines are being mimeographed in Prof. Bergman's lab and Trek episodes are running uncut on the main screen...")

Adriana Gomez/4318 San Luis Street/Tampa, FL 33609

I've been reading ComLoC since the first issue and have always had the highest respect for it and for what Chuck was trying to do. I'm really pleased to see ComLoC's growth is going so well under these people's fine dedication. I never bothered to write in a letter of comment because 1) I was too lazy and 2) I was busy trying to put out fanzines. But the time has come and here it is.

The controversy raging over "personal assaults" on other letter writers is ridiculous. A magazine like ComLoC thrives on letters of this type. Healthy verbal arguments. It stirs the blood. I'm sure everyone can take a few bumps here and there (I know I have)

given in true fan enthusiasm. Really, I have yet to see any real nasty name calling and I believe if differences come up, then express them. It livens up the reading.

In regard to a letter by Lloyd Jones in ComLoC #5, I want to answer a question about the Eagle in "Devil's Planet". It was not carrying any kind of different fire power than a normally-equipped Eagle. The word "missiles" was used by the Cat woman on the planet to merely describe the actual armament of the Eagle. It was just her choice of words.

An interesting thing has occurred to me. Mary Bloemker stated in ComLoC #5 that Alpha is not a military base. Of course I agree. But if this is the case there is something to take into consideration. There is a nice little magazine put out by Western Publishing called simply Space:1999, which has beautiful color photos from Year Two on the front and back covers. Inside are two short stories with scattered artwork throughout. In one of the drawings a group of Alphans who are about to mutiny are shown wearing casual futuristic clothing (a la UFO), not uniforms. Back to the point I wanted to make---if Alpha is indeed a civilian base, why did we not see more Alphans in casual clothes? Wouldn't you take these type of clothes if you were going on an extended tour of duty on Alpha? On the surface, the constant presence of people with uniforms is a sure sign of some type of militaristic hand. (ED NOTE: HOSPITAL EMPLOYEES WEAR UNIFORMS; ARE HOSPITALS MILITARISTIC?) The uniforms on Star Trek were to be expected because it was a military vessel. But on Alpha the only time we saw personnel out of uniform was with either Maya or Helena. It would seem to me that there should have been some off-duty personnel out of uniform. I mean, I know I would have liked to slip into something more comfortable after finishing my day's work. How about you?

One last thing before my ramblings get me into more trouble. I'm a Koenig lover, but I'll be the first to admit that he could use some of James T. Kirk's passion.

Dave Hirsch/c/o Starlog Magazine/ 475 Park Avenue South/ 8th Floor Suite/ New York, NY 10016

In reference to the charges brought up against me for errors within the Starlog "Moonbase Alpha Tech Notebook" by Jolinda A. Mattison in issue #6, I can only plea, "Guilt by Association". Since I wrote much of the book I must take full responsibility for all errors.

At this point you may be thinking, "If he is such a fan, how could he produce such gross errors?". The answer is simple: I was given three months to start and complete the book. Many of you will realize that there are large number of inconsistencies within the series. The major problem I faced at the start was with the time line. Series One fits nicely and logically into the five year period as described in "Dragon's Domain" and other Series One programs. In the original version of "The Metamorph", entitled "The Biological Soul", Helena reports Alpha had been traveling for 108 days! Somebody had sense enough to change it, but only to 342. I was faced with the task of stuffing a Rolls Royce into a filing cabinet. If I could have, I would have liked to junk the entire Series Two time line in favor of a new and more reasonable one. However, in the crunch I'm afraid "Troubled Spirit" (which is a favorite, by the way) was lost.

The majority of other errors are the result of conflicting material. Time line dates are different in the Series Two scripts from the final episode as are many names (Sandor Knox to Sanderson, etc.).

There just wasn't enough time to check out many of the minor items. I consider them minor because on the whole the book came out very well in the time we had to design and create.

As soon as we can get the number of sales straight, we hope to begin publishing supplements.

About the 1999-Con:

Gerry Anderson is pretty well assured that he will be able to attend and as an extra treat he has asked his longtime friend Barry Gray, the musical wizard who composed Series One Space:1999, UFO, and all the Anderson Supermarionation series, to join him.

As far as episodes are concerned, we ARE getting uncut editions, but until final arrangements are made, we do not know how many episodes we will have. Shipping will be quite expensive. However, we do have "The Day After Tomorrow", courtesy of George Heinemann of WNBC-TV and Gerry Anderson's first Supermarionation production in over eight years, Alien Attack, which is currently running in England with Star Wars.

For the charity auction, I've arranged to have the following material donated--two Alpha Moonbase uniforms from Series One, the original cover painting for the Space:1999 color comic issue #1, giant promotional books from Series One and Two, a sales book from Series Two, photo sets, and assorted original shooting scripts. All material will be up for auction to everyone attending with money donated to the Columbus Children's Hospital. All material is from ITC Entertainment.

The program book will contain a novelization of Gerry and Sylvia Anderson's first draft script for Space:1999 in its half-hour format entitled "Zero G".

For those of you not familiar with Starlog, Gerry Anderson is now writing a column for us entitled "Space Report". If any of you have questions for Gerry about 1999 or any of his other shows, write to him, care of Starlog and chances are we'll print his answer.

For those fans in and around New York City, I am a regular guest at the Creation Con where I screen uncut episodes of all of Gerry Anderson's series from Supercan to 1999.

Kathi Lynn Higley/354 Hewitt Road/Mystic, CT 06355

To Jolinda A. Mattison: Murray! At long last, someone else who has discovered that Barbara Bain's is not, as others have claimed, just a good imitation of a cigar store's Indian! The woman is a superb actress, and as a result, Helena Russell comes across as a very warm, compassionate woman as well as an alert and competent professional. And luckily enough I'VE been fortunate enough to make that same self-discovery for myself since a local television station in my area has begun telecasting Space:1999 from Year One on. I've also made the unexpected discovery that Year One IS, in some ways, better than Year Two! Oh, don't worry, Jolinda, I'm not trying to rake up the dying embers of that Year One vs. Year Two fire, but I DO want to say that I now understand WHY Year Ones are so vehement about the superiority of that particular season of Space. Myself I pretty much ignored Year One when it was first telecast in my area out of a misplaced loyalty of Star Trek (which is probably the main reason behind a lot of the hostility directed at Space by Trekkies) but now I've got the opportunity to view it again. Having gotten hooked on Space via its Year Two episodes, I can now sit and enjoy BOTH seasons!

To James Hebert: I think that those critters in "The Bringers of Wonder" were REALLY manipulating the minds of the Alphans to make them completely forget the fact 200 years had passed on Earth. If only they'd remembered THAT little fact they wouldn't have been so quick to spread out the welcome mat for the shipload of bogus friends and relatives. Or....whoever wrote "Bringers" didn't take into account the previously done "Journey to Where".

Is it my imagination or has ComLoC's contents and context dwindled in the past two issues? It seems so to me and I have a

solution to liven things up. Why not have Chuck and Pam introduce a different topic for discussion in each issue of ComLoC? For instance, next time they could ask us, "Should ABC get off its duff and give a Year III of Space, what would you like to see either changed, added, or remain the same?". And so on and so forth. What do you think?

Uh, by the way, I'm still taking names for my penpal list--if anyone's still interested, that is. Come on, folks! Get in on the ground floor of this truly stupendous penpal list! Follow the simple instruction in the Emporium and put a little fun in your lives!

Mike Hooker/731 N. Amelia Street/Sterling, VA 22170

Did anybody notice that the space suit numbers in Eagle One in the episode "AB Chrysalis" were different? Koenig's suit was marked Eagle 4, while Alan's suit read Eagle 1. Considering they were flying Eagle 1, I think I've found a blooper!

To Jolinda A. Mattison: turn to Time Line-7001 in the Tech Notebook. If you'll look very closely at the picture you can find two strings on the Eagle---one on the front, one on the back.

Also, turn to the General Index. At Series 8000, it says, "in production order". If you've been keeping log dates, you'll find they are not in order.

I think the reason that Space:1999 went out of production is that too many changes were made. Some of these changes were: 1) the switch from Main Mission to Command Center, 2) the unexplained disappearances of Victor, Paul, and Kano, 3) the sudden "beginning" of Tony, Yasko, and Ben Vincent, and 4) the log dates.

Mary Bloemker/5 Lamson Street, Apt. 2/East Boston, MA 02128

I was quite prepared to hate Space:1999 after watching the second aired episode, "Dragon's Domain". (The first episode, "Breakaway", left me cold.) Not only did the slimy, icky octo-creature with the atrocious dietary habits leave me in numb shock for almost a week afterwards, I also saw it in the company of the Star Trek group I was a member of at the time, and, yes, I confess, I was among the most vocal of the hecklers. I almost took a vow on the spot never to watch 1999 again, and would have stuck with it if were not for my insatiable curiosity, the same curiosity that saw me through every episode of The Starlost, even when my sensibilities were shrieking "never again!". So recognizing that all TV shows have their high points and their low points, I decided to give 1999 the benefit of the doubt. After all, it could only get better. Which it did, or I wouldn't be sitting here holding forth like this, now, would I?

Now, I'm not dim. In fact, I like to consider myself pretty sharp sometimes. Not bragging, mind you, but I think I have a pretty good idea on what level I can comprehend. I mean, calculus is never-never land, but I left my Nancy Drew days behind me long ago. So it has always irritated me that I was not able to pick up the names of the regular cast until well into the first series, and even then only with the help of the novelizations. Am I correct in saying that Sandra's name was mentioned a grand total of two times in the entire first series?

As far as "Death's Other Dominion", I can recall wondering who the devil this Alan character was. Sure, he looked vaguely familiar from the other episodes, but here, all of a sudden, people were doing the wailing-and-wringing-of-hands bit over this poor slob. Huh? What happened? Hey, now---anybody who could get Koenig, Russell, Bergman, and an entire moonbase upset definitely bore the watermarks of an interesting character. About that I time I started sitting up and taking notice. Remember Helena's comment upon awakening in the

cavern and hearing the news about Alan being lost? She referred to him as "our Alan". I always thought that was rather nice. Lots better than "the poor schnook who got lost".

Next came "Collision Course" and there "our Alan" was again. Now I could start seeing why an entire moonbase would get distraught over this guy. It's his stubborn, mule-headed loyalty. Okay, so you can argue that Carter backed up Koenig because he already knew about Arra. But, Arra didn't tell Carter about the collision part, did she? She said, "hey buddy, go help your commander" and damned if he didn't go. So, you ask, who did Carter trust, Koenig or Arra? Arra, sure; but Carter could have decided that Koenig had gotten Arra's orders a little bass-ackwards. I mean, Alan has a brain, after all. (Despite all those people who may have harbored doubts, he does have a brain. I saw it on the X-Ray scan in Medi-center last week, and there was no little sign on it that said "out-to-lunch".) Carter, in essence, was being asked to trust Koenig, literally, with his life. And did he hesitate? Did he hesitate when his friend Kelly was endangered in "Space Brain"? Who was it who flew off the handle when Sandra's life was threatened in "Full Circle"? Who was the only person willing to back up his vote to keep Koenig on life-support with his fists in "Missing Link"? Face it, folks---considering the track record of the Alphans when it comes to other Alphans being in danger, who would you rather trust to save your bacon? Would you wait for Helena to make a sound, logical decision as to whether your safety would in turn endanger the safety of Alpha? Wait for Paul to get clearance from the Commander? Wait until Kano gets an answer from Computer? Wait for Victor to consider all the alternatives? Or would you scream for Alan, who's only hesitation would be to make a short, pithy comment about all the other people who are standing around waiting for the 25-watt bulb to go off over their heads?

Lloyd Jones/1606 Victoria Avenue/Lakewood, OH 44107

Having seen every Year II episode at least three times, many ideas concerning the second season have begun to jell to me.

"The Taylor": Nothing but a rip-off of an old Lost In Space episode titled "The Space Trader". Veteran actor Torin Thatcher gave the role an aura of menace and cunning that was lacking in the Space version.

"The Dorcons": In this episode John is faced with a sticky problem; do we hand someone over to face certain death or hold back and face certain destruction ourselves? His dilemma is similar to countries during World War II who were occupied by the Germans and told to hand over all Jewish citizens or else. Alpha's struggle is heroic but futile. But instead of resolving the moral issue, several explosions end the episode---and John's problem.

"The AB Chrysalis": Two clever situations develop in this adventure. The first is John's encounter with the ubiquitous probes. His pleading with them to spare Alpha gets nowhere. In plain everyday language he gets the runaround. Any of us who have had to deal with a utility bill problem can immediately sympathize with him; you don't get anywhere arguing with a machine. Only when the planet's inhabitants awaken does he get results. This brings me to the second clever image. Think of John pacing in the air chamber waiting for the rebirth process to be completed. To me he looks exactly like an expectant father outside the delivery room waiting for his wife to give birth. When A and B are finally born John views them through a window, just as any new parent would view his newborn child. If this latter similarity was unplanned it is an amazing coincidence.

"Brian the Brain": Could possibly be the least-liked episode of the series. A pale shadow of Year One's "The Infernal Machine". (May show influence of the intriguing ST episode "The Changeling".)

"The Immunity Syndrome": What can I say about this episode (with a ST title) that borrows its theme from another ST show ("Is There No Truth In Beauty")? Brian Johnson's Eagle crash and re-entry glider help it along though.

"Space Warp": Many people wonder about this episode---mostly about whether or not there is a correlation between Maya's illness and the phenomenon. Interestingly, ST's Mr. Spock went through a similar crisis in "Amok Time", when the very logical Spock was hit by the inborn Vulcan mating drive. Maya's discomfort was not caused by that source, but the experiences of both characters are very close. I think that the creature Maya becomes at the end of the episode is the same outfit used in "The Beta Cloud" (although David Prowse wasn't inside it this time). The sequence when the creature tries to fly the Eagle in the underground hangar is a beautiful example of Brian's miniature work. (Apparently the fire caused by the Eagle was quickly extinguished; otherwise Alan's pilots would have been permanently out of work! Alan could have depressurized the hangar quickly and stopped the fire.)

"The Mark of Archanon": Again I am reminded of earlier episodes ("End of Eternity" and "The Exiles"). Watching closely for Eagle data, I found Eagle 1 in two places at once! (John and Maya are flying it in the meteor storm while it hovers over Alpha to prevent Pasc from abducting Helena.)

"The Metamorph": Fraser is found searching for teranium on the unstable planet Psychon. (Incidentally, Eagles contain teranium, probably more than enough to fix the flatering life-support unit.) Some viewers may wonder why the planet exploded as it did. Possibly the power of Psyche was holding the planet together long after Psychon would have broken up. (A similar situation existed in "New Adam New Eve.") The sudden absence of Psyche's influence allowed nature to take its course, which it did---instantly and violently.

"All That Glisters": really was spelled "Glisters", a word which my college dictionary defines as synonymous with "glitters". This word is also listed as being out of general use, so I too wonder if this was a typo on the title card. "Glisters" takes place on a barren world on which only one life form seems to be alive. The plot concerns the efforts of that life form, an organic type of rock, to obtain water from the landing party to survive. The Alphans leave, failing to find the mineral they sought, but knowing that by their efforts life would continue on the planet. In short, John Koenig was bested by a rock, but the moral of the episode is obvious---the importance of communication. (For my money, though, this theme was handled better in the Year I episode, "Space Brain".)

In all, while Year II remains to some a poor substitute for Year I, much can be learned by study and discussion of Space's "second time around", not the least of which are the possible repercussions it will bear on the proposed Year III.

Terry Lemons/129 Cardinal Place/St. Louis, MO 63103

One of the things I enjoy about ComLoC is the covers. The cover of #6 hit home again; the Mentor cover was fantastic. Congratulations, Kathy.

About the Glisters/Glitters question: why don't we just ask Gerry Anderson at the Con?

To Susann Molnar: I agree with you. Space:1999 letters to the networks should be pro 99, both seasons.

To Mona Delitsky: how about giving Fred Freiberger to Quark? With all the mistakes he made as story editor, he should fit right in with a comedy series.

To James Hebert: I think the aliens from "The Bringers of Wonder" gave the illusion of the Earth the Alphans were used to

because the memories of friends and relatives were imbedded deeply in the minds of the Alphans. The Earth they knew was associated with them. Maybe they didn't really consider the domes and the Earth at this time their own.

In the book The Best of Trek, in the sampling of the round-table section, Trisha Ullman says that there no background of peace and no optimistic future in the 99 universe. I disagree with her. After the nuclear war of 1987, the peoples of Earth discover that they were wrong and they correct it. I think the message written in 99 is that life will continue. Man will still have challenges to overcome, but as man has done in the past, Alpha will adapt to these conditions and survive. And thus surviving, the Alphans will have greater enjoyment of life.

What exactly is the difference between the British Orbit Series and the 99 books produced over here? In a recent issue of Locus I saw that Michael Butterworth had a book published called Planets of Peril. I guess it's a 99 book but it costs around ten dollars. Does anyone out there know about it? (This book was published in England.)

Chuck Raue/804 Rowell Street/Mobile, AL 36606

Three up and three down. First it was Star Trek, then it was 1999, and now it's The Six Million Dollar Man. Won't anyone ever learn about Freibergen? Why don't they just write out the cancellation papers wherever he signs his producer contract? It'd be a good way to save time.

In ComLoC #4 I brought up the fact that I thought Maya was losing her powers. Then in ComLoC #5 Tod Ellsworth presented a set of counter arguments to my examples. I will agree that his explanations for why my arguments are incorrect are partially valid but I still feel that Maya is losing her powers. Part of this I guess could be that I want Maya to lose her powers. There are a variety of reasons for this. Of course there is the fact that while she has her powers there'll always be the temptation for the writers to use her as an easy way out for the solution of an episode. Another reason for her to lose her powers is the fact that they are scientifically impractical. When Maya transforms from a 110 lb. woman to a 4 ounce insect there is obviously a loss of mass. By the Law of Conservation of Mass (mass is neither created or destroyed in any transformation of matter) this mass must go somewhere. If it were simply converted to energy then where is all this energy going? The accompanying energy release for a transformation like this would be great indeed. Even if this energy could be released, then where is this energy going to come from for her to transform back into her Psychon form?

Then there's the problem of what happens when Maya transforms into a male individual of some creature. We've seen her transform into a male Psychon (possibly a young Mentor?) in "Space Warp" and in "A Matter of Balance" she turned into a male dog (this from a friend who thought that rather peculiar), so we know she can become a male. Question is, when she is in that form, is she fertile? Could Maya turn into a male Psychon, during this transformation deliver a sperm sample, then turn back into herself to be injected? It'd be the only case where the life of a species of a higher animal was carried on by one parent. There would also be the problem of whether Psychons should be classified as sexually reproducing creatures or as hermaphroditic, or as something inbetween.

Want to stretch the imagination a little? Suppose Maya were to transform into an amoeba (a nice healthy one that's ready to go through cell division). She becomes a protozoan, splits into two parts, and then what? Do these two parts become two Maya's? If this were possible the Alphans could have whole armies of Maya's to do battle for them whenever they encounter hostile aliens. I can

see it now: an army of Maya/Giant gorilla creatures bounding about on the moon fighting nasty invaders. Hard to swallow, huh?

It's easy to see that Maya's powers are much too broad. The idea of a being that can transform into other creatures is fine at first glance, but when you consider it, it's just too far fetched, too unbelievable. Maya's powers aren't worth the trouble they cause in the series. I still think that her powers should be abolished if a new series is produced with her as one of the characters.

Did anyone out there notice that in "Missing Link" when Koenig is walking about the empty Moonbase and he wanders into Medical Center and looks at his life monitor that the name plate beneath it reads "Koenig"? I wonder if that was a mistake on the part of the production people or if it was a hint to the viewers, and possibly to Koenig himself, that this place wasn't really Alpha but some sort of duplicate. It could have been just one more indication of Raan's imperfection. Though he was far more advanced than the Alphans he was not infallible.

Ever since Starlog printed the titles of 1999 episodes as being "All That Glitters" for the episode "All That Glitters", "The Chrysalis A-B-C" for "The AB Chrysalis", "Return of the Dorcons" for "The Dorcons", and "Devil's Moon" for "Devil's Planet" there has been untold confusion among fans on episode titles. At first it seemed that the titles that Starlog printed were nothing more than first draft titles which were later changed, but not before incorrect information was relayed to Starlog. Now it seems that the problem goes much further than this. According to Donna Lotze (ComLoC #6, page 2) she saw an episode entitled "All That Glitters" (the title Starlog first printed), but here that same episode was titled "All That Glitters". The episode that was shown here as "Devil's Planet" was shown in Canada and England as "Devil's Moon". I've also heard that the episode I saw as "The Dorcons" was shown as "Return of the Dorcons" in England. This is an interesting (though nonetheless confusing) situation. Why are there episodes of 1999 in distribution under different titles?

J.L. Shevlowitz/4453 El Camino Corto/La Canada, CA 91011

I have been meaning to write this letter ever since getting #5, so here goes.

First I will start with a response to Mora about Quark. I always thought this was a great show. My personal favorite was "May The Source Be With You", which included such lines as:

HIGH GORGON: The Source is here; I can feel it.
UNDERLING: Is it dangerous?

HIGH GORGON: Only if it's on your side.

The Source, itself, was a crack-up, never able to make up its mind, getting Quark trapped on a thin foot-bridge, blinded, a "thing" in the yech below him ready to eat his head and he still (and never did) have the UTE bomb. ("What UTE bomb? You never mentioned a UTE bomb.") I have seen almost every episode at least three times, (had to in order to get all the jokes) the "Source" episode no fewer than six. Ah, the joys of having a VTR. What other show would include the line, "The Limbacon is over the hill, right beyond the Roddenberry bush." For those of you who are interested, the show was cancelled on Friday afternoon, April 21st. NBC, as evidenced by their backwards handling of ST and now Quark, just does not seem to know a good thing when they have it. This show exhibited the same type of humor as the old Get Smart series. (Yes, I still watch Get Smart and for all of you who are as strange as I, Leonard Stern, executive producer of GS is going to do a TV movie, "The Return of Maxwell Smart" and if it does well, it will be a series again; but this is really getting off the track.)

Now, on to 1999...

My first comments deal with letters in #5. One mentioned arguments against second season character manipulation and plot

contrivance. In a way, picking on these two things is rather funny because the first season had it also. As a matter of fact, any form of written entertainment, be it a book, play, TV series, or movie, is made up of contrivance and manipulation. It has to be for the simple fact that the author wants A, B, and C to happen in the first, second, and third acts to get his point across. So the characters and plot are manipulated in such a way that A, B, AND C do happen in acts one, two, and three and the author's point is, hopefully, gotten across. If there was no manipulation, you might wind up with the aliens wiping out Alpha for real, and we can't have that.

As an example of blatant character manipulation, let us look to the first season episode, "Jar Games". Before I go any further, let me state for the record that whatever I may come off like, I really like this episode. I think it is one of the season's, and the series, best. Now, onward...

The situation is as follows: Alpha is under attack by war ships. How do they know they are war ships? Well, the ships are Hawks and Hawks are war ships. They blast the ships. Okay, did you catch the manipulation? It was a slick production, well done, and it passed by quickly...but it was there. There are about 300 highly trained people on that base, all of whom are supposed to have at least a PhD or something. In 48 minutes of show not one of the so-called intelligent people thought to ask what in the world Earth ships (the Hawks) are doing so far out in space. The chances that an alien race would perfect war ships exactly like Earth Hawks are about zero, yet Bergman knew them to be Hawks. I kept expecting Bergman, our intelligent scientist and professor, to ask the question, "Why are Earth ships out here?", thus exposing the ruse for what it was. I was very disappointed in Victor for not mentioning it. They purposely manipulated his character in such a way that his knowledgeable professor never saw the most obvious thing. However, if he had said something, we would never have had that episode, so it was necessary for Bergman, and everyone else on the base, to play dummy for 48 minutes.

That is the most perfect example of both character manipulation and plot contrivance that I can think of.

For an excellent example of plot contrivance, let us examine "Full Circle", a 99 episode as funny as any of Quark, only the latter was supposed to be funny and 99 was not intended to be. First of all, among the many things that bothered me about this one, the "mist" is at the top of the list. That's a pretty powerful mist. I can vaguely understand it being able to transform the Alphans into cavemen, but how it transforms uniforms, belts, commlocks, and stun guns is totally beyond me. Now, our contrivance: the caveman found in the Eagle was later identified. How? By his dental work. If that mist could transform commlocks and stun guns, you can be sure it would also transform dental work. That would be good continuity and it would make sense, but then the real Alphans would have no idea of what was going on, so we do away with making sense and contrive the incidents so that the writer can get his point across. It doesn't seem to matter that the continuity of the thing is shot to hell. Then, of course, we have Sandra. The caveman Koenig attacks her, ripping her tunic. At least that's we all see he got a hold of so we settle for that. (It's a damn good thing they don't remember anything. It could cause Koenig no end of future embarrassment if Sandra were ever to bring it up. "By the way, Commander, what are the rape laws on Alpha?") Anyway, after Sandra gets her tunic ripped, she dons that rather revealing leopard skin. There is absolutely no reason for it. Sure, her tunic was torn, but her slacks and boots were just fine. She should have left on the slacks and boots and put on the leopard skin over them. THAT would have made sense. I mean, here she was, frightened, confused, and wanting to get away, yet she takes the time to strip out of good clothes in favor of a skin. Let's hear it for contrivance and manipulation!

Don't get the idea I am picking only on first season. I am simply trying to be fair. When I first wrote to ComLoC my comments dealt with the second season for I had been watching that and I felt unqualified to comment on the first season. Now I am watching the first season and have not seen the second for over a year. I do not deem myself as qualified to discuss it as I do the first, since I see it sometimes several times a week, what with the VTR. When I see the second season again, rest assured I'll have comments.

How about character development? There was not that much. From the first season, what do we really know of Bergman, Koenig, or anyone else for that matter? Not a heck of a lot. Sure, they do react rather stoically to any given situation, though Koenig does manage a look of fleeting annoyance every so often, but that's about it. We have managed to find Helena with a couple of different expressions, but doing so is a job.

What about the subject of deaths on Alpha? First of all, I would hate to die on that base. They have quite effectively shown that a death has virtually no effect whatsoever and worse yet, no one seems to care if a couple of people croak in an episode. How long would it take to include something along the line of, "He was the best Hydroponics engineer. Now we have to train someone else."? It might take all of two seconds and show that a death actually has some effect on the rest of the people, show a little human concern on their part. Is that really too much to ask? If the base started out with 311 people, it is quite literally impossible to have 297 at the beginning of the second season, no matter what Helena said. That is, unless there were a lot of births we were never told about. The following is a listing of first season deaths from the episodes I have seen:

"Space Brain"-----	3 people dead	
"Troubled Spirit"-----	3 people dead	(6)
"Testament of Arkadia"-----	2 people left	(8)
"Force of Life"-----	4 people dead	(12)
"Dragon's Domain"-----	1 person dead	(13)
"Black Sun"-----	" "	(14)
"End of Eternity"-----	" "	(16)
"Voyager's Return"-----	" "	(18)
"Mission of the Darrians"-----	1 " "	(19)
"Earthbound"-----	" "	(20)
"Another Time,		
Another Place"-----	1 " "	(21)
"Full Circle"-----	1 " "	(22)
"Infernal Machine"-----	5 " "	(27)

I got five for "Infernal Machine" by being generous. Companion destroyed three Eagles and two ground tanks. (Why in the world would Alpha have suddenly had ground tanks?) Figuring that each of these things was manned by a single person, I get five dead. Normally two people pilot an Eagle and I assume the same for the tanks, but I decided to give them the benefit of the doubt and say only one person piloted each Eagle and tank. On "Alpha Child" we should, by rights, add one, but also in the episode a security guard gets shot up pretty bad and the assumption is that he died. I again gave the benefit, however undeserved, and did not count either. Naturally, it was a security guard who got shot.

This brings me back to a perfect example of plot contrivance: "Mission of the Darrians". First, it has become almost essential that we kill at least one person per episode. But, almost all the action takes place on the Darian ship. Who goes to the ship? Virtually all of the regulars---Koenig, Helena, Victor, Paul, Alan...and...a security guard. I will give you one second and one guess as to who got killed. That is one of the most contrived situations on the show.

There was mention of appreciating the technical aspects of the show from a production standpoint. That is very true. 1999 has some of the best production values of any series on the air. However

like most things, knowing about TV production has two sides to it. While I can better appreciate the productions, I also notice all the mistakes. Like the wires holding up the Eagle models ("War Games" and very prevalent in "Guardian of Piri"). Fingerprints on an untouched glass ("War Games"). Koenig's name misspelled in "Missing Link". The buttons on the commlocks either missing or all squished to one side or corner in a wide variety of episodes. The effect of the fast neutrons from the rear end of Voyager. It was strong steam coming out. You can tell because if you look closely, you can see the water dripping down from the rear of the model. If you don't like any particular episode, look for some of these things. It is an interesting game to play and keeps up interest during rather bad episodes.

Well, I think this should do for a single letter and should get me quite a few hardened enemies. I hope not, but them's the breaks, I guess. May The Source Be With You; The Galaxy...ad infinitum; and a Happy Number 11 To Each and All!

J. David Lubitsch/2215 Bethel Road/North Wales, PA 19454

What's all this fuss about Maya's toenails? Haven't you ever heard of racial equality, and no prejudice against race, creed, or color of your toenails? I mean, no one ever complained about Spock's green color resembling Brainiac 5's skin, and well, a person's feet are their own business. Now, I don't have a foot fetish, but I just don't see what the problem is here with her feet! I mean, who cares if she paints her toes all different colors? Why can't a girl have rainbow colored feet?

Huh? You say the arguments were about her facial coloring? Some of you think it looks silly? Others of you think it looks fine? Never mind...

What's that you say? That's ridiculous? Thoroughly off the wall? Sure it is. Which is exactly the feeling I get about a lot of the bickering in the past issues of ComLoC.

Thanks to a friend who moved to Boston, I've been keeping up with all the discussions going on in ComLoC. Now, I'm not a religious man, but each time I pick up a new issue, I feel like I'm reading a new scroll to the Old Testament. Or is it the Bible according to Anderson?

As a good-old-fashioned German, I like a good argument, but it seems to me that a lot of the discussions running rampant in back issues of ComLoC are simply beating the poor old dog to death, to use a tired old cliché. Whatever happened to the SPCA?

The major clinches have been involved with "which is better, first season or second." Well, having been among the unfortunate who had Space Year One cancelled out from under them (the Phyllis station had scheduled it on Friday nights, opposite Star Trek), I haven't had the same exposure to the first season that many of you have. Having been a Trek fan since the first episode was aired, I felt that Space was a ripoff at first -- until it started to grow on me. It was the second season that pulled me into fandom, but I love both seasons equally, and it pains me to see either season maligned as they so often are.

I find it marginally interesting to know what my fellow fans find as their favorite episodes, but I think Alpha Newsletter handled it much better when the editor ran a poll -- and listed the episodes in numerical popularity. It seems to me that the space used for these interminable lists of favorite episodes, how many years since Breakaway (sorry, Deb -- it's dull), how many poor suckers bought it, and how many Eagles should be left indicate that there's a lack of new thinking among Space fans. I mean, if you really want to know, you can always figure it out yourself, which everybody seems to be doing anyway. So what do you say -- let's prove that the average intelligence of the Space fan is higher than

that of your common, garden-variety turnip?

Okay, now I suppose that you're all waiting for my Earth-shattering challenge, right? Well, I hope I'm no pompous ass, and a brilliant person I'm not. I happen to really love Space:1999, but there are a lot of things about the show which fascinate me. Like, what would have happened if Victor had lived? How would he relate to Maya? Would he have handled Mentor any differently? What kind of governmental structure would the Alphans create when/if they find a planet? Why haven't they found a way to allow children to be born on Alpha? What do they do with their dead? What would have happened if Corski had remained commander of Alpha through Breakaway? Or if Simmons had taken over? Or if Tony Verdeschi created the perfect beer? What would he call it?

Enough of this berating. I'm currently in the process of moving, and I've been looking through my old comic books. Just the other day I discovered an interesting coincidence in an old "Adventure" comic. In the Legion of Super-Heroes story, "The Devil's Jury" (#370, July 1968) the Legionnaires are brought on trial by an evil warlock, and his band of cronies. Well, who should be on the jury but "Dorzak, murderer"? I wonder if Fred Freiburger is a Superboy fan?

Also in the latest "Movies on TV", I noticed several films bearing the names of Space episodes:

"Another Time, Another Place", made in 1958 in Britain.

This was Sean Connery's first film, and not worthy of the title.

"Black Sun", made in France in 1967. A Nazi-hunt film.

"Collision Course" (also known as "The Bamboo Saucer")

is an American film made in 1968. It starred Dan Duryea, John Ericson, and Lois Nettleton.

"Last Sunset" is a 1961 U.S. film, with Kirk Douglas, Rock Hudson, and Dorothy Malone.

And, of course, there's "Maya", the story of a fun-loving elephant and her two male companions. Does anybody remember that one other than me? Or am I showing my age?

For anyone interested in trivia, I highly recommend this book. It lists most screenwriters and directors, and there's a lot of Space alumni mentioned. It's published by Bantam Books, and costs \$2.95.

One last thing. Since I'll be moving, I ask that anyone who wants to write to me, do so in care of Pam Beckett until further notice. She'll be able to forward the mail to me when I'm settled. Until then, keep Spacing!

Bobbie M. Smith/8062 Canary Lane, Apt. G/Indianapolis, IN 46260

To Mona Delitsky: I have only seen Quark once, and I did not like it at all, but if reruns are shown in my area, I will see them and pay more attention. I would also like to recommend another new program, Project: UFO. Since this is a Jack Webb production, it is quite realistic, with excellent spacecraft models and special effects. The actors, both the two regulars (William Jordan and Caskey Swaim), and the guest cast are quite good. Mr. Swaim also has a lovely Southern accent, which I appreciate since I am from Tennessee originally. Unfortunately, I have lost my accent since I have lived in Indianapolis since I was eight years old.

To Susann Molner: I agree that we should clearly support both seasons of the show, if either. When I first saw the first season episodes, I did not like them much, and stopped watching until the second season. Now that I have seen the first season in reruns, I like it very much; in many cases, more than the second season episodes.

How strange it is to see your own letter in print for the first time. Made me hope I didn't say anything too incredibly dumb. The emporium ads seem to be very effective. I received a

reply to my request for help in locating books: 'thin a week after I received my copy of ComLoC.

Deborah M. Walsh/5 Lamson Street, Apt. 2/East Boston, MA 02128

Well, I thought I'd taken a vacation from writing letters for a while (as anyone who has written to me knows), but living in the same apartment with the editor of this issue made it a little hard. So, hi, everyone, and I'll be seeing you all in Columbus, yes?

Speaking of Columbus, Pam and I will be arriving Thursday night for the con. Anyone who'd like to stop by and say hi is welcome, and we hope to have a party later in the weekend. Stop by our table in the dealer's room for further details, okay? We'll have signs posted.

Since I've been working on a Space issue of Moonbase, I've been exposed to many interesting ideas. One of which occupied Pam's and my over-the-breakfast conversation a few days ago.

Let's suppose that Maya is pregnant. Technically, there remains a question, of course, with that, since we don't know if human and Psychon fertilization can really take place, but for the sake of argument, let's assume it can. First off, what kind of child might it be? Psychon, human, or a mix? In other words, which gene would be dominant?

My bet is on Psychon -- or a slightly diluted Psychon. The impression I've gotten is that the Psychons have been around much longer, which would indicate a strong race, genetically. What do you think?

I'm sure the child would have some human characteristics -- like perhaps the brown coloration on the face wouldn't be so strong. Perhaps the human tendency would dilute the tendency toward metamorphosis. Notice I said tendency. I do not believe it is an inborn trait, but an ability to understand the principles. I mean, Dorzak had to be taught the power (and I do not adhere to the idea that the episode should be ignored), and although Mentor used the power on other objects, he never once changed his own physical appearance or shape -- not once. For me, that would indicate that Psychons have the ability to learn the power, and the tendency may be stronger in some (as in Maya), like psychic abilities in humans (ask Pam about mine, sometime), but it requires development to be of any use.

Lillie Deans also has a theory about the brown coloration on Maya's face. Although I'm sure it's really due to Catherine Schell's hatred for her make-up, have you noticed that the density and extent of the "sideburns" decreased as the season progressed. According to Lillie, it's because, as Psychons get older the color disappears. Notice how extensive it was on Mentor, Dorzak, and the Psychon warrior? (Speaking of which, why would there be such a thing if Psychon had never known war?)

For the sake of argument, I'll assume that at the same time Maya gets pregnant, the ban has been lifted on new births. I mean, it would hardly be fair to allow Maya to go full term and prevent the other women. Would she need special care?

From what I've seen of her, I'd say no. She seems to be one of the strongest women on Alpha. But would the shapes she takes on affect her pregnancy? I have no answer for this one, so I'd like to know what everyone else thinks.

Once Maya's child is born, I'd think that Alpha would quickly have to develop a more advanced education program. If Maya's advanced brain capacity is passed on genetically, the child would outdistance his or her peers within a few weeks. But, at what age might a Psychon child be teachable? In "Seance Spectre", when Maya turned into a child, she appeared to be about three or four, yet she seemed bright and fully aware of what had to be done. I think, perhaps, that the education might have to be started almost at birth -- or

at six months, at least.

Would the other mothers resent the extra attention given Maya's child? Would the other children resent the Verdeschi child? Would he/she fit in easily, or would they be aware of his difference? Well don't just sit there!!

By the way, I received several lovely letters from fellow readers after my last letter -- has anyone else had that kind of response? I only ask that anyone writing to Alpha Control, otherwise known as 5 Lamson Street, Apt. 2, writes to each of us separately or at least encloses a separate letter for those of us you're writing to.

Also, if there are any Boston, Providence, or Mystic area Space fan, LET US KNOW!!! We're trying to get everyone together up here, for parties, mini-cons (in our living room), and general good fun. According to Pam, we drive anywhere (or I do, in Bessie the Alphan Volkswagon -- ask Pam about our trip to Moonbase Alpha after the wrong turn at Saugus, MA), so sooner or later, everyone will probably see us! Consider yourself warned.

Well, gang, the dishes are calling. Whoever said life on Moonbase Alpha was easy? See you all in July!

P.S. Like I said, I had to write -- she knows where I live!

Sandra H. Necchi/73 Campbell Street/Fall River, MA 02723

Was I the only one bothered by these two statements in Mona Delitsky's letter (concerning Quark in ComLoC #6): "Yes, I know, on first seeing it it can appear pretty dumb and abysmal compared to Space:1999", and "...my first impression was 'yeeech! this dumb thing is going to replace Space:1999!' And we Trek fans have been accused of comparing two very different shows??? Quark and 1999 are COMPLETELY, TOTALLY, UNQUESTIONABLY different shows (ST and 1999 do have similarities that are obvious; comparisons are inevitable). Quark is a fine satire; Buck Henry is a master at that particular genre. How can one compare satire with straight drama? It's impossible. The goals for each type of show are completely different. And who said Quark was going to replace 1999? Trek fans were told that 1999 was going to replace Trek so that explains our expectations. But who said anything about Quark?"

Steve Eramo/5 Kimball Drive/Stoneham, MA 02180

I will not start off this letter the conventional way: "I dislike Fred Frierberger so much - how much do you dislike him?" This will definitely be an uplifting letter if anything. I started to watch Space:1999 when it first premiered; my first words were, "You've got to be kidding?" Actually I was kidding myself when I said I didn't like it. I started to watch it more and more. I watched the repeats, I watched it on every channel I could get it on - the Space fan was here!

As I was flipping through Variety one summer day in 1976 I saw "SPACE:1999 YEAR II/ BIGGER, BETTER, MORE EXCITING THAN EVER!" After I picked myself off the floor.....Terrific, another year of the show. I watched "The Metamorph" and I liked, I liked very much. And of course I watched all of second season; most of the episodes I enjoyed, while the remaining two or three I watched simply because it was Space.

As I was flipping through Variety one summer day in 1977 I did not see an ad for Space 1999 - Year Three. When I found this out I was ready to kill. I was very disappointed when I found out there weren't further episodes being produced. But I calmed down when two local stations picked up the reruns. Now I am quite happy watching Space reruns twice a week. We may not be able to see a third season - but not many will stop us from the reruns (I hope!). Who did I like best on the series? The actresses! Zienia Merton tops the list. The character of "Sandra Benes" is a warm,

compassionate person as well as an important member of the senior officers. Ms. Merton handles her part with the fine acting ability that makes her a favorite on the show. Catherine Schell is also very special, a very fine actress with a fine character - Maya. Barbara Bain - a well known and quite talented person. The actors: Nick Tate is at the top of the list here. Everything has been said about Nick's acting so I won't repeat it here; however, he is both a fine actor and a fine person. What happened to Prentis Hancock? He was a favorite in first season - an excellent actor; if "The Protectors" makes it to your area check out the episode "WAK"; you'll see what an actor he is. John Hug; while Bill Fraser never really had much to say or do, he handled his role with the ease of a top notch actor. Tony Anholt is among my favorites. And of course, Martin Landau, Anton Phillips, and Barry Morse...the show just wouldn't be Space without them.

First season made me a fan, but second season was my favorite. Scripts (well.....), acting, sets, costumes, etc., all handled well above average to excellent. In first season all episodes were excellent, with the exceptions of "Ring Around the Moon" and "Infernal Machine". These two I enjoyed but to a point. Second season "baddies" were "The Taybor", "Brian the Brain", "New Adam New Eve" (well, parts anyway), and "One Moment of Humanity" (again, parts).

I tried to keep "my favorite people are..." and "my favorite episode or season is..." to a minimum because maybe a lot of people don't want to hear. These are, of course, just my opinions. I do have to say though that 99% (no pun intended) of the people I've come across in Space fandom are terrific and fun people. The experiences I've had I've enjoyed and I look forward to what's ahead. Also, the cast and crew, especially Zienia Kerton, Nick Tate, John Hug, and Catherine Schell, are terrific. Even though I haven't met any of them, through a letter or a comment, I've found them to be very special people, sometimes quite rare in the acting profession. Running Alpha Newsletter has been and is an exciting experience and is worth the work if people enjoy it.

Well, oh, a few points on both seasons. In season one I think people showed emotion and feeling but it was controlled by the scripts; still, one could care about Sandra, Paul, Alan, and the rest. In second season all was well, if not better. I enjoyed the concept of Maya's powers of molecular transformation, Tony's brew, and the overall high quality of acting in both seasons.

I guess that's about it. I hope everyone's made it through this letter; I thought it was "BIGGER, BETTER, MORE EXCIT...."

Maggie Brookline/263 Congressional Lane #109/Rockville, MD 20852

Freddie Freiberg--who will speak in his behalf?
What is this awesome silence I hear?
He can't be all bad, right? He gave us Maya, right? What he did with Year Two was...different--right?
Believe it or not, Freddie Freiberg does have a talent for what he does. (Hey, now, watch that mouth there.) How many of you are aware that Mr. F. has given us most of the best Starsky and Hutch episodes ever made? That he was instrumental in the success of Emergency! Yes, people, if Freddie didn't have talent, he wouldn't have lasted as long as he has in the business. And I am serious when I say that. Fred Freiberg knows what makes good television--that is why he is a success, that is why he was brought in to "salvage" Space:1999.

Yes, Mr. F. certainly does know what makes good television. That is why he failed with Space:1999. He attempted to inject too many of the elements that made Starsky and Hutch and Emergency! a success. The failure was not entirely Freiberg's and we should not make him shoulder the entire blame. The fault lies in the general attitude of the television industry toward Science Fiction.

That attitude can be summed up in several thousand words, some of which are--"bug-eyed monsters"--"alien/evil, human/good"--"alien/strange"--"alien/shoot it!"--"we don't have to explain it, it's science fiction!", etc., ad infinitum. And the excess of those ideals is what weakened Year Two Space:1999.

We know the disease--therefore, the only crime Fred Freiberg could be considered guilty of is spreading the infection.

For those of you who feel cornered, plagued, or threatened by the inevitable "Maya is a rip-off of Mr. Spock.", here is a sane, logical argument for use. (If you can't get past the first few sentences with the person who made this insane statement, he is obviously suffering from advanced brain damage and is not worth wasting your time on.)

First thing to remember is not to yell. Do not even get mad. Fix the poor sap with your best pitying glare and shake your head sadly. Works every time. Then hit him with, "And did you know that when Star Trek was first aired, Mr. Spock was considered to be a carbon copy of Uncle Martin of MY FAVORITE MARTIAN?". (It's true, folks--I remember that distinctly) If your audience needs more convincing, then consider the following:

- 1) Maya is an alien. Mr. Spock is an alien.
Your answer: Big deal. So was every single character in Star Wars. That's like saying that the Model T was ripped off from the horse and buggy because both have wheels.
- 2) Both Maya and Mr. Spock are science officers.
Your answer: Face it, guy, science is the in thing when it comes to science fiction shows. And the character, who has already gotten your attention by virtue of being different, would definitely be dull if he was dimmer than an average human (and you can't get much dimmer than that).
- 3) Arched eyebrows.
My best friend in high school had arched eyebrows and she came from New Jersey. There are only so many things a make-up man can do to a very human face to give it an unmistakable alien appearance without completely destroying the actor/actress facial features. Ears and eyes and the eyebrow line--that's about it, folks. Anything else, and they might as well wear a mask.

Maya is female; Mr. Spock is male. Maya has a fully developed sense of humor; Spock is humorless, devoted to logic. Spock is from the planet Vulcan, an arid planet, with a full set of parents and relatives; Maya is an orphan from a planet that was once Earth-like, is now non-existent, and is incidentally nowhere near Vulcan--I have this on the best of authority from Taybor, who knows these things. Spock is on a starship; Maya is on a moonbase. Shall I get even more trivial? I'll spare you.

More likely than not, the poor little Trekkie who has by now been completely blown away by your dazzling display of confidence in the face of his ignorant remark will fall back on the almost as inevitable, "Well, the whole show's a rip-off of Trek." Instead of launching into a long discussion pointing out the glaring idiocy of that statement, another pitying gaze, and a quiet suggestion for the Trekkie to watch the classic SF movie Forbidden Planet, and then come back and say in all honesty and truthfulness that Trek wasn't a rip-off of that movie, will usually stop him right there in his sneakers.

The point being that Trek wasn't a rip-off of Forbidden Planet, although the similarities are unmistakable--even Gene Roddenberry admitted that Forbidden Planet influenced Trek to a great extent. Influenced is the key word--Forbidden Planet influenced Trek as much as Trek's popularity influenced the decision to air 1999. And you may quote this as fact--1999 was on the drawing boards long before the popularity of Trek became known nationwide--worldwide, even. It was the sudden upsurge of popularity and the attention it received from the media that got 1999 off the drawing board.

I'd like to make it very clear right now that I am not drawing

comparisons between Trek and 1999. I am providing the means by which the person faced with a nerd who insists upon drawing comparisons can defend himself without coming to physical blows. The best defense is a good offense--and 1999 fandom is not going to make itself a strong, viable voice if it insists on meeting every criticism in high, whining tones, "nyah, nyah, 1999 is better than, better than, better than..."

I cannot repeat this often enough--most Trek fans are mature individuals. To lump them all together is prejudice and bigotry, and I think this country has had for enough of that. I have had every kind of derogatory remark directed towards me by unthinking Trekkies who are under the mistaken impression that by deriding me, they are striking a blow for Trek's supremacy, and I know for a fact that they are a small minority. I have yet to be cowed by any of the remarks, as none of them has yet stood up to simple fact. Most Trek fans accept, and I feel that all 1999 fans should accept as well. Unfortunately, more and more of them seem to be living by the "fight fire with fire" precept, and they're becoming no better than the unthinking Trekkies.

Lis Therikildsen/Østerby Allé 58/8310 Tranbjerg J/Denmark

First I would like to express my opinion of this fanzine called ComLoC. I have only read issues 1 and 6, but the best word is wonderful, funny, and scientifically interesting (however much I know about that). This sort of fanzine is very new to me, but I find the idea of a discussion zine is very good and looking at issue 1 it also seems to be very popular. Well, ComLoC 6 shrunk a little, but still...

Well, to the important matter: Space:1999. I belong to the obviously very small group of people who find Year 2 is the best. I must add to that, though, that I like Space:1999 for the entertainment not for the scientific knowledge and I have only seen 14 episodes of Year 1 and 8 of Year 2.

I liked Year 1, but I found the Alphans were very often cold and unreal; the stories were often real good. Year 2, on the other hand, gives personal background, human faults and fears, and most of all, humor. The stories are good and only one has made me climb the walls. It was "All That Glisters"; that was just too much for me to comprehend.

I like the Maya character. And I've never seen Star Trek so I cannot comment on the comparisons. But as one ComLoC writer wrote, the Alphans depend far too much upon her. For instance, in "The Exiles" where a man is stripped under something very heavy, I think the use of Maya's ability jumped far too fast into Koenig's mind.

I can only agree with Bobbie Smith. I also feel that many of us would like to know more about the daily routine on Alpha, and also about Maya's adaptation to the life on Alpha.

Lastly I would like to ask if anybody noticed the very quiet piece of music used in the episode "The Testament of Arcadia". Could someone tell me whether it is composed by Barry Gray or is "borrowed" from one of our immortal musicians?

Once Upon an Almost Classic

ALPHA CHRONICLE #5/Matt Butts, editor/4567 Cerise Avenue/New Orleans, LA 70127/SASE for price and availability

Not a bad little zine-cum-newsletter. This issue contains editor Matt Butts' script adaptation, "The Testament of Arcadia, Part I" (and a very nicely done adaptation it is; especially if, like me, you've never seen the original episode); Carl Lamb's short-short story, "Daybreak" (an after-"Operation Exodus" story); an

editorial by the editor about saving Space:1999 ("Gone But Not Forgotten"); a transcript of an actual radio interview between Matt and a local DJ about Space; two LoC's; two zine reviews; and some excellent ads. This zine is very promising (at least in my humble opinion, that is) and I think it could really go places if only the editor could get some contributions--artistic or otherwise--to supplement his own endeavors. It's also a lot for a little, the average price per issue being 25-30¢. Recommended.

THE LONER, an original Space:1999 fan-fic novel by Michael J. Hayes. Order from Deborah M. Walsh/5 Lamson Street, Apt. 2/East Boston, MA 02128. Price:\$3.00

"The Loner" is Michael Hayes' first attempt at fan-fic and a damn fine one at that! Written by Michael midway through the 1st. season of Space and before any in-series background history on the Earth of 1999's time was offered (and primarily for his own personal amusement and satisfaction), "The Loner" offers us not only a unique alternative Space universe but also a unique hero. Daniel Morgan, Earthman, removed from Earth by a race of aliens friendly toward us and then returned to it a year later strangely transformed to meet the threat of invasion by hostile aliens known as the Jarons... Technically still human to look at, Daniel's biochemistry was altered to better outfit him for his role as champion of Earth. Skin and hair dark blue, color blind, and with blood so toxic as to be lethal to any being who comes in contact with it, Daniel Morgan almost single-handedly helped conventional Earth forces beat off the dreaded Jarons and then, during the final conclusive battle, was flung out into deep space where he drifted for almost twenty years. Drifted, until an errant moon meanders into the area of space he's in and comes under attack by hostile aliens (not the Jarons, however). And therein hangs the tale of "The Loner". Accepted upon Moonbase Alpha after aiding them in defeating their aggressors, Daniel must prove himself worthy to remain to a hostile and suspicious Commander Koenig, who sees him as only one more threat to the Moonbase.

"The Loner" is a classic 99 zine, its alternate history (an alien invasion in the 1970's instead of the later interracial war of the 1980's mentioned by Koenig in "The Rules of Luton") in many ways superior to the history later related in the actual series and Hayes' grasp of the characters of the series expert. A definite MUST for all Space fans!

FESARIUS 3, available through T.J. Burnside/323 Bradley Avenue/Rockville, MD 20851/ SASE for price and availability.

Although primarily a Star Trek zine, "Fesarius 3" also offers within its pages a variety of other types of sf and fantasy stories. Noteworthy among these, Michael Hayes' superb "Loner" supplement, "The End Shall Come". Based upon the alternate 99 history originated and written about in Michael's novel "The Loner", "The End Shall Come" shows us a Moonbase Alpha in a life-and-death confrontation with those one-time invaders of Earth, the Jarons. Filled with vivid battle maneuvers as Eagles and Jaron battleships clash above a beleaguered Alpha, "The End Shall Come" is a definitive "how Year One became Year Two" story and required reading for all Space fans.

In fact, "Fesarius 3" is almost worth getting for that one story alone. However, besides "The End Shall Come", "Fesarius 3" features a hilarious ST parody, "The Mush Monsters of Mira Ceti" by M.C. Mears; the continuing misadventures of "Dora, The Singing Andorian"--a comic strip--and a very well done "Mary Sue story" by Nancy Spinks about a Vulcan trained human telepath named Samantha King assigned aboard the Enterprise entitled, "And The Dark Things In Our Minds Can Kill Us". All in all, an excellent variety of sf.

THE BRITISH NICK TATE FAN CLUB, Anne Lewis, president/30 Palewell Park/East Sheen, London SW14, England

Although I am not a member of this club I HAVE had the opportunity of seeing some of the club newsletters and the photos of Nick Tate offered to its members. And, believe me, the photos of Nick alone are inducement enough for any Nick Tate/Alan Carter fan to join this excellent club. The newsletters, by the way, are highly informative and entertaining, giving up-to-date data on Mr. Tate's whereabouts, synopses of his movies and plays, as well as articles by the members on Space:1999 in general. Dues for one year are \$5.00 and, as I mentioned before, the photos of Mr. Tate alone are well worth the price. If you're a Nick Tate fan, this club is for you!

Have a fanzine you want reviewed? Or maybe a club newsletter? Then send it and a return SASE for it to Kathi Lynn Higley/354 Hewitt Road/Mystic, CT 06355. Have Typewriter/Will Review!

EMPORIUM

David Barnes/318 Margon Ct./Slidell, LA 70458 is looking for copies of the Year One and Year Two Space:1999 promo books issued by ITC. Please write and state price.

COMMLOCK II is a new Space:1999 fanzine. All issues have a photo section, articles, etc. Send a SASE or IRC for further information to Jeff Booker/1801 Hereford Lane/Cary, NC 27511 or Jeff Trowbridge 511 Francisca Lane/Cary, NC 27511.

Mike Hooker/731 N. Amelia Street/Sterling, VA 22170 is looking for a copy of the Year 2 novel The Space Jackers, book 3 in the series.

Looking for 99 penpals or want them to look for you? Then send your name, address, birthdate, occupation, favorite 1999 characters and episodes, general interests and/or hobbies plus 50¢ for each list you wish your name to appear on to: The Lunar Bulletin Board, c/o Kathi Lynn Higley/ see address in review section. (the 50¢ fee covers printing and postage costs; for more information please enclose SASE)

MAIN MISSION ALPHA, the largest Space:1999 club officially recognized by ITC, wants you! \$5.00 membership brings you a membership card, 2 b&w photos, bi-monthly newsletters, and the yearly zine. SASE for membership forms to Mary Bloemker, president/5 Lamson Street, Apt. 2/East Boston, MA 02128

ALPHA NEWSLETTER, a bi-monthly Space:1999 newsletter-cum-zine. Send SASE for information to Steve Eramo, editor/5 Kimball Drive/Stoneham, MA 02180.

Join EAGLE 1, the new Space:1999 club, and find out why pilots really do have more fun! Just \$5.00 gets you a year's membership and a membership card, photos of the cast, biographies, and a newsletter. SASE for more information to Karen Robinson/15 Rockledge Place/Cedar Grove, NJ 07009.

SPACE:1999 YEAR 3! Even though ABC hasn't picked up our show yet, we can still experience life on Moonbase Alpha through MOONBEAM 5/6. Slated for release at the 1999 Con, the zine will run about 200 pages, photo-reduced offset of pure Space:1999. Price per issue is \$6.00 (includes first class postage) plus a legal-size SASE. This

issue already contains the further adventures of Daniel Morgan, Alan Carter, John Koenig, and of course, the irrepressible Maya. Order from (send NO cash): Deborah M. Walsh/5 Lamson Street, Apt. 2/East Boston, MA 02128. (Also available are copies of MOONBEAM #3--the Star Wars special--and MOONBEAM #4--the Agents' Special, at \$3.00 per copy.)

And don't forget...THE LONER is still available at \$3.00 per copy; plus CATCH THE FINAL SUNRISE at \$4.12 per copy. First class postage is always included in the price of the zine.

JERRY OHLINGER'S MOVIE MATERIAL STORE/120 West 3rd Street/New York, NY 10012 now has Space:1999 slides for you! Along with over 80 different black and white 8x10 still to choose from. SASE for more information. Highly recommended by your female editor.

Adopt a family of your very own---join THE PSYCHON 100 SOCIETY. Be on board the ship with Maya's brother; help chronicle the history of Psychon. For more information, send SASE to Mary Bloemker (see address in previous ad).

ALPHA CONTROL NEEDS YOUR HELP!!! (have we your attention?) Yes, the three inmates, er, roommates of 5 Lamson Street, Apt. 2/East Boston, MA 02128 are in desperate need of certain material. Deb Walsh wants any and all materials on The Man From Atlantis, Patrick Duffy, Belinda J. Montgomery, or Dallas. Mary Bloemker needs articles, photos, episode tapes, local clippings on The Incredible Hulk, Bill Bixby, or Jack Colvin. Pam Beckett is going bonkers for Voyage to the Bottom of the Sea photos, slides, articles, or bubblegum cards. All are willing to trade from the vast selection of 1999 material at hand. Please send listing of materials and price, plus what you're looking for. If necessary, willing to buy.

The Mouth Returnth!

Greetings from Alpha Control. See, I'm relatively on time this time. I had to be; since we've been here for almost three months I certainly can't use the excuse "well, you see, I've just moved" anymore. With any sort of luck the next issue will be on schedule too. Remember, though, deadline for #8 is June 25th; anything that arrives June 26th will not get in that issue.

This issue turned out to be quite a surprise, and a pleasant one at that. After reading, or should I say dozing, through #5 and 6 I was all ready to compose such an editorial...well, just be thankful that I live with two people who know how to curtail my radical nature. However, with each letter I received for this my faith in Space fandom was renewed. Enough new topics were brought up that I think you all should have a few things to think over.

Just remember, people, fandom may be a way of life, but NOBODY said you're supposed to live it in a mortuary!

A request. When submitting letters for publication, please TYPE whenever possible. And if typing isn't possible, then block print, skipping spaces between lines. I love you all, but not enough to go blind over you. One very good letter I had to reject for this issue simply because I couldn't read the submitter's name. I feel this is common courtesy; besides, if I can't read it, it doesn't get in.

Also, whenever writing to the editors of ComLoC please enclose a SASE (self-addressed stamped envelope, for those of you who just got off the turnip truck). Pamela is not made of money and she cannot afford to reply to those who do not send SASE's; neither can Chuck. In fandom, a SASE is again just common courtesy. It too will keep us from increasing prices. So be a good little person and listen to your elder.

Keep Piri Press in mind when thinking of birthday presents, Fourth of July gifts, and early Christmas shopping. Unfortunately we are now out of the novel Lunar Attack, but never fear. Your dauntless southern editor has procured copies of the Year One book 6 "Orbit" novel Astral Quest. For a mere \$1.45 plus 35¢ postage it can be yours. The Making of Space: 1999 at the same price is still available, too. Plus... (I'm beginning to sound like a commercial) the long-awaited slide list is ready for the taking. Hundreds of Year One and Two slides (I'm not joking) are just waiting to be sent to some needy boy or girl. Like me. (Chuck, I want my list!) For your list, send a SASE with three first class stamps to Chuck Raue/804 Rowell Street/Mobile, AL 36606. And somebody write and let me know what we're selling!!

No, that's not entirely true. I have seen a few of what we're offering and they're as good as what I've seen professionally sold. In case you don't trust the postal service, we will be selling them at the con. Either way, buy some and help keep ComLoC a thing of the present.

Ah yes, the con. Alpha Control will be there, in all our demented glory. MOONBEAM, MAIN MISSION ALPHA, AND ComLoC (my half, anyway) plan to throw a party in our room at least one night during it. If you'd like to see me make an ass of myself in front of Nick Tate, stop by one of our tables in the dealers' room and ask when the merriment will begin. And if any or all of you would like to bring some little munchie, more the better. If we go bananas in the dealers' room the way I think we're going to, we may be serving day-old scrod souffle!

The only back issue available right now is #6. Price: 50¢. Officially I'd like to welcome Kathi Lynn Higley as our zine reviewing person. Not only a talented artist, Kathi is a truly fine writer and I'm proud to have her on our staff. If you're equally as happy, prove it by sending her zines to review. Chuck and I can send her only as many as we have. After that, without your cooperation, Kathi may be forced to begin reviews of cereal boxes and toilet tissue. Don't forget that club newsletters are also welcome. What better way can there be to increase membership?

You are now reminded that Chuck wants all of you to send in your ranking of Year One and Year Two episodes, going from most favorite to least liked, a separate list for each season. C'mon, for a section of fandom that is obsessed with list-making (the next list I'm waiting to have to type up is how many times somebody blinks on the show), you're not responding well at all to this. How much time will it take to compose such a list? Just think, you'll make Chuck happy, you'll make me happy (by getting him to shut up about it), and you'll help make ComLoC a better zine.

VOYAGER just might be ready for sale at the con, if we get a few more submissions. Chuck wants this to be the best 1999 zine in fandom, but we can't do it on our own. Unless you'd like to read "the Pam and Chuck show". Get inspired and be published by Piri.

Guess that's it for this issue. Now, listen, I want even more letters for #8, so get off your tushies and write. Because if you don't...some big, green, loud monster will come play "pick-up-and-toss" in your living room...the Seaview will surface in your kitchen (without Chip Morton...he's mine)...the Man from Atlantis will track wet footprints in your bathroom...and the Legion of Super-Heroes will take away your Tonka trucks!

You're not gonna write in for ComLoC #8?

WRONG-O EAGLE BREATH!!

Columbus will come!

Pam
F



JONI
WAGNER
3-77



ComLoc 1
804. Rowell St.
Mobile AL 36606

Artwork by Arthur Flores

Mail To:

— First Class —