



is a Space: 1999 fan publication that most sane people had probably given up on seeing again. Well, surprise, surprise, because here before you is the July 1979 issue of this conglomeration. Piri Press once again puts it together, under the guiding paws of the editor, Chuck Raue. The opinions expressed herein are those of the individual letter writers and are not necessarily those of Piri Press. Copies of this excuse for a magazine can be had for the monumental sum of 50c for a single issue or a 6 issue subscription can be bribed out of me for \$3.00. English rate is 3 issues for £2. Australian rate is 3 issues for \$3.00. Back issues are available currently. Issues up for grabs are #1 (75c), #2 (85c), #3 (80c), #4 (90c)

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Letters

Judy Shevlowitz/4453 El Camino Corto/La Canada, CA 91011

After being into 1999 fandom for about a year now, one thing has become very obvious....the difference between the first and second seasons and the respective fans each has spawned. It has also become apparent that many fans would like to do away with that rivalry and it is becoming more and more in the background. Because of that, I have a great deal of respect for 1999 fans.

The actual split, though, even though I could see the differences in the types of shows each season did, I was unable to figure out why the difference. After reading through ComLoC and corresponding with several other 1999 fans (thanks to this 'zine I have found there were more than just me, a reassuring thought), I have been able to figure out the difference.

First of all, the presentation of both was very similar, even if the actual method was somewhat apart from each other. One used BEM's as a cop-out.... "Maya turns into something. Save the day. The end." Another used the MUF.... "What is it? I don't know, we probably never will. Okay. The end." Both had excellent special effects and of course, production mistakes. In one, the emotion was so underplayed at times that it was funny. In the other, it was so overplayed at times it was funny. Both had good ideas, excellent acting, and so on, and so on. Yet....there is a definite difference between the two. Identifying oneself as either a "first" or "second" year fan says a great deal about the individual making the statement, for the main difference between the two seasons is, quite simply, the philosophical point of view.

That, more than anything else is what weakened the series as a whole for the two philosophies are at opposite ends of the spectrum.

The first season is deterministic. The human race has an ultimate destiny and we each have a part in it. Our "essence" (soul it is also called), precedes our existence. This is what gives human life meaning, that we are part of the greater plan. No matter how lousy the world seems to be, no matter how bad times are, we will survive because we have to. Each person is important because no matter what they do it is a part of the ultimate plan and thus essential.

The second season is existential. The human race, to be human, must have the freedom of choice. Our existence precedes our essence. A worm exists, but has no essence in the human sense, because it makes no rational choice as to the outcome of its life. That is what gives humanity meaning, the opportunity, freedom and responsibility of choice. Everything we say or do, and the consequences thereof, are because we wanted to, because as an individual we made the conscious decision to do what we did.

To say that a particular episode in a particular season is bad, or juvenile might be fair in some cases, but to condemn a season as a whole is wrong. The show, as television, was consistently excellent, in both seasons. A first season fan attacks "The Bringers of Wonder" on the basis of ugly BEM's who serve no really useful purpose in relation to the story. Actually, not agreeing with the basic philosophical viewpoint of the show, they attack the outer covering.

A second season fan attacks "Collision Course" for being ambiguous hogwash. Again, disagreeing with the basic philosophy, they attack the outer covering.

To illustrate:

"Collision Course"---The Alphans are told flat out that the destiny of the human race, decided long before the Earth was born, has been to collide with the planet Astheria. They have no choice in the matter. Koenig talks with Arra and when he returns to Alpha, he tries to convince them that their fate has already been decided. He could have done anything form sit in a corner and suck his thumb to blow up the entire base and it would have made no difference whatsoever. They did what they did, however, because they are all a part of the larger whole and necessary in the parts that they play, no matter how those parts have been written for them.

"Testament of Arkadia"---The determinism is not as overt, but it was there nonetheless. It was in the way things happened. As Luke told Koenig, they are blown out of orbit, go wandering about the universe and suddenly come to stop at this planet. (That takes an extremely large amount of energy to stop an object of that size, moving at the speed we are led to believe it is moving at) The planet, they find, was the original home of those who populated the Earth and Luke believes it is his destiny to help restart life on the home planet. While not everyone on the base stayed, they would have all died had they done so, they did leave enough with Luke and the girl to "restart" life. They then continue on to their own destiny. Perhaps that is why Koenig did not stay. His part in the scheme of things was his role with Arra and the planet Astheria.

Episode after episode points up to this lack of choice, this determinism. "The Last Sunset", "Force of Life", "The Troubled Spirit", etc.

On the other hand we have:

"Bringers of Wonder"---On the surface, a BEM show. A little deeper, reality vs. fantasy. Actually, at its base is the concept that the Alphans had to make a choice as to the type of life they wanted to lead. They could have chosen to live in a fantasy of their own choosing. If a person can live sixty years of happiness within five minutes, who is to say that they, in reality, did not live those sixty years? However, the Alphans choose to live out their lives in reality. The aliens abided by. The Alphans did not have to choose that way. They were not forced, blackmailed, threatened with destruction if they chose reality. As a matter of fact, the aliens had a vested interest in them choosing fantasy, but the choice was made and now the Alphans must live with the consequences of it. Their life will be hard, unpredictable, definitely not the existence the aliens could have offered, but it was their choice.

"All That Glisters"---For story and content on all but the basic philosophy, a pretty average episode, but examine the end. They know that once they leave, the aliens beings will die. They decide to help. They did not have to. They could have up and left, said good riddance and been none the worse off for it. They were not coerced, threatened with imminent destruction of the base. They helped because they wanted to. They felt it was right and it was totally their decision to do what they did.

Once again, episode after episode deals with their freedom and responsibility of making decisions as to how to conduct their own lives. "The A B Chrysalis", "New Adam, New Eve", "Journey to Where", etc.

Dramatically, determinism seems more suited. It is more dramatic to see the human race fulfilling itself than to see one or two people making a decision that will change their lives, or not change it.

There are of course, exceptions. "Voyager's Return" is existential in nature. It was not presented as Queller's destiny to do what he did, but rather his individual decision as to how he wanted to live his life...and end it. However, the main thrust of each episode is pretty much consistent.

I must admit, I have attacked episodes from a particular season for some of the rather bad reasons I have mentioned. That was why watching it frustrated me, because I was unable to understand why it was that I could not accept certain statements they made, why I could not like episodes commonly thought of as wonderful and terrific. Now I see it was merely a completely different personal philosophical viewpoint. That also explains why the debate between the two seasons was so hot and heavy there for a moment. People can accept criticisms on dramatic value, production value, and what a good special effect is, but start saying that you hate their personal philosophical point of view and they tend to get unwound. I know, I did there too, for a while. That is why I have such respect for 1999 fandom. We are making a conscious effort to put aside our personal viewpoints and see the thing as a whole and unite, still believing our own philosophies, but supportive of the other viewpoint. ("Star Trek" tried to do that and mostly succeeded, but it was much easier for ST fans. The show was fairly consistent in its basic point of view from season to season.) Is it our destiny to react that way or are we making the decision for ourselves? I guess it all depends upon the personal philosophy of the individual...and how you answer will more than likely indicate which season you like best.

James Hebert/815 Nisqually Drive/Sunnyvale, CA 94087

I'd like to first bring up (for the last time?) a little something I mentioned in ComLoC #6 about the Earth city/domes problem. To Matt Butts: I don't think you understood what I was questioning about. I meant to say (and should have in better terms) that wouldn't Alan Carter, when seeing the Earth without the domes, say, "Hey, wait a minute. I happen to know that the Earth's cities are all encased in these massive domes." and therefore pull the plug on the aliens? It's logical, isn't it? Anyway, thanks to those of you who answered also. The thought that Alan and the others would be too excited to realize the illusion being created for them was false never occurred to me. Obviously the aliens knew what they were doing in pooling the memories of everyone on Alpha, and seeing Earth, as such, was too strong for the Alphas (Talk about feeling dumb....)

Also I like your theory on "Earthbound" and "Journey to Where", Matt. Interesting to see how a series falls back upon itself and can tie unsuspecting things together.

A few comments, also, to Mr. Hirsch of *Starlog* magazine concerning the Technical Notebook. First, I sympathize with you when you wrote that you were given three months to do the Notebook in. It is so often the case these days and, to tell you the truth, a person has to marvel at the fantastic job you did and how few errors there were. And second, please don't feel discouraged of spiteful if we cut down something when we see a mistake somewhere. We're fans, short for fanatics, and damned picky, no doubt jumping on anything we see that doesn't jive with the "established facts". In today's world of constantly sought-after perfection we come to expect the very best, nothing less. We get used to seeing things this way and anything not right seems downright sacrilegious. Please don't despair at our pointing out of these things, I mean,

when we buy a book and see a typo error we don't write the publisher and bitch but we do do it for something like this because it means more to us than any old book. It's so much more special because it was done especially for us "hard to please" folks. It was good to see your letter in the last ComLoC. I think we all understand better now just what's going on. I hope I've said this right in speaking for everyone, and thank you for the Notebook. I will cherish it always.

About Chuck Raue's thoughts on Maya's powers-of-molecular-transformation-carried-to-the-limit: Help! I definitely think you're right, Chuck, when you look at what she could do with her powers it's obvious that they are too broad. (After reading Debbie Walsh's letter, this statement needs no argument!) But look at the choices we have concerning what to do with Maya from there on: a) Maya loses her powers entirely and becomes just another Alphan; b) we place some sort of limit on what she can do (like her inability to transform into something inorganic) c) she is killed off. The first choice I don't like, Maya becomes a female Spock with feelings. A highly trained Command Center specialist. And the third choice is out of the question, so I think we can drop that right off. Which leaves us with placing another limit on her powers, but what? The only thing that comes to immediate mind is that perhaps there was more to learning the secrets of molecular transformation. Maybe Maya was not taught everything about the power. Did Mentor retain a few things from Maya, possibly for the future? That could answer a few things and would bring up a few more mysteries about Mentor and Psychon, an interesting possibility. (One more thing about that first choice: the reason Maya was introduced into the series was to remind us that we are out in space, with an alien, and the fact that she has her special power helps remind us of these facts. Maya merely becomes another Alphan, although she would be a lot smarter than most, there would be nothing special about her anymore.)

And here's something of an answer to Lis Therkildsen's query about Barry Gray's borrowing music from other composers. As far as "The Testament of Arkadia" is concerned I don't know. I'll have to watch that episode again and hope something clicks. At any rate, in "Dragon's Domain" Mr. Gray used an excerpt of music from a beautiful piece called "Adagio" (ah-DAH-joh; meaning "slow", for those of you, like myself, who wouldn't know 'bout such things.) It was composed by two men whose first names I was unable to find out, Albinoni and Giacomini. The part where this was used in the episode is where Helena is narrating something about the long, many month voyage and we see the probe ship in space, somewhat early in the episode. I think that maybe Barry Gray thought to use "classical" pieces -- much like Stanley Kubrick did in "2001" -- in various parts of some episodes. All I know is that he used a truly beautiful movement successfully here.

Susan Molnar/166 1/2 So. Santa Rosa/Ventura, CA 93003

Okay, call off the Seaview! I live too close to the Pacific to take the threat idly. I also have responses:

1--Maya's baby: I've been thinking about it for several months. Actually cross breeding between species is impossible except in rare cases, even between Earth creatures. The genetic material just is not set up the same in both. However, we have our gal Maya; and she usually manages a solution. In her leisure time she could figure out how to produce a human ovum with proper genetic make up. If she is as sharp as I've gathered she is, she might well be able to do some genetic engineering and introduce some Psychon gene factors. Even in purely human genetics, mutations do happen, so this could possibly work. One slight question, though: the ovum, even fertilized, would still be essentially part of Maya's transformations -- would it hold up as is after the one-hour time limit, or would it change in some unpredictable way? Maybe it's just easier for her to forget the whole thing and do as Chuck Raue suggested, i.e., produce some male Psychon sperm and go on from there.

2--Chuck's letter: I found his discussion very enjoyable. In fact, I now remember reading some promotional material back when Year 2 was just under production; this article claimed there would be an episode where Maya transformed into a hoard of Japanese beetles to save the day!

3--Shevlowitz's letter: The hawks from "War Games" bothered me too. However, they really were only an illusion. Also, these aliens claimed to be rather innocent of war machines. So this may be a case similar to the "Bringers of Wonder" case--with the aliens initiating the whole process by causing the Alphans to imagine an attack, but with the actual war machines needing to be pictured by the Alphans. The suggestion of attack would call up the first handy image: i.e. Hawks. Later items, especially planet scenes, could be fed into the illusion.

Hey! Can you
turn into a
PIZZA? I'm
STARVED!



"Full Circle": This episode depended upon a whole succession of blunders. The one person I feel really was manipulated was Alan--he is normally far more capable than this. First--he just went off to look around without telling Sandra. This, in a recon situation, is very poor practice. Second--he ignored a perfectly good commlock when he fell into the pit. He could have easily given Sandra the SOS. Third--and this the camera lingered on. He flipped the gun setting from stun to kill and then couldn't shoot for risk of zapping Sandra too. At least the script did have him as the first one to point out that the mist was probably to blame for everything--but I do feel that Alan was used as a goat who advances the plot thru blunders far too often. Actually, the Alphans, in most cases, managed to cope with problems with far fewer blunders than one would expect, given their lack of expertise with the situations.

4--Virginia Walker's letter: Her explanation as to why the Alphans are much more uptight and edgy and controlled than the Enterprise crew is excellent. I was amazed the Alphans did as well as they did in many situations, given lack of prior training. Actually, we have already seen some of this bland, controlled behavior in real life. Remember the original Eagle on the moon 10 years ago? I noted it a lot at the time. Well, they had chosen to be out there, but none before them had actually pulled off the entire mission. After two successful moon landings and returns, the astronaut crews began to be much more relaxed. They joked around even. Success is a great relaxant!

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

In regard to Maggie Brookline's letter in #7. I would like to make a distinction here. First of all, if I believe the character of Maya to be patterned after the character of Spock, your arguments would not convince me. The argument that Uncle Martin was thought to be the inspiration for Spock is not very persuasive because Gene Roddenberry did not produce "My Favorite Martian" nor any other SF/fantasy TV show prior to Star Trek. Freiberger did. But anyway, on to the main crux of my letter. As I said, I do not believe Maya to be a direct rip-off of Spock. Neither the Vulcans nor the Romulans have the patent on upsweped eyebrows. Slanted eyebrows on aliens have been around since the dawn of SF. However, I certainly believe Freiberger took the IDEA of a resident alien from ST. Fred, in his incredible unoriginality, felt that since the resident alien idea worked so well on Trek, then why not on '99? Further, he wanted an alien with super-powers, highly intelligent, superior to humans....like Spock. And also, it can be argued, like a hundred other alien characters in SF books/movies/programs. Fred doesn't know SF. He made a mess of the third season of ST. He has no business producing SF (or any show, I feel). Many of his changes in '99 seemed unnecessary to me (Anderson could have improved the show himself). But I'll give him credit for creating Maya, I like her. She's warm, sensitive, and it was a stroke of genius to cast Catherine Schell. She brings life and what possible characterization she can to Maya, what with the absurd uses the writers made of her. It really irks me, this misuse of Maya. Here is a tremendous treasure trove of fabulous scripts and scenes all rolled into one package and what do they do? They make her constantly change into ludicrous monsters that are called "animals" and have her respond to requested information, like a machine. The frustration Ms. Schell must've felt at this wasteful use of her extra-ordinary talents! Makes one chew the sheets at night!

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

It looks like the "Journey to Where"/"Bringers" question has been resolved. I think many of the explanations are valid. I think the ones saying that all of Alpha hadn't seen the domes should be discounted. Remember, pictures of the domes were put up on the Big Screen and were probably beamed to the rest of Alpha.

To Mike Hooker: I wouldn't call having different space suits numbers a bloop-er. Perhaps Koenig's suit in Eagle 1 was malfunctioning and he took one out of Eagle 4.

To Lloyd Jones: You're right, eagles do have teranium in them. Maybe the reason they couldn't use it in life support was because it was somehow refined for use in eagles, but by doing this it was no longer able to function in life support.

To Chuck Raue: I think the mass loss could be explained when Maya transforms into something. There's an energy spindle, right. Maybe this extra mass is somehow made into energy that surrounds Maya. When she wants to transform back, the energy is turned back into mass. Therefore energy probably surrounds her when she is in her normal form, this would explain how she could transform into something larger than herself. Maybe this energy field could be traced, remember "The Dorcons"?

Why can't we have armies of Maya running around? She needs all of this energy field to transform herself back into her Psychon form. If she was to reproduce somehow and become two beings, there wouldn't be enough of an energy field for her to revert back to her normal form.

Most likely she could be fertile in both male/female/anything else form. Therefore, she could become pregnant (with a little help from Medical Section, the sperm could be taken, and when she turns back into Maya, injected).

I agree with you in that Maya's powers are far too broad.

To Debbie Walsh: I agree the Psychon gene cell would probably be more dominant in certain areas. The child would probably have a limited amount of metamorphism. I think metamorphism is a mix of both inborn characteristics and the ability to understand the principles of it. Maybe in older Psychons they lose the metamorphic powers. That would explain the lack of Mentor's powers.

Steve Griffis/Napa, CA (currently in process of moving)

Virginia Walker's discussion of the episode "Bringers of Wonder" was fascinating. I'm the first to admit that I'm not very pleased with Year 2 "Space: 1999". More often than not it seemed to me to be an attempt to make 1999 a monster-of-the-week-with-borrowings-from-Star Trek type program. However, Ms. Walker's letter in #7 just goes to show that some of the Year 2 episodes do present some thought provoking material. The message behind "Bringers" is there but one needs to think about the episode a bit to see what's being said beneath the top layers of "evil-creatures-to-get-Alpha" plot. There's another Year 2 episode that's got an underlying statement in it that I've been fascinated by. That episode is "Journey to Where".

The part of "Journey" that is a really interesting examination of man of the future is the segment during which Carla shows the Alphans the Earth of the 22nd Century. Carla shows the Alphans the great metropolitan complexes of Texas City Grand Metropolis (which she says is Boston, NY, and NJ) and Pacific City. Helena then says "The cities are fantastic, but what about the country side?" to which Carla replies, evasively almost, "Tele-sensual systems can create fall in old New England or spring in the Rockies." Finally Helena just asks flat out why people don't just go to those places themselves at which time Carla finds that she must show the Alphans the desolation of the country side caused by the pollution. Carla then goes on to say "That's why we built the metro-complexes and retired to them. Now, of course, who needs nature?" (now comes the part that floors me) to which the Alphans in Command Center raise their glasses of beer and cheer "Who needs nature!" That's incredible! Are the Alphans really able to accept the situation so calmly? The destruction of all natural habitat on their world can be so easily accepted? Are these the same Alphans who in just a few episodes from now going to be suffering from "green sickness" in another Donald James scripted episode? I just can't believe they could make light of the situation by toasting Carla's words! Sure the message they were receiving was from the planet Earth, a body orbiting the same sun in the same position as their one time home had been but this was not their home. This was a totally alien world from what they had before known. Even if their friends and relatives had been long dead and the world changed over the many years, had the planet still been a living world there would be obvious motivation for their wanting to return. In the present situation though, the Alphans would have been trading life in one artificial and sterile environment for one in another similar situation. Yes, the life may not be quite as precarious as it was on Alpha, but it would still be a totally artificial and alien way of existing for the people on Alpha. Remember, the Alphans were looking for a living world. Earth of the 22nd Century is a dead hulk, holding no particular promise for the people of Alpha. Besides this though, it is interesting to see the Alphans react the way they did to the news that their home world was almost dead. Will mankind 25 years hence be that cynical and uncaring about his ecosystem? I certainly hope not! Nature's losing ground (no pun intended) already to mankind's technological advances and expansions. If the most intelligent people of the earth (which the Alphans are supposed to be) 20 or some odd years from now are going to be taking that attitude towards the destruction of the environment then we're really in trouble!

Does anyone out there know the fate of Moonbeam #5/6? Besides wanting to see some of the fiction from the various authors who are supposed to be represented in that 'zine I can also hardly wait to see more of the "Loner" series of '99 alternate universe stories. Moonbeam #5/6 was supposed to feature 3 stories from this

alternate universe series and I can hardly wait to see them. The "Loner" has been a fascinating series. The character of Daniel Morgan has been an interesting addition to the Alpha crew (though I have my doubts about how a character like him would have worked out on the actual TV series). At first I was a little apprehensive about how well this series of stories would work out. To me it seemed the Morgan character might easily fall into the mold of SUPERALPHAN, rescuing Alpha at every turn. After four stories though it seems that Micheal Heyes and Patti Cullen Heyes have been able to keep the stories from falling into this trap. The four stories that I have read thus far (I've read a copy of "The Small Enemy", the second segment in the series even though it hasn't been published because I was to illustrate it for printing in this fanzine) have all been very well done. My favorite though has been "The Revenge" (which appeared in Moonbeam #1/2). The characterization of the Alphans in this story were almost perfect and the way they presented the adjustment of Maya to life on Alpha was something that was sorely lacking in the actual TV series. Mike and Patti effectively showed Maya as someone coming from a totally different world, with totally different life-styles, customs, culture, etc. All of which was something that Freiburger and Year 2 never really went into. (the way the series presented Maya in "The Metamorph" and "The Exiles" you begin to wonder just how could she have managed to fit in so easily) "The Revenge" was a joy to read and once I started it I just couldn't put it down. It's a fast paced, well written story with realistic characterizations. With each successive story Mike and Patti have made the "Loner" stories even better than before. That's why I can hardly wait for more. Where's Moonbeam #5/6!!!!????

Donna Lotze/76 Elizabeth Avenue/Dryden, Ontario Canada

I have nothing to say (as usual) but after Pam's threat at the end of ComLoC #7 I decided I'd better write. I wouldn't worry if a big, green, loud monster came and played "pick up and toss" in my living room, I rather like "The Incredible Hulk" and would calm him down and have David Banner all to myself (hey, not a bad idea). I like the Man from Atlantis so I wouldn't mind if he tracked wet footprints in my bathroom, and since I don't know what the "Seaview" is I'd like to see it surface in my kitchen so I'd know what it was. However, the thought of the Legion of Super Heroes taking away my Tonka trucks really scared me so here I am.

I have a question: Moonbase Alpha became fully operational in 1997 and in the episode "War Games", as John floated helplessly through space, he said, "John Koenig from planet Earth, ninth and last commander of Moonbase Alpha." How could they go through nine commanders in just three years? I thought I read somewhere before that Gorskie had been commander for three years before Koenig took over.

I would also like to say to Joni Wagner I think your artwork in ComLoC #7 was excellent! I wish I had your talent.

Judy Moore/1812 Redwood/Anaheim, CA 92805

As well as "Space: 1999" lovers, I'm sure there are ComLoC readers out there who are also fans of the movie "Silent Running", starring Bruce Dern and Hewy, Dewy, and Lewy, three of the most loveable robots in the history of motion pictures.

I have just come across this information and am trying to bring this man, Mark Persons, into fandom and fandom to him. You may not recognize his name but Mark played the little 'droid robot Hewy in "Silent Running". His deformity (infantile legs) enabled him to star along side Bruce Dern, but inhibits him from reaching fans themselves, so I want to bring fandom to him. He is married and has a very good job.

Hewy, the last 'droid caretaker on the spaceship was the inspiration for R2-D2

in "Star Wars". Hewy delighted viewers with his human characteristics (all programmed into his computer banks, of course!). The man inside the personable little 'droid was Mark.

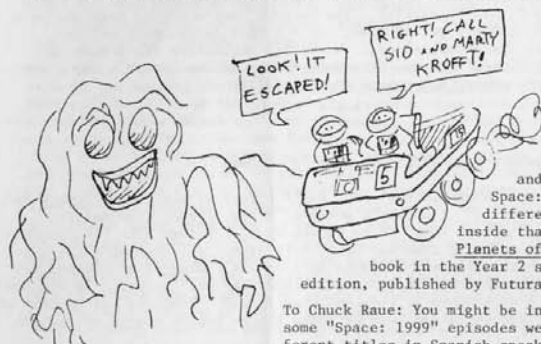
Mark would dearly love to receive fan mail to discuss his one-time role and discover fandom for the first time. If you would like to write to Mark, here is his address: Mark Persons/Corona West Mobile Home Estates/995 Pomona Rd. Space 4/Corona, CA 91720.

Chris Landry/12 Maplewood Terrace/Springfield, MA 01108

Before I get started, I'd like to complement Joni Wagner on her artwork in ComLoC #7. Let's see more of it.

To Todd Ellsworth and all of you blooper fans. Here's an item that has nothing to do with "Space: 1999". Did anyone catch this blooper in "Star Wars": After Luke and Leia swing to safety from a small ledge, the stormtroopers charge

through the doorway. One of them bangs his head on the partially raised door. That wasn't supposed to happen, was it?



To Terry Lemons: The British Orbit editions and Star editions of the Space: 1999 book series has different covers and photos inside than the American series. Planets of Peril is the first book in the Year 2 series. The hardcover edition, published by Futura, runs about \$10.00.

To Chuck Raue: You might be interested to know that some "Space: 1999" episodes were released under different titles in Spanish speaking countries. For

example: "The Metamorph"....."Metamorphosis"
"All That Glitters"....."All That Shines"
"Journey to Where"....."Voyage Toward the Unknown"

SPACE WARP

"The Taybor"....."Taybor, The Mysterious Traveler"
"The Rules of Luton"....."The Laws of Luton"
"The Mark of Archanon"....."The Sign of Archanon"
"Brian the Brain"....."The Electronic Brain"
"Space Warp"....."Space Detour"
"A Matter of Balance"....."A Question of Balance"
"The Lambda Factor"....."The Labba Element"
"The Bringers of Wonder"....."The Bearers of Mystery"
"The Seance Spectre"....."Spirit Session"
"Devil's Moon"....."The Planet of the Devils"
"The Dorcons"....."The Power of the Dorcons"

Amazing stuff here, huh?

To Judy Shevlowitz: You stated that five Alphans died in "The Infernal Machine", those being in the eagles and the laser tanks. Could it be possible that they were remote controlled? I remember seeing a remote control device on Paul Morrow's console. You also mentioned the security guard being killed in "Alpha Child". If I'm not mistaken, that shot was done in slow motion. I really enjoyed that effect and I would have liked to have seen more slow motion (I know I'm going to get all sorts of "Bloodthirsty Landry" comments...). The only other instance that I can think of where slow motion was used was from "Missing Link" where Koenig imagines Victor Bergman running towards him.

To Lis Therildsen: I thought you were going to join my club? No matter. I don't know who did the music for "The Testament of Arkadia", but you might like to know that the music used during the Ultra Probe flight in "Dragon's Domain" was a classical piece called Adagio by Albinoni and Giazotto. I found it accidentally on the "Rollerball" soundtrack.

To Debbie Walsh: You talked about Catherine Schell's hate for her makeup. Is this why Maya lost her pointed ears? Or is that also a Psychon development?

Jeff Trowbridge/511 Francisca Lane/Cary, NC 27511

To David Barnes: When the moon nears an alien planet, the gravitational pull of the planet slows the moon down. This gives a short time for a reconnaissance eagle to land on the planet and see if it's inhabited.

To Matthew Butts: I think that Captain Zantor would have a little trouble explaining to the people of Earth about the "Slightly used commissioner". The benign aliens might have been destroyed when they reached Earth and disclosed that they had a human skeleton on board. However, your theory does fit and brings up some interesting ideas.

The artwork for ComLoC #7 was fantastic. Joni Wagner is very talented.

(THE FOLLOWING ARE COMMENTS ON VARIOUS ISSUES OF COMLOC FROM Mare Fitzgerald, CURRENT PRESIDENT OF THE NATIONAL SAVE: 1999 ALLIANCE)

Mare Fitzgerald/123 Fawn Valley Drive/McMurray, PA 15317

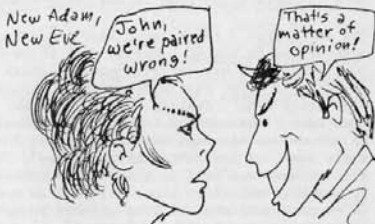
You asked what I think about Year 1 and Year 2....After reading so much of the controversy in ComLoC I may as well throw in my 2c. Here goes. Story wise, Year 1 was much heavier with more to think about. I remember all the criticism when year 1 first ran: What are they talking about? Why did such and such happen--they didn't explain everything. Why don't these Alphans react? As for the "mysterious unknown force", I see absolutely nothing wrong with it. I love to put my own meanings into stories and I think that maybe that was part of the whole idea. I loved "Collision Course", "Black Sun", and "Testament of Arkadia". Most of what was said in those three episodes wasn't really science fiction if you want to get picky about it. It was more what I'd call "psychic fiction" (I've mentioned most of this already in my Questar magazine article). Anyway, after I was able to forget "Dragon's Domain" (UGH!) I got to really enjoy the spirit of 1999. In Year 2 I didn't know what to expect. I heard it would be a bit different so I tried to keep an open mind. Well, year 2 was just as exciting to me as year 1 was but in a different way. I personally love the character of Maya; she's elegant, exotic, humorous, and has enough human characteristics that we can relate to her. (How can we really relate to something we know nothing about, that is completely alien?) Molecular transformation doesn't bother me either. Did you ever hear any of the theory that no physical matter really exists? Everything is illusion. Well, maybe Maya is tuned in on some other level that we humans aren't aware of. Yeah, the problem of losing and gaining matter is against our science because we are in the physical plane. Did you ever think that maybe Maya can tune out our physical image and work through another life force which isn't chained to the illusion of our "reality". Or maybe she's playing with our sense of reality! (Hope I've made some sense in all of that. You may get sick of me saying so much about "planes" and "realities" but it's one of my favorite subjects.) I don't think Maya's losing her powers as she gets farther from Psychon. I never really questioned it but since you brought it up in ComLoC: Maya always talks about the "ability" to transform. It's something in her molecular structure that permits it. She says Mentor "taught" her the art because he realized she would probably discover it sooner or later anyway. All that implies to me that it was inborn. Just because we never saw Mentor change doesn't mean he couldn't. I don't think he wanted to

save himself in "The Metamorph". Since Maya had discovered what her father had been doing, I think he realized how wrong he'd been and no longer wished to live. Now the problem of Dorzak not knowing how to transform...I don't know why he couldn't but look at this point of view...Dorzak had been away from Psyche longer than Maya had so if transformation was linked to the computer or the planet he'd have had a very difficult time doing it at all. Besides, if the ability was directly related to the planet, it would have been completely lost when Psychon was destroyed. No, I think the art of molecular transformation is something that comes from within Maya no matter where she is. I got off the subject a bit, didn't I? Back to year 2...that year seemed to be more into traditional sci-fi themes, perhaps trying to appeal more to traditional fans. I really can't condemn year 2 for that. Most of the episodes were as good as year 1's. (Although I couldn't bear "Brian the Brain") Excuse me while I duck the tomatoes but I liked "The Taybor". He was so gross, so repulsive that he was terrific. I'll vote for a Taybor anytime over some slimy monster. Wish Sandra were in more of year 2. Tony doesn't impress me very much except when he's brewing beer or bugging Maya. (I can't resist... at the end of "Beta Cloud" --- which I enjoyed by the way --- Tony is not being a chauvenist. Don't people know when someone is playing, teasing? Sure it was a bit immature to play love games but heck, it was hysterical! I'll just bet Maya came back, and after Tony tried to explain more about Earth customs, they had a good laugh over it. Besides, Tony is a little shy about showing his feelings and I liked him much better for being such a silly sap.) I feel terribly frustrated trying to write pros and cons about the two years. Can't I just say that I love "Space: 1999", year one and two and leave it at that?

I wasn't too crazy about "Ring Around the Moon" either. Can't understand why nobody likes "The Guardian of Piri" though. It seemed very plausible to me. I liked Kano's computer link and thought the party scene was a lot of fun --- who said the Alphans don't have fun? --- and Koenig was believable at a loss.

My opinion on ComLoC...I like it. It has more fan input in one issue than I've seen in most newsletters for a year. The only thing that bothers me is that, on occasion, the same people tend to write every time. Be nice if you could stir up a few new names to give their opinions. I do like your art direction and general layout, etc. The small booklet is good. Wish expenses weren't such that you have to go to the reduction in type size but that's the way it goes.

Can't end without a few other questions: Why doesn't anybody like "Beta Cloud"? Here's one for the entire readership --- What's the best thing about 1999? Back to Chuck again, I love Victor Bergman, but why doesn't anybody mention that he has about two expressions: the smiling, fatherly look when he doesn't want to get into an argument, and the preoccupied look when he's inventing a new gadget. As much as I like Victor, I think Maya adds a bit more interest to the whole base. Maybe someone knows the answer to this one: In "Mark of Archanon", was it ever mentioned why they couldn't all have given a little blood, combined it, and then made a serum? It's one of my favorites in year 2 even with that hole in the logic. Or did I miss an explanation while I was watching Alan?



Patti Cullen-Heyes/105-1 Siesta Drive/Minot AFB, NB 58704

My own comment on the "Glitters"/"Glisters" item: The correct quote from Shakespeare ("The Merchant of Venice") is "All that glisters is not golden" and is most commonly misquoted as "All that glitters is not gold". It's anybody's

guess as to what the original title was meant to be.

Out of curiosity, folks, there wouldn't happen to be any '99 fans in this vicinity, would there? Here we are in God's country, North Dakota....and Mike has one friend in the barracks who's going to a con with us in SOUTH Dakota. Any of you Canadian fans live near Neepawa? The Peace Gardens? Oh well.....

ComLoC now presents Kathi Lynn Higley and.....

Once Upon an Almost Classic

Moonbeam #3---- Available from Deborah M. Walsh, editor/c/o Duro Eco Corp.
240 Commercial Street/Boston, MA 02109
(SASE for price and availability)

A complete departure from the format of the previous ish (Moonbeam #1/2), this issue's entirely (well, almost) dedicated to that fantastic fantasy-science fiction film, "Star Wars", and especially to that equally fantastic actor, Sir Alec Guinness. It features some of the finest examples of "Star Wars" fan fiction I've read to date.

Among my personal favorites:

"Home" by Jackie Paciello. Based upon Luke's line in the movie ("If they traced the robots here, they may have learned who they sold them to, and that would lead them back---home!!") this beautiful short story shows Owen and Beru Lars moments before their fateful meeting with the Imperial Stormtroopers who destroy both their home and them, and Owen's final courageous commitment to a cause he doesn't even fully understand.

"The Long and Winding Road" by Deborah M. Walsh. WAS Obi-Wan really killed? Or had he indeed "come back even stronger" as he insinuated to Darth Vader moments before he allowed himself to be cut down? And, IS Luke the last of the Jedi? This story not only poses those questions but provides some interesting answers! Definitely designed with the Obi-Wan Kenobi fans among us (myself included) in mind!

"Nature's Course" by J. David Lubitsch. By far the best of the pre-Luke-Sky-walker's-birth stories I've read thus far, this one shows us the events leading to his birth and the final split between Obi-Wan and Owen Lars. Very well written and thought out.

"A Forced Honeymoon" and "Play it Again, Han", are two hilarious SW parodies from Peter A. and Hyra J. David. The first, "A Forced Honeymoon", has our intrepid hero, Luke, wedded to the lovely Princess Leia but with some unexpected developments. See Luke carted off to the Yavin Home for the Bewildered! See Leia in search of R2 to quench her unnatural urges! Hysterical! "Play it Again, Han" is just what its title insinuates; a "Casablanca" take-off on SW. A definite thigh-slapper and side-holder.

Of the non-fiction entries, there's "From Jester to Jedi", a biography of Sir Alec Guinness by Deborah M. Walsh that is extremely informative and enjoyable. For all Alec Guinness fans. And Deborah Walsh also brings us one of the few non-SW features in this ish; a synopsis of the final episodes from "The Man From Atlantis", which almost makes one wished they'd watched them.

All in all, Moonbeam #3 is a superb tribute to SW. I highly recommend it to all SW fans.

Alderaan #2---- Available from Kzinti Press/P. O. Box 8554/Toledo, OH 43623
Single copies: 65c or 3 issues for \$1.80. (Make all checks payable to Kzinti Press)

The second issue of an excellent "Star Wars" letter 'zine, this ish features some interesting and informative arguments on the virtues of "Star Wars" vs. "Close Encounters of the Third Kind", as well as some clever rebuttals on the subject of the viability of the women featured in SW. There's also a hilarious collection of various lines of dialogue from the movie taken out of context (I'll say!) and a beautiful sketch of Chewbacca done by the editor (Jeff Johnston) as the cover. A promising personal comment 'zine. Contact Jeff Johnston and Kzinti Press for your copy today!

Main Mission Alpha---- Contact Mary Bloemker, presiden/5 Lamson Street #2/
East Boston, MA 02128. Dues: \$5.00 a year

I've only just joined this club myself, but from what I've seen of its bi-monthly newsletter and annual club 'zine, Alpha Log, I would say this is a promising club. It also holds the distinction of being one of the first "Space: 1999" fan clubs ever formed and is in some very capable hands. Join today!

Timetrapp---- A "Space: 1999" fan novelette by Patricia Brimer, Stephen Eramo, Sharon Anne Hutchinson, and Darlene A. Palenik. Available from Darlene A. Palenik/1128 Commonwealth Avenue/Allston, MA 02134. \$4.00-first class, \$3.25-book rate.

I don't, as a rule, ENJOY panning a 'zine but in this case I really didn't have much of a choice!

Definitely for only the hard-core Alan Carter fan, Timetrapp involves a trip into Salem, Massachusetts at the time of the witch hunts for Alan and a meeting there with a time travel team from his own future's past.

The plot behind this story isn't a bad one but, unfortunately, the writing bears all the trademarks of that old cliché "Too many cooks spoil the broth", what with extremely disjointed sentence structures, confusing plot sequences, and quite a bit of wistful thinking on the parts of the authors (who are unmistakably the models for the members of that time travel team, which consists of three women and one man). There are also numerous bald spots in the scientific reasoning (they could have at least put together some non-valid "throw-away" explanation for just HOW Alan wound up where he did!) and quite a number of circumstances left unexplained (the telekinetic powers of one member of the quartet, for instance, is left practically an unknown factor until mid-way through the novel where it suddenly comes into prominence and becomes a deciding factor in the plot). All in all, the only thing that brightens this novel is the artwork of Mary Bloemker, and there's far too little of that! Not recommended. Sorry.

Jihad---- Available from Marty Siegrist, editor/1200 Pulaski Street/ Lansing MI 48910. \$2.00 in person; \$2.50 by mail.

"Jihad" means "holy war" and that's just what this fanzine does: Wage war on fandoms of all kind. And no fandom is sacred. "Star Trek", "Star Wars", "Starsky & Hutch", "Space: 1999"...they all get a liberal slap of the tarring brush and a hefty handful of feathers in the pages of this 'zine.

Of the fiction in this ish, among the most noteworthy are two stories by Vicki Edgerton. The first, "A Bird In the Sand" is a Star Trek-fans-fed-up-with-the-whole-of-fandom-travel-back-in-time-to-assassinate-the-Great-Bird-of-the-Galaxy-before-he-can-create-the-show-in-the-first-place story that is absolutely hilarious. Especially when those intrepid fans find out what havoc their so-called mercy killing of Roddenberry wrought!

Vicki's second contribution is a "Space: 1999" story entitled "Where There's Life". The Moonbase is suddenly approached by a ship which requests landing clearance on the moon. Does Commander Koenig dare to let the ship land? Who

is aboard that mysterious ship?

Among the other contributions.....some folksongs about the trials and tribulations of con-going by Rusty Hancock (who also appears later in the 'zine with a take off of "Saturday Night Fever" entitled "Saturday Night Fandom"). There's also an all-you-wanted-to-know-about-the-Eagle-transports-but-were-too-smart-to-ask cartoon by the editor, Marty Siegrist. And also enclosed is a "Yellow Brick Road" ST fandom game and your very own personal Freddie Freiburger dartboard (which is a personal favorite of mine)....

All in all, a highly recommended 'zine. My one gripe with it: a little meager in content, but I've been assured Jihad #2 (you mean there's actually going to be another one?!) will more than make up for the sparseness of this first ish.

If you've got a fanzine, newsletter, or journal that you'd like to have reviewed in this column then just send a copy to: Kathi Lynn Higley/Fanzine Reviews/354 Hewitt Road/Mystic, CT 06355.

the EMPORIUM

Lis Therikildsen/Østerby Alle 58/8310 Tranbjerg J/Denmark has the English editions of the books The Space Guardians, Collision Course, Astral Quest, Alien Seed, Android Planet, Planets of Peril, and The Time Fighters and one copy of the 1977 "Space: 1999" annual that she would be willing to trade for American 1999 publications. Write to set up trades.

Bill L. Boyajian/600 5th Avenue So./Naples, FL 33940 has a 'zine he publishes called Centuri. No details so if interested send a SASE and inquire as to price and availability.

Judy Moore/1812 Redwood Avenue/Anaheim, CA 92805 has extra copies of some of the Year 1 and Year 2 books that she would be willing to sell or trade.

Chris Schreengost/R. D. #3 N. Park Avenue/Meadville, PA 16335 is doing a Space: 1999 fan club called Laser. The newsletter features fan news, star column, question and answer page, and more. Send SASE for more information.

Terry Lemons/129 Cardinal Place/St. Louis, MO 63103 is looking for Year 2 cassette tapes and 1999 bubble gum cards #'s 9, 19, 31, 37, & 60 to complete her collection.

Becky Paget/708 S. 6th Street/Milbank, SD 57252 would like 1) the sales promo booklets for both Year 1 and Year 2 but out by ITC and 2) any novelizations #1, 7, 8, & 10 from Year 1 and #3 and 6 from Year 2. Write and state prices.

Carl Lamb/629 Williams Street/Mobile, AL 36606 is looking for slides and film-clips from the following films: "The Rocky Horror Picture Show", "Doc Savage", "Black Hole" (SFX only), "Watership Down", and "Close Encounters of the Third Kind" (SFX only). Send list of prices and what you have available.

Sue Cole/2710 Rohlwing Road/Rolling Meadows, IL 60008 has an extensive list of buttons and stationary from "Space: 1999", "Voyage to the Bottom of the Sea", "U.F.O.", "Man From Uncle", "The New Avengers", "Stingray" and other programs. For a copy of Sue's catalog send a double stamped SASE.

Allen McClearn/2 Panorama Drive/Patterson, NY 12563 is publishing a 'zine entitled Hawk. Cost is \$1.00 an issue or a 6 issue subscription is \$6.00.

Mike Liebich/2171 N. Rockwell/Chicago, IL 60647 is looking for Beta system tapes (video cassette, that is) of episodes from "U.F.O.", "Thunderbirds", "Stingray", "Joe 90", "Supercar", "Secret Service", and "Fireball XL-5" as well as tapes of Gerry Anderson movies "Into Infinity" (aka: "Day After Tomorrow" and "E=mc2"), "Doppelganger" (aka: "Journey to the Far Side of the Sun"), "Thunderbirds Are Go" and "Thunderbird 6". Write and inform him of what you have available.

Star Gallery/721 N. 6th/McAllen, TX 78501 has spacecraft artwork of 1999 and Star Wars in slides and photos. Dealers rates available for sase. Great for the 1999 convention. Also have Eagle notepad stationary. Write for information.

Nightmare is a Space: 1999 novel by Diana Winslow, illustrated by Mary Bloemker available from Diana Winslow/7000 Valleyford Court/Watauga, TX 76148. 125 pages. Already in print. cost is \$3.75 which includes postage.

The National Alliance of Fans for Martin Landau and Barbara Bain is a newly formed club for the fans of these two fine actors. The club publishes a newsletter (the first issue of which is already out and looks pretty good for a first effort!). For more information on how to join send a SASE to: Debbie Phares/P. O. Box 267/Nederland, TX 77627.

Moonbeam #5/6 is supposed to be in print and was being collated this past weekend (June 29-July 1). If you haven't already ordered this monster sized 'zine (200 pages!) then immediately sit down, write out a check for \$6, and send it to: Debbie Walsh/ c/o Duro-Eco Corp./240 Commercial Street/Boston, MA 02109.

Con News

The convention of the National Save: 1999 Alliance is, if you haven't heard already (and if you haven't heard then why haven't you joined the Alliance?!), planned for the weekend of July 27-29 in the city of Pittsburgh. The con will be conducted at the William Penn Hotel in Pittsburgh (Mellon Square/Pittsburgh, PA 15230. PH: 1-412-281-7100).

At this time our confirmed guest include Gerry Anderson, Barry Gray, and Anton Phillips. Our tentative guest list includes Zienia Merton, Clifton Jones, Nick Tate, and Barry Morse. We have heard from Tony Anholt and Prentis Hancock and they have both expressed interest in attending but the Alliance has had to hold off confirming them as tentative guests until we are sure that finances will allow us the fly over from England a possible 10 guests (plane fare from England is \$989 round trip a piece, multiply that by 10 and you've got an awful lot of con memberships that have to be sold). We have still not heard anything from Mr. Landau and Mrs. Bain but we have been informed that if they do attend it will be a last minute decision like Mr. Landau's appearance last year.

Events at this year's con will be similar to last year's. There will be lecture and question and answer sessions by the guests, a costume call and talent competition, art show, trivia contests, and the most stimulating of all of last year's events (well, just short of being as exciting as the announcement of Mr. Landau as our special surprise guest last year) the charity auction.

The art show will be conducted by Marty Siegrist, the same lady who did such a fantastic job with last year's art show. The entries will be judged by the stars. All work must be pre-registered through Marty so if you haven't contacted her yet about displaying your work then write to her at 1200 Pulaski/Lansing, MI 48910. Send a SASE, please.

Costumes for the costume competition must also be pre-registered. Contact Sue Cole/2710 Rohlwing Road/Rolling Meadows, IL 60008. Also send a SASE.

Lastly, yours truly is heading the auction this year. I'm still getting in donations almost daily but if any of you have any SF/fantasy/'99/ST related items that you'd like to donate to the charity auction, please write to me. Some of the items that we've got for the charity auction include five original '99 scripts donated by Micheal Butterworth, twelve scripts from Star Trek and some of his other projects donated by Majel and Gene Roddenberry, pressbooks from both Year 1 and Year 2, Destination: Moonbase Alpha pressbooks, movie posters, lobby cards, presskits from "Superman", "Star Wars", "The Spy Who Loved Me", "Galactica", etc., scripts from such series as "Fantastic Journey", "Outer Limits" (to be exact, the script is for the "Bellero Shield" episode which starred Martin Landau), "Battlestar: Galactica", and others. There is also the infamous SF mystery box which will be up for auction. In all, the auction is shaping up nicely and should be even bigger than last year's (if that is at all possible!). Be sure to bring a little money to set aside for the auction because the bidding is bound to be fast and furious.

Oh, before I forget, there will also be a fan writers get together at the con. It is being organized by Diana Winslow. If you'd like to be a part of this gathering of fannish fiction creativity then contact Diana at 7000 Valleyford/Watauga, TX 76148.

Memberships at this time (they went up as of July 1st) are \$22.00 for the 3-day membership and \$9.90 for the 1-day membership for Alliance members. Non-Alliance memberships are \$24.00 for the 3-day memberships and \$11.00 for the 1-day membership. Supporting memberships are \$7.00. For the \$7.00 you will receive the convention program book (which will contain an article on the patches used on the Year 2 uniforms, an article/adaptation of the first draft of the episode script "Black Sun", photos, and much more) and the post-con report (which will contain transcripts of the the lecture/question and answer sessions, a report on the charity auction, and a report on the art show and on the costume contest). With all the costs for the guests which we are incurring this year we hope that everyone will at least take a supporting membership.

Okay now, folks, now that you've got all the basic info on the con, let's get down to basics. The Alliance sponsors one convention a Year for the fans of Space: 1999 and Gerry Anderson. There are fans all over the country yet we're not getting quite the draw we need in order to get all of our guests over here from England. Granted, we've got a lot more guests lined up as definite and tentatives than we had last year, but if just some of you would put forth the effort to get just a supporting membership if nothing else then we just might be able to afford all our guests who have expressed interest in attending. Also, those of you who (like myself) are bad about waiting until that very last day, minute, or second to join a convention: Please do not wait any longer. We need your memberships now so that we can know just how many guests we can afford. So, if you want to see Tony Anholt and Prentis Hancock at the convention then start sending in those supporting and attending memberships NOW. Otherwise we will just have to write to Mr. Anholt and Mr. Hancock and inform them that we can't afford to bring them over this year.

ComLoC 8

OR "Yes, I know, I know, it's a year late already...."

Hello there folks, remember me? Oh, you don't? Remember about a year ago when you got this fanzine called ComLoC? It was issue #7. Helena on the cover and Maya on the inside back cover? Still don't remember? Microscopic print, full of letters, had a couple of reviews in it,...sort of like the one that you're reading now. Oh, now you remember.

Sorry for the delays which have set this publication so far behind but it was an unavoidable situation. Since last June (when ComLoC #7 came out) I've been on the con-committee for one convention, have lost a co-editor (Pam has resigned as co-editor of ComLoC), was unable to get the contents for this issue out of Boston for a while, my family was broken up for a while as my parents were seperated (they're happily back together again), was on the con-committee for another convention, and combining all this with work and school and you get a situation where one has no time at all for the important things in life like fandom. Anyway here's ComLoC #8, finally, for better or for worse. Hope that you all enjoy it.

I'm sending a lot of complementary copies of this issue out to various people I though might be interested in seeing a copy. If you got this issue and you didn't buy it you probably got it because I saw your name in the Main Mission Alpha Newsletter, Main Computer, or somewhere else. If the subscription end # on the first page says "COMP" then this is how you got this issue. If it says "RW" then I sent this to you because you edit a 'zine or do reviews for some fanzine and I'd like you to review ComLoC in your publication. If you like this issue of ComLoC then why not go ahead and subscribe?

Notice to all those who ordered back issues of ComLoC or The Making of Space: 1999 and didn't receive it: Because of some screw up with the post office several people who ordered back issues of ComLoC or the books that I was selling didn't get what they ordered. The post office seems to have lost quite a few of the things that I mailed out at that time (though I don't know why they always single me out to pick on!). If you ordered something and didn't get it then drop me a post card telling me what you had ordered but didn't get so I can get your order mailed again. Those of you who ordered Lunar Attack in the English edition but didn't receive it let me know. I'm out of Lunar Attack but I can substitute a copy of Astral Quest in the English edition if that is satisfactory.

I'm no longer selling slides by mail order. It's simply too much of a hassle. Everyone who ordered slides from me should have already gotten their refund check. I will be selling slides though at the conventions which I attend. I'll be selling slides at this year's '99 con in Pittsburgh. I'll have duplicate slides of about 120 of my best scenes for both Year 1 and 2 of '99. I'll also be selling original slides (not slide duplicates) from "Battlestar Galactica", "Buck Rogers", "Fantasia", "2001: A Space Odyssey", "Logan's Run", "Wizards", "Watership Down", "Superman", "Forbidden Planet" (these are true color originals with no pinkish tint), and "Close Encounters of the Third Kind". Oh, and I'll also have some duplicate slides of Martin Landau and Barbara Bain from "Mission: Impossible". Duplicate slides will be 50c each for non-ComLoC subscribers and 3/\$1.00 for subscribers. The original slides from most of the programs listed above will be 60c each for non-ComLoC subscribers and 5/\$2.00 for subscribers.

Last year's con went very well, as most of you who went already know, but it wasn't because of monumentally great planning or organization but because of a lot of cooperation among those people who attended. I hope that everyone will enjoy this year's con as much, if not more than last year's. We've all put in a lot of pre-planning and hard work into making con '79 a good con. Hopefully it'll all pay off.

If there are any readers down here in the south eastern U.S. who are looking for a good con to attend may I recommend Vul-Con VI. Vul-Con is an annual ST/SF con held in the New Orleans area each summer. This year's con looks good with a nice line up of films (which includes "Dark Star", "Forbidden Planet", "War of the Worlds" and "The Day the Earth Stood Still"), a guest (Mr. J. J. Saunders who is both a technical consultant and an actor on the "Salvage One" television series), and an art show and costume contest. I'm going to be there with my '99 slides, presskits, some of my original '99 miniatures, and other stuff so if you're going to Vul-Con let me know. If enough '99 fans are there maybe we can get together and have our own little con within a con. For more information on Vul-Con VI write to: Vul-Con/P. O. Box 8087/New Orleans, LA 70180. Memberships are \$10.00 before August 1 and \$15.00 after that date. Rooms at the Sheraton Inn--Airport (2105 Veterans Blvd./Kenner, LA 70062) are \$29.00 for a single and \$33.00 for a double a night.

Voyager #1, my ill-fated, on again/off again fanzine, is on again and ready for printing. The first issue will feature a novelette by Judy Shevlowitz entitled "Six Will Get You 100". Cost of the first issue of Voyager is \$2.50 post paid first class. The second issue of Voyager will feature the long awaited 2nd chapter in the "Loner" series "The Small Enemy". The second issue is still in the planning stages at this time. If I get enough orders then I may have #1 ready in time for the '99 con.

As for this fanzine, ComLoC, #9 has a deadline of August 15. This is enough time to allow everyone who is going to the '99 con to recover so they can write a letter about their experiences.

All for now folks. Hope that all you are going to enjoy the con. Take care and write and let us know what you thought of this issue. Make some comments. Bring up some topics. After all, if you don't write who knows what I'll have to resort printing in these pages....(The Life Story of Twiki, the Wonder Robot? The Way to Blow Up a Death Star? Com'on folks, write !!!).

(Inside back cover artwork by Kathi Lynn Higley (c) copyright 1979)



ComLoC 8
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Mobile, AL 36606

— First Class —

