



A SPACE:1999 FAN PUBLICATION
SUMMER 1977

EDITOR: STEPHEN ERAMO

A Letter From Your Editor:

Hello everyone! First off, I want to thank STARLOG for all the fantastic help they've given me with my newsletter. The ad that was in Issue Eight helped my club immensely. Again, thanks for printing my ad and continued success with your fine publication.

Also, another item of concern. As most of you know I have been reprinting articles in most of the issues for my readers' enjoyment. Many of you have written telling me how much you enjoy them because you never knew they existed. Any and all reprint articles in this and future newsletters are strictly for the enjoyment of my readers and are not intended to infringe on the rights of anyone.

This month's birthday greeting goes to Barbara Bain. Star of many television shows and movies including: MISSION:IMPOSSIBLE which she played Cinnamon Carter (winner of three consecutive emmys) and SPACE:1999 which she played Dr. Helena Russell for two seasons. She has also appeared in such movies as GOODNIGHT, MY LOVE, MURDER ONCE REMOVED and THE SAVAGE REPORT. Again, a very happy birthday greeting from your fans and our warmest wishes.

I hope everyone out there has written their local station about picking up Space:1999 for re-runs this fall. My local stations have bought them and will be showing them this fall.

Also, we should keep the idea of ABC buying Space:1999. The rules for the letter campaign have been clearly marked out in past issues. I will however, repeat them for new members:

- a.) write neat, intelligent letters
- b.) do not write SPACE:1999 anywhere on the outside envelope
- c.) write today

Patrick Plevin
c/o ABC-TV
1336 Avenue of the Americas
New York, New York 10019

Concratulations to Mark Gonzaga for being the winner of the Year One Space:1999 Annual raffle advertised in No.Eight.

NEWS SHORTS: Nick Tate is currently appearing in a play in London entitled "DUTY FREE". Also appearing are Ingrid Pitt, Tim Barrett, Enuce Gayson and Sibina Franklin. More on this thruout the issue. Joan Collins (Kara - "Mission of the Darians") recently finished shooting Kingdom of the Ants; a 1977 release date is set on this movie. Roy Dotrice (Commissionar Simmonds - "Breakaway" & "Earthbound") is currently in episodes of DICKENS - a new Masterpiece Theatre release.

RE-RUN TIME: See your favorite Space:1999 actor/actress in these re-run television and movie roles:

The Madwoman of Chaillot (1969): Margarte Leighton (Arra - "Collision Course")

Dr. Who - Ambassador of Death Pt. Four: Security Guard: Max Faulkner (Ted Clifford - "Ring Around The Moon")
The Pumpkin Eater (English: 1964): Giles: Richard Johnson (Lee Russell - "Matter of Life and Death")
The Double Kill: Max: Stuart Wilson (Vindrus - "Matter of Balance")
Shades of Greene - PBS: Mr. Lever: Freddie Jones (Logan - "Journey to Where")
Code Name: Diamond Head (1977): Ian McShane (Anton Zoref - "Force of Life")
The Duchess of Duke Street: James Laurenson (Pat Osgood - "Catacombs of the Moon")
Stopover in Tokyo, The Road To Hong Kong & The Girl in the Red Velvet Swing: Joan Collins (Kara - "Mission of the Darians")
Crazy Kill: Gerard: Anthony Valentine (Male Alien - "War Games")
The Haunting (English: 1963): Richard Johnson: (Lee Russell - "Matter of Life and Death")

GUEST STAR COLUMN: This month's guests are Micheal York written by Patricia Brimer and Diana Rigg written by Stephen Eramo. Next issues guest stars will be Lee Majors and Paul Micheal Glaser.

Well, that's about all for now. If any other news or important items come in they will be scattered thruout this issue. Hope you enjoy this issue and see you in Alpha Eleven.

Best To All - Steve

Theatre Review - Old Laughs In A New Comedy
"DUTY FREE" - Birmingham Hippodrome

Described as a new comedy by Neville Siggs, "Duty Free" spins out a couple of hours of not too saucy shinanigans on only too well-worn framework.

The action is set where you expect it - in a weekend cottage, with Helen (Ingrid Pitt) about to fly out on a trip to Australia while husband Victor (Nick Tate) settles down to write a sequel to his first successful and highly sexy book.

Enter the Hodges, Cynthia (Eunice Gayson) and Eric (Tim Barrett) neighbors for whom Victor's books seem to have done a power of good. An old "date" of Victor's (Sabina Franklin) and her boyfriend (Stewart Permutt) also appear.

The content is what counts, however, and if I say "Duty Free" improves as it slowly progresses it could hardly have gone the other way.

However, the cast earn rather more credit - they make most of the scantily spread laughs and the familiar cross-purposes dialogue mostly about what "it" is.

To poor frustrated Victor "It" is one thing he never gets - though when one of the girls is talking about yoga, or her car engine or his writing - everything is open to mis-interpretation.

Nick Tate in an utterly negative role gets just about 3 brief chances to show that if there had been any real character to work on, he's the man to develop it.

Last night's rather sparse audience certainly warmed to it all more than I did. Perhaps it has the awful averageness that makes a potential West End hit!

ARTHUR STEELE

EVENING MAIL- TUES. AUGUST 16-1977

THE LAST SUNSET

by Darlene Palenik

For me, The Last Sunset has a special appeal. This episode was an excellent study in characterization with much of the acting better than usual. It is also the only episode devoted entirely to the regular cast--no guest stars. It does not involve the Alphans in a dispute with aliens or exploration of a new world in which they hope to settle. The new world that the Alphans find is just outside their own doorstep--their moon.

There is an alien civilization involved--people from the planet Ariel--a mysterious people who are only alluded to vaguely and whose reason for wanting the Alphans to stay away from their planet is undefined.

As Alan Carter (Nick Tate) takes one of two Eagles to Ariel, a sphere attaches itself to Alan's Eagle and is brought back to Alpha. Prof. Bergman (Barry Morse) is unable to explain the sphere's purpose when, unexpectedly, the sphere emits a gas. The scenes of the gas spreading through the Technical section were unusual and quite well done. What no one suspects is that the gas is air--good old-fashioned, unpolluted air--and more satellites soon arrive to bring a normal atmosphere to the moon. The effect of the sunrise and blue sky were outstanding; in my opinion, one of the best special effects of the season.

With a new home the Alphans quickly revert back to a form of Earth-style living--badminton games, sunbathing; but for Paul (Prentis Hancock) and Sandra (Zienia Merton), who are very much in love, it presents an opportunity for taking private walks, contemplating the future that lies ahead. Their scenes were played very sensitively; and the recreation activity scenes showed a side of the Alphans which had never before been seen, and would not be seen again for a long time. The Alphans acted overjoyed and unrestrained as they romped in the mud puddles created by a rainstorm, Ariel's newest gift. The Moon was beginning to seem like a very good home.

Koenig, however, takes a practical approach. Alan, Paul, Sandra & Helena are sent out to find a home for the New Alpha. The Eagle crashes during a storm and the prevailing idyllic peace is shattered. Now it becomes a matter of survival for Paul, Alan, Helena and an injured Sandra as they are short on supplies, and a race against time for Koenig and the Alphans as they begin a search.

The situation soon becomes desperate for Alan and the others. Paul finally braves the dust storm's fury and as he sinks to the ground in desolation, he finds the mushrooms--the key to their survival.

Paul constructs their "New Alpha"--a small covered shack. Paul's inner personality traits are heightened by the hallucinogenic effects of the mushrooms that he had eaten earlier. He begins to turn on and attack Alan & Helena, his friends. Even Sandra, too weak to fight back, is not beyond Paul's fury.

Koenig and Bob Mathias (Anton Phillips) have been combing the moon surface for the Eagle. Helena's desperate destruction of Eagle Two-Eight brings them to the rescue just as Ariel's satellites return to take back the atmosphere. Koenig finally subdues Paul in a fierce fight and all are soon safe back at Alpha, slightly battered and baffled by their experience, but safety was achieved at a terrible price--the loss of their home. As the others return to work, Paul and Sandra remain staring out the window as the sunset gives way to the starry blackness of the universe, sadly thinking about all the things that might have been.

"STAR TREK" IT ISN'T--BUT "SPACE" GETS A GOOD TAKE-OFF

By Lee Winfrey, Inquirer columnist

"Space:1999 probably won't make science-fiction fans forget one of television's few classics, "Star Trek." But launched into the middle of an unusually dull new TV season, "Space" may make a very happy landing.

Unlike most of the other new TV shows you've been hearing about lately, "Space" is not a presentation of one of the three major networks. CBS didn't create it, NBC doesn't own it, ABC didn't buy it.

Instead, "Space" was made in England by the Independent Television Corp. (ITC) and sold one by one to 146 different U.S. TV stations. That process is called "syndication" and rarely does it land a show into the big money area known as prime time (8 to 11 p.m.)

But almost half of the stations that have bought "Space:1999" have scheduled it for prime time, dropping some network shows in order to make room for it. That hasn't happened on any large scale for roughly 20 years, not since the old "Sea Hunt" and "Highway Patrol" series in the 1950's.

There are four major reasons for "Space's" selling success. Besides the fact that most of the new network product looks like recycled sausage, they are:

"Space" is a lavishly-mounted show. ITC spent a fat \$6.5 million for the first season's output of 24 one-hour episodes. Big names involved include costumes by designer Rudi Gernreich and special effects by Brian Johnson, who did the same job for "2001: A Space Odyssey."

Stars of proven appeal head the cast. Martin Landau and Barbara Bain achieved fame and popularity in the old "Mission:Impossible" series almost a decade ago.

So what does the series look like? Well, the first episode looked all right when I saw it in preview recently, and I think the thing will fly.

In the opening of the premiere entitled "Breakaway", Martin Landau in the role of John Robert Koenig has just been appointed Commander of Moonbase Alpha. There are 311 people up there on the moonbase, and Koenig is supposed to get some of them ready to launch a manned expedition to the Planet Meta.

But bunches of guys are dying up there. Koenig consults with his two co-stars, Barbara Bain as Dr. Helena Russell and Barry Morse as Prof. Victor Bergman, to try and figure out why his space men are waning on the moon.

They figure it out, but too late. The earth has been using the moon as a dumping ground for nuclear wastes, and first one and then another pile of the stuff blows up. The second explosion on Sept. 13, 1999, blows the moon clean out of orbit, and off into space and 23 more adventures ride Koenig, Russell, Bergman and friends.

The sets on "Space" are lavish, reminiscent of "2001". Almost all the special effects are noticeably better than usual for TV.

The dialogue on the premiere is pedestrian, the scriptwriters seemingly content to let the mechanical gadgets do most of the work. And Landau, Bain and Morse all read their lines stiffly, as though sobered by the task of attempting to launch an expensive new series without network backing.

But it's still nice to see someone out in space again. And in passing they black out here and there such new network turnkeys as "Mobile One" and "The Montefuscos", that sure won't be any great loss.

The Devil's Playground
A Review by Phyl Proctor

CAST

Brother Francine	Arthur Bingham
Brother Victor	Nick Tate
Tom Allen	Simon Burke
Brother Sebastian	Charles McCallum
Father Marshall	Thimas Keneally
Brother James	Peter Fox
Fitz	John Diedrich
Mrs. Sullivan	Shelia Florence

The film opens with the boys swimming in the lake and goes on to show Brother Francine lecturing Tom Allen for taking all his clothes off in the shower. A heinous crime in the eyes of Francine, who is obsessed with self-control and purity of thought and deed. It's also against the rules of the seminary where the boys are training for the church and where the story is centered. We then see a variety of activities designed to show the viewer the life at this school. It includes; the rec room activities and Tom being shushed for making a noise during Mass, and a morning where Brother James overslept and everyone got up late. Tom is a habitual bed wetter and we see him late, yet again, for mass because he's washing out his sheets. Lessons, and Victor is seen teaching maths, and wearing glasses (remember that - it crops up later). We see Father Hanrahan telling the boys about the psychological changes in their bodies, and we see two of them (Tom and Scregs) discussing it, and other boys. It's all kept so secretive that even a thing like that becomes dirty in their minds.

It's during lunch that the brothers coin a phrase "The vacant mind in the devil's playground" and this leads Brother Victor's silliloquey, in which we discover some of the characters a little. Sebastian's too soft and tells Tom the very opposite of what everyone else tells him, thus confusing him. Brother Arnold is innocent, Brother Francine's a snooper, Tom Allen has the normal problems - but in excess, and Brother Victor drinks to keep his frustrations away a little. That night the brothers discuss the rules, particularly the ones concerning the relief of the frustrations of celibacy. Victor wants the rule scrapped as it's "not natural" (a favorite saying of his), and one gets the opinion that he's breaking it anyway. But although he and several others want the change, they are overruled.

The boys go on an outing where they play games and all. Meanwhile, Francine goes to the swimming baths (although he says he's going to the museum) to snoop on the people we see him in the mens changing room, but unfortunately Victor wasn't with him. The he went to the pool area, where he furtively watched the woman in their swim-coustumes and peeps under the door at one who's changing.

While all this is going on Victor and Jim had gone to a football match to be "among normal people again" as Victor put it. We learn that Victor's other obsession is that his life is not normal or natural and he's actually aware of this fact. In the bar he sees two tarts and after a brief struggle with his conscience he goes to chat with them. James does not give in to the temptation to join him, although all three try to persuade him, and he leaves somewhat drunkenly, to sit in the car. Victor fumbles for awhile, being unaccustomed to female attentions, but alas that's all you see of that scene. They don't show his struggle with his conscience or his final decision to go - which is a great opportunity missed. Instead we see him hurtle out of the pub and into his car, declaring, "They were serious, Jim. They nearly had me." and he buries his head in his hands as he fights for self-control and to sober up. On the way home his car goes off the road; Victor hurts his back a little, Francine goes into a shocked state, but James survives - unhurt.

Tom's parents take him out for the day and his mother stays at a nearby guest house, so in his free time he goes up to her and there he meets his first girl friend and they agree to write each other, but he tells her to pretend she's a cousin because they check the letters. We see Victor giving out the letters at breakfast and lo and behold a miracle. Remember the glasses he needed to write on the blackboard, well he does not need them to read the envelopes.

At the end of his mother's holiday the school goes into a three day retreat and Father Marshall comes to the school to supervise and help it along. We find out that Francine blames Victor for the crash and feels he should control his drinking a little more. We also find out that despite the unnaturalness of it all, Victor feels that the school is where he belongs, but he would like to be instrumental in changing things. Tom has a chat with Father Marshall but cannot talk easily to him. He does get a bottle of Lard's water for his bed wetting, which he is to put on his tongue and ask the Blessed Virgin Mary to help him. The retreat proper begins and we see Francine having fantasy dreams about naked woman in swimming baths, carressing him. The two older brothers drink tea (or coffee or cocoa, etc.) together in the kitchen in silence of course, they are not allowed to speak unless it is essential, for three days. Father Hanrahan catches up on his administrative work, Arnold reads, Francine has his fantasy and Victor drinks. He even drinks a toast to the Blessed Virgin Mary.

At the end of the retreat Tom tries to divulge that he is doing things with himself that are against the rules, far too often (for his moral liking) and we see that Tom is convinced that he has to be perfect to make it as a priest, monk or brother. The brother doesn't believe him and gives him penance for lying.

It is discovered that a group of boys has started a cult of their own, based on transcendental meditation, but branching out into homosexuality. It starts as a group who transcend pain, and is discovered when the leader decides to test his tolerance of cold by trying to swim across the lake during winter. His dead body is found the next day; after Tom remembers telling him he was going to do it.

Francine confesses that he is obsessed with the fact that his body is wasting away without being used and he has a breakdown. He is removed to a hospital, although again we don't see all of the breakdown or the scene where they take him away. In fact we only find out when Fitz tells Tom and Fitz reveals he's afraid that if he continues with his vocation he will end up having a breakdown like Francine or a drunk like Victor, because he is too fond of woman to keep the celibacy rule.

The next day Tom cannot find Fitz and learns that he has been expelled for an unknown reason. They never let the pupils know what happened to expelled boys and when Tom asks for Fitz's home address he's told to think of Fitz as dead and pray for him.

A desolate Tom meets Sebastian who tells him that he must not stay if he's unhappy because "a lifetime's a long time to be unhappy", but he must stop trying to be perfect because he can never be. Then he helps Sebastian to his room. After which Father Hanrahan tells Tom to stop writing to his girl.

Sebastian is old and ill and during speech day he dies. We see the prize giving and behold - Victor needs his glasses to read the program. With his friend and favorite brother gone, although Victor was "allright", Tom feels very alone.

After Sebastian's wake and funeral they discuss the cult problem and decide to relax the rules a little. It will all come slowly but at least things are moving again and Victor has won, a little.

Tom goes out in the dead of night and desperately and loudly asks God for his help and is he really there. The next day he begins to hitch-hike home to Melbourne and while waiting at a bus-stop a car stops. It's Victor and James off to yet another football match in ordinary clothes. They persuade Tom to get in and offer to take him to the match. After ringing his parents to say he's alright

Tom accepts. Victor asks if he looks human in his clothes, he is still obsessed with it, and Tom says yes. Victor drives off at speed, not to waste too much of their freedom, but making it clear that Tom was not going back.

A word or two on the acting, not that that is enough. It was superb. Every actor was good. Arthur Bingham brought his character to life so that you felt you really knew him and felt sorry for him. Nick made Victor into a real person and you knew his strength and weakness. Simon was so natural, for such a young man. None seemed forced or put on, and Tom was beautifully portrayed by him. The pity is - they could not all have an award.

THE ASTRONAUT WHO BLASTED OFF FROM DOWN UNDER

Nick Tate can thank his lucky stars - and his own determination and belief in himself as an actor - for his leading role in the British science-fiction series Space:1999. Lance Peters in London takes up Tate's success story.

Nick Tate, 35, blond hair, unpretentious, with sort of Aussie Robert Redford looks, son of two of Australia's most beloved and talented theatricals - Neva Carr Glyn and John Tate - has hit the American TV big time. By working in England.

As astronaut Alan Carter on the Science Fiction series Space:1999, whose 48 one-hour episodes were filmed at Pinewood Studios, he gets about five-thousand worshipful fan letters a week, mostly from American teenage sci-fi fans who think Tate and Space:1999 are the greatest things to happen out of this world since Star Trek.

The two American stars of Space:1999 - Martin Landau and Barbara Bain - who went from Mission:Impossible to mission highly improbable in the space series - also get fan mail, but not as much as their captain from down under.

Perhaps it's the combination of Aussie aggressiveness and Tate's own youthful blond headed vulnerability that starts the fans writing with avowals of earthy, undying love for their outer space hero, but as yet his popularity is not world-wide.

In the U.S. where Space:1999 is syndicated from coast to coast at good, early evening viewing times, they love the whole weird, gimmicky, imaginative, mind-blowing sci-fi concept. And why not? The Americans, after all, were - with Russians - mainly responsible for transferring science-fiction into fact.

But in the UK, where the series is filmed, the program has been relegated to Saturday morning viewing on London Weekend Television, because British viewers, it seems, prefer the past to the future.

Nevertheless, Tate feels on top of the world. He recently won the Australian Film Award for the best Australian film actor for his work in the film Devil's Playground, playing a very earthy teaching brother.

After completion of the space series, he has been invited to star in a new Australian movie, a thriller written by Cliff Green and produced by Pat Lovell, titled Summerfield.

He has also been offered two important roles in two American movies to be made in Britain, and he has just bought the film rights to an Australian novel, which he hopes to produce in Australia in the near future.

But it hasn't been easy. Or quick.

Tate first left Sydney for London in 1965 with the same starry ambition that has prompted a myraid of Australian actors to travel there. He stayed in London for four years until 1969, and in that time he appeared in small roles in 13 TV productions, ranging from Dixon of Dock Green through Z Cars and Troubleshooters, played in repertory theatre in different parts of the British Isles, all that accounted for much less than half his working time.

So he did other things, to keep off his dole. He worked as a demonstrator at the Ideal Homes Exhibition, for a flat-letting agency, sold-thermal installations, double-glazing, did life guarding at the Oasis swimming pool and did lots of market research around Golders Green (middle class) and Islington (working class) in London interviewing house wives about their birth control habits (or lack of them).

One day in Piccadilly he bumped into an actor friend who asked the usual actor's question: "Working or resting?"

Tate confessed: "Times are rough, mate."

The friend told him he was just leaving a good job in a Soho strip club, the Nell Gwyn, for a repertory job, and that Tate could take it over if he was interested. He was - "Seventeen quid a week in a warm strip club was preferable to freezing, trudging the wintry streets as a market researcher."

He stayed there for a year as "stage manager", ringing the curtain up and down, putting the girls' props out, putting their music tapes on and improvising when they didn't turn up for work (which was often).

Tate returned to Sydney in 1969 to play in the stage production of the Canterbury Tales, and didn't stop working for three years. He played his own father, John Tate's, TV son in the Dynasty series, appeared in all the Crawford police series, in Thomas Keneally's An Awful Rose at the Jane Street Theatre and in David Williamson's Don's Party at the Old Tote, in which he scored a hit as Don.

Then he played the lead in the TV pilot for Artransa titled The Chaser. Tate felt it was the best piece of Australian tv he had done, but commercial networks wouldn't buy it.

In mid-1973 with a pocketful of money from all the work in Australia, Tate headed back to London, mainly to see his father, who was living there.

This time he bumped into John McCallum in Piccadilly. Same question: "Working or resting?" Tate replied: "A bit of both."

McCallum revealed he was on his way to lunch with Bruce Gyngell, who was then deputy managing director of Sir Lew Grades Associated Television (ATV) and Incorporated Television Company (ITC). He later mentioned Tate's presence in London to Gyngell, who promptly dictated letters to several tv producers warmly recommending him for casting consideration.

It seems that Gyngell had been delighted with Tate's performance in the unsuccessful pilot The Chaser, made when Gyngell was in charge at Artransa.

Two of the people Gyngell sent letters to were Gerry and Sylvia Anderson, co-producers of many TV series, including the sci-fi animation and live-action Thunderbird series. They just happened to be casting for Space:1999. Tate was invited along. He had a long interview with Micheal Barnes, the casting director, which produced no sparks.

He asked to see Sylvia, the co-producer. Barnes replied she was too busy to see him. Tate stood his ground. He said that Bruce Gyngell had written specially to Sylvia about him and emphasised that he should see her.

In view of the fact that ITC was backing the series, a word from Gyngell should have carried weight. But Barnes was adamant - "She's too busy to see you, and anyway, I'm doing the casting!"

Tate was even more adamant - "I'm not leaving till I see her!"

Sylvia agreed to see Tate for two minutes after a half hour. He waited, and then was ushered into the producer's office. Present were Sylvia and Gerry Anderson and Lee Katzin, the main American director of the series.

Tate handed his press book to Katzin. It contained all the good reviews he had ever recieved and none of the bad. Katzin read it avidly.

Tate chatted to them for over an hour. They seemed impressed. He left the meeting with the role of an astronaut named Collins who was going to be killed in the first episode.

He wasn't satisfied. He told them that he had hoped to get one of the main continuing roles. They shrugged. Pushy Aussie. He should have been satisfied.

He learnt his part, was painfully fitted with some contact lenses to show radiation burns in his eyes, was fitted by wardrobe and resigned himself to the role - two weeks' work was better than none - when he was again called into the producers office.

Sylvia said: "Look, Nick. As you know we start shooting on Monday but we haven't cast the chief astronaut part of Gitani, an Italian. Would you like to read for it?"

That was it! Now he was within an inch of playing one of the leads in an international series. Stardom plus security was on the way. Or was it? They wanted him to read in an Italian accent. He pulled out his best Aussie/Italo voice which sounded quite ridiculous.

They said: "Thank you very much, Nick". Which meant in polite English, "Beat it!"

But Lee Katzin took him aside and said: "Look, I know you can do this, Nick. What other accents can you do? I mean, this guy doesn't have to be Italian."

Tate grinned and read the same part again. Three times, With a German accent, then French, then Czech. They said: "Thank you very much, Nick."

Then Katzin came to the rescue again - "Why don't you read it in Australian?"

Sylvia and Gerry chimed in: "No!, no, no! You can't do it in Australian. It sounds too much like cockney. The Americans would think it was cockney. Too confusing."

That got Tate's back up. He shouted at them: "Bloody hell! Australians not a cockney! Don't you know an Aussie calls a spade a spade? An Aussie is an aggressive, arogante character, who can bloody well command men at any given moment and go off on his own like an army commando!"

"This man is perfect... an Australian man is perfect for the part of the chief astronaut! A cockney is serville. He'll stand back and open the door for the governor. I mean, that's the international image for those two people. You tell me, which of those would be better for an astronaut?"

Katzin said: "Sonofabitch! He's right you know! I think we should let him read it again!." He gave Tate the thumbs up under the table - "Go ahead ocker."

So Tate read it! He really went for it. Not as an ocker character but as an moderately accented, aggressive but vul-



M. Bloembergen

nerable Nick Tate sort of person. With lots of Aussie guts.

He got the part. Astronaut Captain Alan Carter, an Aussie in international Space:1999. The rest is...well if not history, science fact.

TV TIMES JANUARY 15, 1977

Question and Answer Section With
NICK TATE

What is your favorite color?
BROWNS

What would you do if a UFO landed?
WATCH FROM A DISTANCE.

How did you like the television series "The Avengers"?
I LIKED IT. IN FACT, THE NEW SERIES IS ON OVER HERE AND GARETH HUNT IS A MATE OF MINE. HE PLAYS THE NEW YOUNG LEAD.

Who is your favorite poet?
AUSTRALIAN "BANJO PATTERSON".

What's your favorite type of music ?
LOVE IT ALL.

Question and Answer Section With
ZIENIA MERTON

What's your favorite music?
WELL, I HAVE A VERY WIDE TASTE. DEPENDING ON MY MOOD I LIKE CLASSICAL, MODERN JAZZ OR GOOD POP MUSIC. I ESPECIALLY LIKE SINGER/SONGWRITERS LIKE CARLY SIMON, ELTON JOHN, JAMES TAYLOR, STEVIE WONDER, DAY PREVIN AND ALSO GOOD BANDS LIKE STEELY DAN AND CHICAGO.

What type of acting do you prefer?
I LIKE ALL TYPES OF ACTING. I CAN'T REALLY SAY WHICH I PREFER AS THEY ARE ALL VALUABLE AND REWARDING TO DO.



Of the characters you've portrayed in television, movies and the theatre which did you like portraying the most?

SINCE I'VE DONE QUITE A BIT OF BRITISH TELEVISION WHICH YOU WON'T HAVE SEEN THIS MIGHT BE RATHER UNINTERESTING TO YOU AS YOU WON'T HAVE SEEN IT; BUT IT WAS THE PART OF 'AISHRA' IN A BBC 2 SERIES IN THE LIFE OF "CASANOVA".

What type of car do you drive?

YOU WON'T BELIEVE THIS! I DON'T DRIVE. NO SPECIAL REASON EXCEPT I'VE NEVER WANTED TO AND NEVER HAVE. IT CAN BE INCONVENIENT AT TIMES BUT THERE IS THAT SAYING 'WHAT YOU DON'T KNOW YOU DON'T MISS'! EVEN GETTING OUT TO THE VARIOUS STUDIOS WHICH ARE MILES AWAY ISN'T THAT MUCH OF A PROBLEM. SINCE I LIVE IN THE CENTRE OF LONDON THERE IS NO NEED FOR A CAR WHEN I'M NOT WALKING.

Question and Answer Section with Nick Tate and Zienia Merton will continue in Alpha Eleven.

"Alphan Revenge"

by

Mike Rathke

"Moonbase Alpha Status Report, nine-hundred and eighty-seven days after leaving Earth orbit. Dr. Helena Russell recording. I'm worried about the personnel of Moonbase Alpha; we've all been terribly bored. We haven't encountered anything for months. I'm hoping for something to happen- good or bad".

For something to do, Commander John Koenig was going thru the files of main personnel and pulled out Captain Alan Carter's. He came across a folder that read - TOP SECRET/FOR THE EYES OF THOSE IN COMMAND RANK ONLY. Koenig couldn't resist. He was shocked when he read it. "Tony!"

He came running over, "What's wrong, John?!"

"You'll never believe it!"

"Believe what?"

"Call a meeting."

Thirty minutes later.

"John, what's wrong?" asked Helena.

"You'll find out. Alan, what do you think of this?" Koenig handed Carter the folder.

He read it and exclaimed, "This isn't true! It's all lies! John - Helena, don't you believe me?"

"What does it say?" asked Tony

"Tony, as you probably know, Alan was one of the first assigned to Alpha when it first began operation in the late 1990's."

"Of course, John. Alan's always been the best man for the job."

"Until now. Remember when Dick Hammelson crashed in an Eagle in 1996?"

"Sure. It was the biggest one in history. His death was caused when he put it on manual."

"Wrong. According to this it happened when the Eagle was on automatic."

"You mean Alan sabotaged it?"

"Exactly."

"Don't believe it, Tony!" Carter shouted. "It didn't happen that way!" Koenig and Verdeschi tried to hold him down but he threw them off. Helena tried to give him a tranquilizer but he threw her into John. Maya turned herself into a horrible space creature with several tentacles. This distracted Alan enough to give Tony a chance to fire his laser and stun Alan. Maya then changed back into herself, "What came over him?" she asked.

"He was trying to prove his innocence." replied Helena.

"I tell you, John. I just can't believe he's guilty."

"I know, Tony. Maya, is there some way we can tell if he's guilty or not?"

"Well, with Helena's help maybe I could rig up some sort of lie detector."

"You'd better get started."

"Yes, Commander.", Maya and Helena exited thru the door.

"Tony, you'd better confine Alan to his quarters until they're finished; and to make sure he doesn't try anything you'd better post two guards at his door."

"Right, John."

A few hours later in the Medical Center, Helena walked over to the communications post and pushed a button. Koenig's face appeared on the screen. "John, the lie detector's ready."

"Fine, Helena. I'll be right there with Alan and Tony. Out."

A few minutes later in the Medical Center.....

"The lie detector Maya and I rigged up is a very special one." explained Helena. "We can tell truth from lie by reading his brain waves instead of his perspiration, heart rate, etc."

"Let's get it over with." demanded Alan.

"Very well." responded Helena. She hooked something which resembled headphones to his head. "There, it's all set. Maya...." Maya activated the machine and it began to hum a little. John began asking him questions.

"Alan, was Dick Hammelson on automatic or manual when his Eagle crashed?"

"Manual."

"How do you know?"

"Because the one survivor of the crash, Dave Nelson, filed it in his report."

"Is he the only one that had access to that folder?"

"Yes."

"Helena, do I have to question him three times with this one like the old model?"

"No, John. Just once."

"How did it come out?" asked Tony.

"According to this he's not guilty." replied Helena.

"I told you!"

"Maya, could records be changed?"

"Yes, Commander. Quite easily."

"Tony, put out a security alert to find Dave Nelson. And tell security to be careful; he's had some mental problems since the crash."

"Right, John."

A few minutes later Tony's comloc beeped. "John, they've found him."

"Have him brought here."

A couple of moments later.....

"Here he is, Commander." One of the security guards said as they entered.

"All right, Nelson. Why did you change the records?"

"Back on Earth Carter stole my girl friend; I had to get back at him somehow."

"All right. Take him to his quarters and confine him there." ordered Tony.

Just then Nelson thru back the security guards and grabbed Helena. "If you shoot - she's dead. Now, I'm going to take an Eagle and Dr. Russell is coming

me. And if you shoot me down, you're going to shoot Helena down too." With that he ran thru the door taking Helena with him; a laser pointed at her head.

"I'm taking an Eagle too!" exclaimed John as he followed them.

Later, inside the Command Centre - after the two Eagles were launched....

"Tony, I'm getting a message from Nelson."

"Put it on the big screen, Sahn."

"Verdeschi, you tricked me by sending up an Eagle. You'll pay!" Just then the Eagle made a complete turn and attacked Alpha. Command Centre shock fiercely.

"Tony, I'm getting a message from the Commander."

"Put it up on the big screen."

"Tony, I just saw what happened."

"John, you've got to attack him."

"But Helena..."

"What's more important--Helena or three hundred lives?"

"Okay. I'll attack." John aimed his lasers and fired. He got a direct hit but it didn't blow. Koenig thought she might have a chance so he docked. When he boarded Nelson's Eagle he could see it was about to blow. He battled his way thru the flames to find that Nelson was dead. But he found Helena unconscious in the co-pilots seat. He picked her up and carried her back to his Eagle. He then broke away from the other Eagle just in time before it blew. The explosion rocked John's Eagle off course but regained control and headed for Alpha. He pushed a button and Koenig's face appeared on the screen. "Tony, have a medical team standing by on Launch Pad Four."

"How is she?"

"I'm not sure."

"And Nelson?"

"Dead."

A few hours later in Commander Koenig's quarters, the communications post bleeped. Koenig walked over and pushed a button; Dr. Bob Mathias's face appeared on the screen.

"Bob, how is she?"

"She'll be alright. I'm putting her off duty for a few days so she can rest but she'll be fine."

"Thanks, Bob. Inform me of anything. Out. Koenig then layed down for a much needed rest.

THE END

MICHEAL YORK

Born in Fulmer, England.

Micheal claims his family's English army life gave him a good background for being an actor.

At sixteen, he joined the National Youth Theatre and did plays in Holland, Italy and France. This nurtured his love of traveling. Even today Micheal says: "If someone said I could go to this marvelous place to do a so-so movie; it would be a temptation. I love being on location.

Micheal majored in English at Oxford and performed plays for the Oxford University Dramatic Society and the Experimental Theatre Company. Upon graduation Micheal joined the Dundee Repertory Co. in Scotland. Then in 1964 Micheal was accepted by Sir Laurence Olivier's National Theatre. Classes included movement, voice, fencing - quoting Micheal, "Knee bends with Sir Laurence!"

In 1966 Fran Rufferelli cast Micheal with Elizabeth Taylor and Richard

Burton in "Taming of the Shrew". Quickly followed by Accident, Smashing Time, The Strange Affair and a role in TV's "The Forsythe Saga (Joyln)".

Never being out of work for long, Micheal again found himself cast by Franco Refferli, this time Romeo and Juliet. Here, Micheal met his future wife Pat when Glamour Magazine sent her to photograph him.

They're been married since 1968 - traveling for Micheal's work; such as The Guru in India.

American audiences really noticed Micheal opposite Liza Minelli in Cabaret then Lost Horizon. The publicity for Three (and Four) Musketeers really brought Micheal to the forefront of American favorites.

With the movie trend going toward sci-fi - Logan's Run was a sure success but Micheal cast as Logan assured success.

Fans are waiting for the release of several movies Micheal has made since Logan.

DIANA RIGG

Diana Rigg was born on July 20, 1938 in Doncaster, an industrial city in Yorkshire, England. When Diana was two months old her whole family moved to India where her father took a job as a civil engineer. She lived there till the age of eight; her parents then sent her back to England to continue her schooling. She finally ended up at the Fulneck's Girls School in Pudsey, in the West Riding of Yorkshire near Leeds.

"I was very unhappy there," she commented. "Classes were incredibly boring. I took to dreaming; they took to punishing me. I was always working off punishments for not doing what I was suppose to do."

After her graduation she then studied for two years at the Royal Academy of Dramatic Art. While at the R.A.D.A. she made her proffessional debute in the summer of 1957 at the York Festival - playing Natella Abashwilli in The Caucasian Chalk Circle.

In 1959, Miss Rigg was accepted at the Royal Shakespeare in Stratford-on-Avon as an understudy. During that year she had several walk-ons in All's Well That Ends Well. The following year she got to play Andromache in Troilus and Cressida. At the end of 1961 critics named Miss Rigg one of the promising new comers of the 1960 - 1961 season.

After performing as Madame de Touruel in The Art of Seduction, Miss Rigg returned to Stratford where she played Helena in A Midsummer's Night Dream. Helena was followed by Bianca in The Taming of the Shrew, Lady MacDuff in Macbeth, Adirana in The Comedy of Errors and Cordelia in King Lear.

She toured with the Royal Shakespeare Company performing repeat performances of her above roles in Russia, Eastern Europe and thr United States.

Declining her second five year contract with the company, Miss Rigg was hired for a new British spy-series called The Avengers; where she would play the role of Mrs. Emma Peel - opposite Patrick MacNee's role of John Steed.

Miss Rigg made her British television debut as Emma Peel in September of 1965, and shortly later the American rights were sold to ABC-TV. When the show premired in the US in March 1966, Stanley Price of The New York Times wrote that Miss Rigg "added that extra touch of wryness and humor to an old formula." As in Great Britain, both Diana Rigg and The Avengers were a critical and popular success in the US, with the actress being nominated for Emmy awards as best actress in a dramatic series during 1967 and 1968. Emma Peel fan clubs were formed and eventually Diana Rigg became know worldwide, when the show was televised in many countries.

After making fifty-two segments of The Avengers, Miss Rigg left to pursue other acting areas. She made her film debut in The Assassination Bureau (Paramount 1969) a comedy/adventure Miss Rigg portrayed a female journalist in the male world of Edwardian England. Her next film was On Her Majesty's Secret Service (United Artists 1969).

She then went back to stage to appear in "Abelhard and Heloise". After making her British and American appearances in this she then appeared in The Hospital (United Artists 1971) with George C. Scott.

After several other appearances in plays, Miss Rigg finally got her own television series, Diana. Although the show failed- all the critics had nothing but praise for Miss Rigg's performance.

She has appeared in amny plays to date, including Pygmalion and Phedre.

Currently, Miss Rigg is playing another role; this time as a mother. Herself and Archie Sterling have been blessed with the birth of a baby girl.

All of Miss Rigg's fans wish her the best of luck and success in the coming years.

COMMAND CENTRE UP-DATE

WEAPONS SECTION SUPERVISOR PETROV (Played by Peter Porteous): A new semi-regular cast member was introduced in the first episode of Space:1999's second year show "The Metamorph"; Peter Porteous plays Petrov, Weapons Section Supervisor. Second in command of security under Tony Verdeschi, Petrov is responsible for the smooth operation of Moonbase Alpha Weapons Section. He is also in charge of handling all defenses when base is under attack.

Space:1999 Filmography For Peter Porteous

The Metamorph
Taybor
The AB Chrysalis

The Exiles
Brian The Brain
Space Warp

Is It Catherine? or is it Maya?
by

Jamie Sanders

Her name is Catherine Schell for that we all know
well,
She plays the part of Maya and man she plays it
swell,
As Maya she's a Psychon; and her beauty is always
glowing,
And as we all know her powers are always showing,
As Catherine or as Maya, her fans will lift her higher,
So the question is:

Is it Catherine or is it Maya?

ADS, ANNOUNCEMENTS, ETC.

THE EDGE OF THE INFINITE: The sixth book in the series of Space:1999 Year Two paperbacks. This book includes - All That Glitters, Journey To Where, The Dorcons and The Immunity Syndrome.

STAR WARS!: Tired of Imperial Entanglements? Join "The Alliance"! Send SASE for information to: The Alliance, 5 Kimball Drive, Stoneham, Massachusetts 02180. (No, your editor is not starting another fan club. I'm the treasurer though. President: Sharon Anne Hutchinson, Vice President: Patricia Brimer & Publicity Manager: Darlene Palenik. Just wanted to make sure everyone didn't think I was starting another fan club!)

V.F.P.: A new science-fiction fanzine edited by Milton Paddlety. The next issue will be \$1.50; but for complete information write: V.F.P. c/o Milton Paddlety, Route #3, Anadarko, Oklahoma 73005. SASE for information.

THE BRITISH NICK TATE FAN CLUB: c/o Miss Carole Abbs. 37 Kingswood Crescent, Leeds, LS8 2BG, West Yorkshire, ENGLAND. An excellent club for the fine actor of Space:1999 and such movies as SUBMARINE X-1, THE HIGH COMMISSION, DEVIL'S PLAYGROUND & SUMMERFIELD. Overseas dues: \$5.00 a year. SASE or IRC (International Reply Coupon) for information.

THE INTERNATIONAL SPACE:1999 PEN PAL SERVICE: \$1.00 membership gets you in contact with those who share your favorite actor/actress, favorite Space: 1999 episode, etc. For information write: Jeff Myers, Route #1, Marshall, MO. 65340. SASE for info.

THE OFFICIAL BARBARA BAIN FAN CLUB: Jeff Myers is also interested in starting an official Barbara Bain fan club. For complete information write to the above address.

THE JAMES DOOHAN INTERNATIONAL FAN CLUB: c/o Mrs. Anna Hreha, 1519 N.W. 204th Street, Seattle, Washington 98177. SASE for information.

EAGLE:1: A new Space:1999 Fanzine edited by Curtis Duckworth. For complete info write: Eagle:1 c/o Curtis Duckworth, 17 Glencove Drive, Charlottetown, Prince Edward I, CANADA. SASE or IRC (International Reply Coupon) for information.

WANTED: Your editor is looking for material on the following people and shows: NICK TATE, ZIENIA MERTON, TONY ANHOLT, THE PROTECTORS, DIANA RIGG, PATRICK MACNEE, THE AVENGERS, & THE STRAUSS FAMILY. Anything on these series and stars would be appreciated. Send your list to: Alpha Newsletter, c/o Steve Eramo, 5 Kimball Drive, Stoneham, Massachusetts 02180 U.S.A. Thanks again! Also any British, Canadian member with info on SPACE semi-regular JOHN HUG would also be appreciated. I'm also a BARBARA STRIESAND fan.

