ALPHA LOG

ISSUE FOURTEEN EDITOR: CHRIS LANDRY

EDITORIAL

Welcome to a new issue of ALPHA LOG. This issue is dedicated to the SPACE: 1999 Convention '79. A very special report, two interviews, and photos from the Convention are featured in this issue. In fact, you won't find a single article in this ALPHA LOG that is not specifically dealing with the SPACE: 1999 series.

I'd like to say, "Hello," to those members I met in Pittsburgh. It was very nice meeting you and I hope we all can do it again. I would also like to greet my lunatic companions in the Dealers Room of the Convention: Ed, Lee, Danny, John, Tony, Joe, Tim, Gene, Dick, Allen, Chuck, and Mark the Samurai Huckster. You guys should get an award for something, though I'm not quite sure what...

Finally, I am happy to see that last issue's Readers Surveys are flowing in. Let's get the rest of them in, right gang?

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GUIDEBOOK UPDATE

As I mentioned in ALPHA LOG #13, our editorial staff is currently compiling The SPACE: 1999 Year Three Guidebook. This is to be a twenty four episode guide, very similar to those distributed by ITC, to a ficticious third season of SPACE: 1999.

At press time, I have received thirty five different episodes and the staff is now going through a process of elimination. I must say that most of the stories introduce many interesting and new concepts to the series. Others have tied loose ends left by the first two years of SPACE: 1999.

The Guidebook has now gone into production and thus, no further episodes are to be accepted. Orders for The SPACE: 1999 Year Three Guidebook will be taken in ALPHA LOG #15.

SPACE: 1999 CONVENTION '79 REPORT

Three fantastic days in Pittsburgh. Surely an understatement, the SPACE: 1999 Convention '79 was certainly one of the best weekends in a SPACE: 1999 fan's life. To accurately describe all details of the Con would be impossible, but here are some of the events:

Guest Speakers. Three actors from SPACE: 1999 were in attendance; Nick Tate (Capt. Alan Carter), Anton Phillips (Dr. Bob Mathias), and Prentis Hancock (Controller Paul Morrow) gave lectures and autograph sessions. Barry Gray (Composer for Year One music) held discussion periods and writer David Hirsch (Starlog Magazine) took over for the missing Gerry Anderson. All of the celebrities were relaxed and easy to talk to.

Films. SPACE: 1999 episodes shown included "The Black Sun," "Alpha Child," "Another Time, Another Place," "Space Warp," "The AB Chrysalis," and "Journey to Where." Other films featured JOURNEY TO THE FAR SIDE OF THE SUN, THUNDERBIRDS, SUPERCAR, and THE DAY AFTER TOMORROW. A SPACE: 1999 effects film was shown and an amateur film competition was held.

Costume Party. Even more impressive that Convention '78s costumes, this year's competition featured both SPACE: 1999 and science fiction categories. The SPACE: 1999 portion displayed such memorable characters as Commander Koenig, two Tony Verdeschis, four Mayas, Balor ("End of Eternity"), Anton Zoref ("Force of Life"), two Servants of the Guardian ("The Guardian of Piri"), a "War Games" Alien, Vana ("Missing Link"), Dione ("The Last Enemy"), Mentor



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SPACE: 1999 CONVENTION REPORT (CONT.)

("The Metamorph"), Cantar ("The Exiles"), Vegan Number ("One Moment of Humanity"), Taybor ("The Taybor"), the Beta Creature ("The Beta Cloud"), Guido Verdeschi ("The Bringers of Wonder"), two Jelly Creatures (also from "The Bringers of Wonder"), Voice Probe 748 ("The AB Chrysalis"), and six assorted Alphans. Many BATTLESTAR GALACTICA characters in the show included Starbuck, Apollo, Commander Adama, Colonel Tigh, Lieutennant Jolly, two Cassiopeas, and a Viper Pilot. Other science fiction creations brought forth a SHADO Security Guard (U.F.O.), Scott Tracey (THUNDERBIRDS), Chewbacca (STAR WARS), Jor-El (SUPERMAN- THE MOVIE), and many others. The overall winner of the competition was judged to be an Alphan in deep space gear, exact to the last detail. All of the costumes were, in my opinion, superbly done.

Dealers Room. Several big-name companies included The Intergalactic Trading Company, Omega Enterprises, the Ohlinger Company, and EdLee Enterprises. Smaller groups sold many interesting and fascinating products.

In addition to these events, many private parties were held (including Barry Gray's birthday party) and a few fan clubs gathered together. A special photo section is at the end of this newsletter. Also, I'd like to invite any attending members to send in their own Convention reports for future issues of ALPHA LOG.

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INTERVIEW INTRODUCTORY

In addition to the Convention Report above, two interviews from the Con are included in ALPHA LOG #14. They are with stars Nick Tate and Anton Phillips. I am sure that you will enjoy them.

The next ALPHA LOG will contain (hopefully) an interview with Prentis Hancock that was conducted by member Diana Winslow. ALPHA LOG #16 will feature interviews with Barry Gray and David Hirsch.



NICK TATE INTERVIEW

BIO: Nick Tate, as I'm sure you all know, plays the character Alan Carter in SPACE: 1999.

Landry: First of all, how did you get involved with SPACE: 1999?

Tate: I've told this story so many times that I'm in danger of varying it to make it sound interesting. But I guess I'll have to tell the truth. Ha-ha. I was, like many other young actors, sent along to see the Andersons for a part. I got the part. Later on, before we started the series, an Italian actor who was supposed to play one of the leads, for one reason or another, wasn't able to make it. They panicked and they had to find someone immediately. They had checked on alot of people. They did a couple of days of last minute frantic casting and the director of the episode, Lee Katzin, who'd already spent some time talking to me in casting the first part, I was going to die in that episode, said, "Why don't we try Nick Tate?" So I was brought in, as so many people had been, and asked to read the Italian dialogue, which I don't think I did very well. Lee wanted me to play the part and they said, "Well, y'know, he just isn't right." And he said, "Let him try it in another accent." So we did German and, I don't know, a couple of other languages. Finally Lee said, "Well look, the guy's Australian. He's got that sort of arrogant, aggressive quality that the Italian astronaut had. Why don't we let him do it in Australian?" And I think that everybody in SPACE: 1999 fandom knows that, yes, I could do it in Australian. I wanted to play him English. I felt that would be a challenge to me, being an Australian living in England for so many years, I felt it was a retrogressive step and I wanted to do something that was a challenge. But it was the only way of going about it, so we did it. As it transpired, halfway into the series they asked me to take alot of the Australian out of it, which made me very happy. There is another part of the story if you want to go deeply into how I got the part. I had, in fact, played the lead in a television series in Australia for a man who became Lew Grade's right-hand man, a man called Bruce Gingel. It was through him that I was introduced to the

Tate: (cont.) Andersons. If he hadn't introduced me, I wouldn't have gotten the first part in the first place, which was the small part. And again, really, when I first got that part, it was via the casting director, Michael Barnes, and he was quite prepared to give me that part. He liked me and it was all signed and sealed. I really wanted to meet the Andersons and the director so that I'd have a better chance of doing more in the series than being killed. I guess I had an inner feeling that something more was going to happen.

Landry: What did you think of the many changes in the second season of SPACE: 1999? Was the character Alan Carter altered?

Tate: Yes, I did have to alter the character Carter, and I didn't want to. "Have to" is the operative word. He was originally Captain Alan Carter of SPACE: 1999. When the second series was devised, they changed the whole format of the series and re-cast. It's never been made quite clear why that happened, other than to say that there were obvious problems with the first series. Alot of people became casualties, rightly or wrongly, and I think that after the second series was made, alot of people agreed that it was a mistake to alter it as much as they did. STAR TREK was about a group of people who were in charge of their own destiny. They were very well able to fight off most foes. They had incredibly sophisticated equipment. They were able to do all sorts of things that we ordinary mortals in SPACE: 1999 weren't able to do. We were in space by virtue of an accident. We were LOST IN SPACE, excuse the pun, but we were really the victims of the forces of nature; wherever the moon might carry us. It was a constant search for survival and looking for a place to live. Most people just wanted another STAR TREK. It simply wasn't that. Finally they realized it wasn't and indeed, they began to like what they were seeing. Of course, the first series was over. By then, the network and everybody had made up their minds that they weren't going to go again. As it happened after a year, they then decided, "Oh, maybe we will go." So they did make a second series, but they altered it so greatly that no one ever recovered from that. I think putting a character like Maya in was a very good idea. I don't know if the ultimate carrying-through of all the magical things she could do actually held the truth of the character. I would have liked to have seen

Tate: (cont.) Maya more vulnerable, less able to always control her feelings, because she was a female. You see, if she was always able to be superior and beat off everybody, then we would never be in danger of anything. We could just call on Maya, "Hey, beat him up." But if, for example, she loved Tony so much and he was in trouble, she wouldn't be able to carry out the conscious effort of turning herself into a monster, y'know? I thought those things might have been brought in to add a stronger reality to the thing. I talked to Freddie Freiberger about it, but... I wasn't listened to. I don't know if I've answered exactly your question.

Landry: Did you have a favorite episode of SPACE: 1999?

Tate: Yeah, I liked some of the episodes for different reasons. I think that most people know I like "Journey to Where" in the second series because it gave me a chance to show alot of the things that I thought were right about Alan Carter. I liked moments in "Another Time, Another Place" because it showed, again, humanity and some of the nicer parts of Carter, instead of being just a hothead and plunging into the unknown. They had to have somebody who was a terror, so they gave it to me. You know, the one that Koenig would have to go and rescue a second time.

Landry: What are some of your feelings about Alan Carter?

Tate: Well, I liked him very much. I liked playing him very much, particularly in the first series because I was given alot of leeway. He was to have been an Italian. When he wasn't, they had to write around an Australian. All sorts of marvelous things were devised that never reached the screen because the focus wasn't on the Alan Carter character, it was on the others. Whatever moments there might have been, I tried to get that message across about Alan and what he was like. The stories, rightly so, went with the leads and had to go in a particular way. You can't keep introducing new characters when you've got set characters to work with. So the character who might have been extremely loyal and very calm and well-considered in one episode, i.e. Chief Astronaut Alan Carter, totally reliable, in the next episode had to go berserk. Instead of bringing

Tate: (cont.) in a new actor and not paying Alan Carter to work, they'd have to use Alan and create a situation where they felt it was plausible for him to loose his temper. That's why Alan Carter was a very fluctuating character. To use the man you had to give him both vulnerable and hard feelings.

Landry: Did your work with SPACE: 1999 help to further your career?

Tate: It hasn't so far. Ha-ha.

Landry: How did you get into your field of acting?

Tate: I was a child actor. My parents were big names in the Australian entertainment industry. I grew up totally in that environment. I never knew any other world. It wasn't until I became seventeen or eighteen that I could see all the pitfalls of the acting profession and decided that I should get something fairly permanent behind me. I went and joined the Australian Broadcasting Commission on staff. I worked for six years and indeed, I was nearly a director just before I left. But again, I was wooed away by one of the directors who had known me as a child actor and gave me a lead in a television series. It sort of all took off from there again. That's been a frustration in my life; that I haven't turned back to that one thing that I'd like to do, and that is direct. I stuck with the acting because it's been pretty kind to me.

Landry: Of all of your preformances, which one is your personal favorite?

Tate: I had a most enjoyable time when I worked in a musical comedy called CANTERBURY TALES. I was cast in England and taken to Australia for eleven weeks, but it was so successful that it played for eighteen months. I did alot of singing and dancing and I just loved the music. Every time the orchestra would start up, I would get the greatest feeling. It's just the best feeling in the world being in a musical. I envy all singers in the world. I'm only sorry I don't have that sort of voice. That was a good feeling and it was the best, sort of, period of my life. I did enjoy very much working in SPACE: 1999. That was a very good period too. The first series particularly. I enjoyed immensely working on

Tate: (cont.) THE DEVIL'S PLAYGROUND. I was playing a very sad, drinking priest in a catholic semonry. That was very challenging and rewarding. But I think that the one part that I've ever done that gave me the most gratification was a play I did in Australia called DON'S PARTY which has very recently been made into a film. I wasn't able to go back and be involved with it, unfortunately. It was a very funny film. Playing that part in the play for a whole year was the most, really, exciting single preformance that I've ever done. It was a great part in a great play.

Landry: Are you a science fiction fan?

Tate: Yes, I suppose so in a way. All the people here at this convention are science fiction fans and I'm nowhere near as knowledgable as they are, as far as the fiction side of science fiction. What I like is what I call, and alot of other people call, science faction, to coin a phrase. That is, to extend the scientists point of view about our future in space and the reality of it, rather than the fantasizing of it. In other words, not the dull, but the less exciting side of science fiction. Most of the things we did in SPACE: 1999 are practically inconceivable. It couldn't possibly happen, purely from a point of time. You couldn't experience all the various episodes of wild excitement that we did in such short spaces of time. It takes too long to travel. You couldn't come upon all those adventures. That's not to say that any one of them might not have happened in its singular situation. All those exciting adventures happening to one group of people is utterly impossible. I love reading people like Asimov and Clarke and Ivan Toffler. And more recently, Watson's Supernature. I like reading about the exciting things that we're doing today. I think that television is just the most extraordinary thing. Not just what happens on the screen, but how it gets there. My wife keeps saying how she'd like to live a hundred years ago, back in the past. No way! I think that now is the most exciting time the world has ever known.

Landry: Do you have a favorite science fiction movie or television series?

Tate: SPACE: 1999! Other than that, let's see. I've only seen STAR WARS once. I lived it, with a capital "L". I don't want to see it again because I might not love

Tate: (cont.) it the second time. That's not to say it isn't the movie I thought it was. Things like that have to have that immediate impact. It was everything I'd hoped it would be. It was even a tiny bit more because it did alot of things that were tongue-in-cheek. I loved, for example, that bizarre and wonderful nightclub sequence in the coctail bar with all those mad creatures from the various planets coming in and drinking together and chopping each other's arms off. That was crazy. I loved it. That's what I love about this medium we work in; film. You can do so many visually clever things. I liked the last twenty minutes of CLOSE ENCOUNTERS and hated all the rest of it.

Landry: Finally, are there any current or future projects you're working on that you could tell us about?

Tate: I'm opening in a play in England in a few weeks time called WINTER JOURNEY. That's an American play. I have the rights to two different novels, both of which I am trying to get made into films. At this time, it's in a very early scripting stage. I have sort of a partnership with somebody down in L.A. We have the understanding that we are partners in this project. They're both in novel form, which means you've got a seventeen hour novel being put into less than two hours of movie time. That costs money to buy the right people to do that and put it together. And that's the stage I'm in. Have you got any money?

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FOLLOW UP

I would like to take this moment to thank Nick Tate for stopping to do this interview for ALPHA LOG. In the next issue of ALPHA LOG, Nick will discuss three of his new films and their possible distribution in the United States. Stay tuned...

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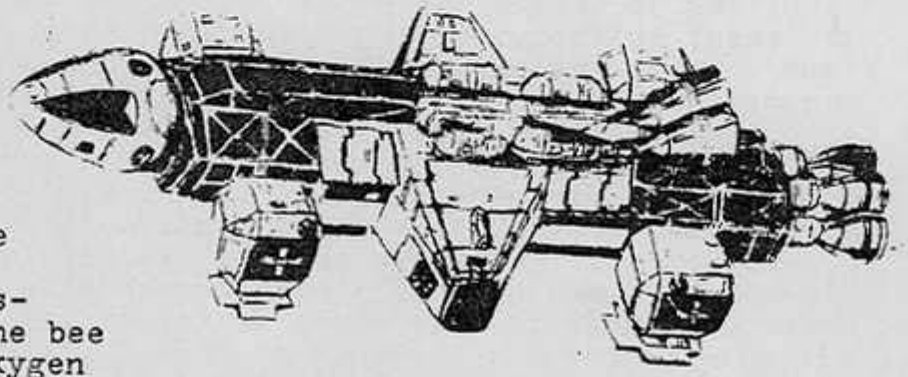


ANIMATED REVIEWS

As in previous issues of ALPHA LOG, this is a review of another episode in the Charlton Publications illustrated SPACE: 1999 series. This issue's episode is titled "Class Determination: Alien Insecta." Next issue, the Alphans visit another dimention filled with witchcraft, sorcery, and a plague-ridden world in "Another Name for Hell."

CLASS DETERMINATION: ALIEN INSECTA (Episode 12; May 1976)
Written by Michael Pellowski
Animated by Gray Morrow

Alphan sensors detect a fleet of Unidentified Flying Objects rapidly approaching the lunar surface. When picked up on video monitors, the invaders are reported to be giant killer bees. The bees seem to be swarming above Moonbase Alpha. Commander Koenig orders Alan Carter and a reconnaisance team to attack the bees. After the lead bee is killed, the rest retreat to a nearby planet. The dead bee's body is collected and returned to the Alphan science labs. It is discovered that the bee came from an oxygen atmosphere planet where insecta are the dominant form of life. Koenig, Helena, and Victor take an Eagle to the planet that the bees were seen returning to. The three find many more dangers on the planet, but in its midst, they come across a huge city; abandoned. Victor believes that its former inhabitants were humanoid, judging from the architechture. While further investigating the city, an army of huge ants attacks the trio. However, instead of killing them, they are carried away by the powerful insects. Caught in the ants' mandibles, John, Helena, and Victor are drawn into the ants' lair.



SPACE: 1999



ANTON PHILLIPS INTERVIEW

BIO: Anton Phillips played the character Dr. Robert Mathias in SPACE: 1999.

Landry: How did you get involved with SPACE: 1999?

Phillips: Well, I started with SPACE: 1999 quite early in my acting career. I went to drama school quite late, as far as most people consider it. Most people, when they leave school at the age of sixteen or seventeen, go to a University or to drama school. I didn't go to drama school until I was about twenty-five. Having lived in America and Jamaica and traveled around and tried my hands at all sorts of things, none of which interested me. Finally I decided, yes, it has to be acting. Incidentally, the acting school I went to had a two-prong diploma. You're not only taught all aspects of the theater, you are also a qualified teacher. So I'm a qualified teacher of speech and drama. Then I did a play in London at a place called The Open Space Theater. In London, there's a number of small theaters or pubs which put on lunchtime theater; plays which last forty-five minutes. You go, buy a few sandwitches, and watch a play during your lunch hour. It used to be very popular, though it's not so popular now. Anyway, I did a play called LOVE STORY. It had absolutely nothing to do with the film; it was a complete opposite. Michael Barnes, who was a casting director for SPACE at Pinewood came along and saw it and saw me in it. He got in touch with my agent and asked to see me. I went to Pinewood and met with Sylvia (Anderson -Ed.) and Lee Katzin, who was directing the first episode. They said yes, they'd like to use me in the part of Dr. Mathias. At the time, they were only interested in me for the one episode and I was engaged for four days or something like that. The second day I went there, they had seen the rushes of the first day's work and they thought I was wonderful and terrific, so they kept me on.

Landry: What led up to the writing out of your part after the first two episodes of the second season of SPACE: 1999?

Phillips: This is a question that I've been asked more than once. There isn't really an easy answer to that. I mean, they asked me to come back at the very last moment. My agent began negotiating a contract with them and that negotiating took, in fact, two episodes. At the end of two episodes, we couldn't agree terms, so we parted company. That's really what it comes down to.

Landry: Did you have a favorite episode of SPACE: 1999?

Phillips: I suppose my first episode was probably my favorite one because it was all new and wonderful to me. That was the first time I'd been in a film studio. I'd done filming before, but that was location filming for television and other things. I was like a child in the world in there. I mean, I had no idea what was going on anywhere and I was terrified the whole time. So it was nice to know that what I did they liked so much, they asked me to come back again and again and again. So that one, "Breakaway," was very exciting for me.

Landry: What are some of your feelings on Bob Mathias?

Phillips: It's very difficult to answer that. Dr. Mathias was not one of the major characters in the script, if you know what I mean. Most of the episodes tended to center around Command Center or Main Mission and the hospital sequances were not often major parts of the scripts. Also, when guest artists were in it, that meant the regulars like Prentis, Zienia, Clifton (Hancock, Merton, Jones -Ed.), and myself had even less to do. So the actual lines that you had an opportunity for characterization was really quite limited in the material you're given to do. You did something and you tried to make it consistant so that you didn't have a change in character halfway through the series or something. The main thing was to try and keep the image of the character that you first had, so that he was consistant through the series. On reflection, I think that now I would have played that part differently. I think he was probably a little stiff and humorless. I think that now maybe he should be a little laid-back. But mind you, it's easier said than done, because

Phillips: (cont.) so much of what you do is dictated by the situation. I mean, it's not easy to be joking and laid-back when someone is strangling the nurse beside you. Or if there's a great crisis; Alpha is entering a black hole! You can't really sit down and say, "Hey-hey, isn't this fun folks?"

Landry: Did your work with SPACE: 1999 help to further your career?

Phillips: Not directly, I don't tnink. It's a very difficult thing to judge, what furthers your career. I mentioned to you I did a play at a place called The Open Space Theater which was one of the major fringe companies. It's run by an American named Charles Marivitz who has quite a reputation in England. He directs for the Royal Shakespeare Company and goes over and directs Broadway and things like that, and this was his theater. We did OTHELLO and I played the part of Iago. The critical reviews were marvelous, not only for the play as a piece of theater, but for me personally. I got extremely good reviews and I thought, "Well, this is it. The sky's the limit now!" and nothing happened. Nobody wanted to know me after that. I just told you this story to illustrate that you can do something which ought really to do you alot of good as far as your career goes, and nothing happens from it. Yet, you can go into a play which is appaling, really bad and embarassing and you try to do the whole thing with your back to the audience so that no one will see you, and out of that will come loads of work. Maybe that's the answer; act with my back to the audience. I keep giving you these long-winded answers. In answer to the question, it is difficult to judge what good SPACE has done for me as far as my career is concerned. Whatever good comes from it might not come for years. Someone sitting down watching the late show one night might see it and say, "Yeah, that's the guy we need. Fly him over!" So you never know.

Landry: How did you get interested in your field of acting?

Phillips: Well, I suppose I've always been interested in it. I mean, in school I belonged to groups even in Kindergarten, y'know, when we were dressed up and pushed on stage to do the Christmas play or whatever it was. In a way, when I attended a Catholic school in Washington D.C. there was a priest called Father Alvin who was very interested in theater and drama. We did a play one year called TEAHOUSE OF THE AUGUST MOON in which I played the Colonel or the General or something. We'd reherse the play and sit down and talk about it. And in those talks, something happened. I suddenly understood what being on stage and acting was about. You can go on stage and act the part of an actor or you can be the part that you're supposed to be. That's where I discovered that; Washington D.C., high school, 1961 or something like that. But I've always been interested in acting. One day I wrote off to Rose Brufford which is one of the best drama schools in Britain. Incidentally, this is where Prentis Hancock went as well. They accepted me after an audition and here I am.

Landry: Of all of your performances, which one is your personal favorite?

Phillips: Well, OTHELLO I mentioned when I played Iago. I enjoyed that very, very much. It was immensely rewarding to do that because there was a mixture of Shakespeare and modern day prose involved in that. There was alot of direct addressing to the audience that to anyone else on stage, so I had the opportunity to build up a wonderful rapport with the audience. That worked really well. That I enjoyed very much.

Landry: Are you a science fiction fan?

Phillips: Oh yes, definitely!

Landry: Do you have a favorite science fiction film or television series?

Phillips: Films? DARK STAR is a film I loved very, very much. Have you seen it, DARK STAR?

Landry: No, I haven't. (By coincidence, that very night I was to see DARK STAR for the first time -Ed.)

Phillips: I think that's a terrific film. I liked that. There's an old film with Michael Rennie in it. What was that called?

Landry: THE DAY THE EARTH STOOD STILL.

Phillips: That's right. That terrific robot! That I thought was a very impressive film as well. I wish they'd bring that film back. That could stand up to anything they've got today. It's probably been shown on television in Britain once. I like BATTLESTAR GALACTICA. I enjoyed that (It was shown as a theater film in England -Ed.). STAR WARS; I thought that was a nice adventure film. It didn't have too much to say about anything, but it was good swashbuckling stuff. I enjoyed that and I liked the effects in it. CLOSE ENCOUNTERS OF THE THIRD KIND I thought was the most boring film I'd seen in years. That was my biggest disappointment because it came with all this pre-publicity and everything. I mean, America had been going wild with it for about six months before it got to Britain. I went there with high expectations. I just thought it was pretentious rubbish, and boring to boot. I'll probably make alot of enemies by saying that.

Landry: Do you have any current or future projects that your could tell us about?

Phillips: It's difficult to know if anything that I do in Britain is ever going to come over here. I don't know whatever's been picked up. I have a spit in a coffin in an episode of THE RETURN OF THE SAINT. "Spit in a coffin" is actors jargin for, "If you blink, you'll miss me." Most of the stuff I've done this year is pretty much for domestic consumption in England. Maybe it will come over here, maybe it won't. Maybe ITV PLAYHOUSE... No, I don't think that will come over here. It's a bit risque. I also did a thing called ARMCHAIR THRILLER with Ian McClellan and, oh yes, Prentis Hancock. That's the last time I saw Prentis, in January when we did that. I don't think that will come over here because even after I read the script, I don't know what it's about. It's supposed to be a thriller, I don't know. I don't think

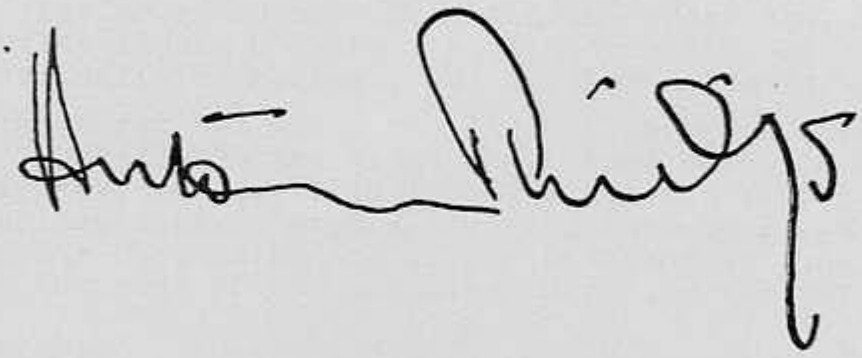
Phillips: (cont.) anyone in Britain is going to understand it or like it and I don't think it's going to come over here. The only thing that I have planned at the moment, I present and have been presenting a children's program for the BBC called YOU AND ME which is a program that comes on in the morning and is directed at little four year-olds. We go out on location and look at things and ask questions about them, like going to a firestation and talk to a fireman and, y'know, "What does the truck do?" and that sort of thing. It's usually myself and two or three little four year-old children. I usually do two or three of those every summer which is screened in the winter and repeated and repeated throughout the year. There are about three or four presentors who make a block of programs. That's mainly the only thing I have to go back to. Had I accepted the work that had been offered to me, I wouldn't be here now. Not very long before I left I was offered a television play which they're shooting in the studio today. I wouldn't have been able to make this trip, but I turned it down because I wanted to be here.

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FOLLOW UP

I would like to thank Anton Phillips for taking the time to do this interview. The interview was done at the meeting of "The Springfield SPACE: 1999 Club" at the SPACE: 1999 Convention '79 which Anton attended. The editorial staff of ALPHA LOG has decided that, because of his help with the meeting, Anton is to be given an honorary membership with the club.

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THE OTHERWORLDERS

by Jeff Patterson

Navigator Baxia turned from his visi-plate, "Captain Kaan, multiple contacts vectoring us at six au-per-second."

"Outsiders?" questioned the commanding officer.

"Afraid so. Computer verifies that tneir configuration is identical to the ones that wiped out our other ships."

"Go to maximum," ordered Kaan. "Find a planetary cluster and give us some cover."

The Starship Clentus dove out of the ecliptic plane and headed for a small solar system. Several enemy fighters tailed.

"Data computer says that the system has six satelites, two asteroid belts, and a sort of drifting planetoid, like a small moon, passing through. All are dead," stated the scanning officer.

"Any with breathable atmospheres?" asked Kaan.

"One, the fourth planet."

"Navigator, set us down there quick. Let's see if our assassins want us bad enough!"

Tony finally awoke. His head hurt, but he felt allright. He saw Maya looking down at him. Then it all came back to him.

Luna had entered the six world system a week earlier. Koenig had sent an expedition party to the one planet in the system with breathable air. Tony and Maya were in commard of the expedition. The two Eagles took two days to arrive on the world.

The planet was covered with ruin. Tall towers of crystal and steel were cracked and soiled with age. Huge plazas were leveled. It was if every city on the planet was hit with fission bombs nearly a thousand years ago. The pair of Eagles landed outside a huge metropolis which seemed to have suffered minimal, yet sufficient damage.

For the first two days, the landing party of twelve members trekked into the city. They found evidence of a once highly advanced civilization, great halls filled with technology and art beyond anything seen on Earth or Psychon. The remains of any of the citizens were not to be seen, but some of the paintings depicted them as humanoid.

In the northern tip of the city, there was a base, apparently for launching Starships. Maya theorized that the inhabitants left before the damage was done. One mamoth ship was upon its pad, dulled, cracked, and weed ridden, but otherwise undamaged. Within, scanning equipment was found. Although it was long dead, Maya drew up some schematics of mechanisms. Another piece of equipment was hooked up to the communications console. Tony guessed at it being a translator.

On the third day, they explored what appeared to be archives. They found nothing. The danger began when they tried to return to the Eagles.

About five hundred feet from the city perimeter, tne landing party was fired upon. Approxomately twenty humanoids leaped from behind the buildings and fired at the vulnerable expedition. The four Alphan security guards returned the volley, but were forced to retreat back to the archives. As Tony was entering the building, a bolt struck him in the back, knocking him unconscious.

"Are you allright?" Maya asked as he got up.

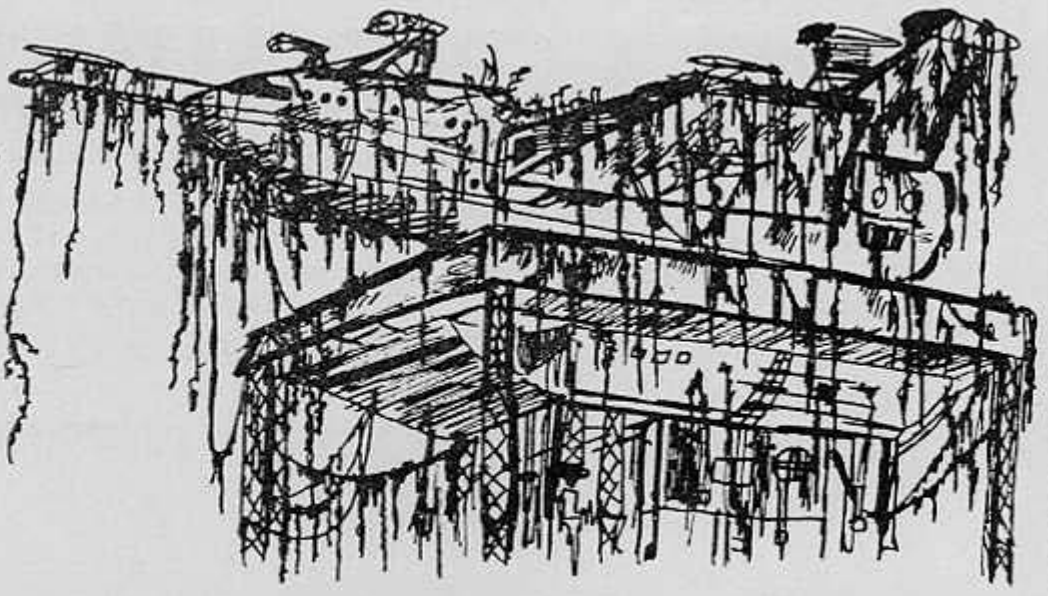
"Yeah. How's the rest of the party?"

"Fine. Starzyk's scouting around the building to make sure our friends didn't follow us in."

Tony looked around. The landing party was sheltered in the structure's second level, in a tape library devoid of entries. Security officer David Starzyk entered the room.

"We're alone in the building," said the guard, "but those aliens have cut us off from the Eagles."

"And we're too far to contact Moonbase Alpha," added Tony.



"I did find this," said Starzyk, handing Tony a rolled parchment. It was a map of the city, including aerial monorail tracks and sub-city access tubes.

"Well, if we're cut off from our ships, we've got to get either supplies or a way out," said Tony. "I'll use this map to sneak around to find one or both."

"Not without me," said Maya. "That beam may have after effects."

"Fine. Starzyk, I'm putting you in charge. If any of them come in, shoot to kill."

"Yes sir. One thing you ought to know; those red uniforms the aliens were wearing held all sorts of gadgets. Be careful."

"Thanks," Tony said grimmly. "Ready Maya?"

"I guess so."

The archives' top level held an access way to a monorail track. The track had a cylindrical, clear plastic tube surrounding it, apparently to shield its vehicles. As Tony and Maya stepped onto the track, they looked up. The grey sky lay as motionless as the dead city below it.

The tube track lay ten levels above the black, rubble laiden street below. Tony and Maya crawled along the track for about ten feet when a red-uniformed figure stepped onto the street, looked around, and went back behind the building he came from.

"The less of them we see, the better!" stated Tony.

"Mind telling me where we're going?" asked Maya.

"I'm going to try to get behind them, or at least close enough to see who they are."

"I thought we were looking for supplies..."

"...or a way out." Tony responded.

The two spanned the street and found the tube entering a much taller building unexplored by the landing party. Within its tenth level was what appeared to be a communications room, shattered and crumbling.

"It looks like a video or radio studio of some type," said Maya.

"It got hit pretty bad," added Tony Verdeschi. "Look!"

The entire north wall was gone completely, revealing the skyline of the city. Shreads of metal and crystal hung along the edge of the hole.

"Not many things can cause damage like that," Tony continued.

"Where do we go from here?" Maya asked.

"Down."

They climbed over wreckage to a slightly damaged staircase. They followed it down. Each floor they passed had similar injury.

The second level was where they stopped. They walked out onto the corridor of the level. At the other end lay a window. Tony ran to it and looked out. He could see the archive entrance across the street and two of the aliens behind a chunk of rock, armed. Tony could see that they had a dark pink coloring to their skin. Then he heard them speak.

It was totally foreign to Tony. He gestured Maya to come to the window, but she couldn't understand them either. They went back to the stairs.

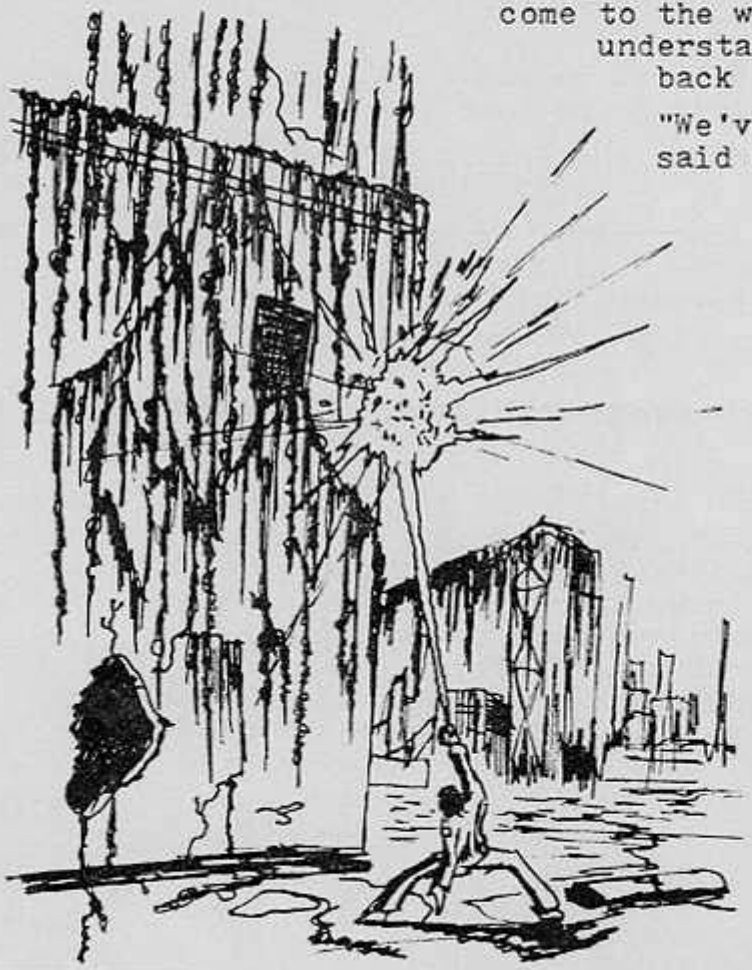
"We've got to decipher them," said Maya.

"How?"

"That translation device we found in the Starship. All we need is power."

"We'll worry about that later."

The two exited from the building via a first level window. They found the fastest route to the base on the map and began following it. They crossed several ruined plazas and intersections. About a mile into their journey, an energy beam flashed out from an upper level of a tower on their left. It left



a small burned pit beside Tony who pulled out his laser, fired three shots, and waited. No further shots were heard.

"Get behind that fallen beam!" shouted Tony, but Maya allready had taken shelter behind the girder. Tony crouched, gun ready. No sooner had he done that when one of the crimson uniforms appeared around the corner. As Tony took aim, the alien pulled a bola-like object from his jacket and hurled it. Tony's laser fire couldn't hit the bola. The weapon snagged Tony's firing arm and clung. It wouldn't come off. The bola began to glow and Tony realized it was going to explode. In a panic, Tony grasped his sleeve and tore off the material which the weapon clung. He wound up the sleeve and threw it back at the weapon's owner.

The following blast hurled Tony into a wall behind him. The expanding globe of energy made a deafening howl as it digested any matter near it. It was far too bright to watch.

When it was over, Tony rose, pulled Maya from her refuge, and examined the damage caused by the explosion. Massive!

"No time for a closer look. That blast'll have those aliens around here in no time," said Tony.

"The base is at the end of this thoroughfare, about a half-mile," said Maya.

The two walked at a fast pace over scattered metal and machinery, around fallen structures, and under remaining monorail tubes. Maya observed many areas which were more destroyed than others. Still, no answers to the holocaust could be found.

Within minutes, Maya spotted several aliens at the sight of the explosion.

"Tony, they've spotted us! Run!"

The two burst into a sprint, zig-zagging to avoid any energy fire. They were nearing the torn gate-like arch which led into the base. Once inside, there would be plenty of launch platforms and towers to hide them. Tony decided to play it safe and cut his laser across the ediface's facade, sending many sections of it crashing into the street behind Tony and Maya, but ahead of their persuers.

Inside of the base, they looked down the long road hoasting Starship platforms on either side. The remaining Starship was one the last platform on the right.

"You try to rig up the translator in the ship. I'll hold 'em off," said Tony. Maya complied.

Tony climbed the stepladder to the plane of the superstructured launch platform closest to the gate. Each platform was about thirty feet high, a hundred feet wide, and seventy feet long. The plane top was mounted on four huge shock legs reinforced with a girder network. On the launch area, several large mechanical units sat sentinal-like. Tony hid behind one and waited.

He aimed at the gate which was one of four in the large metal wall surrounding the perimeter of the dead base. Above the wall, the grey city gave witness to whatever occurred inside the base.

Out of sight from the gate, Tony saw six of the aliens enter with weapons drawn. They paused inside the gate. As they did, Tony opened fire and stunned two. The remainder scattered and found cover behind fallen rocks and steel beams.

Avoiding a fight, Tony crawled on his stomach to the other side of the platform. He gripped the platform's edge and swang down to the girder network beneath the launch area. He climbed down to the ground, unseen be the aliens. He ran to the second platform supports and fired at the nearest shock leg. The platform tipped and crashed downward with the sound of a nuclear warhead.

Tony wasted no time in running to the platform holding the vine-covered Starship. Even at his best, it took him a few minutes to reach the missle-shaped craft.

He remembered how to reach the control room from the anterior hatch, up the access ladder, and down the darkened corridor. Maya was working in the triangular bridge area. She was making some sort of jury-rigged power source with her laser.

"How'd you get so much done?" asked Tony.

"Getting here is nothing for a bird," she smiled. "Where are our friends?"

"I don't know. I tipped over a platform on them."

"You what?"

"Never mind. Does the translator work?"

"Well, if the laser's power cells can give it enough juice and the hook-ups into my commlock are correct, the commlock's transmitter will act as a directional beam. We'll be able to aim the translator at a specific point and hear what they're saying."

"Good," said Tony looking out of the portal, " because two of them are coming down here."

Maya aimed her commlock out the portal at the pair walking between the launch platforms. A thick wire ran between the commlock and the cubicle translation speaker.

"Here goes nothing," said Maya as she switched it on.

A muffled crackle filled the cabin, followed by a pair of artificially reproduced voices.

"Where could the enemy be, Captain Kaan?"

"Anywhere, Baxia. They're sneaky creatures. How they managed to get into the city without landing those fighters is an example of that."

"What about those white crafts that we found outside the city?"

"A decoy probably. It's a good thing we left the Clentus in orbit while we came down in the life craft. The enemy outsiders will be aiming for that," stated the senior officer.

"True. But how long can we last here? It's a dead world without life or food."

"Baxia, we will survive. By the gods, we will survive."

"Captain, my mini-computer is picking up readings."

"Where?"

"In that dead ship."

Tony instinctively drew his laser to the portal.

"Up ahead..."

Set it on kill.

"... there's one of them!"

An alien energy beam shot by the portal. Tony fired three shots, missing the aliens, but striking a small tower behind them. As the tower began to fall, the two aliens ran, but the structure smashed to the ground, pinning the two.

"There," sighed Tony.

"We can't let them die," said Maya. "They're not our enemy!"

"They tried..."

"You heard them. They think we're Outsiders. They're only trying to protect themselves. If we prove to them that we're not enemies, they'll stop attacking."

Tony paused. "You're right, go to it!"

In the form of a bird, Maya left the ship and descended. Then, in a gorilla's guise, she ran to the structure. With herculean strength, she lifted guirders and wreckage and hurled them away. Bit by bit, she dug towards the aliens.

In about two minutes, she dragged the two unconscious forms out. Returning to her natural form, she revived the aliens. Tony listened to the translator again:

"Captain, who is she?"

"I don't know."

"Her uniform, it is the kind of the enemy. But she can't be..."

"She must have pulled us from the wreckage, but Baxia, I believe we have made an error of judgement."

"You mean, she's not an Outsider?"

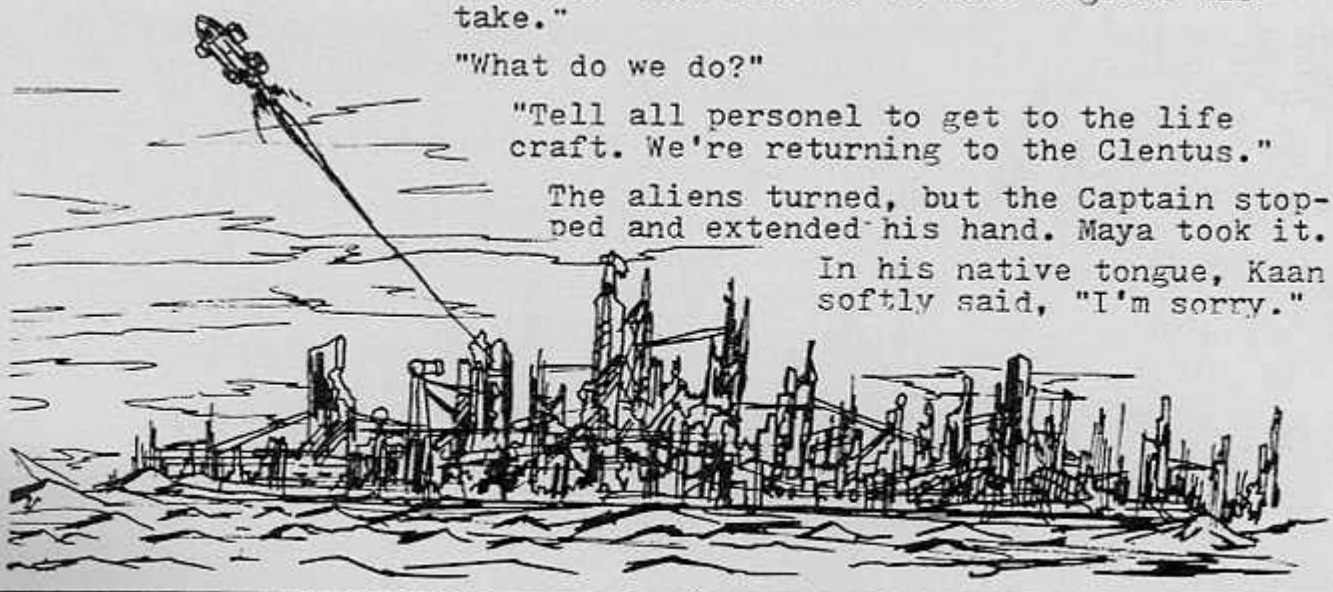
"None of them are. We've made a grave mistake."

"What do we do?"

"Tell all personel to get to the life craft. We're returning to the Clentus."

The aliens turned, but the Captain stopped and extended his hand. Maya took it.

In his native tongue, Kaan softly said, "I'm sorry."



THE FINAL ALPHAN POEM (HOPEFULLY...)

by The Unknown Poet

(This poem was sent in as part of a Readers Rurvey, voicing one opinion of the past two issues' poetry. It does not necessarily express the opinion of the editorial staff or the President -Ed.)

In my opinion
It is time
To put an end
To Alphan rhyme.

"How?" you ask.
God only knows
The way to stop
This Alpha prose.

They make me wretch,
To tell the truth,
I'd like to shoot
Miss Eisenhuth.

Kimanski has
A mind retarded
Whose poetic thoughts
Should be discarded.

As normal authors
They're probably nice,
But as poets
They must think twice.

If #63
Is that contorty,
I don't want to read
The other 40.

Thank you for
This length of time,
For now I must end
This deranged rhyme.

****

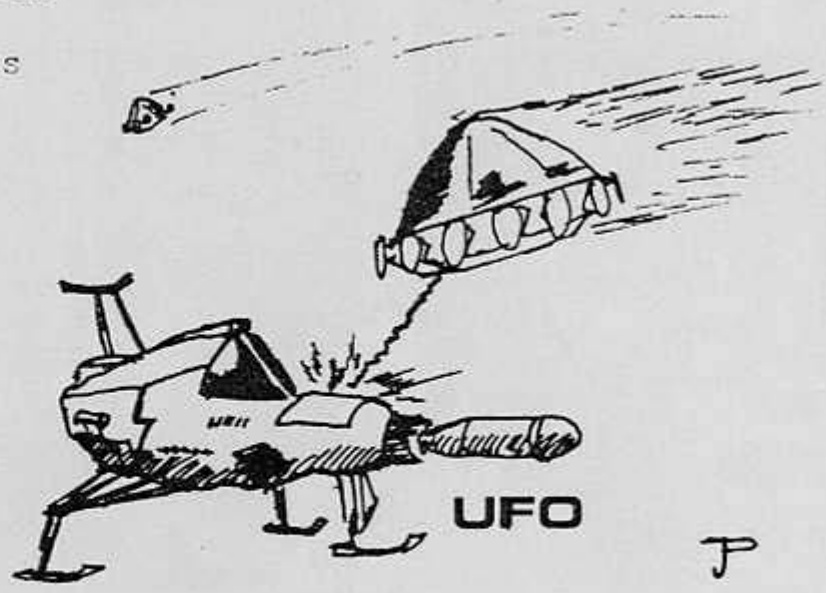
ACKNOWLEDGEMENTS

I would like to pause a moment to thank those members of "The Springfield SPACE: 1999 Club" who generously contributed to this issue of ALPHA LOG:

Felix Amador for his great SPACE: 1999 artwork.

Jeff Patterson for his SPACE: 1999 fiction and art.

Mike Perrone for his photography work at SPACE: 1999 Convention '79.



SPECIAL PHOTO SECTION

Here are a few photographs from the SPACE: 1999 Convention '79 captured by ALPHA LOG staff photographer Mike Perrone. If you would like to order photos from the Convention, we have enclosed an order form with this newsletter.



"You will use editorial discretion..."

-Nick Tate and Chris Landry (l to r)

←

Prentis Hancock, Nick Tate, and Anton Phillips (l to r)

→





David Hirsch auctions off Alpha Publications (l)



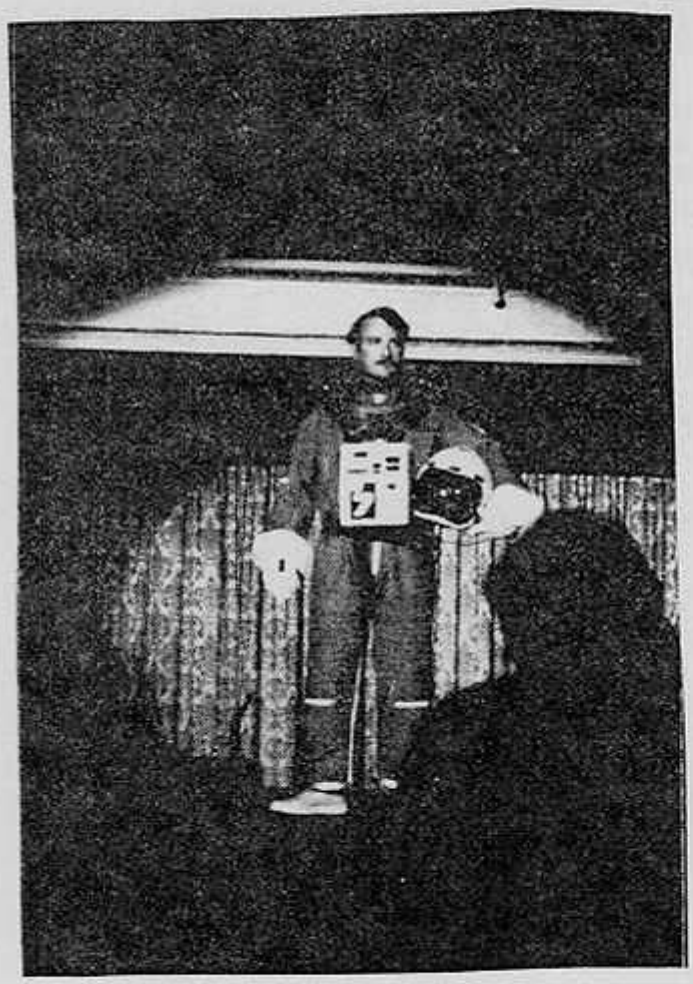
It's the BATTLESTAR GALACTICA gang! (r)



"How about a few action poses?"

-Anton Phillips and Chris Landry (l to r)





The overall winner of the Costume Call (1)

SPACE CON '79

PHOTOGRAPH ORDERS

A special select group of photographs from the SPACE: 1999 Convention '79. Taken by ALPHA LOG staff photographer Mike Perrone, all photos are clear 3½"x5" full color prints. All stills are priced at 50¢ each (U.S.A. and Canada) and 75¢ each (Overseas). This price includes postage.

Celebrities

__1. Nick Tate and Chris Landry
__2. Prentis Hancock
__3. David Hirsch
__4. Barry Gray, Nick Tate, and Prentis Hancock
__5. Barry Gray and David Hirsch
__6. Prentis Hancock, Nick Tate, Anton Phillips, and Barry Gray with science fiction competition winners

Costume Contest

__7. Commander Koenig
__8. Deep Space Astronaut (front view)
__9. Deep Space Astronaut (rear view)
__10. Maya and Mentor
__11. Servant of the Guardian ("Guardian of Piri")
__12. Alphan Communications Officers
__13. Maya, Tony, and Guido Verdeschi ("Bringers of Wonder")
__14. Beta Creature ("The Beta Cloud")
__15. Cantar ("The Exiles")
__16. Vegan Number ("One Moment of Humanity")
__17. Slime Creatures ("Bringers of Wonder")
__18. Vana ("Missing Link"), Maya, Maya Hag ("The Taybor"), Mentor ("The Metamorph"), Dione ("The Last Enemy"), and Taybor ("The Taybor")
__19. The BATTLESTAR GALACTICA Gang
__20. Scott Tracey (THUNDERBIRDS)

****

MAILING FORM

Name _____

Address _____

City _____ State _____ Zip _____

Enclosed is _____ (U.S. Currency Only) for _____ of the photos marked above. Please allow 2 to 4 weeks for delivery.

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Alpha News Service; c/o Dick DiPirro; 160 West Foster Street; Melrose, MA; 02176.

The British Nick Tate Club; c/o Eileen Skidmore and Phyl Proctor; 69 Francis Road; Acocks Green, Birmingham; England; B27 6LT.

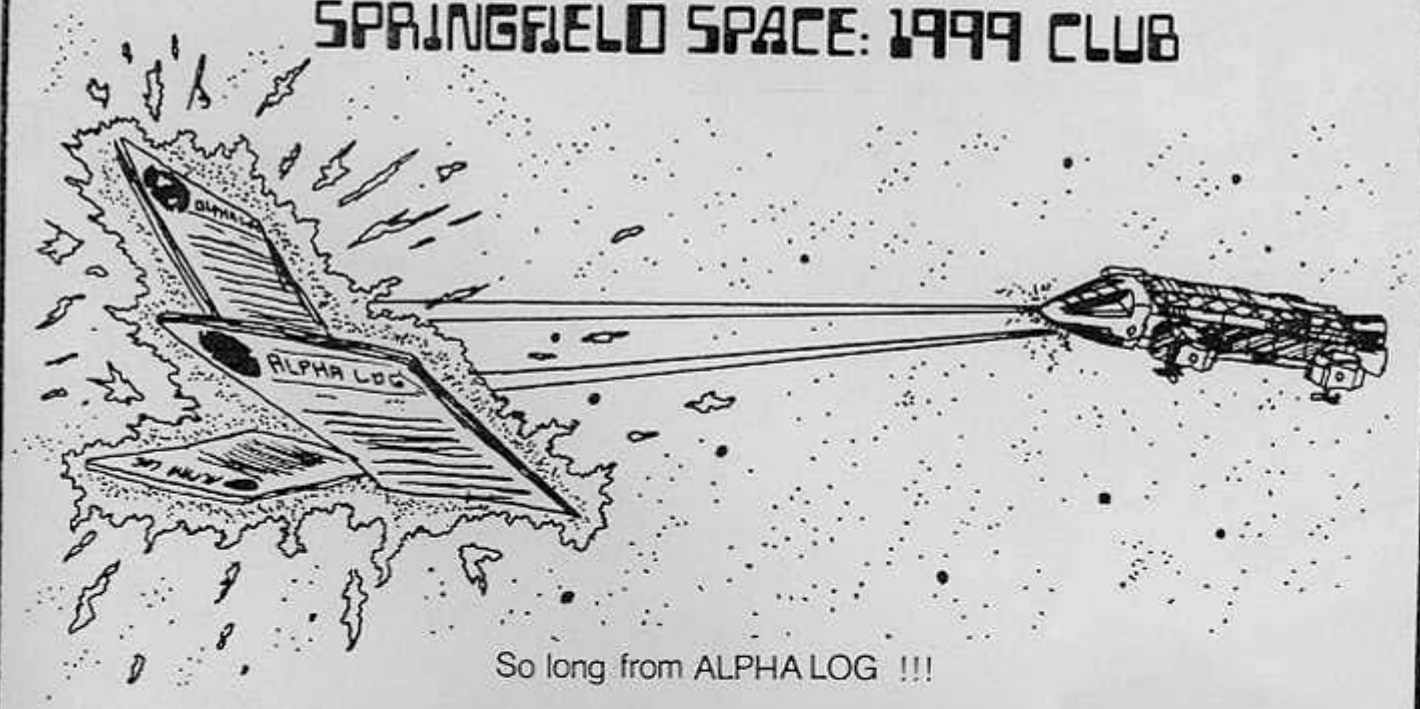
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Morse Code; c/o Vivian Stanley; Box 1572; Jasper, Alberta; Canada; T0E 1E0.

The SPACE: 1999 Society; c/o Daniel Palotta; Box 11123; Cleveland, OH; 44111.



So long from ALPHA LOG !!!

Chris Landry; 12 Maplewood Terrace; Springfield, MA