MAIN COMPUTER

Newsletter of the International Space:1999 Alliance

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INTERNATIONAL GROWTH

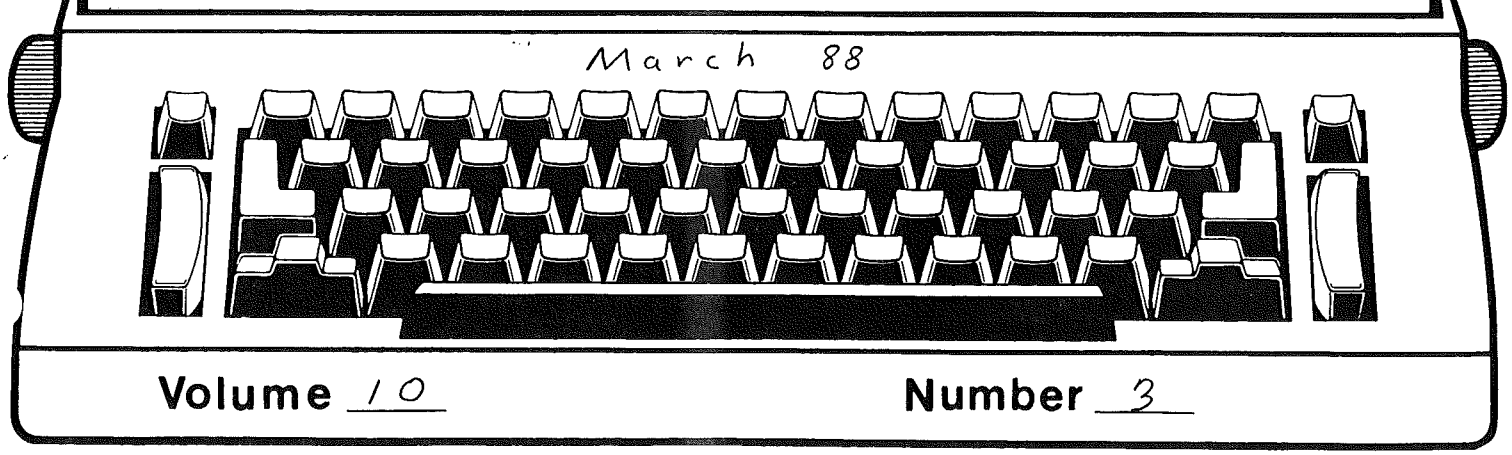
Well, the March issue is out at last. Not quite in March but we're getting closer. We really do expect the next issue to be on time. We are trying our best to get on schedule to keep all our new members happy. That's right, new members.

An ad for the Alliance appeared in a German magazine which apparently has quite a wide distribution and readership. Through this ad we made contact with the German MOONBASE ALPHA Fanclub run by Michael Evermann. We were pleased when our membership increased when several members from this club joined the Alliance but the most exciting thing was finding another 1999 fanclub. If you would like to contact the club, you can write to: German MOONBASE ALPHA Fanclub / c/o Michael Evermann / Malplaquetstraße 10 / D - 1000 Berlin 65 . Michael also is in touch with Catherine Schell and has started a fan club for her. An ad for the club appears later in the MC.

We have also gained new members and have received requests for membership information from other German, Italian and French fans. This has been quite interesting. I took French, Spanish and German in high school and college but that was a few years ago. We sent the ones in German to Michael Evermann for translation. If anyone out there would like to act as translator, please let us know and let us know what language you can decipher. Many times these letters are handwritten and this can make translation harder. We really would like to get back to these fans since we do speak the common laanguage of hope, exploration and the future that we call Space:1999.

It is also obvious to us that absence makes the heart grow fonder or, at least, jogs the creative talents. We're not sure if all the sudden flurry of activity is because you have more time between issues, or you have just decided to send in old stuff, or there has been a sudden renewal in interest in 1999. Whatever the reason, we would like to thank many of you who have recently contributed items for MC. The number of submissions we have received recently is the most I can remember receiving for at least the last three years. This is **GREAT!** It makes it easier for us to give you a good MC when we have more material to choose from so **DON'T STOP.** On the other hand, if you don't see your contribution printed right away, don't worry. We do keep everything in the files and it will see print. Thanks again for all the contributions.

Now, let's get to the good stuff!



Volume 10 **Number** 3



ANOTHER LOGO CANDIDATE

We received the following letter from former member Christopher Paulsen who has recently rejoined. We feel it necessary to publish the letter of explanation and to give this design an equal chance. If you have already voted for the logo from the previous four selections and would like to change your mind, please write and let us know. If you haven't voted yet, check your last MC and decide which design you like the best and write or call us with your vote. This design should be selected as number 5 in your voting. On June 30 we will tabulate the votes and determine what the new club logo will be. Please vote. You have a chance to determine the outcome. We only have seven (7) votes so far.

I had no idea the Alliance was searching for a new logo. Rejoining rather late in the game has it's definite disadvantages: an inferior role of playing catch-up. I hope to make up for lost time with extra-ordinary enthusiam!

Having to pick one from the four choices is a rather ambiguous process. I really don't care for any of them and I'll tell you why.

Think about what a logo does, especially ours, which will be (or should be) on all flyers distributed at conventions and gatherings with SF fans. Our logo will be the starting point through which all other aspects of the organization are judged. It is the eyes through which outsiders will see us; the unconcious and subliminal message that is sent to (hopefully) positively predispose prospective members. It is the emblem, the banner, the flag of our fleet and sets the standard. It is the concious, deliberate attempt to knock out any preconceived notions about what the Alliance isn't (an amateurish, immature "Tiger Beat" for Space) and what it is (an adult, intelligent, often controversial word play between members who share a common love of a SF series); it is the attempt to bias prospective members.

Think of it another way. Was Space:1999 professional, original, artistic and ambitious? Yes. Well, then, should the Alliance, the No. #1 organization devoted to 1999 be any less so? No.

It was with this in mind that I contacted a friend of mine, a graphic design artist and second-hand 1999 fan (read: I have forced him to watch every single episode!), and enlisted his aid in constructing the kind of emblem I have envisioned. Together, we produced a design that I hope you members will find striking, original, and ultimately appealing.

Yes, it does not bring Space:1999 immediately to mind (as would an Eagle). I felt that the logo should stand for the entity itself, the Alliance, which has a life of its own. It should also reflect the fact that the Alliance professes a dedication to various Gerry Anderson productions and supports "many of the old and newly emerging shows." But.... the logo <u>is deeply</u> Space:1999. Follow me thusly:

> At first glance, 1999 fans should recognize a stylized version of the Astronaut's Crest patch, a circle with a triangle representing Earth and space exploration outward. The crescent shape of the logo, so symbolic itself, is intersected with lines leading to infinity, representing the moon and Alpha, and Alphan struggles to escape the moon and find a new home.
>
> The straight lines leading out from the crescent moon are reminiscent of the "blur" lines of comic books & strips, representing speed and action. Thus the crescent can be said to be moving, as is the moon in 1999.
>
> Delving deeper, the crescent, stabbed and ruptured with the sharp 45 -degree angle is symbolic of September 13, 1999, when explosions erupted on the moon and stole the Earth's solitary satellite.
>
> Deeper still, the graceful, arching, almost ephemeral semi-circle, combined with the rigid, forceful lines depicts the quality of Space:1999 itself, at once mysterious and straightforward.
>
> Deeper and deeper.... The very fact of the logo's symbolism and the insider knowledge thereof to all Space fans ultimately conveys the relationship we have with outsiders who do not know of our series: to others, Space is dead and dumb, to us, alive and magical; to them the logo is flashy and very '80's, to us, it is the essence of Space:1999.

After all this, if you decide you prefer a more traditional emblem, then fine. Just please consider it as carefully as I have. Give it some thought.

P.S. If you like the logo except for a few minor details, let me know. I'll adapt it.

COMMAND CONFERENCE ROUNDTABLE

Even though the table is missing, the next few pages contain this issue's ROUNDTABLE entry. Again we have Christopher Paulsen to thank. We would also like to thank him for typing it in a style that allowed us to put it into the MC without retyping it.

13 YEARS OF HINDSIGHT

By Christopher Paulsen

"History is not simply something that was.
History is with us and in us."
YURI TRIFONOV

Space: 1999 was not cancelled because of Maya. It was not cancelled because the Alphans went underground or wore new clothes. Nor did the elimination of old characters and the addition of new have any real effect. 1999 was cancelled because its second season was in itself a new show, evoking different viewer responses and rejecting the three themes that prevailed through the first year. It was even called Series Two (Srs. II) by its makers, in deference to its "newness", its differentness. But by being different from Year One, it became similar to other SF-TV shows, namely "Star Trek".

"Oh, God. Not that again!" Well, yes, because face it folks, "Star Trek" is a phenomena; it is part of our nation's pop culture (understand how ingrained something must be to achieve that status). Any show that comes close to imitating its formula will unconsciously be compared and must either stand on its own or be rejected as a pale imitation; a clone. Let us not forget that Space did start with the idea that it would cash in on the "Trek" craze[1] but its producers attempted to offer a product with a twist. However, I do not wish to dwell on the Space vs. Trek argument. It is non-productive, useless, and only, really, argued by (some members of) 1999 fandom. Well, isn't it also useless to discuss The Cancellation? Yes, of course. The past is over and done and cannot be changed unless one has a time machine (now there's an interesting premise for all you budding authors out there). But, "What-If" games (If-History) are fascinating and very seductive. It's easy to be pulled into its myriad outcomes, conclusions, prophecies; If-History offers an attractive alternative to reality, and for many of us, The Cancellation represents a sort of Paradise Lost - a disappointment that still hurts. For many of us, 1999 represents, and for a long time to come, will represent, the culmination of the finest in SF-TV: its stars, soon-to-be-Academy-Award-winning-special-effects-creators (whew!), costumes, sets, ambitious attempts, and its originality - the "Jules Verne like notion of a traveling moon".[2] So why is it gone? That is the reason for this essay; to try to examine some aspects that have not been aired - or perhaps they have. If I sound at all like Dave Hirsch in Starlog #34-35, so be it. His observations were the inspirations that set my mind in motion. I only wish to expand his analysis and apply it to The Cancellation Question. Also, any similarity between this essay and Martin Landau's comments in Starlog #108 only serves as affirmation: 99% of the paper was written before I was even aware of the interview. You'll just have to trust me on that point.

Before I begin, I must digress. I do not dislike Srs. II. Let's get that straight. It was exciting. It had music you could tap your feet to. It had stronger character clashes. It had less discrepancies between episodes in areas such as sound effects (how many ways can stun guns or automatic doors sound, really?) and music (c'mon folks, don't use Gray's old music from UFO, please). It had better dialogue. Pacing was less slow and deliberate, as were the actors... but... it wasn't Space. It was bland, with a fairly even keel throughout. It was purposeless, without focus. There were no real highs (no lows either, true). And don't forget, it was Srs. II that got cancelled, not Srs. I. Why? But I digress. These are my opinions about Srs. II and may not be yours, but read on.

There is no need for individual blame (Thou Shalt Not Mention the "F" Name). As we have been made aware, it was a concerted effort by all concerned to "improve" the show, and true, some improvements were necessary but could have been effected without disturbing the basic nature of the show or its themes and the means used to support those themes.

"If you could look into the seeds of time
and say which grain will grow and which will not."
WILLIAM SHAKESPEARE

The Alphans in Srs. I were a desperate people. They had obviously not been prepared for such a journey. Their base was not meant to be "lived" in. They had no idea where they were, where they were going, or even how long they could survive. Their one overriding concern was getting off the moon. This is the first theme: desperation. As viewers we could empathize with them: we knew they were in trouble. Nobody laughed. This was a serious situation and a serious show. Nothing wrong with that, either. "Miami Vice" has carved a niche in the Nielsen Top 40 by being deadly serious. Alpha itself was more or less hated as a confining prison; a place in which to be "cooped up". Although it was an illusion by Raan, Victor's soliloquy sums up the general attitude: "When are we going to stop kidding ourselves? We're never going to get off this rock! This is our tomb!"

The supports used to convey this feeling of desperation are many. The costumes were minimalistic.

They helped to underlie the coldness and sterility of the base. We desired to see them out of their restritive clothing but to do that (in Srs. I) meant a new world and a new home, something we tuned in week after week to see if they would find. Srs. II's casual, comfortable skirts, jackets, and turtlenecks reflected the whole casual atmosphere. Who cares about getting off this rock? Life ain't so bad on the base. Yeah, well, it's hard to be involved with casual people. The sets were also indicative of different visions. On Srs. I they were, like the uniforms, cold and sterile. It felt good to see John and Helena away from their restrictive surroundings, roaming the lushness of Retha, of Terra Nova. And it felt bad to see them have to leave. That same empty feeling just isn't present the following year. Srs. II's sets were cozy, comfortable, even inviting. They were fixed, with no "Lego/modular" designs to move around, thus no sense of the vastness of the base. Despite pronouncements to the contrary, the earlier season's vaulted ceilings and open spaces were more grim and inhospitable, thus more tense and disturbing than the thoroughly recognizable "living-room" sets next season. Alien sets between the 2 years also performed similar functions. Srs. I had both enormous interiors reflecting the vastness of space and/or alien superiority (and the designer's ambition to overflow the small screen) and smaller scale interiors for individuality and intimacy. Srs. II's alien rooms seem cut out of the same cookie-cutter mold. They are the same size and shape with only simple redressing between them.[3] Where is the originality that led to Zenno's sheets, smoke and colored lights; Arra's ship; the Thulian cavern; Piri's open wasteland; or Gwent?

The music conveyed a sense of desperation and sadness. Barry Gray's moody pieces underlie such moments as the "Marie Celeste" scene on Piri, leaving Alpha (W. Games, B. Sun), Zantor's goodbye, and numerous epilogues (W. Games, L. Sunset, Piri, A.T.A. Place, M. Link, L. Enemy, etc.). And where is the originality that led in Srs. I to the effectivie use of classical pieces for Arcadia, Ultra, and the Space Brain? Derek Wadsworth's compostions better propelled the plot, but did nothing more. They did not convey a feeling, a mood. There was no spirituality in them, if you wish.

Lip-service is paid to desperation in a few moments of Srs. II, granted, but without the essential supports, we just don't believe. This first theme almost surfaced in Seance Spectre but was destroyed by the cartoonish Sanderson and Maya's usual carnival side-show. It <u>did</u> appear in Bringers II ("...isn't it better to live in a dream of happiness than to face a reality which you hate...") but by the end of the "kill the ugly brutes" plot, we scarcely notice. And the thumping score does tend to ignore the sad reality of Alphan life.

> "What the film means, (2001: A Space Odyssey) what it says, no longer matters to me so much... What is important here is the sense of wonder."
>
> Roger Ebert

So much for desperation. How about helplessness? What about awe? These inseparable attributes, the second theme, also lack in Srs. II. In the first year, we watched helplessly as our heroes bounced here and there, not cowards or retreating as in the first season of "Galactica", just helpless. They were at the mercy of their fears, Betha and Delta, the Tritons, Gwent, and a black hole. They survived situations more often than not by sheer luck, the benevolence of others or from a guiding force (more on that later). This is original. By Srs. II, we get faster Eagles, a chief of a new Weapons Section, laser batteries, and a "warm feeling of well being". This is not original. They undermined the feelings of unpreparedness, desperation, and helplessness.

Married to this feeling of helplessness is a sense of awe, of wonder. Where is the mystery of the universe in the all-too-literal second series, the unknown aspects? Where are the big, magical moments such as air on the moon, foam on the moon, the moon stopping dead, the moon splitting in half, the moon caught in a beam of light, the moon being sucked into a black hole? The producers of Srs. I seemed to belong to the bigger-is-better school of film making ("damn the torpedoes, full speed ahead!"); each episode had a unique twist, a novel gimmick that made it different. For all we know, Srs. II might well have taken place on a space ship. When we're talking about moon-wide events or cosmic occurances, discovering 2 bodies beneath the moon's surface seems hardly earth shattering (no pun intended). Even a space warp is merely the hook; a 5-minute plot device. Such "Lost in Space" staples as living rocks, space traders, and ESP seem hardly awe-inspiring. And there is another aspect of Srs. I: the ending. Those Rod Serling-ish moments that kind of left us with a "wow" on our lips. We were left with a feeling of sadness, of loss, of missed opportunity and of a sense of mission. We didn't need jokes. We didn't need to "retain a family feeling amongst our regulars".[4] That was another show. This was Space: 1999. It's endings helped to support its themes and was a definitive part of its style.

Also an irreplaceable part of Space's style was the opening theme. Wadsworth's music and its inclusive images were certaintly dynamic but didn't carry Gray's indulgent sense of pomp. Who amongst us can deny the adrenalin rush accompanying the roll of drums, crash of cymbals, and roar of trumpets following the hook? Can you really admit to feeling the same way for the second theme? Gray's "I have arrived" music helped to convey this sense of wonder and awe. This was a big show about a big place and needed a big, loud opening.

"We brought a dead planet back to life.
Maybe we should've stayed."
Gaurdian of Piri

Space: 1999 Series I was a dark, moody show. It was a pessimistic and bleak morality play that chronicled the "downfall of 20th Century technological man".[5] The Alphans wandered through a decaying universe encountering rotted lifeboats, warring and/or self-absorbed aliens and dead planets (naturally - due to the show's premise, one couldn't write about lively planets every week and get away with it). This brings me to the third, last, and most important theme: the mission. We were constantly made aware by the show's writers that there was a purpose for the voyage ("Have you ever wondered just how and why we've survived?"). This is the Mysterious Unknown Force that the critics despised; the Kubrick step-child that Srs. II was supposed to correct. But in correcting it, the series lost its uniqueness, its feel. From Breakaway on there was the mission. To the Alphans, it was solely survival and the search for an alternative home but after Arcadia, they had to contend with the idea that perhaps the gods were not using them for sport, after all. And they were protected, to be able to carry the mission out ("Some sort of cosmic intelligence is what I've got in mind.""Which intervenes at the right moment..."). From bringing life to the lifeless (Piri, Arcadia, the Darians, A.T.A Place, the Ultima Thulians), to destroying universal terrorists (R.A. the Moon, V. Return, D. Domain), to providing fodder for the Force of Life, to fulfilling destinies (for the Astherians), we can see a purpose ("...some frame of order"), vindicating Arra's prophecy: the Alphans are bringing life to a lifeless universe. Where is the purpose in Srs. II? Adventure for adventure's sake? An alternative home? Who cares? Alpha is home now, why leave it? Srs. II eliminated desperation, awe/helplessness and the mission. The quest was downplayed.

"To everything that might have been."
"To everything that was."
Black Sun

I do not mean to mock past efforts with the benefits of a decade-plus of hindsight but if one is to abandon the principle "if it ain't broke, don't fix it", then one had better know exactly what is wrong and what is to be fixed. In other words, had the production company really understood Space, they could have made the changes that led to Srs. II and still have had a unique, successful show, maybe even more so. If-History: O.K. So we're going to add an alien. Does she want to live there? Doesn't she blame the Alphans for the death of her father; for the death of her secure, ordered existance? Doesn't she get lonely? Is there mistrust? Fear? Is she bitter? Moody? Dark? You want to add humor? Fine. Make it of the M.A.S.H variety. Desperate humor from desperate people. Music too slow? Then get a composer who can handle both a faster pace and moody, introspective pieces. Someone for television that Goldsmith, Barry, Horner, or Williams are for the movies. If we move underground, don't forget tension; don't forget those windows that can break at any moment and send people flying spectacularly out into space. Don't forget you have windows to look out of, for crying out loud. Change costumes? Well, shouldn't they also look a little worn and weary (a la Aliens). Are the Alphans too one-dimensional, the dialog too stilted? Fine, but don't make them happier, more carefree. Make them hardened, hardier, tougher, with speech to match. These should be the denizens of Outland; survivors of arduous conditions, not people having "Tea in the Midlands".

Would Year II have been successful? I think so. One need only to project the success of Year I onto the Second Year. It was a "... surprise success on local channels"[6] with "cosmic ratings"[7] and "heavy curiosity viewing."[8] It "consistently garnered high ratings"[9] prompting ATV to crow "due to the extraordinary success of Space:1999 in the US and the rest of the world... we have decided to make another series of 24 one-hour episodes"[10] and "within 24 hours of the new season's being announced, renewals poured in representing 42.7% of the total of US TV homes plus 68 countries around the world, including Canada's CBC network."[11] It had a good track record with its following and might have picked up new converts, rather than disallusioning and alienating old ones.

My point is, what many critics claimed as Space's worst faults were in fact its saving grace; its chief assets, and robbing it of those assests doomed the show to generic blandness; it was robbed of its identity: style, panache, mystery, purpose. It disintegrated into an "ordinary, mundane approach". The changes made all the difference in the world; for the show, for its stars (excepting Brian Johnson), the viewing audience, and for us, the fans. The changes created a new entity, one that evoked different feelings and an entirely different mood. What was needed in Yr. II was a clear, comprehensive statement of the themes I have outlined, a sure hand guiding the show; a sure, confidant vision that what was haphazard, random, almost accidental in Yr. I would become theme and reality in Yr. II; fully developed, fully realized; planned and organized with a purpose, with a vengence.

"All theory, dear friend, is gray, but the
golden tree of actual life springs ever green."
Goethe

The fact that the show continues to have an "enormous" following and is still syndicated in 50 countries is due, I believe, mostly to the efforts of the first season. Srs. I was and is controversial. Due to its hits, misses, and attempts, Space: 1999 occupies an ironic and unique niche: it is both a bona fide underground cult[12], an enviable position "Fantastic Journey", "Logan's Run", "Galactica", "V", "Man From Atlantis", or "Buck Rogers" do not share, and a critical punching bag, as evidenced by its rather dubious position in the "Best of SF-TV".

Does any of this mean anything? Of course not, as I previously stated. This is my theory, open to criticism and debate. I will continue to love Srs. I and enjoy Srs. II, but I know what happened. I know because I have tried to analyze what it was about Srs. I that first interested me, then touched me, then grabbed on tight and wouldn't let go. I suppose, in a way, it is an analysis of fanaticism and die-hard devotion, of the kind Mr. Landau asserts we Space fans are made. I'm hoping that you who read this will be moved to thought, dissention, agreement, or even anger. For it is only by continued probing, restating, proselytizing, advocating, experiencing, and stirring up controversy that a fandom can resist stagnation.

"Ultimately, I suppose, we all believe what we want to believe. Perhaps that's what reality is."
Black Sun

"The past is never dead. It's not even past."
William Faulkner

FOOTNOTES

[1]Heald, Tim, The Making of Space: 1999 (NY: Ballantine Books, 1976) [2]Starlog Vol. I, Issue I (Aug, 1976) [3]Heald, Tim [4]Heald, Tim [5]Science Digest (Nov, 1975) [6]Newsweek (Dec. 22, 1975) [7]Newsweek (Oct. 20, 1975) [8]Directory of TV Shows From 1940 to Present [9]Gerani, Gary, Fantastic Television (NY: Harmony Books, 1977) [10]Heald, Tim [11]Heald, Tim [12]Javna, John, Cult TV (NY: St. Martin's Press, 1985)

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FLASHBACK SPACE: 1999

This flashback was printed in the Toronto Sun January 3, 1977. The article was written by Ernest Leogrande. The article comes to us courtesy of Doug Pelton a veritable repository of Anderson associated items.

Nick Tate, TV Trekkies favorite

Capt. Alan Carter, that red-haired ready scrapper, co-ordinator of the flight plan of the Eagles in the science-fiction TV series "Space:1999", may set the sci-fi skies on fire this year. Last year, the series' first season, his personality was obscured by the show's policy of keeping its characters uninvolved in anything other than their space missions. This season the decision has been to humanize them, to let them show more of the emotions all human beings share. After all, they're not robots.

The decision will bring Nick Tate who plays Capt. Carter even more to the fore because his dynamic personality already has made him a favorite of the show's fans. At a convention of Trekkies - "Star Trek" fans - Tate was the one member of "Space:1999" asked to be a guest. This is significant because Trekkies cherish their series. Some even seem to have memorized the shows. Many actually resent the birth of "Space:1999", seeing it as an attempt to cash in on the popularity of "Star Trek", a show, they say, which can't be surpassed or even equaled.

Watching Trekkies troop up to Tate to get his autograph, you could see he has something special. Charisma used to be a favorite word for it. He is an Australian and an accomplished stage and screen actor, a singer, a dancer and an athelete capable of doing his own stunts. He is a fourth-generation performer in a family of well-known performers, covering a field from vaudevillians to opera singers.

Tate, 34, says he was inspired to start show business by seeing the 1961 version of West Side Story. his career took off, but while he's been known for a long time in both Australia and England it took "Space:1999" to bring him to the attention of American fans. His getting the role was a fluke. The original concept had been for the captain to be Italian, but at the time shooting began, the Italian marked for the role couldn't get released from another commitment, so the captain became an Australian, Alan Carter.

"I guess they felt my sort of Australian aggression fit the flamboyant attitude written for the Italian," he said. "But I also make him vulnerable, a sort of bachelor guy who's dedicated himself to his job. Actually I was only marked for the first episode, but after six episodes they kept me."

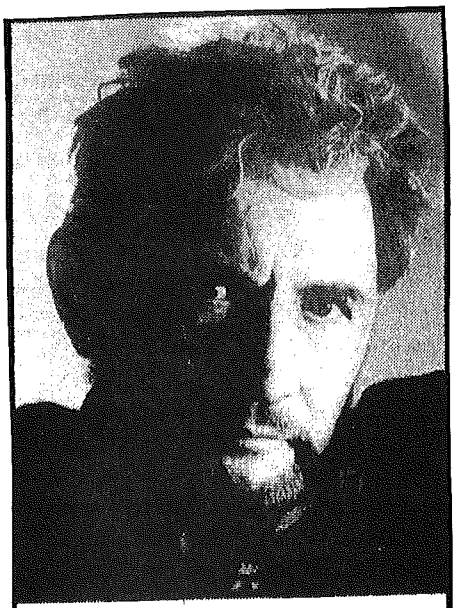
He was so involved in his role that he sat down and wrote a fictionalized biography of Alan Carter in which he decided Carter had been born in 1966, son of a cattle rancher. His first love always had been flying although he was first-rate in just about everything he undertook, from sports to science. Carter wasn't so fortunate in romantic love, since the Balinese he fell for died. He was the third astronaut to go to Mars... Well, you get the picture. The believability of the Carter "biography" reflects Tate's ability to immerse himself in a role. I have always had a vivid imagination since I was a kid," he said with a smile. In real life he is a dedicated sportsman and he was an army commando, a bit of background he attributed to his character Carter. However, it's obvious that acting is Tate's first love.

He's one of the best promoters the "Space:1999" series could have. "If you'd told people 10 years ago that we'd be on Mars," he said, "they'd have said,'Rubbish'. Well, we're on Mars today and that makes the series all the more probable. "Would you believe the first episode took six weeks to make?" That's like making a feature movie. We wanted to make everything right." Still, he is glad to see that with the new season the changes have been instituted to humanize the characters. "Only a fool sits back and says, 'I have made this. It cannot be improved on,'" he said. "I don't want to know people who don't believe in changes. Then he went on to describe Carter, who sounds like Tate: "He's a man who has a great deal of time for people but doesn't suffer fools easily. He had hidden depths. That's why I did his biography. To help the new writers on the show who may not know Carter."

Tate's confidence in his abilities extends into the field of doing his own stunts, something makers of movies and television shows aren't happy to see their stars doing because of risk of injury. But Tate hasn't had any injuries. "I play a lot of rugby and swim a lot," he said, "and I work out in a gym with stunt men. I've had no major injury although I once did break my leg playing rugby. I had been training three times a week as a modern dancer at the time and my legs were in very good shape but it was winter and when I hit the ground it was hard as concrete. I generally do my stunts on the show all in one take so there's no faking them."



NICK TATE as Capt. Alan Carter in Space: 1999: "I was only marked for the first episode . . ."



BEAUTY AND THE BEAST

Roy Dotrice plays the stepfather of the mysterious, beastly Vincent in "Beauty and the Beast." The series airs Friday, Oct. 2 on CBS.

##REVIEW##

Instead of reviewing fanzines, this time we are printing some of the reviews we have received for the new TV series "Beauty and the Beast". We would also like to thank Terry Bowers and Doug Pelton for the photos and article accompanying these reviews.

For those of you who enjoy the series and would perhaps like to join a club and write or read fan publications, there are several options open to you. A new fan club dedicated to the series is now accepting members. The club is named, quite appropriately: Beauty & The Beast Fan Club. You can obtain information on becoming a member by writing to: Beauty & The Beast fan Club / Deb Hense / 1469 Council St., NE / Cedar Rapids, Ia 52402.

There are also two zines which are now accepting submissions. Information is as follows:

SONNETS AND ROSES

A "BEAUTY AND THE BEAST" FANZINE

SONNETS & ROSES is now accepting submissions of fiction, peotry and art dealing with the new CBS series "beauty and the Beast." Although stories involving the romance between Vincent and Catherine are needed, I would also like to see stories about other characters and how their relationships affect Vincent and Catherine's love. In particular, Father, who is a strong influence on Vincent's life and his bond with Catherine. I would like to see some creative exploration of DA Joe Maxwell as well as original characters, either from above or from the tunnels, specualtion on the day to day life underground, or stories of Vincent's childhood. I am not interested in cross-universe stories, but prefer to see new and original characters. For information on requested format and possible publication date, send a SASE to: Madalena A. Mumford / RD 1, BOX 36 / Townville, Pa 16360.

A SECRET PLACE Want to know what really happen 'below'? So do we! Now accepting submissions of fiction, poetry and art dealing with the universe of the new television series "Beauty and the Beast". This is an adult publication that is looking for ideas that take one step where the television episodes go...whatever 'one step beyond' means to you! We have open minds and are looking for romantic, unique, well written stories focusing on the relationship between Vincent and Catherine. Send a SASE for more information to: MKASHEF ENTERPRISES / PO BOX 368 / Poway, Ca 92064-0005

From Nellipat Eklund - "Beauty and the Beast" can be summed up in one word - FASCINATING! It seems to have just the right ingredients: Ron Pearlman's beautiful vocal delivery and impressive stature; the lovely musical score; visually stunning lighting and scenic effects with an ever-present air of mystery and a suitably attractive heroine who is feminine yet no pushover - all in all a great adult Fairy Tale. I viewed it the first time rather reluctantly - but became hopelessly hooked.

From Karla Von Huben - I don't think I've ever seen a show that captivated me instantly the way this one has. The warmth between Vincent and Catherine, their unspoken love and commitment, their almost mystical bond, combine to create an atmosphere that is unique in series television. There seems to be real magic here, an attempt to create a gentle world in the midst of the most hostile city on Earth that is really touching. I am explaining it badly; perhaps it is too special and fragile to describe at all. I think I could live, quite happily, in Vincent's world--I'm sorry I'll never get the chance. The show has captured an ephemeral mood, and manages to convey it, week after week.

From Susan Chaikin - I am delighted with it. As I said in a letter to CBS, they took an idea that could have become just another "hero rescues heroine" show and turned it into something magical. It also has a fantastic makeup department. Then, of course, there's always Ron Pearlman as Vincent. His voice could make you melt. As an added bonus there's Roy Dotrice as Father.

If you haven't watched this show, you now have some idea of what you're missing. The article on the next page gives you some insight into the show and Ron Pearlman.

A weird beast has his wonderful romance

BY IVOR DAVIS

LOS ANGELES

WHEN actor Ron Perlman's agent telephoned to say he had a script for a new TV pilot called Beauty and the Beast and the producers wanted Perlman for the ugly role, the Manhattan-based actor exploded.

"Burn it. I don't want to ever see it. Don't tempt me with roles like that anymore . . . ."

Perlman was no stranger to bizarre parts; he'd had a bellyful of them. First there was Quest for Fire, in which Perlman went to the chilly reaches of Scotland to play a prehistoric man. He was a weird swashbuckler in Ice Pirates and the deformed monk, Salvatore, in Name of the Rose, with Sean Connery.

"I never want to do a part wearing prosthetics again," declared the 37-year-old stage and screen actor.

So how is it that Ron Perlman is spending four hours every day getting made up to star in Beauty and the Beast?

Linda Hamilton is Beauty, a socialite lawyer who is savagely attacked by thugs and who is saved by The Beast, Vincent, who was born deformed and abandoned as an infant and who grew up as half-man, half-beast among the sewer rats and outcasts in the nether reaches of underground New York City.

"My agent dropped the script off on my doorstep and it was far and away the most incredible character ever written," explained Perlman.

The series (Tuesdays, Global at 9 p.m.; Fridays, CBS at 8 p.m.), is also an offbeat fable for prime time. The Beast, who looks like a lion with a shaggy mane of hair, has superhuman strength but a good heart.

"He is capable of incredible vulnerability," says Perlman. "He stands noble and tall and surrounds himself with beautiful things."

Both Perlman and producer Ron Koslow insist the series shows viewers more about the human condition and society's morality than a dozen psychology books, with tales of compassion underlining the social inequities of life today.



Linda Hamilton and Ron Perlman: crime-fighting beauty and her gentle beast.

The series, of course, "borrows" heavily from the beloved 1946 Jean Cocteau classic La Belle et la Bete — Beauty and the Beast — which starred Josette Day and Jean Marais.

Before he began shooting, Perlman saw that movie and noted, "I found it inspiring, regal and full of emotion."

Although Vincent may not look like the Hollywood stereotype of the good guy, each week he comes up from the belly of the city to renew his relationship with Catherine, the lady lawyer, who has become an investigator for the New York district attorney's office. He helps her fight crime in a somewhat unorthodox manner by using supernatural intuition and brute strength.

Roy Dotrice is Vincent's mentor, a brilliant recluse who prefers life in the secret labyrinth of chambers and tunnels beneath the city.

Producer Koslow says the story is not as far-fetched as it might seem.

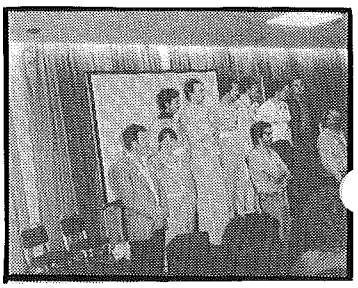
"There are hundreds of people living underground in Manhattan in the some 300 miles of tunnels — it's a fact. Our series tells a great love story in contemporary terms."

Each week, with a lot of help from Oscar-winning makeup artist Rick Baker, Perlman dons his disguise and wages his war . . . a sort of underground Equalizer!

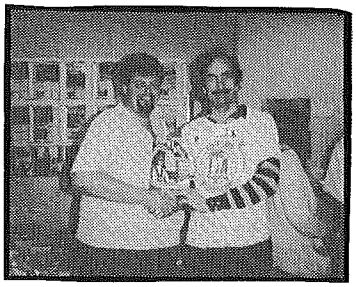




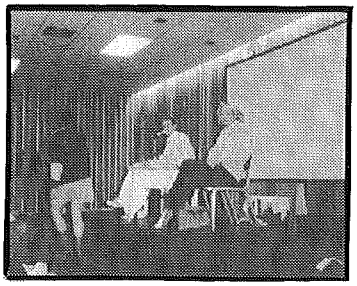
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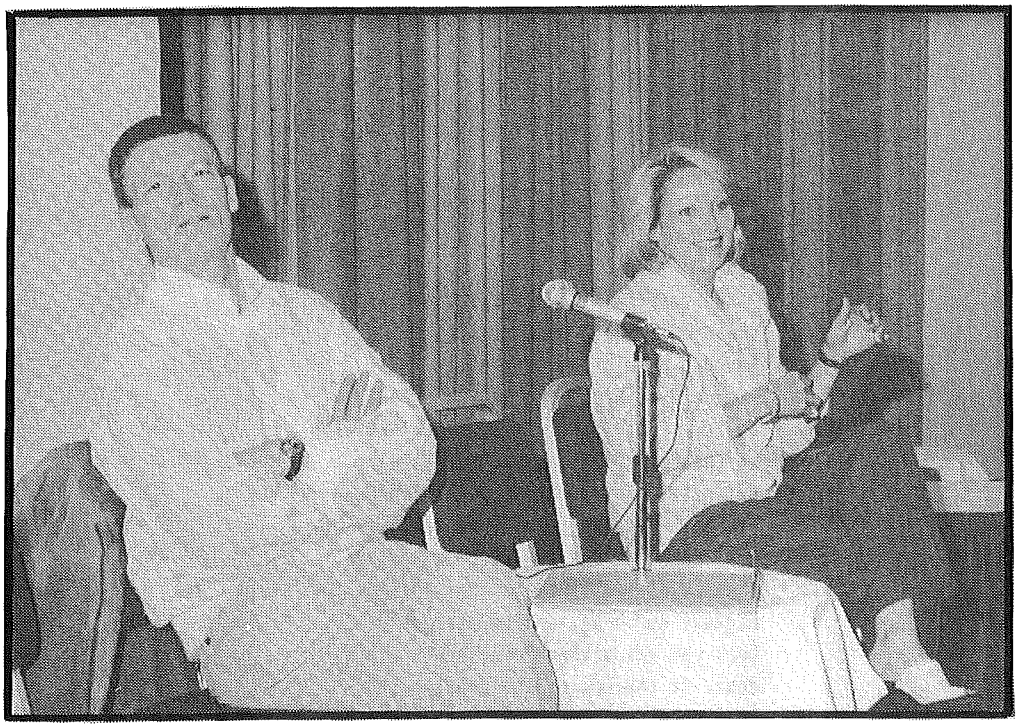
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Space:1999 Minicon

In a previous MC we printed a report on the Space:1999 Minicon that was held in England. Since then we have received some photos from Neil Swain who helped organize the convention and from Doug Pelton who attended it. Two of the regular year I cast members were in attendance. **Suzanne Roquette** and **Prentis Hancock**. We thought you might like to get a current look at these Space:1999 first season stars. We would like to thank Neil and Doug for the pictures. Doug also sent the descriptions below to accompany the photos.

1. Prentis Hancock in the Dealer's Room
2. The Con Committee and guests at the closing ceremonies. From left to right: The Statons, John Godier, Phil Rae in front with folded arms and Suzanne Roquette.
3. Dave Nightingale (Willoughby Goddard) + Doug in the Dealer's room. (Ed. Where else would Doug be?)
4. The inquisition! Prentis and Suzanne bearing up well under duress! Elayne Champion in Yr. II Helena costume crossing in front.
5. Items for sale in the dealer's room. Many Dinky metal models from most Anderson shows.
6. Two fans Mark Shaw and Lorraine Malby. The helmet name reads CARTER.

On the next page are some additional shots we thought you might like.





ALPHA TOURS

HAVE EAGLE - WILL TRAVEL

ALASKA

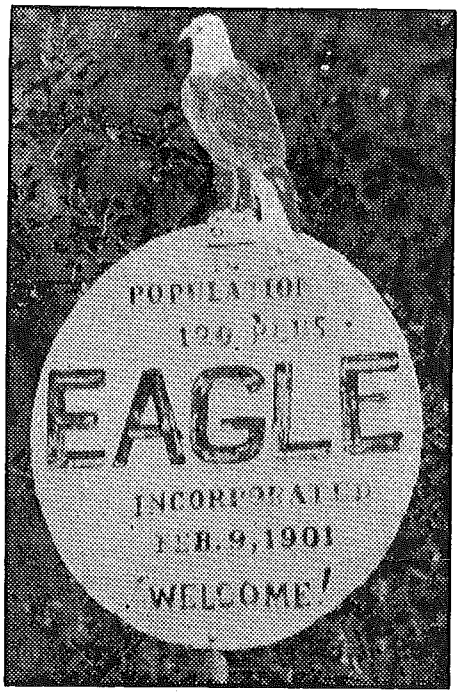
The raw road to Eagle

Welcome to Alpha Tours. Visit some of the scenic sites typical of those spots favored by Alphans everywhere.

Eagle is often frequented by Alan Carter. From Chicken to Eagle is not far as the crow flies. However, Eagle is definitely the end of the road; and an ethereal road it is. The highway is only open when the heavy winter snows melt. The few flat patches on the unpaved highway serve as landing strips. As a rule you are either going up or coming down. At the end of the grade a sign reminds drivers who have been stepping on their brakes for 20 minutes to "slow down". You can see why Alan likes this place. (Excerpts from an article from Doug Pelton. Thanks Doug.)

Half Moon resort comes to us from Janice Simmons. After the explosion of the nuclear waste dumps what else would you call it.

The Helena hair boutique comes to us from Michael Evermann. Where else would you look for Helena when she wasn't in Medical Center.

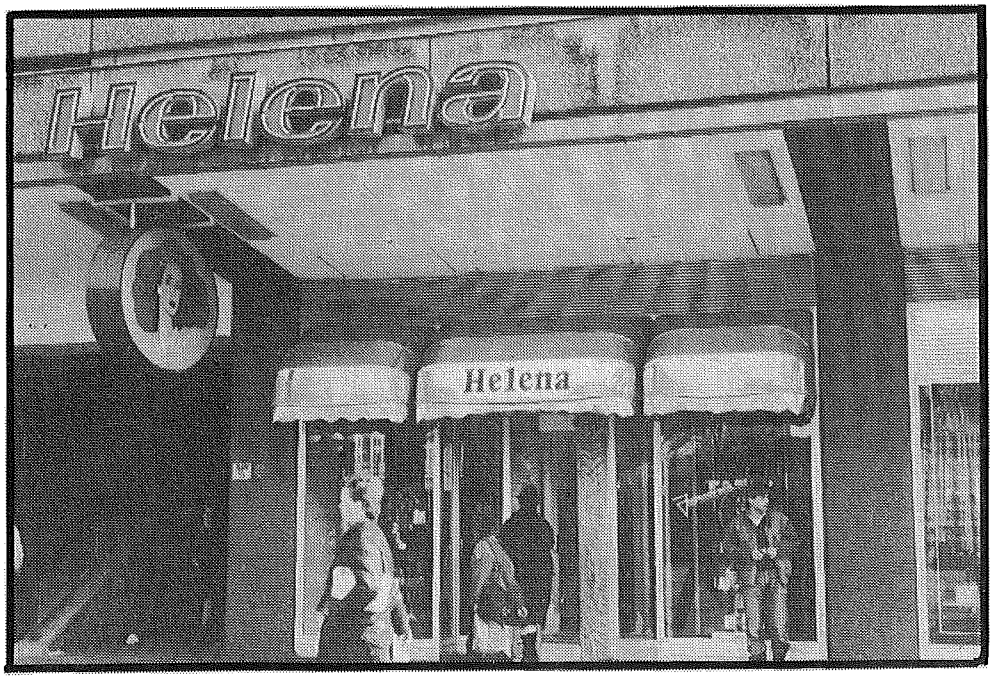




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ADS and NOTES

BACK - By popular demand -- THE ALPHA FILES -2nd printing -- Edited by Tony Wynn
Stories include: "The Master of Ist" - Rebecca Eisenhuth, "Water" - Janet Walker, "Total Eclipse" - Terry S. Bowers, and "They're Only Deadly While In Your Body" - Rebecca Eisenhuth. Artwork by Rosie Badgett, Judy Moore, Rebecca Eisenhuth and Claire Deere.

..John Koenig stormed into the conference room. "All right, what happened?" Dr. Helena Russell pushed her hair back before answering. "According to Maya's figures, we've lost over half our water supply." "How!" Koenig demanded. ....

Price is $5.00 - U.S., APO, FPO, and Canada / $7.00 Overseas (U.S. Funds ONLY Please!) -- all proceeds to be donated to the LBFA Star Fund. To order, send check or money order to: Terry S. Bowers / The Alpha Files / 603 N. Clark St. / River Falls, Wi 54022 USA

SEEKING - I am desperately seeking the "Space:1999" Tech Notebook with blueprints, concordance and tech manual. Also looking for any toys, books, games, gum cards, calendars etc. having to do with Space:1999 and UFO. Please write to: Todd O'Connor / 807 W. Indiana St. / Bellingham, Wa 98225

ALL THAT GLISTERS - A Space:1999 fanzine. Issues # 4, & 5/6 are now available. Supplies are very low and the fanzine has been discontinued. Sorry to those who enjoyed it. Your subscriptions will have been refunded by the time you read this. If I am still owing you anything contact me now! Robert Wood / Box 1207 / Cochrane, Alberta / Canada T0L 0W0 Cost for #4 =#3.50 #5/6=$6.00

WANTED & HAVE 1999 EPISODES! - I have 29 hours of the series (includes the 4 movies) and I would like all of the rest. Interested in expanding your own collection? I'm sure I can help. I like to trade. Robert Wood / Box 1207 / Cochrane, Alberta / Canada T0L 0W0

INTERCOM 1 - IF YOU THINK YOU'VE READ EVERYTHING THERE IS ON SPACE:1999, then think again. Intercom 1 is an excellent fan publication that offers 67 pages of fascinating reading on many aspects of Space:1999. The zine contains a 25 page photo interview with 1999 script writer and editor Johnny Byrne (Metamorph, Immunity Syndrome, etc.) revealing many unknown insights and behind the scenes work in a detailed dialogue about episodes, events between year I & II, his feelings on Gerry Anderson & Fred Freiberger, an unfilmed script, relationship with Martin & Barbara, and much more! The zine also contains the fan story "A Textbook Case" by Lis Therkildsen; an in depth review called War Games Special. Cost is $3.50 in the U.S. / $3.75 in Canada / $4.00 Overseas. All checks or money orders should be made out and sent to: International Space:1999 Alliance / 86 First Street / New London, Oh 44851 USA

IMPORTANT NOTE - WE HAVE RECEIVED WORD FROM SEVERAL MEMBERS WHO TRIED TO WRITE TO STAR TECH FOR SPACE:1999 VIDEOS AS LISTED IN PRIOR MC ADS. THE COMPANY HAS MAILED EACH OF THEM A TYPED/XEROXED NOTE INDICATING THAT THEY DO NOT OFFER SPACE:1999 VIDEOS. WE ARE SORRY IF WE HAVE CAUSED YOU ANY CONCERN. WE ARE STILL LOOKING FOR A RELIABLE SOURCE FOR SPACE:1999 EPISODE VIDEOS. IF YOU KNOW OF ONE, PLEASE LET US KNOW SO WE CAN SHARE IT WITH EVERYONE.

1999 MERCHANDISE - Space:1999 merchandise is available through the Alliance. If you would like to see everything we have to offer, you can order a catalog. The catalog contains 22 pages of pictures, zines, patches and other items available from the Alliance. If you would like a catalog, send $2.75 US & Canada or $3.00 Overseas in a check or money order made payable to: International Space:1999 Alliance. Send to: International Space:1999 Alliance / 86 First Street / New London, Oh 44851 USA.

1999 ON THE AIR - From John Beebe. Channel 69, WVEU, Atlanta, Georgia is showing Space:1999 and UFO. UFO is on Tuesday and Thursday and Space:1999 is on Wednesday and Friday. Only one problem. There are on at 3 AM.

We would like to extend condolances (somewhat belated in two instances) to Doug Pelton and Tom Rose on the deaths of their mothers and to David Kaplan on the death of his father.

MORE ADS ON FOLLOWING PAGES

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PARALLEL

by: Terry S. Bowers

... First contact with the lunar surface came unexpectedly and roughly. The craft bounced, and as it hit again, Helena felt her safety restraint straps give. She felt rather than saw herself fly from the seat and crash into something - she didn't know what, perhaps never would. A darker blackness engulfed her as she slipped to the floor, momentary pain spreading from her arm and shoulder to the rest of her body....

.... Somehow, through her pain, Helena sensed John's care and concern reaching out to her. She was puzzled. Why would he....? Unable to fight the pain, she relented to it. She was tired of fighting, tired of indifference,... tired of pain. John .... would find someone else.....

.... Helena stared at Mathias. He was talking about falsifying records! He would never do that! And his attitude about John.... And what had happened a couple of weeks ago? Nothing she could remember except the rare event of she and John having the same day off - a day they had put to very good use. Why would she want John to stay away from her? .... Before Helena could respond, a totally unexpected, totally impossible sound caught her attention - the cries of a newborn child.....

.... Before she could further her thoughts, her attention was drawn to the door. It opened slowly and John Koenig stepped in, his eyes meeting hers. He looked less than pleased, and Helena held her breath momentarily. This was the big test. If this man believed she was the woman to whom he was married, perhaps she really could pull off this impersonation until she found some way to get back to the Alpha she knew.... .... Watching as Koenig came over to her, a frown on his face, Helena forced herself to stay calm and let Koenig make the first move. It was undoubtedly proper here. With a grim frown on his face, Koenig walked around the end of the bed to stand over her. He frowned more deeply as he neared, and Helena Russell swallowed hard....

.... She'd moved away from the door, but Koenig her by the arm as she tried to pass him. Their eyes met. ... "Delaying what you know is going to happen hasn't helped any." ... Helena felt a sudden rush of fear but fought it down. She didn't want Koenig to sense it. She had known all along this might happen and had been hoping to avoid it, but the look in Koenig's eyes told her that was not to be. ... "John, couldn't we wait? We're both tired, and .. the time is wrong. My system hasn't stabalized yet. It wouldn't do any good." ... "Shut up and quit stalling. You may not enjoy it anymore, but you are - for the time being anyway - still my wife, and your duty is to provide what I want when I want it." .....

==========

PARALLEL - by Terry S. Bowers

$5.00 U.S. and Canada/ $6.00 Overseas -- U.S. FUNDS ONLY, PLEASE!!

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** Any proceeds from the sale of this story will be donated to the LBFA Star Fund.

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The quarterly newsletter will feature Catherine's work in the past, present and future: reviews of her films, exclusive interviews, rare photos, member-messages, self-written SPACE:1999-stories, non-profit-sale auctions, ...

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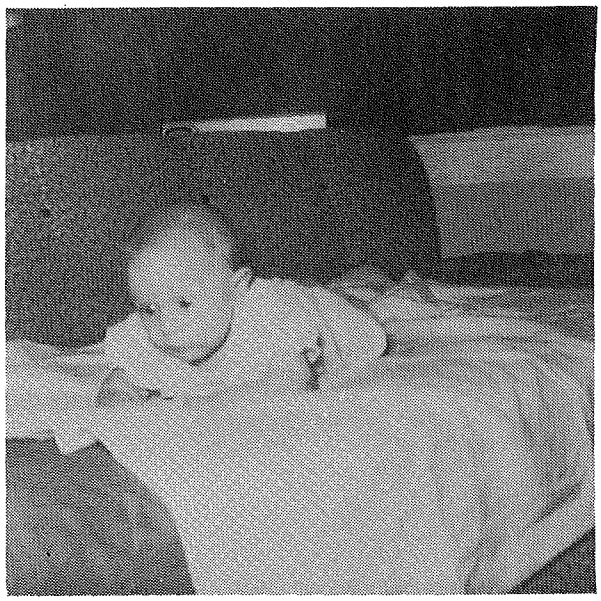
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NAME THAT ALPHAN

OK folks, here's your chance to show how perceptive you are. Can you identify this current member from her baby picture? (Honestly! She volunteered it.) We don't want to give you too many hints but she lives north of the Tennessee border, is a very active Alliance member, and has been known to get all wet fully clothed. (A dead give-a-way) We would be interested in your guesses. If you would like to participate in this column, please send us a young picture of yourself and a your own idea for a few hints and we'll do the rest.

MAIN COMPUTER ©

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Main Computer # 3 Volume 10 March 1988

John and Kathy Von Kamp, MC Editors, 86 First Street, New London, Ohio 44851-1196 USA

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AN X BY YOUR NAME MEANS
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