MAN COMPUTER
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Impressions of

Alpha Con 90

by K. Rene Domain

Although there were a few other Alliance members who also attended this con, I thought I'd write in with some of my impressions and feelings on the event. First of all, I've always wanted to go to an English convention like Fanderson (the last of which I missed by only a couple of weeks), but an English Space: 1999 convention has to be the ultimate! Fortunately, living in North Yorkshire now made attendance a relatively simple matter and you would think that I was counting the days, but househunting over the summer plus a return to the States for my sister's wedding left me way to busy to dwell on an event whose actual arrival rather took me by surprise! Nonetheless, I was already ready for another vacation from my job (being on shift work, I had to take the weekend off) and drove down Friday night to register first thing, hoping to meet a few people beforehand.

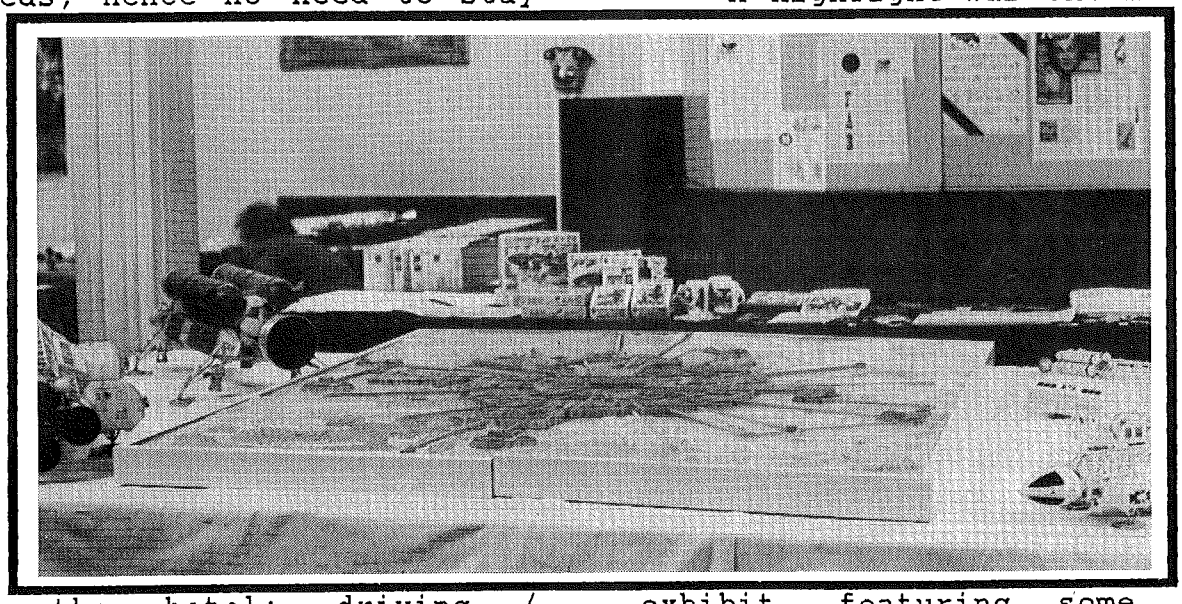
Much to my surprise, "Breakaway" was just starting as I arrived at 7pm on Friday. Not really expecting any events that evening, I was thrilled! After a hilarious start without sound (amusing dialogue provided by the audience, to the scene of inserting probes into the atomic piles, was something to the effect of "checking the oil"), the reel was run backward to the start which was amusing in itself. Seeing eleven episodes of Space: 1999 on 16mm film was the most fantastic part of the entire weekend. Those of you who mostly own 2nd generation copies will know what I mean! Only Fanderson could probably arrange this and I thank them dearly for it!

Next, Andrew Station provided us with some opening

remarks followed by a video of "The Day After Tomorrow: Into Infinity," [done as an afterschool special for NBC] a supposed educational film which most of us found lacking much basis in reality - like totally ignoring the fact that even at almost the speed of light, it is still going to take more than 4 years to get to Alpha Centauri! Oh well, Nick Tate and Brian Blessed were still worth viewing.

The next day I took the train down from where I live in Skipton, just 20 miles form Leeds, hence no need to stay at the hotel; driving / parking in Leeds is sheer mayhem on Saturday's. The Griffin, a 5 story Victorian hotel with a Spartan, by American standards, interior, is right across from the BritRail terminal. First stop was, of course, the Dealer's Room. Most items available were Dr. Who, Anderson animation, British Science Fiction oriented, but there were a lot of models, including Eagles, available and some Space: 1999 annuals, books, and videos. Now that I have a multi-system VCR and television, PAL, the British TV broadcast system, very good quality, need no longer cause pangs of envy so I quickly snatched up "Alien Attack," having already purchased "Cosmic Princess" and "Journey Through the Black Sun" while in London recently. British Year 1 books abounded. Perhaps next time, John and Kathy should ship over some of their inventory as I'm sure it would all have gone in a flash. Particularly their collection of color photos!

A highlight was the model



exhibit, featuring some of Martin Bower's personal collection. There were a variety of Eagles, the two foot high ship from "Earthbound," a Hawk from "War Games," the Swift from "Brian the Brain," the Ultra Probe from "Dragon's Domain," and a 4 foot replica of Moonbase Alpha which was very nice. A few Anderson animation vehicles were on display. Martin gave a very interesting slide show and lecture that day.

Also present that day were

Prentis and Bob Kellot, director for "Full Circle" and writer/director for "Last Enemy," who hosted an interview session together. It was quite interesting to have the other perspective from Bob and it might be equally interesting to try for Charles Cricton and others in the future. Bob is a very distinguished looking British gentleman and it's hard to believe he worked on those two episodes! He did say that he had a lot of fun with Barbara in "Full Circle" as he thought her moonbase character was too wooden (don't we know it), that her talents had been extremely stifled in Year 1 but that she opened up nicely for the cavewoman portrayal (then what's the excuse for Zienia's performance?).

The Mastermind contest provided great fun! The lot of us raked our brains against



Clive's brutal trivia questions. Well, I felt very fortunate to come in 4th since the first round was Space and the 2nd round was mostly Thunderbirds, Joe 90, Stingray, etc., most of which I've never seen. Martin Bower did very well in the 2nd round! No BSB this time, Doug. Meanwhile, there were plenty of Alpha Moonbase personnel running around with equal representation among the sections and even one stunning space suited Alphan, but no costume parade as such. Aside from one cartoon and the frames for the t-shirt, no artwork either. On Sunday, another box of auction material showed up and was practically given away. Again, little of it was Space, but I obtained a few things for my other SF interests. Then Alibe Parsons turned up, looking scarcely a day older. This was her first con and she regretted that Zienia, a friend of hers, could not make it as they were planning to take the train up together. She did her best fielding Space questions considering she probably has not given much thought to the show since her brief, 6 episode stint at the end. Apparently, there was a very family like atmosphere on the set and everyone got along



well. Both she and Prentis seemed to have fun drawing raffle numbers. For 25p a ticket, Fanderson was giving away quite a lot of stuff such as dialogue continuity scripts of various episodes, Destination: Moonbase Alpha scripts, and ITC B&W or color promo picture sets.

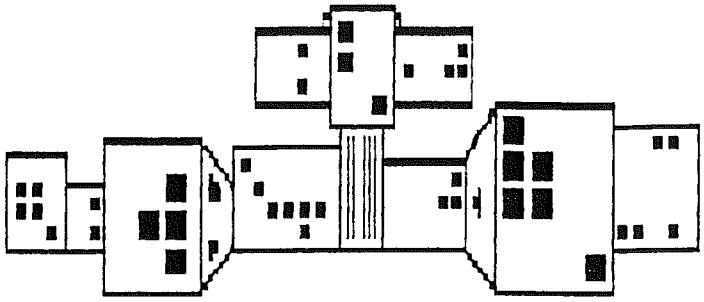
The Neil Swain auction (his personal collection?) was mostly Anderson animation memorabilia. Some of this stuff seemed to go for quite a bargain, especially on Sunday when another box turned up and was practically given away. Again, little of it was Space, but I bought a few things for my other SF interests. Neil's death was perhaps the one sad event which hung over this convention. Although I did not know Neil, I felt that his presence would have added immeasurably to the atmosphere. However, the con committee did a very fine job with Andrew taking Neil's place as chairman. It was very touching that after the closing ceremony, Andrew embraced Neil's parents, clearly relieved that everything went as well as it did.



For me, not having been to a Space con since Crystal City in 1985, Five years suddenly seemed like a very long time and I did not want it to end, even though it had not been at all like my previous 4 cons. The hardest part was literally not knowing anybody besides Prentis, except maybe a few well known names like Michael Evermann, Erwin Stank, and Isoble Hoy. Everyone was very nice and extremely dedicated to the show, but perhaps I felt guilty at attending when so many of my Alliance friends could not! So, I must sympathize with Doug in that regard. One thing I did discover - thirteen years of appreciation for the work of art that is Space: 1999 refuses to die. Television that forces you to think is a rarity of late and after all this time it still forces me to think and wonder; here's hoping that trend continues and "populates the deepest regions" of this planet.

- K. Rene Domain





Editorial

It's Fall again, and I love Fall.

And, all of a sudden, it's Winter? Gee, how time flies when you are working on your doctorate. I did have a previously prepared little editorial go to into this issue, but since this issue has turned out so radically different than what was originally planned...

Well, I changed my mind. Editors often do that.

What you have in your hands is, of course, another double issue. I know, I said I would only do one again if my life depended on it.

My life does not depend on it, and I did another double issue.

This one is a little different than your standard double issue. This issue contains two large articles that would have had to have been severely serialized. After consultation with the staff, it was decided that it would be better to run the articles in their original length since we seem to have the space this time. When we will get the space again, nobody knows.

As a result, a few things are missing most noticeably there is not a "Launchpad" in this issue.

"Launchpad" is heavily dependent on letters received between issues and that section is the very, very last thing which is written for newsletter before it goes to press. The 'hit time,' as we call it, between issues was not sufficient to allow for you, the membership, to write in to Main Computer and talk about the issues brought up in the previous newsletter. "Launchpad" will return next issue along with a whole bunch of little articles which were also squeezed out, promise!

I wanted to bend your ear for a moment and comment on the talk I did have with Mr. Morse back at the mini-con. Actually, he and I had two conversations one at dinner the day before the interview and at the scheduled interview. The first was a very serious discussion between two people involved in the communications industry. He an actor of quite remarkable experience, and I a doctoral student of Mass Communications.

We spent most of the time during the dinner conversation ripping apart the present system of mass entertainment.

Of course, you now have the fully transcribed second meeting between he and I. How much my friend Paul Frazier was able to use in his Theater dissertation, I do not know. I suspect more than a bit but less than a morsel.

I can remember bits and pieces of aside comments he had for me while watching an uncut version of "Breakaway" complete with filmed reminders to "Insert Sponsor's Message Here." During the fight seen between Koenig, Collins, and

he, he said to me, "Oh, my. Did I do that? Didn't I have a stunt double?" While Koenig was flying in an eagle to Area 1, he said, "You know why we flew Eagles without helmets? They were too cheap to spend $3000 dollars and mike one suit for sound; so, the helmets stayed off." After the explanation he gave for magnetic radiation causing the flare up at Area 1, he commented, "Was all that explanation really necessary? Did it mean anything?" And this last tidbit, I cannot remember if he said it just to me or to a group of us, "You can tell how late in filming order an episode of 1999 is if you are very perceptive. You see, I never cut my hair from the first episode to the last. If I have really long hair, it must be late in the series."

I cannot really convey to you how honored I felt to be talking to him. Of course, I admired him for his part played in my favorite science fiction television series; but as I spent what precious little time I had with him, I realized that he had quite a breadth of knowledge and activities besides 1999. The experience I had could be likened to having your favorite teacher sit with you for a couple of hours and talk with you about a subject you and he find endlessly fascinating. You walk away after the conversation enlightened, and he walks away happy to have imparted at least a small bit of knowledge.

And yet, there was this part of me that harkened back to sixth grade when I first saw 1999 and said, "Wow!!! Professor Victor Bergman is sitting here talking to me!" I think that part of me died and went to Heaven that day.

If you are reading this Mr. Morse, I just wanted to say, "Thank you," one more time.

Oh, for those of you who were stumped on where I took the title "Farthing's Comet" for my story which appeared in the Alliance's only fanzine to date, the title comes from an episode of The Starlost. I even have it on tape.

"To everything that might have been."

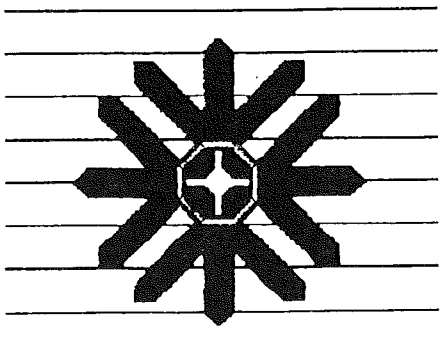
"To everything that was."

- Thomas J. Cicirelli

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WINTER

SPACE: 1999 CHARACTER DEVELOPMENT

By Kerry Keene

YEAR ONE

It has been said by critics, who are supposed to know what they are talking about, that SPACE: 1999 had no characters or characterizations. I will attempt, in my humble way, to debunk that notion. I have always wondered what series these critics were watching. Another property of critics that has always irked me is their love of laying all of the shortcomings of science fiction at the doorstep of SPACE: 1999. That is another topic for another essay.

Let's first look at the meaning of the word characterization. According to my electronic dictionary, the word means: To depict or portray a person or an event. That sounds a little dry doesn't it? I agree. To me, the work characterization means putting flesh and bond to someone's idea of what a character should be all about. This might mean creating a background for a character and the exploration of how a character would react in various kinds of situations. Let's also not forget the relationships that might be formed by any and all characters in a TV series or even a movie.

I hope to show that this is what SPACE: 1999 did in both seasons. I intend to show that this series had some very credible characters and that the critics missed the boat while they watched this series when it first aired, and they continue to ignore the characterizations even now. As proof of this, look for a book called "The Best of SF TV" by John Javna. This book is nothing but critics giving their opinions of SF television over the past 35 years. I must say that critics aren't my favorite people.

I guess I can begin my analysis with the episode "Breakaway". Although this episode dealt primarily with the problem of a rising threat of the nuclear waste dumps going up, there was some moments of character development that would continue for the next two seasons. I speak primarily of the developing relationship between John Koenig and Helena Russell. We see the first touches of the relationship between John and Helena when he visits her

office. He begins his research into the deaths of the astronauts by asking about her college prize, a microscope similar to the one used by Louis Pasteur. Later in the episode, she scolds him for risking his life in what she considers a needless risk taking flight to the waste area. He responds, "I didn't know you cared." But she does, perhaps the way she cares for the health of all the Alphans, but this would change.



But the first episode in which we really begin to see what Helena Russell is all about was seen in "A Matter of Life and Death". Many have criticized Barbara Bain for her acting style, calling it stiff and wooden. I would point out that this woman won three Emmy awards three years running. Someone must have considered her a quality actress.

This episode looked at the background of Helena Russell. We discover that she was once married only to lose Lee Russell on the Astro 7 mission. When he again shows up on the Eagle sent to explore Meta, she is forced to go through the pain all over again. She had accepted his loss the first time. Now she has to go through the prospects of having to lose him all over again. I wonder how many of us could do that? We also see John Koenig's concern for her. This was a very good episode in dealing with Helena Russell's background.

The episode "The Black Sun" continues the development of the main characters. In this episode, we see the strong loyalty that Alan Carter has for John Koenig and his fellow Alphans. In "Breakaway", Alan had a chance to return to Earth, but he choose to remain with Alpha. He chose to remain in order to lend his experience to Alpha on her uncertain journey. In "The Black Sun", he volunteers to pilot the survival ship, because he feels that he is the best man to keep those on the ship with him alive for the longest period of time.



We also see the special friendship between John and Victor. That scene where the two men exchange drinks and their thoughts remains a special scene for me. Victor is the ultimate philosopher.

And other characters show well in this episode. Sandra Benes is seen to have a relationship with Mike Ryan. But, unfortunately, he is caught in the "black hole" and is killed. She is hit hard by his loss, but Paul Morrow is there to comfort her. The relationship between them had begun.

This episode is one of the best in the entire show. It explored not only the main characters, but we see some of the secondary characters

developed to a point. We see that David Kano is a chess fanatic while Paul loves the guitar. Great episode! The story was tightly written and well directed.

"Ring Around the Moon" really didn't have as much characterization as it could have had. But in this episode, Koenig must rush to save Helena's life.

To continue. "Earthbound" showed that SPACE: 1999 not only had a character development when it came to its main characters, but with the alien characters that they met. In this episode, the Caldorians are depicted as a very advanced race, not just technologically, but emotionally as well. When they discover that one of their comrades is killed by accident, they could have taken revenge by killing an Alphan. But Captain Zandor understood that no malice was intended and vengeance would prove nothing. His race had long passed through their violent stage. It seems that some critics couldn't understand this. They are locked in the human mind set, i.e. do violence onto me and I'll reciprocate the same violence or worse onto you. That is the philosophy that I can't stand in science fiction. It is refreshing to watch this episode and see an alien treated with respect.

The episode, however, did show the darker side of the human race in the form of Commissioner Simmonds. He would stop at nothing to be the chosen to return to Earth. But in the end, his deceit and dishonesty did him in. He was political to the end.

"Another Time, Another Place" is another example of this development. It would be a shock if any of us were to meet out "double". But that is what the Alphans are faced with when they return to Earth after an inexplicable event sends them back to their home world's orbit, and on a collision course with "another Moon" currently in orbit around the planet.

But the tension builds when the two groups meet on Earth and the Alphans are told by their doubles that to remain would cause death and destruction. Koenig is forced to make a decision that could affect both groups. And time is running out.

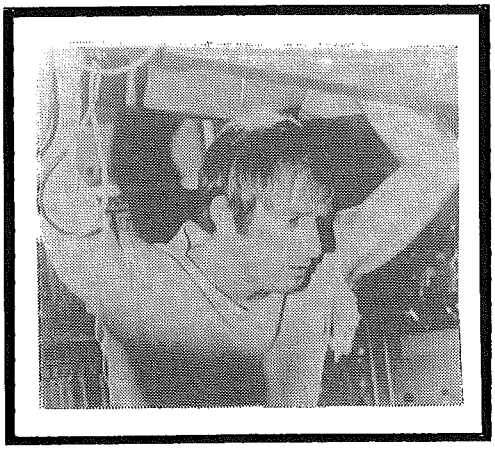
Another episode that explores the characters is the episode "Missing Link" in which John Koenig is taken to a distant planet and is placed in a "cage" where he is to be studied by the planet's anthropologist Raan. But even caged, Koenig refuses to cooperate with his "jailer". This episode also explores Koenig's feelings for Vanna, Raan's daughter. But he is forced to make a decision whether he should stay or return to Alpha. You see, Alpha is on the brink of chaos. He realizes that he is even more important to the base than even he realizes. I also believe that this episode points out the need for a strong second-in-command.

There are other first season episodes that explored the characters. In "The Guardian of Piri", Koenig's strength of command and will is tested by the beautiful servant. Koenig refuses to accept her offer of eternal

peace and tranquillity. He refuses to accept that such a thing exists in this life and feels that what she is offering his people is nonexistence.

I could go on and point out examples of every episode in year one. But that would add greatly to the length of this analysis. So I will only touch on a few more episodes before going on to year two.

An episode that I feel really added to the character development was the episode "The Last Sunset". Here, we



see Barbara Bain's character in a role of strength and leadership. She is in command of an exploration team to see how well the Alphans could exist in their new environment. But due to the corrosive elements in their atmosphere, their Eagle crashes onto the lunar surface. From here on we see Helena doing her best to keep the spirits of her team up while trying to survive. We also see conflict between characters. Funny, this is another criticism of the show. But here it is. All in all, this is a very fine episode. Oh, the relationship between Paul and Sandra is explored further.

"Voyager's Return", "Collision Course", "Death's Other Dominion", "War Games", "The Infernal Machine", and "Mission of the Darians" all explored the characters of John Koenig, Victor Bergman, Helena Russell, Alan Carter, and others. And in some, secondary characters were explored. In "Voyager's Return", we see how a man's dream of exploring the universe turns into pain due to an accident that killed some people. He is so pained by the accident, that he has to assume a cover name in order to carry out his work. Only when the Voyager probe is encountered, is his true identity revealed. Almost immediately, others on Alpha turn against him. But Koenig is more sympathetic. The episode is a real joy to watch. In the end, Jim Haines comes to admire the man, and he is given the task of analyzing the Voyager data. That is a kind of irony in my view.



In "Collision Course", Koenig is tested again. He must convince his fellow Alphans to trust Arra. This again causes more conflict. The philosophy of this episode meshes well with the characters. A favorite. Ms. Leighton was excellent in this role.

"Death's Other Dominion" is an episode that features some very good character

interaction. Nick Tate's Alan Carter was most enjoyable in this episode. It was great to hear Alan Carter singing to himself to keep himself company. The whole atmosphere of this episode was one of stark contrasts. First, the survivors of the Uranus mission of 1986 are stranded on a frozen planet which they have adapted to well enough to barely survive. Cabot Rowland claims that he and his people have been on the planet for over 880 years. And yet the need to know hasn't ebbed from the mind of Dr. Rowland. He is striving to find the secrets to eternal life. In fact, he claims to have found that secret. But the price of this secret may have already cost the lives of all too many people, namely some of the crew members of the Uranus probe. Rowland's experiments have left some of his people mind-less hulks. But, Cap-tain Jack Tanner is the only one willing to warn the Alphans, because he has experienced Rowland's machine. The episode explores the concept of success at any cost. Dr. Rowland purposely keeps the dangers of the experiment from the Alphans. And why hasn't he undergone the experiment?



The final first year episode I will comment on is the episode "Dragon's Domain". It is in this episode that we are given an insight into the backgrounds of the main characters, Helena Russell in particular. She is the one that recommended that Tony Cellini undergo psychiatric treatment at the time of his return. No one believes him except John Koenig who stands by his friend to the bitter end. This is another quality of John Koenig that I admire so much. Martin Landau did a fine job in this episode, as he did in all of the others.



Year Two

With the arrival of year two, we were presented with some changes to the show's format. But the character development continued. Some people were no longer with the show, for whatever reason, and new personnel were added. The characters of John Koenig and Helena Russell were firmly established. Their relationship, however, would be further explored in the second season along with that of Tony Verdeschi and Maya. There are examples where Alan Carter and Sandra Benes are further explored as people, too.

The first episode of the second season, "The Metamorph", introduces us to Maya and her father along with Tony Verdeschi, Bill Frazer, and his wife Annette. This episode was really about Mentor and his dream and the deceit that he was

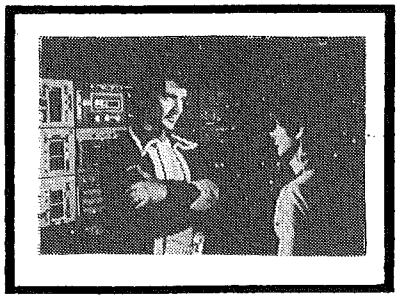
perpetrating against the Alphans and his own daughter. In the end, his dream blows up in his face.



But it is Maya who is forced to see her father in his true nature, an obsessed dreamer capable of stopping at nothing to achieve his goal. She is emotionally distraught over what has transpired, but even so, we see an inner strength in Maya that we saw developed over the course of the season.

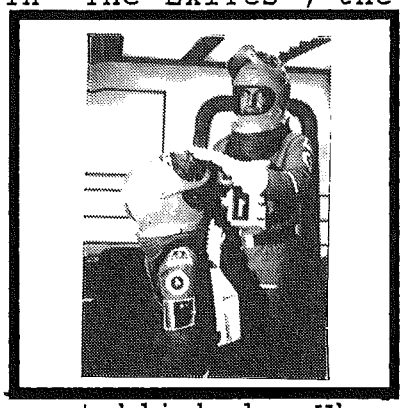
At the end of the episode, there is a bond that is forming between Helena and Maya. It is Helena who lifts Maya's face with a note of understanding in her face, for you see, Helena has been there before.

This episode also introduces Tony Verdeschi as the second-in-command. He is the strong executive officer that was needed. Not that Paul Morrow wasn't, I just think that Paul is such a nice guy, that I get the impression that he wasn't the type to get all that stern with his fellow staff.



Although, he did get tough with his staff in "The Missing Link". Nice guy.

The next three episodes "The Exiles", "One Moment of Humanity", and "Journey to Where" established the new characters firmly in their roles. In "The Exiles", the cast begins to mesh together as a team. The friendship between Helena and Maya is firmly established. When Maya decides to test John Koenig's perception, along with Helena's approval, we see that all three have a respect for one another. We also see Maya's impishness. She is the first alien character that really has a sense of humor and a caring nature.

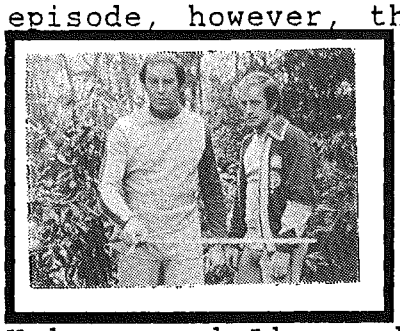


We also see Tony Verdeschi's toughness. He expresses nothing but contempt for Zova and Cantar and their devious attempt to revive the rest of their exiles. But Helena is the one who finds a way to stop them and save not only their lives, but the lives of all those on Alpha and the planet Golos. A woman is key to the solution of a problem. This is still unique in the SF genre.

In the episodes "One Moment of Humanity" and Journey to Where", we see Maya coming to the fore as a strong character. In both episodes, she is seen as

being more comfortable in her role as Science Officer. Koenig is willing to go to her for advise and this will continue throughout the series. We also see the interaction between Tony and Helena on the duplicate Alpha. They nearly fall into the Vegan trap.

"Journey To Where" is the episode, however, that really establishes both Maya and Tony in their respective roles. When John, Helena, and Alan volunteer to be transported back to Earth, it is Tony who is given the job of command. Koenig knows that Alpha is in good hands with Tony and Maya overseeing things.



To continue this train of thought, let me also point out that Tony is willing, without hesitation, to take Maya's advice. She shows herself to be very competent. It is Maya who suggests that the three Alphans might be lost in another time. So, this episode really establishes the two new characters as key personnel for the rest of the season.

"All That Glisters" again shows both Helena and John's strength of leadership. I particularly like Barbara here. She is strong and not nervous about being trapped in the ship with this alien creature. The episode is pretty basic, but we again see the concern that John Koenig has for the woman that he loves. Also, Maya is concerned for Tony, but she has to put that aside for the moment in order to help the others find a solution to the problem of breaking out of the grip of the alien's control.

But it turns out that the only way that they can escape is to have Maya risk her life as a diversion to allow John and Alan to get aboard the ship. In fact, she nearly loses her life, and would have if it hadn't been for John. Again, we see the willingness of the Alphans to risk their lives in order to save another member of the crew.

"The Taybor" is an episode that dealt with the right of a person to make a choice as to what kind of life that they want to lead. It is an episode that also looks at the effects of loneliness on a person. In this story, the Alphans first treat Taybor with caution and mistrust. But they soon accept him for what he is, a trader of goods from many worlds. But Koenig still harbors a tinge of mistrust.

The heart of the story comes near the middle of the episode and at the end. When Taybor tells Koenig that it is Maya that he desires, Koenig flatly refuses and offers to give him an android look alike. Taybor appears to accept, but he is only playing a game, bidding his time in order to find the best opportunity to kidnap Maya.



Once he does, we see that

Maya is very independent and doesn't like being told how she is to lead her life. Her temper flares up and not even Taybor can understand that Maya is more than just a possession. She is a living being capable of making her own decisions. And this is the heart of this story. We are hearing a lot these days about a person's right to choose. Well, this is what the story is all about, choice.

In "The Mark of Archanon", we see that no matter where a being comes from, there is a bond between father and son or better yet, between a parent and a child. As in "Alpha Child", we see again the love that Alan Carter has for children. But we also see something else. There have been those that say that SPACE: 1999 had no respect for alien life, that if it ain't (excuse the English) like us, shoot it! Well, my response to that is, these idiots must have been watching some other TV series.



In this episode, and throughout the two seasons of this show, the Alphans treated alien life with respect and compassion. I can't say the same for some of those that they met. "The Mark of Archanon" is an example of Helena and her medical staff trying to help Pasc overcome his fatal illness. It is Alan who befriends Etrec.

So, "The Mark of Archanon" is about helping as was the episode "Earthbound" and others. SPACE: 1999 was so unlike a space opera that it remains refreshing in its style.

Fred Freiberger, despite what fans may think of him, wrote three episodes that added to the character development of this series. The first is "The Rules of Luton". Although the story is a basic science fiction story, the character development here is not. The bond of deep friendship between Koenig and Maya is further explored. The backgrounds of the two are filled in even more. They confided in one another the way friends do. We find out that John Koenig was married previously and that his wife was lost in the 1987 world war. We also discover that Maya's family was very high up in Psychon's government, both her father and brother were on the planet's high scientific council. And we find out that her father wasn't the total fanatic that we might think. She still admired him. He was very deeply in love with Maya's mother, even in death. That's one reason that he wouldn't leave the doomed planet. And Maya's loyalty and love for her father wouldn't allow her to leave either.

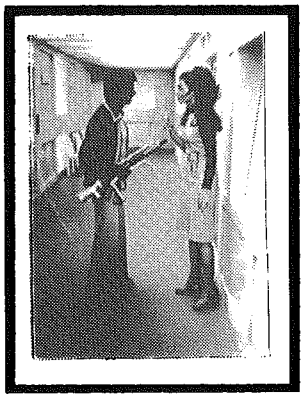


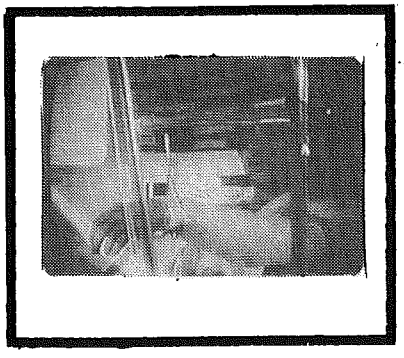
Fred's other two episodes "The Beta Cloud" and "Space Warp" not only explores the relationship between Tony and Maya and the sometimes illness

that her race suffers, but he also gave the secondary characters key roles in his stories.

"The Beta Cloud" has the Alphans fighting for their lives. But that isn't the most interesting part of the story for me. It is the way that those doing the fighting, Tony, Alan, Sandra, Fraser, and Maya refuse to give up. Even when Maya expresses her frustrations in the corridor, it is Tony who refuses to let her give up. We see his strength of will here and Maya's trust in him, the same trust that he has for her. And trust is key to any relationship. And when they are about to face death, that trust between them turns into an expression of love that they both share, and yet, until this moment, probably will only admit to themselves privately. And the ending was nicely done. After all they had gone through, Tony reverses himself somewhat and says that he wasn't really sure about what he had told her only hours before. But Maya was sure and decides to show him by taking back the items that she had brought in for him to use to pass the time. It finally gets through his thick skull that he is indeed in love with this beautiful woman.







"Space Warp", although I would have done it somewhat differently, did allow the secondary characters to show their capabilities. Alan and Sandra come to the fore with Helena in an attempt to get Maya back to Medical Center. Alan (Nick Tate) is excellent in his role as a temporary commander. Year two brought a clear chain of command, a weakness that I found in year one.

This episode also shows the problems that Maya's physiology can present. Drugs, normally effective on humans, have little effect on her. Sedatives are essentially useless on her. And this can open up some interesting stories for the fans.

"A Matter of Balance" really didn't do much to expand on the characters, so I won't say much about it. It just shows again how other members of the crew will risk their lives in order to help others. Also, Vindrus had to be stopped before he and his race could set up thousands of these transfer stations throughout our universe, in order for his people to cross over.

"New Adam, New Eve" is a key episode in the analysis of characters, as in the episode

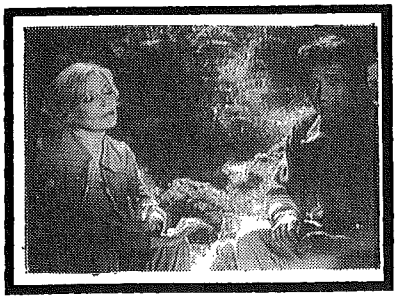
"A B Chrysalis". The loyalty of the characters involved to their fellow Alphans is clearly seen in both episodes.

In "New Adam, New Eve", Koenig and the landing party resent having their freedom of choice taken from them. This is something that Magus can't understand calling free will a "will of the wisp". He believes that it doesn't exist anywhere in the universe. But Koenig refuses to believe that.

Like the legend of the Garden of Eden, and the two inhabitants, the Alphans rebel against their "God" and seek a way out of what John Koenig calls a "zoo".

As for Magus' attempts at match making, well, he really isn't far off the mark. John likes Maya very much as well as Tony liking Helena. Liking someone is not like loving someone, which is one step deeper in a relationship. All four of these people are very good friends, but they love others. Magus won't even allow them to make their own decisions when it comes to the person that they love. This is something else that Koenig and his colleagues resent very much.

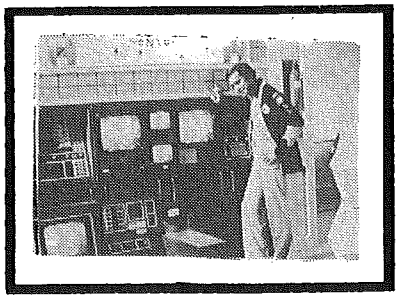




And Magus' excuse of learning from one's mistakes can be very valuable also offends the ethics and morality of the Alphans. When the mutants are discovered, Koenig is repulsed by what Magus has done. Here, we see the morality of the Alphans, a morality that flies in the face of how the critics view this series on that score. Like I said, critics see only what they want to see.

"A B Chrysalis" is another episode in which the morality of the Alphans is explored. Koenig, Alan, and Maya must try to get the inhabitants of a planet to reduce their defenses so that they can pass by without being destroyed. Koenig decides to try and negotiate for this reduction, and if this fails, he is willing to use force, but only as a last resort. Sometimes, desperate situations breeds desperate acts. But in the end, Koenig makes the inhabitants realize that they are no threat and they are allowed to pass by in peace.

Well, I had better end this before Thomas shoots me for running on. There are other episode examples in which the characters are developed even further. "Seed of Destruction" is one of the best episodes that deals with character conflict and Maya's dislike of the way people use words to hide behind. "The Seance Spectre" and "The Lambda Factor" look at the psychology of human beings who are put in unusual

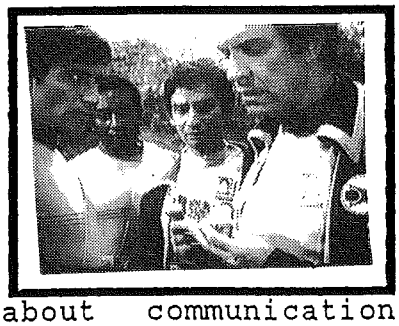


situations. The former looks at the effects of being cooped up in a sterile environment for so long and the latter looks at what can happen when people acquire power so great that they don't know how to use it for the betterment of man.

In "Dorzak", we see Maya's background explored deeper. Maya even questions the psychological stability of her own race. The relationship between Sahala and Alan grows as the episode goes on. She, for my money, is one of the best aliens in the show. This lady is nobody's fool.

And "The Immunity Syndrome", "Devil's Planet", "The Bringers of Wonder", and "The Dorcons" continue to explore the characters. The tow episodes of "The Bringers of Wonder" give us an insight into the backgrounds of every main character, their friends and loves before they left Earth.





"The Immunity Syndrome" is a wonderful episode about communication and dedication. It is Helena and Maya that find a way to get aid to the landing party. However, it is all of those on the planet's surface who are able to discover what is causing them grief. All in all, this episode depicted



what can happen when people work together as a team.

"Devil's Planet" gives us more insight into John Koenig's own philosophy. His way of command is to respect those around him and bend to their will on occasion. I can't think of a better definition of the work command.



Well, that just about completes the long essay. I hope that it will dispel the notion that this series called SPACE: 1999 had / has no characterizations. If it doesn't, then those who believe that this series had no character development aren't willing to see the proof, even if it stares out at them through their television screens. In other words, I can't say or do anything to prove otherwise and it is their loss. Feedback is always welcomed.

- Kerry Keene

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Barry Morse on Science Fiction, Very Continued

Transcribed by Thomas J. Cicirelli

As most of you will recall, I had the opportunity to interview Mr. Morse in Ohio when he visited us at the last mini-con. The interview is not specifically about Space: 1999 because it was conducted for a friend of mine who is writing a doctorate dissertation on science fiction plays. After my friend was finished with the hour and a half interview, I acquired it and have been spending a great deal of time transcribing it for Main Computer so all the Alliance members can have a look at a very different side of Mr. Morse. This is the concluding half of the interview which first appeared in Main Computer Winter 90 edition Volume 12 Number 2.

How do you measure a script's worth, the "feel good" appeal?

I think the quality varies a great deal. Some of it is really quite mindless, childish plots really. People with bits of bent wire on their heads pretending to be Martians and all that childish kind of stuff. But, there is some of it, some of that genre of writing which has a very serious, philosophic, and satiric subtext, as it were. Of course, Bradbury is a very good example of this.

The first Bradbury material I can remember doing was an episode of the old Alfred Hitchcock series in which Bradbury developed the idea that at some time in the future, and this episode would have been made a long time ago somewhere around 1960 in the days when Hitchcock was around and doing his own shows, most things had been taken over by machinery, by computers of various kinds. This play was done at the time when computers were a relative novelty you see, and in the play the administration of justice had been taken over by computers. And that when a young man, in this future state, was charged with an offense against the state, he was marshalled by his guards into a huge building about the size of an aircraft hanger crammed with banks and banks of computers which were going to absorb and assess the evidence and the circumstances and the facts in the case and his character. All of them operated by one master button puncher which was me.

Now, the wonderful irony of all this was that it seemed to infer, nothing was stated about this and we got the show on the air, that all of this was taking place in the United States but at some future time. 2001 let's say. And, I thought, "My God, that's a

terrifying vision. Many steps beyond George Orwell." We must get back to Orwell who is another hero of mine.

Now in those days, there used to be a kind of production meeting at the beginning of any shoot at which Hitchcock and the various network people would be there and the sponsors and the advertising representatives. And I though, "Oh boy, when they hear this script the balloon is going to go up. It's going to be considered to be an attack on the American way of life. Because, surely they must see Bradbury's suggesting that, well, if the USA goes on in the direction of automation, mechanization, and the way they're going that pretty soon there won't be any humanity in this at all. And all public affairs and government matters will be run by machines. And, I think somebody would object to that."

I thought!

I thought if I were in England, I'd sure as hell would object to it!

Not one word was said by anybody. But there was an scene, a tiny little episode in the script, in which this young man, who was subsequently charged with this offense against the state, was returning with his newly married wife from their honeymoon trip to Europe. And there was a scene very early in the picture when they were going through their souvenirs of their honeymoon trip. They had a little bit of china from Germany, a little something or other from France, and they had, in the original script, a pewter beer mug which they had picked up in some country town in England. A pewter beer mug.

Now, it happened that at that time that the Hitchcock series was sponsored by an aluminum manufacturing company, Alcoa. When we got to this little scene in the script, somebody mentioned the pewter beer mug, about eight of these frightened face people leapt to their feet and all went into a corner and talked quickly and somebody came and called old Alfred, Mr. Hitchcock, and he went outside and they all said, "Mumble, mumble, mumble." And they came back in. They had to remove the pewter beer mug!

Because this great corporation couldn't even bear the mention of another metal!

And yet, the whole script was about the decline and demoralization of the entire United States. Nobody had a syllable to say about that! How about that for black comedy?

Another Ray Bradbury piece that we did not to long ago with poor Rock Hudson was the Martian Chronicles which I am sure you must know well. This was kind of an anthology of...

How many different stories were there? Four stories was it? Or something like that. It was a selection of different stories.

They were all shot mostly in Malta because the island of Malta was formed from an old volcanic eruption. It was a curious kind of, almost lunar, landscape. Perfect. Very suitable.

I think that Bradbury is among the best although I can't be at all knowledgeable about this field. I don't

know too much about writers in this genre. It has always seemed to me that Bradbury has been one of the best.

And, of course, I played in a lot of Twilight Zones which all had to do with different kinds of supernatural and science fiction themes. And they are still being rerun I believe. They turn up every once in a while.

And then there was a kind of semi carbon copy of the Twilight Zone called Outer Limits. And I did a couple of them. They were shot in New York, as I remember, where as Twilight Zone was shot in California. I'd say that is about the only thing I remember about them. But there was one script in which a guy developed a touch up fluid, he was a photographer by trade, which as he touched up people's faces on a photograph would actually make change in their physical appearances. And of course, he finished up spilling the whole lot of fluid on a photograph of his own and his whole face became a blob. It was sort of credible. Rather macabre story.

The Twilight Zones, I think by and large, tend to be better scripts. Rod Serling was in charge, wasn't he? I did several of them.

And then I did this regrettable, quite horrifyingly bad remake of that lovely story of Well's "Shape of Things to Come" in Canada. But it was all done, as often happens, on a peanuts budget. And, as you know, as the man said, "If you pay peanuts, you get monkeys." Isn't that the line? Some cynical old friend of mine said that once.

What kinds of stage science fiction plays have you done?

Yes. Gosh, but, I'm very bad at remembering titles; because, I don't keep any records as I was telling you. In the theater. Hummm... Sidney might remember. My wife has a more organized memory while I have a very retentive memory and I can't always get it in chronological order or in any kind of system.

Yes, indeed! Another kind of time warp sort of thing. A marvelous, marvelous play which was later made into a film. And as one who was playing in the stage play, I also played in the film which often happens. One of the few good films I was ever in. I've been in so much rubbish I sometimes forget I have done one or two good ones.

This was about 45 years ago at least. And it was written by a guy who was, I suppose you could call an anthropological writer, named Robert Ardrey. He wrote a book called "A Territorial Imperative" and had to do in which the way human beings have set out to claim territory or possessions from each other.

In his youth, this writer Robert Ardrey, wrote a play, as far as I know the only play he ever wrote, called "Thunder Rock." It's about a lighthouse and the lighthouse keeper. It's a lighthouse in the middle of Lake Michigan where, just before World War II, an idealistic intellectual tries to distance himself from

what he sees as the ill omens of the world then in the late 1930's by taking this job as a lighthouse keeper. It's the most remote and insulated job that he can think of, see?

But then he starts to be, as it were, haunted by the ghosts of other people who are associated with this lighthouse. In particular, a whole group of immigrants who were drowned in the wreckage of an immigrant ship sailing across Lake Michigan in a storm a hundred years before. And, here again, you have a kind of morality story built into a science fiction supernatural story with all these ghosts from the past saying to him, "Don't give up. Don't try and disappear from the world. You make anything better that way. You must hang on and fight. We came to this new world." They all came from Europe you see. "We came to this new world trying to find a better way of life and we know we would have found it. We see now that if only we'd lived, if only we'd not been drowned, we would have been part of this better world we were looking for. So you mustn't give up."



And in the end, of course, the young man decides that he will go back and face the real world. And I've played in it three times that piece, I realize. Initially in the stage play when it was first produced. In 1939, right at the beginning of the war. Then in the film that was made actually during the war in which the leading part was played by Michael Redgrave, by the way, and a rather small part was played by an actor who was more or less starting on his career, named James Mason. And, it's a good film. A worthwhile film. And then more recently, I played another different part in that play when it was done by BBC as a television production a couple of years ago. So, "Thunder Rock" is worth looking at. And it's an example in modern times of a piece which was initiated as a stage play and has gone on to become a movie and a television show all wr5itten by an American author of quite some quality I think.

You were talking about George Orwell?

Oh yes. Well, you see, I think Orwell is a very important figure in what we may call science fiction because, here again, it's the combination, isn't it? Ideas are really what makes quality in science fiction isn't it?

This is why Star Trek has had such a profound and lasting impact. Although it's mechanics, if you like, its

superficial hardware were perhaps not as good as Space: 1999, its software, its ideas, its philosophy, were infinitely superior because they were about issues, their scripts were about concerns, about ideals.

Now Orwell, in such things as Animal Farm which is an anthropomorphic story rather like "The Insect" play in which human virtues and vices and weaknesses and strengths are exemplified in animals. Isn't it the pig who is the big, bloated business man who says, "All men are created equal its just that some are more equal than others." Now that's Orwell writing in the 1930's. But of course, the great projection which has come so frighteningly close to truth is 1984. Again, a kind of a time bend projection, prophecy. But also a satire. Also a warning. A philosophical red light which I think makes him very important. Its a tragedy that he died as you know at such a tender age. How old was he? 47 or 48 or something like that.

I did a series on him which we wrote and produced for CBC radio in 1984. A whole five hour dramatization of his life and work. So, I learned a great deal about him and have an affection for him.

It's ironic that one of the last things he wrote, poor Orwell, was a little pad that he kept by his hospital bed when he was dying he would write down just ideas. He wrote just this sentence, "By the age of 50, every man has the sort of face he deserves."

Frightening isn't it?

Of course, he didn't live to see 50 himself; that's the heartbreaking thing. Remarkable man. Real name Eric Blare. He chose the name George Orwell as a nome-de-plume. I think he, in a sense, is a science fiction writer; because, he has again that combination of morality story with improbable supernatural kind of events.

Gulliver's Travels is a sort of science fiction story isn't it? A journey to another kind of civilization. But it's endless. Really a fascinating topic when you sit down and talk about it.

How do you fit science fiction into dramatic theory and criticism?

That's an interesting question. Once again, I think you first have to define what you mean by science fiction.

Science fiction is defined, by Mr. Frazier, as period independent. A story can be set in Western times, Roman times, Modern times. However, science fiction stories are out of our continuum.

That definition seems to allow for these various plays that I have been talking about which have a reference to various kinds of what we may call time bending or time curving because of that aspect. I believe that aspect of dramaturgy, dramatic construction, opens the door to a whole lot of marvelous ideas.

Recapping some of the plays we've talked about. The story of J. M. Barry's "Peter Pan." The child boy who wants somehow or other to turn time back on itself. To arrest it.

Then we have J. M. Barry's other play about a state of affairs in which people are allowed in a sense to rewind time and let it run by again.

Then we have George Bernard Shaw's "Man Superman" which enters an era of timelessness where the time continuum of his present-day hero, contemporary hero, in 1904 is combined with other periods in history both in the past and in the future all at the same time.

So that definition of science fiction, I think, lines up very much with mine. Time is a very important ingredient in it all. Of course, it very often has and I think should have, a sort of philosophic moral purposes as well, and this is where the critical aspect comes into play.

The best of science fiction is not the kind which simply puts people into comic costumes or uniforms or fancy vehicles or flight machines of one kind or another. But which, in a sense, deals with extensions or elaborations or further looking advances of thought. Of ideas. Of dreams. I always think about the Duchess, wasn't it the Duchess in Wonderland, who said that she always set herself to believe two impossible things before breakfast everyday. Those were kind of her intellectual precepts.

I think it's terribly important for everybody in the art world and especially in the drama world to maintain that degree of openness which allows for impossible things to happen. That pushes back the horizons to the point where the impossible becomes conceivable.

One of my great heroes, George Bernard Shaw, was very fond of saying, and he used the very line in this play that I've referred to called "Man Superman." And I think this is a good critical outline to regard the intrinsic quality of science fiction work in drama. Shaw used to say, "So long as I can conceive something better than myself, I cannot be easy unless I am striving to bring it into existence or clearing the way for it. That is the law of my life." And that's where the importance, ultimately, of science fiction I think lies. That it is, or should be, an attempt to push back the frontiers of thought in the same way as in the ancient days of exploration people pushed back the known frontiers of what was thought to be the known world.

We, all of us, now know the known world has been pretty well researched and examined and explored and plotted and that's that. There it is.

What we haven't learned unfortunately in parallel to the technological advances which has enabled us to do all of that on a purely material, scientific level; we haven't made comparable advances in wisdom so as to be able to know how to treat this planet that we've now so thoroughly researched with some degree of understanding and respect.

So, my favorite science fiction dream script would be, because it has I think good political and moral philosophic overtones, when a glowing sphere of iridescent vapor settles itself down onto

the lawn of the White House and there emerges a little green, globular man who very politely says, "Take me to your leader." And when being introduced to Mr. Bush or whomever happens to be the current incumbent, he says out of courtesy and respect, "Good morning sir, I come from your nearby neighbor planet Mars. And we up there have been having a very happy and contented few eons until relatively recent times when we've become immensely disturbed by the varying degrees of misuse which the inhabitants of this planet of yours have been visiting upon us in realms of noise, smell, disposal of garbage, and everything which we in our simple way have always imagined should be matters of respect between neighbors. You have broken just about every possible precept of what we regard as courteous behavior between neighboring planets. My friends on Mars have sent me along in the nicest possible way to just inform you that unless you can someway or another, I believe you use the phrase 'clean up your act,' we shall be obliged to dust this little infinitesimal planet off the face of the universe tomorrow morning. Is that alright?" I would love then to have the ensuing movie made when Bush and Gorbachov are in each other's arms before the hour as it were. Suddenly we see the Protestant Archbishop of Bellfast and the Catholic Archbishop of Bellfast marching steadfastly down the high street in Bellfast embracing each other claiming universal brotherhood. I think that would be my dream, perfect science fiction script.

Well, that says quite a bit about what my critical standards are!

Do you see science fiction as a sort of moral teacher to an immoral crowd?

Well, the highest in all art, an English fellow Coventry Patmorland said who was a 19th century philosopher who nobody pays much attention to but who was a very wise man, said a very profound thing, I think, a couple years ago. He said, "The highest in all art is continually aspiring to a condition of music."

A condition of music.

Now, it seems to me, that the aim of any art really must have something more to it than simply the temporary putting aside of some appetite. Food does that. Fresh air does that. Ultimately the best of any kind of art should be a sort of an aim to, as Shaw says, "So long as I can conceive something better than myself."

I think ultimately any worthwhile art whether it's painting, music, poetry, or drama or whatever should try and make the understanding of life the purpose of life the understanding of our species or other species the nature of our planet and all of that. Anything that advances those things. Improves those things is bound to be of more worth than something that keeps you from falling asleep for half an hour.

Which is about as much as you can say for most modern



television programs!

And there are other ways of doing staying awake. You can stick needles in your arm.

Mind you, the best does not need to be preachy or sermonizing. The most wonderful things in the works of Shakespeare is your absorbing all sorts of wonderful, wonderful ideas and aspiring thoughts at the same time you are being immensely entertained.

That's the great trick you see. That's the great power of Shakespeare. We were talking about Shakespeare being the greatest commercial attraction of all time last night, well, he is! Simply because as well as everything else he's a staggering entertainer. You know. Never a dull moment with Willy Shakers.. Never a dull moment. The best has to enrich in some way or another beyond being purely a time waster.

It's been very stimulating talking about these things because I don't consciously have to enunciate these kinds of thoughts often. In fact, I've scarcely done it since the times when I've done talks for students. I still occasionally talk to students at my son-in-law's place in Canada and of course during the time that I was serving at Yale. I used to do this kind of thing every day of the week.

But, when you're just working in the field as it were as I am more often than not you don't get many chances to spell out what you think about certain things and why. So, it's a very healthy process to have a set of questions presented so that one can actually think it all through.

Was there anything I did not cover that you think should be added?

As you guys know very well being in the depths of all this complex study, it's never wise to seek to be original purely for originality's sake. Although sometimes it doesn't do any harm because so many academic courses and pursuits are directed along rather established channels, aren't they?

What do you think of science fiction's ability to make use of what has happened?

The ability to make use of what has happened in order to, perhaps, get a fresh perspective or an unusual appeal on something that has not yet happened. Inevitably, of course, we all do turn to think about things in terms of what we did the last time, a very human shortcoming. Inevitably, when we are in a situation we have not been in before, it causes great astonishment. It's sometimes a very valuable exercise which science fiction encourages people in to view things from a totally different and, if necessary, completely obverse perspective.

For example, to visualize a world in which the law of gravity is reversed so that when I drop this piece of paper it goes upward instead of downward. And all that sort of thing I think is very valuable for reexamining things so often we take for granted. So many simple things in life. So many simple prejudices are built up. So much human division is built up. We are accepting points of view we inherited somewhere or other without at least examining why.

And there again, my friend Shaw who I am thinking of because I'm wearing a sweatshirt with a quotation from him.

On his ninetieth birthday all the press and the media of the world were of course besieging him and asked him if he was now going to concentrate on writing entirely serious works and said, "Good heavens! Certainly not. I've never never thought of or attempted serious things. I've not yet reached my serious years."

But one of the many things, wise things, that he said was when, as you know he had a beard, and always had a beard, and people were always asking him why he had a beard. Because in his younger days, beards were far from common place. People would go on forever saying, "Why have you got a beard? Why do you grow a beard?"

He always used to say, if it was a man, "No, no, no, no. You must explain to me why you shave. That is a much more extraordinary piece of behavior." Cause it's true isn't it? If we imagine a society in which all the males scraped over half their heads with a sharp knife every morning, we'd say, "Oh, poor savages." This might happen to some people in the Congo I suppose. We must try and send them some gin, and some Bibles, and then we will be able to save them you know.

But that's what we all do!

And he remembered that when he was a tiny boy he went into the bathroom one day and saw his father shaving. And in those days of course men shaved with a cut throat razor, brush, and soap, and whipping up lather, and all that stuff. And he said to his father, "Father. Why are you doing that?" And his father looked at himself in the mirror for a couple of minutes. Then shook his head. And gathered up all the various paraphernalia. Went across to the window. Opened the window and threw it

all out. It suddenly occurred to him he didn't have the least idea why except that everybody did.

And now I think that that stimulation that science fiction can provide is very valuable. A prod. A nudge. To examine and reexamine why things are. One can somehow learn very often from inverting things a bit more wisdom about the things that are once we've considered things as they might be. Sometimes we can be grateful for things as they are!

It's and endless fascinating subject. And I'm sure now that it is more or less coming of age, in dramatic terms, it will be used a great deal more in every form of drama. It is, of course, readily tailored in film and television; but not quite so easy in terms of the theater.

But then, of course, that's the sort of thing about the theater which we mustn't neglect talking about dramatic technique. It's very important I think that we should not loose sight as television and the movies does tend to make us loose sight of the evocative power of our own imagination. So many of the best, we haven't talked about this, offered in the realms of drama concerned with science fiction have been on radio!

I've been doing radio all my life. Some of the earliest, in fact the first award I won was as a student on the BBC. I, thereafter, in the 1930's started to work for BBC radio and, in those days, they did wonderful, well they still do wonderful wonderful, radio. We've always gone on

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doing that. The ability to evoke places and conditions and the appearance of things, place, and people is a much more easily done on radio because we don't have the negative effect of our eyesight.

We are able to conjure up in our own imagination all sorts of... You say... Well, you know when we're on a radio show and you say, "Oh yes, here comes Thomas now into the room. Oh, hello Thomas. Yes, there he is. Bouncing up and down on his head as he comes forward. And legs waving in the air. And now, I'm going to go down so that I can talk to him. Yes, now, here I am upside down talking to Thomas and shaking his hand like all of his people do. Is there a way, somehow, to be more comfortable? Thomas, would you like to sit up. 'Yes,' says Thomas; and we waft ourselves up to the ceiling." You know, all of that sort of thing comes alive immediately and we accept it without to much in the way of question if we hear it on radio.

There is no reason why we shouldn't do that in the theater without anything in the way of so called special effects. If you simply build a set and say the set is upside-down with things on the floor, we can very readily show an audience that we have inverted the power of gravity.

I think small children are the best at this when my own children, and grandchildren, were very tiny I found that they would very readily accept all sorts of things which older and supposedly wiser people couldn't grasp. You know, you say to a 3 year old, "Now, let's suppose we're flying through the stratosphere."

"Ok," they say.

Right off, like that! Marvelous.

Could you elaborate on building characters through scripts?

If one is involved, or involved already, in the training of actors, one will see that this is a very important part of an actor's equipment and that some people are more readily, instinctively gifted with the ability to put flesh on a character than others. You'll find that you have some actors who find it very difficult to go beyond the confines "of what is set down for them" as Shakespeare says.

Approach a script and it says, "Hello. Good morning." Well, you know, there are an infinity of ways you can say, "Hello. Good morning," depending on who you are, how you are, where you've come

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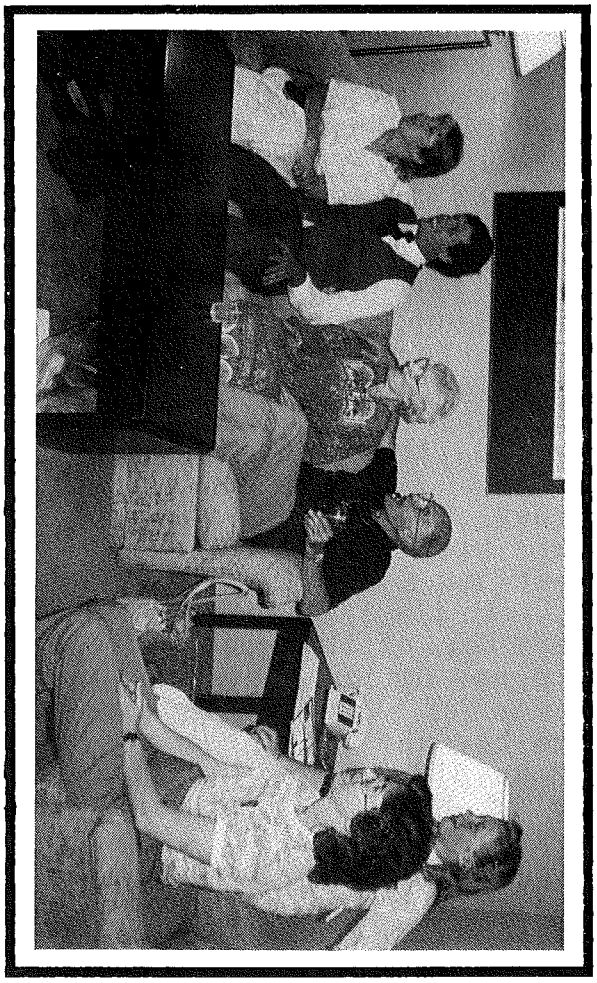
from, what your state of mind is, whether you are happy or not. A thousand things.

A thousand thousand things.

This is one of the things we used to do in my old course at Yale, 119 Rubbish. We used to use scripts of soap operas in order to try and see how much juice, how much mileage we could get out of quite simple, and apparently, more or less meaningless dialogue. If one takes those couple of words, "Hello. Good morning," you can go all the way from imagining yourself to be a man coming out of a condemned cell nervously addressing the man who is the executioner about to hang him which would color the way you said, "Hello. Good morning," fairly substantially. To a young man greeting his lover at an airport. Just those two extremes will give you an immense kind of grasp of what can be done in the way of character and situations with quite ordinary material.

But then, there are a separate set of techniques which affect a longer term development of character. In the theater, you enter as a given character, and you've got to establish who that character is and let the audience understand the nature of that person fairly swiftly.

But if you are in a long running series as I've been sometimes in my life involved for as long as five years let's say, you can build much more gradually in the way, perhaps, that a painter might continue to touch up a portrait. If a man's doing a quick line drawing for a characture for, let's say,



tomorrow's newspaper it's got to be the outstanding characteristics and put all that in and draw this and that's gotta go in tomorrow.

But on the other hand, if I put that analogy into, let's say a series on television, where we are going to continue to present a character each and every week for an hour for five years, well then it becomes like an oil portrait in which every once in a while I think there is a characteristic that is currently indistinguishable that we will bring out a little more this week. An aspect of the way that the character smiles or stops smiling or doesn't smile that we can gradually add up to.

The building of a character becomes almost a series of technical strokes when you are involved in a series for television than it would be for a once around play or a movie or a stage play.

You get many actors who make great reputations and great fortunes from simply serving up more or less the same performance over and over again. They don't in a sense play any character at all! Now, I think that's pretty boring. I wouldn't cross the street to see anyone doing that kind of thing, but a great many fortunes are made out of it. People tell me every day of the week there is some new major star as a new flavor of the month who is some boy who looks exactly the way he did in the last film I saw of him. As if he will look the same all his life!

But then, on the other hand, you have marvelous, marvelous true actors. Character actors as they are sometimes called as if there was any difference. We're all character actors, aren't we? If we know what we're doing. Then you have these wonderful actors like Dustin Hoffman who will turn up and do all sorts of entirely different things in every film that he makes; because, he's aware that the person he's playing is not remotely related to the person he played in the last film. And none of it, in any case, has anything to do with Dustin Hoffman himself as a person. In fact, the best thing he can do is to erase as far as he can everything.

But they are becoming almost two entirely different professions. There's what I call the 'Idiosyncrasy Merchandiser' on the one hand.

That the girl who merchandises her looks or the fellow who makes much of his lisp or his ears or whatever peculiarities he has. And then there is the 'Real Actor' who is the creative actor as I see it. He sets out to construct, build a character.

It's a fascinating subject. I mean, it's food for a whole course in itself: building a character. Endless books have been written about it. Endless theories have been propounded about it. But like so many other subjects in the arts there are just about as many ways of doing it as there are people doing it.

That's why I always laugh when people tell me about this system which became very popular at the time in America called "The Method."

Can you believe it?

It's always called "The Method." The preposterous arrogance of someone who should think that there is only one. Of course there are as many methods as there are actors.

Fancy saying to a painter, say to VanGoeth, "Oh, but you don't paint like Rembrant. We can't allow you to go on like this." And they'd lock you up, wouldn't they? They'd say, "Just put your arms in the air, sir." Then put you in a straightjacket and take you away.

But there were a whole lot of people who went around very seriously talking about "The Method." For months and months and years and years, they still do it don't they?

The moment somebody starts talking about having the

complete proof of something the absolute answer for something, you know you are on to a phoney don't you? It's your cue now to stop listening and turn around because they don't know what they're at.

The great thing about performing, especially nowadays of course which is another thing which has changed during my lifetime, that you can throw away your errors. See, when I was a boy and first working in this trade, it was once around and that was it forever.

If you did a radio show, it was live! If you said, "I'm going to catch the early torning mrain," instead of, "I'm going to catch the early morning train," that went out. That was it, you said it and it was wrong. You've made a fool of yourself and that was it forever.

Well, now you can throw away your errors can't you? It's rather like being a prize fighter where you only need to fight one round at a time. If you happen to lose it well you go back and start all over again. That's what film is really.

We've seen some episodes of Space: 1999 that are uncut and have interesting plays between the characters that are cut in the American versions. Would you care to elaborate?

Anything that wasn't "Bip! Bang! Zoom!" or when the editors got bored, that part would be cut out. I sometimes think that that was one reason why for many people the episode called "The Black Sun" was more memorable than most.

It was because there was almost nothing else in it besides a sort of series of philosophic conjectures of one kind or another. It had very little in what you would call in normal film terms 'action' in it. The episode was extremely long!

A lot of the scene which was a general sort of philosophic chat really between Martin and me, we had some brandy didn't we. We invented all this. Hardly any of that was in the script at all. And we said, "Look. Why don't we just. I mean, Martin and I know each other well enough and we've worked together well, we like each other, and respect each other, and we know about the sort of characters we are, why don't we just take a chance. Just sit down and talk in the way that we think we would talk if we were at this crisis in our lives."

And it worked marvelous. But hardly any of it was actually scripted. It was almost all was Martin and I. And we hoped in this quite early episode, I think about the fourth episode that we did, that that might prove a bit of a spur. A bit of a example to our writers and our producers to go a little further that way with more. Not all. Nobody could have all the scripts like that. To have a little more injection in that sort of material in our scripts. Just human values. Human values.

Chekoff, whom I admire enormously as a dramatist, you can't pretend that he has much link with science fiction except that he too had to deal

in most of his plays with speculations about the future.

Almost all of his writing has in it somewhere that people long for or dream for or hope for things that take place in the future. He said a marvellous thing once when he was first starting to write plays, he was much more successful initially as a short story writer before he began to write plays. And he wasn't quite sure he wanted to write plays because the sort of plays he wanted to write weren't a bit like the plays that were very popular and successful in his youth at the turn of the century. So, he said something like this translated, "I wanted to write the sort of play when people sit down in a perfectly ordinary, normal way and eat their dinner. Just eat their dinner whilst all the time their hopes are being wrecked, their dreams are being realized, or their lives being completely changed in one way or another. But first of all that normality of everyday is going on. Your heart may be breaking, but you've got to go to the bathroom!"

This is what he was saying in a way. And that's what, thank God I think in modern dramatic structure, is coming into being more. The dealing with actually looking into the face of real human events. The fact that here we are having a serious talk about ponderous matters and over there in the other corner there, there are five young ladies who are playing with some bits of wood and screaming in laughter every once in a while. And for all they know, I might be telling you some terrible, heartbreaking news and there's that going on over there. That's what real drama is made of. That's the sort of thing that Chekoff does. A great hero of mine. An incredible man.

Do you have any publishing houses that you are especially fond of?

In the realms of dramatic material? Yes. Well, of course, nowadays, the big British outlet for almost all dramatic material is French's called Samuel French there. It had, at different times, branches in the U.S.A. They publish almost everything that is produced in the way of dramatic material. But then the best, I suppose, is the British publishers in what you might call the 'highbrow' field of dramatic material. I'm talking strictly of the U.K. now. I think the best high quality publishers in the U.K. are probably Faber and Faber. They are the people for whom T. S. Elliot worked. He actually worked for many many years as part of their office organization after he stopped being a bank clerk. And they published most of his poetry and most of his plays.

Now, there's a kind of sort of science fiction that Elliot wrote: cocktail parties. Almost a kind of science fiction thing where some strange character who may or may not be a real identifiable human being arrives and influences the lives of a whole lot of other people around him. So many poets have dealt with stuff like that.

Come to think of it. There's hardly any big writer of modern times who hasn't at one time or another in some way or another come onto the periphery of what we would call science fiction in the definitions of that we seem to have arrived at.

We've not talked about James Joyce of course. Now if you think of Ulysses or those quite bizarre, almost surrealist, writings of James Joyce's. There's a sort of science fiction too! And this whole compression of time, past, present, and future all overlapping in somebody's mind almost throughout the whole of James Joyce's work you get that sort of thing.

It's interesting that the more one thinks about it the more you realize that almost all important writers in our language of recent times have dealt in some way or another, in some degree or another with what we would recognize as the science fiction genre. Very interesting.

What things would you like to see in a science fiction script?

It's what I would call the 'histrionic' ingredient. It's a very difficult thing to define. It's an even more difficult thing to acquire. Some people have it to a very large degree by instinct. Some people never seem to acquire it. Some of the greatest writers in the world have attempted in a genre to write dramatic material and failed.

Utterly!

This is something that baffles academics especially. They simply can't get the grips of the realization that all sorts of people especially the great poets have attempted to write dramatic material and failed. They all looked back to the example of Shakespeare and they all obviously said to themselves, "Well, damn it, I'm going to have a go at drama."

Keates wrote drama. Terrible!

Shelly wrote drama. Terrible!

Browning wrote drama. Terrible!

Tennyson wrote drama. Terrible!

All of them! Why?

None of them recognized the fact that the guy who wrote all those great dramas, that they were so envious of and so itching to reproduce in their own way, was an actor! He'd been up their firing the bullets. Now this is new material, most people when asked about the glories of Shakespeare will go in for great poetic sweeps of verse and the marvelously colorful and elegant use of language. All, or almost all, of the great dramatic lines of Shakespeare are made up of words that the smallest kindergarten tot knows.

I'll give you some examples. The crucial moments of some of the great plays. In Macbeth, Macbeth comes down the stairs after having murdered the king. A second or third rank dramatist, like Keates or Shelly or Tennyson or Browning, would have him make some long, high flown, poetic, dramatic speech about what had happened up there when he was murdering the king. What did Shakespeare

do? Ah, he's an actor; he knows how effective simplicity is. He brings Macbeth down the stairs with the bloody daggers in his hands and what does he say? Five words each of which is one syllable, "I have done the deed."

That's all! That's all!

What does King Lear say when he realizes at last that the body in his arms is his daughter and is indeed dead? He says, "She'll come no more." And then he says the same word, the same simple word, five times after that, he says, "Never. Never. Never. Never. Never." Just five times. Not six. Not four. Five. It's like a kick in the crotch.

All of these things, you go again and again through Shakespeare. I was working, just recently, on a passage of Richard the Second which I usually do in that one play you saw me do last night. But, the piece was too long to do for purposes of what we were doing last night. Towards the end of Richard the Second the king has a marvelously touching speech explaining how even a guy who's a king has human feelings. The whole speech is made up of theses words. He says, "I live with dread. Like you. Feel want. Taste grief. Need friends." All words are one syllable! All perfectly comprehensible by a first term kindergarten child.

That's the real power of drama.

If you're up on the stage saying those things, you know how marvelous it is to be able to say these simple things. They'll all be sobbing in the aisles. Why? Because, when people are at great crisis in their lives they don't make big, long, poetic speeches to each other. They say things like, "Oh mother!" or "Son..." or "You comin' home?" You watch the news for five minutes and you see all that don't you? That's what Shakespeare knew cause he was an actor you see. He'd been up there; been saying it.

That's it!

Well, I've enjoyed that. I hope Paul will be able to get some good use out of that. You make whatever use out of it you like. It'll never get published; most of it. I used to do articles and such but I haven't done much in the way of serious writing. It's been very interesting to me to just ramble on through that stuff.

- Thomas J. Cicirelli

It's The Same Club Under a New Name

Alpha League is now known as The Space:1999 Society. Erwin Stank is the new co-president and has taken over the job of producing the newsletter which also got a name change from "Guardian" to "Commlock." The end of the year zine has been dropped for members of the club but other special things are planned for members. If you are interested in joining, send in Canadian dollars, $8 in Canada, $12 in the U.S.A., or $17 Overseas, to Robert Wood / Box 1207 / Cochrane, AB / TOL OWO / CANADA

Plymouth: 1999???

More than a year after it went into production, and months after its completion last May, one of the most expensive TV movies ever made is still waiting for an air date. ABC plans to air the futuristic $8-million dollar "Plymouth," from Disney early next year.

"Plymouth," originally designated as a series pilot that failed to make the cut for the fall season, is the story of a small town that's relocated from Earth to the moon. "Everything that's done in the movie is absolutely feasible," says Zlotoff, executive producer for Disney's project. There will be some speculative plot elements though. "It's unclear if a child born on the moon would ever be able to return to the Earth because the heart and lungs might develop differently. That becomes a major issue in the film."

Zlotoff denies that the movie is propaganda for the aerospace industry; Lockheed has put $500,000 dollars into the project; and other aerospace industries, such as General Motors, cooperated extensively. "They saw an opportunity here of promoting space," Zlotoff defends, "they had no script involvement."

[Maybe ABC just is not sure Disney is capable of making a 'realistic' space epic. Remember their last one? "The Black Hole?"]

- from TV Guide, November 1990, by Stephen Galloway, abridged.

Nick Returns to Space

This interview with Nick Tate, dated early November 1990, was done by the International Nick Tate Club.

"I have made an episode of Star Trek - The Next Generation. I went for a meeting with the Star Trek people. It was the fourth time they'd seen me. I'd seen them about parts in previous episodes. One way or another they'd felt that I was either too young, too old, too big, too small, or whatever reason and so I didn't do the other shows. But this role was absolutely perfect for me.

This character is described in the brief as if Humphery Bogart out of "African Queen" was an astronaut, this is how his character would be, cantankerous, aggressive, a bit o' twinkle in the eye, a bit of a scallywag. His name is Dirgo and he's flying around in a derelict old spacecraft, it's rather like a ferry service that he does.

There's one problem in particular, a problem with a mining planet, and all the miners are rebelling and causing riots and so on. Captain Picard has to go down to the planet to calm down the miners and talk to them; and on the way, they crash land on the moon of this planet which is like the Sahara Desert and they're trapped there. They take with them a young fellah, Wesley, and it's the story about the three of us surviving on this moon and the rotten...

- Concluded page 39.

Time Perception

Part 2

By Neil B. Foxwood

****
"I'm awake. But on the moon."
"Such a pity."
****

****
"It's the moon!"
"Then where's the planet? Or the star even?"
"No! It's the Earth's moon!"
"What? Impossible..."
****

Eagle 12 dusted off from Launchpad 6 a quarter of an hour after the moonquake had passed Alpha on a mission to inspect any damage to the moon's surface in and surrounding the epicenter of the quake. Alan Carter and his co-pilot Paul Carmien carried the 3 person survey crew to the destination.

"We still have minor activity in the crust itself, some buckling is occurring. Setting down at the site might be dangerous," Chief Seismologist Riley called to Carter over the Eagle's intercom.

"Copy," replied Carter, "When we touch down, I'll detach the transport section and lower it down to surface level so the moonbuggy in the transport section will be able to be unloaded."

The eagle's deflective shield snapped on and an alarm made it known to the pilots. Just after the alarm sounded, flashes of light obliterated the pilot's viewscreens.

"What the... Micrometeorites? This close to the surface?" Carmien mused aloud.

"Yep. And there's a whole lot of them too!" Carter pulled the yoke closer to him and Eagle 12 gained altitude, "Got a size on this cloud?"

Carmien checked the Eagle's onboard computer. "It's gotta be at least 10 kilometers across and 3 kilometers high. Computer estimates it's centered over the epicenter site."

A large chunk of rock cracked through the shield and impacted the surface of the Eagle. "Perfect," commented Carter as he turned the Eagle away from the direct heading toward the epicenter. Carter activated the intercom, "Riley, any chance that quake was an impact of a meteorite?"

Riley replied, "The quake could have been caused by an impact."

The deflector screens clicked off as Alan brought the Eagle to hover seven kilometers above the lunar surface directly over the epicenter of the quake. The area's fine detail was completely obscured by the dust particles that made up the micrometeorites. Riley came forward into the pilot

section of the Eagle. "That pattern could be from an impact. Radar shows that those particles are slowly moving away from the surface. But they are moving a bit too slow for my taste."

"What do you mean?" asked Carmien.

Riley punched a comparative diagram on the computer screen in the pilot's section, "We've done studies of impacts on the moon before. Normally, the impact trace looks like this. See the quickly expanding trail of debris leaving the moon in huge chunks at exceptional velocity? Now, there is a cloud of debris left over that slowly rises from the surface as the flash molten rock made by the explosion solidifies. That cloud would appear as micrometeorites if you flew through it." Riley took a breath and rubbed his head in thought, "Now using a currently compiled radar map looks like this. See the slowly expanding cloud and the circular depression? This could be a very rare instance where the moon is behind an asteroid or a smaller body, catches up, and overtakes the asteroid. But since the difference in speeds between the asteroid and moon is so small, the impact isn't as violent, the crater created is shallow, and the cloud of debris is just as big."

Carter was momentarily distracted when he noticed a faint blue flash in space out of the corner of his eye. The Eagle's deflector screens were off; so, he made a mental note to himself and continued, "We can set you down outside of the cloud. You'll have a 5 click trip ahead of you."

"A five kilometer moon-buggy ride to the seismic site of the decade or perhaps the century? It's well worth it."

"Alright then," Alan was distracted by the faint blue flash again, "Get your team suited up."

The Eagle touched down on the fringes of the slowly lifting cloud of lunar dust and debris. The legs of the transport module lowered down to the surface of the moon. When the legs were secured, the module was detached from the holding railing of the Eagle and the transport module slowly sank to the lunar surface by releasing the clamps on the legs. When the transport module settled on the lunar surface, the module depressurized and the door opened letting the 3 person geology team out onto the surface. The lunar dust was rising away from them which gave the illusion of the moon possessing a grayish white atmosphere. Dust particles had begun to fall back to the surface tugged by the weak lunar gravity were illuminated by the headlights of the buggy which gave the impression of fog on the surface of the moon.

"We're going to take it slow Alan. No faster than we have to," said Riley over the radio.

"Right, copy."

"It's not like we're on the clock," commented Carmien.

"Oh but we are," Alan said to his co-pilot. "Have you been noticin' flashes of blue light up in that sky?" Alan pointed to the direction he remembered where the flashes occurred.

Carmien scanned the horizon, "Must be the stress Carter."

Carter flipped on a radar beam for that quadrant only to have it obscured by the continually expanding cloud of lunar debris. "Damn," Carter scanned the lunar sky again and the blue flash occurred after a minute.

"Saw it."

"Me too." Alan punched up Riley's headset radio, "We're going to check out something. I'm going to scramble an Eagle to cover for us while we're gone." Riley gave an acknowledgment, and Carter called back to Alpha's standby Eagle to come take Eagle 12's place as Eagle 12 lifted off from the lunar surface.

"Carter," Riley called, "We have a problem."

****

The traveling was going well for Riley's team in the moonbuggy.

Too well.

There were no fissures.

No lava outcroppings freshly made.

The only sign of recent impact was the dome of still slowly expanding debris over their heads. The crater they approached was nearly perfectly circular with a one kilometer diameter and a very, very short 20 meter drop to the crater floor.

Riley climbed out of the moonbuggy followed by Thompson and Miller. Each of them brought seismic instruments and geology scanners. They approached the edge of the crater carefully.

"No impact could have caused this," Miller quietly said after a minute of the group staring at the spectacle.

"No impact," Riley repeated aloud. Then a bit of fear griped his voice as he examined the edge of the crater, "A blast... A geometric plane explosive..." He commanded Thompson to go back to the moonbuggy and get equipment left behind which would tell them accurately residue from such an explosive was present.

He heard her scream.

And then he heard Miller call for help! He turned to see Miller as he ran in a vain attempt to help her as she fell from the lip of the crater to the floor below. Apparently, her ground was not as firm as theirs. He ran after Miller, "Stop! We'll get a rope."

They both had one eye on Thompson as she fell through the floor of the crater. Her screaming ended.

"My God," Riley hushed, "It's like quicksand." Miller took a few slow steps back from the lip as did Riley.

"Carter," Riley called, "We have a problem."

Silence.

"Carter, we have a problem, do you copy."

Dead silence.

Miller gasped, "Holy..."

"Carter!"

Absolute silence.

****

Eagle 12 continued to head in the general direction of blue flashes. Carmien fiddled with the radar, "Got it!"

"Where?"

"Orbital reference, 190. Almost directly in front of us." Carmien glanced at his superior officer, "It's big Alan."

"Big eh?"

"Five hundred meters. Sensor reports indicate a starship."

Carter shifted in his seat. A little unknown was one thing, a big one was another. He regretted taking the reconnaissance Eagle instead of the laser equipped Eagle. He checked the status of the meteorite shields. Operational. But the shields would offer very little defense against missile or laser fire. Alan bit his lip, "I better call this one in." He clicked on a communication channel only to find it flooded with static. "Alpha? Alpha, this is Eagle 12. Alpha, do you copy?" Alan slowed the Eagle, "Find a clear channel o' this thing."

Carmien turned his attentions away from analyzing data to comply with Carter's request; he made the discovery, "Alan, it's a call sign." Carmien gulped and looked at the Eagle Captain.

Carter nodded. "I recognize it too."

The two men starred out into space through the Eagle's forward viewport to where a 500 meter long silverish black, vaguely rectangular spacecraft awaited them.

They were shocked.

Astonished.

And more than a little anxious.

- To Be Continued

Nick Returns to Space Concluded

things that I do to them along the way.

It was a wonderful part and, as a matter of fact, I've only just been speaking to Patrick Stewart. I've got some looping to do tomorrow, Patrick and I became quite good friends while we were working together and he just rang me up to have a chat. We talk about England and about the similar parallels of our lives. He's been very interested to hear about my experiences on Space: 1999, and, naturally, I've been interested to hear about his experiences on ST:TNG.

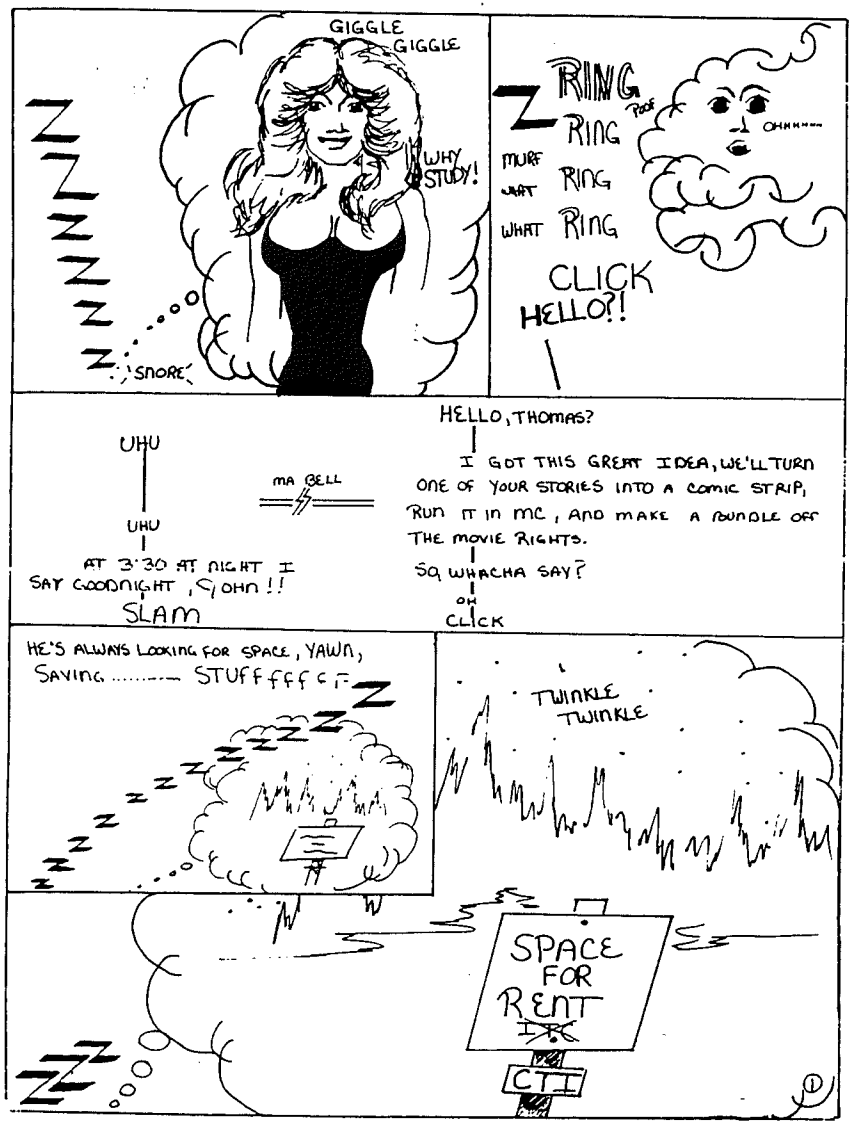
I'm wondering if I'll be invited to Star Trek conventions again because now not only am I a member of the Space: 1999 cast, I'm also a member of ST:TNG. I think I'm the first one ever to have done it. I don't know of any other cast members of 1999 who've done it."

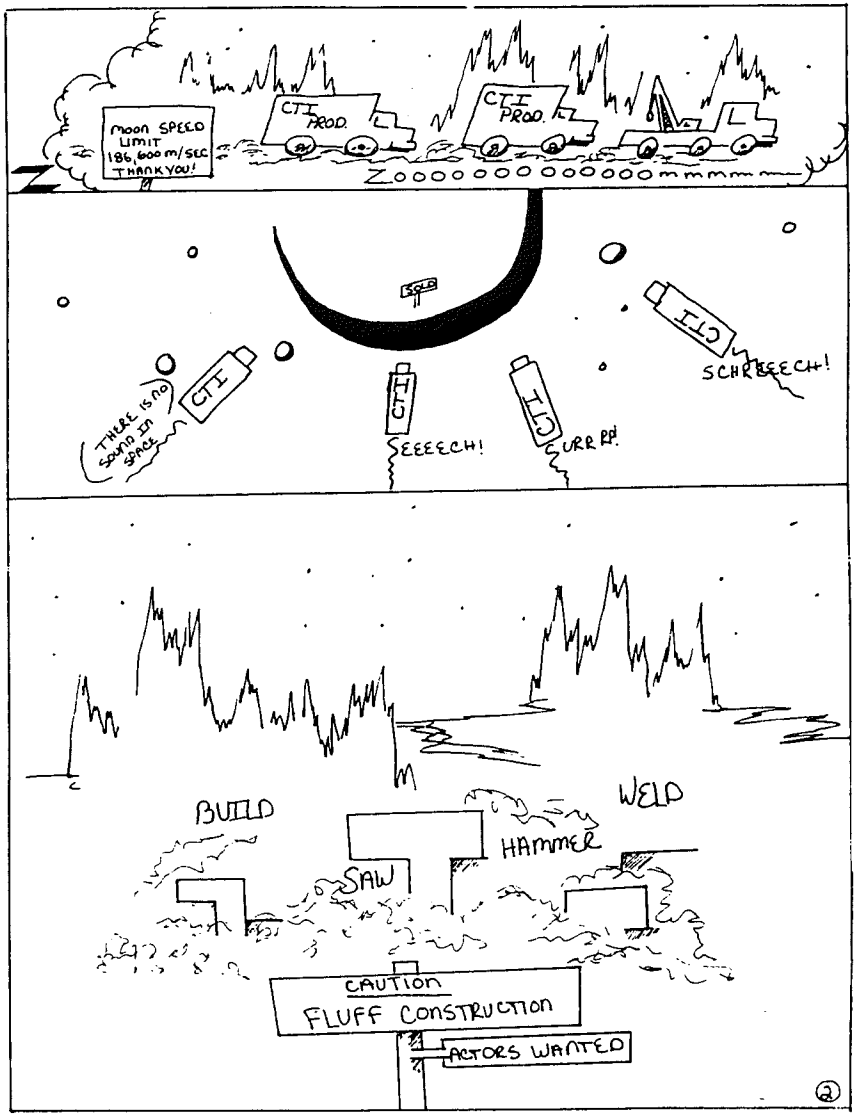
- Abridged from the Autumn '90 edition of the Intern'l Nick Tate Club newsletter.

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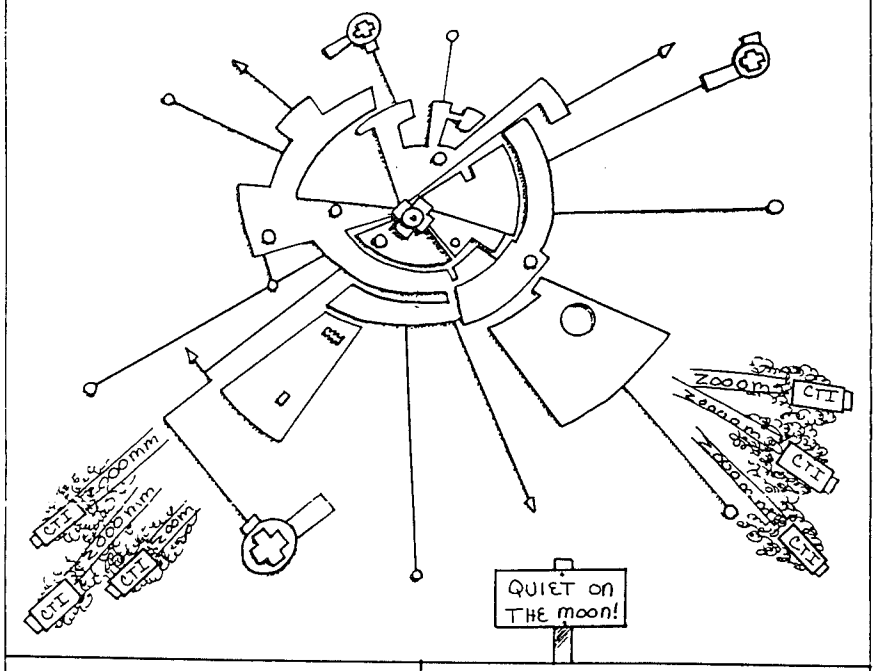
Do you have questions or comments about membership, organization, address changes, how to help out, official information, the membership drive, 1999 photos, fan merchandise, patches, pins, or fanzines? Well then, you should contact the International Space: 1999 Alliance directly by writing the co-presidents Kathy and John VonKamp / 86 First Street / New London, Ohio 44851-1196 / U.S.A.

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SO, WHACHA SAY?
OH
CLICK
HE'S ALWAYS LOOKING FOR SPACE, YAWN, SAYING..... STUFFFFFF
TWINKLE
TWINKLE
SPACE FOR RENT
CTI
1


MOON SPEED LIMIT 186,600 m/sec THANK YOU!
CTI PROD.
CTI PROD.
ZOOOOOOOOOOOOOOOmmmmm
CTI
THERE IS NO SOUND IN SPACE
CTI
EEEEECH!
CTI
URRR!!
CTI
SCHEEEECH!
BUILD
SAW
HAMMER
WELD
CAUTION
FLUFF CONSTRUCTION
ACTORS WANTED
2

"OK, GIMME BARS AND TONE"



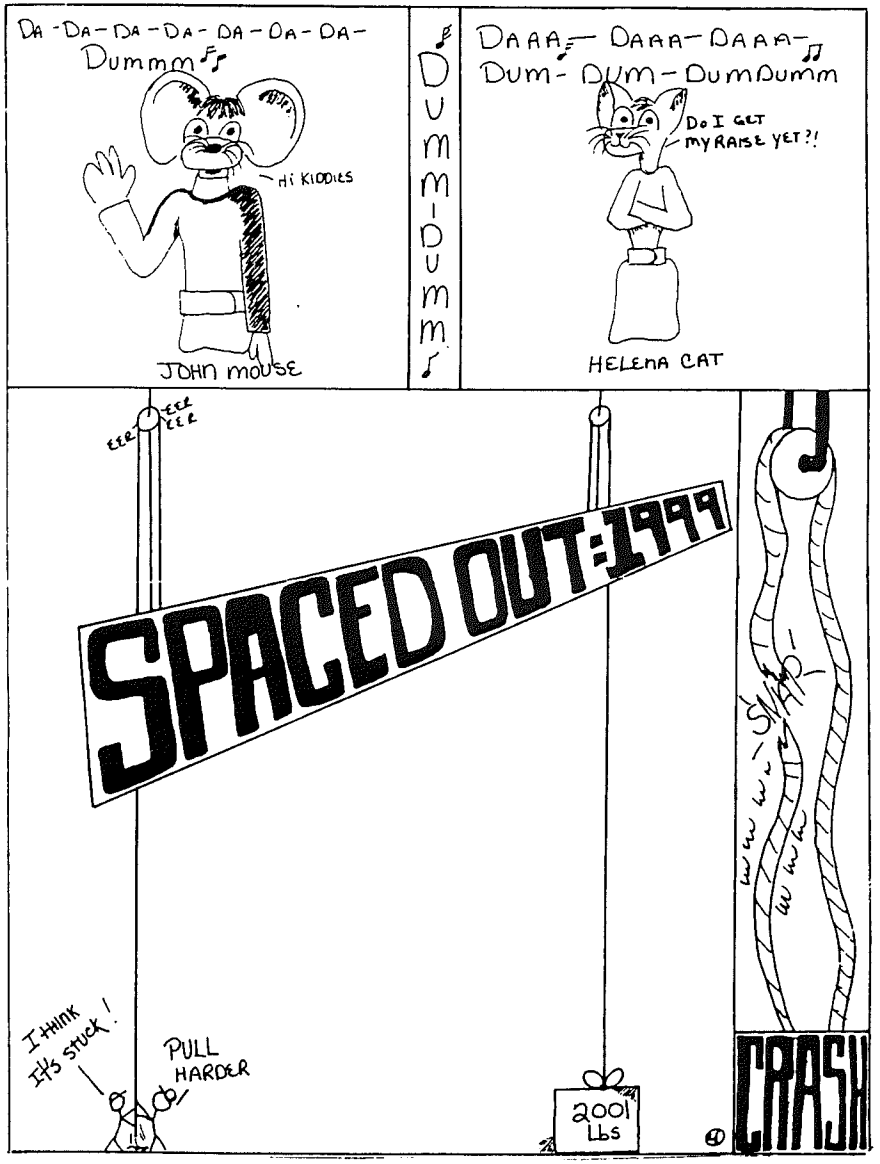
"FINE, GIVE ME SLATE"

"OK, ROLL OPENING AND PREP THE MOUSE."

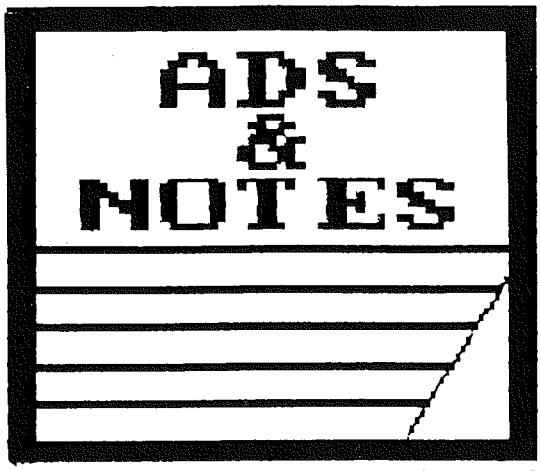
CTI PRODUCTIONS
DIRECTOR: NOT FRED
WRITER: ME
DRAWER: YOU
A GENERAL NUISANCE: CANCELLATION

"SHOP-IN-SPACE"

Dooooooooooooooooooooo—



"SHOP IN SPACE"



Here we grow again! The Alliance wishes to welcome Patricia Garcia of Brazil and Curtis Piecowye and Graig Lewington both from Canada into the membership!

The address for the International Nick Tate fan club is: 65, Bromyard / Hall Green / Birmingham B113AZ / Great Britain. The dues are $5.00 in the U.S. in American dollars. Britain, 2 pounds. Europe, 2.5 pounds. Five pounds elsewhere. A *big* thank you from the MC staff to Eileen Skidmore and Phyllis Proctor of the INTC for the "OK" to reprint Nick's interview!

If you missed Nick Tate in ST:TNG, don't worry, it will be on again in reruns soon!

The HA! cable network is rerunning old episodes of that amusing little science fiction show Quark at 6:30pm on Saturdays.

Remember, there is a member of the Alliance who is currently involved in protecting America with the Desert Shield operation. Write letters of support and encouragement to Anthony L. Wynn, Ssgt 544-76-2416 / Operation Desert Shield / 23 TFW / 23 AGS 366 (Deployed) / APO New York, N.Y. 09855 / U.S.A. He works in the 23rd Tactical Fighter Wing Orderly Room doing administrative tasks. He is about 130 miles form Kuwait in a large compound called "Tent City."

Good luck and wishes for a first successful Canadian 1999 con go out to Robert Wood and Vivian Stanley! Details are still filtering into Main Computer about the details of where and when; but, the con appears to be destined to occur late August of 1991 in the Canadian city of Calgary. For more information, write to Morse Code / Vivian Stanley / #105 10012 107 Ave. / Grande Prairie, Alberta / CANADA / T8V 1L7. Or you can call (403) 532-7224 until 6pm any day Monday to Thursday, and until 7pm Friday Mountain Time. The con is not just for Canadians!

Double Duty is the new Mission: Impossible / Space: 1999 zine by Terry S. Bowers from Lunatic Productions, Inc. Artwork by Liz May and Becky Eisenhuth. This tome is 104 pages long and contains 3 Space: 1999 related stories! Price: $15 U.S., $16 Canada, $18 Overseas. All funds U.S. currency! Send your order and make check payable to Terry S. Bowers / 603 N. Clark St. / River Falls, WI. / 54022-1404 U.S.A. All proceeds from the sale of this fanzine will be donated to the Landau - Bain Fan Association Star Fund.

S. K. Thode writes to tell us she is out of Space: 1999 books. Do not write to her looking for them anymore.

Logan's Run pen pal list available from David Kaplan /321 Frost Pond Road / Glen Head, NY 11545 - 2413 / U.S.A. Send an SASE in the U.S. and SAE and 2 IRC's if you write from elsewhere.

The International Space: 1999 Alliance's Catalog Page

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

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: Intenational Space:1999 Alliance / 86 First Street / New London, Oh 44851 USA.

PATCHES - The following patches are available through the Alliance. When these are gone, we will not reorder unless member demand covers the costs. They were created from pictures and other information from the show. The meaning and/or reason for existance of each patch, the significance and color description are listed in the Alliance catalog. The price listed covers postage and handling for orders from all countries.

MOONBASE ALPHA CREST: The official Moonbase symbol. COLORS - White background with navy letters. The center has a dark blue and navy background, black and white moon and earth, and orange and yellow orbit patterns. DIMENSIONS - Horizontal 2" at narrowest, 5" at widest, vertical 3". $5.50 each - 37 in stock.

ASTRONAUT'S CREST: COLORS - White background ringed with red. Black Earth, red triangle. DIMENSIONS - 3" diameter. $4.00 each - 3 in stock.

UNIVERSE PATCH: COLORS - Black letters on a white background. Dark blue background, yellow sun and stars, white corona and spokes. DIMENSIONS - 3" diameter. $4.50 each - 4 in stock.

LSRO: COLORS - White background ringed with red. Solid red upper hemisphere, red-rimmed lower hemisphere. Black letters. DIMENSIONS - 3" diameter. 4.00 each - 6 in stock.

AM TECHNICAL PATCH: The numbers depend on the person's field of specialization. AM is Alpha Moonbase. COLORS - Red background, black letters/numbers, white detail. DIMENSIONS - 3" diameter. $4.00 each - only 2 in stock.

EAGLE: COLORS - Black letters on white. Center is black with white numbers. DIMENSIONS - 3" diameter. 3.50 each - 5 in stock.

SECURITY: COLORS - Black letters on a white background. Edge of badge and center are purple. White "S" in center. $4.00 each - only 2 in stock.

PUBLICATIONS - There is only one fanzine put out by the Alliance and its 48 pages contain the following stories:

FARTHING'S COMET - by Tom Cicirelli - "We are so dependent on them, Dickenson. A machine..." He began to ramble, "Machines can not experience the grandure of the cosmos. How can a machine that expresses pictures as binary information have a concept of beauty? Nothing, Dickenson, nothing can make up for human experience and human interpretaion of beauty."

A TIME FOR REFLECTION - by Kerry Keene - She stopped him. Maya then gave him a little hug, kiss and smiled, and said, "There is nothing to blame yourself for, there is nothing to forgive yourself for. I volunteered....I do know what you mean though. There is so much I want to do and my plans include you and my Alphan friends. Besides Tony, have I ever, as you say, 'steered you wrong'?" / "No, but there's always a first time," he said with a grin.

"Oh, yeah? Here we are. How about wishing me luck?" she said, slipping her arms around his neck and tilting her head slightly waiting for him to 'wish her luck'.

The zine includes artwork by 1999 con art show winners, Judy Moore and Keith Young, with a color cover based on art by Lew Place. The price is $9.00 US and $11.00 Overseas.

ALPHAN COOKBOOK - Prepared by Alliance Alphans for Alliance Alphans. In the 22 pages you will learn the culinary secrets to such delights as All That Glisters Rock Candy, Mission of the Darians Meatless Chili, Devil's planet BBQ Sauce, Steak Diana Morris, Ultima Thule Cold Potato Soup, Paul Morrow's Mushroom Salad, Tony Verdeschi's Alphan Beer, Koenigsburg Meatballs, Alan Carter's Banana Jam, MOONPIES!; and many more! Find interesting ways to use mushrooms, beer, and shrimp. Be prepared for a return to REAL food. (No more soybean substitutes!!) Order your copy today. The cost is $3.00 US, $4.00 elsewhere.

ALPHA MOONBASE PIN - The pin is black on silver metal with clasp style pin back. It is the Alpha Moobase insignia design. Same as Alpha patch. Size is 1 inch by 3/4 inch. The cost is $2.50.

Inside this issue:

Keene Characterizations
Alpha Con Report
Barry Morse on Science Fiction
More of the Fan Story "Time Perception"
Fan Funnies Continue with "Shop In Space"
Alliance Merch for Sale
Alpha News Service Editorial
Nick in ST:TNG Space!

Upcoming issues:

Continuing Alliance History
French Con Report
Approaching 1999 Technology
Even More "Time Perception"
Still More "Shop In Space"
...and all the stuff we cut
to pack in the big stories...
(Can I stop typing now?) [No!]

MAIN COMPUTER©

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The newsletter of the International Space: 1999 Alliance, a nonprofit organization. Questions for the Alliance should be sent to: John and Kathy Von Kamp, 86 First Street, New London, Ohio 44851-1196, USA. Newsletter submissions, letters, and questions should be sent to: Main Computer, Thomas Cicirelli, Editor, P.O. Box 222, Bowling Green, Ohio 43402-0222, USA. Newsletters are published quarterly in the following seasons: Fall, Winter, Spring, and Summer. The International Space: 1999 Alliance is a member of the National Association of Fan Clubs, 2730 Baltimore Ave., Pueblo CO, 81003.

THE INTERNATIONAL SPACE: 1999 ALLIANCE
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NEW LONDON, OHIO 44851-1196 USA

If there is an "X" in this box,
you're running out of SPACE!
Time to pay your dues for
another year of Main Computer!