MAIN COMPUTER

The Newsletter of the International Space: 1999 Alliance

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If the Moon Should Go...

In every episode of Space: 1999, we see more of the adventures of Moonbase Alpha's Commander Koenig and the other survivors of the nuclear disaster that blasted the moon out of orbit. On the drifting moon they experience all kinds of strange encounters in alien space. But what we never see is what is happening back on earth now that the moon has been suddenly and violently ripped out of its normal orbit.

It can only be estimated to just what extent the earth would be affected by the sudden disappearance of the moon. One thing is certain, however. The results would be cataclysmic and far

Main Computer DIR:

If the Moon Should Go.....Cover Story
Flashback: 1999.....5
Moonbase Alpha - TNG 7
Nick "Hooks" into a Spielberg Production..11
The Raving.....13
Cosmos:1999 Alive, Well, and in France...14
Update: Spacecon 10.....16
Launchpad.....17
Subliminal Advertisement.....29
Barry Morse: Strange But True.....30
Fan Artwork.....34
Shop in Space.....36
Ads & Notes.....38

Volume 13/14, Number 4/1,

reaching. Life on earth would never be the same again.

One of the moon's most obvious influences on the earth is the way it controls the tides. As it passes overhead, the lunar gravity drags theEarth's seas with it, producing the effect of high and low tides.

At the moment of separation, the moon's gravity would virtually "let go" of the seas. The whole pattern of tides and current would be thrown into confusion. Savage tidal waves would swamp coastal areas and ports like Vancouver, London, San Francisco, and Sydney would almost certainly be either destroyed or seriously damaged. The floods could conceivably be so serious that coastlines and possibly even the shape of whole continents would be completely altered.

The seas are not the only things that are affected by the moon's gravity. Since the earth and the moon orbit around each other, the mass of the earth itself would be distorted by any sudden movement of its satellite. The release from the lunar gravity would produce major earthquakes. It's likely that one of these along the huge crack known as the San Andreas Fault that runs along the west coast of America would mean that large areas of California could slide into the Pacific Ocean.

Along with the seas and the earth, the weather would also be disrupted by the moon being thrown off of its orbit. The earthquakes and tidal waves would be accompanied by violent storms. It is also possible that one or both of the polar caps could break up, thereby drastically changing the long term patterns of weather.

The prospect for humanity in this sort of situation would be bleak. At best, the loss of life would be astronomical. The scale of the destruction would be so great that emergency services would be incapable of dealing with anything but a small percentage of the injured and homeless. Disease and starvation would, without a doubt, follow the initial earthquakes, storms, and tidal waves. They would claim millions more lives.

It's likely that very few of the services that make up what we know as civilization would survive intact. Large numbers of survivors would be forced to revert to a far more primitive way of life. That is, of course, if there were any survivors at all. The violent departure of the moon from its regular orbit round the earth might, at the very worst, disrupt the surface of the planet so badly that it became totally unfit for human life.

As if they weren't bad enough, storms, earthquakes and tidal waves would not be the only problems caused by the disappearance of the moon. Lunar gravity has a subtle but far reaching effect on most living things on the earth. Scientists have recently discovered that many animals depend on the moon passing overhead, and the very slight pull of its gravity, as a kind of clock. This clock regulates many of their vital breeding and feeding habits.

Clear proof of this was discovered by a biologist called Frank Browm back in 1954. Brown began experimenting with the kind of oysters that live among the rocks of Cape Cod on the North Atlantic coast of the USA. He took a bunch of these oysters back to his laboratory in Evanston, Illinois. Just north of Chicago, Evanston is some thousand miles from the sea.

Oysters obey the initial patterns created by the gravity of the moon. They open their shells at high tides to feed, and close them when the tide goes out to prevent damage and drying out. In their tank at Evanston, the oysters went on opening and closing as though they were still in the ocean off Cape Cod. Then, after about ten days the pattern of their movements started to change. They began opening and closing as though the Atlantic extended all the way to Illinois. Despite Evanston being 580 feet above sea level, the oysters were responding to the imaginary tides of an ocean that didn't exist.

The only conclusion is that the signals by which oysters know when to open and close their shells come, not as previously supposed, from the movement of the tide, but from the moon passing overhead.

It isn't only the oysters that are affected by the moon's gravity. Even human beings are not immune to it. The condition known as jet lag, experienced by many people after jet flights from one continent to another, is believed to be a result of a lunar governed "clock" inside the brain being thrown out of sync by the sudden, high-speed flight from one part of the earth to another.

A Czech scientist, Eugene Jonas, believes that the moon even decides what sex children are going to be by its position at the moment of conception. Jonas claims that, if he knows the exact moment of a child's conception, he can predict the child's sex with 98% accuracy.

So what would be the long term results of the disappearance of the moon? These are very hard to predict with any degree of accuracy. It could be that animals who depend on gravity to trigger various instinctive behaviors would adapt to the new conditions fairly quickly. On the other hand, it might prove that the absence of our satellite would throw all animal life into a permanent jet lag from which they were totally unable to recover. Eggs could fail to hatch, animals might just stop being conceived and born. There is a chance that the entire system of life on earth could be disastrously altered.

As though all this wasn't bad enough, it's possible that the moon suddenly being blasted out of its orbit would have one more, and by far the most damaging, effect on the earth.

The earth and moon form what amounts to a double planet system. Unlike the true planet/satellite systems like Mars and its two moons, or Jupiter and its eight, the moon does not actually revolve around the earth. In fact, what really happens is that the earth and the moon revolve around what is known as their common center of gravity. Because, however, the earth is 81 times more massive than the moon, that center of gravity actually lies within the body of the earth itself, although some distance from the center. In any double planetary system, no matter what the difference in size might be between the two planets involved, if one of the planets is suddenly disrupted, the orbit of the other would automatically be disturbed.

The greatest danger to the earth, if the moon was ever thrust from its orbit, would be that the earth's orbit round the sun could be altered. At worst, it could be the end of the earth altogether if its new orbit led it closer and closer to the sun. Even a slight shift, however, could cause major changes in the

climatic conditions on the earth's surface. These changes, if sufficiently extreme, could seriously jeopardize man's chances of survival.

There can be no doubt at all that if the crew of Moonbase Alpha were ever able to return to earth, they would find a world that had been seriously damaged and maybe even totally destroyed.

One question that has to be asked is what are the chances of a disaster like the one that starts the first Space: 1999 series actually happening? Could the moon ever really be torn out of its familiar orbit and hurled out into deep space?

The chances of a natural disaster ever causing something like that to happen are millions to one. Unfortunately the danger of the kind of man-made catastrophe pictured in Space: 1999 are just all too real. In the TV series, the moon is blasted out of orbit by an accident in a vast dump of radioactive waste from atomic power plants. Nobody has yet made any suggestion that we should dump our atomic garbage on the moon, but bear in mind, we are still many years from 1999.

The problem of radioactivity is increasingly rearing its ugly head. There is controversy in Britain already over the government leasing dumping facilities for waste from atomic power stations. Another argument has flared over the dumping of nuclear waste in the depths of the Atlantic Ocean.

As more and more countries start using atomic power to generate electricity, the problem of atomic waste will become more and more serious. Atomic waste will not decay or go away. It remains murderously dangerous for thousands of years.

There will obviously be a build up of pressure to use remote areas like the Sahara, Antarctica and the ocean depths as a dump for this dangerous rubbish. Eventually it will be suggested that either deep space or the moon are used for this purpose. As the stockpiles of waste get bigger, the chances of the kind of explosion that kicks off Space: 1999 also increase.

Although it is unlikely that the moon will ever be blown out of its orbit, that, however, still isn't really much consolation when you consider that the likelihood of a similar disaster happening right here on earth gets bigger every day.

- From T.V. Sci-Fi Monthly (Date and author unknown, abridged.)

????

Do you have questions or comments about:

membership,
organization,
Spacecon 10,
how to help out,
official information,
the membership drive,
1999 photos,
if your address changes,
patches,
pins,
fanzines,
and or MORE?

Well then, you should contact the International Space: 1999 Alliance directly by writing to the co-presidents
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86 First Street
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44851-1196
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FLASHBACK: 1999

TV SCI-FI's Sneak Preview
The New-Look Space: 1999
Complete With Sunken Moonbase and Resident Alien

As we reported in last month's issue of TV SCI-FI, Space: 1999, the show that has swept networks around the globe, is back with a second series of interstellar adventures. But will the face of Moonbase Alpha - and the faces it contains - remain the same? The answer is No, and this month we list some of the changes you can expect from Space: 1999 second time around.

The most noticeable immediate change is that much of Moonbase Alpha has now gone underground. When the Base was first built, none of Earth's scientists could ever have envisaged the incredible dangers which lay ahead of it as it hurled through space. The series' designers believe that one of the first things the Alpha crew would do would be to try and protect the base from alien attack.

"Winston Churchill has his control center underground during World War II," designer Keith Wilson says. "We are taking a leaf out of his book. It makes much more sense and gives us more freedom of action in the stories because of the safety from radiation."

Not all of the base has disappeared below ground, of course. Landing and take-off pads and other external essentials remain on the Moon's surface. However, the whole visual feel is one of contraction and compactness. "Being smaller," explains Keith Wilson, "gives a closer feel to the action and heightens the atmosphere of excitement when danger threatens. In retrospect, we feel it was too large for television screens in the first series."

Another notable change is that the old "unisex" uniforms on the Base have been scrapped in favor of more casual and individual clothes. Again the show's designers feel that by now the Alphans would have devised means of making their own outfits, thereby enabling them to change out of their rather austere uniforms more often. It seems as if the female crew have all opted for skirts rather than their original trousersuits.

But apart from these rather incidental changes, the big change in the second series is the permanent addition to the crew of Moonbase Alpha of an alien. However, Mr. Spock she definitely is not!

The new addition makes her debut in the very first adventure Moonbase Alpha encounters in the second series. The trouble begins when two of the Base's pilots find their Eagle enveloped by a bail of light which draws them towards the planet Psychon. Suddenly the face of an alien, introducing himself as Mentor, appears on the Command Center screen. Commander Koenig persuades Mentor that the Eagle's mission is peaceful, and he in turn offers to return the pilots if another Eagle is sent to collect them.

However, this second Eagle, under Koenig's command, is also trapped into landing on Psychon. There Koenig, Dr. Russell and pilot Alan Carter are confronted by a pitiful army of zombies working as miners. One of these zombies is a human - the captured Eagle pilot Torens!

The Alphans are caught in a force field, but Koenig manages to reach Mentor. However, on his way he comes face to face with a wild animal. Suddenly it transforms itself into a beautiful woman - Mentor's daughter Maya. The people of Psychon, Koenig realizes, have mastered the secret of molecular transformation, which means they have the powers to become anything they wish.

Mentor reveals to Koenig the tragedy of Psychon. He is the guardian of a biological computer, created and fed from the minds and bodies of the people of Psychon who have survived the holocaust. This computer drains the intelligence from the survivors - and any intelligent aliens who are lured to Pyschon. Using the computer and its zombies, Mentor believes that he can rebuild his devastated planet.

Mentor tries to persuade Koenig to evacuate Moonbase Alpha and deliver up his crew to the computer's mind-sapping command. Koenig feigns defeat and orders that the Moonbase be abandoned. But Command Center recognizes a codeword in the instructions and "disobeys". Koenig is certain that Maya is ignorant of her father's psychopathic ruthlessness towards his own people and convinces her that only she can bring about the end of the doomed planet and the salvation of its pitiful inhabitants. Using her molecular transforming powers, she contributes to the destruction of Psycon, split seconds after she and the Alphans have taken off. With Psychon destroyed, she makes her home at the Moonbase.

The alien Maya opens up a whole new range of possibilities for Moonbase Alpha's survival. With her and her gift of molecular transformation aboard, much of the worry for the Base's well-being will necessarily slip from the shoulders of Commander Koenig, Dr. Russell and the rest of the crew leaders. Played by the bewitchingly beautiful Catherine Schell, Maya should prove to be a vital asset to Moonbase Alpha's future existence.

Another new addition to the second Space: 1999 series who should prove as vital to the show's production as Maya is to the on-camera cast, is producer Fred Freiberger. Over the years he has been involved in putting together a host of top television programs, such as The Wild, Wild West, Ben Casey and Slatter's People, as well as such movies as Crash Landing, Beast From 20,000 Fathoms and the Weapon.

But one show stands out amongst his impressive list of credits, Freiberger was none other than the producer of the third series of Star Trek! If anyone knows more about life in Deep Space, let him step forward...!

With one episode of the new-look Space: 1999 in the can, Freiberger is already "hooked" on being back in space. "I firmly believe our new concept is far superior to anything other science fiction series have ever had to offer," he says confidently. "We are not competing with Star Trek or any others, but we are setting out with the premise that we must be creative in every aspect." (concluded page 7)

MOONBASE ALPHA - The Next Generation

"The Accident"
By Jovan Nicolas Hainzi
Translated from German by Michael Evermann

Gwynth Koenig didn't take the travel tube to Medical Center. Yes, it took longer, but she had a lot of things to think over. Her sister Josephine wanted to see her for lunch, wanted to tell her more about Moonbase Alpha's history since leaving Earth orbit 32 tears ago, and wanted to tell her more about the death of their parents. Her parents...

Josephine was now 22, and she was 15 years old. When that terrible accident killed Helena and John Koenig, her sister was eight and she was only a year old. She didn't remember anything. True, she knew most of it, but she wanted to know more, know details, which Josephine had promised to tell her when she was old enough. Gwyneth thought this would be the day.

She reached the Medical Center and combed her dark, blond hair once again. Venita, the new chief medical officer, was very busy at the moment. In one hand, she held a thermo-pic of one of her patients and tried in vain to concentrate on the results, because with the other hand she held the arm of Commander Ralph Walker, who had just whispered something in her left ear. It must have been something very special, because when they noticed Gwyneth in the room, Venita's face grew red and Ralph cleared his throat before asking Gwyneth how she was.

"I'm fine, and hope you are too," she said with a smile.

"Yes, thank you," he replied, then kissed Venita on her cheek and left the Medical Center.

"Listen, Gwyn," Venita said, "I can handle the thermo-pics by myself today. Why don't you work on learning some theory?"

"Sure, I didn't want to disturb your work. It was going so well without me,"

FLASHBACK: 1999 concluded:

Freiberger agrees with creator Gerry Anderson (see TV Sci-Fi No. 1) that Moonbase Alpha characters should become more "human" now that they have had time to adapt their extraordinary circumstances. "One aspect of our new stories," he says," is greater depths in the relationships between the characters. We want audiences to live the situations with them. It is important that they are likeable, believable people.

So that is what we can expect from the second series the Space:1999. The passage of time since that fateful day the moon was torn apart by a man-made nuclear explosion and was sent hurtling wildly across the universe has eased the tension amongst Moonbase Alpha's survivors, making them more at home in their restricted - and often perilous- surroundings. The mere fact that they now feel confident enough to accept an alien amongst them as a friend signifies that they have lost much of their deep seated - although understandable- suspicions about their galactic neighbors.

All we can do is wish Moonbase Alpha and its crew well in their new understanding of the mysteries of space.

- from TV Sci-Fi Monthly (Date and author unknown, abridged.)

she answered innocently and walked over to her computer station. 'LACK OF HEMOGLOBIN AFTER EXTREMELY LONG PERIODS IN SPACE' was on the program for that day, but Gwyn found it hard to concentrate as her mind kept returning to the lunch date she had with her older sister.

"Hi, Josie, can you join me for lunch today?" Malvin Carter asked from one end of the Hydroponics Section to the other where Josephine Koenig studied a sample from one of her new plants under the microscope. Irritated, she looked up to where Alan Carter's son stood.

"Would it be possible for you to ask me a bit louder?" she replied sarcastically. She didn't like to be embarrassed in front of her colleagues, but they simply smiled and returned to their tasks. She left her work and sighed as she joined Malvin. "Look out, you poltergeist. I've already made arrangements to meet Gwyn. We have some important things to talk over, so just go back to your Eagles and get on somebody else's nerves, all right?"

Malvin knew she didn't mean it the way it sounded, but he dramatically turned his head and moaned, "I return to my inanimate, lifeless Eagles, to eat alone, abandoned, rejected, perhaps find solace in some sleeping pills...." Josephine shook her head as she watched him leave, then smiled to herself, thinking how crazy he was, but perhaps that was why she loved him so much. Then, glancing at the nearest clock, Josie realized she was already late for her meeting with her baby sister. Quickly she finished up what she was doing, then walked over to the Alphan library, where they were to meet.

MOONBASE ALPHA STATUS REPORT - A brief representation of significant events since 1999, as requested by Josephine Koenig:

First child born on Moonbase Alpha, Jackie Crawford. Since his re-metamorphosis to infant Jackie, the child is a bit shy and hesitates to socialize.

"Do you know him, Gwyn? He's working in the Maintenance Section." Josie asked.

Gwyn looked over to her. "Yes, I've seen him once or twice." She looked back at the library computer's screen.

Since 1999, numerous meetings and encounters with alien planets and civilizations. Poor circumstances and or hostile reactions prevent Operation Exodus and relocation of Alphan population. See records AZ-B4: "Alien Planets since 1999."

Maya, native of planet Psychon, joined Alpha when home planet destroyed.

"Maya is okay," Gwyn thought. She and Tony were like parents to Josephine and herself after the deaths of Helena and John.

Discovery and import of vital minerals, especially titanium, on two dead planets results in extended working life of base Life Support systems for approximately eight years.

Stability of Life Support systems allows for new births on Moonbase Alpha. 62 children born to date, 4 now deceased. One child displays special abilities, Naris Verdeschi, son of Maya and Tony Verdeschi. Naris' abilities are limited

metamorphic talents and astral body separation for some hours.

"I still haven't check out that astral body thing," Gwyneth commented.

"It isn't an easy thing for him to do. Naris can separate his astral being from his physical body, and can therefore go almost anywhere. There are no limitations, but he has to concentrate on it very hard, and is exhausted when he returns to his physical being," Josephine replied. Gwyn nodded in admiration.

Deaths of Chief Medical Officer Helena Koenig and husband, Commander John Koenig result of tragic accident in airlock C13 fourteen years ago to this date.

END of brief representation.

Josephine logged off the computer terminal. "Now, listen carefully, Gwyn. The airlock was not defective, as I've always told you."

Gwyneth was shocked! "But... Then what did happen? What is the truth?" It was such a surprise that she was having trouble thinking, sorting it all out.

"Well," her sister began, "it all started because you had been kidnapped." Gwyn was so speechless she could only stare at her sister, unable to utter a sound.

"You were kidnapped by Ann Marsh. She had been going through some very difficult times. Her husband Jim was in an Eagle accident. He crashed, and was killed. Ann was in the second trimester of her pregnancy and the shock of Jim's death was too much for her. She lost the baby. That trauma added to her other troubles was just more than she could deal with and she lapsed into a coma. No one knew if she would ever wake from it. But, in time, she did. And she had a psychological breakdown which no one noticed soon enough. She seemed fine, able to deal with what had happened, accept it as part of life out here. Then, one day, when you were almost a year old, she saw you in mother's arms. She imagined you were her child, and planned to take you away from our parents. Eventually, her plan succeeded. She wandered aimlessly about the base, happy to finally have 'her' baby in her arms."

Horrified, Gwyneth shook her head in disbelief, and Josephine found it more and more difficult to continue.

"When the kidnapping became basewide knowledge, mother, dad, Maya, and Bob Albertson, a security guard, searched for you and Ann. They found you in a small airlock. Ann had already opened the inner door, because she wanted to flee with you into outer space, to be with Jim. She'd not been able to open the outer airlock door by the time they located her. Computer shut down all automatic controls to the airlock, but there was a small lever in the airlock for manual operation. As the security team closed in, Ann threatened to kill you. Bob couldn't shoot Ann because she still held you in her arms. He didn't want to risk hurting you. The group tried talking to her, but nothing they said helped. Ann was confused. She said she wanted to protect you from the others, who were out to hurt you, out to kill you. Then she began to concentrate on the manual release lever. Maya saw her chance and changed into an ape, took you from Ann and ran to the next room to protect you.

"In the confusion, Ann closed the inner bulkhead door while she was still inside the airlock. Daddy feared it would take too long to open it again the usual

way, or that Ann would have opened the outer door, and ordered the security guard to open the inner door with their laser guns..." Josephine stopped.

Gwyneth whispered in a trembling voice, "Please. Tell me the rest."

"The other door was all ready open. Even as the guard fired to open the door, Ann was already dead, lying on the lunar surface... Maya came back just as the inner bulkhead door was torn to pieces and mom, dad, and the guard were all swept onto the surface...."

Josephine had tears in her eyes. "Maya had the presence of mind to immediately change into a creature which needs no oxygen to breath, otherwise she too would have been killed. For the others, it was far too late. When help did arrive, there was nothing they could do."

Josephine sat down on the floor and wiped away the tears. Gwyneth said nothing. She sat there and stared glassy eyed at her sister. She didn't react in any way. She was too shocked.

Josephine took Gwyneth to her quarters, which were next to her own. There, Gwyn began to weep, but Josie consoled her and held her until she fell asleep. A few hours later she was calmer. Maya and Naris visited her. With his quiet, friendly way, Naris helped her to overcome the pain. His deep, dark eyes smiled at her as he said, "You know, Gwyn, we are your family now, and we all love you!"

She nodded.

Maya added, "I know how painful it must be for you, but it is better for you to know the truth."

Maya still looked quite young, only a few wrinkles around her eyes and a few grey hairs told her true age. She wrapped her arms around Gwyneth. "You must know, I felt great sorrow for John and Helena. They were my best friends. But you know that." She rose and went to the door, "Come to my quarters tomorrow. I'll tell you more about your parents, and we can talk it all over, okay?"

Gwyn felt a bit better now and smiled sadly. "Okay."

Commander Ralph Walker watched the big screen in Command Center. The moon would soon be passing out of this region of space, bare of all but a very few stars, where they had been travelling for nearly three years. Hopefully, they would find a new planet in the next region of space they were about to enter. In the past 32 years, they had nearly given up their dream of finding a new place to live. Only curiosity remained about the unknown things they expected to encounter. He looked behind him. Naris, his substitute, was busy working on Computer. Venita talked with Chief Eagle Pilot Malvin Carter about the new standard medical equipment all Eagles were to be equipped with, and Josephine, specialist on alien planets and psychologist, talked with her sister, Gwyn, who was slowly coming to accept the truth about her parents' deaths. Ralph was proud of his friends and colleagues, and he was sure, together, they could master the future. - The End

Nick "Hooks" into a Spielberg Production

(Interview taken with permission from the International Nick Tate Club, Spring 1991)

"Hello, I'm very well, apart from the fact that the pollen is going mad here [in L.A.] Something really good has happened to me, I've been offered three jobs at the same time! Which is really frustrating as obviously I can't do them all, but in this business, it often happens that way, nothing special comes along for a while, and then everything comes along at once. I was asked to go out to Australia at the end of June for a film that is being made out there starring Robert Urich and Ali McGraw, it's about an American family that comes to Australia and who buy a big 46 foot yacht and go around Australia with it, and he teams up with an old Australian friend who helps him buy the yacht, put it together and so on. Then the family goes on a mission on the high seas, and there's a big mission to search for them. Well, I'm in the midst of those negotiations as to whether I'm going to do it or not, when I get asked to go for an audition for a special to be made about 'Dynasty'. They are looking for a Swiss psychiatrist, so I'd have to play this very sophisticated, quiet talking, almost evil, there's something we don't know about this man, sort of character.

I got a couple of call-backs on that, also I heard about this other film in the making called 'Hook' which is an adult version of 'Peter Pan,' only it's set in modern times when Peter Pan has grown up to be a man and has forgotten his past, until Captain Hook comes back from Never-Never Land and steals his children, Peter has to go back to Never-Never Land to get them back and he gets in the midst of all the pirates and everything.

So, I've got all three jobs, and as I said, I can't do all three, so I'm going to do the 'Hook' job, because I don't know if you've realized what I've been telling you, but this is Steven Spielberg's next movie! It has a superb cast, Dustin Hoffman is Captain Hook, Robin Williams is Peter Pan, Julia Roberts is Tinkerbell, Bob Hoskins is Smee, and there's a lot of other really top actors doing very small guest appearances, like Phil Collins is playing a moment as a pirate, and Glenn Close is playing one of the lady pirates. I'm playing a pirate called Noodler and he's a very evil individual, it's a small role but it's there all the way through the film and I'm just thrilled to be working with Steven Spielburg and Dustin Hoffman and so on. I start work on the film tomorrow [May 29.]

The picture is actually half made, they've already filmed all of the scenes on the 'mortal soil' so to speak, and now they're going to Never-Never Land

where the pirates are. "Hook" has booked me for four weeks work, but I suspect I'll be on this picture until closer to the middle of July, a film of this nature is very big and tends to run over. They asked me to grow a beard for the pirate role, I now have this growth of stubble on my face which rather precludes me from playing the Swiss psychiatrist in Dynasty anyway, if it was a full beard it might look good, but it's just this roughness on the face.

It's funny the way things happen because when I went to meet them about the Hook film, they asked me not to shave and that was about a month ago, so I didn't shave and for three weeks, then I got asked to meet the Dynasty people so I knew Dynasty wouldn't like the beard, and as I hadn't heard anymore about 'Hook' I decided to shave it off, and did the Dynasty test. Two weeks later, bang, I get both parts, one wants a beard, the other wants clean shaven!

I feel this will be a wonderful project, even though its not a very big part, it's a wonderful company to work for. I can't say I've always wanted to play a pirate, but it's a fun role, I do like the idea of playing the part very much. So look out for 'Hook,' to give you more idea as to the story, it's not the original Peter Pan story, it's a brand new story, about a corporate director, one of those who goes in and buys up big packages of land, and he's so wrapped up in his work in New York and such, that he doesn't pay any attention to his family, and he has a little boy named Jack who plays baseball at the weekends and who wants his Dad to come and watch him and he never does. The father's name is Peter Banning, he doesn't know it but he is actually Peter Pan, he doesn't know that he was turned from Peter Pan into a real boy, it was always his dream to be a real boy, so he can't remember his past life, and then Captain Hook comes along from that life to steal his children. Nobody believes that he was Peter Pan because he is old and he's fat, and he doesn't even believe it himself, and the film is about him coming to terms with who he was. The script is absolutely wonderful, I cried with joy and excitement several times, I can just see Robin Williams and Dustin Hoffman's performances leaping off the pages, it's almost as though it was written for them. So, I'll be Noodler, a fast talking Cockney pirate, they've got me wearing a terrible bandana, with long strands of red hair hanging down. I'm going to look foul!

MAIN COMPUTER

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Nevermore!

Once upon this night so dreary, I sat alone with thoughts so teary
Over many a quaint and serious bottle of forgotten Gore
While I wallowed, nearly snapping
Suddenly there came a rapping
A lapping at my bedroom door!
"Tis a transformed Maya!" I raved, "lapping at my bedroom door.
"Tis Maya," Hence, snicker - "she's such a bore (boar?)!"

Ignoring beast / Maya's infernal pounding
I relaxed at length and continued lounging
pondering over days of your
The beer was tasty
I wanted more!

Presently my should grew stronger; I would sit in hesitation no longer
The lapping and rapping then grew stronger
"Hush Maya! I want ale .....
This and nothing more."

My chamber door then flew open!
There stood the Psychon token!
"Oh Monster Maya, fetch me one b'ya
for truly your forgiveness I implore;
But I was napping when you came a rapping
Ah, the games you play, creature!"
But the silence was unbroken by my Psychon token
When suddenly she whispered: "Only before ....."
This I repeat, as I did then:
"Only before ..... ?"
This was said and nothing more

Beguiling my tired fancy into smiling,
by the stern expression she wore
Her words had little meaning, little relevancy they bore.
Hence I sat, engaged in guessing
with no syllable the creature expressing
Then, me thought, the air grew denser!
"What did you say?" said I, "You ruthless censor!"
Quoth the Psychon: "Only before ....."
"Leave me woman! Leave this room,
for your mere presence shall spell my doom."
Quoth the Psychon: "Only before ....."
Were these the words of her alien youth?
Was she forcing me to admit a truth?
Quoth the Psychon: "Only before ....."

Then she swooped a clawed hand fro
to grasp a bottle
Twas like a blow!
She left me then with nothing to drink
Her goal: To force me from a drunken stink!

Without drink or Maya ...
Where was the loyalty?
Yes, the Psychon:
My Priority
Without drinking pleasures
my soul was tore
But to quoth a Psychon: **"Nevermore!"**

by Rebecca Eisenhuth [with profuse apologies to Mr. Poe, Mr. Price, and Mr. Corman]

Con Report:

Cosmos: 1999 is Alive, Well, and Remembered in France!

As you have probably read in Main Computer Volume 12 Number 3/4, the French Space: 1999 Fan Club has organized its first convention in Paris October 1990. This is a date we shall never forget! We, Chantal Battison and Richard Plumel, had worked on the organization for nearly one year, the last months being of course the busiest, and finally it was D-day. We had been able to overcome all the last days obstacles, and believe us, that wasn't nothing! Our guest, Barry Morse, had safely arrived at the airport the day before, and had immediately seduced us by his intelligence and his kindness, and we were ready to meet the almost 30 fans which were to attend. What a thrill! We had never attended a convention before, and now we had to face our fans. Well, let's forget modesty and say it was a success! How could it have been a failure with Barry Morse there anyway? He was such a sweet man with everybody, some people couldn't believe it was really him here in front of them, shaking their hand and asking them questions. And what a great memory he has too! It's fantastic to remember so many details on Space, 16 years after, having worked on so many other things since! Everything was so interesting it was an inside point of view, not always very flattering for the creators, but from someone who probably likes the show, or why would he attend conventions? Anyway, listening to Barry was as enjoyable as watching "this old show of ours" as he calls it, even if it was an other kind of enjoyment.

As for how the day went by, it started at 10:00 with a welcome speech introducing Barry, entered the room and , what wasn't planned, he started to talk to everybody, wanting to know each person's name, where he lived etc. Then we all watched a welcome message made by a member. It had the form of scenes extracted from the show and dubbed, so that we could hear for example John Koenig presenting our scheduled activities and thanking us for making such a day possible. This was a great quality work, and a nice surprise. The man who did it hadn't planned it himself, he just had the idea the night before. After that, we launched a debate with the aim of giving the Space: 1999

awards. And the winners are: John: Collision Course. Helena: Matter of Life and Death. Victor: The Black Sun. Alan: Collision Course.

Paul: The Last Sunset. Sandra: Full Circle. Kano: The Guardian of Piri. Maya: The Metamorph. Tony: The Immunity Syndrome. Most Spectacular Spaceship: The Daria from Mission of the Darians. Best Alien Costume: Balor's from End of Eternity. How nice it is to be able to debate about all these things. Reality was very far away!

Barry discovered his French voice and Series Two as well. He was amazed at Maya's make-up, "Why did they put dirt on her face like this?" and also wondered where the Alphans had found new costumes.

Then at lunch time, we showed two episodes on videotape: End of Eternity and Seeds of Destruction. On this occasion, Barry discovered his French voice and Series Two as well. He was amazed at Maya's make-up, "Why did they put dirt on her face like this?" and also wondered where the Alphans had found new costumes.

After that, we had Trivial Cosmos, that is a quiz. People were divided into groups of 4 or 5 and answered questions about 1999. Questions that Barry had accepted to read. He speaks French very well, whatever he may say about it. His accent is especially excellent for a foreigner, because of his job as an actor, he told us, which means that he has to pick up various accents quickly.

The day ended with a question and answer session with Barry, and his signing autographs. We gave him a souvenir T-Shirt and some attendants had brought him a big color drawing of Bergman and the base, beautiful! Models and pictures were on display all day long. Being totally incompetent in the field of creating anything with our hands, we were full of admiration. But sadly, all good things come to an end and it was time to leave. But nobody who was there will ever forget this day that's for certain! And our warmest thanks go to Barry Morse, who was to come with his wife but who finally had to come alone, because her fragile health didn't allow for many plane trips in just a few days, they were flying to Canada the following week. More thanks go out to John and Kathy Von Kamp and Terry Bowers whose help has been most precious. What would we have done without you guys?

Well, such an enjoyable day must not remain unique, and one day or another, we'll organize another one. It will be in Lyon, France this time. Paris is a crazy city! And we hope we'll be able to give a long enough notice so that some of you from the American continent may be able to come. We'll be in L.A. in 1992 for the big event! Thinking of it helps cure our post-con depression, but it's a tenacious disease.

Before ending this, thank you, Lora, for your letter about us Frenchies! Because Main Computer is in English, I don't think that there are too many of us who read it; but, those who do make sure there is no missing link in our chain of fans!

Chantal Battison

Update: Spacecon 10

The tenth U.S. based International Space:1999 convention is still scheduled for mid July, 1992. As of this writing, near the end of May, it will be a small convention unless attendance drastically picks up in the last six weeks before the con. Right now ticket sales are just under 50 with 75 anticipated depending on advertising in Starlog magazine. The dates of actual con activities are now planned for Saturday and Sunday July 18 and 19 with the 17th being dropped. Many people are coming in early or staying late for sight-seeing activities which are being planned for group participation.

We are especially extending a big welcome to first time visitors to the U.S. and to one of our Space cons. If you are interested to know when most people are coming in you should check with Terry Bowers when you mail in your con tickets. Her address is: 603 North Clark St. / River Falls, Wi / 54022-1404. U.S.A. This close to Con it is best to mail your ticket payments directly to Terry rather than to the P.O. Box in Beverly Hills. After July 1st it would be better to mail any ticket requests to the official Con address: Space Con 10 / P.O. Box 2948 / Beverly Hills, Ca / 90213 U.S.A. to avoid registration delays or problems. Remember, Terry will be traveling to L.A. early for Con preparations.

Remember, L.A. is a big metropolitan area. Lots of news about the riots has gone around the world. At this time there is no need to cancel plans because of this. The Con hotel is in an outlying area quite a distance from where the riots occurred. Things were also not as bad as it looked. The media tends to distort things to get a more sensational story.

The hotel is in La Mirada, California. It is much closer to Disneyland in a quiet area within easy walking distance of several restaurants. Hotel information flyers are sent when Con tickets are purchased. The La Mirada area has been used before for past Landau-Bain fan club gatherings. The name of the hotel is the **Gateway Plaza Holiday Inn.** The address is: 14299 Firestone Blvd. / La Mirada, Ca 90638 Phone: 1-714-739-8500 or 1-213-721-8500. Inside the U.S.A a toll free number is: 1-800-35-MOUSE (1-800-356-6873). Special discount room rates are $65 a night. To get this room rate you **MUST** state that you are coming in for the Space:1999 convention. The rate is good for your entire stay in La Mirada if you let them know when you make your reservations that the reason for coming is for the Space:1999 convention. Otherwise you will be charged the regular rate which is a lot more expensive. Make your reservations as soon as possible to assure a room and to help cut con costs for hotel space. A $65 deposit guarantees your reservation for late arrival. If time allows, get written confirmation of your reservation and rate. Send a SASE (SAE) or 2 IRCs for this.

If you need a room mate to help cut costs, contact Terry Bowers at the address above. She has a listing of others seeking roommates. Then it is up to you. The Con service only helps you contact others.

For transportation, we suggest flights be made to Los Angeles International Airport (LAX). The "Super Shuttle" (blue with yellow printing.) is available by using a courtesy phone. Cost is $16.00 per person one way. (Normal rate is $37 per person one way. If you are not familiar with L.A., this is well worth the cost. L.A. does not have mass transit.) The shuttle will take you to the hotel. The hotel also provides transportation for some sightseeing. This is still be worked on and more details will be available at the Con.

REGISTRATION FEES are now $55 per person for the weekend. Star reception tickets are still available for $35 a person. This will not be on Friday as originally planned. It will probably be on Saturday but must fit the Guest's schedules. Send a Bank Check or Money Order in U.S. funds before July 1, 1992 to Terry Bowers at the address already listed for the reasons already listed. If you can't pay by July 1, send payment to the Beverly Hills P.O. Box address already listed. Make all checks and money orders payable to: Space:Con 10.

GUESTS confirmed at this time are Barbara Bain, her work schedule permitting. Nick Tate has also expressed an interest in coming but is in a play in LA that weekend. His attendance is still being finalized as are possible plans for con members to see his play. Barry Morse would be there if he could but his wife Sydney's health will not permit a long trip. If you wish to send them photos, cards or notes from the Con, please send them to Alliance HQ and we will forward everything to Barry. No word on Martin Landau as of this writing. It is still possible for him to appear. Two and possibly three guests is actually fantastic for a con this size! But who knows. There is always room for last minute surprises.

Con Activities still planned are an art show, charity auction, Space:1999 games (see info elsewhere in this MC on these) fan club meetings, costume contest (Contact Terry Bowers) or Rosie Badgett at the PO Box address if interested. Interest is low for this so far but bringing a costume to wear at the con is fine! There are 2 categories: Space:1999 / Gerry Anderson and General SF / Fantasy. No horror themes, please.

DEALERS in the usual sense will probably not be present. Only local dealers would be interested in a con this size. There will still be new and interesting stuff for sale by attending fan clubs. Look for the new zines advertised in the Landau-Bain club. Also, there are always great collectibles in the charity and art auctions. Info should also be available for visiting other LA dealers of TV and movie material.

VIDEOS are always available in designated rooms. Please contact Terry Bowers for any special requests or if you can bring something to share. Deadline is July 1st. **Videos must be in American VHS format.**



THE 10TH U.S. INTERNATIONAL SPACE: 1999 ALLIANCE CONVENTION

"TO EVERYTHING THAT MIGHT HAVE BEEN, TO EVERYTHING THAT WAS..."

Rebecca J. Eisenhuth
16860 Slover Ave., #16 Fontana, CA 92335

JULY 17-19, 1992
LOS ANGELES, CALIFORNIA

ATTENTION*ATTENTION*ATTENTION*ATTENTION*ATTENTION*ATTENTION*ATTENTION*ATTENTION

The directors of the SPACECON Art Show want your artwork!

We are currently searching for (artists and) artwork to be shown and sold at this year's SPACE: 1999 convention.

The categories are as follows:

1) SPACE:1999 and Gerry Anderson Productions - Paintings, drawings (color or b/w) or any medium using a FLAT surface.
2) Movies, TV, Books and Imagination - Paintings, drawings (color or b/w) or any medium using a FLAT surface.
3) Three Dimensional Artwork - Anything not painted or drawn on a flat surface. E.G.: models, Teddy Bears, crochet work, quilts -etc.) Any topic.

Write to the above address for more information. Please send a self addressed stamped envelope (SASE).

AWARDS WILL BE PRESENTED.

****

The Convention Committee is also interested in any items that can be auctioned off during the SPACECON charity auction, which takes place at the end of every Space: 1999 convention.

Do you have an autographed picture of a celebrity that you've out grown?

Do you own pieces of clothing from the stars of movies and/ or television series?

Do you have genuine scripts, models and trinkets that have anything to do with science fiction and/ or fantasy television shows or movies?

Would you be willing to part with these items in the name of charity?

Please, write to the above address for more information or if you would like to contribute to SPACECON'S charity auction. All proceeds go to a charity that benefits sick children.

Becky Eisenhuth
Sandra Sprecker
ART SHOW &
CHARITY AUCTION



"TO EVERYTHING THAT MIGHT HAVE BEEN,
TO EVERYTHING THAT WAS..."

JULY 17-19, 1992
LOS ANGELES, CALIFORNIA

ATTENTION*ATTENTION*ATTENTION*ATTENTION*ATTENTION*ATTENTION*ATTENTION*ATTENTION

The directors of the SPACE: 1999 Games need YOUR help!

We are currently searching for questions and answers to be used in the following games:

ALPHAN MATCHGAME -

(example) "Commander Koenig was so angry with Kano's weak performance during a cataclysmic disaster that he ordered him to _____ his computer."

JEOPARDY: 1999 -

(example) TOPIC: Famous lines and their episodes.
She said: "Commander, we are being invaded!"
(Who is:) Tanya in THE LAST SUNSET.

FAMILY FEUD '99 -

(example) TOPIC: Alphans least like to pilot an Eagle spaceship.
1) Sandra 2) Yasko 3) Helena 4) Mathias 5) Vincent 6) Maya - etc.
TOPIC: Alphans most likely to pilot an Eagle spaceship.
1) Alan 2) Koenig 3) Bill Fraiser - etc.
TOPIC: Alphans most likely to CRASH an Eagle spaceship.
1) Alan 2) Koenig 3) Fraiser 4) Maya 5) Kano 6) Paul - etc.

The questions and their answers can be funny, stupid, sly, serious and obnoxious but we ask that you practise a form of good taste (e.g. - NO profanity or overtly adult themes) and get your contribution to us as soon as possible (ASAP)!

Thank you for your help and we can hardly wait to see you in Los Angeles on July 17-19, 1992!!

Sincerely,

Rebecca Eisenhuth
Erwin Stank
DIRECTORS OF THE
SPACE: 1999 GAMES

SEND TO: Becky Eisenhuth, 16860 Slover Ave., #16, Fontana, California, 92335, USA

LAUNCHPAD

From Anthony T. DiPietro, 342 South Washington Street, North Attleboro, MA 02760, U.S.A.

Dear Alliance:

I am writing to express my disappointment in the Spring 1991 issue of Main Computer. There are several points I take issue with.

While the lack of Launchpad letters necessitates back-up material, was it necessary to run Kerry Keene's letter? I think it was highly negative and did not show much judgment. While I respect his right to express his opinion, to do so in an angry tone toward fans of another show is not called for.

If I recall, I wrote a letter to [Main Computer] a long time ago telling you of the fact that I had started a Space: 1999 topic on the GEnie computer network which has failed to appear in Ads & Notes. Also, in regards to the aforementioned column, was it necessary to sprinkle the "Condolences" throughout as though they were a Waldo puzzle? A nice half page that consolidated the condolences would have been far more professional and respectful to those who lost loved ones. I hope you do better in the future.

You mentioned in Ads & Notes that Ben Bova sent material for Spacecause and made a point that the "Alliance is not formally involved in this group." Why? Why are we not part of space related causes? Why? We can only increase the interest of members by joining such groups. I wouldn't mind having some of my money donated to such groups for membership dues.

It has been months that the 1999 videos have been released and yet no mention of them in the current issue. Why? Why no contact with J2 Communications? There was such a brouhaha when the videos were to be released and now nothing at all is heard about them in the Spring issue that arrived. Why?

What is happening to our newsletter and Alliance? I do not claim to be better than anyone else in the group, but I am alarmed that things have fallen so low. What needs to be done? Do we need more revenue? More members? Why has interest fallen like a rock? These are the issues you should be exploring and not "Shop in Space" or even pages of outdated "Star Sightings." I have nothing against the former, but I think too much space was devoted in the Spring issue for such stuff. I do not want to sound negative toward other members' contributions, but I felt they were not worthy of large chunks of space. How can Intercom 1 have an interview with Johnny Byrne and the Alliance newsletter not? What is happening?

I urge [the leadership of the Alliance] to ask the members what direction we are to take. Should we disband and go our merry way or should we re-double our efforts, create a new

charter, and start anew. I vote for the latter. I want the Alliance to survive. I want us to walk together into the year 1999, proud to have made the long journey from 1977. Please, help us to help ourselves. Let's get a discussion going between members. The SpaceCon 10 is a positive step. Keep us informed in a timely manner and the members will respond in kind.

[I also urge members to] join the Space: 1999 discussion on the GEnie network. The area is a relatively lively one. Information systems such as GEnie are clearly in our future. To avoid or ignore them is foolish.

Sincerely, Anthony

Dear Main Computer,

I was wondering when I'd get a new Main Computer. Hope things are straightened out now and everyone is healthy. Our family kept colds and bronchitis circulating all Winter and I was beginning to wonder what things were like when we were all well.

I'm sending you a little story I wrote. Maybe its too long for Main Computer, I don't know. But, I hope you enjoy it just the same. My husband says I write better Space: 1999 stories than anything else.

As for my "Memory Lane" experiences, I was a senior in high school and was fortunate enough to have two friends who loved Space: 1999 too. We spent our time cruising from one convenience store to another looking for Space: 1999 Bubble Gum Cards. We'd buy them, unwrap them in the store, and give the gum to any little kids that happened to be around. Who cared about the gum! When one friend got a night job, I audio taped the episodes for her and gave her the tapes next day at school. We even had several 'in' jokes that meant nothing to anyone else but cracked us up at the drop of a phrase.

Well back to work for me. Thanks for all the fun I get out of Main Computer. My friends have all moved away and my husband is the only other fan around now. Of course I married a fan, how could I put up with the mundane? We're raising little fans now. My youngest watched her first episode of 1999 and was very concerned about the 'beebot' that was crying, Brian the Brain. When we watched another episode the next day, she recognized John Koenig and immediately asked if the 'beebot' had quit crying!

So long! Ellen Lindow

From Kerry Keene, 417 NE 18 Ave., Pompano Beach, FL 33060-6543, U.S.A.

Dear Main Computer,

I read with great interest Christopher Paulsen's "Command Conference Roundtable" analysis of why he thinks "Space: 1999" was cancelled and why he basically prefers Year I over Year II. I'm going to try and not microanalyze every point in this really fine dissertation, but I do want to cover some of the key points in his analysis.

He begins by saying that "Space: 1999" wasn't cancelled by the presence of Maya, new clothes, because of the change in setting (Main Mission vs Command Center), or the missing of some characters and the addition of some new ones. Chris contends that the show was cancelled because "Space: 1999" had become a new show. Frankly, I doubt if we will

ever know for sure why this show was cancelled. I've heard several reasons, from ratings to Lew Grade's dropping the support of his company to go and make movies. Only ITC knows for sure. Although Chris may have a point, I just think that this reason is a bit simplistic.

As for "Star Trek" and comparisons, well, I personally have never gotten into that sort of thing. Yes, there are those who no doubt that do that. I don't find it that constructive to spend my time doing it. I have read that Trekkies were angry at Space because it wasn't another "Star Trek". I don't mean that Space was meant to be, but the fans of Trek were actually pissed that this new series wasn't being made by Roddenberry and Paramount and starring their favorite people. I've never understood this. Why take the fact that this new series wasn't another Trek out on "Space: 1999"? They even resented that fact that someone might be muscling in on their "territory". This is an immature attitude on their part I know, but it was there, in Year I Chris. It didn't begin in Year II.

As for "Star Trek", Chris is right. That series is popular, but its formula did not come from within itself. It came from movies and maybe previous TV shows. "Forbidden Planet" was borrowed from heavily by Roddenberry when he came up with the idea for Trek. Even he calls it "a wagon to the stars" referring to the old TV western. And Space had its origins in its Year I formula in the movie "2001: A Space Odyssey". What I'm saying is this: Just about everything that can be done in SF or any other genre has been done already. The way an idea is represented may be able to be done differently, but just about every idea in SF has already been done.

Chris states that he doesn't hate Year II (I prefer Year II to Series II as I think that is the way the British term each season of a TV show there), and yet he goes right into ripping Year II apart. That's OK, but I'm not sure that he really likes Year II at all. He then says that it was Year II that was cancelled, but I must ask again, as does Kevin McCorry in MC Vol. 10 No. 2, why did ITC wait for almost a year before deciding to make another? If they claim to have had such a success in Year I, why didn't they go right in to a second year? Personally, I think that they took time to digest both the positive and the negative reactions to the show. I suggest that fans go and re-read the comments from the fans found in the back of Tim Heald's book. That might give them some clue as to why the changes were made. Also, read Gerry Anderson's own words in Starlog" #15 when a fan asks him why the changes were made. That may give some of you some answers. I would

Send your letter today to:

Main Computer's Launchpad
P.O. Box 222
Bowling Green, Ohio
43402-0222
U.S.A.

...and keep our mailman busy!

also point out that year one started out very strong but suffered as the season went on. That must tell people something.

Let me interject that I am a very big fan of Year I, and I enjoyed the unique stories of that season. But I am also a fan of Year II because it was the year that hooked me on this series/show. But there are some things in that series of episodes that were a bit hard to swallow at times, e.g. planets touching without tearing themselves apart, or times suspended for over 800 years while the universe around Ultima Thule continued a normal timeline. And yet I like both "Collision Course" and "Death's Other Dominion".

Let's take the first of what Chris says were the themes of the show, depression. He is right about the Alphans being a desperate people and that Alpha wasn't meant to be a "home" for such a long period of time. Year I depicted this very well, but it also depicted the Alphans coming to terms with their situation. Chris, go and watch the first five minutes of "Earthbound" and you will see what I mean. It is Simmonds who is jumping onto Koenig's back for self congratulations at a command conference over the fact that the Alphans had adapted quite well to their situation. Remember that this IS a Year I episode, NOT a Year II entry. I also don't think that a Year II style would have worked in the first season. It takes time for people to adapt to a new and frightening situation. In Year II we see the Alphans have adapted to some degree, but I still see the desire to leave the Moon and begin a new life on a new planet. "Seance Spectre" was about this very subject. In "Immunity Syndrome", Helena laments on not being able to stay on the new planet because the Moon is moving out of range. That, to me, is the ultimate desire to find a new home. And, again, it is a Year I episode in which Arra says that "... your journey shall know no end."

Cold vs. casual. One of the criticisms of Year I was that there was nobody that you cared for. The people were as cold as the base, space, and if you will, the uniforms that they wore. I don't know about the rest of you, but there is just so much depression, or maybe oppression might be a better word, that one can stand before they go absolutely NUTS. I don't believe this show would've been made if the format of Year I had continued. The atmosphere had to be changed to some degree because people CAN'T remain depressed forever. I look at Year II as sort of an evolution completed of the characters. The stories, well, I do agree with Chris that they might have been too different from Year I, but I think that was a decision made at the higher levels and I think that Freddie had a hand in it as did Gerry. But to criticize Year II for lightening up the atmosphere a bit I do find a bit nitpicky, unless some viewers liked to be depressed. And Year I wasn't always like that. I found "Earthbound" very warm and it showed that the Alphans are willing to help when they can.

Year II did have more comfortable sets and an effort was made to show off-duty time. What the hell is wrong with that? Tell me. You still knew that if you opened the wrong door, there was a hostile lunar surface waiting there to take your life. I suggest that Chris and others read some of the

books by Gerry K. O'Neil about space colonies. There are plans to put all sorts of recreational devices on them, even swimming pools.

Let me end this section by talking about the sets a bit. Yes, because of time constraints, some planetary sets were used more than once at the beginning of Year II. "The Metamorph", "The Exiles", "One Moment of Humanity, and "Journey to Where" used common sets to all four episodes. Remember, that Keith Wilson and his team didn't have almost two years to work their magic in Year II as they did in Year I. Because of the late start, he had to use what he had. Chris seems to think that this redressing went on throughout the entire of Year II. It didn't.

I wonder how many people really care about classical pieces used in the score of a TV series or a movie? I didn't even know that Gray used such things until I read them in "Alpha Quarterly". There are some things about the music of both seasons that I don't like. Wadsworth's use of blaring horns I could do without and Gray's use of strident guitar pieces and bongo drums I can do without too.

Next theme. Helplessness. I am also a supporter of the underdog. The Alphans were usually out gunned or their technology wasn't good enough to stand up against the alien life forms that they met. I seem to remember the same thing in Year II as well. But in Year II the Alphans took matters into their own hands more often than waiting for the M.U.F. to step in. As you can see, I have some mixed views about this concept. Perhaps the more religious among our group can appreciate this concept more than I do. I believe that man has the ability to shape the future or end it now in a terrible disaster. I thoroughly enjoyed "The Black Sun" and other episodes that hinted at a God as did "War Games". But this too soon becomes a gimmick if one isn't careful. I liked the extentialism of Year II a bit more than the determinism of Year I. But as Year I reached its end, I could see a change taking place. "The Last Enemy" shows the Alphans ready to get involved in a war between two planets. Not in a physical way, but involved nonetheless. At the end, Koenig rigs a booby trap and ends Dione's plans. Koenig had had enough and did something about it. He didn't wait for an M.U.F. to get involved. This attitude carries over into Year II. Yes I do think that Maya was use badly in some episodes, as was the M.U.F. in Year I or even the transporter was often used as a cop-out in Trek. By the way, "Dragon's Domain" could be put into that same group episodes that forged a change in attitude toward the end of Year I. I haven't forgotten that "force" that drew the Moon toward that same graveyard of ships that had threatened the Ultra Probe mission.

Where are the awe inspiring images in Year II Chris asks? He mentions air on the Moon, the Moon stopping dead in space, foam on the Moon, etc? "The Last Sunset", but air on the Moon? Not likely. Even with advanced technology, the only way the Moon could hold an atmosphere is to increase its mass. Anyone know how to do that? To increase gravity, you must increase mass. Could luck. And this leads right into the knock on this series for its lack of science by good old Asimov. I am awed by what I saw in "Space: 1999", too, but SFX can only go so far in

making a show. Characters are the key for me, and they will always be important. Maybe this is why I enjoy this series as opposed to the old Trek series or most of what Irwin Allen did. Year I and II looked at the backgrounds of many of the characters, e.g. Helena, Koenig, Tony, Maya, and some of the secondary people like Dr. Linden and Tony Cellini. Visuals are fine, but they are limited in what they can do to carry a series or a movie.

Discovering two bodies beneath the Moon may not be interesting to some, but it is to me. It ties into what some of our astronauts have reported seeing on the Moon during their missions, i.e. what looks like drilling sites or excavation. At least no one is spirited 5 million light-years away as Koenig is in "Missing Link".

To wrap up this section, living rocks gets ripped by Chris. He calls it "Lost In Space" storytelling. There goes "Devil in the Dark", which some Trekkies call a classic. "All That Glisters" isn't an awe inspiring epic, true, bit it does get into self sacrifice, the ends justifies the means philosophy as the alien tries everything it can to survive, no matter the cost to others. No, there are no huge spacecraft in this story, or weird planets with strange lights, but it is a story of PEOPLE trying to escape and yet have the compassion after what the alien tried to do to the Alphans to aid in its survival. That seems quite noble to me. And what's wrong with the Alphans caring about each other Chris? I guess "Beauty and the Beast" doesn't measure up because there isn't enough depressed people in it. Gerry Anderson commented in a 1977 issue of "Look-In TV" that the show might have been a little too serious. Who knows.

Decaying universe? I'm not agreeing with that. I'll just touch on it. It might have seemed like it, but I can't go along with that notion. They met many races in Year I that were highly advanced, both ethically and technologically. That doesn't seem like a decaying universe to me.

Year II did eliminate depression and replace it with hope. Year II replaced helplessness with a desire to stand up for what you believe in. Witness what Koenig told the inhabitants of the Chrysalis planet. And the crews fight for freedom from Magus's treachery, a freedom that all mankind feels, no matter how much he is oppressed by others. Look at Russia and China and the East block today. People standing up for freedom. Look at Poland for example. Sometimes in Year I, I got the feeling that the Alphans were being used by forces unknown. I don't know about others in our group, but I don't like to be used by anyone. I think that Year II stressed this to a degree. The quest, as it has been called is still present in Year II. But it isn't drummed into every story. It is implicit throughout the second season. It isn't necessary to constantly beat someone over the head with the same recurring theme once that theme has been established. The quest is more outwardly expressed in Year I and is less so in Year II, but it is still there.

Purpose? Year I depicted a purpose as seen by some outside force, not totally by the Alphans themselves. In Year II, that choice is given back to them to a large degree. The Moon's course, of course, will dictate what those choices will be. Purpose for Year II? How about survival, as it was in Year I, but more on their terms instead of some M.U.F.?

How about getting to know themselves on various levels, more of an inward look at themselves. And I could go on.

Finally. I do agree with Chris about the writers not getting right into Maya's adjustment period, her misgivings, her loss. But some of this is seen in "Rules of Luton", "Journey To Where", and even in "Bringers of Wonder" where she feels somewhat left out by the excitement of the others. I've written a short story dealing with this very subject and I'll be sending it to the Alliance shortly. As for her choice whether she wanted to live on Alpha or not, well, that is academic. Where else was she going? Windows? Not very safe, and I'm not thrilled by people getting blown out of them either. Want windows in Year II? Watch "The Lambda Factor". There are windows in the Rec. Center. Tattered uniforms? Come on Chris. They no doubt have fabricating facilities on the base and besides, Keith Wilson wanted to individualize them to a point ("Starburst" 1978). Humor from M*A*S*H? Forget it. I didn't like M*A*S*H. The movie was good, but no way on the TV series. And not "Outland " either. "High Noon" in space doesn't cut it with me, clothes or no clothes, hard bitten people or no, etc.

Well, that is about it. I could go on, but it is getting late. But let me wrap up by saying that letters/ essays like Chris' ARE important. Keep these kinds of things coming. And Erwin Stank is looking for just this kind of essay to go in a fanzine he is doing called "The Thinking Man's Guide to Space: 1999". Check it out. Take care everybody. Kerry. 1999 LIVES!!!!

From: Kevin McCorry, 105 Linden Cresc., Fredericton, NB, Canada E3A 5A1, Canada.

Dear Main Computer,

Although this episode made the "10 worst" category on the "1986 Space: 1999 Fan Poll", I think it is one of the ten best in that it is fast-paced, action-oriented plot combined with the experimentally engendered advancement of the Maya/ Verdeschi relationship, superbly excitingly acted cliffhangers, and effectual use of monsters. Maya's abilities in a time of great crisis yields a very effective result (one of the few) of the "double-up" format of episode shooting.

Though special effect may not be this episode's high point, it is just as entertaining as those of high FX content, demonstrating that a program as well-rounded as 1999 may, in the absence or lack of a certain component compensates in another department: in this case, the frantic acting of Tony Anholt, Catherine Schell, Dave Prowse and John Hug. Yes, it is acting combined with an excellently paced script, written by the way, by Fred Freiberger, that produces a thoroughly likable story capable of keeping the most restless viewer tuned in. Tony Anholt, in particular, deserves commendation for his tireless performance while also doing some scenes for the episode filmed simultaneously to this one. I sometimes wonder whether he was just acting in those scenes where Verdeschi, after one of his thrilling confrontations with the cloud creature, is out of breath. Without a doubt, this is his best performance of the scenes. Martin Landau and Barbara Bain, busy filming Brian the Brain, this episode's twin, had

unfortunately little to do with the spirit-stirring, superbly plotted "The Beta Cloud". But their short scenes (Koenig struggling against the incapacitating effects of the cloud malady; Helena caring for the afflicted, eventually herself falling victim) are of the high caliber of their other, more memorable performances, in other episodes. Koenig and Russell's devout dedication to the welfare of Moonbase and its inhabitants, an important, indispensable feature of their appealing personalities, so masterfully portrayed by Landau and Bain, is showcased in "The Beta Cloud". Acting is the high point of the episode, as is writing and costuming-re, the creature, Maya, transformations.

As with the case with several of the Year I episodes, the viewer is left contemplative, free to make his own interpretations of the episode or some elements thereof. One wonders about the origin and nature of the cloud plus its apparently symbiotic relationship with the creature robot it dispatches. Much of the Year I magic is evident in that the aliens behind the life-support theft ploy are not seen. The viewer, then, ponders who they are and what they're like, as was often an interesting ingredient of Year I episodes like "Testament of Arkadia", "The Last Sunset", "Guardian of Piri" and "Ring Around the Moon". Personal interpretation of episodes is present in Year II as well a Year I.

One problem, a minor one, with "The Beta Cloud" is the notion that one cylinderical, metre-long unit can provide life-support for the entire Moonbase. This doesn't undermine the episode's entertainment value, if one has an active imagination. That's what sci-fi is all about.

"The Beta Cloud" is a well-conceived adventure story depicting the triumph of human (Psychon) resolve or drive to survive despite the odds, over adverse forces. Forget whatever negative opinions you may have on Year II or Fred Freiberger. Does "The Beta Cloud" entertain you. If you like action, hair-raising climaxes, and character development, then I'm sure you'd like "The Beta Cloud".

"Memory Lane" Cleared for Liftoff!

Also from Kevin:

Dear "Memory Lane,"

In late August 1975, my burgeoning enthusiasm in space and science was attracted to a newspaper article concerning an upcoming high budget sci-fi series. At the time, I was nine years old and living in the buzzing and beautiful village/town of Douglastown, NB, some 100 miles north of Fredericton. Only one channel was available to the average Douglastownian, but my family of three was fortunate to have an antenna-tower capable of receiving a few distant stations (200 miles at most), albeit with a snappy picture.

To my chagrin, anyway, our local station, a CBC-CTU combo, did not broadcast the new Space: 1999 during the 1975-76 season, and I had to bring in CHSJ (Saint John) for a sporadic fourteen weeks during the winter and summer (best reception) and viewed many episodes of Year I. The very first

episode I saw was "The Infernal Machine". I was quite impressed, to say the least, though I had difficulty understanding it. I experienced next "Mission of the Darians", "Space Brain", "The Last Enemy", "Black Sun", "Another Time, Another Place", "Alpha Child", "Last Sunset", "Full Circle", "End of Eternity", "War Games", "Troubled Spirit", then reruns of "Infernal Machine", and "Last Enemy". However, with snowy picture and poor sound, I had a considerable problem grasping the series premise.

Then, in September 1976, our local station picked up 1999 as year two commenced. The picture was crystal clear, and the first episode to air, probably to introduce the series to new viewers, was Breakaway. At last, I understood the basis of this superb series. "Metamorph" aired next and year two commenced its Saturday afternoon/ evening run on the full CBC network. It seemed all my friends liked the series. We chatted often at school about the previous episode. I was not an instant fan, but was impressed by the excellent acting, sophisticated art direction, terrific special effects, and attractive costumes. By Christmas 1976, I had started audiotaping episodes and collecting merchandise. It wasn't until our CBC-CTV combo went defunct and CHSJ was available via a new local transmitter that I realized how much I had grown to love the series. CHSJ is a tenable station when it comes to reliable broadcasts of programs. Space was pre-empted frequently in Spring-Summer 1977- not by the CBC but only by its so-called affiliate CHSJ. I found myself writing letters of complaint each time I missed a CBC broadcast of 1999 on account of a CHSJ pre-emption, and getting responses. I was told in advance each time a pre-emption would occur.

Notwithstanding, I was certain that the previous unseen "Space Warp" would air one Saturday in May 1977. The CBC was going to air it, but CHSJ was slated to bump that episode for the second time! I was right while all the TV guides were wrong. "Space Warp" aired on CHSJ at the time I anticipated. Curiously enough, I hadn't seen that episode before nor had any extensive knowledge save that of "TV Guide" synopsis (for a distant Nova Scotia channel). I pre-labelled my audio-tape, titling the upcoming episode "Space Warp" and low and behold, I was dead right! I couldn't believe it, nor would any of my friends who, anyway, missed the broadcast. Was there some sort of symbioses between myself and my now all-time favorite TV show?

In August 1976, I made my long-lamented move to Fredericton. Year two re-runs were winding down and I had received word that ITC had cancelled production of the series. Moreover, no one in Fredericton seemed to like the programme. This was "Star Trek" territory. However, CBC reran Year I in 1977-78. I finally viewed several episodes that I hadn't seen before. "Dragon's Domain" aired in November, with the early five minutes cut do to sports. This automatically became my favorite, and through a year of hell-a disciplinarian grade 6 teacher and no close friends- those reruns of Year I were what kept me going. The last episode I hadn't previously seen, "Force of Life", aired in April 78. It became another favorite.

After CBC finally cancelled the show in September 1978, I gradually but not

entirely lost interest. I still entertain romantic visions of a rebroadcast of my still favorite TV programme. It came as in 1983, but not in New Brunswick. When I saw the Nova Scotia listing for Space on Sunday morning, my eyes almost popped out! First with elated surprise, then with shock. I wasn't going to receive the rebroadcast here in Fredericton. However, I quickly forged a pipeline into Nova Scotia to secure videotapings of the episode rebroadcasts. My video collection began, and interest returned with a vengeance! I came upon an ad for the Alliance in a video magazine, and joined. The rest is history.

Space: 1999 has been one of the few constants in my life of ups and downs. I wouldn't trade that life for anything, however, as it is a cherished unique experience, an experience highlighted by an undying love for Space: 1999.

From Sandra Sprecker, Date: April, 1988.

Dear "Memory Lane":

I had so much fun reading Becky and Terry's reminiscing that I thought I would write my own.

I remember vaguely watching U.F.O. and then I heard about a new SF show put out by the same people and I thought to myself I'd have to give it a try. Well, the CBC in their infinite wisdom decided Friday night at 7pm was a good place for the show. Believe it or not, the whole family tuned in for awhile because we had supper together and watched the show. As I wasn't old enough to control my life completely at this time, watching the show became sporadic as I got hauled off to different things on Friday nights and eventually lost track of it all together.

Then second season rolled around and I tuned in to the CBC one Saturday afternoon in time to catch "The Metamorph". I thought to myself, this is pretty interesting stuff and was getting quite involved when...the station went off of the air!!! I was frantic...what happened? Did they escape? Didn't head of the security look kind-of interesting? I tuned in next week and found the CBC was replaying the entire episode! (An unusual gesture for these people). So, I was hooked! I watched Star Trek, Bonanza, and then Space: 1999 at 4pm on Saturdays!

I remember being excited by the fact the show was new and you'd no idea what was going to happen to these people. The storyline potential was endless and the characters just right for a writer to do all sorts of things to them- which is something I look for in a show (being a junior writer myself). When we finally got Year I again, I was so impressed by the imaginative concepts that was thrown at the viewer. The entire feel was different; and so I don't particularily have a favorite season because each stands on its own merits in a lot of ways. I also finally clicked in as to why the Head of Security looked interesting: that was Paul Buchet from "The Protectors"! I have lusted after this man for a long time folks!!!

The first time I knew anything about a Space: 1999 club was from (of all things) an "All About Star Trek" magazine that I picked up in one of the town's bookstores. How they got this magazine in the first place was beyond me because these maniacs didn't carry STARLOG. Anyway, a couple of issues

into the magazine they printed club addresses and there was Mary Hartley's "Main Mission Alpha" and address with a little asterisk beside it and at the bottom was "Also interested in Space: 1999". So I wrote a letter to MMA and one to a Trek club (I can't even remember which one- although it was Canadian!) and the letter from MMA was replied to first! And I was off and running... like everyone says; you think you are the only one; and when you find out you aren't- it is SO good!

The CBC had pulled Space: 1999 and for some reason I had never seen "The Taylor". I don't know if the CBC never played it or what, but by this time I had just known that I had missed it! So, while the first Con was going on in '78, I was in California with my parents on a family trip. (We all know about those don't we?!) Well, we stayed at my aunt's place and sure enough in one of the 25 zillion channels they had was Space: 1999 - I was ecstatic! So, I rushed away from the meal to tune in on the episode which was... The Taylor! I couldn't believe it! I hadn't seen the show in eons and I lucked out to view the one episode I'd never seen. I figured God was arranging this for a purpose and I knew that I had to get to next year's Con!

My first trip to Con was my first trip away by myself anywhere - except to Church Camp, but we all know THAT doesn't count. Terry Bowers is right! When you first announce you want to go to a Con, you're parents assume that you've lost your mind and that psychological help should be forthcoming. What got my parents most was "Why Pittsburgh?" and when they found out grown adults were involved- they wanted to know "WHY?" I was sixteen years old and from a small town in Canada going on a plane by myself to be with these strange people in an even stranger city. (They haven't gotten over all tis even after all these years... my Mother went around telling everyone I was going to Cleveland one Christmas. I tried to explain that I landed there but wasn't staying. She still told everyone I was going to "Cleveland", this proves her case of insanity against me!).

The big thing about the first Con was that I never hesitated a second in my decision to go and my confidence in the people that I was meeting face-to face- after several or only one letter. I knew these people were to be the wonderful and unique human beings that I have come to know and love. Tod Ellsworth had me rooming with Rosie Badgett as he knew we would hit it off! This was the understatement of the century! I have never met a finer person and "hit it off" we did! By mid-way through the Con I was no longer there because of the show, I was there because of the people I was meeting. And I continue to come to Cons (when possible) because of the people.

In lots of ways, the person I am is because of the traveling and the people I have met at Con; the Alliance has certainly become a part of me that I treasure... despite the fact my parents still doubt my sanity!

...ppsssssssst!!!
Main Computer needs letters and news stories.
Pass it along.

Strange But True: BARRY MORSE:

Barry Morse used to get more hate mail than Adolph Hitler. You might wonder just what heinous crimes he would have to commit to attract such attention, particularly when he happens to be one of the most warmly engaging people you could hope to meet. You know what he did? He chased a guy. Every week for four years. And even though he eventually realized he was after the wrong man some folks still haven't forgiven him. And probably never will.

"So many people took it so serious," says Morse, relaxing on the back porch of his daughter's North Toronto home. "They resented me even though I was chasing a guy convicted of killing his wife. The hate mail was staggering."

Unless you never owned a television set, you realize we're talking about the character he played so well on The Fugitive back in the '60s. He was the unswervingly dedicated Lieutenant Philip Gerard, who was relentless in his pursuit of the unjustly accused Dr. Richard Kimble (David Janssen.) He chased him right to the final episode when Kimble caught up with the real killer, the one-armed man, and was exonerated before television's biggest audience for a single series episode (a record that held for years.)

"Surprisingly, it still goes on, although now it's much more good-humored," says Morse, who was back in his adopted home to put the final hosting touches to the series Strange But True . "People will say things like, 'He ain't here, Lieutenant," or, 'Haven't you captured him yet?' I always smile and pretend I haven't heard the lines before."

The 74 year old Morse, who has been playing other people in just about every medium for a half a century, suffers the same fate of so many other actors. They can do all sorts of characters in so many different things, but go to their graves remembered for one role in particular. For Morse, who lost count after 5,000 various portrayals, it will be Lt. Gerrard.

"I might argue that, but who's to say. It goes in cycles and often depends in what part of the world I'm in. In Italy and Japan, Bergman, the suave scientist, from Space: 1999 has completely erased The Fugitive for the younger generation. In England, a second generation of Fugitive viewers has cropped up from re-runs. And in other places in Europe, some of the younger people recognize me as Johnny Cyclops."

Whoah, hey, hold up, Barry. Johnny Cyclops?

"Yes, that's right," says Barry with a chuckle and rub of his hands, "He's a character in Whoops Apocalypse, a wild farcical satire on the run up to World

War III. We've done eight episodes on British TV. It's wildly anti-establishment and Cyclops is a former movie star who becomes President of Civilization."

But, Morse is eager to point out that all of his parts, "are all departures, that's the rule of my life. That's the one great luxury I have . . . freedom of choice."

It's a freedom he established early in his career when he first started doing TV plays for the BBC in 1937. Morse can't remember what the play was. "I always said to myself, 'I'm not going to turn into one of those old bores who's got nothing in his head but a lot of old newspaper clippings.' The most stimulating thing about any performer is not what he did last year, but what he's going to do next year. I did a great number of television shows for the BBC, not because I was particularly gifted young actor, but because I was available and willing."

Morse may not remember the names of the plays, but he lights up with smiles when he starts recalling the frantic pace of his early roles in live TV. "The hardware was so unreliable you'd start a show with two cameras and before you had been on the air 10 minutes, they would both be broken down . . . Audiences would be asked to wait for three quarters of an hour for the 'mechanical interruption,' while they dragged the camera into a corner and bashed it with spanners to try to make it better.

"In one play set during the First World War, I was a young man in his civilian clothes saying goodbye to my poor, sobbing mother before going to join the army. After the teary scene, I had to rush round the back of the set, tear off my clothes like a stripper, get into my khaki and fall into the trench scene. Well I get to the trenches and realize the camera was that supposed to be there is out of order and they're bashing it with the spanners. The other camera is still focused on poor, sobbing mother, so I had to go back in and improvise a scene saying 'Mom, it's all right. They let me come home for an hour before I sail.'

"We were not particularly alarmed about the primitive nature of those shows, because not many people were watching and those people who were watching regarded it as such a miracle, they didn't care what it was. You could have shown three mice racing around a table and they'd have sat up all night to watch it."

Comparing today's rigidly structured television shows with those pioneer broadcasts, Morse fondly recalls the earlier freedoms. "The plays played as long as they played. That was the total bliss of it. Who cared whether the news came on at 10:15 or 10:30? I mean, what would you say if someone came into the world and said henceforth all paintings must be on canvases measuring 20 inches by 30 inches?" Mad, perhaps?

Then, of course, there are also the string of old American Express commercials in which Barry Morse sternly warns travellers: "Don't leave home without them." Barry recalled, "I had never done commercials before. I had the old snobbish British attitude that it was flogging your body. Now my grandchildren see me more often on the tube than in the flesh. I hope to rectify that."

As for the series Strange But True, a Canadian Television copy of ABC's

Believe It Or Not, Morse says, "If there ever were a cliche that was true, it is that truth is stranger than fiction." A veteran actor, Morse has been asked on occasion to give his explanation of the appeal of Strange But True to television viewers who also eagerly lap up reality based shows such as episodes of Real People and Believe It Or Not. "One of the best things that television has done is to let us all know a great deal more about how the rest of the world lives. That has meant there has been a real growth in the appetite among audiences for authenticity, reality. After all, it's very difficult, isn't it, to serve up artificial drama at 9 o'clock sandwiched between a real killing war at 8 o'clock and real elephants mating at 10o'clock. If you are sitting in the middle of that with some little romantic fairy tale, there is a certain kind of audience that won't take you too seriously."

Morse readily volunteers the observation that "some of them (the plots sound so preposterous that if they were suggested as ordinary drama subjects, they would be rejected as being improbable." But he also points out that the stories in Strange But True are all true and, after all, the episode in which a man regains his sight after being pecked on the head by a chicken is not all that different from a recent English news item in which a blind man regained his vision after being accidently hit on the head with a bucket.

"I was delighted to do this series, Strange But True. In fact, I'm overwhelmed that anyone would keep offering me work. My one claim to fame in this business is that I've never been unemployed," he says with a disarming, and not entirely serious, self-depreciation. "It was an easy job - I just had to sit there and look knowing."

If an actor can stay steadily employed 50 years, anything is possible. But a lot of the traditional unemployment in the theatre may be because its inhabitants are too choosy. "If you can rub shoulders with Chekhov and Shakespeare," says Morse (who has), "that's wonderful. But I would tell some of our younger actors not to be so grand. It doesn't become an actor to have airs." He doesn't have much time for actors whose main achievement is hanging around with other actors, "You don't get to be a better actor by considering other actors. Look at Van Gogh, Mozart, Shakespeare; they were inspired by and recorded life, not other artist."

Morse carried his practical grasp of an actor's life to Yale where he taught as a professor of drama. His course was called Rubbish and was based on the idea that most actors would spend most of their lives performing in just that. "Acting is often a case of trying to construct the Taj Mahal out of chicken droppings," he says unromantically.

In many ways, Morse's career could be labelled, like the series, Strange But True. A brash, unlettered 15 year old, he got a scholarship to the prestigious Royal Academy of Dramatic Arts and kept his eye open for the main chance ever since. He remembers this new thing called television. "No respectable actor would touch it," Morse recalls with amusement. "It paid nothing. Few people had sets. After I did my first show for the BBC, an older, established actor assured me it was a passing fad and I should get back to the

stage."

Barry Morse chuckles as he mimics his wife: "'Thank God you're not a girl - you can't say no.' My wife's always telling me that, every time I take on another of these projects." Morse is pleased by his wife's admonition because it means he has said "Yes" to several jobs lesser actors would turn their noses at. Morse has been married for nearly 55 years to actress Sydney Sturgess. Although they no longer keep a house in Toronto, preferring to stay with their daughter and her children, they've never regretted having set sail from England more than 30 years ago to try their luck in Canada.

Despite some of his flippancy, Morse cares about his profession. "Confidence is the best thing an actor can have," he says confidently. "When they come on they should command, never beseech."

Morse is not interested in what or who passes for 'in' fashion today. (That curiously modern expression - who's 'in' and who is 'out' - comes not from a modern trendsetter but from Shakespeare's King Lear.) Morse notes, "Lear himself actually says he won't worry about who is 'in' and who is 'out.' And people today are so sure the phrase is theirs." Strange but true.

(Paraphrased from articles by Helen Bullock, Betty Zyvatkauskas, and Jerry Gladman.)

FAME AND FORTUNE

Yep, for a sure fire ticket to the above write your letters, news stories, short stories and draw your artwork for the official newsletter of the International Space: 1999 Alliance:

Main Computer
P.O. Box 222
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!! Survey Time !!

The Alliance wants to know what kind of new 1999 merchandise to carry and you can help. Some possible items include: calendars, photo stamps, keychains, pens, pencils, large paper clips, shirts and/or jackets. Send your suggestions to: The International Space: 1999 Alliance, 86 First Street, New London, Ohio 44851-1196, U.S.A.

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and you will get a great year's worth of entertainment from their quarterly hit Space: 1999 newsletter! Dues are $17.00 U.S.A. / $18.00 Canada / $23.00 Europe and South America / $25.00 Australia and Japan. Dues are payable to: Erwin Stank, P.O. Box 60037, Sunnyvale, CA 94086, U.S.A. Canadians, send dues payable in Canadian currency to: Robert Woods, Box 1207, Cochrane, Alberta, T0L 0W0, Canada.

It's the latest fanzine to hit the stands concerning Mission: Impossible and Space: 1999. Since it's covering both with excellence, you could say it's doing:

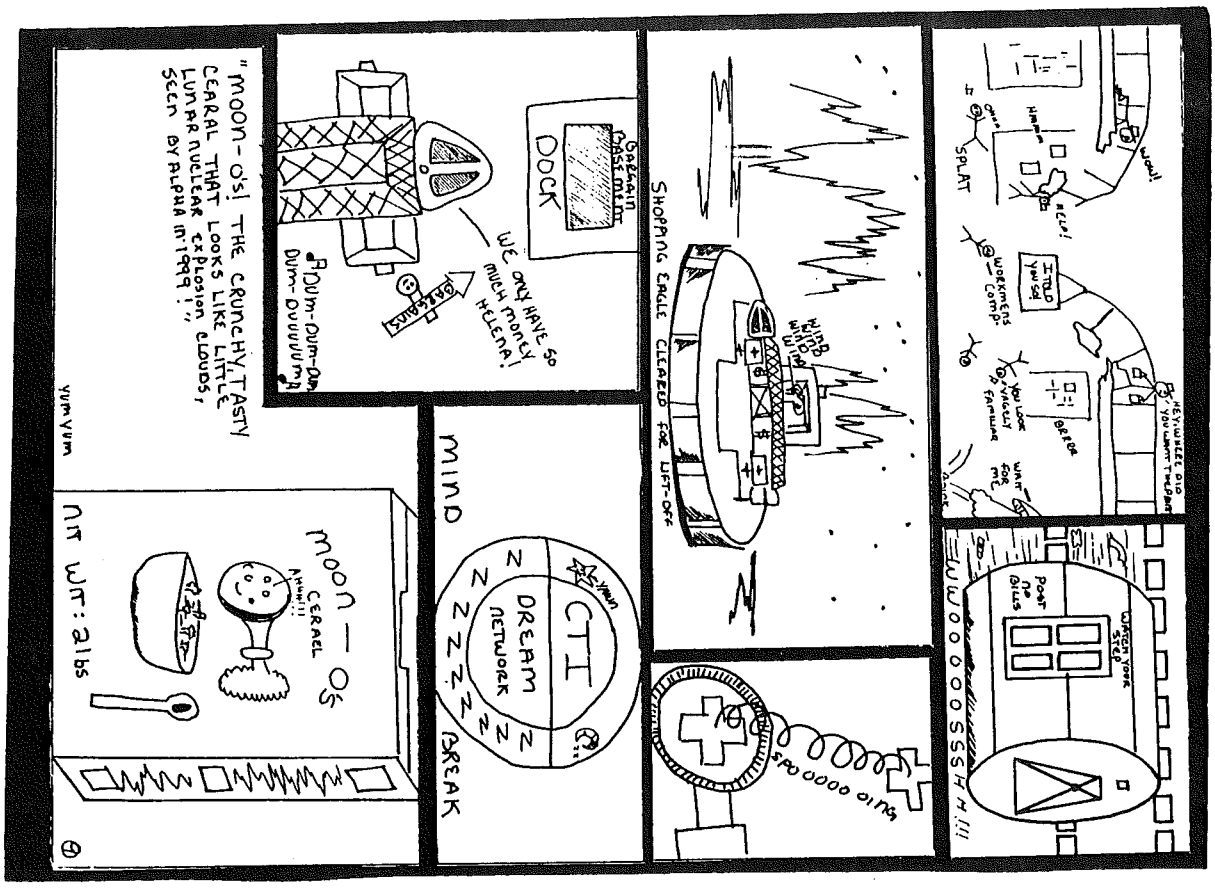
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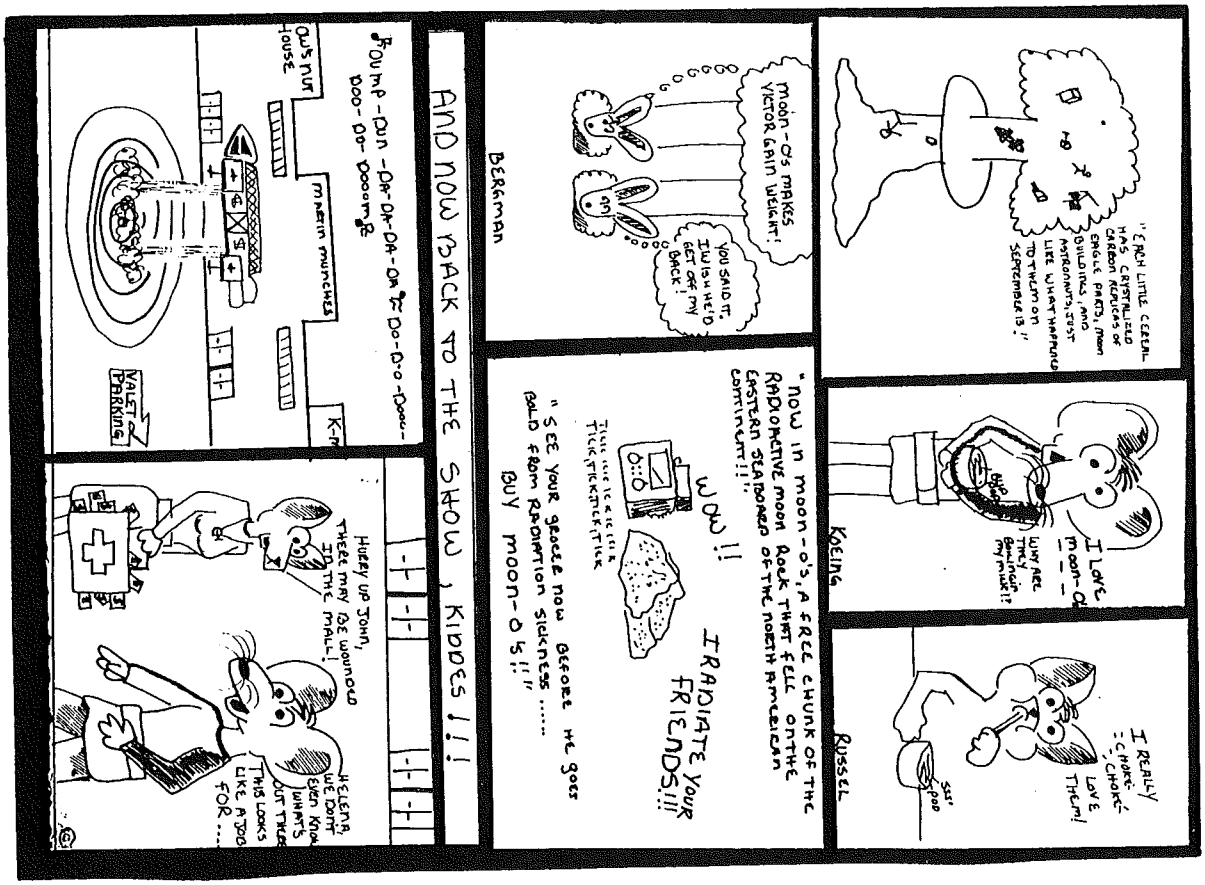
The fanzine has 104 pages of stories from dedicated, overworked fan Terry S. Bowers, master of the golden typewriter for Space: 1999 and Mission: Impossible stories, and illustrated with fantastic artwork by Liz May and Becky Eisenhuth who also work double time. Prices: U.S. - $15.00, Canada - $16.00, Overseas - $18.00. Please make all payments in U.S. funds only, thanks! Please make check or money order payable to, and order from: Terry S. Bowers, 603 N. Clark Street, River Falls, WI, 54022-1404, U.S.A. All proceeds from the fanzine sale will be donated to the Landau - Bain Association Star Fund.

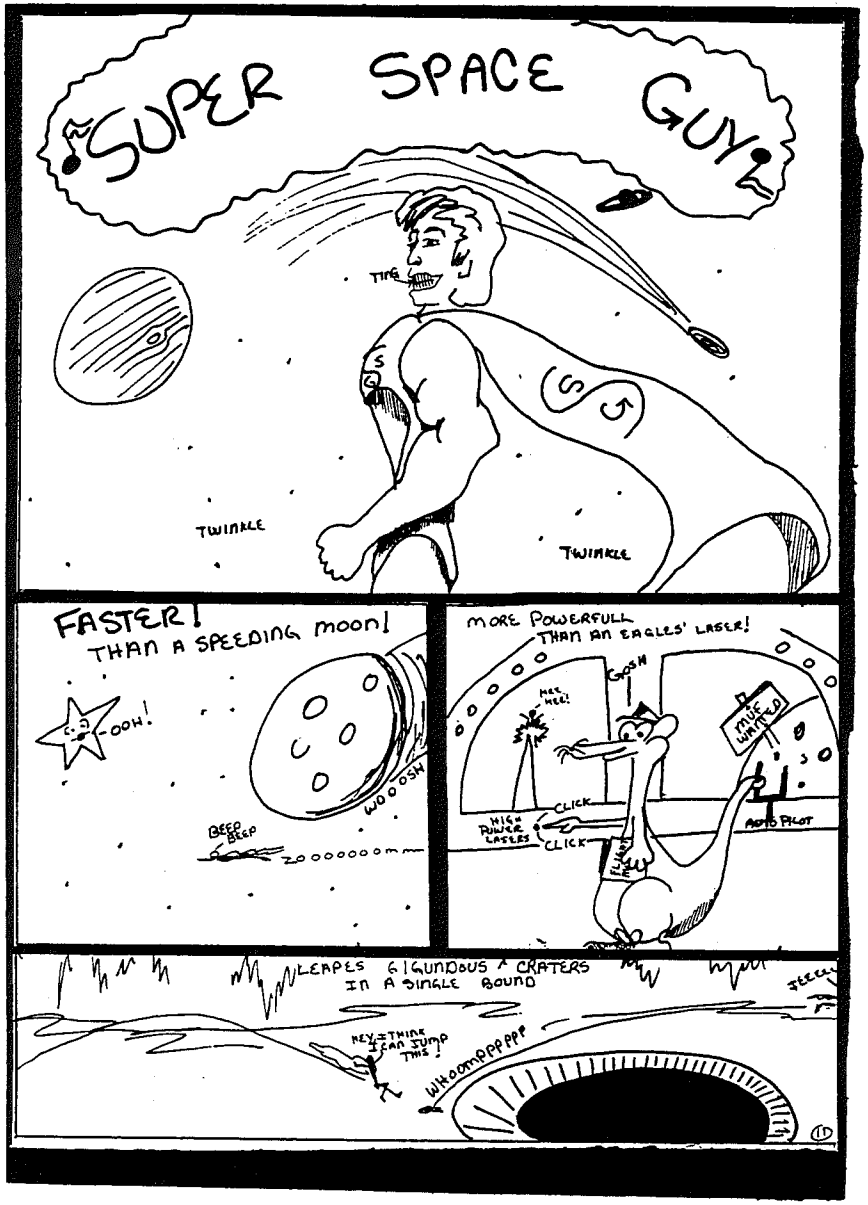


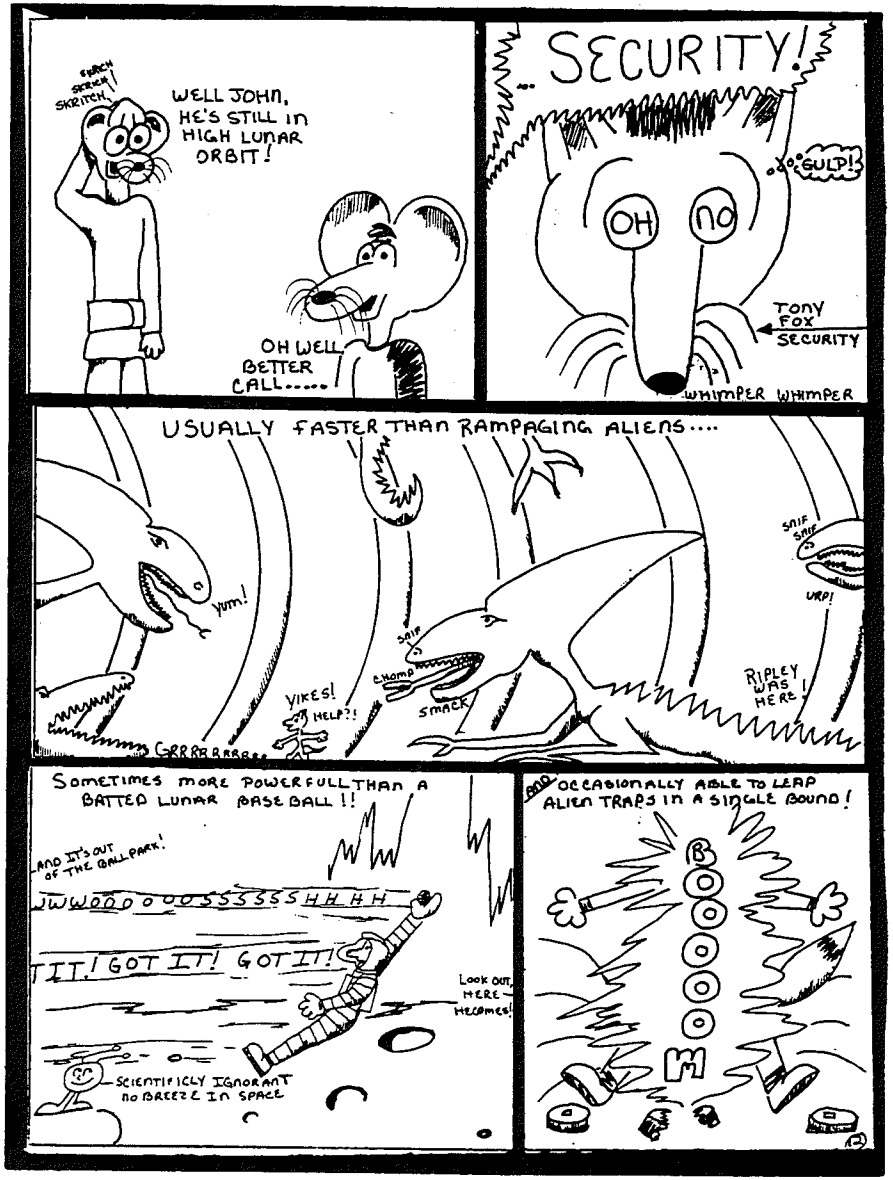

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THAN AN EAGLES' LASER!
GOSH
HEE HEE!
MILE MARKER
CLICK
HIGH POWER LASERS
CLICK
AUTO PILOT
LEAPES GIGUNDOUS CRATERS IN A SINGLE BOUND
HEY-I THINK I CAN JUMP THIS!
WHOOMPPPPPP


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WELL JOHN, HE'S STILL IN HIGH LUNAR ORBIT!
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SECURITY!
GULP!
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TONY FOX SECURITY
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YUM!
SNIF
CHOMP
SMACK
SNIF SNIF
URP!
YIKES!
HELP?!
GRRRRRRRRR
RIPLEY WAS HERE!
SOMETIMES MORE POWERFULL THAN A BATTED LUNAR BASE BALL!!
AND IT'S OUT OF THE BALL PARK!
WWWOOOOOOOSSSSSSHHHHH
IT! GOT IT! GOT IT!
LOOK OUT, HERE HE COMES!
SCIENTIFICLY IGNORANT NO BREEZE IN SPACE
OCCASIONALLY ABLE TO LEAP ALIEN TRAPS IN A SINGLE BOUND!
BOOOOOOOM

ADS & NOTES

TWO APOLOGIES - To British member Martin East for misspelling his first name as "Martian" on no other than the front page of Main Computer! Some mistakes are bound to slip by even with a computer and human proofreaders. Martin is a very supportive and long time member of the Alliance and a 1999/Anderson fan. We deeply appreciate his news clippings and info about the case of 1999 and especially his friendship.

The other apology goes out to the head of the Catherine Schell Fan Club. He translated the 1999 story in this issue from German to English. His name is listed as Michael Evermann and it should be Jovan Michael Evermann. Please accept our apologies for these errors and for the length of time it has taken to get the story in M.C.

BARBARA BAIN was the subject of a nice segment on the U.S. syndicated TV series, ENTERTAINMENT TONIGHT at the end of April. It briefly covered her past and what she is presently doing. She will guest star in a possible new comedy-mystery for the FOX Network. The current title is LIKELY SUSPECTS. More details will probably be in upcoming issues of the LBFA the official Martin Landau and Barbara Bain Fan Club. Info on the club can be obtained from: Terry Bowers / 603 North Clark Street / River Falls, Wi 54022-1404 USA. Send a SASE in the U.S. or an IRC overseas for club info.
MARTIN LANDAU was also seen on 4-22-92 in a USA NETWORK cable movie called LEGACY OF LIES.

PSYCHON - A FANDERSON backed British Space:1999 convention is set for this coming October 23-25, 1992 in Manchester, England at the Sashas Hotel. Uncut episodes from both years are to be shown on a large screen. Cast and crew members of 1999 have been invited. Many rare and unseen Alpha costumes will be displayed in addition to Phil Rae's famous 1999 models. There will also be various old and new competitions with Space:1999 related prizes. Send a SAE or 2 IRCs for info to: Gerry R. Forrester / 109 Sandpiper Place / Greenhills, East Kilbride / G75 8UP SCOTLAND.

SPACE:1999 ALPHACON - THE VIDEO Members Martin East and Jovan Michael Evermann both reported news of an excellent video available only to FANDERSON (Gerry Anderson Fan Club) members. This is not a collection of footage from British 1999 conventions. It is a quality documentary about the program itself. With ITC consent, it has dozens of Year I and II clips. It is narrated by David Graham. David was also the voice of Parker, Brains, and others in an earlier popular Anderson marionation series, Thunderbirds. The tape charts the rise and fall of one of the most ambitious SF series ever made reports Richard Houldsworth in an article in issue #22 of the British magazine TV Zone. It has a special interview with Gerry who gives eye-opening insights into behind the scenes politics and problems that troubled production. He also looks at possibilities of the show's resurrection. Other interviews include: Prentis Hancock, Alibe Parsons, Martin Bowers (visual effects) and writer/director Bob Kellett. These interviews offer additional insights into what really happens before the camera rolls. All information points to this as a must for any fan of the series. (Note: We don't know whether this tape will work in U.S. machines) By all reports, it is worth finding out more details about it or tracking down information from FANDERSON. To contact the official Gerry Anderson fan club, write: Mr. Chris Bentley / P.O. Box 93 / Wakefield, West Yorkshire / WF1 1XX / Great Britain. Send a SAE (in England) and two IRCs from elsewhere for a reply.

CANADIAN WORLD OBSERVER, DOUG PELTON reports that Issue #8 of CENTURY 21 magazine due out this Spring in England will continue with the All-Series Guide book for 1999. Year II is covered in 9 pages of mostly text though there are a small number of photos. This issue also has a full page schematic cutaway technical profile of the Super Swift drawn by fan Frederick Barr who does excellent work. There is also a 4 page interview with Martin Bower (model maker for 1999) which includes photos. This will be continued in Issue # 9 due out the end of May. The cover price per issue is 2.95 Pounds (British Funds) As reported in the last MC, this series on 1999 started in Issue 5 of Century 21. For info write: Engale Marketing / 332 Lytham Rd. / Blackpool, Lancs / FY4 1DW / Great Britain. Doug also reports that Canada is still showing Year II of 1999. Doug was also guest co-host on a radio show from the University of Hamilton, Ontario. The topic was Barry Gray's music. An invitation was extended to come back in June for another show to talk about 1999 fan activity. Doug is also involved in the publication of the GERRY ANDERSON STILLS VOLUME which contains a large quantity of 1999 material. This volume has been a world wide effort by fans from Japan, England, Italy and, of course, Canada. Doug also had his first Japanese - Anderson article printed in the January 1991 issue of Model Art magazine.

IN MEMORY - Cassandra Harris Brosnan, actress-wife of popular actor Pierce Brosnan (U.S. TV series Remington Steele) passed away Dec. 28, 1991 in Los Angeles after a 4 year battle with ovarian cancer. This is reported in MC because if you are an observant fan of Year II, you know that Cassandra played the only female guard who spoke in the episode **Devil's Planet**. Cassandra was a leading stage, TV and film actress in Australia. She appeared on the British cover of VOGUE magazine and was featured in **The World's Most Beautiful Women.** Her most visible role was as "Countess Lisl" in the 1981 James Bond Movie "For Your Eyes Only". She also had a recurring role as "Felicia" in the **Remington Steele** series.

ADS & NOTES

Interested in all 48 video episodes of Space:1999?! Excellent quality but in American video format. Only one set available. Call David Bobzein at **415-453-7657** (Pacific time) evenings. No collect calls, please.

International Nick Tate club needs any material on Nick, past or present, original fan artwork or stories, reviews of TV or movie roles, magazine or newspaper clippings and stories or photos of meetings with Nick. Send to: Eileen Skidmore & Phyl Proctor / 65 Bromyard Rd. / Hall Green, Birmingham / B11 3AZ / Great Britain. Please send funds for postage if you want your contribution returned.

Gerry Anderson, Space:1999, Star Trek fan collector/hobby store/graphics designs partner-owner looking to add to his large collection. Will trade duplicates in his collection or graphic design services for material not in his collection. He also has an interest in classic science fiction movies. Curtis would like to know of other sources to contact for his collection even if you aren't interested in selling or trading. Contact: Curtis Duckworth / RR #1 / Winsloe, Prince Edward Island / Canada C0A 2H0.

NOTE: U.S. and Canadian members who have access to the FOX network via cable should watch for a possible new series currently titled "**LIKELY SUSPECTS**". Barbara Bain did a guest star role in the pilot. The new series is a comedy/mystery. As more details become available you will get them from M.C. or through the Landau-Bain Fan Association. For membership info on the LBFA, send a SASE to: Terry Bowers / 603 North Clark Street / River Falls, Wi / 54022-1404 / U.S.A.

SIGHTINGS: Anyone with access to the U.S. TV series NIGHT COURT and MURDER SHE WROTE might have seen NICK TATE this past fall and winter in guest roles. Nick also appeared in the Steven Spielberg movie **HOOK** which opened at Christmas in America and more recently in England according to his club co-presidents. For additional and extremely interesting comments from Nick on what it was like to work on **HOOK**, please ask for the double issue # 55&56 from his fan club. (Address listed above) It was their 15th Anniversary issue. Definitely worth obtaining. The **INTC** is definitely the club to join if you are interested in what Nick is doing nowadays.

SEE YOU AT CON!

Inside This Big Issue:

Spacecon 10 - it's coming!
Scientific Conjectures
Flashback to Year II
Real, Live Launchpad Letters
More Morse - can you believe it?
"1999: The Next Generation"- you won't belive it.
Cosmos:1999 Convention Report
Memory Lane Letters
A new Ombudsman and DTP Program
...and Shop in Space...

Up and Coming Issues:

More Spacecon 10 Reports
The Final (?) Installment of "Time Perception"
Approaching 1999 Technology
Alliance History
Handmade 1999 Models
S'more on the Stars of 1999
...and Shop in Space...
[We'd list more, but submissions are at an all time low and we don't have that much in backstock, so... Hint. Hint. Hint!]

MAIN COMPUTER

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, U.S.A. Newsletter submissions, letters, and questions should be sent to: Main Computer, Thomas Cicirelli, Editor, P.O. Box 222, Bowling Green, Ohio 43402-0222, U.S.A.

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The International Space: 1999 Alliance
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New London, Ohio 44851-1196 U.S.A

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





Do not renew at this time. A special letter in late summer/early fall will tell more on future plans of the club.
Co-Presidents: J. & K. Von Kamp

Text of Note: "Do not renew at this time. A special letter in late summer/early fall will tell more on future plans of the club. Co-Presidents: J & K Von Kamp"

This small xerox note was included with this issue of the Main Mission newsletter and was the final written communication I received from the International Space: 1999 Alliance and the Co-Presidents. I remember making telephone calls to both John & Kathy Von Kamp and Rose Marie Badgett and getting confirmation the organization and newsletter had been put on "indefinite hold".

- Anthony Wynn