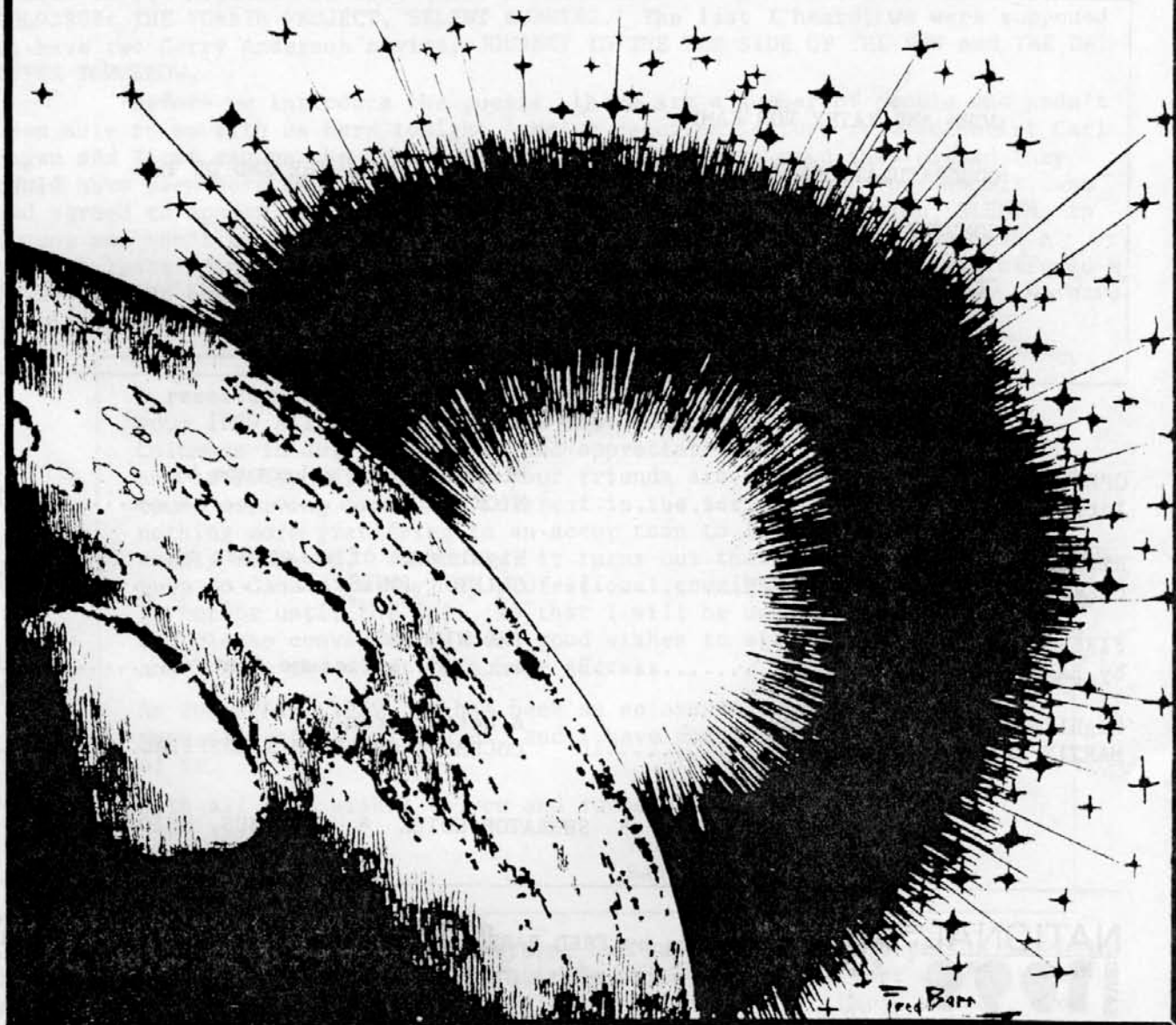


# SPACE: 1999

## CONVENTION '78 REPORT

WITH HIGHLIGHTS OF LECTURES BY  
Gerry Anderson & Dave Hirsch  
Martin Landau • Nick Tate • Clifton Jones



SPACE: 1999 CONVENTION '78 REPORT

Dedicated to

# *Heather Barbara Von Kamp*

Born August 5, 1978 at 7:21 P.M.  
during the showing of WAR GAMES  
on Cleveland Channel 43.



## Telegram

JOHN AND KATHY VON KAMP

CONGRATULATIONS STOP THANK YOU FOR WAITING UNTIL THE END OF THE  
CONVENTION STOP BEST

GERRY ANDERSON

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JULY 28, 29, 30, 1978 \* SHERATON HOTEL \* COLUMBUS, OHIO

**NATIONAL**  
**SAVE: 1999**  
**ALLIANCE**

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# Opening Night

## Introductions by Jeff Jones

JEFF JONES: Good evening and welcome to SPACE: 1999 CONVENTION 1978. We're very happy to have you all here and hope that you will have a good time for the next three days.

INTRODUCTION OF CON COMMITTEE: JOHN & KATHY VON KAMP, CHUCK RAUE, TED HRUSCHAK & MONA DELITSKY.

As for the episodes and movies, we've received word from ITC, unfortunately, that due to problems which have arisen, we've only been able to get two episodes of SPACE: 1999. Movies? We have quite a selection. We have ANDROMEDA STRAIN, COLOSSUS: THE FORBIN PROJECT, SILENT RUNNING. The last I heard, we were supposed to have two Gerry Anderson movies, JOURNEY TO THE FAR SIDE OF THE SUN and THE DAY AFTER TOMORROW.

Before we introduce the guests, there are a number of people who hadn't been able to be with us here tonight. We've received letters from scientist Carl Sagan and first man on the moon Neil Armstrong, who both said they wished they could have been here and wished us the best on the convention. Tony Anholt, who had agreed to appear, unfortunately is tied up in a stage production, SLEUTH, in London and won't be able to be here. He did send his best wishes. We have a special letter from Ed Bishop who was going to be able to come, then was offered a TV series and had to cancel at the last minute. He sent his best wishes. We have a letter from a certain person; Mona is going to read it to you now...

I received a great deal of information which you sent me about your 1999 Alliance, and gather that you are going to hold it in Columbus in July. I admire and appreciate your great enthusiasm and activity which you and your friends are devoting to this cause arising from your interest in the series, for there's nothing more gratifying to an actor than to find his work so warmly received. Unhappily, it turns out that apart from a brief trip to Canada in May, my professional commitments will keep me in Europe until the fall, so that I will be unable to be with you. But please convey my warmest good wishes to all friends of Alpha and I hope the event is a huge success.

As for SPACE: 1999, it has been an enjoyable experience with many delightful colleagues, and I have nothing but happy memories of it.

With all good wishes to you and success...

Yours most sincerely,  
BARRY MORSE

JEFF: We're going to introduce the stars, our guests. Our first person has been helping us out on the convention for quite a while. I'm sure most of you will recognize his name. He's quite an invaluable assistant, Mr. David Hirsch, from STARLOG MAGAZINE...

DAVID HIRSCH: I'd like to start off by saying tonight that I'm really pleased that everything turned out the way we all hoped it would, and that the response to and from our magazine's readers has been tremendous.

JEFF: Our second guest is our science expert. She has her PhD in Physiological Chemistry from Ohio State University. She is going to be speaking throughout the convention on a topic that I'm sure will interest you: the different types of life-forms you might encounter on various planets. Doctor Dorothy Schumm.

Our next guest, I'm sure none of you have ever seen on camera. He's never been on camera, but without him, SPACE wouldn't be what we know it to be. In fact, a number of Gerry Anderson productions would be. He does the music for Gerry Anderson series, Mr. Barry Gray.

BARRY GRAY: Hello, it's really great to be here with you. We had a great trip over and the wine kept it off the hook! When I went downtown this morning, I thought, well, if I was a free agent, I would love to stay here. Anyway, it's great to be here!

JEFF: Year I computer controller Kano, Mr. Clifton Jones. For those of you who have been wondering, it is true, Clifton and I are brothers!

CLIFTON JONES: You just ruined my good joke! What do I say now? I was just going to say I'm delighted to see all you people here. Myself, I'm very, very happy to be here and even more pleased for that marvelous introduction from my brother. Thank you all!

JEFF: Our next guest, you should be able to guess just by his physical size, which is huge! He did the role of the Beta Cloud creature and he also had a role in some science fiction movie called STAR WARS. Mr. David Prowse.

DAVID PROWSE: I'm happy to be here. I don't know what it's all from actually, because as you probably know, I only ever did one episode of SPACE: 1999 and I actually enjoy this. I hate to say it, but I never ever saw the episode. Really! In England, we used to have SPACE: 1999 on Saturday mornings, and I have a keep fit shoppe in London where I give people instructions on what way to keep fit and things like this, and so of course I missed it when it came on. Anyway, I'll be talking to you later on. So good to see you, super.

JEFF: Our next guest, who's a regular on SPACE: 1999 for two years, Alan Carter, Mr. Nick Tate!

NICK TATE: Hey! This is really knock out! We're going to be here for a couple of days which is nice, but we don't have to say too much now. Anytime you see any of us walking outside in the corridors or near here, please come up and say hi. I'll sign my name out as long as it isn't a check and I might even tell my room number to some people, but my wife has got a direct line from London on the phone, see, it's attached to the door, so...

JEFF: Our next guest is also someone who has never been on camera as far as SPACE: 1999 is concerned. However, you have heard his voice if you've ever seen FIREBALL XL-5. He did the voice of the robot, and he is a very nice man, a very interesting man, a very funny man, who I've been talking to for over a day now. One of the warmest persons you could ever hope to meet, SPACE: 1999's creator, producer, Mr. Gerry Anderson!

GERRY: I've got a nice little surprise for you. When I got on the plane, aboard the plane was Catherine Schell, and she said, "Can I suggest sometime an entrance that would be unusual? Why don't I come and appear as Nick Tate!" Anyway, thank you for the invitation.

JEFF: We have one more guest. As you know, we had invited Tony Anholt and he said he would come if he could, and he had to cancel at the last moment. We then invited Ed Bishop, who also said he would come if he could and canceled too. So, at the last moment, we were able to secure our last guest. We hope you find him an ade-

quate replacement for one of the other two. Ladies and gentlemen, Commander John Koenig, Mr. Martin Landau!

MARTIN LANDAU: I'm so glad I came! You know, incidentally, my association with science fiction goes back a long time, when I was starting MISSION: IMPOSSIBLE on the Desilu lot. There was another show in the making...

DISCUSSION HERE ABOUT MISSION: IMPOSSIBLE & STAR TREK.

Then there's the old shows that are wonderful, like THE OUTER LIMITS and Rod Serling's shows, remember those? I had the distinction of doing the second TWILIGHT ZONE ever shot.

Tomorrow is the day I'm supposed to talk to you. I think I've overstayed my welcome at this moment, but we'll have a lot of time later. What's that? (SOMEONE ASKS 'WHERE'S BARBARA?') Never thought you'd ask! Well, Barbara is home with our kids. One of our daughters is going to college in two weeks. She's going to school in the East, so she's going to drive across the country and Barbara has to prepare herself for that. Our other little girl is going to go to summer camp and so, she's got a lot of motherly things to do. I talked to her a little while ago and she said to please send you all her love. And she means that!

JEFF: Right now there's going to be a talk and answer session with Gerry Anderson and Dave Hirsch, and following that, Dave Prowse will be speaking to you. If you have any questions, tomorrow is the day we'll really get running.

## Highlights of a Lecture by Gerry Anderson & Dave Hirsch

GERRY: It was some five years ago when SPACE: 1999 first started, and I don't know how many of you here have heard the name Lew Grade. He was the man who started it all. It's as well to the fact now. We have to remember that when this particular series started, science fiction was not at its height. We have had STAR TREK and conventions like this, but to make a series like SPACE: 1999, there's all the problems of making a television series plus a lot more, because of the special effects. Rather than tell you the entire store, I'll let you ask me questions about aspects of the series production that are technical or the scripts or whatever.

Q: WHY DID YOU CHOOSE FREDDIE FRIEBERGER?

GERRY: I'm British. I found out Hollywood has 3000 writers when I was there for two weeks, and that's quite a few writers to see each day. At that particular time, the talent was very busy; most of the writers were working, and some writers wanted to come along but, we felt that they weren't right for the show. Some writers we felt were right for the show didn't want to come along. Early one day, one writer I spoke to said that he was free and would like to come to Europe for a year. I asked, "What makes you want to come to England for a year?" He said, "Well, my father is collecting wine labels." Now, I can't think of a better reason for a writer to come on a science fiction show other than the fact that he likes to collect wine labels. Anyway, finally we met with Freddie. He was available. He had worked on STAR TREK and, for better or for worse, we thought he was right.

Q: IN YOUR OPINION, WHY WAS THE SHOW SHORT-LIVED?

GERRY: I should be asking you that question! It's something I find difficult to understand because, in fact, the show had good ratings in England, New York and Los Angeles for 17 consecutive weeks. But for some reason or the other...

QUESTION CONCERNING A STORY IDEA A FAN/WRITER FEELS IS REVOLUTIONARY ENOUGH TO RETURN SPACE: 1999 TO PRODUCTION.

GERRY: Well, I can't give you a very simple answer. With all kinds of filming, in tele or cinema, somebody has to eventually decide whether they're going to put somebody's money into production; and of course, productions, as you know, cost a lot of money. If someone comes along with a fantastic script for SPACE: 1999, who is to say it's fantastic? You have to take the script along to the distributors and these distributors have to agree and to get the distributors to agree on any script is fantastic because it's extremely difficult.

DAVE: You also have to know what you're up against, and you have to know that the show is not owned by Gerry, but by ITC. Now, not only do you go to Lew Grade in charge of ATV, and the whole company itself, but you have Abe Mandell in charge of ITC and you have people in charge of every subsidiary who've become involved with it. So all these people are in the United States. Believe it or not, they do want to see another show, and if someone said Abe Mandell didn't like it, then you wouldn't see the show. Or he could say, I don't want anything to do with it; I don't think you should do it. Lew Grade would have to turn around and agree with him. So no matter how good the script is, they might just decide they don't want to do the show. So you see the difficulty there is in production. They might not want to be involved with that type of project.

Q: CAN YOU EXPLAIN SOME OF THE REASONS FOR THE CHANGES FROM YEAR I TO YEAR II?

GERRY: Well, I think I can best explain the reasons that the changes were made, rather than the reason for each change that was made. I think you have to realize that film-making is really an American industry. There are many more films in this country than in any country in the world. This country is the biggest market in the world for them. Therefore, in Britain, when we're making a television series like SPACE: 1999, we know that we have to please audiences that are here because, unless we do, there's no chance of success at all. When we made the first year of the show, it sold extremely well in syndication, was very well publicized. Initially it was very well received. Then we started to get reports, feedback. It wasn't too accurate. We were told some of the shows were a little slow, some of the artists spoke too slowly and some of the accents weren't understood. By the time we had completed the first 24, the advice that we received from the United States was that the show needed several revisions and the revisions were made, basically from feedback that came from this country. The show would not be changed had it been a British decision.

Q: HOW DID THE IDEA OF MAYA AND HER MOLECULAR TRANSFORMATION COME ABOUT?

GERRY: That idea came from Freddie Frierberger. He was delighted to join the show. From our information, audiences over here felt the show would be improved by adding an alien. Fred suggested a metamorph. That's how it came on. I can tell you that the make-up Maya was to use really was hard on her. That again brought a lot of discussion. Some people liked it and some people hated it. I'd be interested to know who liked Maya's make-up? (APPLAUSE) I don't know how we were misled because from all the information we had, Maya's make-up was terrible!

DAVE: I had been getting most of the ITC fan mail we've received over the last few years. The majority of the fan mail is personally addressed. It's addressed to Catherine Schell and it is people who are simply mad about the character. So, apparently people have indeed taken a liking to Maya as opposed to hating her as far as ITC's point.

Q: DO YOU HAVE ANY FUTURE PLANS?

GERRY: I have future plans. I want to become a millionaire! I would like to be a lira millionaire! I would really like to make films for the cinema as opposed to television. Now that's an odd thing to say here tonight because this is about the revival of 1999. Let me say, straight away, that if the campaign grew and if the popularity of the program grew, I think if there's a demand for another series, I would without question make another series, and if necessary, continue making the show for another ten years. If the show is not repeated, I would like to move into

the cinema. I have a cinema production in preparation now, but I can't say too much about it simply because it's not at an advanced enough stage to make any specific announcements. But I hope it will be a nice picture.

Q: BRIAN JOHNSON DESIGNED THE EAGLES FOR SPACE: 1999. WHO DESIGNED THE CRAFT FOR SUPERMARIONATION, SUPERCAR, FIREBALL XL-5?

GERRY: The first guy to do all our special effects was Derek Meddings. Derek is now on the Bond pictures. I'm so sorry, I've just been reminded that there is an exception. That is Reg Hill, who designed SUPERCAR, the original craft used for the television series.

Q: ON THE SHOW, THERE MUST HAVE BEEN AT LEAST SIX OR SEVEN DIFFERENT SIZE MODELS. WHO HAS THE MODELS NOW?

GERRY: If you're talking about the supermarionation shows, unfortunately all those models have disappeared in one way or another. You know, it's a terrible thing, but looking back, it was like having an enormous family. Other sets were being made and we needed the space. Some of them went to families, some of them were stored and fell to pieces, and some of them were stolen...by me.

Q: IN THE BETA CLOUD EPISODE, WAS THAT ORIGINALLY DESIGNED TO SEE HOW WELL THE SECONDARY CHARACTERS COULD WORK THEIR WAY THROUGH TROUBLE WITHOUT THE HELP OF MARTIN LANDAU OR BARBARA BAIN?

GERRY: I'd love to say that was the case. The truth was that Martin and Barbara were on holiday!

Q: IS STARLOG'S POLICY TO CONTAIN SPACE: 1999 IN EVERY ISSUE?

DAVE: STARLOG started out as a STAR TREK magazine. The man who had wanted to produce the magazine bowed out and we had this entire magazine ready to go and they decided, instead of wasting the money, we'll add in some other features and produce the magazine under another title. It went over very, very well. In fact, it went into a second printing on the first issue, while it was still on the newsstand, and we eventually ended up doing the second issue on SPACE: 1999 to help move in with the second season wait. Now what happened, sort of around our sixth issue, we were begging for material. We were brand new; nobody was coming to us. We had to go out to the people and we had this SPACE episode guide running along each issue to follow the episodes that were produced. The problem was, when we got the sixth issue, the show was officially canceled. We suddenly realized that we had no material, brand new material, to put in the magazine. We didn't want to write old hat material to keep on covering the same old base which you could read anywhere else. What we did was, when we had the chance, added new pieces on SPACE that would be fresh and new, such as the interview with Gerry with the feature in issue ten about the early version, which was originally conceived as the second season of U.F.O. Now we are running Gerry's column which started in issue fifteen. The goal of the column is not just to cover SPACE, but all of his shows.

Q: WHENEVER MOODBASE ALPHA WAS ATTACKED, THERE WERE A LOT OF FIRES & EXPLOSIONS. WERE ANY OF THE SETS ACTUALLY DESTROYED BY THE FIRE?

GERRY: We tried to fake these fires and a lot of buildings got destroyed by fire.

Q: ON THE COVER OF STARLOG #6 IT SAID 'SPACE: 1999 CANCELED'. DOES THAT MEAN IT WASN'T RENEWED?

DAVE: Canceled simply means stopped, without a doubt. I received a report a few weeks ago from Hanna-Barbera. Now, Hanna-Barbera are among the merchandising division and they are the comparative representatives of ATV license. Every so often, they send out reports to the licensees. They wrote to us and said that this fall, SPACE: 1999 has been renewed on nine out of the top ten market stations. Now, renewed means simply that the syndication package of 48 episodes has been bought again. The station will buy one first run and two reruns. That finished, they have the option to buy the package again or reject it, meaning another local station could pick it up. Now, cancellation is correct because the show was indeed canceled; but it was renewed because Channel 11 in New York is obviously still running it. It's still in various parts of the country.

Q: THE QUESTION CONCERNED A TELEVISION COMMERCIAL THAT GERRY HAD MADE RECENTLY USING SUPERMARIONATION.

GERRY: It took six weeks to prepare for shooting. It was, in fact, entered for an award. It didn't get an award; at least it was nominated.

DAVE: I thought we also should announce that as of about two weeks ago, ITC had started to put together a promotional for salesmen to take to stations. They now have all the episodes of STINGRAY, THUNDERBIRDS, CAPTAIN SCARLET, and JOE 90 back in the warehouses in the States and are trying to move them back on television.

Q: WHEN WILL THE FIRST SUPPLEMENT OF THE ALPHA TECH NOTEBOOK BE OUT?

DAVE: We are considering the idea of doing a supplement, finally. We had a lot of difficulty getting this book off the ground. We had three months from conception to handing it over to the printers to put the book together. The book did not do very well. The reason is that the show is no longer on a first run basis. Merchandisers don't want to invest the money and it might not sell. The show is definitely regional. It won't be clear across the country. You can't spread a product out to sell. We've printed up a large quantity of this book. We have not sold more than possibly a quarter of it. What we hope is to print up a number of the supplements and when it sells out completely, then we may consider doing more supplements, as long as those supplements may not be a loss for us and we can possibly make some money off of it, which was the objective.

Q: TELL US HOW YOU BECAME A PRODUCER.

GERRY: It's a long story, but believe it or not I started off in life and was going to become an architect. As a result I went to building school and managed all the practical businesses, plumbing and brick-laying. The walls I did were all cock-eyed, the plumbing was terrible and the carpentry was all wrong. But one thing I was very good at was fibrous plastering. Of course, one of the few places a fibrous plasterer could work was a film studio. That's why I was so game to come into a film studio. The thing that happened was that the plaster wore the skin off my arms. The butler said no way could you be a plasterer, so I became a film producer instead!

Q: THE EPISODE BLACK SUN, THE ENLARGED VERSION PRIOR TO THE ONE EVENTUALLY SHOWN. I WANTED TO KNOW IF YOU COULD TELL US SOMETHING ABOUT THAT?

GERRY: We were talking about BLACK SUN today and it's again a long story. I think you should know about BLACK SUN. BLACK SUN was not a period show when shooting on the first year. It was written by a British writer, but it was masterminded by American director Lee Katzman. He shot the episode. Everybody in the studio was absolutely delighted with the show. The cast was delighted, myself was delighted, in fact, I was so delighted that I took it along to ATV to show, to hear them say, "What a marvelous show you're producing." They nearly shut the whole show down as a result of seeing it! The worst of it was from an American whom I let see the show and he said, "My God, we might as well close down the show; it's an impossible story for people to understand!" As a result of that, the show was tightened up. The show became short and, as a result, we had to shoot new sequences. We did a lot of major surgery on the picture. Also, lots of scripts that were in the process of writing, we found we had to take back to the States and that picture caused a lot of trouble again.

Q: MAYA, AS YOU ALL KNOW, HAS THE POWER OF MOLECULAR TRANSFORMATION, THE ABILITY TO CHANGE HER FORM AT WILL. HER FATHER, HOWEVER, DID NOT HAVE THIS POWER. DOES THIS MEAN THAT THE POWER IS NOT INHERITED? IF IT IS AN ACQUIRED POWER, WHY DID MENTOR NOT USE THE POWER HIMSELF?

GERRY: I think that any answer I can give wouldn't be without science fiction. If these questions could be answered, we'd be dealing with science fact. I think it's worth spending a little while on this question because I believe science fiction is an important element in entertainment for this very reason. But there are people around, like myself, who can imagine something happening and many who can perceive what is happening, which is very exciting. They find a way to make it appear or

happen on the screen and make it seem quite possible. To explain, people see these things happen; it triggers the brain matter, and later people will make these things possible.

Q: WHAT'S THE REAL STORY ABOUT VICTOR BERGMAN? WHY DID HE REALLY LEAVE?

GERRY: He certainly wasn't fired. In fact, he was only hired in the first place for the first season. So there was no question about him being fired. The second season was reshaped and we brought in Catherine Schell and Tony Anholt. We already had a pretty heavy crew aboard Alpha because when the show first started, we knew it would be advisable to have American artists in the lead. We ended up with two American artists, Martin Landau and Barbara Bain. Because of the actors' union, we had to have a large amount of regular British actors to compensate for the fact that we brought in two American actors. We started off the first season already overloaded. When we reached the second shows, we would simply have too many characters to handle.

Q: WHAT ABOUT VICTOR BERGMAN? HE WAS THE FATHER FIGURE OF MOONBASE ALPHA.

GERRY: I think now you're asking another question. I would say 'should we have replaced him?' or 'should we replace Victor?'. I would say: No we shouldn't because he was very popular and I think it was a mistake!

## FIREBALL

Written by Barry Gray especially for Convention '78.

I WISH I WAS A SPACEMAN, I'D PUT MY SPACESUIT ON,  
AND FLY YOU TO COLUMBUS, AND TAKE YOU TO THE CON.  
THEN IN THE BAR AT THE SHERATON, WE'D CHAT AND GET  
ALL GOOEY,  
AND THEN WE'D DRINK A FIREBALL, A FIREBALL,  
THAT'S A GIN AND TONIC, WITH VODKA, ICE AND DRAMBUIE!

WE'D TALK OF SPACE ONE NINE, NINE, NINE,  
AND PERHAPS YOU'D GET A DATE,  
WITH THE GREAT COMMANDER KOENIG,  
AND THAT MERRY GUY NICK TATE.

THEN BACK TO THE BAR WE'D WANDER,  
THO' THE NIGHT WAS NEARLY GONE,  
WE'D DRINK ANOTHER FIREBALL, A FIREBALL,  
AND TRY TO FIND OUR ROOM, TWO ONE FIVE ONE!

BUT ALL GOOD THINGS MUST END, OF COURSE,  
AND WEDNESDAY IS THE DAY,  
WHEN I'LL BE FLYING HOME AGAIN, ABOARD TWA.  
BUT WHEN I GET THERE I'LL BETCHA,  
I'LL MAKE FOR THE BAR'S DIRECTION,  
AND DRINK ANOTHER FIREBALL, A FIREBALL,  
AND THINK OF ALL YOU GUYS WITH WARM AFFECTION!



## Highlights of a Lecture by Martin Landau

Q: I WAS CURIOUS ABOUT THE RELATIONSHIP BETWEEN HELENA RUSSELL AND COMMANDER KOENIG. We were often criticized in the first season for not having any overt displays of tremendous affection. But it was quite purposeful. What we did behind closed doors was our business. We felt very clear on the writing necessary to lend itself to compliment the sensitivity at the start of the show. We related to each other, both on an open and professional level, at the time. More importantly, we felt that any older sentimentality would not bring strength to the show. Our relationship was above a kind of a 'like'. It was a logical thing to have happened, having been thrown together into outer space. No one knew what was happening. The accident had forced us together.

Q: ON THE SET OF SPACE: 1999, DID CATHERINE SCHELL HAVE A SENSE OF HUMOR? Catherine, she's a great gal. She's a lovely, lovely girl! Oh, yeah, we had a lot of fun. We had to keep on our toes. It was a long run.

Q: WHICH SEASON DID YOU LIKE BETTER?

I like the first season! I thought the shows had more style, clarity. What the hell! I liked it! BLACK SUN was one of my favorite shows. That was shot early on in the first season. We thought that was the direction the show was to take. We had relationships, humor, a bunch of it, and music...beautiful!

Unfortunately, you didn't see the version I liked. It was jazzed up because some people said it was slow. That was a period of finding out. That was the direction Barbara and I wanted the show to go in. Gerry also. We watched BLACK SUN and said it was really marvelous and it's what SPACE needed. It's the direction the rest of the show should have.

Q: CONCERNING DIALOGUE IN SPACE. IS IT HARD TO SPEAK LINES WHEN THE ACTION IS NOT BEFORE YOU?

Well, you know, we go pretty much by direction. Some kinds of things you can talk through. The size of eagles and various space data you can't talk through that, so after the dialogue, we would see some of the effects in the rushes after we'd see the live-action stuff. We'd see better stuff, sometimes we didn't. Sometimes I'd be asked to be more talkative.

Sometimes it was difficult. I remember a show we did which had a ship on the viewscreen. We had already shot our reactions to it without seeing it. It was a painting and was supposed to be serious. The thing looked like a flower! It had discs and round circles in front of it. I said 'That's ridiculous! Look at that. We can't react to a flower!' Fortunately, it was eventually changed to a giant warship to achieve the effect to the reactions of everybody.

Q: DID YOU MISS MAIN MISSION?

I probably wound up walking about three or four miles a week less! I like that set a lot. Yes, I missed it. Logically, there were a number of reasons it was changed. The fact that our first set was on the surface of the moon, with windows. It was not built for a moon moving in space. It was logical from the story point of view and more logical to put it underground.

From another point of view, the shooting point of view, the big set was difficult to light, very difficult. We had an awful lot of lights to put in and an awful lot of bodies to be lit, which slows down shooting production. Because of the

type of movement the set has, and because of the very qualities of different shows, power failures, colors of different kinds, it turned into an enormous lighting job each time. On that level, the set did slow us down, but from a filming point, I like the first season the best.

Q: WERE THERE EVER ANY SERIOUS INJURIES IN SPACE: 1999?

There wasn't a week that went by when we didn't have a bruise or two. You have to expect that on this kind of show.

Q: CAN YOU TELL US ABOUT METEOR?

Well, it's science fiction, but we call it science fact. In METEOR, I worked with Sean Connery, Natalie Wood, Brian Keith, Karl Malden, Henry Fonda and Trevor Howard. It's about a meteor approaching the earth and sun. It's been approaching for some time. A splinter of it hits New York and half the population is destroyed, the sea coast is destroyed. We have an underground base in New York full of senators and hostile congressmen. In order to deflect the meteor itself, we have a rocket which we would put close enough in outer space for deflection. The Russians also have a similar rocket. We needed the five fire powers to vote. The meteor would destroy the earth and knock it off its course. We have to admit to the Russians that we have it, which is a contradiction to every national agreement we have. They have to admit to us that they have a rocket too.

Anyway, I play a guy who was a general, who's more concerned about the Russians than the meteor. So, I'm that kind of a guy, the thorn in Sean Connery's side.

Q: I WAS CURIOUS ABOUT WHY DR. RUSSELL SELDOM SHOWED EMOTIONS, BUT WE HAD SEEN COMMANDER KOENIG CRYING. CAN YOU TELL US WHY?

I'd better be careful not to say anything chauvenistic! People cry...people are emotional. Dr. Russell is a very responsible person. By the same token, the kind of medicine she had related to prior to this ordeal we'd been committed to, was normal medicine. She could cope with it. There's no basic training for what we had to do in outer space. I cry sometimes. The point of that is, we're possibly a lot more vulnerable in the series. I've seen women in position cry. I've seen men in position cry. Dr. Russell cannot do that publicly.

You know, it takes a certain type of training on Alpha. There's the claustrophobia of not being able to go outside, not being able to see the sun, not seeing the things we expect to happen. The kind of edge people are on is unnatural.

Q: DO YOU HAVE THE FIRST FILM VERSION OF BLACK SUN?

No, as a matter of fact, one of them was destroyed. There were two versions of it, one which was crushed, the other, I don't know who has that.

Q: WOULD YOU DO A THIRD YEAR OF SPACE: 1999?

That's such a long question. I don't know how I'll answer it. Let me try to answer it succinctly. At the moment, I am doing a film. I'm going to produce and direct two films that I wrote, one of which is the science fiction route. In the immediate future, it would be difficult for me to go back into production, because I have these other things that I need to do and want to do. In fact, it's conceivable that in a couple of years from now, it's possible we could all get back and do another season. That would be a logical and possible thing. The popularity continues. At the moment, the show is one of the most popular shows in the history of German television. We've just won awards. It's playing in well over 100 countries. Our fan mail comes in different languages. There's an enormous audience out there! It would be nice. The changes, I think, we could pretty much go back to the first season. I say use the first season as a springboard to make the show more of what we really had in mind in the beginning.

Q: WOULD YOU DO THE SHOW AGAIN IF FREDDIE FRIEBERGER WAS ASSIGNED TO IT?

You know, I would have to say 'no' to that!

# Highlights of a Lecture by Nick Tate

When you work on a television series like SPACE, we started November of 1973. Now that's four and a half years ago. That's a long while. Things have changed; we have all changed. Another difficult thing about doing a television series of that nature at that time was that throughout the rest of 1973 and all of 1974, we were working without any knowledge of how an audience might respond to what we were doing. We didn't know if any of the characters in the series were working successfully or if some of us were going to be booed off the screen. There was no fan mail. I don't think the series was seen enough to have something the audience could tell us until very late 1975.

A test episode was shown somewhere in late 1974 to a test audience. Eighteen months later, the response started to roll in, good or bad. The people start saying STAR TREK was popular for so long. The people who loved science fiction and loved STAR TREK felt SPACE: 1999 just wasn't their kind of show. It takes a long while for people to get used to change. Then when they run and say 'why didn't you do this and why didn't you do that?' obviously it was far too late because we had virtually finished the series. We didn't know whether we were going to do a second series or not. The most amazing thing about it is that when you finally get to meet the people like you, that's what's most important to an actor, because you get no response at all when working with television. All the crews are very blasé and professional men. They don't get excited.

A director, of course, is supposed to be there to help you and things like that. Thank God for them. But more often than not, when working on a series, it's got to be done in nine days, in ten days. It's not that kind of time where you can relax or just have moments to yourself. So when I come here, I meet you people and you say "Gee! It's really nice to meet you!" and you ask me about my eagle and say 'Gee! You are a lot smaller than I thought you were!' You are a lot bigger than I thought you were! It's really nice for me.

When I was working on the series, believe it or not, actors do sometimes get very low about things. I can remember sometimes, particularly on the second series when, I don't know, maybe boredom started to set in or things were off a great deal and I didn't feel too good about it. I would get really low and I felt like I wanted to punch somebody out. It would be the worst day of all, just a psychological low, when I was about to bust, and somebody would come up to me with the mail and put it in my hand. I don't know whether they planned this. And I would open all the envelopes and say 'Who is this from?' There was a letter from somebody that told me about the frustrations of their life, how things were going very bad for them and said SPACE: 1999 made life much better for them. I have got to tell you that was the best tonic for me. Even if there is only one person whose life is made that much better with what I was doing and what we were doing in the show made it all seem worthwhile.

When I finished SPACE, the first time, it was 1975 and I went to Australia to do a film called DEVIL'S PLAYGROUND. It's been bought finally by an American. I believe it is going to open in New York in October. That sounds good! It's been bought by a fairly small company and it's not going to be like a JAWS coverage, all over the country at the same time. You're going to have to look for it, try and find where it is. But it has been bought by the studios and does open in New York maybe even September or October. It will be going around the country.

The other picture that I made last year, I went to Australia after the second series of SPACE: 1999 and I made a film called SUMMERFIELD. It is going to be at the Miami Film Festival in November. It's done marvelous business in Australia and it was at the Cannes Film Festival.

It is always difficult, but everything I do, everything I touch, always gets delayed by months or even years! It's a great, frustrated business to be in. So, by the time people say 'hi...remember when you did this?', I have totally forgotten!

I have just finished another film. This is an English film and I think it has more of a chance of coming here than either of the other two in terms of public appeal. It is a send-off of the James Bond films, and it's called LICENSE TO LOVE & KILL. I play a character called Jenson Fury.

Q: I READ THAT YOU PLAYED A PRETTY GOOD GUY IN THE END OF THE CIVILIZATION AS WE KNOW IT?

I was too embarrassed to even mention that one! I didn't think anybody had seen it. It was a marvelous John Cleese film, a Sherlock Holmes spoof. He said (the questioner) 'I didn't recognize you at first, but after a while I got you.' I said one line and was shot dead! Just when I die, he suddenly recognizes me!

Q: WHAT'S THE MOST EMBARRASSING THING THAT HAPPENED TO YOU ON SPACE: 1999?

I can't think of the most embarrassing thing that's happened. If I did I wouldn't tell it...I am too embarrassed to talk about it! I do all my own stunts. I did something one day...I actually hit somebody. I think everybody knows about this. I hit Anton Phillips; it was a mistake. I have got nothing against black guys! We'd done the sequence with stuntmen, you see. I always fight with stuntmen; that's the best way to do it. They are professionals; they know all their movements to the inch. They choreograph punch by punch, kick by kick, and I have done plenty of all that jazz. I know who I'm dealing with. We'd done it 45 times through rehearsals to make it dead right, so when we came on the screen, we showed it. I was doing it with a guy made up to look like Anton and it looked great. It was about 15 minutes past five and we always used to break at 5:21. Ray Austin said to me 'Quick! We have just got six minutes! We'll just do a quick rehearsal on Anton. A quick close-up, just throw a punch past the shoulder.' I said 'Wait a minute! Anton's never done it before! That's not the way it's done!' He says 'It doesn't matter; it's just a close-up.' So he says 'Quick, Anton!' and Anton says 'Where do I go?' and I say 'As I come to you, you snap your head back.' Yeah, well he didn't!

Q: IN THE SECOND SERIES OF SPACE, WAS THERE SUPPOSED TO BE SOMETHING BETWEEN ALAN CARTER AND SANDRA BENES?

No. I think that, as you know, in the first series, Paul Morrow was supposed to have a scene with Sandra, and Alan Carter used to like ribbing him about that. I think that under any circumstances, that when I went down to the planet with Sandra, it was only obvious. For example, if you've got a mate, and he goes away for a month somewhere and you are very close friends with him, you see to it to look after his wife. He would protect her if she got involved in any problems. So people say to me 'But you're so protective of Sandra'. I think anybody would be in a close friendship. You can love people without having that kind of love relationship.

No, I don't think there was any intention in the second series either. They told me they were saving me for somebody! She really didn't ever materialize. I don't know why. (Someone yells out 'Sahala') Oh, yeah, well that sort of happened.

Q: WHEN YOU STARTED YOUR CAREER, DID YOU HAVE A DEEP AUSTRALIAN ACCENT?

No. I never had a deeply Australian accent, because I was a child actor. My parents were actors and my mother spent so much time in England that she was always telling me how to speak properly, you see. I suppose up until the time I was about ten, I spoke immaculately. I sounded like a little Englishman. Then I started going to some pretty tough schools in Australia where I'd get my head punched in if I talked like that. I was talking like the Australians. Then I went to England and I became more English than the English. By the time I left England in 1969, I think there was no trace of an Australian accent at all. When I went back to Australia, I had

to totally re-Australianize myself. I got into a television series called DYNASTY. During the first week of rehearsal, I had to become Australian. So my life was chopped and changed a lot. I played quite a lot of Americans too. I went back to England in 1973 by which time I was moderately Australian again, although, perhaps more Mid-Atlantic than anything. When I got into SPACE: 1999, I wanted to play what I call a totally neutral accent, pretty much like the way I talk now. At least, I think it's neutral. You probably think it sounds English. Sylvia Anderson insisted that I play an Australian. She felt that the way I sound now, the way I was talking, might sound cockney. It should be more Australian. Then Abe Mandell said that nobody could understand what the hell I was talking about! I had to go if I didn't start talking with a more understandable accent. Then they let me start using my Mid-Atlantic accent that I really wanted to anyway. Then Freddie Frieberger came on the series. He wanted me to be deeply Australian again. So it was very schizoid and confusing! I do apologize for it, but you have to do what you're told for certain!

Q: WHICH OF THE SPACE: 1999 EPISODES THAT YOU'VE DONE DO YOU LIKE THE MOST?

That's very difficult. I think there were moments in different episodes that I liked. I've always liked ANOTHER TIME, ANOTHER PLACE. It said a great deal more about the Alan Carter character than any of the other episodes ever did. Obviously, I'm talking from a personal point of view. There were episodes that were probably far better, but I was asked which one did I like the best. I think that probably is the one, because it did show me loving somebody and Alan Carter seldom really got the chance to do that properly. But not understanding why or being loved by somebody and not understanding why, and then recognizing that he, in another life, had loved the person. It was a nice break to do something like that apart from just being a hot-head.

I like FULL CIRCLE very much also because again, it was a chance to show the caring. I liked doing JOURNEY TO WHERE very much, coming back to Scotland. There are others that I can't think of.

Generally speaking, I liked the first series more. I think some of the characters were building a relationship in that series. It went from scratch and that really was what SPACE: 1999 was all about. We were people brought together by destiny. We were lost in space. Wash my mouth out... You see, SPACE: 1999 wasn't like STAR TREK. In the original concept, it was never meant to be like STAR TREK. I think it was a mistake to make it anything like it. It's not to say that it wouldn't have been better had it been like it. But the concept wasn't devised that way. We were a group of people working on the moon who, through misfortune, were sent helplessly into space. We were desperately trying at all times, at the mercy of all the aliens or other forces that came upon us, to survive! The people in STAR TREK were in charge of their destiny. They could do what they wanted and go where they liked. You have the difference of one people who are vulnerable and another people who are not. When you tried later in the second series to take something of the magic of STAR TREK and weld it into SPACE: 1999, I personally think that's where the mistake was made.

Q: WHAT WERE YOUR FEELINGS AT YOUR FIRST CONTACT WITH CONVENTION PEOPLE?

I think we're talking about August Party and the Leeds Convention? This perhaps is one of the reasons and one of the results of all that happening at that time. I'm sure if that hadn't happened back in August of 1976, this wouldn't be happening today. I'm positive of that. Other people say 'You don't know anything about Trekkies or other people who love science fiction. You know, they're all weirdos with aerials sticking out of the top of their heads!' They just don't know you; they don't know us. You're all normal, nice, lovely people and...well...most of you are...and you know, Clifton last night was so knocked. I mean, everybody was knocked out; but afterwards, he was out there and we walked down the corridor. He said 'I can't believe it...it's fantastic! They are wonderful, they're...' and he was so knocked out. Now, I knew you were wonderful. I was knocked out too. But it was great because I was seeing in him exactly the things I felt two years ago.

Q: CONCERNING WHY NICK WASN'T IN SOME OF THE YEAR II EPISODES.

It's a pretty hard one for me to explain. I've never really understood the reasons for that myself. When the second series was set up, I think it's fair to say, that there would not have been a second series if it weren't for the fact that certain people over here said that if SPACE: 1999 was ever to go again, that it would have to be altered. Now, we all knew that it had to be altered. We all knew that there were certain changes that had to be made, but I think those changes should have been progressions rather than alterations. They felt that if they went more towards STAR TREK, did things that people had written in about or suggested, or in their own wisdom, made the kind of alterations they wanted, that it was going to be a better series. I can't tell you why they made the changes they made. They thought they were doing the right thing, but the series would not have been made if it weren't for the fact that a new kind of show was produced.

I don't think Alan Carter figured in the plan, quite frankly. I know the show was cast and they were due to start. They only got Martin and Barbara. They were the only two people who were going to be in the series. They re-cast the show entirely. Gerry rang me six days before they were about to go and said we want you back in the series. I came back, but as you know, I didn't get to come back with the same kind of hold as I had in the first series. I didn't like it and I know that you know I didn't like it. There was nothing I could do about it.

Q: CONCERNING HOW NICK WOULD HAVE LIKED YEAR II TO PROGRESS.

By the time people started saying 'why don't you do this and why haven't you got that and we'd like to see more of that' the show was already over. There was no time to change the first series. So all the criticism leveled at the show. You can understand and appreciate it, it was unfair! Not to say that it's unfair to criticize a show. It is unfair to say that people aren't doing anything about it. You can't do anything about it if you're up to episode 18. So when you start the new series, take notice of the criticisms that had been made and progress with the people that you've got, or you can bring in new ones. I don't think it was wrong to add certain people and to perhaps lose some people. It happens in all kinds of series. I just think that we changed the motivation of the show, and that's the point that I'm making. They went somewhere toward a kind of phantom fantasy, with all sorts of monsters that...there's nothing wrong with monsters either, but sometimes the monsters just weren't good enough, and monsters for monsters sake is not necessarily going to make the show work.

People kept on saying we should humanize the characters more. I believe that too. I'm all for the foibles of people. I think that we're all like that and that's why television is such a good thing for escapism. I would have liked to have seen the vulnerability of the people and not always winning. Perhaps I was lucky in one way. Alan Carter couldn't always win because he wasn't the top guy and so you did see him get knocked down quite a lot. I guess a lot of people identified with him because we all know what it's like to get a knock and he had to take most of it.

Where do you go after the two series we've had? What would the third series be like? I think it would be better to try a similar approach actually. It would be wrong to go back to series one for a series three if you see what I mean. I don't suggest we do that. I think we've all marched on...

STAR WARS and ENCOUNTERS have made a great deal of difference to the opinions of the mass with science fiction and everybody seems to like it now. There are so many television shows jumping on the band-wagon, we'd have to try something a little bit different.

Q: I'D LIKE TO KNOW HOW YOU GOT ALONG WITH MARTIN & BARBARA ON THE SET. WERE YOU GOOD FRIENDS?

Yes, so much so. I mean Marty and I are great mates. We've always been very good friends. If you could have seen us falling into each other's arms upstairs, you'd have thought we were a couple of old queens! Because a series doesn't always go the way individual actors might want it to go, it doesn't mean that they don't like each other very much. Martin and I are great mates and I like Barbara very much too.

Q: DO YOU AND YOUR WIFE PLAN TO HAVE KIDS?

We certainly do! We've been trying a hell of a lot! We just had a puppy! I nearly didn't come...I mean...this is crazy. We've got a golden retriever puppy. He's eight weeks old. We got him last week and he was desperately ill the day I left. I had to be with him at the vet at one o'clock in the morning. He just got so sick.

Q: HOW DO YOU FEEL ABOUT THE LOSS OF BARRY MORSE IN THE SECOND SERIES?

I thought it was a mistake, but it must be said that Barry was busy at the time.

Now I'm going to leave you. It's been lovely talking with you. Please come up and say 'hello' today and tomorrow, wherever I am.

## Highlights of a Lecture by Clifton Jones

Commander! Commander Koenig...Commander! I think you'd better have a look at the monitor...Yes, I know exactly that you're in bed...but I think you'd better have a look at the monitor...What for?...Well, I don't know how to say this, but there are a hell of a lot of people just sitting, looking, and they look like people from Earth...you know...and they've all got these little badges on that say SPACE: 1999. What do you mean, talk to them...Well, I don't know them!...Well, what do I say to them?...Talk to them about what?...SPACE: 1999?...Oh, that!

SPACE: 1999...what I call an intelligent, professional, technical, well put together piece of space fantasy about relationships between people, and imaginative concepts about what could be and what could happen in space. I was very fortunate to take part in the program. Now it's such a long time ago, so I'm sure most of you know a lot more about it than I do.

Whether you know it or not, SPACE: 1999 has been shown to 120 countries throughout the world. It's been shown to France, Germany, where it's called MOON-BASE ALPHA; Kenya and Jamaica, where it's called SPACE: 1999. I don't know what it's called in Chile because I haven't been there. The series is on its second run in England at the moment...oh, I'm sorry, its third run at the moment. And you get nothing like this sort of affection in England. It's very strange. It goes on about 11:30 on Saturday morning and it just isn't quite as popular as I'm told it is in America and Japan. Nevertheless, quite often a lot of people made requests that it should be shown again and again and again. People aren't responsive for some reason or the other, or reluctant to put it on again, but I'm sure with the enthusiasm that's coming from America, and especially from the comments, they might reconsider, they might do that series. I hope so, because I enjoyed it very much. Most of you know I was not in the second series. I don't know anything about the second series! I have seen the second series. I'll talk to you about the first lot and about the people in it. I'd just like to tell you little things and bits about the people who were in it. You might have wondered what has happened to them and where they are and what's going on.

Zienia Merton, she played Sandra Benes. She's working for the BBC television and she's been making two television programs. When I was leaving she said 'please give them all my love' and I said why don't you just write a little thing and I'll read it to them, and she said 'Oh, no! I couldn't do that; I couldn't do that! Just give them all my love and I very much wish I was there!'

Suzanne Roquette is very heavily pregnant and is about to give us a little space-being about September this year. She also sends her love. It seems the whole of the Alpha Moonbase people are very fertile because Dr. Mathias' wife has just

produced a second child. It must have something to do with the moon dust or something.

Now there's one other thing. You were all here last night when Martin came in. Well, Martin, who I haven't seen for nearly five years, has been one of the most professional actors I've ever had the pleasure of working with. The thing about working with him is that it literally takes eight in the morning until eight in the evening with one break to film. Throughout all that, it took fifteen months to make. He was constantly working, constantly on call. He was almost in every shot, non-stop and not one second did I ever hear him complain or say 'I can't do this'. Constantly, one of the most professional actors I've ever had the pleasure of working with in my life. I just had to say that.

Of course, you've all met the ol' mate Nick, who is one of the funniest men I've ever known in the whole show. He's also very hard working and a very good friend of mine. We traveled over here together from England. We had a very good time coming over.

I don't know if there's anything you'd like to say to me because I'm not really very good at making speeches. I'd just like to leave it up to you for the moment so I can collect my thoughts and I might think of a few other things I'd like to say to you. So if there's anything that you'd like to ask me about the show or about some part I might have been involved in, I'd love to hear it from you.

Q: CONCERNING KANO'S CHARACTER EXPANSION & THE DIALOGUE LINES HE HAD TO SAY.  
One of the things you must realize is that the show is fifty minutes. We have seven or eight people including main characters. You need to spread the load. There are faults sometimes in the show; there really isn't that much room for everybody. So what you end up with is sometimes, some people get a good episode or three good episodes, and that has a lot to do with it. You have to have your main characters, Commander Koenig and the others, carry most of the show because that's basically who's driving the show on. Lesser characters don't have as much to do. Also, there's the problem of thinking up stories for the supporting actors all the way through the show.

Q: WHAT ARE YOUR 'ROOTS'?

I don't really know! Other than to say that originally I was born in Jamaica. I went to England as a child and grew up there in London. It's a lovely place. I stayed there a couple of years then went into the air force. I went to Transylvania as a child and appeared in a play called BILLY BUDD. Believe it or not, at the tender age of 17, I played the character that was played on Broadway by Lee Marvin. You can imagine how awful I must have been. I'm sure I was. Then I left stage and went to Royal Institute. Another play down in the West End of London called A TASTE OF HONEY. It was done on Broadway. Beyond that, my parents were born in Jamaica and that's where I was born. I haven't traced my roots back to the country; I wouldn't know where to start.

Q: WHAT WAS YOUR PARENTS' REACTION WHEN YOU WENT INTO ACTING?

A blessing. My father's dead; he died in '59. As far as my mother's concerned, it's about time I got a job!

Q: YOU WERE IN ALL OF THE FIRST SEASON EPISODES EXCEPT BREAKAWAY. THE MAN IN YOUR PLACE, WHY WAS HE REPLACED?

I don't know. I came on the second episode. I was just called in to replace him.

Q: SOMETIMES YOU WOULD HAVE A LINE TO SAY LIKE: "COMMANDER, THAT'S SIMPLY IMPOSSIBLE!" TO ME, YOU DIDN'T SEEM TOO HAPPY ABOUT SAYING THEM BECAUSE THEY WERE KIND OF STOCK THINGS TO SAY. WAS THERE ANY AMOUNT OF FIGHTING SAYING 'I DON'T WANT TO SAY THIS'?

Oh, no!...no! Quite honestly, it's one of the happiest shows I've ever, ever worked on. There was never any rank between any of the actors as far as I know. As you can see, we all get on. Barry, Martin and everybody get on very much. It's extraordinary to work that closely with that many people for fifteen months and to still be friends after it.

But...it's not my fault, it's not even the producers' fault, but writing 24 television scripts, they sometimes get into little ruts. They think, well, what are we going to say. He has to say something here and they can't think of anything. They're not always brilliant, they sometimes get stuck to say something. Of course, if I do come up with anything better, then I say it. It's just because it's vague and hard in a television series to always come up with clever lines.

Q: IN ONE SPACE EPISODE, YOU WERE PLAYING BACKGAMMON WITH PAUL. DO YOU PLAY BACKGAMMON IN REAL LIFE?

Somebody's been spilling the beans! Yes, I play Backgammon, but I don't play chess. In BLACK SUN, you might have remembered that I played chess. I was a bit angry about that because the director, Lee Katzman, who is very nice, wanted us to play chess and I didn't know how to play. I didn't know what I was doing.

Q: WOULD YOU LIKE TO BE IN A THIRD YEAR OF SPACE: 1999?

I don't know; I have to think about it. Quite honestly, I don't really like being in a television show for very long periods. I get restless. I'd like to do short periods. I'd like to work on the program again, but I wouldn't want to be in it all the time. Maybe for six months or so. If it was one for six months, I might do it again. I would love to do it. I like working with a whole big mob, but for longer than that, I think fifteen months is too long.

Q: OF THE GUESTS WHO APPEARED IN THE SHOW, CAN YOU TELL US SOMETHING ABOUT THE ONES YOU'VE MET?

One thing you must realize is that the show is made in England and a lot of the guests were English. Over the years, I've been working in the theaters and I'd met quite a lot of them. One man who I always wanted to meet was Christopher Lee, who played an alien. I was amazed. He's probably as tall as Dave Prowse and charming and he's now moved to America. I also liked Joan Collins very much. Leo McKern, oddly enough, was in the first production I ever did, BILLY BUDD. I didn't meet Peter Cushing; I wasn't there when his scenes were shot.

Q: WERE YOU THE ONE TO MAKE THE DECISION ON WHAT KIND OF GUY YOU WOULD BE WITH THE COMPUTER? LIKE PAUL MORROW WOULD BE VERY NON-EMOTIONAL, VERY STRICT, AND YOU WOULD BE VERY SENSITIVE. DID YOU MAKE THAT DECISION OR DID THE DIRECTOR, WRITER...?

Well, it's very difficult to have a machine in your head and not be sensitive too. I suppose I'm basically a very emotional person anyway. I think that, partly, the idea of it was not mine so much but the creative idea of Gerry and Sylvia Anderson; and partly my own doing because I figure that with all those circumstances going, that head thing and the computer, it would have been impossible. Also, a bit more different than anybody else.

## The Winners

### ART SHOW WINNERS...

FIRST PLACE: MARY BLOEMKER (charcoal portrait of Alan Carter)

SECOND PLACE: DENNIS GONZALES (oil portrait of David Kano)

### COSTUME CONTEST WINNERS...

FIRST PLACE: SUE COLE (the Kreno Creature)

SECOND PLACE: JUDY MOORE, BARB MEISENHEIMER, BONNIE TRULL (Entran Huntresses)

THIRD PLACE: SHIMANE ODERKIRK (Maya in Alphan uniform)



## **CHILDREN'S HOSPITAL**

Columbus, Ohio 43205

September 12, 1978

Dear Jeff (Jones):

Please accept my most sincere appreciation for all your efforts in making possible a gift of \$6,529.50 to Children's Hospital from the Space: 1999 Convention. To those who assisted you, we send our thanks also.

As you requested, I have had this contribution receipted "In Honor of the Cast and Crew of the Space: 1999 Series."

I have also sent letters of thanks to the celebrities who returned their fees.

Again, Jeff, thank you for thinking of us and for helping those who perhaps are less fortunate than us.

Sincerely,

Norman L. Myers  
Director of Development

## **THANK YOU**

**Gerry, Barry, Martin, Nick, Clifton & Dave**

And a Special Thank You to

**David Hirsch & STARLOG Magazine**

for all their help in making Convention '78 a great success.

SEE YOU IN PITTSBURGH AT  
**CONVENTION '79**

