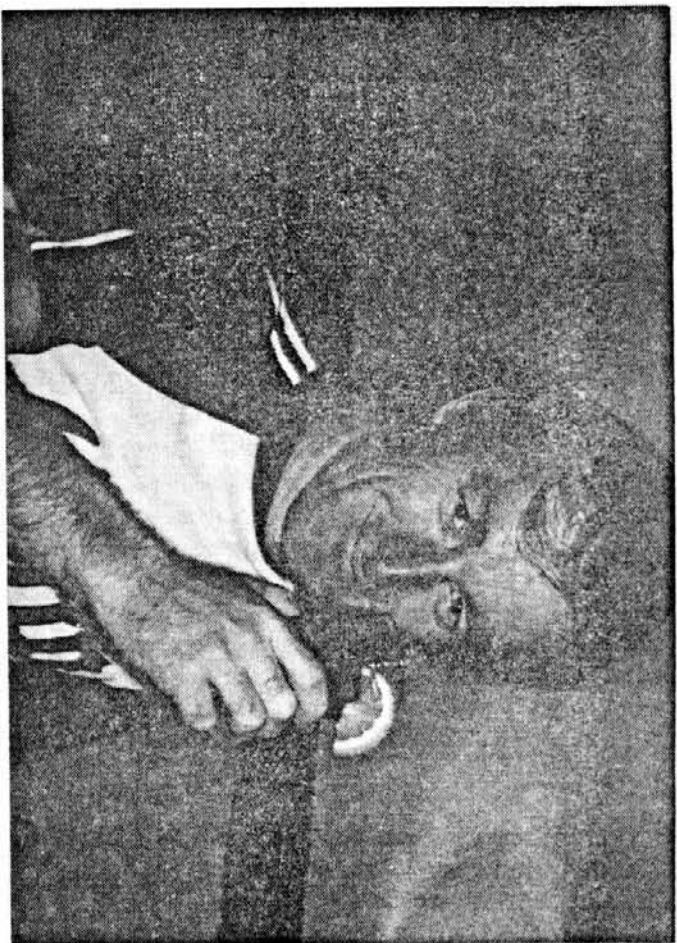
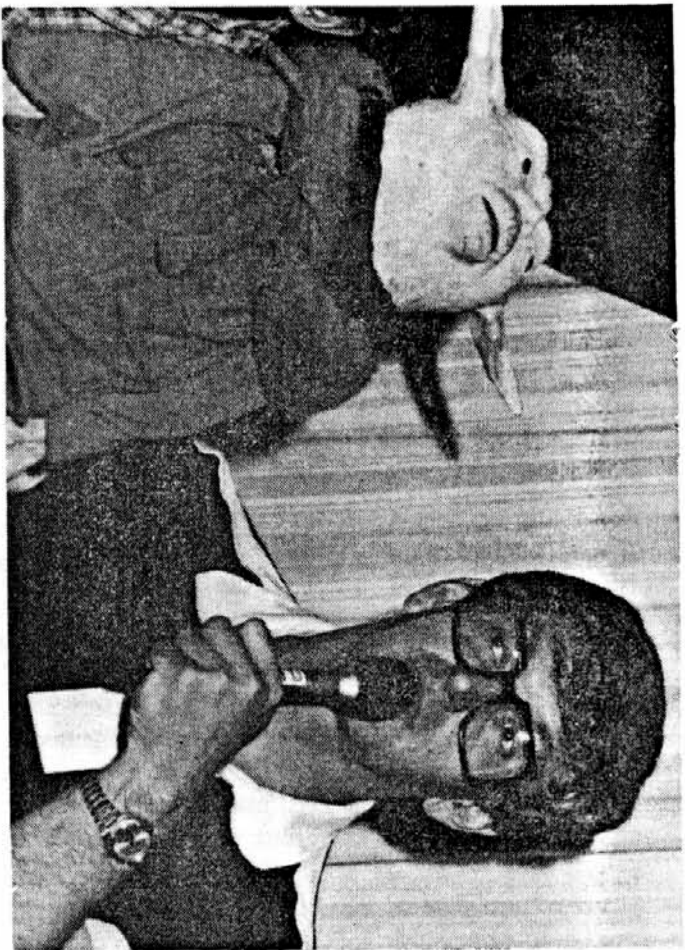




SPACE: 1999

Con '80



PRENTIS HANCOCK

I was born in Scotland sometime during the second World War. My father was in customs and we moved around quite a lot. By the time I was one, I had lived at about 20 different addresses. We finally settled in London when I was about 3 and I went to school there. My first scheduled stage appearance was at the age of eight in a school play. I was absolutely furious because my sister contracted scarlet fever which I believe is not regarded as serious today but then it meant that everyone had to be quarantined. I was confined to the house for 6 weeks and missed my first stage appearance. I was furious because I didn't get scarlet fever and felt very healthy. My first actual stage appearance was in High School in London when I was about 12 and I appeared in the play OUR TOWN. I Played Cy, one of the brothers.

Not long after that my family moved back to what is still our home in Greenock, Scotland. I was educated at the Greenock Academy where I played a mad game called rugby. I managed to be the school athletics champion.

When I left school, I didn't know what I wanted to do and started off training as an accountant. After one week of doing that I resigned. I knew I didn't want to be a cost and works accountant. After 2 or 3 months spent on the Left Bank in Paris I returned home and started training as an architect. I spent 3 years apprenticed to an architectural firm with an office in Greenock and was very happy. At the same time I was asked to join an acting company called the Drama Workshop which was modeled on Joan Littlewood's Theatre Workshop which had quite a reputation in Britain at the time.

After 3 years, with a fair degree of success, I decided to become an actor professionally. I went back down south to Rose Bruford's College in Kent just outside of London. I trained there as an actor for 3 years and was one of the first of 6 of the Drama Workshop actors to actually go into business professionally. I'm rather proud of that because Greenock is not a large place. It has a population of about 78,000. We now have Paul Morrow from Space:1999, Dave Ashton who's an actor, Alex Gourlay who's a designer with the BBC in Glasgow, and 2 or 3 others are production managers. Also Bill Bryden who is a National Theatre director. I think that's quite a contribution from our part of the world to the theatre in Britain.

After 3 years of training, I went to Bolingbroke Castle which had recently been excavated and was approx. 600 years old. Here I had my first job appearing in an adaptation of Shakespeare's Henry IV part 1 and 2. From there I went straight to Switzerland. After 3 years of drama school, to be paid to work 4000 feet above Lake Geneva seemed absolutely magical.

When I came back from Switzerland, I went into the theatre: repertoire in Oldham in the north of England. I then graduated with a lot of grandeur to the Pitlochry Festival which began in the middle of the Highland summer in Scotland. That's when I first started in television. I appeared in a TV series called DR. FINLAY'S CASEBOOK. It was based on a country practice in the north of Scotland set in about 1930. That was my start in TV and for the past 10 years my work has been principally in TV or making films for TV which is more or less the same discipline. During the same time I have been working for the BBC. I was in the series SPY TRAP playing Lt. Saunders of Naval Intelligence. When they asked me to do a third season, they wanted an answer 6 months in advance which is a long time to plan ahead for an actor. About the same time Gerry Anderson came along and said, "We'd like you to be in this series we're doing called Space:1999 and we'd like you to start next week." So I said no to the BBC and started on with Space:1999.

So that's really why I'm here now.

Other roles I've played you may have seen over here include SECRET ARMY which is about resistance work done in Brussels during World War II to return airmen who had to crash land. Trying to get the American and British airmen back to the United Kingdom to carry on their fight.

I was in Pittsburgh last year and I have come back to Columbus this year to see you all again. Its nice to be here. If I can answer any questions I'd be happy to do so. (a pause)
No questions?

Q. What type of work do you prefer? Television or stage?

A. I like what I'm doing at the time though I haven't appeared on the stage since about 1971. Quite by accident. I have been asked to join the Royal Shakespeare Company 3 times and each time I've had to say no because I was involved with other things. Once I was doing Space:1999 and another I was doing another series. The last play I did was CAT ON A HOT TIN ROOF by the American writer Tennessee Williams. I would love to do more stage but as I said, I've always been busy with other shows. As I say, I like what I'm doing. TV is one technique, you put on that hat and do it that way and if its film you get up a lot earlier in the morning and you do it that way.

Q. Would you tell us about THE MONSTER CLUB?

A. Monster Club is a tongue-in-cheek horror movie. It is basically the story of our leading man who gets attacked by a vampire in the street. The vampire is very pleased that he has had his supper and takes him to the Monster Club. The club is the haunt of ghouls and vampires. When they find out that this man is a writer of horror stories they say "Right! We'll give you some material." Then there are 3 separate stories in which various actors, ghouls and vampires appear. Donald Pleasence is in one. John Carradine is in one and Stuart Whitman's in one. I appear in the same story as Stuart Whitman, playing a policeman. Stuart has survived a terrible experience with particular ghouls and vampires. He thinks he has found sanctuary when he finds this police vehicle with 2 policemen in it. He asks them for help but these policemen aren't policemen at all! I spent a lot of time in the dentist chair getting these nice pointed teeth. It was really a lot of fun. I think, like everybody else, I hate going to the dentist and it was so nice to go to the dentist knowing he wasn't going to get the drill out. They were supposed to make a set of caps to fit over my own teeth. They were supposed to be a lot of points but for some reason the factory where the plans were sent, made them wrong. Instead of being made to completely cover my own teeth, the set came back as just points for the ends of my own teeth. In my slow smile close-up it looked very silly because you could see the points and then you saw my own teeth. A different color all together. I had a second fitting and it looked like the middle of a patrick. There were teeth flying in all directions. The dentist spent 3 hours trying to do something with what he'd got. There were probes and bits of teeth lying all over. It really gave me an insight into the other side of dentistry. They got me right in the end.

Q. Of all the stage plays you've done, which was your favorite one?

A. One of the most satisfying was 'Cat on a Hot Tin Roof.' I have the highest regard for Tennessee Williams as a playwright. It was interesting to see the film with Paul Newman. They didn't really change a word of the script until the equivalent of the third act. When I did the show, we did the original third act which doesn't have quite such a happy ending as the version that went on Broadway. It was interesting watching the film and noting where the script deviated. Hollywood script writers rewrote the third act and it is not up to the rest of the play. Tennessee Williams writes quite a lot of stage directions. Most actors read a script and ignore the stage directions because that is what rehearsal time is for. Very often you want to play a scene one way and you will find 'sadly' in brackets in the stage directions. By the time you finish rehearsing you don't play it sadly at all. The interesting thing about Tennessee Williams is that once you've gone through rehearsal, you end up rereading the stage directions and finding they're all absolutely right. What you end up with is exactly what he intended in the first place. He's just a superb craftsman. Noel Coward is an English writer in the same style. I have so much respect for writers of that calibre because many TV scripts aren't really very good. Part of the rehearsal time for a stage show is spent rewriting and making the script work. You have your rehearsal period and go out on the road. You have to put up with production that is not quite right. You correct it as you go along so that when it opens on Broadway or the West End in London it's a finished product. In TV it's not like that. It takes ten days to take a virgin script and make it a finished product.

Films are something else altogether. You really have to rely on your director to go on from day to day. You have to know the entire script because you might start in the middle. In the last film I did, we actually started with the last scene which was also my longest. I traveled to London regularly and kicked off by doing the scene in one take. Then I had to go back and do scene 1. When you're on location tomorrow's schedule may call for scene 97 and it rains so you have to do scene 53. You're always working out of sequence. You have to rely totally on the director to tell you where you are. I met Betty Davis in one of her movies where she played a gradually deteriorating drunk. She actually numbered her scenes and would ask the director each morning what stage of the play was being filmed. She could be at stage 50 one day, stage 10 the next and at stage 1 on the following day. That is part of the madness of filming.

Q. Do you like commercials?

A. They pay the rent. I haven't done a commercial in a long while. While I never saw it, I actually did the Camay soap campaign. I just come in the house and hear music playing. I played a sort of high class auctioneer and compared a beautiful piece of porcelain to the girl with the skin like porcelain. By the end of the day when you've rehearsed your line over and over again in front of the camera, you have no idea what the line means anymore. It becomes just a group of words with no meaning whatsoever. You do take after take and the director says "Take 27." and you open your mouth and this set of noises comes out. One day I believe I answered "Sold to the girl with the porcelain face." From the director "CUT! What did you say Prentis?" and I said "Why I said....." and I had no idea what I'd said. Just noise came out.

I did a commercial for British Railways. We have some quite superb high speed trains in our part of the world which have drastically cut down the travel time. When I first started going from Glasgow to London it took about 14 hours because you had to take a circular route through the country. Now I think you can get to Glasgow in 4½ hours. It's not that the trains can go any faster, it's that they have straightened the track out. I also did a safety film for British Gas (the kind you cook with). Those are the commercials I've done in the last 5 years.

Q. What was the most unusual location you worked on?

A. On top of the mountain in Switzerland. 10,000 feet up. I suddenly thought, "Am I going to suffer from vertigo. I was playing the part of a man who drops on and hijacks a mountain in Austria. I had to work in a cable car for 2 weeks and I was afraid I might suffer from vertigo. I didn't get sick. It was actually like flying in a plane. You could look straight down 10,000 feet from the cable car. We were the only people who were using the cable car and we had a lovely time. This cable car was also used in the motion picture Where Eagles Dare where they jumped from one cable car to another. This was also the part of the world where they made Sound of Music. In our movie plot I was dressed as a hippy with a long wig, beard and mustache. I put the cable car out of action and then radioed down to the station that I wanted a million dollars or all the people at the top of the mountain would die. I got the million dollars but Robert Vaughn found out about it and that was the end of that. Nyree Dawn Porter and Tony Anhalt were also in the show, and Tony arrested me at the end of the picture. He was none too gentle and I was quite bruised afterward. That was the first time I worked with Tony Anhalt. While I was in Austria, there was some talk of resurrecting or remaking Gerry Anderson's series UFO. Gerry got very excited. I suspect the idea of remaking UFO eventually became Space:1999. UFO was done on 16mm. I think Gerry got excited and said "We'll do something better and use 35mm." and kept going back to Lew Grade saying I need more money and I want to do it on 35mm and I need all the stages at Pinewood and I'm not going to do UFO after all I'm going to create a new series. I think that series was Space:1999 but it all started while we were doing the Protectors in Austria.

Q. What type of research do you do when you're preparing for a role in a play?

A. It depends very much on the role. If you do something which requires historical accuracy then your research is very important. When I did the Last of The Mohicans for BBC, I started my research by reading James Fenimore Cooper's book. The book is quite important because I believe it is one of the first books to treat the American Indian seriously. Their way of life and the earth belonging to everybody was a new conception.

I don't think I got past page 16 of the book. It's extremely heavy going. My character was added to the original story to link sections in England and North America. Because the character was written in, I gave up doing any research for his part.

Take Paul Morrow for instance. What sort of research can you do for that sort of character beyond obviously reading up on what's going on with the Apollo missions and the other space shots. Next week you may play a British politician or other world leader like Simon Ward playing Sir Winston Churchill. You obviously have to research the way the man speaks, what he looks like and the way he thinks. You have to match your character traits to his and work on them. It depends on the character your playing.

Q. What do you think is most important when preparing for a role, the mannerisms or getting the appearance of the character right?

A. I personally think that if you look the part you're half way there. I learned this theory in the theatre when I was involved in a weekly repetoire company and had to do a new show every week. It sounds terrible and indeed it was very hard work maintaining the high standards needed. The company was split so that while we did a play every week, we had 2 weeks to rehearse. I learned a lot from the man who owned the theatre. He believed that if it looked right you were half way there. We were limited on rehearsal time and we could not buy extra rehearsal time but we could buy the right props, furniture, and costumes that looked splendid. The fact that it looked right made up for a lot of deficiency in the acting.

I think "What do I have to do to make myself look like the role?". Over the years I've had brown, red and black hair of all different lengths, a mustache at the moment but it can come off tomorrow. I had a beard last year. Yes, I try to get the physical look correct first and explore the character from there. You may have to age 20 years today and then be 17 tomorrow. This doesn't happen very often in films and TV where you're generally cast at your own age. In Mission Impossible, Martin and Barbara actually got to be somebody else almost every week. That's an actors dream on TV but it doesn't happen very often. Generally I think get the physical right and the rest takes care of itself.

Q. You were in 4 Dr. Who episodes. Did you enjoy it?

A. Actually I was in more than that and I did enjoy it. There was a 6 episode story and I was in 5 of them before I got shot. That was Planet of the Daleks. I was in the first episode of Planet of Evil. Would you believe, I also played a space commander in one. They were always changing the time slot for Space:1999 in Britain and for a span of 4 weeks it was opposite Dr. Who on Saturday evening at 6:30. For 4 weeks you could flip to 2 channels and there I was playing Paul Morrow Mission Controller on one side and commander of my own space ship in Planet of Evil on the other. I enjoyed it very much. Dr. Who is a nice show to do. Its a show that seemed to carry on gradually getting more popular. Its very popular in Britain and has been on for about 15 years. I think Tom Baker is the 4th actor to play him. Each time I do the show they say the ratings are still going up. I believe it is now becoming popular over here. There is also the sale of the Dr. Who books. I tried to get some before I came over but they were out of the ones I wanted.

Q. In American theatre there is a controversy about the actors wearing microphones or not. What's your opinion and do they have the same problem in Britain?

A. I think a stage show shouldn't be miked. If you're working in a top theatre where the acoustics are correct then there is no reason why a trained actor shouldn't be heard at the back of the hall. The one place where you need one is a rock musical. There is no way the human voice can cope with an electric guitar. Films where the dialogue is muffled and the music is loud destroys my enjoyment. I was with a company that used to do 1 night stands of Hamlet around Scotland. We played in every type of hall conceivable and it was practically impossible to make yourself heard at the back of some of these places, but in a proper theatre, no it shouldn't be miked.

Q. Are there any out-takes from Space:1999 that happened to you?

A. Out-take? What's an out-take? Oh, a mistake. Bloopers, is that the other word? I don't remember any of them being kept. There was one time when Sylvia Anderson thought I'd done

a blooper. I was flying with Nick in one of the Eagles and we were to get very excited about the planet's surface. Nick said " I don't see any rain clouds." My line was "What do you expect, green fields already." To me that didn't fit my part. My character was English but a lot of the script was American or mid-atlantic. My line didn't sound very English so the next day I changed the line a little. Sylvia was mad at me. Charlie Creighton bought it. We did one take and it was printed. That was the take we saw at rushes the next morning and Sylvia thought it was a blooper. It didn't appear in the final print. I think Alan turns to me and says, "I don't see any rain clouds."--end of scene. Perhaps the special effects boys kept some but I don't remember any being kept.

Q. What type of character is the most fun for you to play?

A. Comedy is great fun to play because you get instant reaction to the laugh lines which you don't get playing to a camera. When you're playing to a camera you have to rely on the director to leave enough space between the dialogue for the audience to laugh without missing the next line. Comedy is hard work because you must continually play the audience and every audience is different. You have to time the laughs and very often you don't want a laugh for a certain line because you're building to a bigger laugh 3 or 4 lines later. If you let the early one go then you lose the big one later. I did a farce called Chase Me Commrade. I play a policeman who tries to escape up a chimney. When they try to pull him out, down comes his trousers. Normally on my exit I got a round of applause. If the timing was right and it was done well any actor would get the applause. One night we were a little slow and at the end of the scene we didn't get the applause. We hadn't built up the action stage by stage.

Any more questions? OK. Well its been smashing talking to you and seeing all the faces from Pittsburgh. Thank you very much for being here.

***** END *****

HERB JEFFERSON

Well, where do we go from here. I'd like to turn the floor over----(laughter) What's so funny about that? What I mean is I'd like to turn the floor over to a question and answer period. I don't really have anything to say and the things I have to say I don't think anyone wants to hear anyway.(aaah from the crowd) I'm really glad to be here in Columbus, Ohio. This is the second time I've been in Ohio in 10 years. As I said in the opening ceremonies, I think that science fiction fans are the most loyal fans in any business, any time, any where, any place.(applause) Based on that, I want to open the floor up. This is your convention, your weekend, you making me feel so good and I'd like to find out what it is that you want to know from me.

Q. When does the Boomer and Starbuck show start filming? (audience-henceforth au-)

A. The Boomer and Starbuck show? Are you serious? Well, I have to talk to Dirk about that.

It's an interesting concept.(au-We were all very sad that they never really used Boomer very much.) They were smart.(au-Aaahs and Nooos) When the story first got off the ground, Lt. Starbuck and Lt. Boomer were supposed to be a sort of salt and pepper, half comedy-half serious kind of team. Unfortunately it was not kept in the show but it was the original idea. Dirk said they've got me running around being a womanizer and everything when they ought to have us going out on search and destroy missions.(au-yeahhh)

Q. What was your favorite episode?

A. It's hard to put 1 episode above the others because each episode had its good and bad points. Each episode had a different guest star and that was a treat for me. I met a lot of stars, international politicians and got to go half way around the world doing my job. I can't tell you what a treat it was for me to work 1 on 1 with Fred Astaire. That show and a few others that feature my character or allowed the character to expand were exciting to me. For that reason, it's hard to pick just one from about 6-8 episodes.

Q. What did you think of Star Trek, The Motion Picture?

A. I got excited about science fiction long before I got involved in theater arts. I was a science major before I became a theater arts major and remember the very early stages of Star Trek on television. I think anybody who has been a ST fan since its embryonic stages had a lot of high standards for themselves when they went to see the film and fortunately or unfortunately, it did well at the box office. Just because you have millions of dollars to do a film doesn't necessarily mean you have any class or taste.(au-grumbles) You have all the originals. You've got Kirk, Spock and Bones. You've got all of that but the essence of the film was not better than the standard TV show. I mean it was just so long that I could watch 25 minutes of the show going around the Enterprise.(au-laughter) I know what the Enterprise looks like. I loved the show. I loved the characters, but I thought the film, as it could have happened with Battlestar Galactica, could have been done a lot better. Considering the money that was spent and the time and talent that's out there in terms of writing and directing, it could have been done much better.

Q. What do you think of The Empire Strikes Back?

A. I haven't seen it yet.(au-ooohhh)

Q. What happened to the characters that weren't on Galactica 1980?

A. Well it was very----(au-Why didn't they change their age? laughter and many answers) What was that? Who said that? (au-How come you didn't age?--laughter) You know we don't age. I'm 68 years old. Didn't you know that.(au-laughter) Adama was old when we started out. Did you see every show?(au-Yes!) There were several pieces of dialogue from the beginning that established that Apollo and Starbuck had been killed in the 20 year span between Battlestar Galactica and Galactica 1980. In that 20 year span there had been various and sundry battles for this, that and the other reason and in some of these battles Starbuck and Apollo were killed. They were not dwelled upon, but they were established in the dialogue to a point. Somebody would be going shopping and suddenly say "Apollo, he's gone, he's gone, he's gone." (au-laughter)

Q. Aside from its faults, did you like the concept of the Star Trek movie?

A. Oh absolutely. I feel there will eventually be a time when man puts his machines together in a particular way and they become our workhorses. When computers start doing our thinking and all the jobs there are for human beings to do, there is a great chance that a computer just might just reach a point where it might have a "soul". I think that was the essence of the film even though we don't realize it till the end. V'ger. I saw V'ger and said come on man that's voyager. I've seen voyager.(au-laughter) It would be very interesting if we had a machine that had a soul. It would be very scary and very crazy to have something of that nature because once we have a machine that has a soul, what good are we. You know they don't wear out. We do.(au-We lose) Who says so. You lose if you want to lose. We lose if we make the mistake. We made the mistake in the movie. We haven't made it here.

Q. In Galactica 1980 the first couple of episodes ended with the heroes going into the past and I thought it was going to be a time travel series but then they switched to the children on Earth. When or why was that?

A. When the first few scripts came out, they were kind of feeling their way. They were trying to test the public's reaction to this or that kind of story. Let's see how it writes and shoots. Let's see how the actors handle a concept of this nature and in general see how the film comes together as a TV episode. That's why you saw something which was a great concept but had nowhere to go. If you give someone unlimited access to time travel in a show of this nature you give them access in such a way that they should be able to go back and get themselves out of the situation that got them where they are in the first place. They could go back to before the Cylon attack and arrange for it not to be a surprise attack and they would not be on their way to Earth at all. Each episode after that was put together to let the people at the executive level, as well as the working level, kind of feel out which way they wanted the show to go. Unfortunately they weren't able to grab hold of something concrete and when they did grab on to something concrete, they didn't have sense to hold on to it for a while. Instead of holding on to what we had, we kept moving along.

Q. Which did you like better Battlestar Galactica or Galactica 1980?

A. The original (au-yeahh!) the original Battlestar Galactica in terms of production values and the people who were there. When we started, none of us knew each other but we all got along. We all worked 14-15 hours a day, 5 or 6 days a week and we got to know, love and respect one another in a particular way. It's always reflected in the work when you are working anywhere when you get a bunch of people that you really care for. You don't mind putting in 14-15 hours a day working with them because you're able to look at the results of that 14-15 hours of work and you're able to lean back and say I was proud to work with them, I'm proud of the product, I'm glad it looks good, I would do it again. In other situations where the objectives are less interesting those 14-15 hours turn into "What time is lunch?" (au-laughter) "Hey, isn't this day ever going to end? Galactica 1980 was that way for me. The people didn't care as much. The people behind and in front of the camera as well as the craft service people. Some of the producers weren't on the original show and to them it was just another job. They did not ^{have} the loyalty or at least as much loyalty to the job as the people who started on the ground floor. I can go watch a scene from a show being shot and see a cameraman or producer from the original Battlestar and say "Hey! How ya doin'?" (au-laughter) At least to each other, we belong to an exclusive family and have a little something special. That special quality wasn't recreated for me in Galactica 1980. Does that answer your question?

Q. What were some of the best out-takes during the filming of Battlestar?

A. Oh! Out-takes. (au-applause) Everybody in here likes to hear about people making fools of themselves. (Herb and au-laughter) It's OK. I like watching them to, as long as I'm not the one doing it. Anybody here know what a Cylon is? (au-Yesssss!) OK. In the original 3 hour version, all the Cylons were basketball or football players averaging in height about 6 feet 6 inches. They were all wearing these newly made outfits. Because of the scanner and the power unit of the scanner which goes back and forth, the area of visibility for someone wearing the helmet is only about 4 or 5 feet in front of him. Picture this; you have 15 or twenty of these big basketball and football players in costume with their scanners going carrying laser rifles. They are in step, marching along in a little platoon behind their leader who has a copper breast plate. That means he's a little bit better than the standard chrome (au-laugh). These guys are all walking in step and they can only see 4 feet in front of them. None of them have been in a cylon outfit for more than a day or so and have not learned how to adjust to see farther. You have all these guys 6' 5". What Happens? There is a battle going on and the platoon has been scrambled into action. They are marching along at a good clip when the poor leader slips and falls down (au-laughter) and you've got 15 or 20 guys behind him who can't see him fall down. (au-laughter) So one guy comes up and trips over the leader, and the next trips over him until you've got 20 (6 foot) guys laying on their backs with their scanners going beep, beep. (au-laughter and applause)

Does anyone remember a character called Omega? (au-Yesss!) Wow! He should be here. Omega was a bridge officer and there was a scene where we were under attack by a Cylon fighter squadron. There was a very short scene where we have our scanners out and we have a Cylon craft coming toward us on the monitor. We get a close up of Omega who is supposed to turn into the camera and say to Commander Adama, "Sir, it's a Cylon fighter on the scanner." Omega is a big, good looking guy, well groomed with his hair well combed for the close-up. We rehearsed it 4 or 5 times and this is how it went. We see the fighter coming in on the monitor and he turns to Adama and says "Sir there's a fylon cyter on the scanner." (au-laughter, applause) He said "Let me do that again."

Q. Do you think they will ever have another episode to show what happened to Starbuck on the planet?

A. I doubt very much if there will be anymore Battlestar Galacticas shot. (au-boos) In all seriousness, speaking from my own heart; after taking two shots at the show I think it's better to leave it alone for a while and not just go along and muck it up the way it's been done to this point. Figure out what the mistakes were and move along from there.

Q. Do you feel they might make a movie in the future?

A. Well they could do a movie if they want to do movies the way they have been doing them. They can take a couple of episodes and put them together and call it a movie. It's conceivable that that could happen.

Q. What other things are you doing now?

A. Oh, I'm on strike.(au-laughter) I've been doing episodic TV numbers like Quincy, White Shadow and things like that. I like to fish and fly(au-and go to SF cons) and go to SF cons. I have a twin engine Beach Craft back in Claifornia and we fly down to Santa Barbara and fish and come back. You do all the things you feel like you've got to do when you're on strike. (au-Is it over yet?) I don't know.

Q. Why did Dirk come back and do one last episode?

A. MONEY!(au-laughter) No. Actually he had the time and it was made very attractive to him and to me as all the others I was in were made attractive. The show was getting a little shaky conceptually. In my opinion, they were just trying too many different things instead of keeping to one theme throughout. It might not be the reason it didn't go but that's my opinion. When they got to that point they said, "Maybe if we brought Dirk back. He'll bail us out." which was true. I was doing a little here and there and Dirk did that one episode. It was a great episode but what happened after we left? The answer to your question is that it was pretty much business. It wasn't aesthetics or art, it was business. You make it attractive for me and I'll do a job for you.

Q. Why did they kill Cy in the last Starbuck episode? He was a good Cylon.

A. Group leader Cyrus. Now he's a good Cylon. (au-Oh!) That was cold wasn't it.(au-He was cute) He was cute! A 6' 7" tin can. What are you talking about?(au-I cried when he died) Aw, come on.(au-You weren't the only one) Ah! Oh! Headed for the last junk heap.(au-laugh)

Q. Did they ever say what was in the wreck on the planet in the episode War of The Gods?

A. It was edited out of the final product, but in the original script that wreck was supposed to have been the wreck of Count Iblis craft. Count Iblis was being pursued by good guys and they managed to shoot down his craft. He escaped but his crew was destroyed. In the scene you have Dirk, Richard and Anne Lockhart(au-Yeah) around the ship. There was a body in there and it was supposed to have been a cloven hoofed beast.(au-Is that what Iblis really looked like?) Well, if you remember when Count Iblis appeared to kill Apollo, Starbuck blasted Iblis with his laser and it kind of momentarily transformed him from a humanoid to a beast. You saw what he looked like.(au-gross) He looked like a big horny goat.(au-laughter)

Q. Do you think Galactica 1980 had some good points and were you glad they tried or was it a complete piece of garbage?

A. Nothing is ever a total piece of garbage. Anybody who takes a chance or commits themselves to doing a project opens themselves up to criticism but there is always the chance that it might work. I'd rather see someone do something than sit in a chair and talk about doing something.

Q. Do you think it spoiled it for Battlestar Galactica?

A. It didn't spoil it for anything because the two shows didn't have anything to do with each other as far as I'm concerned. I'm glad it was done because now the writers know what works and doesn't work on TV and can now take it a step beyond what they did.

Q. Since the wreck on the planet in War of the Gods was not the Pegasus, did they plan to bring the ship back perhaps in the next season?

A. That was embryonic from the time it started on the suicide mission. The figure of Commander Cain was a very strong character, a very interesting character and a very good character to play against Commander Adama. It made a lot of sense to keep that so let him go on a suicide mission but let's not establish that he's been destroyed. That way he can be brought back.

Q. In War of the Gods Baltar said he'd heard Count Iblis voice before from the Imperious Leader. Why did he say that?

A. He meant that it sounded like the Imperious leader because Count Iblis had had a great influence on the Imperious leader; in other words he was his English teacher.(au laughs) Patrick McNee was the voice of the Imperious leader and played the part of Count Iblis so it makes sense that they both sounded alike. I've heard that voice before. Aren't you

Patrick McNee?(au-laughter)

Q. If you were offered a role in any book or play you've read, what role would you really like to do?

A. There is no one particular role because there are a lot of things I would like to do. There are so many things that have been written by so many great writers and so many great things that have already been done that I would like to do that it would be hard to choose one out of all of them.

Q. Which directors have you enjoyed working with the most?

A. Mike Nichols, Milton Caselas and David Green who directed me in Rich Man, Poor Man. Mike Nichols directed me in a play about the war in Vietnam that won the best American play of 1976. The original production was done in New York and when it premiered in Los Angeles, it won 7 LA Drama Critic Circle Awards. There has been no one director that has been better than all the rest. It depends on what I was doing and in what capacity I was working with them.

Q. Where did they come up with the terms Felgercarb and Frak? (au-laughter)

A. If you don't know I'm not going to tell you. Actually they are like expletive deleted. We also had one that I had to use once. We were standing in front of a bunch of people and one of them does something really weird and I say "You golmonging sniverat." (au-laughter and applause) It doesn't really mean anything but you get my meaning (by voice tone-ed.) Speaking of out-takes earlier, there was a scene where Apollo, Boomer, and Starbuck were talking with Colonel Tigh. We were talking about a mission we had to go on and what could happen if we didn't get things done just right. "What happens Colonel if we don't get in in time, drop the bombs and blow the door off? Dirk came up and said "We're fraked." (au-laughter) Does that give you a better idea of what they mean? (au-more laughter)

Q. Were command Cylons gold or copper?

A. Oh wow! There was an odd colored Cylon in 'Ice Planet Zero' and you want to know what color it was. Does it make a difference? (au-yes) Do you want Glen Larson's address? 100 Universal Plaza/Universal City/ Los Angeles, Ca 90018 That's the person to ask.

I want to thank everybody for coming here. I can't tell you how much I've enjoyed being in Columbus, Ohio. I'm having a ball and there's another full day today and tomorrow. I hope everyone has a ball. Thank you for inviting me.

***** END *****

NICK TATE

What are you doing? He's putting up a trap for me. (Jeff Jones) Just wanted to let everybody know that I'm talking and Nick is here to listen to me talk. (au-laughter) No? OK. Our first speaker is Nick Tate. Nick's going to do a little talk for you and then will field any questions you have.") Note: Jeff - con committee member.

Thank you (au-applause) Well, here we are again. Lovely to see you all again. Lots of families faces and all those cameras clicking. (au-laugh) I won't talk too long. I'd like lots of questions but lots of people ask what its like to be an actor. You spend a lot of time sitting around and you call that resting. I don't know whether that's resting or not. You spend your time biting your fingernails and wondering why the agent isn't ringing. The exciting thing is that the phone can ring at any time. There you are at home washing your dirty socks (au-laughter) and the next minute you're on your way to Scotland or Hong Kong or Africa or Columbus, Ohio. (au-laughter) It really is an unpredictable life. It's a life that I love. We're rogues, vagabonds and wanderers. We always have to be ready to cope with the unexpected. It's a pretty disappointing life at times too. You can build

wonderful relationships with people. You will know absolutely no one when you arrive on a film set and the director introduces you to a woman and says this is your wife. (au-laughes) You've never met her before in your life and suddenly you have to have a big passionate love scene with her and they want to shoot the scene at the end of the movie where the divorce is on and you're breaking up and you're crying and you've never laid eyes on this lady before. In Summerfield I had to hop into bed with a girl I'd never met before. The director said "This girl is really worried about this. I said, "She's worried!!!" (au-laughter) The director said I really should take her out, have a drink and get to know each other. I wonder what he meant? (au-laughter) I said, "Come on. We're actors. It's going to be alright." and it was. It was just a very brief scene but you do get worried about things like that. Totally unexpected things always happen and the directors can't always organize the action. It would be ideal if the hardest scenes were shot last so that you could do the easy scenes for the first 2 or 3 weeks and get to know each other. Then by the third week when things start heating up and you get into the heavy scenes, you would be familiar with everybody and it would be easy to do all of that. It doesn't work that way often. More often than not, you shoot the middle of the movie first, or even the end. So here I am washing out my socks and this terrific opportunity came along and I thought, "Terrific, love to do it." but at the same time my agent rang me with four other jobs. I wasn't offered all these jobs but the people did want to talk to me. It's a really weird life. You can spend so much time thinking "Maybe I ought to become an auto mechanic or go back to being a life guard. 'When suddenly all hell breaks loose. One of the jobs was a movie in West Africa and my agent assures me that I'm a hot favorite for the film. You think, "Wow! That's terrific." Then there's a TV series that starts shooting in Hong Kong in September and my agent assures me that I'm absolutely dead certain for that one. There's also a horror movie in September. I can't do all these things. I'll be lucky if I get one. But I might get one, and that's what it's all about. Being an actor is being a gambler. You can't win unless you gamble. You've got to buy the ticket. You've got to be there and present yourself and make yourself available for the work. You've got to be able to take your knocks because sometimes there are marvelous rewards. Not just monetary rewards although do we all love money? (au-laughter) Yeah, we all love money. It's terrible. It's moments like this, when I think ^{about} Space:1999 in 1973. It's 1980 now and I'm reaping the benefits. I mean the extraordinary thing of meeting all you people 7 years later. I know a lot of you are saying, "Hey, did you wear a wig in Space:1999?" (au-laughter) because my hair is going. I say "Wait a minute!!" (au-laughter) That was 4 years ago and I've lost a lot of hair in 4 years. People don't remember that the series was made a long time ago. I guess that in 1999 your children and your children's children will still be watching Space:1999. I hope they will.

Being an actor is like being a part time typist in a typing pool who says to the company, "I'm prepared to work anywhere at any time." and gets sent to all these different offices where she has to know how to type, take shorthand and be a good efficient secretary like I have to be a good actor. When you arrive at the job you have to be able to do the job. You might think that one director is like any other director but that isn't always the case. You may hate the people you're working with. It has its advantages and its disadvantages. If it's a short play or a commercial and you made it really well, you get on, grab the money and run. If you love it, what happens then. You do 3 or 4 weeks of rehearsals and do the play. You have a relationship with somebody who's supposed to be your father. You start working with an actor who you've admired for years who's a wonderful old actor and you build this fabulous relationship. You nearly fall in love with a woman who's playing your wife. You work together for nearly 12 weeks building real relationships and becoming very very close when suddenly (snaps his fingers) it's finished. All over. No more. Good bye. You may never see those people again. Sometimes that's wonderful. You think, "Thank god, I'm never going to see him again." (au-laughter) but at other times it's really distressing and it happens all the time to an actor. You can do 20 different jobs in any given year and you keep building relationships with all these different people. The sad part about it is that when it's all over you say, "Gee, I'll have to invite them over for dinner." You set up a date about 6 months later and it isn't the same. Sometimes it's better but often it's not as good. It's a different environment. It's like being at these conventions. You meet people and have great relationships because you're together all the time seeing each other at breakfast and dinner (some of you guys until 4 in the morning and some of you didn't go to bed at all.) (au-laughter) I've got this son who's eight

months old who doesn't believe in sleeping at night either. What he does is sleep during the day and is very much alive and awake at 5 AM and he wants me to know all about it. Yesterday I think I was awake for about 26 hours. I'm not joking. I waited about an hour at the airport because something was wrong with the plane. I think one of the wings was loose.(au-laughter) I think a Boeing 747 holds about 360 people. Well there were about 370 on this plane. I'm not joking. There were people crammed into the cupboards and the toilets.(au-laughter) I got there very late though I was warned not to. I'd had a hell of a day so I got there a bit after mid day and I went up and gave him my card that said I was booked to fly and to pick up my ticket. He said, "We're fully booked." I said, "Wait a minute. I've got to get there." He said, "Hang on." and he looked and said, "Oh! Oh! The computer just snapped that one up. I'm going to have to upgrade you." I said, "Oh, what a shame." I didn't fly first class but he put me in ambassador. Look at that, I come over coach for you people! [Ed. note--All stars from England agree to come over coach because we could not afford to bring over half as many guests at better accommodations. We thank them for their gracious acceptance of these conditions.] I did get to take the plane and as it started down the runway crampacked with 370 people, I didn't think it was going to take off. I know that lift off is about 200 mph and I think that by the time we got to the end of the runway we were doing about 40.(au-laughter) Everybody was going(gestures and strangling sounds)(au-much laughter) It was very scary. I think we skimmed over a few tree tops at Wimbledon and bounced over the waves all the way over. I think that the whole trip from the time I left home until I got to the airport here in Columbus took about 14 hours and I was really sapped. Now I'd like to throw the session open to questions and answers.

Q. How did you feel in Space Warp when the creature Maya turned and threw you to the ground and your helmet popped open?

A. Ha! I felt stupid.(au-laughter) How would you feel. I don't know why they didn't reshoot that. It was a pretty difficult stunt. It wasn't meant to happen and you weren't meant to see it.(au-laughter) I also suggest you look more closely next time. We were working under very hot conditions and we had all the zippers on the suits undone too. We had to try and keep ourselves cool because we wouldn't only have exploded out the top of our helmets; we would also have gone out of our flys.(au-laughter)

Q. You have stated very strongly that there would not be another Space:1999. Is that because you did not want to be type cast like the other actors or has everyone decided not to do it again?

A. No. No. I don't make any decisions about whether there will or will not be another Space:1999. If there had been another season of Space in 1977, which would have been the year to do it, then I might have considered type casting a problem and I might have said no. I think I've moved far enough away from that now to be able to cope with similar offers and to consider them seriously. I say that there won't be another Space:1999 because Gerry Anderson said at the convention 2 years ago that he doubted there would be any more Space:1999 and there's no reason for me to think otherwise especially since 2 years have passed. It would also be very difficult to pull all those people back together again. They've all gone in different directions. It's a very hard thing. I know that it was extremely hard to pull the people together and get the right kind of contracts for the Star Trek film. They managed to do it but I think a lot of people got paid a lot of money and that was the only way they could do it. We love it and we must love it for what it was. I don't really think we can expect anything else unless of course everybody got so agitated and excited about it that they could do what the Star Trek people did; force the studios to realize that there were millions of pounds to be made---dollars, sorry.(au-laughter) I think money would be the only criteria there. I do believe that somebody has edited some of the TV series and made films out of it. I believe War Games and Breakaway were put together and shown in Italy or somewhere.

Q. Why did you become an actor? Did you start very young and were you inspired by anyone?

A. My great grandmother was an opera singer, my grandmother was an opera singer and married a man in vaudeville, and my mother and father were actors in both England and Australia. I've lived and breathed entertainment. I didn't go to acting school. I believe that every day of my young life was like being in acting school. Normal fare for me after I got home from

school was to trot along down to the local theatre and watch my mother doing Shakespeare or something of that nature. At the age of 10, I was jumping up and down with glee as they ripped out the characters eyes out in King Lear. I grew up with the theatre and I loved it. I did some work as a child actor, but my parents tried to dissuade me because they did not feel that was the right way to go. It wasn't as easy to become a Mickey Rooney or Tatum O'Neil in Australia. An actor was lucky to survive because the profession was not as strong there and you had to work hard, long and be very good. When I reached the age of 17 and it was time to leave school, there wasn't enough work around for me to be a professional actor. Television had only just started in Australia in 1958 and the only other media were radio, theatre and the cinema. They weren't making films in Australia in those days and TV excited me very much. I was in one of the very first TV shows to be done. I played a singing telegram boy in a show called "The Skin of our Teeth". I relate a lot of my distant memories to the smell of things and the one thing I remember about the show was the incredible smell that lives with me today. I went to the manager and said, "Look, I've just worked for you as an actor and I'm leaving school and I wondered if you'd take me on. I'll do anything." For the next 6 years I worked in TV, not as an actor, but doing everything else you could possibly do in a TV studio; props, making tea, holding cue cards, prompting them and standing in for absent actors in rehearsal. It was during one of these rehearsals that a floor manager told me that I was crazy doing this and that when I should stick to acting since it was obviously what I did best. I don't know what he was trying to tell me. (au-laughter)

The first break I got was in a TV series called the Purple Jacaranda. It was kind of a mystery about life savers and they needed athletic surf type characters. I was doing a lot of swimming at the time and looked right. I was helping to audition a whole bunch of other guys when the director called down and asked if I would like to take the headphones off and do my piece. I would have been doing 2 jobs and I didn't think they would let me. A friend of my parents was in the booth at the time and he said go ahead so I guess I did get a tiny bit of help. I got the part and it was modestly successful. It was a pleasant success, but there wasn't enough work to say, "OK You're an overnight success. On you go to other things." so I stuck with floor managing and almost became a director. I was offered the lead in the TV series "My Brother Jack" and had to give up working on the other side of the camera. I travelled to England during the series and when it ended I immediately went to England and started working as a full time actor. It wasn't easy. I spent a lot of time living in a 1 room apartment cooking on a single gas range while working for a repetoire company. The pay was enough so that after you'd paid your bills you had enough for about 6 omelets a week. To supplement my work during my career I've been a life guard, a traveling salesman, a door to door demonstrator, a used car dealer and all sorts of things for 2 or 3 weeks at a time as necessary.

Q. They said that during the filming of Dragon's Domain you got seriously hurt in the scene where the monster attacked you. Is this true?

A. No, I was never hurt seriously in the series at all. I can tell you that the original script was written by Johnny Byrne for me but when it went through drafting and everything, the final copy had Tony Cellini's name on it. I didn't get hurt but a stuntman did get hurt doing one of my stunts. It was in the episode where Maya was going through so many changes. (au-SpaceWarp) Everybody knows these episodes. (au-laughter) The monster had to pick me up and throw me over a medical table so I landed on the floor. They had the camera on the floor so they could see the stuntman just as he landed. The scene was shot in 3 parts. First they had the monster pick me up and then throw me. Because these were close-up shots, I had to do these. When it came to throwing me over the table, I said no way. I talked to the stuntman and he said he'd do it but that he didn't like it because the camera was so close to the floor and they were going to put the ceiling in. As in any other studio, you normally didn't work on sets with ceilings unless there was a chance the ceiling might be seen. They had to put the ceiling in and this meant that he couldn't get the height he wanted to do the stunt. They shot the part of the monster picking me up and throwing me out of the frame. Because they thought this was easy we had to do it 6 times and there weren't any mattresses for me to land on. Whack, and down I would go. I can tell you he was very energetic. (au-laughter) I was pleased when the other guy took over to do the big one. Because he couldn't get the height he wanted, he had to fly flat and he landed short of his mark and broke his 2 front teeth and dislocated his shoulder.

I was very pleased I didn't do that one.(au-laughter)

Q. Were there any special effects shots you were involved in where something strange occurred?

A. It happened in Space Brain with Charlie Creighton. We had these great big machines pumping 8 feet of very slippery foam all over the room. We walked out in this stuff in space suits and believe me they weren't life support systems. It was terrible in there. You kept breathing your own armpits.(au-laughter) We only had 4 or 5 suits and they were very hot. The temperature in the studio was about 118 degrees. When it was just a head shot, it was really hysterical. We had the helmet and the other gear on but no trousers.(au-laughter) It was like being in a constant sauna for 2 weeks. It was hell in there! The problem occurred during a very clever sequence. The foam was billowing everywhere and the machines were making a terrible noise. The director Charlie Creighton said, "Cut." The machines were making so much noise that we kept walking around because we hadn't heard him. He said, "CUT!" but nobody heard him the second time either. He came streaking down into the foam screaming CUT and just vanished.(au-laughter) He fell under the foam and slid almost the full length of the set because it was like being on ice. We could breathe in our suits even if it wasn't very good air but poor Charlie only had foam. Everybody was in there trying to find Charlie and emerging looking like abominable snowmen.(au-laughter) There was also the time in Catacombs of the Moon when Pamela Stephenson's bed actually did catch on fire.

Q. What was it like working on Submarine X-1?

A. That was with James Caan. I'm just like all of you; I love going to the movies to see all the actors and it isn't easy to work with another actor who is extremely famous. I felt the same way any of you would feel if you met him. It was back in 1976 and he wasn't a big star yet but you could tell he was going to be one. I've worked with a lot of very famous people; especially on Space:1999. Every week we would have somebody new; Peter Cushing, Christopher Lee and of course Martin Landau himself. Don't forget the first day I met him I was legless. You know---H-H-Hello. P-P-Pleased to meet you.(au-laughter)

Next question. (Ed.- hands on one side of room only) A lot of hands over there. Everyone on this side are deaf, dumb and mutes.(au-laughter)

Q. What type of research do you do when you're preparing for a role?

A. I feel that I'm a great observer of people and I'm constantly watching. I'm a great admirer of odd people.(au-laughter) I used to travel on the London tubes(subway) just to be with the nuts. If you travel on the tubes after 11 PM they're all crazy. One night this guy got on my tube car which was about half full of people returning from theatres, pubs and things and he was immaculately dressed. He coughed, sputtered, sat down, took out a pack of cigarettes and opened it up. Suddenly he jumped up in the air and perched on the back of the seat next to the window. I sat there staring, thinking this is really terrific.(au-laughter) My father was with me and didn't know what was going on and said, "Let's get off. I said, "No! No! This is really terrific."(au-laughter) Then the guy took out a cigarette and looked as if he was going to smoke it when suddenly he snaps it in half, throws it on the floor and jumps up on the seat looking down at it as if it were a bomb. My father got up and went to the other end of the car. The guy went through the whole box of cigarettes but the extraordinary thing was that everybody else had got right off the train and we were the only ones left. It was just him and me. Right!(au-laughter) I'm watching him do his act when a woman gets on at the next station and sits right next to him. He takes out a pack of cigarettes and she says "No thank you I don't smoke." Of course she didn't know what was going on and suddenly he got up, buttoned up his coat, stood at attention and marched off the train just as the doors closed. There she was sitting on this seat in an empty train with 15 broken cigarettes not knowing what had happened. Me. I'm in hysterics.(au-laughter) So the kind of research I do is to watch people.

It's been lovely talking to you. Don't hesitate any time to come up and say hi and I'll sign anything apart from checks. God bless you. (au-laughter and applause.)

DAVE PROWSE

(Ed.-Dave gave a slide show presentation. We will provide the dialogue but not having seen the slides ourselves, we will not be able to describe them. Sorry.)

Dave entered the room to the taped Darth Vader theme from The Empire Strikes Back. (au- to the tune of Star Wars---Star Wars made me a rich man, bought me a new car, paid off the house.---followed by much laughter. (Ed. Dave sings this everywhere he goes)

I'm going to run a slide show which covers my whole career and I've got slides from Star Wars that you've probably never seen and some from the Empire Strikes Back which they were good enough to let me have last week. However, they are so fussy about what happens to these slides that I don't want anybody taking pictures while I'm doing the talk. Take your pictures now or if you want me to come around and pose.(au-Yeah!)-- after photos-- Right. Are we sitting comfortably? We have a TV show in England for very young children which starts off, "Are you sitting comfortably? Now I will begin." So now we're going to begin. What I'd like to do basically is give a chat about my career and what I've done in my association with Star Wars. A lot of people ask, "How did you start with Star Wars?" and most of you probably know from reading magazines all about my Star Wars life but most people don't know about the early part of my career. My career starts back when I was 13 and I was one of the top school boy sprinters in Great Britain. I was very fast but all of a sudden I started having problems with my left knee. I went to see the doctor and he sent me to a specialist who put me in the hospital for a year with my leg stuck up in the air. They thought I had TB on the knee. I went into the hospital at 5' 9" and came out at 6' 3" and since they still hadn't found out what was wrong with me, they decided to put me in a leg iron. I was in a leg iron from the age of 14 to 17 and by the time I was 17 I had grown from 6' 3" to 6' 5". At that time they said there was really nothing wrong with me in the first place. I was growing too fast and my joints were reacting. They said I ought to do some exercises so I went out and bought myself a Charles Atlas course. I began to see muscles and one on the inside of my forearm I thought was a growth.(au-laughter) I got really interested in body building and with lots of training gradually got the mobility back in my legs. In 1960 I got invited to enter the Mr. Universe contest. I didn't get anywhere, but I was invited to enter which meant I was one of the top 20 body builders in Great Britain. I then decided that the body building scene wasn't for me because I didn't think you should train just to have big muscles and show them off.

I then decided to take up competitive weight lifting. After 18 months of training, I became the British heavyweight weight lifting champion and retained the title from 1962-1964. I retired in 1964 because I was not selected to go to the Olympic games and I thought "Now what do I do?" Someone said I should go into professional Highland games. There are 7 different events in the Highland games: 2 weight lifting events, 2 weight curling events, you throw a 28 pound weight to see how far you can throw it, and you throw a 56 pound weight to see how high you could throw it, and the final glamor event of tossing the caber. The caber is like a 20 foot telephone pole weighing about 90-150 pounds and the object is to run along and toss the caber and turn it end for end. I was very fortunate. I won third place in the world championships and was sponsored to appear all over the world giving exhibitions of Highland games. When I turned professional in 1964 I didn't really know what to do with myself. I was helping to produce one of the big muscle magazines and was a sales manager for a weight lifting company. I traveled all over Great Britain trying to sell weights and vitamin pills. One of the places I stopped at was a stunt agency called Tough Guys.(au-laughter) They asked me if I would be interested in show business work if it was available. I said, "Yes, of course, I would but I've never acted before. I've never even been in a school or church play." They said that we'd cross that bridge when we came to it. I hadn't thought anymore about it when 2 weeks later I got a phone call asking me to go to the Mermaid theatre as soon as I could. I went down to the theatre and found they were doing a play called Don't Let Summer Come. At the end of the play the main character

who was played by Kenneth Griffith was to meet Death. The actor who played Death had to come in, pick Kenneth wrapped in red velvet up off the bed and symbolically carry him off the stage. They had auditioned lots of people who said they could do it. Some of them couldn't pick him up and during the rest of a weeks rehearsals the others dropped him about 6 times. (au-laughter) They were thinking of removing the scene when I arrived and they asked if I could do it. I said, "Of course I can." Tell Ken to get on the bed and I'll show you. Ken laid on the bed and I went over and scooped him up and held him at arms length and said, "Where would you like him?" They said, "That's marvelous. Can you do it twice nightly?" I thought if you pay me enough money, I'll do it as many times as you like. (au-laughter) That was my introduction to show business and the interesting thing was it got me my union card because I was doing a job which another actor couldn't do and I'd never had any training. I was only in the final scene of the play. Normally you had to be in the theatre about half an hour before the play started, but since the play started at about 6:30 and I didn't have to be there until about 8:15, I used to get there at 8:05. I would put on this black outfit, almost Darth Vader all over again, go out and pick Ken up and carry him off the stage and that was the end of the play. While I was waiting for my second appearance which wasn't until 11 PM, I used to go dancing in one of the big London dance halls. It was quite funny. I would go and ask a girl to dance all suave and nonchalant and she would ask me what I did for a living. I would say, "Why I'm an actor." (au-laughter) She'd ask if I was working right now and I'd tell her that I was in a play in the West End now and invite her to come and see it. I used to drag these poor unsuspecting females down to the theatre to come in and see me in my little 2 minute finish.

I then did some TV commercials. I did one for a washing machine that had a very fast spin dryer. They used to have me in my outfit with all my weightlifting gear trying to wring water out of this towel. The advertising went, "Even Britains strongest man can't wring water out of a towel dried in our machine." (au-laughter) I then did some parts in TV series like the Saint and Department S. I was eventually offered my first film part and I had the lead. My agent rang me and said are you doing anything? I got you a part in a film called Casino Royale. I asked her what the part was. She told me it was a giant teddy bear named Super Poo. (au-laughter) You'll be playing opposite Peter Sellers. I went down to the studio the next day and when I arrived there were about 15 guys all my size waiting to get the part. I found one of the assistants and told him I'd been offered the part and that I didn't come down to do an audition. He told me he'd send everyone else home and he did and I got the job as Super Poo. (au-laughter) I turned up for work on Monday, nothing happened. The same Tuesday, Wednesday and Thursday. Finally at 3 o'clock Friday afternoon they told me to get into my costume because they were ready to start. I got into this enormous teddy bear outfit which was supposed to be Peter Sellers's teddy bear come to life to haunt him. We finished filming on Friday night and were told to be back Monday. Peter told them that his contract was up and that if they wanted him on Monday they would have to pay the penalty his contract called for and he wanted it in cash. The money wasn't there Monday and off he went to Switzerland and that was the end of Super Poo. He was cut from the picture. Not long after that I got a call asking if I was the person who had been measured for the Frankenstein mask. I told them it wasn't me, and they asked if I could come down to the studio and try it on any way because they couldn't remember who it had been for. I tried it on and it fit as if it had been made for me. That was the first time I did Frankenstein and the only time with the bolt in the neck make-up. Then I was offered a very nice film job in Portugal with Vince Edwards. It was his first film since doing Ben Casey and also starred Beverly Adams who at that time was married to Vidal Sassoon, and Michael Bates. The film was called Hammerhead and we filmed on a yacht in the middle of a river. We stayed in the biggest hotel in Portugal and they had the only Olympic size swimming pool in all of Portugal. It had a wooden diving board and when I went out on it I broke it in two. In the show I had a scar that ran all the way down my face and across my eye. This is another of the actors from the show Jack Walker. (slide in sideways) Oops. Sorry about that. If you'll all turn to one side. (au-laughter) This is me as the monster from the Horror of Frankenstein. People look at that and ask if that is my real eye. Yes it was but I used to spend 2½ hours each day in the make-up chair having the mask glued on under my eyelids, across the top of my ears and the nape of my neck. It was supposed to be a horror film but it was done very tongue in cheek. When the film came out, although I had a great time working on it and had a great laugh, it was voted one of the 10 worst

horror films of all time. While we were working on the Horror of Frankenstein it was rumored that one of the actresses had gone to Paris and had a bust job done. All the technicians used to ask me if I could touch around a little in the scene where I had to grab her and see if they were real. (au-laughter) I never did, honest. I was also in a couple of episodes of the Beverly Hillbillies when they came over tracing their ancestry. They were so bad that they only showed the episodes in America. (picture of Dave in kilt) This was me when I was caber tossing in the Highland games. You were not allowed to compete in the games unless you wore kilts so I went up to Scotland and got measured for a kilt. I also did a film for Russ Meyer in Barbados called Black Snake. Russ had decided he didn't want to do sex films anymore and felt that the next trend would be violence. The story was about the uprising of blacks against whites. It had every type of death you could think of. We hung 8 of the guards, we had death by machette, death by ripping, sharking, chopping, crucifixion and burning. When the film came out it was an absolute disaster. This is my death scene in the picture. (au-ugh! Oh! Yuck!) The make-up man prepared a pad for my stomach which was supposed to make it look like I had gotten one in the abdomen but Russ took one look at it and said that looks terrible can't we do something else. They sent the make-up man down to the kitchen to get a couple pounds of sausage and the wound was actually sausages covered with fake blood. (au-laugh) The funny thing about it in the final film was that due to the heat the sausages were all soft and gooey and when I went back and squeezed them they oozed between my fingers and with all that fake blood it really looked fantastic. (au-ugh! OH!) The worst part of the scene was lying on the road where I fell. It is extremely hot in Barbados and the road where I fell was red hot and lying on it was more painful than anything I had ever done. This is a picture of the casket and the mask from a picture called Frankenstein and the Monster From Hell which was the first time I worked with Peter Cushing. This was in 1974 and I had a couple of operations in the picture. I've got a wood carver's body, the brain of a mathematics professor and I'm trying to find the body my brain came from. This make-up was rather easy because the suit was made from a wet suit and all I had to do was zip up and I was ready to go. I used to be in and out in 5 minutes.

(au-cheers and applause) You've seen many of the Star Wars slides but what I've managed to do is to get Lucas Films to give me about a dozen slides from the Empire Strikes Back. I've also got some slides which you've never seen before which were taken for Stern magazine when Star Wars really became big business. This is the shot from Empire where Mark was being sucked through the window and all the paper you see was added by the people on the set. Every actor on stage stood to one side of these enormous fans and with the fans on full speed threw all kinds of debris into them which was thrown out the window. This is from the ice planet Hoth which was filmed in Norway. I didn't go there but I understand it was bloody cold and that several people suffered from frostbite. I think they were only there for 10 days. I was in Nashville to do an SF con and they asked if I would like to appear at the cinema and see the film. I had already seen it 6 times but I figured why not 7. They were a typical audience. They applauded the characters in bits and pieces as the film was running but when we got to the end where I knocked Luke's hand off, I was the only one who stood up and cheered. (au-laughter) This is the carbon freezing chamber. There is a very funny story about that. People come up to me and ask how my children react to the fact that their father is Darth Vader. I answer that they don't really take much notice of it. I was on the film for 5 months and the carbon freezing chamber came right at the end of my sequence on the film. To me, it is one of the most exciting bits of the film. The entire cast and the crew were involved so I asked my boys who were on vacation if they would like to come up and see the Empire Strikes Back being made. We're coming to one of the most exciting parts of the film. They looked at each other (one is 14, one 12) and said, "Do we have to come?" (au-laughter) I said, "No, you don't have to come but people would give their right arm to watch the Empire Strikes Back being filmed but you don't have to come." (au-laughter) My wife looked at me and said for heavens sake get them out of the house I'm tired of them laying around the house doing nothing. So I said, "I'm sorry boys but you've got to come." (au-laughter) Then they asked where we were going to eat. I told them about a lovely Chinese restaurant just up the road and the boys both like Chinese food. We could also go to the executive

restaurant in the studio and have lunch with Mark and Carrie and Harrison and you'll get to meet everybody, or we can go to McDonalds and they said, "We'll come!" (au-laughter) The only way I managed to get them to come to the studio was to promise them a lunch at McDonalds. That's what they think of their fathers association with Star Wars. (Darth entering Hoth base) I think this is actually my entry into the picture. It is not the first time you see me but it was filmed as my entry. They decided they were going to blast in the ice cave walls and I would come storming in much like I did in Princess Leia's ship in Star Wars. They put myself, two stuntmen and 6 storm troopers in this tiny little cave and we practiced how it was going to go. The two stuntmen were in front of me to take the blast of the explosion when the wall was knocked down and the 6 storm troopers were behind me. We were all put inside and we practiced which way everybody was going to go. When they decided we were ready they put us in the cave and built up the ice cave wall and put the charges in it. They didn't tell us that they had put too much charge in so that when they blew the cave wall they almost literally blew the studio up. The two stuntmen in front of me took most of the blast and went charging through in front of me and because there was so much debris they fell flat on their faces. I was waiting behind them to make my big entrance. This is my BIG entrance. The very first since Star Wars and I couldn't see a thing because of the smoke and debris. I started to walk in and I stopped. I tried walking and it seemed they were pulling me back. There were 2 storm troopers standing on my cape. (au-laughter) I'm struggling to get away and all of a sudden the cape breaks and I lurch forward and fall flat over the stuntmen on the floor. Then the storm troopers come piling in and land on me. (next picture of Bespin's central air shaft) This actually was filmed on a gantry about 10-15 feet above the floor. All the depth was the result of matte painting which I think is absolutely sensational. This was an epic scene for me. They only gave me my dialogue. They wouldn't give me the full script because they felt I would divulge information to everybody. I'm very nearly the blabbermouth of the team. (au-laughter) I was on the gantry doing the dialogue concerning Luke coming to the dark side of the force. We couldn't hear each other because of the wind machines. We were just having to do all the actions and he was taking his cues from my actions and I did not know until the premiere in Washington that I was Luke's father. (au-laughter) Often we had stuntmen doing the more dangerous bits. The problem is that the bigger a star you become, the bigger insurance liability you become and stuntmen are expendable. (au-Oh!) That's the way the industry works. It's much simpler to have your stuntmen injured. I remember a scene from Hammerhead where Vince Edwards was on a wall with Judy Geeson. The director felt we were not walking right because of the mattresses on the floor so he told them to do the scene without them. Vince and Judy fell off the wall and Vince broke a bone in his foot and it cost the insurance company \$64,000. That's what I mean about stuntmen being expendable.

***** END *****

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