

SPACE: 1999

ANNUAL CONVENTION REPORT

SPRINGFIELD, MASSACHUSETTS
CON '82

Lecture Highlights &
Photos Included!



Edited by Chris Landry
with Chris Powell

THE SPACE: 1999 ANNUAL CONVENTION REPORT BOOK
IS DEDICATED TO

Michael Perrone

His responsibility and diligence
above and beyond the call of duty
exemplifies the spirit
of all Space Conventions.

CONTENTS

FORWARD	3	COMPETITION	24
OPENING CEREMONIES	4	MEDIA BLITZ	28
THREE DAYS	7	STAFF	30
GUEST LECTURES		SPECIAL THANKS	32
Barry Morse	9	PHOTO GUIDE	35
Sarah Douglas	14	AFTERWARD	36
Martin Bower	17		
Gray Morrow	21		
SPECIAL EXHIBITS	23		

•by Chris Landry and the Fifth Annual International Space Convention,
a non-profit service function. No part may be reprinted without the
written permission of the editors. Printed in Springfield, MA. 1982.

Forward

The event known as the Fifth Annual International Space Convention began on the thirtieth of July, 1982. It ran for three fun-filled days at the Marriott Hotel, part of the Baystate West shopping mall and BayBank tower in Springfield, Massachusetts. Over six hundred science fiction fans from all over the world, including a record-setting local audience.

It was a convention of firsts. All of the celebrity guests had never attended a previous convention. The special exhibit Space City USA made its first and only showing in the United States. For the first time, a con was handed over to a non-Alliance leadership. And never before had a convention received the tremendous attention of the media that the 1982 Convention did.

The time after the Convention was a turbulent one. Many unforeseen circumstances had arisen during the Con weekend and most were dealt with quickly and efficiently by the staff. Those that were corrected after the period of the Convention were done so by a group of people who cared enough for their cause to go above and beyond the call of duty. In retrospect, the convention in the summer of 1982 will go down as one of the high points in the history of Space fandom. The fond memories of that weekend will last a lifetime.

This book is a record of those memories. It is written with the hope that the spirit of friendship that made the Fifth Annual International Space Convention a success will live on forever.

Chris Landry
December 1982



Opening Ceremonies

CHRIS LANDRY. Good evening. I'd like to welcome all of you to the Fifth Annual International Space Convention. It's good to be back again, isn't it? Five years ago, when the first Space Convention was organized in Columbus Ohio, it was a realization of a dream for the many fans who had avidly watched and enjoyed SPACF: 1999. It was a meeting of people who shared an interest. From that small seed of interest the scope of the convention has increased to include the many other aspects of science fiction in the media. And every year when we gather together again, old friends are reunited and new friends are made. It's like a family. That spirit of unity is what sets the International Space Convention apart from all the others.

A lot of work goes into making an International Space Convention and what I would like to do now is to introduce the convention's Executive Board. They are the people who are responsible for everything that happens this weekend... whatever it may be. Our Assistant Director, Mr. Ed Miarecki. Our International Coordinator, Mr. David Hirsch. Our Regional Coordinator, Miss Christine Hantzopoulos. And our Executive Secretary, Miss Shimane Oderkirk. Next, I'd like to introduce someone that, undoubtedly, many of you know. The President of the International SPACE: 1999 Alliance, Mr. John VonKamp.

JOHN VONKAMP. I too would like to welcome all of you. This is our fifth convention. It is very important because this marks an important milestone in the growth of the Alliance. It's only through your support that we grow, and we hope that your continued support will lead us to even greater things in the future.

To recognize some of this support, I would like to direct your attention to some of those people who have come a little farther than the rest of us. We have a large Canadian contingent with us. They've done a lot for us this year. We have several people who have come all the way from Denmark: Lis Therkildesen and Steen Pedersen. We have representatives from England, including Pam Barnes who is the Chairman of Fanderson '82. And I'd like to recognize a few people who have contributed greatly in the past few years. People without whom most of us wouldn't be here today. They happen to be our past Presidents, Mare Fitzgerald and the man who really got the whole ball rolling, Mr. Jeff Jones.

Now that we've talked about the past and the five years that we've had, it's time to start five more years. I would like to introduce to you our new President and our pilot for the next five years, Rosie Badgett. With Rosie's assistance I have a presentation to make. I think you will all have to agree that this has started out to be a pretty good con, and we all feel that it's going to turn out to be one of the best we've ever had. There are only a few people who can take the credit for that, and they're all sitting up here next to me. For them we have a special award. We would like to present each one of them with these glasses, engraved "Con 82." All right, I've said my piece, back to Chris.

CHRIS LANDRY. Thank you, John. Cheers! Now, for what you have been waiting for, and probably the only reason most of you came to these opening ceremonies. I would like to introduce our celebrity guests.

Our first guest, Gray Morrow, has not shown up yet. We'll give him a hand when he comes.

Second, I'd like to introduce the latest addition to our celebrity roster. A woman I'm sure you all know from the films SUPERMAN and SUPERMAN II. She also had a "major" guest part in SPACE: 1999. Let me introduce Miss Sarah Douglas.

SARAH DOUGLAS. Thank you. They (the Executive Board) are only standing up because they know what I'll do to them if they don't. Thank you very much for inviting me here. It's great. Last year you invited me and I was unable to attend and this year I made it. So far I've met some fabulous people. I'm looking forward to meeting all of you. I shall be holding flying lessons tomorrow when I find a chandelier to swing from. Ah, someone's got one? I'll bet it's in your bedroom, sweetheart! Anyway, any arm wrestlers that are around, I'm willing and able. I'm looking forward to meeting you later on. Thank you.

CHRIS LANDRY. I'd like to introduce the man who was the first, ready and willing, to come to our convention. An area of SPACE: 1999 and science fiction that hasn't been included in any other convention is the area of special effects. This man was responsible for model making not only for SPACE: 1999, but for ALIEN, OUTLAND, DOCTOR WHO, BLAKE'S SEVEN, and many other productions, Mr. Martin Bower.

MARTIN BOWER. Good evening. I'd just like to say that I'm not used to doing this sort of thing, as one of the back room boys. I have just one thing to say, and that's a message from Gerry Anderson.

You may be pleased to know that as of the sixteenth of August, we start production on a new series. I'm not to say an awful lot, I'm afraid, but basically it's a puppet series in very much the style of THUNDERBIRDS. It's to be called TERRA HAWKS, featuring some very new ideas in the way of puppets. I'm afraid that's about all I can say.

CHRIS LANDRY. We have a late arrival. I'd like to introduce to everyone the man responsible for the black-and-white magazine SPACE: 1999 and the comic strip BUCK ROGERS. He's the man we all know as the promotional artist for year one of SPACE: 1999, with his luggage, Mr. Gray Morrow.

GRAY MORROW. (Gestures a greeting with his pipe and sits.)

CHRIS LANDRY. Finally, I would like to introduce a man who not only is the father-figure, as we might say, of SPACE: 1999, but who has been adopted as the father-figure of this Space Convention. When the Second Space Convention was polled, he was found to be the man most-wanted to appear at a future convention. He has appeared in many science fiction series and films and I'm sure you'll find him to be one of the most fascinating people you will ever meet. Of course I'm talking about Mr. Barry Morse.

BARRY MORSE. (In response to a standing ovation, the first ever at a Space Convention.) I'm very much moved. I really am. As well as many other roles in life, I'm an old family man. It's touching to me to realize that I have such a large and loving family in so many parts of the world. You've been kind enough to ask me to come here to your gatherings before and I've always been unable to come, for which I have to apologize. But here I am. Let's hope that this year's folly is going to be the biggest and best and most all-together extravagantly enjoyable year.

I've only been here in this place less than twenty-four hours, but already I've met such an enchanting variety of people from so far and so wide, of all kinds and of all ages and this is the most thrilling thing for me. This is why I'm so grateful to have the chance to experience this. To see so many people of different backgrounds, from far and wide, of every conceivable kind of profession, of every kind of outlook and creed and shape and age, coming together simply because they are mutually enthused and caring about something. Now it's a wicked and rotten old world we live in, and sometimes I despair for it. But whenever I turn up in a place like this and have the chance to spend time with people like you, I know that it's not all bad. I'm looking forward to seeing more of you all. *God bless you.

CHRIS LANDRY. Thank you. I hope everyone has had a good first day. And as it goes on, we have a good two and a half more to go. As a final word, I'd just like to say have fun. If there is anything any of us can do for you, just ask. Enjoy! Thank you.

Three Days

The Fifth Annual International Space Convention was a myriad of science fiction, features, and fun. Over six hundred fans came from near and far, making it the second largest Space Convention in the history of the organization.

The Convention opened bright and early on the morning of Friday, July 30. Even before the doors on the Convention floor attendants were eagerly flipping through the pages of the 1982 Program Book. This year's program book was enclosed in a beautiful two-color wraparound cover drawn by English artist Steve Kyte. Within the book were photographs and biographies of the Convention guest stars, along with blueprints and a technical description of Gwent from the SPACE: 1999 episode "The Infernal Machine." Also included was a ten page comic adaptation of "The Taybor" and an article on the lighter side of the making of SPACE: 1999.

After a brief tour of the Convention floor, the celebrity guests were taken to the Shriners Hospital for Crippled Children for a benefit appearance. The children at the hospital were treated to a short science fiction film and an autograph session with the guests. After a brief lunch with the hospital's administration, the guests were brought to a local radio station for a one hour talk show.



Meanwhile, convention attendants had their choice from a wide variety of events to chose from. A continuous film show featured nearly all the SPACE: 1999 episodes, Gerry Anderson films, science fiction feature films, and the premiere of THE MUSIC OF SPACE: 1999 and the hilarious SPACE: 1999 bloopers.

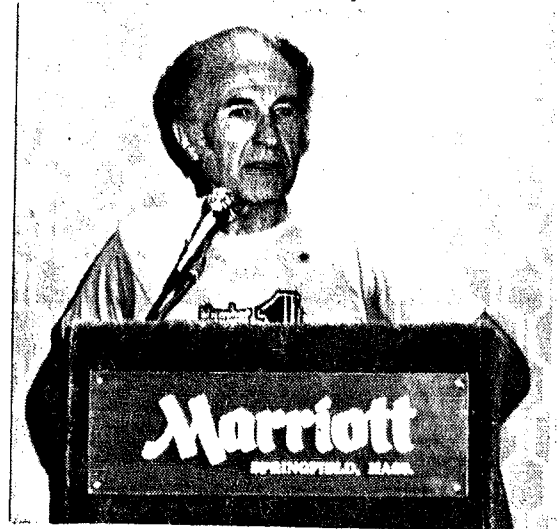
Another interesting place to spend time, and money, at the Convention was the dealers room. From the two dozen or so dealers one could purchase anything from posters to press kits to science fiction magazines to an endless assortment of other fantasy paraphernalia. Unlike the four previous conventions, staff assistants were available for lunch-runs for the dealers, and complimentary breakfasts were served.



For an evening's entertainment, the menu varied from night to night. On Friday, those who did not attend the celebrity banquet and opening of Space City USA were able to see the amateur film contest. On Saturday, the annual costume contest was held and on Sunday, after the magnificent charity auction and closing ceremonies, the all-night film show was the main event.

And as any Convention attendant will tell, the nightlife at the Convention was as lively as ever. Parties spread down every hallway of the Marriott. All of these events, and those mentioned later in this report, helped to make a huge success of the Springfield Con, considered by many to be the best convention ever.

Guest Lectures



"Good morning. Lovely to see you all looking so bright and cheerful. Oh look, someone has brought us some nourishment. What is that?"

(David Hirsch enters with a long rectangular box and explains that it is a gift from the radio station where an interview was done the previous day.)

"Isn't that kind? I wonder what it is? I'm sorry, I nearly missed my entrance. I must find out what this is. We went to a radio station in Holyoke yesterday and pretty well took over the station for an hour. Ah, here it is; that looks very interesting. This is made in Plymouth, Massachusetts by the Commonwealth Winery and it's called Cranberry-Apple wine. Does anybody have a cork screw? I could give a whole lecture on this. They must know I'm very fond of wine. We have a house in Spain and they make some wonderful wines not very far from our house. Our house is mostly used by friends and relatives who send us postcards telling us how wonderful it is.

"I hope you're all wide awake and intelligent, because I sure am not. I was invited to a Roman festivity, courtesy of various young friends who shall remain nameless. When I asked what I should wear, they said, "a toga." I said, "I travel light and I'll look in my suitcase, but I don't think I have a toga." They said a bed sheet would do. Well after I'd visited a number of other people in various rooms where all kinds of jollifications were going on, I decided it was about time to check on the Roman party. It was almost one in the morning and the invitation said there was an orgy at midnight. I thought, "If I'm not quick, I shall have missed it!"

"I went back to my room and had to decide whether I was going to appear more or less as I then was, or whether I was going to get myself up in something or other. I looked at my bed and thought "Am I going to get into that bed and go to sleep or strip the bed, get one of the sheets, and see if I can attire myself in some suitable way?" Such is my lunatic mind that I stripped down the bed took one of the sheets, and now I suppose some of your friends have some totally liabelous photos of me. It took me quite a while getting to the party because I was standing in front of the mirror trying to arrange this bed sheet in a manner which might look reasonably Roman and reasonably decent. The snag is that Romans were not acquainted with the safety pin. That was a great omission on their part because, as you all know, a great deal of life does depend upon the safety pin. I soon realized that I did not have a safety pin, but thanks to the Marriott, who provides almost everything for our safety and comfort, I discovered in the desk drawer a sewing kit, among which there was a safety pin. Unfortunately, it was hardly larger than my little finger nail. However, with ingenuity and a certain amount of peril to life and... well I wouldn't say limb, but some of the more vital parts of my anatomy, I managed to tack this all together and proceeded to where the festivity was going on. There I found many of my new friends equally attired. Chris Landry was attired as Mark Antony and Shimane (Oderkirk) as Cleopatra. As they say, a good time was had by all.

"Since this occasion canters around your great and very touching interest in SPACE: 1999, I'll do my best to tell you what you want to know about that. I must warn you that the series was shot about eight years ago and since I've been pulling faces, as I call it, for about fifty years, shows tend to become a kind of blur. The interviewer at the radio station said, "There's a movie you're in showing here now." I said, "Really? Good! What is it?" He said, "It's called FUNERAL HOME." I thought he was joking and said, "Oh yes, I know that movie. That's the one they're all dying to get into." Well, he said, "No, really! It really is called FUNERAL HOME." It turned out to be a movie previously called CRIES IN THE NIGHT. All this is by way of letting you know that my career, good, bad, or indifferent, is something I really don't remember much about except that it's been altogether enjoyable and I'm looking forward to another fifty years."

HOW DID YOU GET INVOLVED WITH SPACE: 1999 AND WHY DID YOU LEAVE?

How I got into it and how I got out of it. That's fairly easy to explain. SPACE: 1999 was shot at Pinewood Studios and it was contracted by Lew Grade's company. Lew is a long-time producer and was at one time part of a trio of brothers who were a dancing act. Did you know that? Useless information, of which I have plenty and you'll hear a bit more of. Lew and Leslie Grade, his brother, and their third brother, a chap who for a long time worked under the name of Bernard Belfonte, were a dancing act.

One of their specialties was to dance the Charleston on top of a table. That was their act. So Lew and Leslie Grade and the now-Lord Belfonte started life as hoofers. Lew Grade went on to become the biggest producer of television material in England, and he contracted Gerry and Sylvia Anderson to produce this SPACE: 1999 show.

The three principal characters were established. Mind you, at this point there was nothing more than a format which had been established for the series. It occupied about three pages of script and simply described more or less the grand rules of this proposed series. So Martin, Barbara, and I were sent these outlines and asked if we were interested to play in this series. Now as someone reminded me at one of the many parties I went to, the series actually began shooting at the end of the year 1973. Somewhere towards the fall of '73, they sent me this outline and asked, "Do you want to read it?" At that point, I had previously done a couple of series for Lew Grade called THE ZOO GANG and before that THE ADVENTURER with Gene Barry, the American actor. I liked them all and I liked old Lew, the rascal, so when this proposal was made I was quite interested in doing it. It seemed very intriguing and we all knew that there was the possibility of making a very thrilling series out of space exploration and science fiction, but there was only one script. The truth is, on day one when we all went to Pine Studios to start shooting, neither Martin, nor Barbara, nor I or indeed anybody else had seen a script. To an old circus horse like me it was a bit ominous. I thought, "Uh-oh..."

The series was always a constant race against time. The result of that, in my view, was that not enough attention was paid to those small details of character and relationship which are the most important thing in a dramatic series. After a year and a half, the quality of our scripts I didn't feel had made the improvements that they could have. Gerry (Anderson) came to me and asked me about the future and told me that they were going to go on with a new producer whose name is Freddie Freiburger. Well, I had known Freddie in Hollywood in past times and he's an admirable fellow, I'm sure. He's kind to animals and writes regularly to his mother, but I didn't feel that, and he knows it, he was likely to improve the quality of the scripts either. So when Gerry asked if I wanted to go on and do how ever many shows there would be, and since the option was on my side, I simply said, "Gerry, it's been lovely and I wish you all kinds of luck, but if it's all the same to you I'd just as soon like to go and play with the grown-ups for a while."

I didn't mean to be unkind, but I just felt that a year and a half was enough. I've not seen any of the shows after that, so I don't know whether they were better or not, and it doesn't matter now. I enjoyed the time I spent with it, but I've always been a little disappointed that we didn't do it better for your sake.

DID YOU PREPARE A BIOGRAPHY OF VICTOR BERGMAN?

Yes I did, and I'll try to remember it. My idea was that since the events in the series were taking place in 1999 and Victor was a little more than fifty years old, he therefore would have been born in the 1940s. He was born somewhere in Europe, possibly Vienna; a city with great historical and scientific connections, as you know. He might have been brought as a baby to England by his parents because at that time the terrible event of the Nazi regime was going on. With a Jewish mother and a non-Jewish father, there would have been a terrible anxiety on their part to escape all those terrible things that happened in Europe at that time. So he was brought to England in the early 1940s as part of a refuge family.

Now he starts to go to school in England after the war, coming from an educated background. I imagined that his mother had been a musician and his father a University scientist and professor and they both had to give up their jobs when they moved to England. He took an immediate interest in scientific studies and, having been very poor, he earned a scholarship to go to Cambridge University.

Those of you who have seen the episode "The Black Sun" would have seen that I wore a woolen scarf which, in fact, carried the colors of the Trinity College at Cambridge, where I imagined he came from. Anyway, having studied and lectured at Cambridge University, he was eventually absorbed into a developing of an international group of scientists who had been brought together to explore the possibilities of space exploration in the 1980s. Here's an aspect of the show which I felt should have been explored. We had an enormous possibility of showing the brotherhood of man. I thought there was the marvelous opportunity to show how people from far and wide, from all kinds of backgrounds, because of their mutual respect and affection could live perfectly happily together.

So Victor, having come from this very mixed kind of background originally from Vienna, half-Jewish, half-Gentile, brought up in England, and having then spent time with various space organizations in the U.S. is a thorough internationalist. And being older than everyone else, I imagined that Victor would want to be a great space uncle!

ON BEING PRESENTED WITH A SHIRT PROCLAMING HIM "NUMBER ONE GRANDPA."

Look at this! It says, "Number One Grandpa." It's a very good fit. I shall have to wear it when I get home. I run a bit in the morning. When I'm in London I run in St. James Park, which borders the apartment where I live. We live almost next door to Buckingham Palace. Our closest neighbor is really the Queen Mother. I do see her occasionally when I get up to run at about seven or seven-thirty in the morning. I wave and jog along.

My favorite trick, which I am very proud of, is to try to get the Palace guards to present arms. They see me around there so often and they're not used to seeing people jogging around the Palace at seven-thirty in the morning. Not many people live in that area. Now, because they see me all the time, they've gradually developed the idea that I must be "somebody." They recognize me and they know vaguely who I am, but they don't know absolutely for sure that I'm not related to the Royal family. You can almost see their thought process... They stand as if carved out of granite, looking out of the corner of their eyes. One thinks, "Oh, goodness! Some old guy coming by. Somebody I know. Should I present arms or not?" He's trying to make up his mind to present arms or not and finally, as I come level, he thinks, "Oh, the ---- with it. He could have me shot or something like that." And with a sudden flourish, they'll give me a salute. When I get back to my dear old girl, Sydney, I report to her my score. Sometimes it doesn't work, but more often than not it does.

CAN YOU RECALL ANY HUMOROUS EVENTS WHILE WORKING ON SPACE: 1999?

As you can see, I have a trivial mind and to me the whole series was humorous. I don't take my work all that seriously. I'm one of the few actors who doesn't think that our work is the most serious and important thing on Earth.

I used to have pet names for some of the episodes, which I'm sure you'll recognize. A planet entirely populated by ping-pong balls! There was another where we were invaded by Tide foam. Some of you probably heard about these adventures. Our special effects people had worked out with great ingenuity how to produce vast volumes of foam, which were needed to fill the set. However the director, Charlie Crichton, had not given much thought to what might happen in the event of a second take. After we filled the set to eye-level and shot the scene, Charlie says, "Yes, I suppose that it's all right, but perhaps we should go it again." The special effects boys said, "How's that?" and Charlie said, "Take two." The special effects boys said, "Ohhh..." It took the rest of the day and most of the next to get the foam out of the set.

Well, we're coming to the end of our time together. From this time I shall take away a lot of very happy memories. I shall tell my friends and family about this experience of coming here for the first time to a gathering like this. It has been, in a way, an inspiration to me to see how, in today's world, there are so many people who can come together, if only for two or three days, to express to each other such a sense of affection and fellowship and human understanding. I think this planet needs you. I hope that you'll take away with you, just as I shall, the remembrance of how very easy it is to be open-handed and fond and friendly to the rest of the inhabitants of this planet.



Sarah Douglas

"Who was in here for Barry's lecture? What was he saying to you guys? Well, I don't have any grandchildren, for starts, so I can't tell you about that.

"I saw the word lecture and I had no idea what to say to you. I guess you want to know about SUPERMAN and all that. You can try asking me about SPACE: 1999, but I only have a vague recollection because I think I said about three words in it. Did anybody see that episode? I was told that the first question I was going to be asked would be, "Were you naked in that episode?" Well no, I wasn't. Can anybody tell me what it was about? That shows you how much I take notice.

"I thought I might tell you a little about SUPERMAN. It might be interesting to hear about the flying because it does involve some strange contortions. I started SUPERMAN about four years ago. They had tested about three hundred girls when I started my interviews. I was scheduled for nine interviews with Richard Donner, who was directing SUPERMAN at that time. Eight times I went from Pinewood Studios to his office and eight times he cancelled me. I had no idea what the character of Ursula was supposed to be like. On the ninth time, I once again made the effort to look good and the whole business. When I got there, he cancelled again. I said to the casting lady, "Okay, that's it! I really can't be bothered. If he doesn't want to see me, I'm going home and pack my bags." Then she said, "Come back one more time. It might be worth it." I went along for the final time and he kept me waiting for twenty minutes. I was in a totally obnoxious mood and when he came in, I let him have it. I said, "Just who the hell do you think you are? You bloody Americans come to England and make us little actresses wait for your beckon call." I felt he had exploited my situation and I let rip with this tirade of verbal abuse. He of course said, "That's our girl!"

"We started SUPERMAN I and II at the same time, and after ninety days they were ready for the first flying scene. They came up with this little garter belt thing with two wires on the hips. Now Christopher Reeve had nine months of training, while I had none at all. When you're hauled up in the air on two wires at your hips, your whole balance changes and it's your body that holds the position. If the belt is just slightly out of place, you tip over.

"After nine months they decided they had shot enough of SUPERMAN II and they had better get back to SUPERMAN I. They asked me to come back the following summer, but they still weren't ready. So it was actually two years before I went back. By that time, Richard Lester had taken over for Richard Donner and they'd found a new way to fly us in a body mold. When I arrived they said, "We want you to come with us to the plaster room." I went to this plaster room and there was a crucifix there. These are the little gems that happen on these shows. They said, "Take off your clothes." And I said, "Hello!?!". They put me stark naked on this crucifix and I thought, "If my friends could see me now!" A little man came in whistling. He had a paint brush and proceeded to paint me with plaster. They covered everything but my head, which they did at a later date. When it set they had to stick a knife in to separate it from my body. As the air hit my body, it was agony. Technical people will tell you that my skin had not been getting any oxygen. It was like a million pins and needles, and then, as they pulled the plaster off, every little hair went with it. I lost quite a bit of weight that day. It was the most agonizing experience.

"They now had a mold of me standing upright. Then they attached the mold to a pole which comes out of the blue backing about forty feet in the air. The mold at the end of the pole goes from my chest to my knees. I would lie on it and they would dress me over the whole contraption. The pole is blocked from the camera by my body. The problem was that they had made the mold while I was standing up and the shape of your body is quite different when you're lying down. We all spent many days in total agony before they scrapped that idea and started over. This time, using two big straps, they lowered us into a plaster bath and we lay there in the shape we would be in when we were flying until the plaster set. This made a lot more sense.

"In the scene where I'm flying off with Lex Luthor on my back, you will see that my face is turned away from the camera. The mold on my back broke and the stuntman was pressing it into my spine. That was only the first of many back problems. Another was due to the long flying sequences. When you're lying down on a slant to the camera for extended periods of time, you get what's called "total lateral shift of the spine." I also got bronchitis while filming. They had this guy called "Freddie the Snot." I'm sorry. I know it sounds vulgar, but it's true. Since Supervillians can't carry tissues, Fred had one attached to the end of a forty foot pole. When you need a tissue, you would yell, "Fred!" He would come in and struggle to hoist this forty foot pole under your nose. That was not nice. Making films is not always glamorous.

There were quite a few differences between Richard Donner and Richard Lester. An example is what I call the frisbee toss. I waited five hours to go on the set and when I got there Richard Lester said, "Okay. You go over to the manhole cover and hit that piece of wood. The cover will fly up. You catch it and throw it."

I thought, "Oh boy!" Everybody was confident that this was the easiest thing in the world and I did it straight off. I caught it and threw it and everything was fine. Afterwards there was a little round of applause. I said, "Why are you clapping?" They said, "We had no idea you were going to be able to do it!" Richard Lester's attitude was "She will do it. We tell her to come on the set and do it." Richard Donner would have said, "Hey Sarah, baby, this is very heavy and you're going to find it hard to do." And I wouldn't have managed it. I would have said, "You're absolutely right." Richard Lester was always cut, set, do it. The difference between the two directors was quite extreme.

"They will be shooting SUPERGIRL in November and they have asked us Supervillians if we would be interested in doing a part in that. I think that there is some terrible rumor that General Zod will fall in love with Supergirl, or something ghastly like that. If you're a blonde, athletic sort, you are the person they are currently searching America for to play Supergirl.

IN THE SEQUENCE WHICH YOU THREW THE BUS AT SUPERMAN AND YOU STARTED BLOWING THE PEOPLE AROUND, YOU APPEAR TO BE WEARING A FLESH-COLORED BODY STOCKING. WHY?

Ah. It was so cold it was unbelievable. They discovered afterwards that the set was built on an underground lake. They did give me a flesh-colored body stocking for part of the time. They also came up with a fur-lined bra for me. This is the absolute truth! I had the hottest pair of... are there any kids in here? No? Okay. I had the hottest pair of tits in the business. Excuse me. It was a mink-lined bra and that was the only part of my body that could keep warm. When you look at the costume, you can see why. They did manage the bra, though, and it became a great delight to the crew to come and warm their hands.

WHO WAS THE NICEST PERSON YOU WORKED WITH IN SUPERMAN?

Gene Hackman. I absolutely adore him. He's not interested in the star system as such. We all used to hang out together and he used to go out for fish and chips with my husband and I. He's an average guy, but he is so professional. He is brilliant. So is Brando. Brando is an absolute joy. He is very aware that he is treated like a superstar. Trevor Howard, who had worked with Brando three times before, said to me, "I'm nervous about saying hello to Brando." I said, "Oh come on. You did MUTINY ON THE BOUNTY together." Finally Brando came up and spoke to him. Later Brando commented that he couldn't understand why people like Trevor treated him with such distance. You can't help it; there is this aura. My greatest claim to fame is that on the sixth day he sat me down on his lap. I was absolutely petrified. He said, "Relax." But I was terrified. He did so many things. On the last day of shooting he brought gifts for the crew. He didn't send someone else, he went himself and went to the trouble of giving people what they wanted.

Another time, he was coming off the set and someone was sitting in his chair. This always happens. Normally everyone jumps up to see whose chair they're sitting in and if it's yours they split. Before anybody could jump, Brando had gone into a corner and gotten a little stool and sat down. He wants to be a nice, average guy. Having said that, you should know he got about four and a half million dollars for the twelve days he was there.

WHAT WAS TERRANCE STAMP LIKE?

Totally calm. Before doing SUPERMAN, he spent five years in India to get away from the maddening crowds. He taught me how to move. He showed me how to walk just a little bit different than "Earth people." If you see the scene from Houston again you will notice our walk is sort of a flowing style.

He also almost got me arrested. We were on location and there was this very large house with a great big orchard full of fruit. He said, "Come on, let's go over the fence." He's a naughty boy. In England that's called "scrumping." We went over the wall and filled my boots; not his boots, mine, full of fruit. We were walking around in our costumes when suddenly, out of nowhere, comes guard dogs and men with guns. It turned out to be the Shah of Iran's something-something's house. Stampy's gone back over the wall, leaving me standing there in my costume going, "Hi..." I got away with it. I gave them back their fruit. I felt like such an idiot.

HOW DID THEY LOWER YOUR VOICE FOR THE FILM?

They slowed it down mechanically to make it sound different from regular speech.

ARE YOU CONSIDERING DOING ANY OTHER MOVIES?

I have been approached to do a movie based on the cartoon character Red Sonja. I don't even know who she is. Can anybody tell me? The inquiry was from Dino DeLaurentiis and it's very exciting that he's doing this. There isn't even a script yet, but they've asked me if I'm interested. I haven't a clue. Who is Red Sonja? (Someone yells, "A barbarian.") Oh no! A barbarian? Really? Maybe you can fill me in later.

B. Bower.



"I'd like to just run through a series of slides and talk about them. In this series, you'll be able to see a lot of behind-the-scenes material. I'll answer any question you have on them. Just stick your hand in the air, or yell out your question.

"The first session will deal with SPACE: 1999 and other Gerry Anderson productions. In the second I want to talk about the feature films ALIEN, OUTLAND, FLASH GORDON, and the TV series DOCTOR WHO."

WHAT KIND OF SKILL IS NEEDED IN MODEL MAKING?

Patience! Ah, you need skills in carpentry, using different tools, metal working, and engineering. Even sculpting.

COULD YOU TELL US ANY MORE ABOUT THE NEW SERIES?

Yes. I noticed that at the opening ceremonies that many of you hadn't heard of it. As of August the sixteenth, work starts on a new puppet series in the style of THUNDERBIRDS. This seems to be the most popular of his past puppet shows. Yet how far can one go with this before having to go with live actors? Twenty-six half hour episodes are slated so far. I couldn't say when it'll be out in the U.S., or even in England.

DO YOU DO ANY PREPRODUCTION WORK?

Yes, I do. I have some slides here of the drawings I've done. I'll spend about an hour in the evening on a drawing. That's the longest I've spent on one of these. I also did most of the pre-production work for the remake of THE SHAPE OF THINGS TO COME.

DO YOU EVER USE A BLUE SCREEN PROCESS?

No, I've never used the blue screen. Some models are hung on wires. We were very careful about hanging them this way. I don't remember and accidents with the models on SPACE: 1999, but on a later production called THE MEDUSA TOUCH we had problems with a jumbo jet which had to hit a building. As it was flying across on a test run, the wire broke and as it fell forty-odd feet, Brian Johnson ran across the set and caught it. If it had smashed, it would have stopped the schedule, since it was only made of plexiglass.

REGARDING DIONE'S ESCAPE POD FROM "THE LAST ENEMY" EPISODE.

If you think back to the Hawk model, you'll see that I used the same basic model here. The underside also had some egg-shaped pods. It used some of the same pieces as the eyes of the alien ship in "Voyager's Return." The front of this ship is actually an Eagle nosecone without the windows cut out. I used egg cups for the back rockets. This was a very fragile model.

DOES YOUR WIFE WORK WITH YOU?

Yes, she does. She did some work on FLASH GORDON as a model maker. She also helps in cutting all the numerous pieces of plastic, cutting and scoring for hours and hours. We'd be out at the workshop until two o'clock in the morning sometimes.

REGARDING THE SUPERSWIFT FROM THE "BRINGERS OF WONDER" EPISODES.

This model was very strong. I could actually stand on it. It was about fifty-five or sixty inches long.

QUESTION REFERRING TO ACCESS PANELS ON SPACE: 1999 MODELS.

Sometimes I was told to make panels, but quite often I'd find out the model needed the access panels when I got back to the studio. Take the ships on "Alpha Child." I used to try and foresee what would be asked for, after the first five or six episodes. I learned to make models that came apart for last minute changes.

For example, the Ultra Probe model was used in several episodes, including "The Last Enemy," "War Games," and "The Metamorph." It finally fell to pieces. The radar dish on the outside was from a STAR TREK Enterprise kit, actually.

REGARDING THE CRAFT IN "THE METAMORPH."

A plastic vacuum cleaner box was the base for this model. I built the rest around it. A lot of the detail was done with shades of paint and not actual molded pieces, as many of the other alien ships are.

REGARDING THE ENERGY DOMES USED IN "THE AB CHRYSALIS."

I built those domes in my workshop and then found I couldn't get them out the door! I finally had to remove pieces of the door frame. The domes were made out of plexiglass and were very expensive to make. The cost would be about a hundred dollars for each dome. I had to rent a truck to get them to the studio.

REGARDING THE SWIFT USED IN "BRIAN THE BRAIN."

This was the same model used in THE DAY AFTER TOMORROW. (It was used as a shuttlecraft at the beginning of that film.) I must admit that I didn't actually design the Swift; it was Brian Johnson's. The design was used in SPACE: 1999, but I did influence it as I did a lot of Brian's designs. Thus a lot of the model is mine, but the actual concept is Brian's. I carved a lot of the detail in wood pieces with a chisel. The Swift also had aluminum jets and brass legs. The legs would bend or fold as the Swift landed.

REGARDING THE CROTON SHIP USED IN "DORZAK."

This model was about ninety percent Brian Johnson's design. When I took it to the studio, I stood it in a corner. Someone came over and stuck a lampshade on top of it.

REGARDING THE EARTH DOMES USED IN "JOURNEY TO WHERE."

I used plastic butter dishes, air fresheners, and every conceivable everyday object on this model.

REGARDING THE LIBERATOR FROM THE BLAKE'S SEVEN SERIES.

This is one of the ships used in the first three seasons of the BBC series called BLAKE'S SEVEN. It was called the Liberator. I actually didn't make the model. When the model came to me, it was entirely white. I was working on the ALIEN ATTACK Jif commercial and they asked me to dirty it down to try to make it look real. In the series it was supposed to look one thousand feet long. When we got it, it looked as if it were ten feet long.

I'VE SEEN PICTURES OF IT AND I'M NEVER SURE WHICH WAY IT'S FLYING.

Neither were we! When I started on it I thought the green ball was the cockpit, because it didn't have any little white lines on it. They said, "No, that's the propulsion system. It flushes to the back and the ship goes in the other direction." There were little flags put at the other end so I didn't poke my eyes out on the steel spikes they used on the model. Many people sustained severe injuries on those during the series. When I stood the model vertically, some people said it looked like a medieval castle.

REGARDING THE NOSTROMO FROM THE FILM ALIEN.

This is from ALIEN. That is the way the Nostromo looked in the film. We used liquid nitrogen which is very cold. By the time it came to film the sequence, the jets had frozen up. The take that was used in the film was a later take. This was a shame because the early ones were absolutely beautiful. The model here was about nine or ten feet long. The carpenter actually built the model out of wood. It's on a metal stand. A forklift truck was used to raise and lower the model during the landing sequences. If you know where to look, you can actually see the forklift and the power cables in the movie!

REGARDING THE NARCISSUS SHUTTLECRAFT FROM THE SAME FILM.

This is an escape craft. We actually built two of these models, and a shortened version. Phil Rae built this all on his own. We called the shortened version "Miss Piggy" because it looked like a pig snout. It was built to be viewed only from the front, so the actors could be seen in the windows. Most of the cast wrote "Miss Piggy" on the other side of it.

REGARDING THE REFINERY SHIP, ALSO FROM ALIEN.

This is a picture of the original refinery towers. These are here to show you how totally different the look of the film was. When we started out, the director wanted a gothic look; spires and cathedrals. From there it went to something that was much more chunky and workman-like. That was the one that was seen in the film. The book on the making of ALIEN uses the old refinery on the front cover. There were sections that were entirely changed. As model makers, we had to stand there and watch people like the special effects director get a chisel and smash pieces off saying, "I want it to look like this." We watched as three or four weeks of work went flying in all directions. As those of you who make models know, that's pretty hard to take.

WHAT HAPPENED TO THE MODELS FROM OUTLAND?

Nearly all the models from ALIEN and OUTLAND are in the U.S. The ones that were available from OUTLAND were whisked away by Dave Hirsch. The ones from ALIEN reside with Bob Burns. It's a good thing we weren't there when they finished filming OUTLAND. They drove a big tractor with a scoop on to the stage and picked up the refinery in one piece and threw it in the car park! It was smashed to pieces! That happens all the time.

Gray Morrow



"Well, here we go. This will probably be the shortest session on the program because I don't have any prepared material. I assume there are some aspiring cartoonists or writers in the audience and I'm just going to throw it open to questions. So if you have any questions, and I hope you have a lot, we can begin."

HOW DID YOU GET INVOLVED IN THE SPACE: 1999 PROJECT?

I was contacted by Gail Munn, who was the agent for ITC, to come for a private screening of this fabulous new series that was going to appear on television here in the states. She wouldn't tell me at the time what my part in it was supposed to be; she wanted to build up a little suspense. I went and met the English representative and watched what I thought was a pretty damn good show, which I guess was the first episode. Then they asked me if I'd be interested in doing a SPACE: 1999 comic book, and we went from that.

WAS THE SPACE: 1999 SERIES FUN TO DO?

Oh, definitely!

WHY WERE THERE SO FEW (ISSUES)?

That's a good question. You'd have to ask the people at Charlton, who have always had distribution problems. It's due to uncertain management, I would say.

WAS IT HARD TO DRAW THE HARDWARE FROM THE SHOW?

One of the best parts of coming to this convention was that I was able to give Martin (Bower) hell for building those crazy spaceships. They were a pain in the neck to draw. The Eagles appear in about every third or fourth frame and they could never look the same. The Moonbase wasn't that hard, though.

DO YOU USE MOCK-UPS FOR PROPS IN A SERIAL?

Yes, certainly. My favorite things to draw are westerns or science fiction fantasy. I'd rather make things up out of my own head, but sometimes you can't always call your own shots. If I have to do a war job, for instance, I may go out and get a model so that the drawing will be more authentic.

HAVE YOU EVER DONE AN ANIMATED TELEVISION SERIES OR FILM?

Well, I did the SPIDERMAN Saturday morning show. It was a season of the later ones, not one of those in the sixties. Animation was a new experience for me, but I still prefer cartooning.

WHEN YOU WERE DOING THE SPACE: 1999 COMIC, WOULD YOU HAVE LIKED TO HAVE GONE BEYOND THE LIMITATIONS OF THE SERIES?

When you're working with a two-dimensional medium and you're trying to compete with a three-dimensional one, your best shot is to make the stories wilder or further out. In other words, attempt to do something they couldn't do on film, at least not inexpensively. I don't know how successful we were. I knew the writer Nick Cuti was very enthusiastic and worked very hard on making them as entertaining as possible.

ARE YOU STILL PRODUCING THE BUCK ROGERS STRIP?

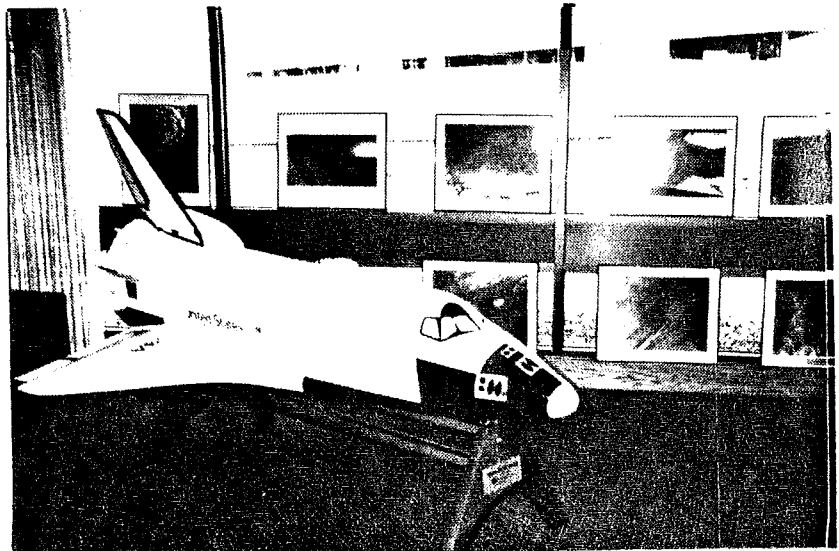
No, I dropped the strip about two or three months ago. I found that doing two, BUCK and my work for Heavy Metal, a bit too demanding. You have to be six weeks ahead of everything. That's the bottom line. For your own piece of mind you stay as far ahead of it as you can.

WHAT OTHER ANIMATION WORK HAVE YOU DONE?

Aside from the SPIDERMAN series, I did one called ROCKET ROBBINS and a special called THE TWO THOUSAND YEAR OLD MOUSE. I did some work on FRITZ THE CAT and a bit on the film WIZARDS with Ralph Bakshi.

WHAT ARE YOU WORKING ON RIGHT NOW?

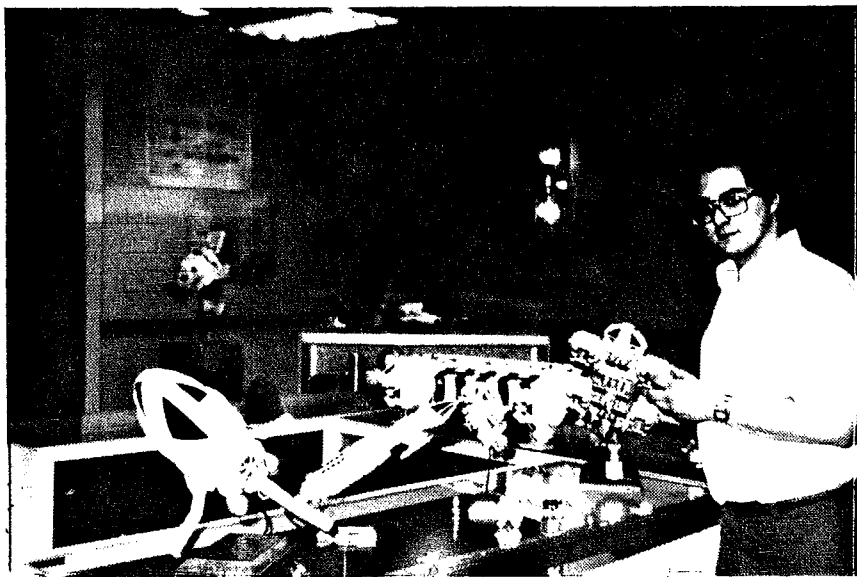
Right now? A comic strip based on Barbara Cartland's romances. She's a well known gothic novelist. It's soap opera stuff set a hundred years ago. It appears around the world, but I don't know if it appears here or not. I also just completed a project for the Atari people, which I can't say much about, save for its connection with the games. It will be out the first of next year in January some time.



Special Exhibits

Possibly the most exciting, and certainly the most unique feature of the Fifth Annual International Space Convention was Space City USA. Organized by Gerry Anderson, Phil Rae, and the Convention Executive Board, the exhibit included literally dozens of original models, props, costumes, production blueprints and sketches, and set pieces from SPACE: 1999 and other science fiction productions.

Space City USA made its debut on Friday, July 30, to a select crowd who attended the celebrity banquet. One by one, those who entered Space City USA were overcome with delight by the material within. The Marriott's corridors were filled with shouts of, "You won't believe what they've got in there!" Space City opened its doors to the general public the next morning. Once inside, the capacity crowd was able to view everything from Alpha buildings to Ultra Probes. One of the highlights of the exhibit was the huge forty-four inch Eagle; one of the largest models in Space City USA.



Another first at the Fifth Annual International Space Convention was the special NASA exhibit. This exhibit, provided by the Goddard Space Center, included extensive photo tours of the Voyager Probe missions and, appropriately, the moon. The main attraction in this exhibit was the quarter-ton Columbia space shuttle model that dominated the Marriott's lounge area.

Celebrity autograph sessions were held in the same lounge area, giving this entire section of the hotel a futuristic, yet very relaxing atmosphere.

Competition

Several dozen convention attendants entered themselves in a lavish display of style and creativity in the costume contest of the Fifth Annual International Space Convention. In addition to favorites from SPACE: 1999, one could see a parade of characters from such science fiction pieces as STAR WARS, DOCTOR WHO, BLADE RUNNER, BATTLESTAR GALACTICA, and STAR TREK II. Original fantasy designs in many impressive variations were also present. As the attendants of the competition amused themselves with an industrial robot called RB-1 and an E.T. sound-alike contest, the celebrity judges deliberated and came up with the winners.

GERRY ANDERSON PRODUCTIONS

- 1st: JUDY MOORE as Maya in "Taybor" outfit.
- 2nd: AMY DESCHENES as Lt. Gav Ellis from UFO.
- 3rd: TERRY SHEWMAKER as Vana in "The Missing Link."

SCIENCE FICTION TELEVISION AND FILMS

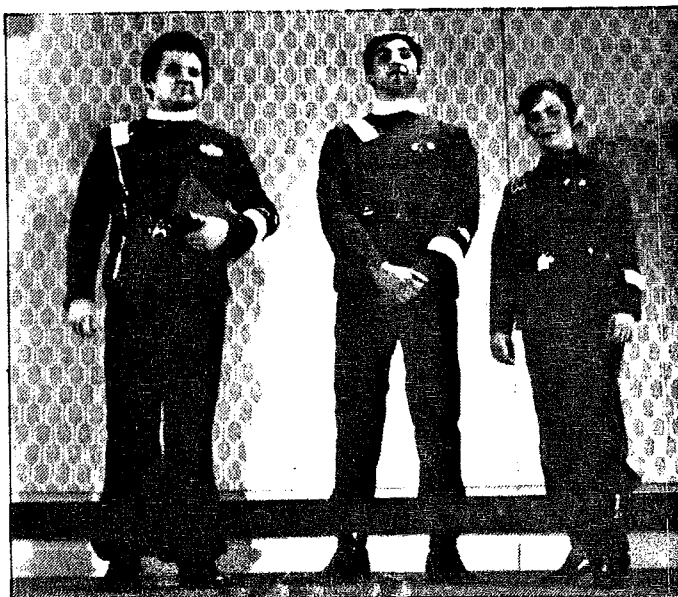
- 1st: PAUL SORTON and JOYCE MILLER as Darth Vader and Imperial Captain from THE EMPIRE STRIKES BACK.
- 2nd: ED MIARECKI, LARRY MCIRVIN, and CHRISTINE HANTZOPULOS as Admiral Kirk, Spock, and Saavik from STAR TREK- THE WRATH OF KHAN.
- 3rd: DAVID WOOD as Chewbacca with bowcaster from STAR WARS.

GENERAL FANTASY

- 1st: ANNE MARIE and MARY BETH MORIN as "Naquina."
- 2nd: KATHI LYNN HIGLEY and MARK MOORE as "Centaur and Satyr."
- 3rd: SUE COLE and PAT FELDMAN as "Residents of Gonsalia."

OVERALL WINNER

JUDY MOORE as Maya in "Taybor" outfit.





Guest speaker Barry Morse commented that the entries in the art show of the Fifth Annual International Space Convention exhibited a great deal of creativity and talent, and indeed that was the general consensus. Oil paintings, pencil sketches, original toy stuffed animals, model battlecruisers, statuettes, and even some comical promotional artwork for the Fourth Space Convention could be seen decorating the walls and tables of the Marriott's Hampden room, the location of the art show. Those viewing the exhibit were asked to vote for their favorite pieces and the winners, after many close ties, were chosen.

BLACK AND WHITE ART

- 1st: SEAN MCCORKLE's "E.T."
- 2nd: BOB EGGLETON's "ALIEN."
- 3rd: SUE COLE's "Moonrise."

COLOR ART

- 1st: JUDY MOORE's "The Professor."
- 2nd: JUDY MOORE's "Freaky Friends."
- 3rd: HECTOR KING's "SPACE: 1999."
- tie: JUDY MOORE's "Cinnamon."

THREE DIMENSIONAL ART

- 1st: MICHAEL LIEBICH's "Lunar Laser Tank."
- 2nd: SUSAN WILT's "Merlyn."
- tie: LOIS THELANDER's "Psychon Cuddles."
- tie: GLORIA ANN ROVELSTAD's "Spock."
- 3rd: MICHAEL LIEBICH's "Diving Bell."

OVERALL WINNER

B.E. SREMAN's "UFO Display."

While one hundred of the Convention's attendants dined with the celebrity guests at the special banquet, several hundred others got a chance to view the many fine short selections in the amateur film contest. The contest included everything from science fiction parodies to dramatic short horror films. Those who were able to get in to the standing-room-only event were given ballots to select what they thought were the best, or worst, films in the show.

ACTING ABILITY

Best Actor: TOM CICIRELLI.
Best Actress: SHELLY BILLINGSLEY.
Best Supporting Player: GLEN HEISS.

TECHNICAL ABILITY

Best Direction: BUCK ROGERS
Best Editing: GREMLINS!
Best Story: BUCK ROGERS
Best Cinematography: STAR WARS- A REMAKE
Best Soundtrack: BUCK ROGERS

SPECIAL EFFECTS

Best Makeup: FOREST PRIMEVAL
Best Mechanical Effects: GREMLINS!
Best Miniatures: STAR WARS- A REMAKE

PRODUCTION VALUES

Best Drama: STAR WARS- A REMAKE
Best Horror: MONTAGE OF DEATH
Best Comedy: BUCK ROGERS

OVERALL WINNER

Best in Show: BUCK ROGERS



Media Blitz

Without any doubt, the Fifth Annual International Space Convention achieved the greatest media exposure of any Space Convention, or any other science fiction convention in recent history. No fewer than ten articles appeared in area newspapers over a four day period around the Convention. One of the East Coast's biggest newspapers, the Boston Globe, sent reporters to cover the event. An article on the Convention appeared six months earlier in Starlog magazine, which helped bring up pre-registration numbers.

In video, local representatives from all three networks made their way to Con '82 for televised features and interviews with the celebrities. A local radio station also broadcasted a one hour program with the guests and the Convention Director on the Friday of the Convention. It was reported that audience response was excellent.

Space convention to lift off Space thrills emanate from close encounters

By JONATHAN TILOVE
Union Staff

Even if there were no room at Springfield's Marriott Hotel this weekend, there would still be plenty of space as science fiction fans from as far away as Europe arrive there for the Fifth Annual International Space Convention.

Organizers expect 500 people to attend the convention, which runs Friday through Sunday and will feature appearances by such celebrities as Sarah Douglas, who portrayed Ursa in the movies, I and II, and in an episode of the show "Space: 1999" as Morse, who was a

same name and the comic strip "Buck Rogers".

If "Space: 1999" — a syndicated show that ran from 1975 to 1977 and can now be seen in reruns in some parts of the country, not including Springfield — appears to be the common denominator linking all the celebrity guests, that as it should be.

That's because the convention is in Columbus.

Sci-fi fans flock to city for event

As many as 500 science fiction fans are expected to beam down into the Springfield Marriott Hotel this weekend for the Fifth Annual International Space Convention.

The convention runs Friday through Sunday at the hotel. Chris Landry of Springfield is the convention's executive director. The event is sponsored by International Space: 1999 Alliance, and has been held in Columbus, Ohio; Pittsburgh, Pa.; and Atlanta, Ga. Proceeds will go to Shriners Hospital for Crippled Children in Springfield.

Expected to be at the event are Sarah Douglas, the actress who portrayed the evil Ursa in "Superman" and "Superman II," and Barry Morse, who played Professor Berman on the 1975-77 television series "Space: 1999."

Also featured will be Martin Bower, who built special effects models for the movies "Alien" and "Outland," and television shows "Dr. Who," "Blake Seven," and "Space: 1999."

Science fiction films and exhibits will be available for viewing. There will also be a war-gaming room with fantasy games such as Dungeons and Dragons, an art show, dealers' room, costume competition, autograph and lecture session and amateur film competition.

Tickets are available at Belmont Records and Music in the Round, both in Baystate West. Price is \$18 for adults and \$10 for children under 14, with tickets at the door and one-day admission costing \$6 for adults and \$4 for children.

By JONATHAN TILOVE
Republican Staff

There were no aliens at the International Space Convention. Just old friends.

While there must have been some first-timers at the convention this weekend at Springfield's Marriott Hotel, a survey of more than a score of the ecstatic science fiction enthusiasts Saturday could find none.

And, if the convention truly was international, attracting more than 400 people from coast to coast and beyond, it had the feel of a high tech town with friendships that bloom gloriously three days a year.

"This is the big thing of the year for all of us," said Terry Shewmaker, 32, looking like an airline stewardess in what passes for an everyday uniform on Moonbase Alpha, the location of the television show, "Space: 1999." The show enjoyed a brief syndicated run from 1975-77, and its disciples are responsible for the "space con."

Back home in Visalia, Calif., Ms. Shewmaker is the hostess at a McDonald's.

But, for at least three days a year, she is recognized for the science fiction writer she also is. At this convention, for example, she has been deluged with requests for copies of her most recent story.

See SPACE:
Page A-12

Note: Report was numbered incorrectly. No Page 27.



Faraway friends meet at space convention

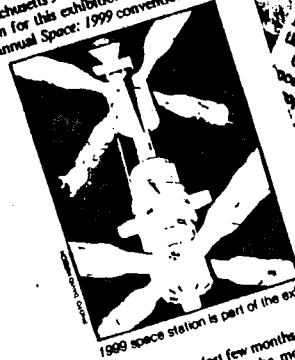
By JONATHAN TILOVE
Republican Staff

There were no aliens at the International Space Convention. Just old friends. While there must have been some first-timers at the convention this weekend at Springfield's Marriott Hotel, a survey of more than a score of convention enthusiasts Saturday

Space: 1999 — Friends: 1982

"1999" MINIATURES

Way back in STARLOG #34, we reported the story of Gerry Anderson's Space: 1999, an exhibition open every summer in North England where models and props from other TV productions were exhibited. Of course, if you weren't planning on a trip to England, this news wasn't all that exciting. What if you can't afford to leave the country? Will you ever see this exhibition? The answer to these questions is yes and no. Although Gerry Anderson is currently arranging to put the Blackpool Exhibition into a permanent home, some of the models and props not involved in the original exhibition will be on display in Springfield, Massachusetts July 30 to August 1, 1982. The reason for this exhibition is to celebrate the 5th Annual Space: 1999 convention.



1999 space station is part of the exhibit

the last few months contact... the models and... production Ma...

It took like the villainess Ursula she played in "The Empire Strikes Back" to accept a cookie from Kimberly, 34, at the TV show, "Space: 1999." Ms. M. Sprecher, right, models an outfit from "Space: 1999." The convention, at the Marriott, benefits the hospital.



Judy Moore, 23, of Anaheim, vision of unearthly delight Maya from the television "Space: 1999" during the fifth annual Space Convention at the Marriott Hotel in...



Locals Flock To Far-Out Space Fling

By Phil Benoit

If you were in the vicinity of Baystate West two weekends ago and thought you saw some outer space creatures, you're probably right because from July 30th through August 1st, the Springfield Marriott Hotel was the site of the Fifth Annual International Space Convention. About 600 people attended the convention, and many of them paraded through Baystate West shopping mall in costume, telling gaping-mouthed onlookers that science fiction is here to stay. While it celebrates different sci fi films and TV shows, the focus of the International Space Convention is "Space: 1999," a British television series which starred Joanna and Barbara Bain and was syndicated from 1973-77. Although they can't remember the country, the series, the

Science Fiction Fans to Beam Up to Marriott Hotel

Science fiction and outer space enthusiasts will get their fill this weekend during the Fifth Annual International Space Convention at the Marriott Hotel. Organizers of the event expect sci-fi and outer space fans from as far away as Europe to attend the convention, which runs Friday and Saturday.

Gray Morrow, the promotional artist for "Space: 1999," and art editor for the magazine of the same name and the comic strip "Back to the Future" will be at the convention.

The convention is run by a group called International Space: 1999 Alliance which is made up of creators and actors from the show. Visitors at the event will be able to see a continuous film program featuring more than 30 minutes from "Space: 1999" and other material.

will feature actor Barry Morse, the former syndicator of "Space: 1999," and Douglas who also portrayed both "Superman" and "Doctor Octopus."

International Space Devotees Way Out at Convention Here

By STEVEN GIELD

Moonbase Alpha has landed on the plaza at Baystate West. Fans of the television show "Space: 1999" have invited Alphans, Trekkers, Bladerunners and aliens from Mars, England and Denmark to the fifth annual International Space Convention at Springfield's Marriott Hotel. Fantasy lovers, technology buffs and even a skeptical Vulcan would enjoy the films, games, art and lectures at the convention, which will run from 10 a.m. to midnight today and Sunday after opening on Friday. The convention is devoted to

"Space: 1999," an English show that dematerialized in 1977 because its elaborate special effects made it the world's most expensive television series.

"It's still considered to be one of the most technically advanced science fiction shows ever made," said convention director Chris Landry, a Springfield resident.

Hard-Core 99ers

Some 250 people have checked into the Marriott for the event, most of them hard-core 99ers who have attended the four previous conventions, or "cons."

"It's all family here," said Paul

Bens of Port Mitchell, K. "People save all year for this thing."

"And they usually have ties in the evenings," said Kryptonian villainess, Ursula, in both Superman films; the convention with a 1999 and the films Allen and Outland; and artist Gray Morrow, who created the "Space: 1999" comics.

Paul Sorton of Bri among other projects. On Friday, July 30th, the celebrities visited the presentation. The costumes ranged from Star Wars Doctor Octopus.

Four celebrity guests were the highlight of the three-day affair: actor Barry Morse, who played Prof. Bergman during the first of the two seasons of Space: 1999; actress Sarah Douglas, who made a great appearance on Space: 1999 and played the human-hating Kryptonian villainess, Ursula, in both Superman films; model-maker Martin Bower, who worked on Space: 1999 and the films Allen and Outland; and artist Gray Morrow, who created the "Space: 1999" comics.

Two of the convention's most popular events, however, were the charity auction and the costume presentation. The costumes ranged from Star Wars Darth Vader to Spider-Man's multi-limbed nemesis, Doctor Octopus. Four celebrity guests were the highlight of the three-day affair: actor Barry Morse, who played Prof. Bergman during the first of the two seasons of Space: 1999; actress Sarah Douglas, who made a great appearance on Space: 1999 and played the human-hating Kryptonian villainess, Ursula, in both Superman films; model-maker Martin Bower, who worked on Space: 1999 and the films Allen and Outland; and artist Gray Morrow, who created the "Space: 1999" comics. On Friday, July 30th, the celebrities visited the presentation. The costumes ranged from Star Wars Darth Vader to Spider-Man's multi-limbed nemesis, Doctor Octopus.

(Continued on Page 2)

Staff

Executive Director
Assistant Director
International Coordinator
Regional Coordinator
Executive Secretary
Alliance Presidents

Chief of Amateur Films
Chief of Wargaming
Chief of Multi Media Presentations
Chief of Security
Chief of Films
Staff Photographer
Space City USA Host
Chief of Charity Auction
Chief of Art Show
Staff Assistants

CHRIS LANDRY
ED MIARECKI
DAVID HIRSCH
CHRISTINE HANTZOPULOS
SHIMANE ODERKIRK
JOHN VONKAMP
KATHY VONKAMP

TOM CICIRELLI
BILL DWYER
JOHN ELLIS
DAVID KELLIHER
JEFF PATTERSON
MICHAEL PERRONE
PHILIP RAE
CHUCK RAUE
SUSAN WILT

ROSIE BADGETT
DAVID BEAUDRY
RHONDA BELL
PAUL BENS
JOHN BUCKINGHAM
DENNIS DESMARIS
GEORGE EICHLER
ED FINNERAN
KATHY GRIFFITH
LARRY MCIRVIN
LINDA NAULT
CHRIS POWELL
FEE ROSSI
DEBBIE SARRIA
STEVE SCHMIDT
DAN SHEEHAN
SANDRA SPRECKER
RANDY WILLIAMS
ROMI WILLIAMS



Special Thanks

ABC Affiliate W3GB-TV Ch. 40

The Agawam Advertiser

Albert Steiger Company

Gerry Anderson

Belmont Records

The Boston Globe

Peggy Boxold

Brown Publications, Inc.

Joan Cashman

CBS Affiliate WFSB-TV Ch. 3

Lou Dramin, Ltd.

Goddard Space Center

Norman Hiersche

The International SPACE: 1999 Alliance

ITC Entertainment

Andrew Johnson

Lindy Kaiser

Koenig Art Emporium

Jon Landry

Locus Magazine

Robert Mailloux

Marriott Hotel Corporation

Massachusetts Audio Visual

MGM/United Artists, Inc.

Music in the Round

NASA

NBC Affiliate WWLP-TV Ch. 22

Postal Instant Press, Inc.
Spectrum Photography
The Springfield Daily News
The Springfield Morning Union
The Springfield Sunday Republican
City of Springfield
Starlog Magazine
Frank Stirlacci
Jonathan Tilove
Wayne Tuomineau
Universal Pictures
Derek Wadsworth
Warner Communications
Westfield State College Media Studies Department
WREB-AM Radio, Holyoke





"Let the
Memory
live again."
—"CATS"



(The photographs that capture the memories of the Fifth Annual International Space Convention are a courtesy of Michael Perrone. A description of each follows.)

- P. 3: Chris Landry addresses the audience at opening ceremonies.
- P. 7: (1 to r) Sandra Sprecker at registration; the celebrities do a radio talk show.
- P. 8: (1 to r) John VonKamp auctions off a movie poster; Convention guests and Executives on the Marriott plaza.
- P. 22: (1 to r) Fee Rossi minds a dealer's table; the Columbia shuttle in the NASA exhibit.
- P. 23: (1 to r) David Hirsch displays the models in Space City USA; Linda Nault relaxes in the hotel lounge.
- P. 24: (1 to r) Amy Deschenes as Lt. Ellis; Ed Miarecki Larry McIrvin, and Chris Hantzopoulos "...at a Space Convention?"
- P. 25: (1 to r) Judy Moore as Maya; the proud owner of a Helena portrait poses for the camera.
- P. 26: (clockwise from right) John Buckingham's satire of the Fourth Space Con; Chris Landry and Sarah Douglas "...we missed that for the banquet?"; Gray Morrow.
- p. 27 omitted
- P. 30: Inma and Martin Bower and David Hirsch relax after the Convention.
- P. 31: omitted
- P. 33: (1 to r) Sarah Douglas is interviewed by ABC; the casts of STAR TREK and BLADE RUNNER perform A CHORUS LINE.
- P. 34: (clockwise from top) David Hirsch and Pam Barnes host the costume call; Martin Bower, Jeff Jones, and Randy Williams talk business at the banquet; the Director officially opens Con '82; the UFO display at Space City USA.
- P. 36: Barry Morse at the Childrens Hospital.
- COVER: The Convention staff and guests join together on the Marriott plaza.

Afterthoughts

(The following is a compilation of two closing statements given by Mr. Morse at the Fifth Annual International Space Convention.)

As the girl said to the sailor, there's always got to be a first time. I have never been to a convention before and so I had no idea what to expect. I have had a few surprises in my life. Thank you for these three days. It was a marvelous occasion. I hope that you feel as I do that you have taken away something valuable; not just for a few months, but perhaps for the rest of your life.

Let's all resolve that between today and tomorrow to keep within ourselves and to expose to the rest of the human race that gentleness and kindness and warmth of spirit that we all exemplified so greatly at the Convention. For that spirit will go on.

If you can keep afloat the ideas and the ideals that I can see make a gathering such as this possible, then you will do a great deal of good in the world.

I congratulate and applaud you, and I guess you could say... I love you.

Barry Morse
August 1982

