

STAR BATTLES

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**SUPERMAN
BECOMES A
SUPERSTAR—
THE MAN OF
STEEL IS
BIGGER
THAN
EVER!!!**

**GEORGE REEVES:
TV'S MAN FROM
KRYPTON!**

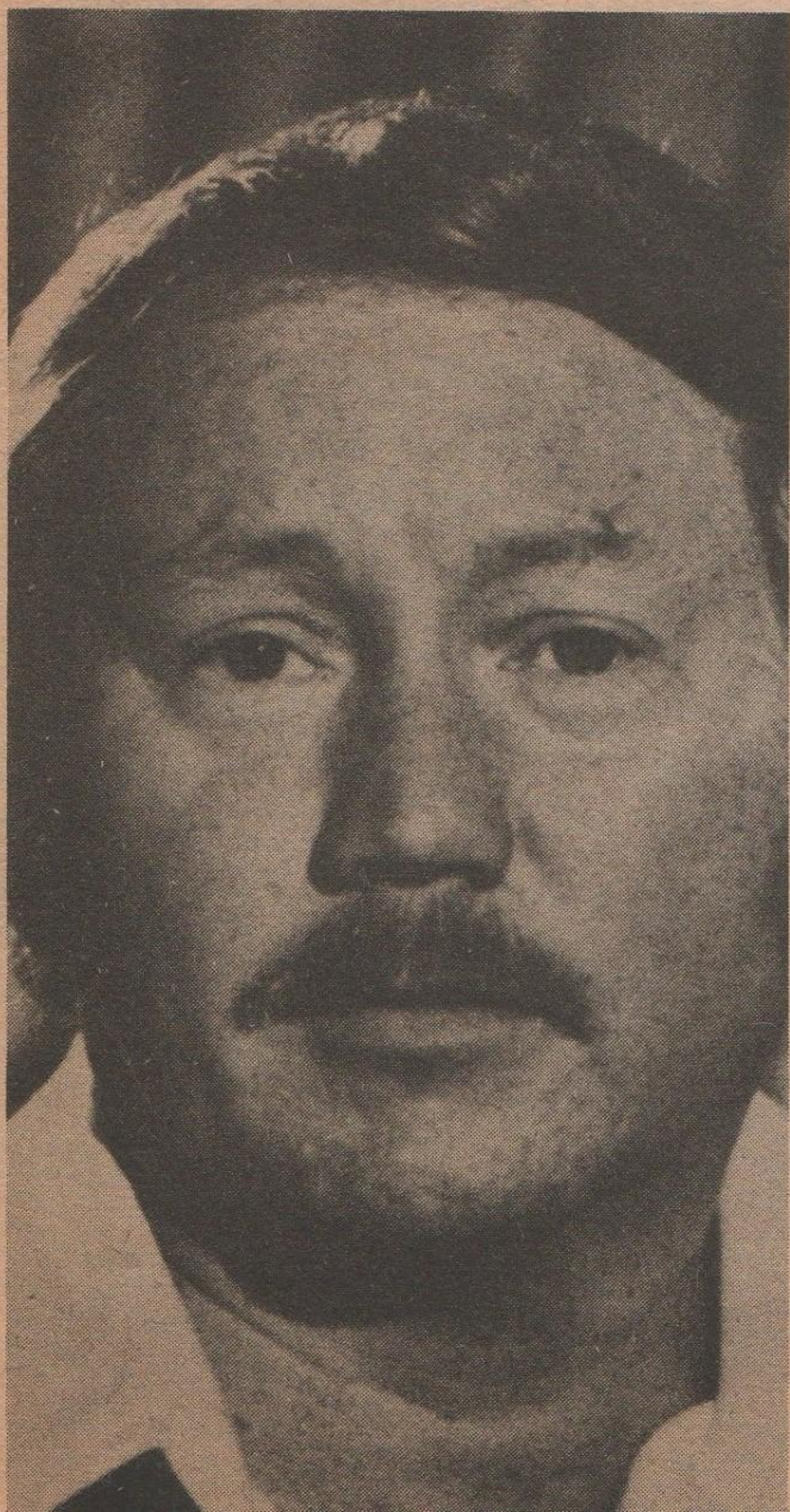
**SUPERMAN
EXTRA**

**BATTLESTAR
GALACTICA
VS. BUCK
ROGERS**

**PLUS—GALACTICA'S
STARS, SPECIAL-
EFFECTS WIZARDS
AND GIRLS!**

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BATTLESTAR GALACTICA VS. BUCK ROGERS: PRODUCER GLEN LARSON SAYS BOTH HIS PROJECTS WILL BE WINNERS.

◀ Producer Glen Larson, the man behind BATTLESTAR GALACTICA.

◀ The murderous, Cylons, mull around, discussing what devious plan they will follow next. © 1978 ABC, Inc.

Producer Glen Larson is the man pulling the strings of ABC's blockbuster science fiction hit series, **BATTLESTAR GALACTICA**. Now he is using his resources on embarking into the world of the 25th century with **BUCK ROGERS**. In the following discussion, Mr. Larson talks about the effort that went into the creation of two such gargantuan projects.

by James Wynn

■ The poster on the wall of producer Glen Larson's office at Universal proclaims: **Battlestar: Galactica**. Two Years In The Making... At A Cost of Over \$14,000,000." Now every network executive is keenly aware that the cost for a series pilot has risen astronomically. But \$14 million?

Larson turned with a grin to look at the one-sheet advertisement, which features a starship soaring through distant space under attack by an enemy alien saucer. The poster, which even now is selling in Hollywood's cinema book shops for upwards of \$20.00, was designed

primarily for the feature length movie carved out of the three hour pilot which ABC-TV intends to debut this fall. The motion picture is now playing in 80 key cities across Canada and is doing such a "**Star Wars**" kind of business that it will open in theatres throughout Europe and the Orient come October.

"But that \$14 million figure," explains Larson, "involves cost of prints, distribution and various other costs not connected with the TV production. Our pilot cost plenty—but not \$14 million! The pilot for **Buck Rodgers in the 25th Century** that we're doing now for NBC—now that may break the studio."

"But when you do these things," continued Larson, "it's like doing the first western ever made. You have to create the frontier street, design a horse...you know." He, of course, did not pay homage to either George "**Star Wars**" Lucas or Steven "**Close Encounters of the Third Kind**" Spielberg during the entire interview—even though **Battlestar: Galactica** owes a great deal to both these ground-breaking directors.

Rumor has it, in fact, that Universal's decision to produce the sci-fi series was based partly



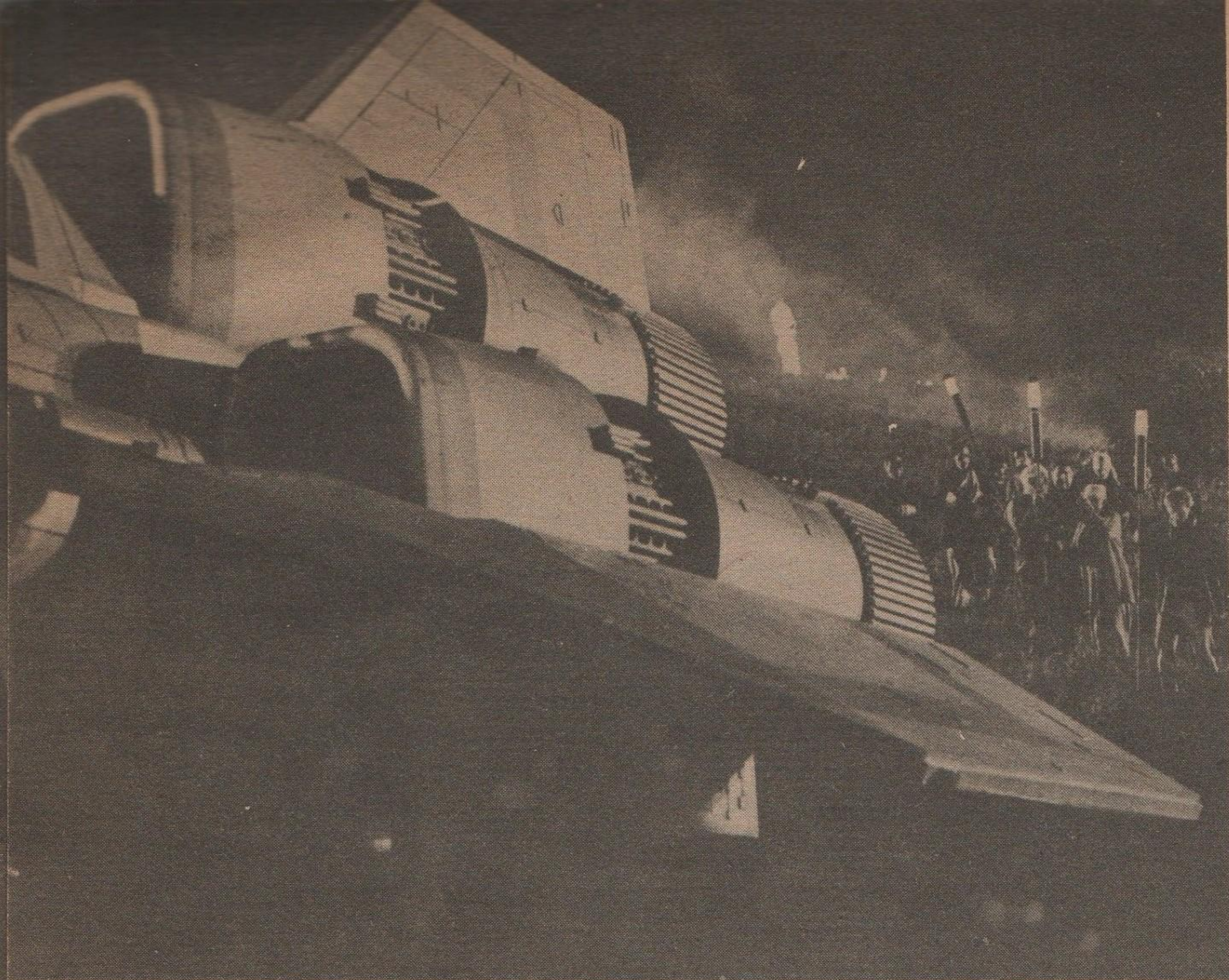
▶ Pa Adama and Little Apollo of ABC's Ponderosa in the sky, **BATTLESTAR GALACTICA**. © 1978 ABC, Inc.

on the old Hollywood "sour grapes" syndrome. For in 1975, long before Darth Vader had even taken one malevolent breath, George Lucas approached Universal top-brass with the idea of making a colossal science fiction picture based on their old **Flash Gordon** serials. Fresh from his success with **American Graffiti**, one of the studio's all-time big money-makers, Lucas figured he would easily get the five million dollar financing he needed to get the project off the ground. He figured wrong! The idea was shot down cold even before it reached the highest executive levels.

Rejected, Lucas found a new friend in Alan Ladd, Jr., president in charge of 20th Century Fox studios. Ladd, a very shrewd businessman, liked science fiction and believed soundly in the project. Despite warnings from stockholders, he gave Lucas

▶ Jane Seymour (Serina) and Richard Hatch (Apollo) are almost led into a deadly trap by the Ovions, a traitorous race allied with the Cylons. © 1978 Universal City Studios.





◀ The remnants of humanity stream to any ship that will carry them on their epic trek across the void of space. © 1978 Universal City Studios.

Producer Larson promises us that BUCK ROGERS will be full of spectacular effects and ingenious gadgetry. ▼

twice more than he needed and simply said "Good Luck!" Then for a long time afterwards, Universal executives merely laughed referring to "**Star Wars**" as nothing but "Fox's Folly."

Then, of course, the film hit over Memorial Day Weekend of 1977 and the rest is history. The funny thing is—nobody has yet been able to trace the whereabouts of the Universal employee who actually stamped "reject" on the **Star Wars** script. I guess no one over there wants the credit for that somewhat dubious honor.

Producer Larson seemed quite unaware of all this past history as he recalled how he got the ideas for **Galactica** while working with the late Gene L. Coon. "Gene was a wonderful guy to work with, a superb writer and a fine producer. He had come over to "**It Takes A Thief**" from "**Star Trek**" and it was Coon's ideas about space I remembered when we were doing this new series."

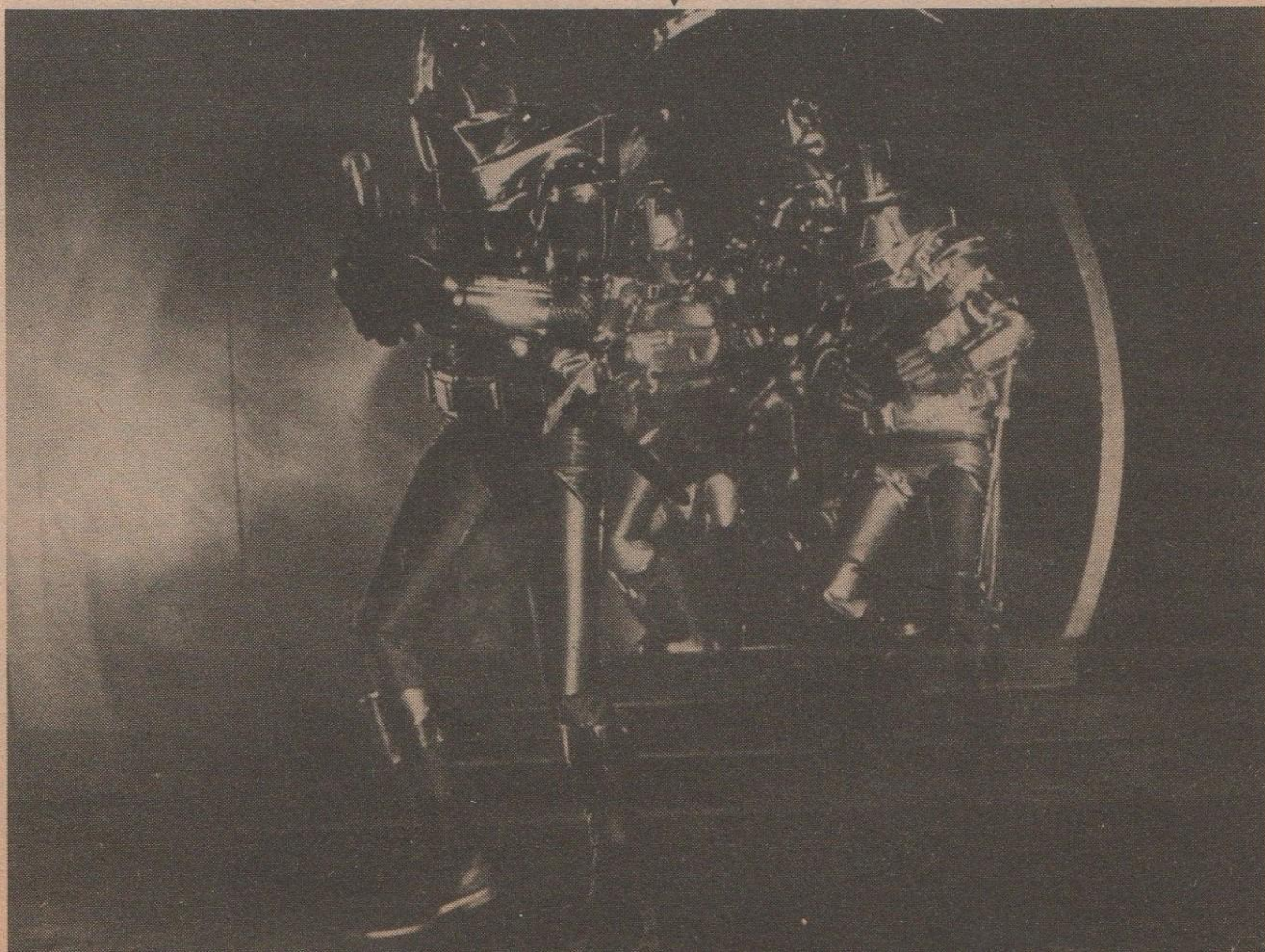
There are those at 20th Century Fox, however, who believe Larson and executive producer Leslie [Outer Limits] Stevens were remembering **Star Wars**, not **Star Trek**, in the creation of **Galactica**; and a copyright infr-

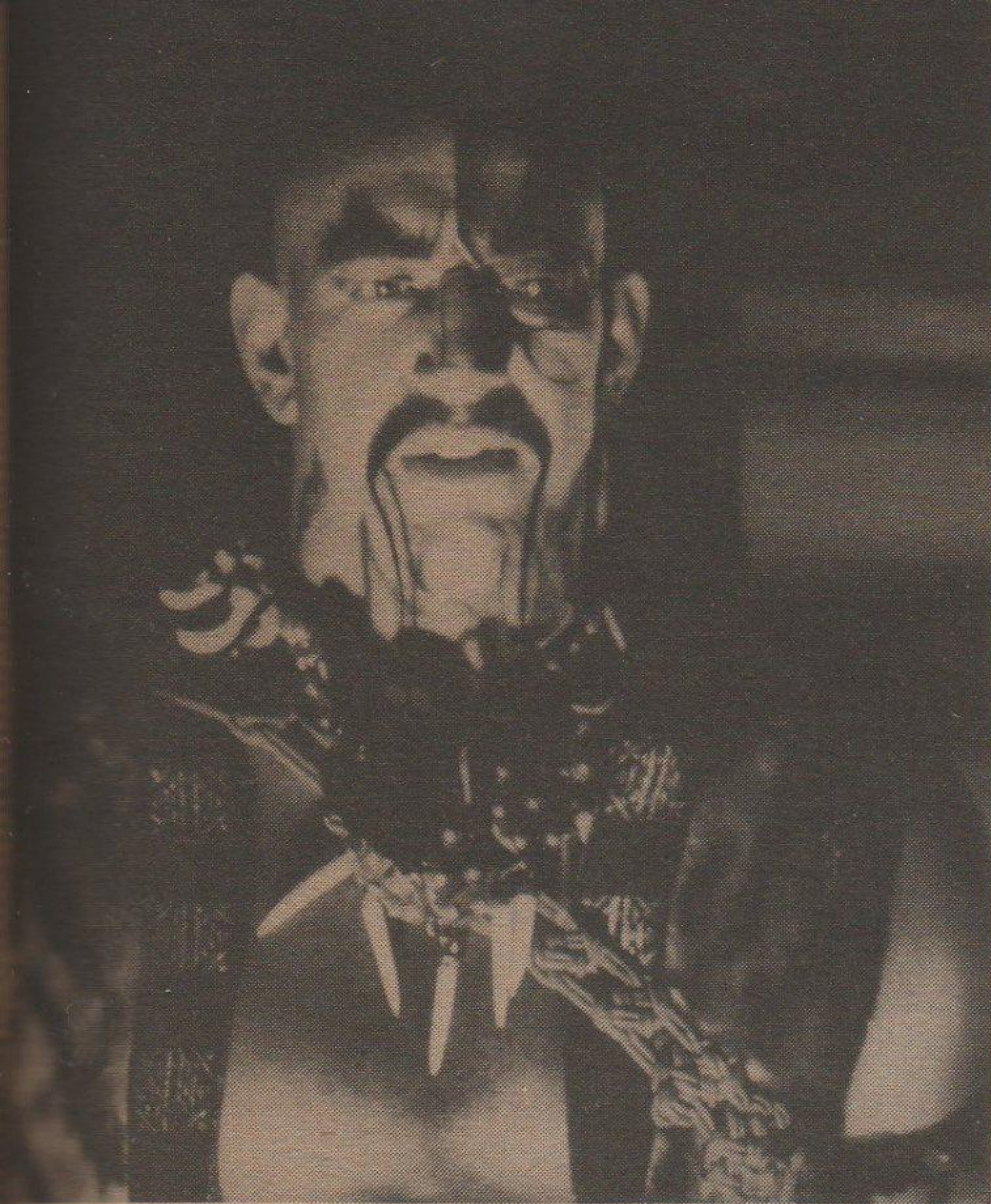
ingement suit has been filed against Universal and the project.

Not to be outdone, MCA has entered a counter suit against Fox alleging that **Star Wars** is merely a rip-off of some of Universal's even older movies like **Silent Running**, **This Island Earth** and **Flash Gordon's Trip to Mars**. Larson, naturally, says he doesn't understand the suit at all—"Do they want to be the only one in space?" He quickly pointed out that the same thing might happen again when Paramount Pictures tries to release its upcoming multi-million dollar **Star Trek** movie next summer.



The Cylons, a robot race intent on the destruction of the human race, advance from hiding in the bowels of the planet of the Ovions. © 1978 Universal City Studios.





Battlestar: Galactica does however have quite a distinctive **Star Wars** look to it—particularly since John Dykstra, who won the Academy Award for his work on **Wars**, is serving both as chief efx man and line producer for the series. The actors too have an uncanny resemblance to the personalities in **Wars**. Dirk Benedict, who plays the devil-may-care Lt. Starbuck, looks and acts so Han Solo-ish as to be almost a parody of that character.

Still Universal has high hopes for their brainchild. The three hour premiere of the series is still being edited as of this writing, and certain changes have been made from the movie. For instance, guest star Jane Seymour was killed in the original version. "Not any more," says Larson. "We brought her back to life so she can marry Apollo [played by Richard Hatch] in our first two-parter. There's even a character who was beheaded that we brought back to life—we do more medical miracles here than Cedars-Sinai hospital!"

"The basic concept of **Battlestar: Galactica**," Larson relays, "is biblical, going back to the ancient legends of the 13 tribes, one of which was lost to antiquity." In **Galactica**, some 12 tribes of humans who live in distant space are set upon and are all but destroyed by a powerful race of marauding aliens called Cylons. After the sabotage of

◀ What evil lurks in the heart of this nefarious being?

their 12-colony peace mission and the destruction of their home planets, the final remnants of human life in space join together in search of a new and peaceful frontier where mankind can safely flourish and grow.

The battle-scarred refugees form a cumbersome caravan of 220 space vessels, varying in sophistication from luxurious commercial transports to cargo tankers. Leading the fleet in its search for a new life is the **Galactica**, the only Battlestar fortunate enough to have survived the devastating ambush of the colonial peace crusade.

Galactica serves as the heartbeat of the homeless fleet: she is the hub of government, the communications nerve center and the only source of protection from the malevolent Cylon armies of the Alliance, a mechanical race of giant warriors determined to exterminate all forms of human life and institute a totally technological universe of beings.

Lorne **[Bonanza]** Greene stars as Adama, commander of the giant Battlestar, last surviving member of the shattered colonial government and, by virtue of his military and political rank, acknowledged leader of the immigrant fleet. Carrying out the command decisions of their

leader are Richard Hatch starring as Captian Apollo, Adama's son and the head of Galactica's fighter squadron, and Dirk Benedict as Starbuck, ace fighter pilot, fast-buck con artist and romeo. All share one common hope for the future—the discovery of the distant and unknown thirteenth colony, Earth.

With all his jubilation and excitement, it was impossible to tell Larson that his surprise twist had been done before—over 18 years ago to be exact—on Rod Serling's **Twilight Zone**. The episode was entitled "Third From The Sun" and original author/scripiter Richard Matheson will undoubtedly notice the similarities when **Galactica** premieres on September 17th.

Also coming from the Larson corral this fall are the fantastic adventures of **Buck Rogers in the 25th Century**. Based on the classic comic strip hero of the 1930s, the Buck Rogers TV project will be telecast sometime this October as a special NBC mini-series, ala *Roots* and *Holocaust*.

Oringially created by author Phillip Nolan for a story in *Amazing Science Fiction* magazine, Buck and his female companion, Wilma Deering, successfully

The passengers on the GALACTICA embark on a quest to a farr off mythical world—Earth. © 1978 Universal City Studios. ▼



made the transition to the comic pages in the early thirties, where they reached new heights of popularity with the Depression-ridden public. Then in 1939, following on the heels of Universal's outstanding sci-fi serials on Flash Gordon, came the first cinematic adventures of Buck Rodgers, starring stalwart leading man Buster Crabbe in the title role.

In that antiquated yet still charming version, Buck is thrust into the 25th century when a dirigible he is test-piloting crashes in a remote part of the Arctic circle. Unable to survive the numbing sub-zero temperatures, he releases a special helium gas designed to stun him into a state of suspended animation until help arrives. Only his location is never determined by the rescue squads, leaving him just a heartbeat from death for over 500 years. Upon his awakening,

The crew of the most expensive television show ever, BAT-TLESTAR GALACTICA, is ready for new exciting adventures in deep space, each week on ABC. © 1978 ABC, Inc. ▼

he finds the world full of marvels never dreamed of in his own time—plus an evil villain named Killer Kane bent on galactic domination.

Now in 1978, the creative team of Larson and Stevens have decided to basically update the classic Buck Rogers story, while still retaining the integrity of this genuine piece of American folklore. In the opening two-hour telefilm, Buck (played by handsome Gil Gerard) is a NASA astronaut who blasts off from Cape Kennedy sometime in the late 1980s. Again, something very unexpected happens when meteoric debris threatens to reduce his craft to a tiny burned out cinder. Scientists back on Earth, sensing the imminent danger, respond quickly and flash-freeze Buck's space pod until a scout ship can be dispatched. Only his tiny vessel is knocked off course by an asteroid, returning our hero to Earth five centuries later than he expected.

What he finds on awakening is something quite far-afield from the original Universal serial. The planet is now a strange and terrifying radioactive world where the

rich live in giant domed cities, while the less fortunate mutants roam through the post-atomic rubble-strewn countryside.

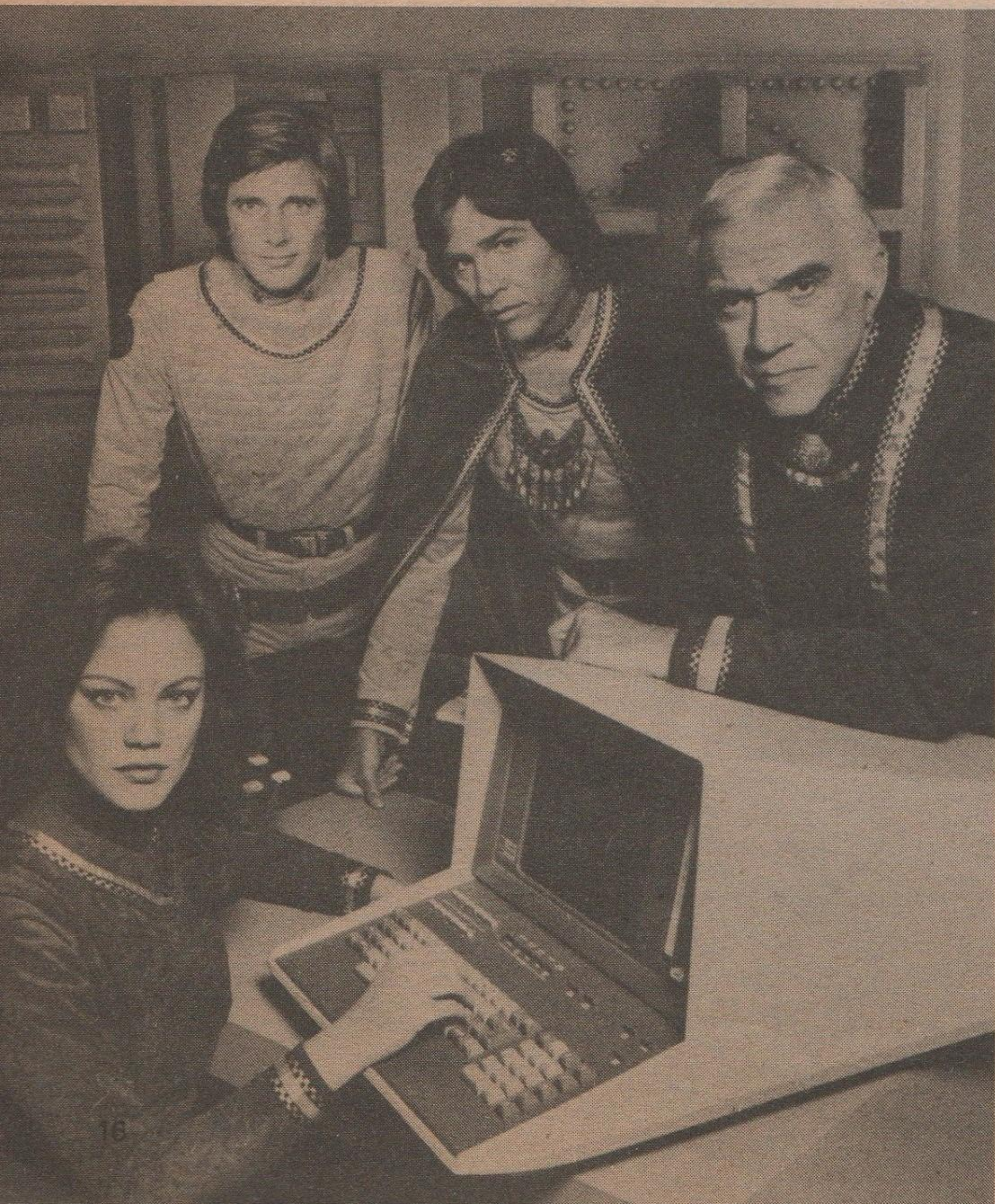
Buck hopelessly finds himself the pawn in a deadly game of alien espionage. Not trusted by his own race and feared by the alien representatives of the Galactic Empire, our hero discovers that the forthcoming solar system alliance is just a ploy by the aliens to allow them to easily invade and eventually dominate the Earth.

Thoroughly embroiled in these other-worldly doings, Rodgers enlists aid from a pair of androids named Twiki and Theo—who all strike off to save the Earth from total annihilation.

Unlike **Galactica**, most of Buck's adversaries will be of the human variety, although producer Larson assures fans that various monsters will be thrown in from time to time in order to lend added imagination to the project. Although somewhat hesitant to speak broadly of the

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One of the many fair damsels that will grace BUCK ROGERS. ▼



SUPERMAN, THE MOVIE

(Continued from page 11)

course it's bigger than life," he says, "but the reality is in the characters. It's a comedy, it's a love story, it's an adventure and it's its own thing."

What about the rest of the cast? When the film was first announced, one of the first rumors to leak out was that Raquel Welch was being approached to play Lois Lane. At the time, actress Noel Neill, who had originated the characterization of Lois in the Columbia Pictures serial, and who had continued playing Lois throughout 79 Superman episodes, said that she felt very complimented that Ms. Welch was going to play the same character she had acted so often. Unfortunately, it would have been very difficult to accept Raquel Welch as the famous girl reporter; fortunately, she was not cast. Margot Kidder, a highly respected performer who has appeared in some interesting films (including Brian De Palma's shocker **Sisters**) will be much more believable in the role.

The second casting rumor was that Robert Redford was going to be Superman; this is now a thing of the past. Charlton Heston, it was speculated, would be Jor-Ed. Ultimately, it was announced that Marlon Brando got

the part. Actually, it's logical. Who's better to play the father of a legend than a man who's a legend himself? It's almost typecasting.

Luther was a different story. The first selection speculated on was Dustin Hoffman. Hoffman, a highly capable actor, may have done a good job with the role, but he is not the physical type to exude the limitless evil energy of this mad scientist archetype. The choice of most people who follow Superman was actor Telly Savalas. He's bald, he looks the part, and could act it (he already did, playing James Bond's science-minded adversary "Blofeld" in **On Her Majesty's Secret Service**). But Savalas, it was rumored, did not get the part because he wasn't enough of a box-office name. The role went to Gene Hackman and, horror of horrors, it was announced that he would play the part with Bair! To avoid ruining anyone's first viewing of the film, I will only say that this apparent inconsistency will be fully explained in **Superman, The Movie**.

One integral part of the Superman legend has been changed. The Kryptonian sequence is not all designed as it was in the comics. The costumes are less bla-

tent, yet more dramatic. The design is based upon crystalline formations rather than the art deco style most often drawn in the comics. And the craft in which Kal-El arrives on Earth will be a circular, crystal design not unlike a giant snowflake. Superman's fortress, too, will share this style of design. And, as a part of the Fortress' decor, we will also be seeing Jor-El throughout the film in a very special way.

What else? Phantom Zone villains (Terence Stamp, Jack O'Halloran and Sarah Douglas), Ma and Pa Kent (Phyllis Thaxter and Glenn Ford), Perry White (Jackie Cooper) and Jimmy Olsen (Marc McClure) will all be there.

Scope, a right approach, and an excitement-filled script; these vital ingredients, plus the most money ever spend on any other film are present in **Superman, The Movie**. Hopefully the film will enrich us all as much as it has been enriched itself; and hopefully it will not end here. After part II of **Superman, The Movie** there will probably be sequel after sequel; a new series of ultrasophisticated theatrical extravaganzas all based upon the greatest super-hero of them all...Superman. •

BATTLESTAR GALACTICA VS. BUCK ROGERS

(Continued from page 16)

series before it actually airs, there was mention of some of the fabulous hardware (ie. spaceships, ray guns, flying saucers, etc.) that will be used extensively in filming.

Effects men David Garber and Wayne Smith were chosen to handle the mammoth array of visuals needed for a project of this size and imagination. "We're not going for the **Galactica** look at all," claims Garber, continuing, "audiences should be entitled to see something new, fresh and exciting when they tune in—not

just a copy of what's on another network. That's why we're going at things as if **Battlestar** didn't even exist. When people switch on **Buck Rogers** this fall, they're going to get some of the best new special effects that modern film technology can provide. We have one shot, for example, where over fifty enemy spacecrafts converge on a lone asteroid fortress to do battle. In another episode, we plan to fly through the heart of a giant sun.

To our knowledge, none of these effects have ever been attempted before on film."

Whether or not these effects come off as spectacular as they're described remains to be seen. But one thing is for certain—both **Buck Rogers** and **Battlestar: Galactica** will be two of the greatest science fiction spectacles ever to hit the TV screen.

When we look back over this history of sci-fi on television, its clearly apparent that special effects have come a long way since

the days of **Captain Video** and other such low-budget programs.

But has plotting and character development improved at the same proportionate rate? Today we are on the verge of entering the Golden Age of Science Fiction. Such offerings as *Buck and Battlestar*, eye-catching as they may be with technically perfect effects, may still be inferior story-wise when compared to a good episode of **Star Trek**, **Outer Limits** or **Twilight Zone**.

Glen Larson and his hard-working staff are hoping their shows will be a giant step forward for televised science fiction. If the content is as substantial as the special effects, then 1978 will indeed be a spectacular year for fantasy fans the world over. ●

SUPERMAN T.V.

(Continued from page 23)

Haunted Lighthouse almost make it seem like these things were actually happening, and some enterprising TV crew decided to include it all in a series.

Part of this authentic "feeling" came from the way Reeves played his role(s). An inexperienced actor would simply have hammed it up; Reeves decided to underplay, and created subtle character traits for both Kent and Superman. He walked slightly stooped as Clark Kent. The reporter also spoke with a quicker speech pattern and a higher pitch of voice than Superman. But even while faking an excuse to leave the room and reenter as Superman, Clark never came off as a harmless character. If Lois was walking into trouble, Clark would warn her almost like a father talking to a daughter going out on her first date. When the time came to sneak out of the room, Clark's eyes would dart back and forth to make sure no one was watching; his face would take on a hard and calculating expression. The audience would know that

something was about to happen, that Superman was due for his entrance.

Because it cost money whenever Superman appeared [he rarely did something that didn't require a special-effect], the Man of Steel's appearances were held to a minimum. When he did appear, he spoke slowly and deliberately, always referring to "Miss Lane," whereas Clark always called her "Lois." Superman was a man of few words, unless he was collaring an important crook like "Mr. X" [John Eldredge] in *Crime Wave*.

Superman's comparatively infrequent appearances didn't matter, because George Reeves always made us understand that the Man of Steel was constantly around, waiting under the baggy suit of Clark Kent. Clark actually collared two crooks once; in *The Mystery Of The Broken Statues* [NOT to be confused with *The Riddle Of The Chinese Jade*], and it was usually Clark who would deliver the final judgement on each case.

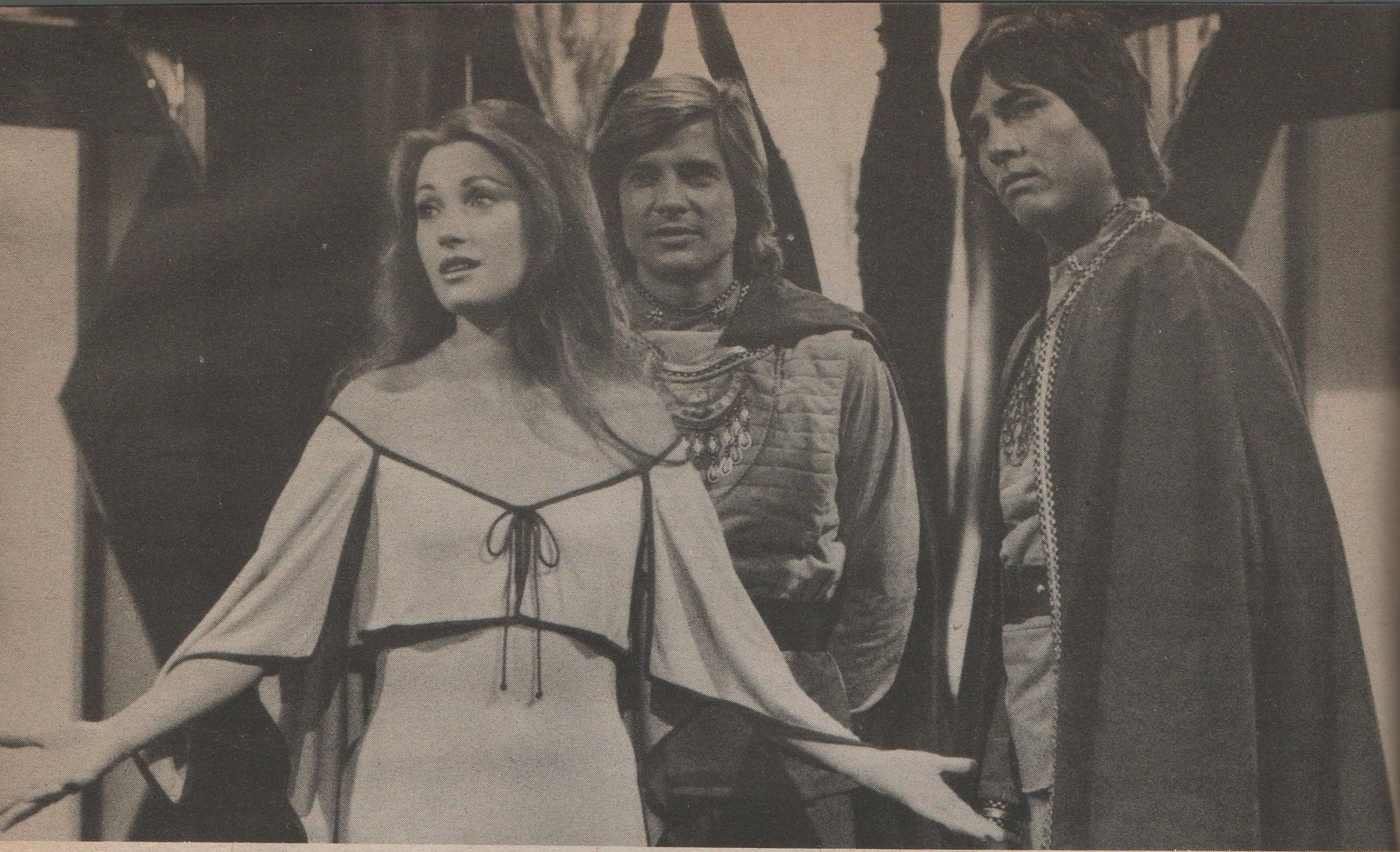
A good part of the dual effectiveness was due to Reeves' device of waiting until everything was over, then looking into the camera, smiling and winking as if to say "...I know I can trust all my friends out there to keep my secret." George Reeves played Superman/Kent as a father image; someone to look up to. There probably would have been even more juvenile delinquents in the 1950s, if George Reeves, Superman hadn't been in action.

Each first season episode, as telecast, originally began with the words "Kelloggs, the greatest name in cereals, presents THE ADVENTURES OF SUPERMAN." There were also previews of these early episodes, with the announcer telling us "...there's Action, Adventure and Suspense, all in the next exciting episode of **the Adventures Of Superman**" [curiously, Action and Adventure are also two of the comic book titles at D.C. Comics, the home of Superman].

The second season of Superman adventures was produced by Whitney Ellsworth. Phyllis Coates left the series at the end of the first season and was replaced by Noel Neill, the actress who had created the role of Lois for the serials. She readily changed her portrayal to create a rapport with Reeves' more sophisticated characterization.

Reportedly, Kelloggs Cereals had complained about excessive violence in the first Superman episodes, and so this aspect was played down. Even so, producer Ellsworth managed to depict entire ships, trains and planes being destroyed in *The Wrecker*, a criminal getting a concussion when Superman stops his getaway car in the *Man In The Lead Mask*, and a criminal throwing a dog into a well [*The Dog Who Knew Superman*]. Ellsworth's experience in the comics business [he was the editor of *Superman Comics* throughout most of the book's formative years] contributed a sense of authenticity to the *Daily Planet* and its unique reporter. Crusty editor Perry White became personally involved in Perry White's Scoop. Even the headlines in the dummy *Daily Planet* front pages were perfectly balanced [devising headlines is one of the hardest tasks faced by reporters].

Due to story editor Mort Weisinger, working productively together with Ellsworth, science fiction started to be seen more and more. After all, Superman himself is an alien from a destroyed planet from outside of our solar system. If he's so different from all of us, why shouldn't he come in contact with problems that are equally atypical. In the tour-de-force episode of the series, *Panic In The Sky*, Superman deflected an asteroid from striking Metropolis, but obtained amnesia for his trouble. The episode, written by Jackson Gillis [who later became story editor for **Columbo**], was the most expensive of the entire series. It is



AN INTERVIEW WITH BATTLESTAR GALACTICA'S JANE SEYMOUR

by Steve Mitchell & Tom Rogers

BATTLESTAR GALACTICA boasts a number of assets other than spectacular visual effects. One such asset is Jane Seymour, who plays Serina, Capt. Apollo's amour in the first few episodes. Here is an exclusive interview with Jane, who is not only beautiful, but intelligent and witty as well.

■ What does one say about **Jane Seymour** without it sounding like the sentimental outpourings of a love sick space cadet. Needless to say, she has provided **Battlestar Galactica** with a very special visual effect that transcends even the talents of special effects wizard, John

Dykstra.

Jane's role in *Battlestar* is unfortunately limited to the first five hours of the series. In that time her character, Serina, survives the holocaust perpetrated by the Cylons, falls in love with the intrepid Captain Apollo, (Richard Hatch) whom she later married, and becomes a colonial Viper pilot. She earns her wings during a dogfight with a pack of Cylon raiders. However her airborne skills were of no use to her on the surface of the planet Kobal, where she falls victim to the blasts of two Cylon warriors.

Serina's death is unnecessary, and as presented fairly contriv-

Jane Seymour, Dirk Benedict and Richard Hatch, the stars of the hit science fiction adventure **BATTLESTAR GALACTICA**. © 1978 ABC, Inc.

ed. In fact, the character was to be a continuing member of the *Galactica* family. Why then was she killed? Simply, it was Jane's refusal to become one of the show's regular cast members. While this may seem to be an odd choice on her part, it makes sense if you examine her career thus far.

Although the majority of her roles have been for television productions, they have been either movies or mini series. She did an episode of **McCloud**, and the reason for her acceptance of that part, was that it was pitched as a *Mystery Movie*. Since her role in the James Bond film **Live And Let Die**, she has been consciously avoiding the stigma of the Bond girl/starlet. Her formula has been simple: avoidance of forgettable episodic television roles and acceptance of higher visibility roles. She wants to be known as an actress, and with one Emmy award nomination,



Jane Seymour is tied up with James Bond (Roger More in **LIVE AND LET DIE**).

[for **Captains and the Kings**] she has been recognized as one, by a tough bunch of critics—her peers.

This interview was conducted at the Drake hotel in New York City. She had just completed filming **Seventh Avenue**, a mini-series which has been aired on NBC. She was charming, witty, articulate, and even more beautiful in person. While the interview rambled from her



childhood on through to her favorite recipes, we did ask a couple of questions, about **Live And Let Die**, **Sinbad And The Eye Of The Tiger**, and **Frankenstein: The True Story**. Here are the results.

Int: We would like to ask you about **Sinbad and the Eye of the Tiger**. What is your opinion of the film?

Jane: It's really a fantasy film for the kids, and I think the monsters are really the main attraction. Although I think it was one of the tougher parts that I have played. I think that the experience of playing Lady MacBeth was of enormous help to me with the character of Princess Farah in the new Sinbad film. Acting in one of these films is tough stuff to pull off believably.

Int: You are referring to the special sequences where you often have nothing more than blank space to play off, or react to?

Jane: Oh, yes. There's nothing there at all, and I had to talk, react, shake hands, and be terrified of creatures that are not there during principal photography. Of course, afterward, Ray Harryhausen brings all these marvelous creatures to life in his studio. One of my favorite sequences in the film is the one where I play chess with a baboon. The baboon is an animated model, so once again I had nothing to play off. In another sequence, I feed him bananas. Imagine what it's like to feed an empty space and you will have an idea of what its like to work in one of these films.

Int: Obviously, this was not an easy film to make.

Jane: Yes, but it was great fun as well. We did work very long hours and it was a tough schedule. These pictures make a

Jane Seymour as Solitaire is protected from all enemies by the ever ready gun of 007.

Lovely Jane Seymour stars as Serina in **BATTLESTAR GALACTICA**. © 1978 ABC, Inc.



The heroic family trio watch the amazing mechanical muffed on the home world of the Ovions. © 1978 ABC, Inc.

fortune though, because the whole world sees them. They are adored by kids of all ages.

Int: I understand that you did a nude scene in the film, which is a first in a picture of this kind.

Jane: Yes, and I think this is rather ironic, don't you, because of the G rating?





Int: Could you tell us about the scene?

Jane: We've just arrived in Paradise, and I'm sitting on this rock, after having a swim—combing my hair. Then a monster, the Troglodyte, appears. I start to scream, grab my clothes, and start to run. The scene was shot from behind me; you see a very long back and a lot of hair. My hair, by the way, is over a meter long. Anyway, the scene is very discreet, otherwise I wouldn't have done it.

Int: The film was shot on some remote locations. Did that bother you?

Jane Seymour playing chess with her brother in *SINBAD AND THE EYE OF THE TIGER*.

The talented and beautiful Jane Seymour recoils from a monster created by Ray Harryhausen for *SINBAD AND THE EYE OF THE TIGER*.

Jane: No, I enjoy shooting on location, but I enjoy shooting in a studio as well. The conditions are better.

Int: What kind of contact did you have with Ray Harryhausen?

Jane: Quite a lot. In fact, the personal pleasure of being in that film was to get to meet and know Ray. I've been to his home in England, and I have seen some incredible exhibits of all the creatures that he has created, including a tiny one of Raquel Welch that was used in *One Million Years B.C.* It was fabulous. In fact, it has been handled a bit too much; it's falling apart. Ray's work just fascinates me, and it was a treat for me to see how it's done. I'm very interested in what goes on behind the camera and what's in front of it.

Int: Was Harryhausen on the set during principal photography?

Jane: All the time. He had to frame things so he would have room for his creatures, and how we should look, where we should be looking, and how we should be reacting. Every scene had to be shot twice; once for the actors, and once for the Dynamation. It was like shooting the whole film twice. That's why it was such hard work. Ray has to have cer-

tain angles where he can put his creatures, besides the angles needed for the actors.

Int: Was it filmed differently the second time?

Jane: Yes. The scene was rehearsed with Ray, asking him where he wanted to place his creatures. Then we would shoot the scene as we would under normal circumstances. Afterward the scenes were cut together. We did an awful lot of work against a blue screen as well. I never went to Jordan, or anywhere like that. I wish I had. In fact, I believe the principle actors were doubled before they were cast, which was very clever.

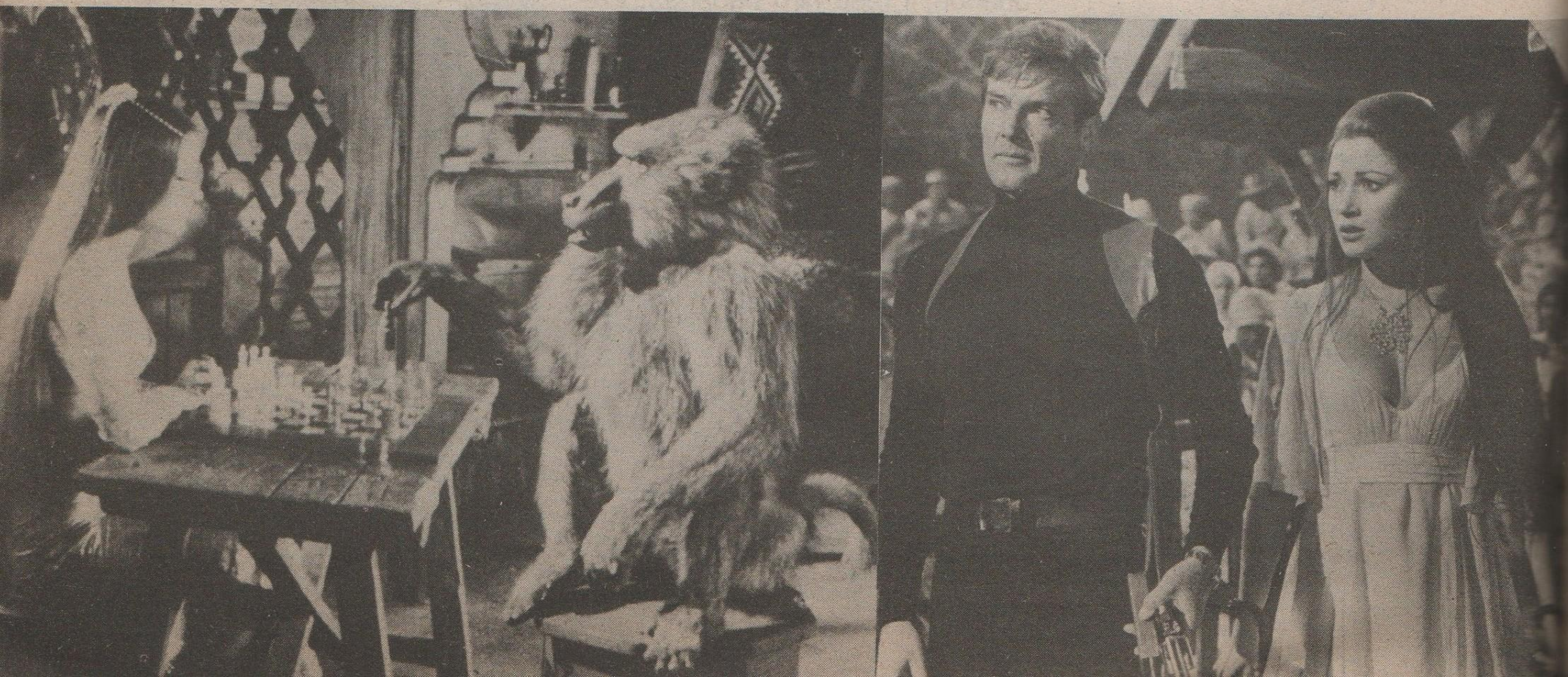
Int: Do you have any final comments about Sinbad and the Eye of the Tiger?

Jane: I thought Sam Wanamaker did a terrific job as the director. Because of Sam, I think that the level of acting in the film is more realistic. Ted Moore, our cinematographer, did a beautiful job. He made me look very good, and that was nice. In fact, Ted shot *Live and Let Die*. I think Dynamation is terrific and that's because Ray Harryhausen is a genius.

Int: Speaking of *Live and Let Die*, how did you get the part of Solitaire in that film?

Jane: The Producers, Albert

Bond and Solitaire are surrounded by a number of unfriendly looking natives.





Jane Seymour stars as Princess Farah in *SINBAD AND THE EYE OF THE TIGER*.

Broccoli and Harry Saltzman, saw me in a classic series on British television called **The Onedin Line**. They saw the first two episodes of the series, and they hired me. I was summoned to their office and although I wasn't available my agent said "you'd better go; they've asked for you twice." So I went along and I thought this was a real joke, and Harry Saltzman sat me down and said, "We saw you on the BBC the other night, and if you can do that for us, that's what we want." I nearly freaked out. No audition. No screen test. I mean, this just isn't the way it happens.

Int: Did you try and bring something of yourself to your part?

Jane: Well, I would have loved to have done my version of it, but they made me do the part in a high, breathy, sexy voice because I came across too strong. They would have gotten some one to post-dub my voice in the film, which to me would have been an enormous insult, since my voice is one of my tools as an actress. Another thing was that I wanted to bring out the voodoo-mystic element in the film, and the harder I tried to use what was different about myself, the more they tried to make me look like Ursula Andress, or another Bond girl.

Int: What exactly did they do to you?

Jane: Well, they stuck false eyelashes on me, painted my face, put my hair up, they just covered me up. But looking back on it now, it was another kind of experience for me. It made me aware of the fact that the stars of James Bond films are not James Bond, they are the stuntmen. So I think I was very lucky to be featured.

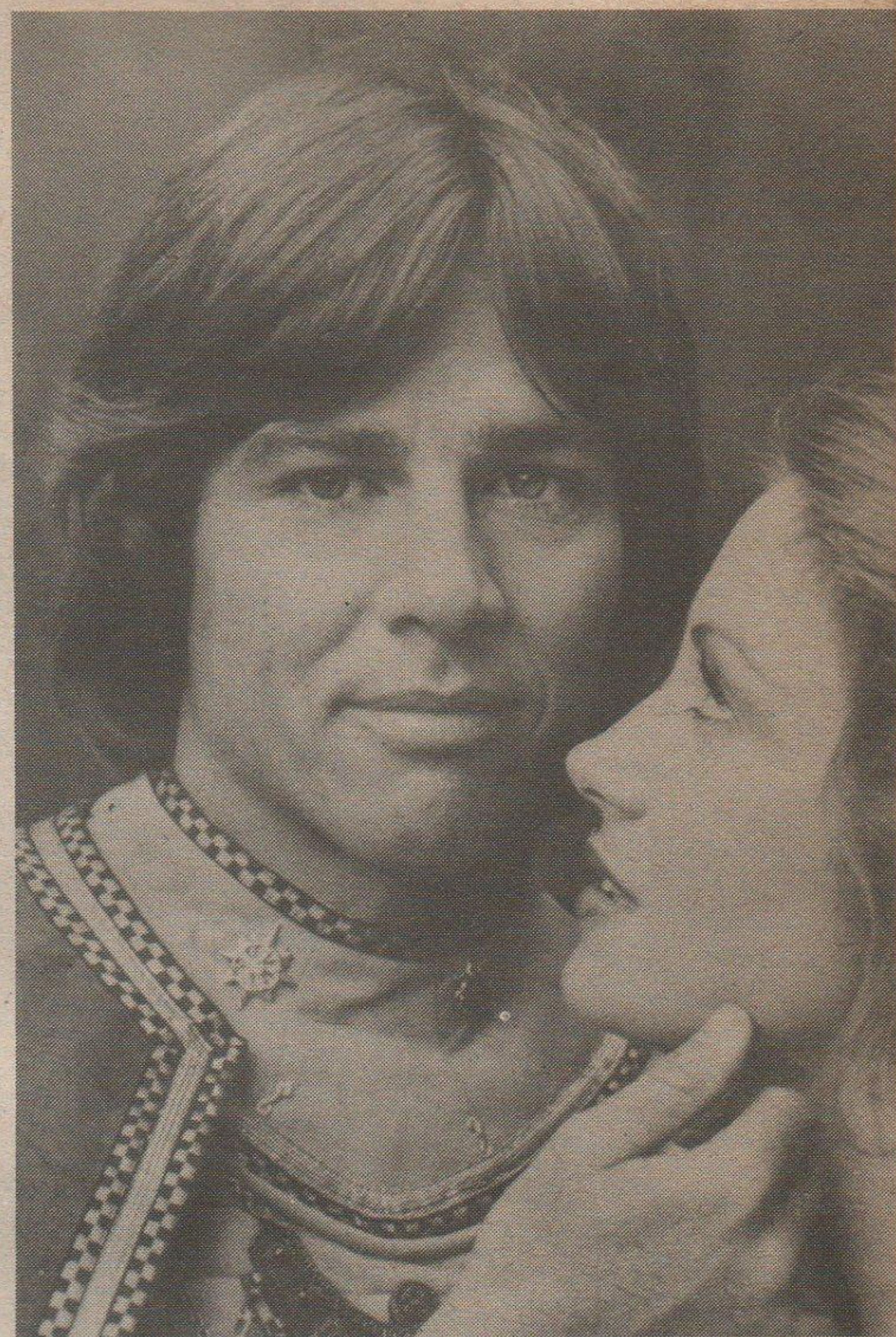
Int: In the book, *Roger Moore's James Bond Diary*, it was said that you had to be harnessed to the back of a double decker bus during the sequence where you and Moore are chased by motorcycle baddies?

Jane: Yes, that's true. Rex Reed was on location that day to cover the shooting, and I was asked to do my own stunt because they thought it would look really nice. I presumed Roger would also be in the bus. Wrong! A stunt driver was substituted, and I suddenly found myself realizing that the bus is going to crash into a bridge and the upper half of the bus is supposed to be sheared off. Only the stunt has not been tested and I think that its going to explode, and Rex Reed is watching. Anyway, I stuck it out and it was pretty terrifying. Everything worked out, though, and I was very proud of myself. In fact, I did all my own stunts in the film.

Int: Moore also said in the book that you were terrified by all the explosions during the poppy field chase.

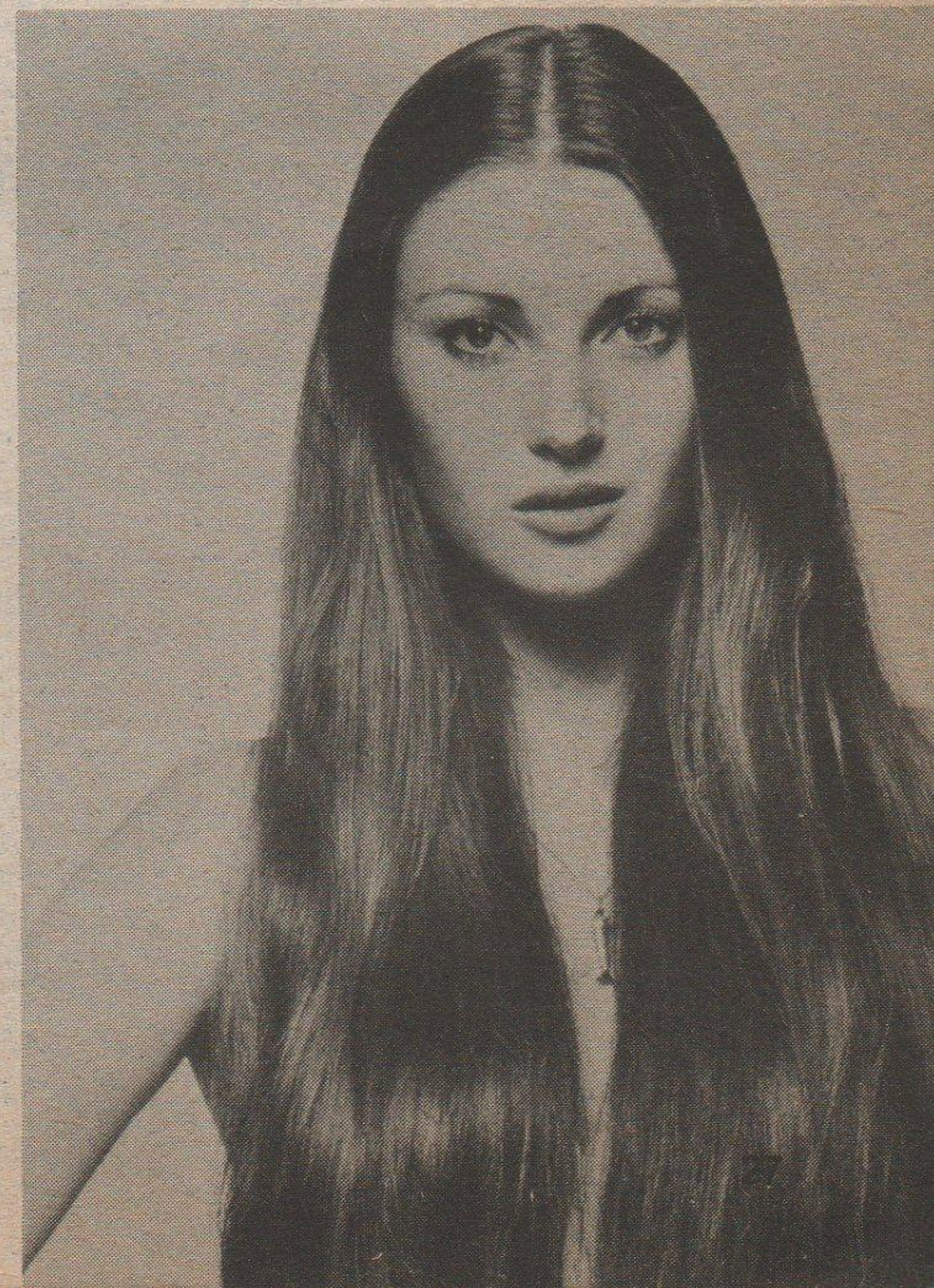
Jane: It's a funny story. Let me preface it a bit for you. I was trained as a dancer, and the main reason I started getting roles in films was because I could move well. I could run very naturally and not hurt myself. I didn't need padding or stunt doubles or anything. We rehearsed the scenes in the field a couple of times because I had to fall flat on my face, and then Roger would fall on top of me. When we were ready to

Richard Hatch as Apollo and bride-to-be Serina (Jane Seymour) from the seventh millenium space fantasy *BATTLESTAR GALACTICA*. © 1978 ABC, Inc.



shoot someone fired a machine gun five inches from my ear. I had never heard gunfire before, let alone machine gun fire, so this absolutely just freaked me out. So, instead of falling the way I had planned, in the right place without hurting myself, I just went straight on my nose, got a

(Continued on page 60)



The beautiful new star of screen and tube, Jane Seymour.

rumored that Gillis wrote another script as insurance, just in case the large costs of *Panic* could not be handled.

The Adventures Of Superman were concerned with continuity from episode to episode. Gradually, a working relationship was built up between Clark and Inspector Henderson. When Henderson's son later appeared to go crooked [*The Talking Clue*], Clark consoled him. Previously, in *Czar Of The Underworld*, Kent had to leave a steak dinner to appear as Superman. When he returned to his hotel room, still as Superman, Henderson gleefully pointed to two empty plates, adding "I finished mine...I was just eating Kent's." [It's one of the only times in the series that Superman frowned upon an officer of the law.] The relationship was fully formed by the time of *The Face And The Voice*, when an impatient Superman barged into Henderson's office and threatened "Look, Bill...we've been pals for years and I'd hate to use you

for a volleyball in your own office, but..." Not surprisingly, Henderson listened to what Superman had to say.

The few attempts to humor dominated the remaining 52 episodes of the series [which were all filmed in color]. A second season episode [Jimmy Olson Boy Editor] featured Olsen filling White's shoes while coming up against comedy-relief gangster "Legs Leemy" [Herb Vigran]. Unfortunately, both Olsen's antics and funny crooks like "Legs" became the shape of things to come for **The Adventures Of Superman**. Increasing pressures by PTA and psychological groups, which insisted that comic book super-heroes and comic book horror tales were responsible for all the problems of American youth, paved the way for increasingly juvenile plots and characterizations. Despite these pressures, it is remarkable that producer Ellsworth continued to incorporate genuine suspense, drama, and concern for the hero into every script that he could. Color episodes like *Divide And*

Conquer, *The Seven Souvenirs*, *The Girl Who Hired Superman* and *Clark Kent: Outlaw* are precious in that they feature the superior color production values and retain the old excitement of the previous black-and-white episodes.

Changing moods, changing times and the world situation all contributed to the demise of serials, the rise of television, and the evolution of series like **The Adventures Of Superman**. Times are much different now; the same pressures are here in more complex forms, but the complexity has developed so that children are more sophisticated, and production methods are incredibly more complex than they were back in those golden days of first-run episodes of *The Adventures Of Superman*. Despite these differences, and the vast difference in budget between the old TV series and the new feature film, will Christopher Reeve's Superman impress us as much as George Reeves' Superman? That will be a real challenge. •

AN INTERVIEW WITH BATTLESTAR GALACTICA'S JANE SEYMOUR

(Continued from page 27)

black eye, and we couldn't shoot any of my scenes for the rest of the day. Roger thought it was so funny. We finally got around to my closeup on the ground, and I was told to put my hands in a position to protect my face. On "Action," explosives started going off all around me. It was dreadful and by this time I was shaking like a leaf, and I just buried my head in the sand like a mole. Now Roger says, "Right; all you have to do in this shot is get up and run into that sugar cane there." I said, "But..." And he said "Don't worry about it. I've been in this business a long time, and I've done a lot of these action things. When they fire explosions, the best thing is not to face in the direction of the explosion, but to turn your head in the

opposite direction." So I started running, and if you watch the film carefully, you'll see that as I come toward the sugar cane, where I think the explosives are, I'm having a fit. And it's all Roger's fault because nothing ever exploded.

Int: Towards the end of the film there is a voodoo ritual, in which, you are to be sacrificed to a poisonous snake. Did you have any problems with the snake during filming?

Jane: Oh yes, it licked my nose, and I have a terrible fear of snakes. We used a real snake in the sacrifice scene and I was terrified. It took us about twenty takes before we got the scene done. The guy with the snake got a bit careless and put the snake in his other hand while he

discussed the scene. The snake got fed up, swung around and bit the guy who then dropped the snake. It starts coming towards me and I'm still tied to the stake! I just died.

Int: It wasn't poisonous was it?

Jane: No, but it did have fangs. The black guy was bitten. He just burst into tears and ran off the set looking for first aid. We had to find somebody else with a black hand for the close-ups. This extra obviously wanted to become famous and get discovered overnight, so when he was handling the snake, he put it very close to my nose. I was terrified! By the way, the snake died two days later.

Int: Are you a fan of the Bond novels or films?

Jane: I'm not really a James

Bond fan. I could pretend that I was, but I'm being honest with you.

Int: In his book, Roger Moore said that you were giggling all day when you were shooting the bedroom scene, and that you were sent off the set because of this.

Jane: It was Roger's fault. Unfortunately, I was the one who got the blame. He started it. It was the scene in Kananga's house. He just started giggling and we got into hysterics. So we were alternately sent off the set. I played my scenes to an electrician, and I was off the set when Roger did his.

Int: Would you at that time or prior to that time do any nude scenes?

Jane: Not at that time, no. And you already know about Sinbad which was later. I have a rule for myself which is that if the story demands nudity and it hasn't been written in for exploitation purposes, then I'll do it. It's that simple.

Int: But *Playboy* ran a layout on **Live and Let Die** which had a sexy shot of you in a very wet shirt that was pretty revealing. Did you pose for that?

Jane: *Playboy* offered me a lot of money to pose in the nude, but I refused. I didn't need it. You see I wasn't aiming to do James Bond type of roles for the rest of my career, if I was, it might have been helpful posing for *Playboy*.

Int: Did you get paid for the shots that appeared in the spread?

Jane: No I wasn't. There's a funny story that goes along with that photo they printed. I was in Jamaica for a month and the only time I ever got to have a swim was one day in that tee shirt. My cabana was right next to the sea and I thought, "This is absurd. I haven't had a swim since I've been here." It was a really hot day so I leapt into the water and this little fat photographer came running after me. I just couldn't believe it! He had been hiding behind this palm tree waiting for me. Half a dozen photographers

had tried to get me to do the *Playboy* thing with no luck, and here was this little guy who had been, very patiently, waiting to photograph me. I really admired him, because, as I went further and further out into the water, he followed me. It was just hysterical, this little man who was fully dressed in a suit, trying to take pictures and stay dry at the same time.

Int: I'd like to discuss your role in **Frankenstein: the True Story**.

Jane: There is a funny story behind how I got the role of Prima in **Frankenstein**. I was shooting **Live and Let Die** at Pinewood studios, and the producers asked my agent if I would test for the role. My agent told me it was a wonderful role, and although it was the smaller of the female roles, it was by far the more interesting part in the piece apart from Frankenstein's monster. But my agent didn't want me to test for it. He said, "Why should you test; you've done so much work-there's tons of footage to be seen on you. There's no need, and I don't want you to test with three hundred other girls." So consequently, I listened to my agent and I didn't test, and then every day I would come in to lunch and they would be testing a half a dozen girls. And I'd seen the most beautiful girls come in to try for this role. And every time, I found out, the producer and director would be sitting there at lunch testing, and they would look at the table where I was sitting and say, "Who's that now?" "Maybe we ought to test her?"

And then somebody would say, "Well, that's Jane Seymour." And the producers would say, "Oh no no, she doesn't want to test. Alright we'll forget her." And the next day I'd come in looking different and they'd say, "Who's she? We haven't seen her before." And apparently four times they asked who I was; they thought I was somebody else. I had driven them insane, and my agent wouldn't let them see me. So I went to see them and they said, "We hear you won't test," and I said, "That's nonsense. Of course I will so they said, "Will you test tomorrow?" I said, "Absolutely. What do you want me to do?" So he said, "Just kind of improvise being created." So the next day I went into the studio and did the test. Halfway through the first assistant director came up to me and said, "Would you attend a reading at ten tomorrow morning unless we notify you to the contrary. I got the part, and that test was probably the best work I had ever done because I was so enthusiastic.

Int: One final question. Do you like looking at yourself on the screen?

Jane: Hate it. Oh sometimes I like what I do, but I just don't enjoy watching because it makes me so terribly nervous. I feel that I have a responsibility to my work and that means I must see the final product. And I have learned a lot from my mistakes, but the most most nerve-wracking thing for me is to sit and watch myself on television, especially if other people are in the room. It just terrifies me! ●

A PREVIEW OF MESSAGE FROM SPACE

(Continued from page 39)

interference. However the voice remains audible. "A huge spaceship!" he shouts. "Its approaching the station! A ship! A Roman Ship! It's huge....Gigantic...It's coming our way...Ahhhhh!" With that last word, a flash comes across the

screen and the communication terminates. So begins Earth's first Space War!

The UFOs reveal themselves, and begin attacking installations on Earth. It is discovered that they are spherical rockets, called "Hell-Fighters", sent by the in-