



# SHANGRI L'AFFAIRES



# Shangri l'Affaires

Editor-in-Chief CHARLES LEE JACKSON, THE SECOND  
Art Director CLJII Assistant Editor CHUCK DONAHUE II  
Contributing Writers Contributing Artists  
SAM FRANK, GARY K LOUIE, MIKE GLYER, CL BILL ROTSLER, CL  
Produced at the Hollywood studios of CLJII FAN PUBLICATIONS  
Stills courtesy of I.C.I.C.L.E. and of the ACKERMAN ARCHIVES  
Special Photography and Veloxes produced by STUDIO "A"  
"Craze", "Daniel" and The Emperor appear under License from  
CLJII PRESENTATIONS

HELLO, THIS is Charles Lee Jackson, the Second, welcoming you to a new volume of the official clubzine of the LA Science Fantasy Society. As editor, I'll try to bring you a broad assortment of features, articles, and information, to reflect the wide interest range of the club itself.

Assisting me in this venture will be members of my usual crew plus Chuck Donahue II, (an obvious hoax) who'll be assisting with various ~~stills~~ editorial duties; and our contributors.

The Cover depicts an occurrence most of you may have missed at Loscon Eleven.

Our logos are by Bill Rotsler.

Hugo-winner Mike Glycer leads off our line-up, with, appropriately, a piece on the Hugo Awards.

Next, a pictorial on Loscon Eleven, with photos shot by Al Gillen, and printed by the wizards at Studio "A", with commentary by the Chairman.

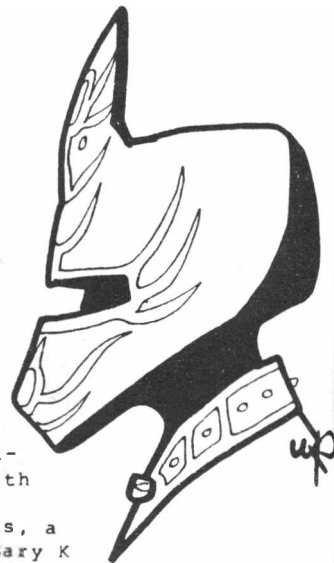
Then, a treat for you "B&T" fans, a Word Search puzzle, courtesy of Gary K Louie and his computer programme.

Rounding out our issue is a piece about that grand old TV show, as Sam Frank reveals his "Confessions of a 'Space Patrol' Junkie". Photographic material for this piece comes from the Ackerman Archives. Thanks, 4sj.

As you can see from the Indicia, I'm hoping for five issues next year. It's not a difficult schedule to meet, but if I have to write it myself, it's gonna get a little top-heavy with photo essays and serial material. So join Chuck II, Mike, Gary, Sam, and Porry -- Support your local fanzine!!

And if this works, maybe we can put together a LASFS softball team.

CL-ater,  
The Emp



SHANGRI L'AFFAIRES, Volume "C", Number One; Christmas 1985. Published five times yearly by the Los Angeles Science Fantasy Society, Incorporated (11513 Burbank Blvd., North Hollywood, California 91601) as the Official Fanzine of LASFS.

...HOWDY! CL HERE! I WAS TRYING TO THINK UP A GOOD INTRO FOR THIS ARTICLE BY MIKE GLYER, BUT HE SAYS MOST OF THE PERTINENT STUFF HIMSELF! SO I TRIED TO WORK UP A PUN CONNECTING THE SEVENTEENTH-CENTURY PROTESTANTS AND THE WORLDCON SF AWARDS! AS YOU CAN WELL IMAGINE, THIS DID NOT WORK OUT! SO YOU'LL JUST HAFTA TAKE YOUR CHANCES, AND TEST YOUR....

# HUGO KNOWS

*Let's just say that STARLOG's loss is SHAGGY's gain... The following Hugo Awards trivia quiz is the fruit of a free-lance article idea I had, and dozens of hours entering and retrieving data about the Hugos on my father's Osborne, using a program he wrote for the job. The one caveat I need to include, the thing that made this draft obsolete, is that it only current through the end of the L.A.con II Hugo Awards for 1984. But if you switch on your timebinding skills, and cast your minds back to the golden days of yesteryear, you may recall --*

Science fiction fandom was small and boisterous when the Hugo Awards were conceived. The year was 1953, and the World Science Fiction Convention was about to take place in Philadelphia. Worldcons began in 1939 -- John W. Campbell encouraged the fans' idea by inviting the readers of ASTOUNDING to combine a visit to the New York World's Fair with attendance at the Labor Day convention. By 1953 the con was an annual tradition for hundreds of fans. Anything it lacked in size it compensated for by hosting the major writers, editors and artists of the day at their annual reunion. The Philcon committee, possibly exhilarated by the early 50s sf boom, implemented a plan for science fiction fandom's equivalent to the Oscar, which were nicknamed for Hugo Gernsback of AMAZING STORIES fame. Though skipped by the 1954 (San Francisco) WorldCon, Hugos became a tradition, presented in 31 of the past 32 years. Ah, but this is a trivia quiz. They say all knowledge is contained in fanzines: what about in your mind?

*Q: How many times have the Hugos been given?*

*A: If you answered 31, then that means you didn't skip the lead-in.*

*Q: There are eleven Hugo categories. Have they always been the same? If not, have there been (a) 17, (b) 23, (c) 47, or (d) 39 category titles over the years?*

*A: (d), actually. Going strictly by title, there have been that many. In substance there may have been less, because different committees*

may have slightly changed the wording, or the rules may have been redefined within the same general area. For example, Best Dramatic Presentation as it is known today has had six different titles. Originally for movies, it was broadened to take in TV during the "Twilight Zone" and "Star Trek" eras, and finally incorporated records by The Firesign Theater, Harlan Ellison and Robert Bloch. However, an even bigger mess was made of the short fiction categories. For seven years (1960-1966) everything shorter than a novel competed for the Best Short Fiction Hugo. Currently we vote for 3: Novella, Novelette and Short Story.

*Q: Has any Hugo category been awarded every year?*

A: Not a single one. Professional artists have been contenders in 30 of 31 Hugo races. Best Novel has been given 30 times if you count the year it was altered to "Best Novel or Novelette" (1958). Best Fanzine (or Fan Magazine, or Amateur Magazine) has been given 29 times.

*Q: Has any nominee been in contention for a Hugo all 31 years?*

A: That would seem fantastic, wouldn't it? More accurately, it would be ASTOUNDING, and its successor ANALOG, and later ANALOG's editors, who damn near did it, missing only 1958. This is extraordinary for more than the obvious reasons. Before 1959, the only contenders we have published information about are the outright winners. ASTOUNDING won its category the first four times out of the gate, until being edged by F&SF at SoLaCon: the first time Hugos were presented in a Los Angeles venue. In 1959 a nomination phase was introduced. ASF, and later its editors (when the prozine category was superseded by Best Pro Editor) have been nominees every year since then.

*Q: Who has been nominated for (and won) the most Hugos?*

A: Fan editor and writer Richard E. Geis: 29 nominations, 12 wins.

*Q: Who has lost the most Hugos?*

A: Despite 17 losses, it's not Geis, but 19-time-loser Robert Silverberg who has missed the roses most often. Silverberg has won two.

*Q: Who won the first Hugo?*

A: It was given to Forrest J. Ackerman, as "#1 Fan Personality."

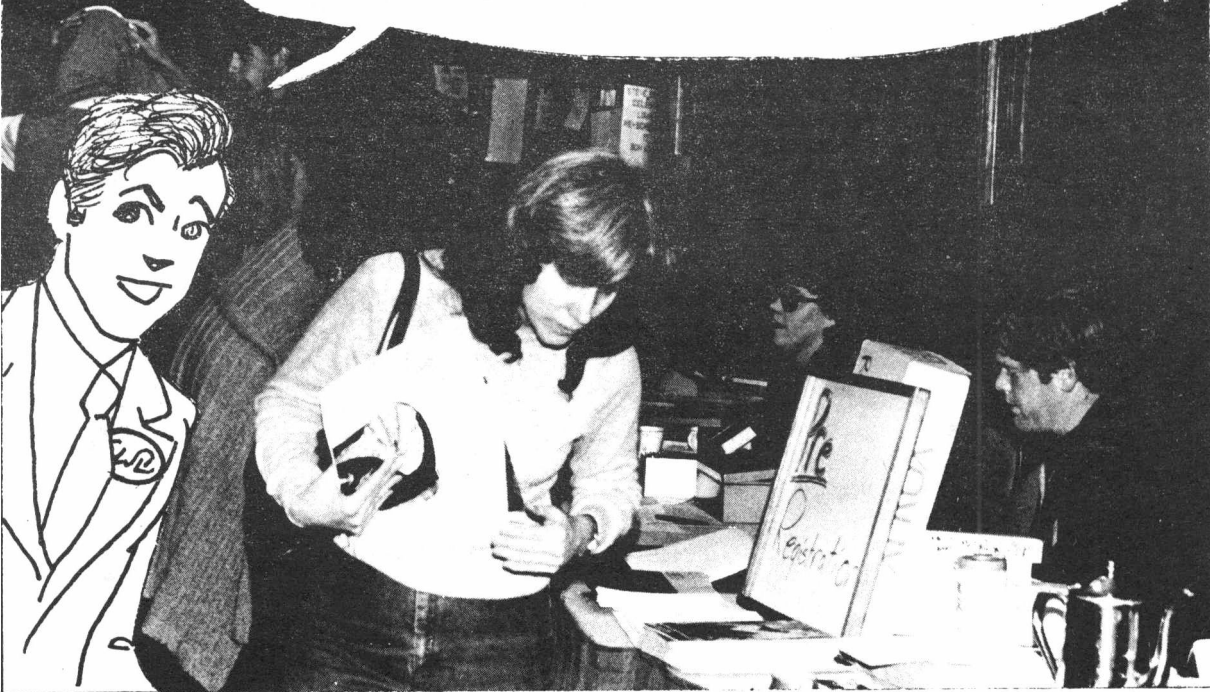
*Q: What pro has won the most Hugos?*

A: Kelly Freas has lined up 10 rockets.

*Q: What person has won a Hugo the most consecutive years?*

A: Richard Geis won six years in a row in the Best Fanzine or Best Fan-Writer category, 1974-1979. (After Aussiecon II, LOCUS had also won six in a row.)

HELLO, CL HERE AGAIN (SURPRISE, SURPRISE!!!) AS YOU MAY RECALL, I GOT TO PUT ON LOSCON LAST YEAR! AND IF YOU DON'T RECALL, THEN IT'S A GOOD THING I HAD AL GILLEN WANDERING AROUND, SHOOTING ANYTHING THAT LOOKED INTERESTING! BECAUSE NOW I CAN SHOW YOU THOSE PHOTOS AND REMIND YOU! IF THERE SEEMS TO BE AN INORDINATE NUMBER OF PICTURES OF ME, JUST REMEMBER: I TOLD GILLEN TO SHOOT THE INTERESTING STUFF THAT HAPPENED AT...



# LOSCON ELEVEN

IT IS a well-documented fact that fans in L.A. are crazy. Particularly the ones who like to put on conventions. Not satisfied with numerous Westercons and the odd Worldcon (yes, I know), they elected to establish a new regional convention, one that they could run themselves, every year (at least)!

The eventual happy result of this was Loscon, which sprang from the one-shot L.A. 2000 convention celebrating the first time that a local SF club had lived long enough to reach its two-thousandth meeting.

After a few early, small Loscons, the event caught fire, stabilised, and became a regularly-scheduled annual event. Various LASFSians have tried their

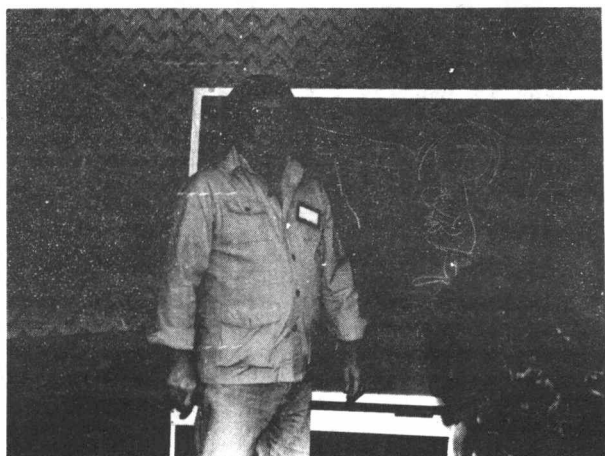
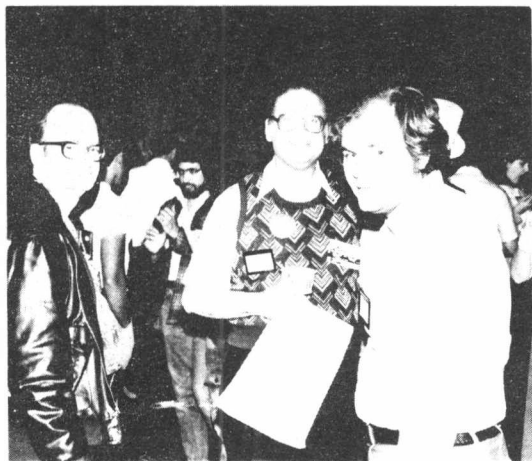
hand at running the show.

In '84, it was Charles Lee Jackson, the Second, who took a whack at it, and set it up as a sort of three-ring circus, complete with Midway and Sideshow. He also had club member and photographer Al Gillen wander around, with instructions to shoot whatever looked interesting.

And a lot of interesting stuff there was, too. CL, with his hard-working and dedicated committee, made sure that there were moments of comedy, education, history, excitement, and even a touch of high drama, for the attendees.

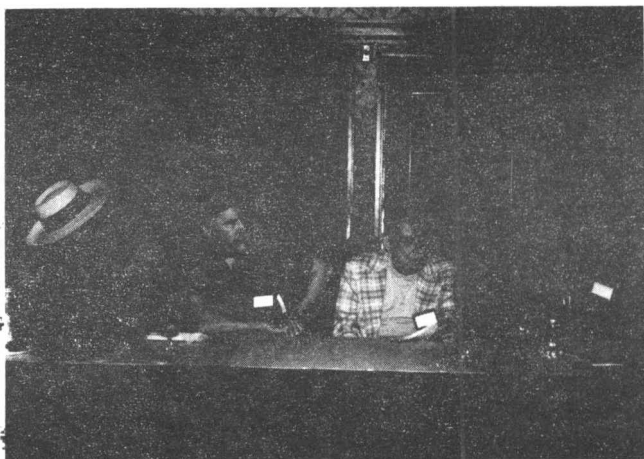
On the following pages, a Loscon Eleven Souvenir Album, covering everything excepting the Art Show (obviously), with commentary by the Chairman.

GUESTS OF HONOR AND HONORED GUESTS. *Many* notables of the SF community appeared at Loscon Eleven. Our LASFS GoH, Bill Warren (pictured at his Speech), is a long-time member and author of *Keep Watching The Skies*, an excellent text on '50's SF movies. Below: Fred Patten, guiding light of the Cartoon/Fantasy Organization (center) with Phil Castora and C/FO's Jeff Roadu. Below Right: The AckerMonster receives a birthday bouquet from his god-daughter, and a kiss from delivery girl Angelique ("Star Trek") Pettyjohn. Bottom Left: The "Iron Man" of Loscon (on more panels than anyone but the Chairman), Bill Rotsler, discusses drawing. Bottom Right: Jean-Teresa Sumner at the Ice Cream Social.

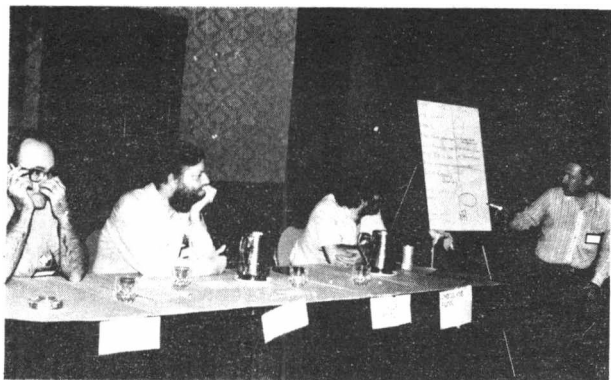




MORE NAME DROPPING. Guest of Honor Curt Siodmak (left, in the dark suit), and his charming wife, Henrietta, meet the fans. Below Left: Famed author Poul Anderson. Below: George Clayton Johnson, Jack Jardine [Larry Maddock], Sam Merwin, Jr., and Rotsler, on a panel called, "Writing a Series". Local pro and previous Loscon GoH Larry Niven holds court in the Celebrity Lounge, bottom left. Bottom: a good time was had by all (and probably a cigarette afterwards) at the "Science Fiction in Sex" panel. Participating were Angelique, author Steven Barnes, and Ed Buchman, each (I suspect) representing a different point of view. (Who did what is left as an exercise for the reader.)







**PROGRAMMING.** Some never-before programme items proved surprisingly interesting. At left, Castora, Dan Alderson, and Marty Massoglia watch as Ed Buchman makes a point in the Recreational Math panel. Jim Davis, Loscon Twelve Chair Craig Miller, SMOF Bruce Pelz (Oops! What a giveaway!), and Mike Glycer on Fan Politics (below left). Below, Castora, June Hoffatt, and Pelz on LASFS history, one of three such panels. Right, Marty Cantor, Patten, and

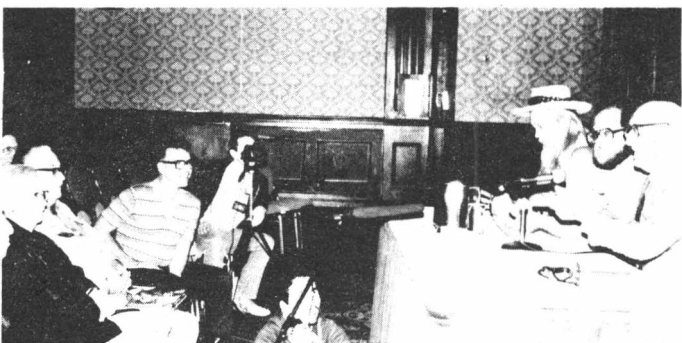
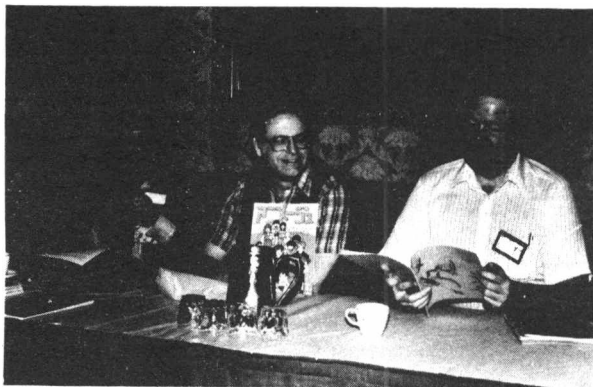


**SPECIAL ITEMS.** At left, Friday's highlight, Regency Dancing; Filksinging (center); and the Loscon/EmpireCon Ice Cream Social (also featured on the cover). Pictured are Bill Welden (L), Hotel Liason Patrice Cook (caught in the act), and panelist Susan Fox-Davis.

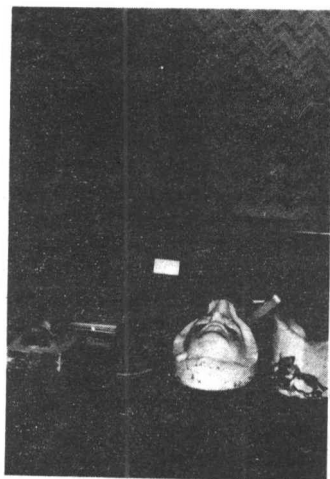




Glyer, discussing Fanzine Editing. Below, the infamous post-Masquerade panel, with master costumers Adrian Butterfield, Victoria Ridenour, and Kathy Sanders, old-pro costumer Bruce Pelz, and Masquerade Director William Mills. Below Right: With the Ackermans and author John Dalmas in the audience, and Official Videographer Mac McCaughan taping them, George Clayton Johnson, Craig Miller, and Curt Siodmak talk about turning "Books into Movies".

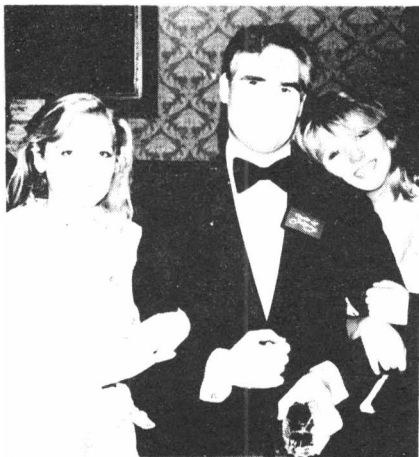


**SPECIAL INTEREST PROGRAMMING,** An entire room was set aside for limited interests, but some out-drew the Main Track. Left, FJA and Brad Linaweaver on 4e's new zine, "Monsterland" Center, Science Fiction Consultants. Right, Ed Kline on Make-up. Not pictured: the C/FO. (It was dark.)



**EMPIRECON THIRTY-ONE.** An old tradition at Loscon has long been the scheduling of a mini-EmpireCon as an adjunct to the programme, and in 1984, we went all out. Pa-

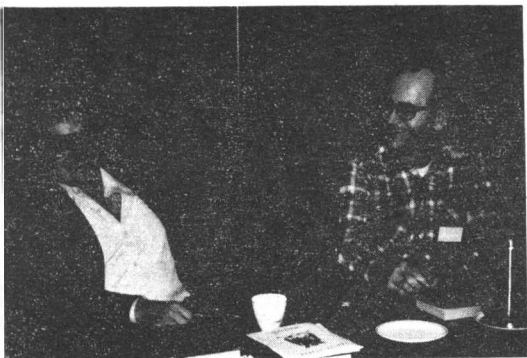
nels included, left to right, "U.N.C.L.E. and U.N.C.L.E." (with Kathy Sanders, The Emperor, and William Mills), "Building a Future" (with Poul, Larry, and Dan Alder-



**PEOPLE AND PARTIES.** (We couldn't leave 'em out -- these are what some people are here for!) Clockwise from bottom left: A typical room party; The Chairman, in a rare moment of relaxation, with friends Debbie and Diane; Chatting at the Social; Hanging around in the Arcade; Adrian and Victoria, dressed to the Nines; Contempo-

son), "Who Knows What Evil... And What Fun?" (old-time radio, with Mark Nelson and Phil Castora; and of course, Empire-Con's speciality, a panel on Republic se-

rials, with Brad Linaweaver, CL, and Mark Nelson, discussing their favorites. Empire-Con events also included a complete cliffhanger on the Film Programme.



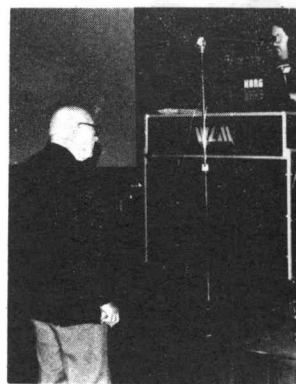
rary dancing (more or less), after the Masquerade; Con Committee member Susan L. Potter shares the other calm moment in The Emperor's weekend; and, finally, Poul Anderson joins the crowd at the unusually popular Dead Dog Party, where Larry Niven served up his special recipe Irish Coffee to top off the weekend.



# M A S Q U



THE MASQUERADE, Probably the central event at a convention is the Costume Competition. Almost everyone shows up, either in the show or the audience. The London Eleven Masquerade was held on the birthday of our Fan Guest of Honor, for whom a little pre-show surprise was given. Left: Forry was also one of the judges, along



# ERADIE

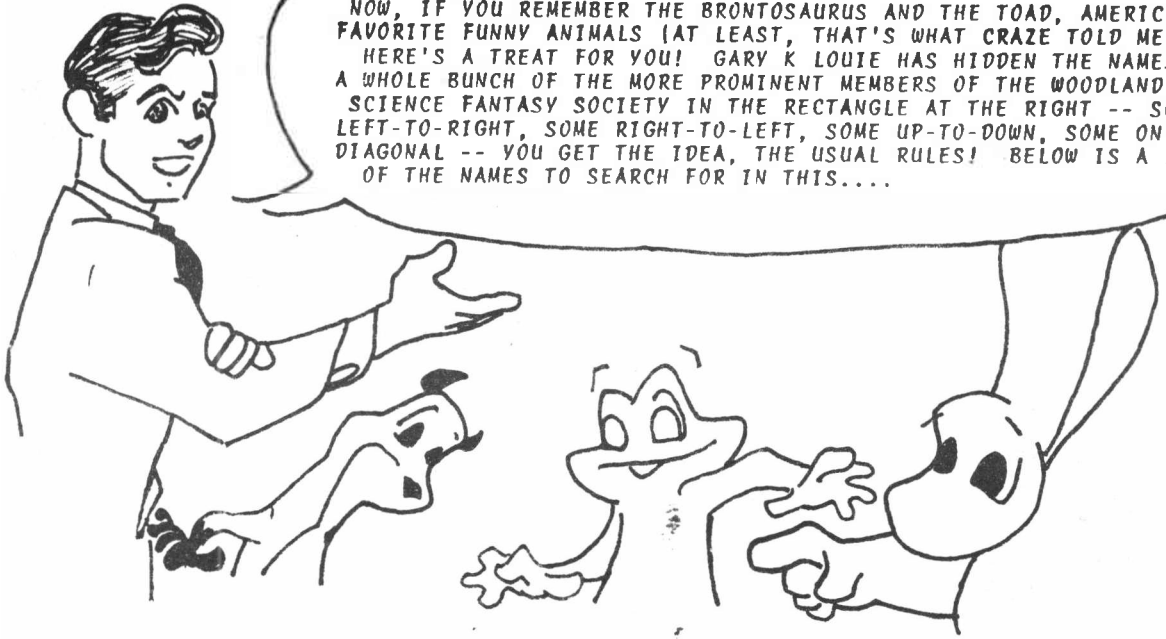


with artists Bea Barrio (left), and Paula Marmor. Center, Goh Curt Siodmak meets Plus Two, our live Half-time entertainment. At right, Chairman CL and Masquerade Director William Mills at the dias. Below, some of the entrants in the competition, (with one ringer hiding in there someplace).





NOW, IF YOU REMEMBER THE BRONTOSAURUS AND THE TOAD, AMERICA'S FAVORITE FUNNY ANIMALS (AT LEAST, THAT'S WHAT CRAZE TOLD ME), HERE'S A TREAT FOR YOU! GARY K LOUIE HAS HIDDEN THE NAMES OF A WHOLE BUNCH OF THE MORE PROMINENT MEMBERS OF THE WOODLAND ARTS & SCIENCES FANTASY SOCIETY IN THE RECTANGLE AT THE RIGHT -- SOME LEFT-TO-RIGHT, SOME RIGHT-TO-LEFT, SOME UP-TO-DOWN, SOME ON A DIAGONAL -- YOU GET THE IDEA, THE USUAL RULES! BELOW IS A LIST OF THE NAMES TO SEARCH FOR IN THIS....



CLJII

CRAZY ED (the Toad, Hero, and Devil-May-Care Flying Fool)

DANIEL SAUR

GREG THE BOLL WEASEL

ROGER (the Slimy Sea Otter Hill)

CATTY (Hill)

BEA-LAMB

W.A.S.F.S.

BRUCE E. PHANT

SPRYNGBOK

(Mike) GLYERPOTAMUS

KOALA MILLER

DOC PEARNELLE

HAIRY NIVLEM

BILL WOMBAT

FURRY BATKERMAN

UNIPEG

MARTY COONTER

FRIENDLY FRED (the Salamander)

JACK GAVIAL

MARTY MOOSOGLIA

PHIL CALION

DARN FINCH

BOB SHOTE

BILL MULES





# WASFS WORDSEARCH

O	W	U	Z	I	J	H	P	X	R	A	M	J	P	G	I	O	R	D	S	Z	F	S	P	P
F	F	R	R	Z	P	T	J	Y	E	N	Z	G	I	Y	W	I	J	C	H	D	I	L	D	A
U	I	C	X	A	Q	L	I	K	L	T	Q	D	Z	O	F	X	J	W	A	Y	Z	Z	N	B
L	O	E	X	R	O	G	E	R	L	D	Z	O	E	T	E	R	X	L	O	Q	R	E	P	U
G	T	C	W	R	P	H	C	V	I	D	M	C	L	B	C	D	L	W	C	V	F	X	X	C
V	X	D	G	C	H	O	D	B	M	G	Y	P	B	T	A	O	U	G	X	N	Q	N	P	C
Y	N	W	V	T	J	P	H	I	A	U	B	E	H	I	K	E	E	G	J	H	J	G	L	D
R	U	F	D	X	Q	V	R	L	L	Z	V	A	X	U	D	A	N	I	E	L	S	A	U	R
M	F	S	X	W	W	G	G	L	A	Y	B	R	X	Q	N	H	G	Z	Z	S	Y	N	C	V
H	D	D	D	E	A	Y	E	M	O	S	L	N	P	J	K	H	U	L	L	E	M	O	A	Q
C	C	B	I	S	Z	G	P	U	K	Z	W	E	A	C	F	I	D	V	A	K	K	L	D	U
F	R	A	Y	M	U	J	I	L	A	T	X	L	P	M	I	A	L	T	Z	A	S	A	J	U
B	R	M	S	T	L	M	N	E	K	Z	M	L	Z	M	G	D	X	Z	Q	H	O	I	P	Y
O	Q	D	X	I	D	K	U	S	E	X	X	E	Q	U	G	T	M	G	O	J	P	V	Z	P
B	G	T	V	M	A	R	T	Y	M	O	O	S	O	G	L	I	A	H	B	M	G	A	C	Q
S	S	Q	K	G	N	R	D	P	J	Z	P	J	L	C	G	J	W	J	A	L	B	G	F	K
H	F	G	R	E	G	T	H	E	B	O	L	L	W	E	A	S	E	L	S	Z	X	K	Y	V
O	B	B	B	B	I	T	I	K	T	Q	C	Q	R	F	J	U	B	V	I	W	E	C	S	J
T	Q	R	E	V	L	R	T	O	T	S	W	V	A	F	B	K	G	V	Q	A	L	A	M	S
E	O	N	U	A	E	Y	P	V	K	O	P	E	T	V	Y	P	N	K	C	S	W	J	B	B
E	E	C	T	C	L	L	Q	K	P	T	S	H	X	H	T	E	J	U	U	F	T	G	O	E
M	N	L	I	I	E	A	P	B	P	J	H	C	N	I	F	N	R	A	D	S	X	N	G	I
V	A	B	M	Q	P	E	M	V	B	I	L	L	W	O	M	B	A	T	U	G	W	J	L	I
U	M	M	S	W	V	T	P	B	L	I	E	V	A	T	F	G	A	C	D	B	D	P	Y	B
N	R	Y	D	I	M	U	Q	H	S	J	H	Z	P	W	F	V	Z	U	O	T	T	H	E	J
W	E	L	U	M	R	P	R	Y	A	Q	O	X	C	B	V	S	H	X	U	F	H	T	R	H
G	K	N	A	M	T	T	E	M	J	N	E	V	E	M	I	H	A	B	L	Y	C	X	P	O
M	T	M	A	R	T	Y	C	O	F	J	N	T	E	R	A	W	P	I	G	O	H	P	I	O
C	A	A	V	K	Z	E	L	F	F	J	Y	I	A	C	D	S	R	K	X	T	E	U	T	H
Q	B	C	F	I	A	J	C	G	O	G	P	I	U	E	Z	E	Y	N	U	T	J	Q	A	Z
D	Y	C	E	K	B	L	A	F	E	Y	A	P	Y	V	I	T	N	Q	M	A	X	W	M	A
R	R	W	E	O	K	D	C	N	N	K	O	Z	R	L	B	X	I	L	X	C	E	B	U	Q
T	R	C	R	B	D	H	W	V	P	P	A	X	G	V	B	X	V	O	H	C	Q	J	S	Z
W	U	O	J	G	T	E	E	C	S	R	K	Z	J	A	E	S	L	J	E	O	L	C	E	Y
G	F	K	V	N	M	A	V	P	C	U	Q	J	L	A	Y	G	E	C	W	V	M	B	F	W
Q	L	J	T	Y	F	Z	Q	L	F	U	M	M	S	I	B	T	M	Q	F	D	N	L	O	X
C	Q	D	E	R	F	Y	L	D	N	E	I	R	F	Y	F	S	V	C	L	H	X	N	Y	V
Q	U	Q	T	P	W	G	R	O	P	T	I	T	A	D	K	E	L	H	G	L	I	O	N	B
V	A	W	T	S	X	C	H	D	M	W	Y	T	P	H	I	L	C	A	L	I	O	N	B	K

RETURN WITH US NOW TO THOSE THRILLING DAYS OF TOMORROW, THE FRANTIC FIFTIES, WHEN ALL YOU NEEDED TO REACH THE MOON WAS AN UPSIDE-DOWN GOLDFISH BOWL, SIX YARDS OF CARDBOARD, AND AS MUCH IMAGINATION AND NAIVETE AS YOU COULD MUSTER! SAM FRANK GIVES US HIS MEMORIES OF EVERYBODY'S FAVORITE SHOW, IN...

## CONFESSIONS OF A

*"High adventure in the wild, vast reaches of space. Missions of daring in the name of interplanetary justice. Travel into the future with Buzz Corry, commander-in-chief of the Space Patrol!"*

If you're like me and you grew up with TV when it was new, live and exciting, and you had a thirst for fantastic science fiction adventures, you probably still thrill - as I do - to the opening of **"Space Patrol"** showing model rockets blasting into space and a spaceboat ripping the water in front of a futuristic city as the announcer proclaims the start of another chapter in the ongoing saga of Buzz Corry and crew. And who can forget that whistling wind heard over the stock footage of clouds during the seques?

Space was the new frontier in the 1950s and we kids went wild over any shows taking place in it. Not just **"Space Patrol,"** but **"Captain Video," "Tom Corbett, Space Cadet"** and **"Rocky Jones, Space Ranger."** All of these shows were low-budget, primitive and often pretty dumb, but we thrived on them because they fed our imaginations, just as **"Star Trek"** (which owed a lot to the earlier successes of those pioneering shows) also captured our imaginations and of two generations since.

Thanks to fresh reruns on USA **"Night Flight"** most Saturday nights/Sunday mornings at 3 a.m., I now have the chance to root again and again for the **"Space Patrol"** team as they make the galaxy safe for the good guys. But, because the show is preserved on kinescopes -- filmed records because there was no videotape at the time -- it looks kinda weird, even for those who grew up with it. But it still holds up as intelligently well-acted and suspensefully directed, though the plots often strain or shatter credibility with outdated or dead-wrong scientific details. (**"Tom Corbett"** was accurate to a fault, but shrill and wooden.) And the special effects, what there are of them on a \$50-a-week budget, are supremely tacky: Papier mache boulders, superimposed images, obvious models, etc.

When then do I love this show? Partly nostalgia, but mainly because of the charaismatic actors who made **"Space Patrol"** uniquely thrilling: Ed Kemmer (still active in soaps and TV movies) with his distinctive voice as handsome, brave, resourceful, humorous Commander Buzz Corry; Ken Mayer as moustachioed Major Robbie Robertson; Lyn Osborn as naive, plucky Cadet Happy ("Smokin' rockets, Commander!") was his favorite phrase); Nina Bara as the vampish Tonga redeemed into a heroine; and Virginia Hewitt as Corry's supportive girlfriend, Carol Karlyle. They are the main reason the show was a hit in the first place. Their whimsical humor and sense of justice gave us kids in the '50s heroes to root for as they vanquished slimy villains in the far past and all over the galaxy in the far, far future.

The slimiest of all the villains they had to contend with was spitefully nasty Prince Baccarratti, the Black Falcon - the Darth Vader of his day - played by Bela Kovacs, executive producer of **"Space Patrol"**. One of the best episodes features Baccarratti. He captures Buzz and Happy, takes them back in time aboard their own ship, the Terra V, to 1692 and dumps them in Salem, Massachusetts. There they are tried as witches and nearly burned at the stake.

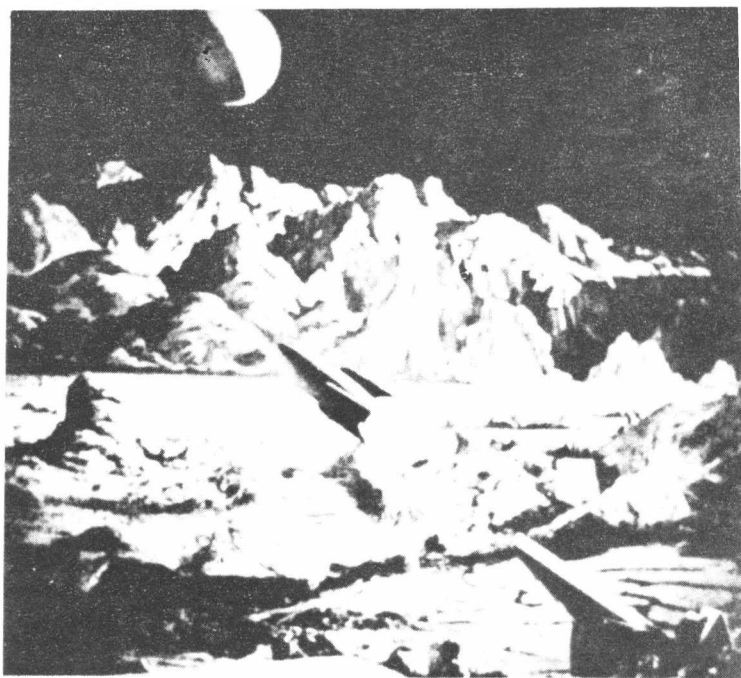
# "SPACE PATROL" JUNKIE



This time around, the emphasis is on character and plot, not hokey special effects. The dialogue is strong, the acting is good, the direction is taunt. But I did wonder why, when they were alone aboard ship with a weaponless Baccarratti, Buzz and Happy didn't simply knock the bastard out. Even so, it's a satisfying episode, making you look forward to more shows with the evil prince, since he is obviously a formidable villain.

The story behind "*Space Patrol*" is a fascinating one, and typical of the early days of the medium. The series was the brainchild of a former Air Force pilot named Mike Moser, who brought it to the air as a local show on KECA (later KABC) in Los Angeles in February 1950. The ABC network brass were so impressed with its entertainment values and its local ratings that the show was picked up for network airing in the fall of 1950, making it the first Los Angeles TV show to broadcast live to the east coast, with kinescopes made for west coast airings.

Not only was it an immediate success, generating hundreds of quarter-hour and half-hour episodes Mondays through Saturdays, it was one of the few series of its time to go to radio from TV - instead of the other way around. The sponsors for most of both runs were Ralston Purina and Nestle's Chocolate, both of which offered all kinds of neat premiums for loyal video cadets: stuff like Martian totem heads; plastic ray guns like the ones used by Corry and Crew (exactly like them); costumes; miniature versions of Corry's ship, *Terra V*; and so on. There was even a "*Space Patrol*" board game. Today, those mass-produced premium sell for a premium and anyone who owns them counts him- or herself lucky.



Left; Sex appeal in space. Tonga (Nina Bara) and Carol (Virginia Hewitt) measure up. Above, a genuine 1950's style rocket launch. Hey, Special Effects!!

Below: "Space Patrol" listing, circa 1953; following "Space Cadet" and opposite "Time for Beany". Right: Carol and Buzz (Ed Kemmer) face interplanetary doom.

6:15 4 Comedy Klub-45m.  
 7 Dusty Walker Show-15m.  
 11 Open House-Interview-15m.  
 6:30 2 The Web-Drama-M-30m.  
 5 8 Time for Beany-15m.  
 7 Space Cadet-K-15m.  
 9 Action Theater-60m.  
 13 KLAC Telepaper-15m.  
 6:45 5 Handy Hints-Tips-15m.  
 7 Space Patrol-Juvenile-15m.  
 11 George Putnam-News-10m.  
 13 Cleo Roberts-Report-15m.  
 6:50 4 TWA Travelog-5 m.  
 6:55 4 Liner Peterson-News-5m.  
 11 Weather-Gene Ballay-5m.  
 7:00 2 Blue Ribbon Boats-M-45m.



The biggest premium of all (literally) was a full-sized cardboard replica of *Terra V* which was given away to a lucky boy during a nationwide promotional tour in 1954, a year before the show was cancelled. I have heard that this cardboard spaceship passed from hand to hand over the years and decades, and that it still exists somewhere in the U.S., proudly owned by a grown-up little boy.

Though "*Space Patrol*" was generally a lot of fun to make, there were bad moments as well. The cast reportedly couldn't stand the show's creator, Mike Moser, because he was demanding and temperamental. And there was pain-in-the-ass Nina Bara as Tonga, who eventually got fired from the show during mid-run and who just as promptly sued the producers for breach of contract, settling the suit out of court. Virginia Hewitt Meer, who played Carolyn Karlyle, has unpleasant memories of both Moser and Bara, and also of having her role relegated to a minor one in the show's final year in favor of a more macho emphasis.

During its original run, "*Space Patrol*" also had a broadcast first: An experimental 3-D telecast for the benefit of an engineering convention. What home viewers saw as a scrambled image; what the engineers saw after the first few minutes was an upside-down one. That particular show was not kinescoped.

There were also national-wide "*Space Patrol*" fan clubs. Rick Knapp, now a TV station troubleshooter in the state of Washington, was one of those club members. He became an avid fan when he first discovered the show in 1951. "I first saw it in person," he recalls, "on an ABC tour in 1952. For the next few years, I snuck onto the ABC sets half a dozen times and spent whole days watching them rehearse, then do the live broadcast. I was always quiet and kept out of the way, so they never chased me out. One director could never understand how I got onto the lot without a pass. The truth is I used to sneak in under the fence up on the hill.

"Of the cast members, Ken Mayer was probably the super-friendliest as he took time out to show us kids around the lot. I only saw Virginia Hewitt in person on one episode, and I saw Nina Bara when I visited the set on tour.

"Among my souvenirs of the shows are scripts, photographs, news clips, fan photos, audio tapes, and two complete original recordings of the beginning theme song of the daily serial. The opening theme was called 'London Playhouse' and the closing theme of the half-hour show was 'Stratosphere.'

"I know that, technically, "*Space Patrol*" is not that great compared to today's science fiction shows, but the writers had wonderful imaginations and they did the best they could with a low budget. To this day, I can recite from memory the show's opening lines. All of that excitement and adventure were thanks to Corn Chex, Rice Chex, Nestle's Chocolate, and Dr. Ross Dog Food."

Novelist and screenwriter Jeff Rice (creator of *The Night Stalker* movie and TV series) also has fond memories of five years of interplanetary justice. "For some reason," he says, "*Space Patrol* captured my youthful imagination. In retrospect, it probably wasn't all that much better than the other science fiction shows in terms of its budget, costumes and such, but somehow even then it had stories that moved, plots that were more involving, and leading characters you could rally care about.

"Best of all, for me at least, it had a great lead villain, the deposed Prince Baccarratti, known and feared as the evil Black Falcon, replete in the kind of nasty black leather jacket that Blackhawk might well have envied. I don't know which I coveted more: Baccarratti's ability to set people scrambling about in dismay, or that black leather jacket with the falcon emblazoned across the chest.

"Like most of my friends out here on the west coast, I couldn't wait 'til the next episode to find out what nefarious scheme Baccarratti had cooked up; and, of course, to get another look at Carol, who was Corry's main squeeze and the admiral's daughter. In her mini-skirt, she was the embodiment of a strawberry shortcake. Nina Bara as Tonga, however, represented the darker side of a woman's nature, and to someone just edging into the pre-adolescent period of 'men's only' camaraderie, she always struck me as a Jewish American Princess; that is, a pain-in-the-ass."

Back then, "*Space Patrol*" was the fun show for the science fiction crowd, Rice recalls. "By comparison, '*Tom Corbett, Space Cadet*' was too stuck up; and '*Rocky Jones, Space Ranger*' was a nerd. '*Space Patrol* was the "in" show for my crowd in the early '50s. Even though it didn't have the snappy march themes '*Corbett*' had, it did have that wonderful supersonic whooshing sounds; supplied, I always suspected, by an obliging F-86 Sabre jet."

Rice also fondly recalls being a conspicuous consumer of the various "*Space Patrol*" toy and costume tie-ins. "I had virtually an entire '*Space Patrol*' costume, including the official shirt and hat, and a nifty-looking black-plastic ray gun; a masterpiece of Ferraro-type curves that, even today, makes me think of the 250 Testa Rossa. It didn't fit any of the holsters I had, but I loved it anyway."

Like Rick Knapp, Rice has strong memories of meeting the "*Space Patrol*" cast in person. There were two occasions for him. The first time, he says, "was at some kind of big-deal function in Beverly Hills. Food was served and I got to talk with most of the cast. I was tongue-tied with 'Carol,' but I recall having fun with Lyn Osborn, who seemed to be much older in person than on TV. I guess I expected him to be more of an overgrown kid.

"Ken Mayer seemed avuncular and rather pleasant. Ed Kemmer was the biggest surprise of all. He was very down-to-earth and there was none of this 'Don't touch me, I'm a star' attitude at all. He and I chattered for perhaps half an hour, though I forget about what. What impressed me was that he would spend that much time talking with just one little kid."



Rice's biggest disappointment at the buffet was not meeting Prince Baccarratti, but that was soon rectified when he caught up with Kovacs at an air show of World War Two aircraft at what was then Los Angeles Municipal Airport. "I had then and still have a great interest in old warbirds, but the great thrill for me that day was meeting Kovacs; in the summer here, garbed to the hilt and girded for evil, he was sweating mightily in his black leather jacket.

"His hair was white and his face was the kind of pink a lobster achieves just before it is fully cooked. He looked like he was burning up. When I introduced myself, he was at once bluff and courtly, kindly spending several minutes talking with me about the show and putting it together. To bother with such a discussion, especially a discourse on the daily behind-the-camera problems and such, with a 9-year-old boy, was impressive indeed; in retrospect, even more so.

"Almost all I can remember of that conversation is that Kovacs told me he was roasting in that black jacket and that I can recall being suddenly aware that he must have roasted in it every time they did a show. I also remember asking why he chose to act in a show he was producing. He intoned in his pronounced accent:

"It's a lotta fun. It is a great deal of fun. I get to terrorize an entire planetary system, and then I get to go home at night and eat a wonderful dinner."

"*Space Patrol*" might have gone on for a few more years than it did if money hadn't gotten in the way. Mike Moser had died in 1953 in a car crash, leaving his wife Helen in charge of the show. When ABC approached her with an offer of \$800,000 to change the series from live black-and-white to color film, she countered with a greedy figure of \$3 million. ABC understandably lost interest, and so did Ralston Purina mid-season.

On the other hand, it is also true that Norman Jolley and the other writers were experiencing creative burn-out. By the final season, barely interesting story ideas were being stretched to accommodate a three-part serial. The series had clearly run its course. The final season was kinescoped in 35mm, leaving the air in March of 1955, still one of the most popular children's shows of its time.

As for the fate of its cast:

**Ed Kemmer** got some good movie roles in the mid- to late-50s before moving to New York in the early 60s and becoming a regular or guest star on various soap operas, which he continues to do. One of his most recent network appearances was a cameo role as a general in the 1983 TV movie about John F. Kennedy. A lot of old "*Space Patrol*" fans commented to me about this role, stating that when Kemmer opened his mouth, even if they were in another room, they knew it was him, so distinctive is his fine voice. Why then, with his good looks, trim build, acting talent and daily exposure on "*Space Patrol*," did Kemmer never become a major movie star? Other TV actors of that period, such as Jack Lemmon, went on to major stardom, so why not Kemmer? He would have been sensational as a big screen romantic idol.

**Lyn Osborn** died during an operation for a brain tumor in 1958 following roles in the movies *Run Silent, Run Deep* and the AIP SF/comedy *Invasion of the Saucer Men*, and the live TV drama *Requiem for a Heavyweight*. A promising career was tragically snuffed out at age of 30.

**Ken Mayer** remained active as a character actor in movies like *Spencer's Mountain* and in beer commercials. He was hoping to get a comedy script he had written

produced as a TV movie when he died of a stroke on January 30, 1985. When I spoke with his widow, Ruth, I learned that Mayer off- screen was just like Major Robertson on TV: charming, kindly, easy-going, undemanding and just a very nice guy to be around.

**Virginia Hewitt** is a retired businesswoman, and, sadly, is dying of lung cancer. I have spoken with her often on the phone in the last few years, but since early in 1985, her health has so deteriorated that a nurse is fielding all calls.

**AND Bela Kovacs** is a businessman living in New York who still lunches with Ed Kemmer on occasion.

**"Space Patrol"** resurfaced briefly in 1958 as a result of a syndication deal between Helen Moser and Tower Productions, then left the air for several years, re- emerging just as briefly on UHF stations in 1965. Since then, bootleg kines have turned up at conventions and are offered for rent by movie rental companies. The episodes being shown on Night Flight are a varied bunch, both in terms of plot and print quality. Some kines look wretched, while others look so sparkling they could almost be mistaken for videotape.

The rights to the show are owned by Wade Williams of Kansas City, Missouri, who grew up with the show. In his possession are prints of most of the series' run: All 210 half-hour shows and 300 of the 800 quarter-hour shows, a total of 49% of the series' video output, much of which is on 35mm film because the show was kinescoped that way during its last two seasons to yield a higher grade syndication kinescope. Williams also has all the radio shows, bootleg copies of which air from time to time on Los Angeles radio on Sunday afternoons.

Right now, Williams is reviving the memory of **"Space Patrol"** with a theatrical movie called **Midnight Movie Massacre**. Originally, Williams had scripted a story in which a young **"Space Patrol"** fan in the early 50s fantasizes himself as a cadet in an updated version of the series, but that gave way to a plot in which a mad slasher pops out of a **"Space Patrol"** movie being watched by a midnight movie crowd and stars gruesomely killing people in the audience, making you wonder why they are literally sitting still for it. This is a horrible way to pay homage, and Williams admits it, but claims his financial backers want a cross between campy science fiction and contemporary gore, a money-making travesty on the original.

Ugh!

Furthermore, none of the original cast members will be in the movie because it is a non-union production. Not having Ed Kemmer back as *General Corry* is akin to Wrather Productions' wrong-headed move several years ago to make a new *Lone Ranger* movie without Clayton Moore. You don't lure people with a promise of reliving a golden childhood moment, then cheat them by giving them actors who had nothing to do with that moment. Just as *The Legend of the Lone Ranger* rightfully bombed, *Midnight Movie Massacre* is certain to flow red in the accounting ledger.

But let's not dwell on that. Let's remember the good times **"Space Patrol"** gave us from 1950-1955. Let's remember that it gave us wonderful fantasies to dream on while setting the general standards for juvenile science fiction television at the time. Let's not overlook the fact that when the people who produced **"Space Patrol"** did the best they could with little money, crude video technology and the constant pressure of putting on a live show six days a week for the first three years.

In its context, **"Space Patrol"** is enjoyable, if hackneyed and simplistic. It's not *Return of the Jedi* or *The Search for Spock*, but it is a good, escapist reminder of what we used to thrive on as kids when our needs were simpler and space travel was still a glorious vision of the seemingly far future.

*Q: What person has won the Hugo in a pro category the most years in a row?*

A: Like Best Fanzine, the Best Pro Artist category is prone to be dominated by a popular artist for years. From 1972-1976, Kelly Freas won five Hugos in a row. After Aussiecon II, artist Michael Whelan had won six in a row.

*Q: Who holds the record as the most frustrated Hugo nominee?*

A: Without wiring the nominees with galvanometers it's hard to measure frustration. Let's jst talk about the people who were nominated the most times without ever winning. Stephen Fabian was a 9-time nominee as Best Fan Artist or Best Pro Artist, and never won. This ought to entitle him to a gold-plated Lifetime Pass to the Hugo Losers Party. Yours truly had a chance to surpass Fabian's record of futility in 1984, when I was up for two more Hugos after 8 unanswered losses. But I won, leaving Fabian out there like the Canterville Ghost.

*Q: Who has won Hugos in the most different categories?*

A: Fritz Leiber, and Harlan Ellison, 4 each.

*Q: Who has been nominated in the most different Hugo categories?*

A: Since the nominating phase started in 1959, Harlan Ellison has been a finalist in 5 different categories (novella, novelette, short story, short fiction, dramatic presentation). Ellison refused his nomination in a sixth: Best Fanwriter (1968). Both he and Alexei Panshin understandably withdrew their names from the category that year. Fritz Leiber loses out matching Ellison at the 5 level because he was not technically a nominee in 1958 when he won the Best Novel Hugo -- no nominating phase, remember? By virtue of this accident, George R.R. Martin is the only writer to have been nominated for every length of story now recognized in the Hugos (novel, novelette, novella, and short story). Terry Carr and Robert Silverberg are the only others to span four categories, Carr splitting his even between fan and pro categories (short story, pro editor, fanzine, fanwriter).

*Q: Has "No Award" ever won any category? MULTIPLE CHOICE: (a) Never. (b) Once. (c) Twice. (d) None of the Above.*

A: A dead-solid-noncommittal (d) is the answer. In the Best Dramatic Presentation category "No Award" has been voted 4 times. Only one other category has suffered that fate. In 1959 Best New Author, which was previously won by Philip Jose Farmer and Robert Silverberg, went to nobody. The blow was sufficient to kill the category. In spirit, the John W. Campbell Award for new writers revived the idea in 1973.

# SHAGGY

Los Angeles Science Fantasy Society  
11513 Burbank Boulevard  
North Hollywood  
California  
91601  
USA

