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Return Of The "Lost In Space" Robot

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APRIL
NUMBER 57

The Making of
"Megaforce"



SF Designer

RON COBB:

From "Dark Star"
To "Conan"

Inside:

STARLOG POSTER #2 ★ Caroline Munro

Report From Paris ★ Chesley Bonestell

Prophecies That Failed . . . page 28



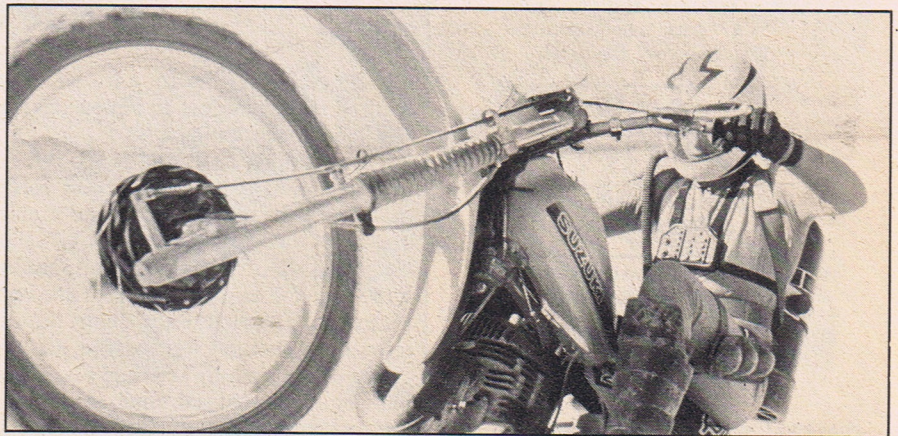
STARLOG

APRIL 1982
Number 57

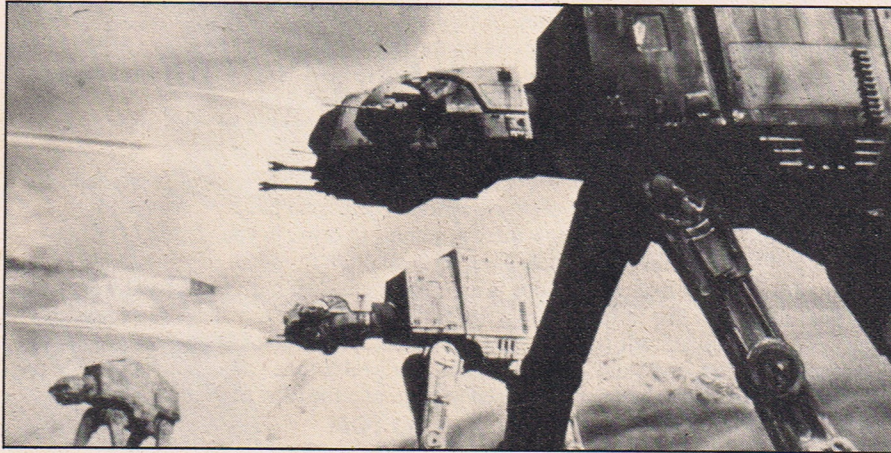
THE MAGAZINE OF THE FUTURE



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WARNING! WARNING!

He was a model B-9, programmed to analyze a planet destined to be the home of the Robinson Family. Known to Dr. Zachary Smith as a "Bubble-Headed Booby," the LOST IN SPACE Robot was a true TV star.

By MIKE CLARK and BILL COTTER

There's an old Hollywood saying — "Great stars are made, not born." Never was there a truer example than one of the more popular stars of *Lost in Space*—the Robot.

The Robot was seen every week for three years on network TV, giving him a fantastic recognition factor and gaining many fans along the way. The Robot was heroic, humorous, and benign; an excellent foil and a writer's delight.

But the Robot almost didn't make it aboard the Robinsons' spacecraft. In the original pilot, the Robot and Dr. Smith were nowhere to be seen. After the pilot was screened, story editor Anthony Wilson suggested the extra characters to producer Irwin

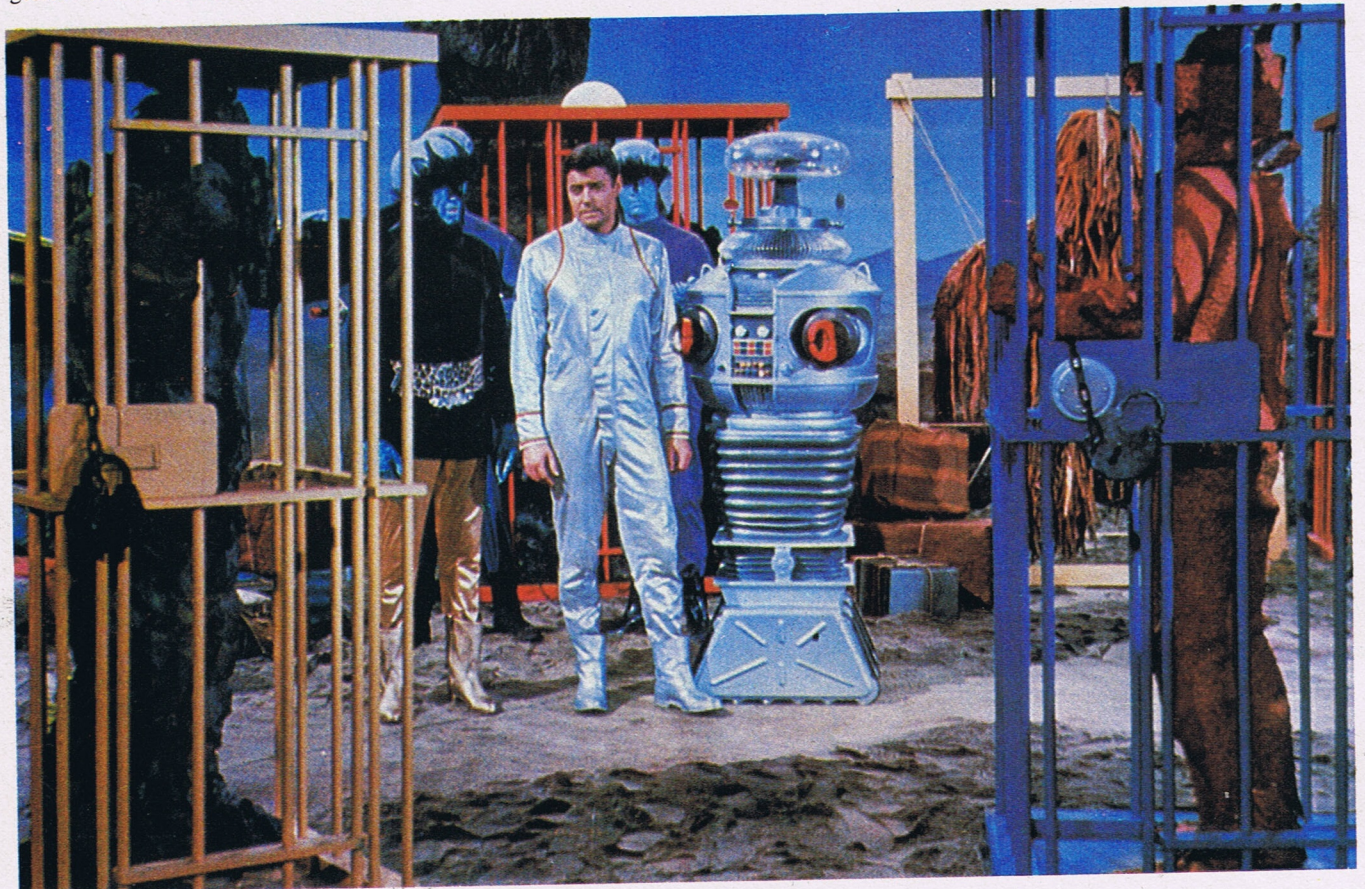
Allen. The Robot and Dr. Smith would add some story elements to the series... and the rest is history.

And so, when the Robinson expedition left Earth, they carried with them the latest in environmental control robots—Model B-9. He stood over six feet tall, was shaped like a trash container with a bubble head and rubber-pleated legs. His arms, when extended, had claws for hands, and when he spoke, his chest lit up. The Robot's purpose was to analyze the new planet that was to be the Robinsons' destination, and determine its suitability for colonization. The Robot came equipped with a vast array of sensory devices along with a built-in chemical lab for taking soil samples.

Unfortunately, this remarkable machine was re-programmed before lift-off by an enemy agent, Dr. Zachary Smith. His new mission: destroy the *Jupiter II* eight hours after lift-off!

The Robot's new orders would have been carried out, only Dr. Smith was trapped aboard the ship and pulled the Robot's power-pack. The story wasn't over yet. Young Will Robinson (Billy Mumy) innocently replaced the power-pack, and the Robot went on a rampage, damaging the ship and plunging the Robinson party into the uncharted regions of space.

In later episodes of the first season, the Robot was used again by Dr. Smith to perpetrate evil deeds, until slowly, the



Above: This scene from the episode "Hunter's Moon" shows Bob May swiveling the robot suit's top half. Right: May rolls into the cave of Zalto, the space magician, in the "Rocket to Earth" story. Special tracks were laid on the ground for May to follow.



mechanical man started to grow into a more realized character, and take charge of his own conduct. The Robot became a hero of the series, and along with Dr. Smith and Will, one of its most popular characters.

The Robot can be considered a "blood brother" to another famous metallic star—Robby the Robot. With the exception of several early *Lost in Space* episodes, both robots subscribe to the three laws of robotics laid down by Isaac Asimov. (Described in detail in his book, *I, Robot*, the laws prevent a robot from harming intelligent life.)

Despite being the villain in the early first-season episodes, the Robot became a great aid to the expedition and a close friend of the young Will Robinson. The stories shifted to concentrate on Dr. Smith, then Will and the Robot, and finally, Dr. Smith, Will, and the Robot. As the program entered its third season, CBS was requesting more scripts starring the kind-hearted machine.

Some of the episodes which featured the Robot were:

- "Invaders From the Fifth Dimension"—the Robot helps the family locate Will, and begins to grow as a character.
- "War of the Robots"—the Robot fights an evil robotoid (played by Robby).
- "Trip Through the Robot"—a mist causes the Robot to grow to the size of a house. Will and Dr. Smith go inside to re-energize his failing power supply.
- "The Mechanical Men"—hundreds of small robots, all resembling the Robinsons' machine, elect the Robot their leader, after switching his mind with that of Dr. Smith!
- "Deadliest of the Species"—the Robot falls in love with a menacing female robot, who wants to enslave the humans (this was the episode in which we learned that the Robot was model B-9).

- "The Anti-Matter Man"—the Robot journeys with Will into a negative image of our Universe, and confronts his evil twin.
- "The Time Merchant"—the Robot goes back in time to 1977, in pursuit of Dr. Smith. Scenes include the Robot being unpacked for launch and speaking in his old monotone voice.
- "The Flaming Planet"—the Robot tries to save the *Jupiter II* from destruction by waging a final war with the last resident of a lonely planet. His tapes are removed to allow him the ability to destroy a human being.

The Robot was taken apart by evil aliens in "Wreck of the Robot", so that an anti-machine weapon could be developed and used against Earth. This episode included a humorous scene of Major West haunting Dr. Smith with the Robot's disembodied bubble. The Robot was also wrecked by a cosmic storm in "My Friend, Mr. Nobody," shot by a laser beam and baked in the Sun in "The Hungry Sea" and operated on for the removal of a guidance device in "Welcome Stranger." The closest the Robot came to complete annihilation was the final episode, "Junkyard in Space," where he elected to enter an incinerator to save the family. He survived, according to the script, because of his extreme goodness.

The character of the Robot became very popular, and received fan mail along with the rest of the cast. A metal toy was sold in the 60s by Remco, and Aurora marketed a plastic model kit that continued to sell for several years after the show went into syndication.

Like many other Hollywood stars, the Robot posed for publicity photos in rather unusual settings—such as arriving at the studio in a chauffeured convertible, milking a

cow and painting with Dr. Smith. At the height of the show's popularity, Irwin Allen's publicity man, Tony Habeeb, wanted to send 15 Robots around the country for personal appearances and publicity stunts, until he found out what each unit would cost!

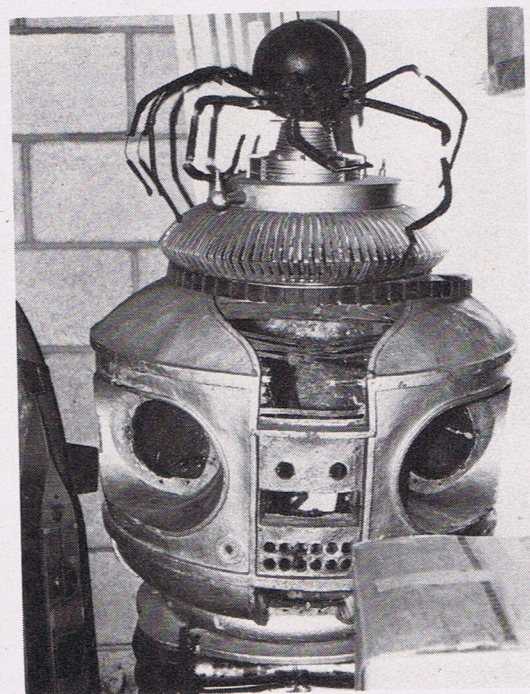
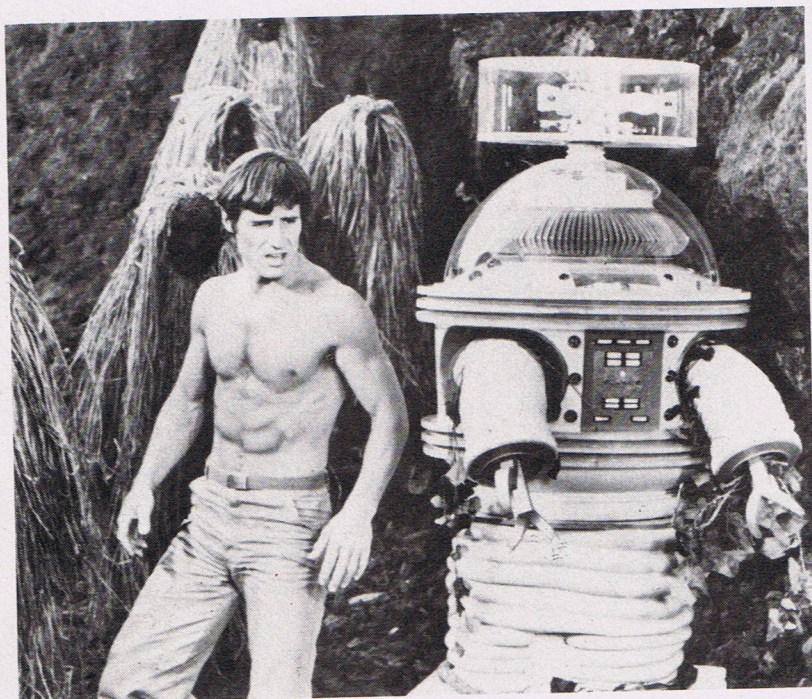
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After *Lost in Space* was cancelled, the Robot was delegated to the storage closet at 20th Century-Fox. He emerged several times to do promotional spots for television stations carrying *Lost in Space*, and his last general appearance was in Las Vegas for the local Muscular Dystrophy telethon.

The next time viewers saw the Robot on network TV, he was quite different. Hanna-Barbera was producing a live action show for Saturday mornings, *Mystery Island*. The costume was rented from Fox, which performed the modifications requested. The bubble was replaced with something resembling a plastic cake cover, new three-part claws were added, a large plastic dome covered the shoulders, a larger base for the feet was substituted and his shell was painted white. The Robot was used mainly for transporting the humans from one location to another. He is now back at Fox in that somewhat sad condition. The Robot's other self, the hollow, full-sized unit, survived the demolishing of Fox's back lot (where sets for *Lost in Space* and *Voyage to the Bottom of the Sea* were destroyed) and is in a private collection, also in need of restoration. The molds for the arms and legs were also saved.

But we will remember the Robot in reruns of *Lost in Space*—what he stood for, and how he took the many jibes of fellow traveler Dr. Smith—"Bubble-headed booby! Metallic monstrosity! Tin Traitor!!"

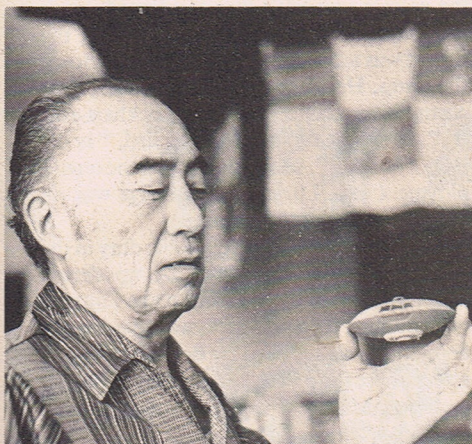
☆



Left: The Robot redetailed for the Australian-made *Mystery Island* serial which aired in this country as a segment of the *Skatebirds* Saturday morning series. Right: The remains of the second Robot suit in storage, eventually to be rebuilt.

BOB KINOSHITA

Designing the Robot



The over-all look of *Lost in Space* was in the capable hands of art director Bob Kinoshita. Kinoshita's designs looked practical yet wondrous—for example, the interior of the *Jupiter II*, other alien spaceships and worlds, and of course, the Robot.

Bob Kinoshita, a native of Southern California, was a student of aeronautical engineering and architecture in the 1930s. He also loved the movies, and was able to get a summer job at Universal in 1936, as a model maker on the film *100 Men and a Girl*. Kinoshita returned to school and graduated in 1940 from USC, just before the attack on Pearl Harbor. Unfortunately, Kinoshita and his family spent a year in an internment camp during WWII. Afterwards, it was necessary to have a sponsor to get out, so he and his wife moved to Milwaukee to work in ceramic manufacturing and industrial design. It was during this time that Kinoshita sharpened his abilities to work with plastic and make reality from conception. He still wanted to work in films, and finally moved back to Los Angeles, where a friend helped him get a job in the art department of MGM. It was during the mid-fifties that *Forbidden Planet* came along, allowing Kinoshita to impress his superiors with his practical-yet-fantastic designs. Studio politics and protocol prevented him from getting a screen credit, but he was responsible for several designs: the Krell Brain-Booster, the gauges in Morbius' lab that signalled powered levels, and, most famously, the refinement and finalization of Robby the Robot. It is Kinoshita's blueprints that have been reprinted and sold for fans of the classic film.

After *Forbidden Planet*, Kinoshita went to work for the newly formed ZIV studios, specialists in quick/cheap productions such as *Highway Patrol* and *Science Fiction Theater*. He worked on these shows, along with *Men Into Space*, a 1959 series that attempted to show state-of-the-art space travel (on a low budget, of course). In 1962, Kinoshita produced two motion pictures,

Phantom Planet and *Adam and Six Eyes*.

From 20th Century-Fox, he got the call to meet Irwin Allen, who had the successful *Voyage to the Bottom of the Sea* series on ABC, and was now ready to move ahead with a show set in space. Kinoshita came in after Allen associate William Creber had done some preliminary work on the shell of the *Jupiter II*. Creber had to begin work on another Allen pilot, *The Time Tunnel*, and so the real work of designing *Lost in Space* was assigned to Kinoshita. After the first pilot was finished, Kinoshita was told to design a robot that would play a major role in the second pilot—and, hopefully, the series. Initially, the Robot was in charge of testing the new planet's suitability for colonization, and, in the story, was responsible for the Robinsons' ship being lost.

Following the requirements of the script, Kinoshita came up with several preliminary designs (see illustrations) that showed basic elements: bubble head, round mid-section, and rubberized legs. Whether or not a man would be inside the robot costume was first among many considerations. The outfit could be flown with wires, although this would take extra time to light. A more practical solution would be a man in the costume, but then, how does the robot move? Does he stay in the ship, or is he supposed to travel over sand, gravel, or rock?

With the hiring of Bob May to be the actor inside the costume, it then became a matter of taking complete measurements so that no chafing would irritate the skin during hours of filming. Another prime consideration was how May should see out of the costume... and still fool the audience. The Robot's plastic "collar" did the trick, with May in-black-face beneath.

The bubble brain presented several problems—the special effects department said it couldn't be made. Kinoshita's background in plastics came into play here—a round plastic bubble was blown, and then squeezed down into the oval shaped container for the various lights and gears. In the first season, the Robot's brain had not only lights that flashed but a revolving mirror set-up and electronic feelers. Due to construction problems, they failed and were not repaired in later years.

Kinoshita acknowledges the influence of Robby on the *Lost in Space* Robot, most apparent in the chest region, which also houses extendable arms. The chest area can swing a full 360 degrees, so that when he is travelling forward, he can be looking backward. The famous light-up chest is also in this area. It was decided that Bob May would speak his lines on the set, while pushing a telegraph key inserted in the left claw. This was a little awkward, and a slight jitter in the left arm can be noticed in some first season scenes. The telegraph key was replaced in season two with a button the size of a match-head. When the series went to color in season two, the chest light and claws were re-colored red.

Kinoshita and May worked out two main ways the animated costume would be used in

(continued on page 65)

BOB MAY

Life Inside the Robot



For Bob May, *Lost in Space* had to have been an exercise in frustration. He had finally fulfilled an actor's dream by being cast in a starring role in a top-rated weekly TV series, but he was never seen on-screen and rarely heard. May was the man who brought the Robot to life in an un-credited role that was to last for the entire series.

Bob May is an actor with a family tradition of show business extending back to the famous vaudeville team of Olsen and Johnson. In 1941, May's grandfather brought him into the comedy team's Broadway show in which May acted as well as doing behind-the-scenes work (typical of those involved in an Olsen and Johnson production). May was starting to direct the Olsen and Johnson revues in the early 50s, as television expanded the group's visibility.

May married actress Judy Wells in 1961 and moved to California. Like many other stage actors, he found it hard at first to succeed in Hollywood, but was soon able to work as a dancer and stunt man on many Warner Brothers television shows.

Then, someone May had not seen for 20 years entered his life again. Jerry Lewis was casting parts for his next movie, *The Nutty Professor*. Lewis had once auditioned for a part in the Olsen and Johnson show, and was happy to give May a role for old times' sake. May's part was eventually cut from the film before its release, but he continued to appear in other Lewis' films and served as dialogue director, most recently on *Hardly Working*. May also did a season working for Gene Roddenberry on *The Lieutenant*, portraying a marine.

May's involvement with *Lost in Space* began in early 1965. The part of the Robot was uncast after the original pilot had been shot (neither the Robot nor Dr. Smith were in that first version). May was on the Fox lot preparing for work as Red Buttons' stunt double in the remake of *Stagecoach* when Irwin Allen asked him to consider playing the part of the Robot. Allen, who remembered May from a bit part on *Voyage to the Bottom of the Sea*, explained the basic premise of

Lost in Space and offered May the role of the Robot—provided he could fit into the costume. May, in excellent shape, agreed to take on the physically demanding role. Asked about this rather unusual assignment, he explained his philosophy on acting: “I did whatever part came up. I am a performer, and have never turned down a part in my life. No part is too small—if that was the case I never would have done the Robot. The toughest thing for an actor is to do a part where your face is not seen.”

Art director Bob Kinoshita had the basic shell of the Robot designed when May was hired, and from there the two worked out the various methods of operation and character traits. May suggested that the transparent bubble atop the Robot be mounted on a rod that would allow it to move up and down; adding a “reaction” capability to the character. The two Bobs worked on the leg mechanism designing the “Bermuda shorts.” The light-up chest meant that May had to practice

synchronizing his dialogue while pushing the telegraph key located in the left claw. He became so adept at using the key (and later, button) he could ad lib and achieve perfect synchronization—syllable to syllable. May also suggested that the Robot’s speech should never use contractions, thereby making it more mechanical sounding.

Even though he was hidden under the costume, May was still required to wear make-up... only his consisted of a raccoon-like black-out around his face, so that he could see out through the Robot’s plastic collar without the camera spotting him. Over the years of production on *Lost in Space*, May developed the Robot’s ability to walk and talk, even spin, while wheeling away at top speed. Was there any danger to May, considering the number of explosions and effects he had to perform in as the Robot? According to May, he had complete confidence in Stu Moody, the man in charge of on-the-set explosions, who made sure there was never any

danger to the cast.

There was one time, however, that May took a tumble in the costume. The script called for the Robot and the Robinsons to retreat up the *Jupiter II*’s ramp. It was a long shot, so the full costume had to be used. Somehow, the actor’s tow-cable was accidentally stepped on by one of the cast, and when the weight was removed, he fell backwards down the ramp. He woke up moments later, sans costume, as a concerned June Lockhart asked “Are you alright?” May replied, “Is the Robot alright?,” seeing himself on the unemployment line. Luckily, the damage was repairable and shooting resumed.

May was called on to do double duty in the episode “Rocket to Earth.” A wandering magician, played by Al Lewis, had a ventriloquist dummy for a side-kick, whose voice and animation was supplied by Bob May. In one scene where the Robot and dummy appeared together, May had to squat inside a large
(continued on page 65)

“THIS IS DICK TUFELD SPEAKING.” Looping the Robot’s Voice

Announcer Dick Tufeld was the narrator of *Lost in Space* (“Last week, as you recall...”) and un-credited voice of the Robot as well. One of the busiest voice-over men in television, Tufeld recalls being introduced to an auditorium of college students where the M.C. read over Tufeld’s list of credits without much reaction from the crowd... until he mentioned that Tufeld had done the voice for the *Lost in Space* robot—the audience rose to its feet and cheered!

Tufeld’s relationship with producer Irwin Allen goes back to the late 1940s, when Allen had a radio program *Hollywood Merry-Go-Round* and Tufeld was the announcer. Tufeld went on to become a staff announcer for “ABC in Hollywood,” where one of his assignments was narrating TV’s *Space Patrol*. Tufeld freelanced on numerous other voice jobs in town, and, for Walt Disney studios, voiced the opening of *Zorro* and a classic segment of the famous *Man in Space* program on the *Disneyland* series.

In the 60s he was the voice of the *Holly-*

wood Palace TV show, and worked again for Irwin Allen on the pilot of *Voyage to the Bottom of the Sea*. When *Lost in Space* came along, Tufeld was initially hired as the show’s narrator, whose cliff-hanger endings were a staple of the program. While filming additional scenes of the Robot and Dr. Smith for the re-made pilot, Allen called Tufeld in one day to try out some ideas he had for the voice of the Robot. Allen wanted a sophisticated, cultured voice and asked Tufeld to try that approach. Tufeld read the lines (“Warning! Warning!”) in a very civilized manner, but it wasn’t what Allen wanted. Finally, just as he was about to give up, Tufeld gave it the now-familiar, robotized, “WARNING! WARNING!” and Allen shouted, “That’s IT! What took you so long?”

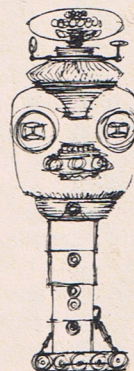
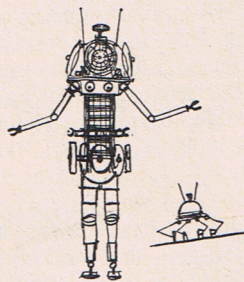
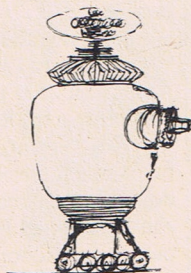
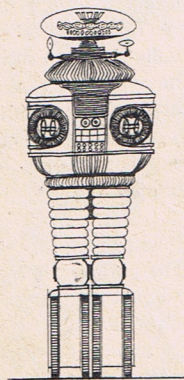
The method of voice replacement called for Bob May to be on the set, having memorized the lines, and deliver them as the Robot (flashing the chest light simultaneously). Tufeld would come in once a week to the dubbing stage, be given a script, and would

“loop” the Robot’s lines, matching the timing of the chest light. On a given week, Tufeld would do 60-70 lines in an hour and a half.

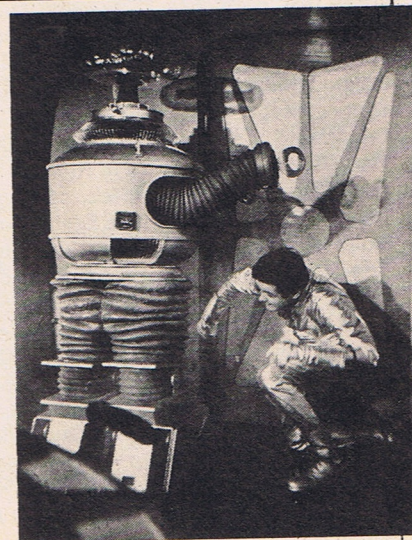
Viewers with sharp ears will note some differences in the way the Robot’s voice sounds in one part of the show to the next. Apparently several scenes were filtered and mixed by one technician, and then another would come and complete the job, sometimes altering the settings on the audio console.

Did the lack of recognition bother Dick Tufeld? Not according to Tufeld, who sympathized with Bob May—working very hard on the show, memorizing lines and spending all day in the costume—and then having his lines replaced by someone else. Thus, Tufeld never made an issue of the credits.

Following the demise of *Lost in Space*, Tufeld became the weekly announcer for the NBC *Disney* series, as well as hundreds of commercials and promotional spots for CBS and ABC. He is also the announcer for the annual Fantasy, Horror and Science Fiction awards. ★



Far left is the final concept. Left and above are rejected sketches. Sketch at rt. incorporates Robot’s ability to swivel top.



Fan Scene

(continued from page 61)

groups, such as WRITE NOW!, will be participating, and Off-Centaur Productions is preparing a "filksong" book on space for the L-5 conference.

Program ideas include "Careers in Space," "The Soviet Space Program," "Beyond the Space Shuttle," "Working and Living in Weightlessness," "Waldos and Teleoperators," "Interstellar Flight," and "Art in Space." There will be a Public Forum on "U.S. Space Program Priorities" and other subjects. Space advocacy and how to do it will also be a topic of discussion.

Though the L-5 Society expects more members than random fans to show up for this conference, everyone is very welcome. For those planning to fly in, the hotel is just outside the Los Angeles airport.

It is high time *space* was removed from a niche high above the public eye and placed where the rest of us can enjoy it, too! I like this trend to public-oriented space events and feel that is a fresh, new way to add something different to the tired old SF-con programming. Perhaps you are too new to fandom to be tired (yet!) of the constant programming on "Fandom of the 50's" and "Females in SF" but take it from someone who's been in fandom a long time; these subjects—and others like them—were interesting the first few dozen times maybe, but now only bring groans when we open a convention schedule! Try something on space; if your local con isn't close to an aerospace industry from which you can draw a speaker and a display, ask around your colleges. They'll be glad to help find someone who can discuss space for your convention; it means capturing the interest of potential space science and technology students. If your local convention can budget for transportation and expenses, contact the Planetary Society, the L-5 Society, WRITE NOW! or any other space organization, or get a speaker from JPL to add to your con program. As author Theodore Sturgeon said in a FUTURE LIFE interview, "... There is a whole generation growing up which is absolutely space-oriented and *they* are now in a position to lay the foundations of something practical coming out of this. ..." Space is the place! Fandom should be the leader in bringing space interests to the public! ★

REFERENCES:

(Please mention my name so they'll know where you read their address—it will help with each group's information input.)
L-5 Society (for membership): 1620 N. Park Ave., Tucson, AZ 85719
L-5 Society 1st Annual Conference on Space Development, PO Box 92056, Los Angeles, CA 90009
The Planetary Society, P.O. Box 3599, Pasadena, CA 91102 — send SASE for membership info as well as PLANETFEST '81 souvenirs
WRITE NOW! P.O. Box 36851, Los Angeles, CA 90036-0851
World Space Foundation, P.O. Box Y, South Pasadena, CA 91030: the solarsail project

Kinoshita

(continued from page 39)

production (another costume without working details was also built, and used occasionally in long shots; it appeared prominently for the aerial scenes of "The Condemned of Space"). There would be times when the wheeled legs could not be used; it was then that May would wear "The Bermuda Shorts," so named because the costume in this mode would end at the knees. A parachute-like harness was supported by May, and the costume in this manner weighed around 250 pounds. Only once was the "Bermuda Shorts" seen on camera, at the very end of "Invaders from the 5th Dimension," when the Robot walks past some rocks and bushes, revealing a pair of legs and cable hanging where the costume ends (poor Bob May thought he'd be blamed for the error!)

Bob Kinoshita was unhappy with the way the rubberized legs originally came from the molds. In early publicity shots, you may notice strange wrinkles near the Robot's middle section. This was later re-done and smoothed out. For mobility, the Robot's "feet," wheeled blocks, were pulled back and forth along the ground with a tow cable.

After the cancellation of *Lost in Space*, Kinoshita went on to be the art director for 12 feature films and many television series, including *Hawaii Five-0*, *The Six Million Dollar Man*, *Project: UFO*, and Gene Roddenberry's pilot film, *Planet Earth*. ★

May

(continued from page 40)

vase, operate the dummy, supply the voices for both the dummy and the Robot—and operate the chest light for the Robot's lines.

Bob May was inside that costume for three seasons, on a soundstage or on location, often for 14 hours a day. He never missed a day's work, even when he was sick—nobody else was ever inside that costume. May explains it this way: "When your face isn't showing, and you could be replaced if you didn't, you make it to the studio!"

His zeal could also be attributed to the fact that he was working without a contract for the first two seasons. When he was approached to work on another show at the beginning of year three, producer Allen quickly came up with the contract. Even so, May's enthusiasm for the job was never more evident than when his wife was taken to the hospital for the birth of their son. May had already finished his on-camera duties, but insisted on staying to feed lines to Bill Mummy, whose close-ups were next to be filmed. Irwin Allen had to order May to leave for the hospital, adding "Take the make-up off first!"

In the day-to-day work on the set of *Lost in Space*'s first season, May wore a pair of old Levis and shirt underneath the costume. For season two, a new outfit resembling the on-camera character's uniforms was made for him to wear but was never seen. On a typical

shooting day, May and Jonathan Harris could film up to 15 pages of dialogue, and then ad-lib another 15. They got to be the "Laurel and Hardy" of deep space. Harris and young Bill Mummy liked to pull pranks on the sometimes helpless May—once they locked him in the costume over lunch-time... and on another occasion May found his dressing room painted silver!

In the days when *Lost in Space* was on network television, the viewers were not always aware of the methods used to create characters like the Robot, so May's anonymity was secure until *TV Guide* starting giving him credit during season two. May started to receive fan mail addressed directly to him, but it still wasn't easy for an actor to remain unseen. He recently remarked, "In this business, when you miss one year, it takes you five to regain it. When you don't get a credit, or your face isn't seen, people assume you're not working."

How did he feel about his voice being redubbed by Dick Tufeld? "I could never understand it. I found out about it upon seeing the first rushes. Certainly my pride was hurt, and I asked Irwin about it... he just wanted to do it. I still did the Robot's laughter, singing, and crying. Dick had to dub to my voice, with my inflections."

The last new episode of the series ("Junkyard in Space") featured an emotional scene between Bill Mummy and the Robot, who was about to sacrifice himself for the family by entering an incinerator. May was on his back as the costume lay on a conveyer belt, speaking the sad farewell lines to Mummy. May was very affected by the scene, and cried inside the costume, all the while maintaining perfect sync with the chest light. May believes that the Robot's humanity would have been brought out even more, had the show gone into a fourth season.

Like the other cast members, May learned about the show's cancellation by reading about it in the papers. He appeared for the last time as the Robot a few years later for the Muscular Dystrophy telethon in Las Vegas, the costume lent out courtesy of 20th Century-Fox. May also did a test commercial for a pudding company, and was approached to appear as the Robot in a segment of *Vegas*, which unfortunately was not produced.

Today, May is very much involved with young people, serving as coach for the Mid-Valley Rams, a football team in the San Fernando Valley of southern California. He and his wife have two teenagers—daughter Deborah is studying to work as an actress, and son Marty, a future candidate for medical school. May's current film project is a new version of a movie once produced by his family, called *High Spirits*, a comedy-suspense film set in New York City. He is writing the screenplay and will produce, direct and act in the picture along with his partner, Bob Peoples.

Asked how he feels today about *Lost in Space*, May says he wants young people to remember the Robot's best traits—his loyalty, bravery, and respect for the other members of the cast. How to work with others... the loyalty between them... this was what Bob May wanted to bring across. ★