

TWENTIETH CENTURY FOX FILM CORPORATION



"SPACECAMP"

Production Information

Space travel is no longer a dream to today's youth. It is a goal that many, perhaps most, will achieve in their lifetime.

Space Camp was designed to prepare them for that great adventure. But no one could have anticipated the actual journey that a small group of these young astronauts would soon embark upon.

ABC Motion Pictures presents Leonard Goldberg's "SpaceCamp," a contemporary adventure about youth's first steps toward the final frontier. Executive produced by Leonard Goldberg ("War Games") and produced by Patrick Bailey and Walter Coblenz, "SpaceCamp" marks the feature film debut of director Harry Winer. The screenplay by W. W. Wicket and Casey T. Mitchell was based on an original story by Patrick Bailey and Larry B. Williams.

Kate Capshaw ("Indiana Jones and the Temple of Doom") and Lea Thompson ("Back to the Future") star along with Tom Skerritt ("Alien," "Top Gun"), screen newcomers Tate Donovan and Leaf Phoenix, Kelly Preston ("Secret Admirer") and Larry B. Scott ("Revenge of the Nerds").

"SpaceCamp" is the story of a group of teenagers whose summer at a camp for future astronauts turns into a perilous, unexpected flight aboard a real space shuttle.

The setting was inspired by the actual United States Space Camp at The Space and Rocket Center, the popular hands-on visitor's center and home of the Earth's largest space museum, in Huntsville, Alabama, where part of the film was shot.

"The camp itself is conceptually and technologically fascinating," says executive producer Goldberg, whose introduction to the Alabama facility by producer Patrick Bailey inspired him to make "SpaceCamp" his first feature production since "WarGames."

"But what I found most impressive were the kids who were there. I went up to one of them and said, 'I guess you want to be an astronaut.' He said, 'No, I want to be a doctor, but I'd like to intern on a space station, so I thought it would be a good idea if I learned something about space.'

"He said it the way I'd say, 'I think I'll go to the beach next week.' The more kids I talked with, the more I realized that to them the future in space is a certainty. It's exciting -- but it's a certainty. They know they're going to be there. And that is the future for them."

The filmmakers instantly saw the dramatic potential in a movie about a place designed to take youngsters out of the living room and put them onto a launchpad.

"The first time I saw the camp at the Space and Rocket Center, I knew there was a movie to be made about it," says producer Patrick Bailey, whose wife Wendy brought the camp to his attention in a news clipping she'd come across while researching segments for the television series "That's Incredible."

Bailey, a licensed pilot, saw in the idea a chance to combine his love of film with his love of flying. He felt that the existence of a place so visionary to most adults yet as practical to youngsters as computer camp or basketball camp required a careful balance of the actual and imaginary in the storyline.

"It's not science fiction; it's science fact," Bailey explains. "We worked very closely with NASA to insure authenticity. The story is plausible. It could happen. And that adds an extra element of excitement."

The process of making a riveting, realistic movie about the experience of space flight was a technological challenge unlike any that the filmmakers had confronted.

"There have been many movies made about space," notes producer Walter Coblenz. "But none, to my knowledge, has had to deal so extensively with simulating weightlessness. It was a tremendously complex undertaking. People have seen the real thing a hundred times on television. Not only did we have to make it look authentic, but we had to create action that would give audiences a sense of the wonder and

the thrill of discovery that our characters are experiencing."

With more than half of the story taking place in conditions simulating zero gravity, the production's special effects team -- headed by Chuck Gaspar ("Ghostbusters") and Barry Nolan ("Dune") -- had quite a task ahead of them, but the actors and director Harry Winer may have had an even tougher one.

"Among the most exciting bits of magic in this movie is our ability to capture that feeling of freedom the characters encounter once they achieve orbit in space," says Winer. "That's a trick to do when you're working on a set that's the size of a small car. The shuttle flight deck was no more than five or six square feet, with four large chairs blocking the mobility of our actors. In those confines we were trying to create an effective illusion of weightlessness."

The illusion was created in three ways.

Two shuttle deck sets -- flight-deck and mid-deck -- were built upon a giant "ferris wheel" gimbal which could rotate the sets 360 degrees on two different axes. Not even the standard Chapman crane would allow cinematographer William Fraker ("Heaven Can Wait," "WarGames") and his camera crew access to the tiny sets perched twenty feet off the stage floor, so a Louma crane with a remote Panaflex camera was mounted on top of the Chapman. The camera had to be operated from the ground and monitored off video screens, and Winer was equipped with a microphone to guide his actors.

Another method used was a long "bread board" upon which the actors sat or stood and were shoved onto the set like dough into an oven. The board was then moved up and down while the actors made their limbs and torsos respond as though zero gravity rather than Newton's Law were in effect.

The young cast also spent six weeks prior to production -- and most of their spare time during the first two months of filming -- practicing floatation movements while suspended on pulley-operated wired harnesses. They studied films of the astronauts and conferred with the NASA advisor who was on hand throughout the production to assure the technical accuracy of the movie and to instruct the actors on simulating weightlessness.

"The actors had to work in concert with our technical systems," Winer explains. "That meant that while they were performing in the scenes, they had to create the proper movement partially with their own bodies and partially with an awareness of what the technicians were going to have to do. That's a tremendous distraction to an actor trying to stay in character and pay attention to what's going on in the scene. Every one of them did a remarkable job."

The actors also had to endure the punishing physical demands of the wire work and weightlessness sequences. In that regard, former professional ballerina Lea Thompson may have had a slight advantage over the others in her role as Kathryn, a strong-willed young lady who arrives at the camp determined to become an astronaut.

"A lot of people don't realize that when you're dancing in a ballet you're also acting," says Thompson. "But where my ballet training helped the most was in the discipline that you learn. Mostly, you learn how to go through hours of pain to get the movements right."

Not one to shy from a challenging role, the versatile actress most recently played a woman whose age changes from forty to sixteen in Robert Zemeckis's blockbuster comedy, "Back to the Future." For pure physical wear and tear, however, "SpaceCamp" ranks as her most difficult assignment to date.

"This really wasn't any easier for me than for anyone else, because it's not like anything I'd ever done before," recalls the actress, who also starred in "Red Dawn" and "All the Right Moves." "We all went through the same agony in learning how to work on the wires for this movie. It isn't just straight flying, like Superman. It's muscle control and making things look natural and effortless when really it's killing you to be up there for even another minute.

"Still, to me it was worth it because I loved playing Kathryn. She's extremely passionate about what she wants to do in her life, which I find a very admirable quality in a person. And single-minded as she might seem at first, she's capable of learning the lessons she needs for growth -- not only professionally but personally."

The cast went about learning the lessons required for

their parts, each with the grit and dedication of a space program trainee.

In preparing for the role of Andie Bergstrom, NASA's first certified female shuttle pilot, whose husband Zach (played by Tom Skerritt) convinces her to be a guest instructor at Space Camp, Kate Capshaw did some of her research through conversations with NASA's first female astronaut, Sally Ride.

"I knew very little about astronauts other than what I'd read in the papers or seen on T.V. when I took this role," Capshaw admits. "I called Sally, and she was very helpful in giving me a sense of the attitudes, speech patterns and habits that an astronaut might have. Later on in the shooting, she visited the set and we just had a terrific time. It was reassuring to me to find out that she was basically a down-to-earth person. That had been exactly how I sensed I should play Andie."

In "SpaceCamp," Capshaw returns to the heroic screen persona that marked her success in the Spielberg/Lucas blockbuster "Indiana Jones and the Temple of Doom." "It's a very strong woman's role," comments Capshaw. "Andie is practical, energetic, feisty. She's also very focused. She's wanted to experience space flight since she was a little girl. So she's understandably frustrated when she gets passed over for her first shuttle mission and ends up being a guest instructor at the camp her husband runs."

Film veteran Tom Skerritt, who plays Zach Bergstrom, former astronaut and the director of Space Camp, is no stranger to the cinematic stratosphere. Besides co-starring in the science fiction thriller "Alien," Skerritt will soon be seen in the aviation action-drama "Top Gun" opposite Tom Cruise.

"Zach's an experienced flier and a bit of an idealist," Skerritt says. "He's already been up there, and the Space Camp is his way of staying in the program and contributing to its future. He thinks of these kids as his own, and he enjoys the fact that they are likely prospects to become astronauts."

Some, however, are more likely than others. Kevin Donaldson, played by screen newcomer Tate Donovan, is one of the least likely astronaut candidates ever to enroll at Space Camp.

"Kevin is charming, quick-witted and a total cut-up," says the young actor, who appeared last year in the television films "Into Thin Air" and "Northbeach and Rawhide." "He comes to camp with the attitude that this is a payback to his father for buying him a new jeep."

Donovan, a graduate of the University of Southern California Drama Department, is quite the opposite of Kevin. A serious student of his craft, he enjoyed stretching his own acting skills through the emotional evolution his character undergoes as a result of his experience at Space Camp.

"Kevin matures through his interaction with the kids at Space Camp," says Donovan. "They start looking to him for leadership, and suddenly he realizes he's got some responsibility other than just taking care of 'Number One.' I think one of the most interesting aspects of the film is the way that each of the characters grows while they're going through this adventure."

One who grows tallest is the smallest -- Max, a pre-adolescent electronics whiz played by ten-year-old Leaf Phoenix.

"Max is a really smart kid," explains the debuting youngster. "He knows about computers and stuff like that, but he's also a normal kid. He's crazy about 'Star Wars' and goes around pretending like he's Luke Skywalker. And then he gets to be a hero, to do something the other bigger kids can't do."

The other two members of the impromptu shuttle crew are a pair of experienced young actors whose careers have recently begun to take off.

Kelly Preston, star of the films "Mischief" and "Secret Admirer," plays Tish, a lady with a photographic memory and a passion for the fashions of Cyndi Lauper and Madonna, who proves to be not so dizzy as she first appears.

"What attracted me to the role of Tish was the fact that she is sort of off-beat, off in her own little world," says the gregarious 23-year-old actress. "The tough part

about that was making her a real, identifiable human being and not just a stereotypical 'Valley Girl.' She is surprisingly bright and wonderfully zestful about life and learning."

Rounding out the cast is Larry B. Scott, who at age 24 is a ten-year stage and screen veteran. Scott plays Rudy Tyler, a young man for whom self-confidence is a hurdle he must learn to leap in order to fulfill his dream of someday becoming part of the space program. "SpaceCamp" adds another major credit to his expanding and diverse list of feature film appearances, which include "Revenge of the Nerds," "The Karate Kid" and "Iron Eagle."

"It was ironic that I would get this part," says Scott, "because I've been a space buff for years. I think if I hadn't gotten into acting, I would have been just like Rudy, looking for a way to work for NASA and eventually get my turn to go up."

The youthful ensemble all gained an appreciation for the space program as a result of their participation in "SpaceCamp." Their director hopes that enthusiasm will be shared by audiences as well.

"I hope it's the kind of movie that kids will see this summer and remember years from now as something that inspired them to pursue a career in space exploration or develop an avid interest in the fascinating things that will be going on up there," declares Winer. "There is a sense of wonder, a sense of unlimited power in reaching for the

stars. It's something we've all come to understand a little better from doing this picture, and I think that people who see it will be able to share in some of that."

"SpaceCamp" is an ABC Motion Pictures production, executive produced by Leonard Goldberg and produced by Patrick Bailey and Walter Coblenz. Harry Winer directs from a screenplay by W. W. Wicket and Casey T. Mitchell based on a story by Patrick Bailey and Larry B. Williams. "SpaceCamp" is a Twentieth Century Fox release.

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ABOUT THE PLAYERS

As Andie Bergstrom, an astronaut who winds up being a guest instructor at Space Camp, KATE CAPSHAW molds a motley group of young would-be astronauts into a flight-ready crew.

After graduating from the University of Missouri with a bachelor's degree in education and a master's in learning disabilities, Capshaw became a teacher for two years. But real-life teaching did not prove quite as rewarding to Capshaw as it ultimately does to Andie.

"I liked spending time with the kids," the actress recalls. "I sort of conspired with them about how we were going to get them the hell out of high school. But I couldn't get excited about reading levels. It just didn't inspire me. I knew I was doing the kids a disservice."

Born in Fort Worth, Texas, and raised in Florissant, Missouri -- a small town on the outskirts of St. Louis -- Capshaw had long dreamed of becoming an actress and had performed in plays at her high school. Her acting ambitions led her to quit her teaching post and move to New York, where she landed a regular role on the daytime drama "Edge of Night," on which she was to portray...a dying actress.

"From the first day I was on the series I was dying, dying, dying," she relates. "But nobody knew I was dying because they always had me looking so glamorous. Every once in a while they would have me faint."

She auditioned for a small part in the 1981 feature "A Little Sex," and director Bruce Paltrow liked her enough to

offer her the lead opposite Tim Matheson. Shortly thereafter she starred in the CBS television film "Missing Children: A Mother's Story."

Capshaw next landed starring roles in the movies "Windy City" with John Shea and "Dreamscape" with Dennis Quaid. It was during the filming of the latter that she met with Steven Spielberg and beat out 120 other actresses for the coveted part of Willie Scott in the Spielberg/George Lucas production "Indiana Jones and the Temple of Doom."

"I was very fortunate," she says. "I guess I got the call because I was physically right for the part. Willie was supposed to be pretty and a bit more feminine than the heroine in 'Raiders.' But as my friend Bruce Paltrow once told me, 'Beauty is only interesting for about 20 seconds. Then you have to deliver something else.'"

Capshaw delivered and made screen history alongside Harrison Ford in one of the all-time top grossing adventure hits. She was subsequently cast by the film's writers, Willard Huyck and Gloria Katz, to star opposite Dudley Moore in a comedy they made the following year, "Best Defense."

Prior to beginning her work on "SpaceCamp," Capshaw completed Sidney Lumet's "Power," in which she stars opposite Richard Gere.

"I had just done five pictures back-to-back and I really had planned to take a break," says Capshaw. "But a

strong woman's role like the one in 'SpaceCamp' doesn't come along every day, so I grabbed it."

In researching the part of NASA's first certified woman shuttle pilot, Capshaw contacted America's first female astronaut, Sally Ride.

"I knew very little about astronauts other than what I'd read in the papers or seen on T.V. when I took this role," Capshaw admits. "I called Sally and she was very helpful in giving me a sense of the attitudes, speech patterns and habits that an astronaut might have. Later on in the shooting, she visited the set and we just had a terrific time. It was reassuring to me to find out that she was a down-to-earth kind of person. That had been exactly how I sensed I should play Andie."

That description could also apply to Capshaw. Despite her busy acting schedule, she manages to find time to spend with her boyfriend, writer/director Arny Bernstein, and her nine-year-old daughter Jessica in the home they share in suburban Los Angeles.

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"Zach's an experienced flier and a bit of an idealist," says TOM SKERRITT. "He's already been up there, and the Space Camp is his way of staying in the program and contributing to its future. He thinks of these kids as his own, and he enjoys the fact that they are likely prospects to become astronauts."

Film veteran Skerritt, who plays Zach Bergstrom, former astronaut and the director of Space Camp, is no stranger to the cinematic stratosphere. Besides co-starring in the science fiction thriller "Alien," Skerritt will soon be seen in the aviation action-drama "Top Gun" opposite Tom Cruise.

"The only real similarities between the 'Top Gun' or 'Alien' characters and Zach are the confidence each exhibits in his aviation skills," he explains. "But they all have different temperaments, different personal characteristics. There's a part of me in every character I play -- although Zach's probably the most like me."

A native of Detroit, Skerritt discovered an interest in dramatics when he attended Wayne State University and participated in several student productions. His enthusiasm was such that he left school to pursue a career as an actor.

After spending a couple of seasons doing stock theatre in the midwest, Skerritt moved to Los Angeles and enrolled in the theatre program at U.C.L.A. While studying there, he appeared in a production of "The Rainmaker," which brought him to the attention of filmmakers who were casting for a 1962 movie called "War Hunt." Skerritt and Robert Redford

made their debuts in that film alongside another young actor, Sydney Pollack, who was three years away from his feature directorial debut.

Skerritt began working steadily on television as an actor and also began to do some writing. In the latter endeavor, he called director Robert Altman to ask for a few tips. "He was sort of a mentor when I first started out," says Skerritt. "He gave me my first job in television, and I'd done a lot of work for him after that. I called him up to see if he might be able to give me some feedback on something I was writing. He got on the phone and said, 'Skerritt? Wait a minute, Skerritt, wait a minute. I've got an idea. Hang up. I'll call you back.' And there I was holding a dead phone. The next day he called back and I was in 'M*A*S*H.'"

Of all the parts he's played over the years, the role of Duke Forrest in Altman's black comedy about an eccentric medical corps serving in Korea ranks as his favorite. "Without hesitation I'd pick 'M*A*S*H' as my most enjoyable experience in this business," Skerritt declares. "It was just the most raucous, flat-out fun I ever had."

The role for which he may be best remembered, however, was that of Shirley MacLaine's supportive husband in the critically acclaimed "The Turning Point." He followed that with "Ice Castles" and Ridley Scott's blockbuster "Alien."

Skerritt's other major credits include "Fuzz" with Burt Reynolds, Stephen King's "The Dead Zone," "Savage Harvest," "Silence of the North" and the recent "Clay Pigeons."

He has also starred in the television movies "A Touch of Scandal" and "The Calendar Girl Murders," as well as the action series "Ryan's Four."

Skerritt and his wife Susan live with their four children in Calabasas, California.

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"I think it's easier to create a character when you're in a real place like Space Camp," says LEA THOMPSON, who stars as Kathryn, a serious-minded young lady determined to become an astronaut. "But I also had a lot of fun on stage, creating the weightlessness, because it was like being in a mime troupe, you know, making another kind of reality. It was a challenge. I like that."

Thompson seems to thrive on challenges. Prior to beginning "SpaceCamp," the petite 24-year-old played a woman whose age changes from forty to sixteen as she goes "Back to the Future" in Steven Spielberg's hit of last summer.

For pure physical exertion, however, "SpaceCamp" ranks as her most difficult assignment to date. A former ballerina, Thompson admits to having one slight advantage over the other actors in going through the arduous task of simulating weightlessness. "A lot of people don't realize that when you're dancing in a ballet you're also acting," says Thompson. "But where my ballet training helped the most was in the discipline that you learn. Mostly, you learn how to go through hours of pain to get the movements right."

Thompson, who had leading roles in "Red Dawn" and "All the Right Moves," opposite Tom Cruise, and is currently starring in the George Lucas production "Howard the Duck," began her professional career as a dancer at age fourteen. Born in Rochester, Minnesota, and raised in Minneapolis, Thompson won a scholarship to the Pennsylvania Company while still in high school. She later earned scholarships

from the American Ballet Theatre's second company, Ballet Repertory, and the San Francisco Ballet, before deciding to undertake an acting career.

She moved to New York, where she found employment as a waitress while studying acting. She landed a few commercials, and after a short time, her first film role came in the action feature "Jaws 3-D." "I guess it was just meant to be," she says of her switch from dance to dramatics. "It always felt like there was something more expressive in me than just dancing. I mean, I always wanted to speak and sing and be more creative. In dance, it was always someone else's vision. I got frustrated. Acting gives me a lot more freedom of expression."

She followed "Jaws 3-D" with a lead in Michael Chapman's "All the Right Moves." She then segued into another starring part in John Milius's "Red Dawn." She also starred in the teen comedy "The Wild Life" and the British feature "Yellow Pages."

Thompson feels extremely grateful that so much success has come to her so rapidly. But she is quick to emphasize how much of a role hard work has played in her achievements. "I started dancing when I was nine years old, and I worked at it every day," she explains. "I've been working at being an artist practically all my life. It's not like suddenly a door just opened and I was there."

As much as she has accomplished in so brief a time as an actress, however, Thompson readily confesses that she is

still learning. And among the most important lessons she has learned from her experience in front of a camera is that of increased self-assuredness. "I've become more confident about my own abilities," says the energetic actress. "I listen more to my intuitions because I've found out how important it is to trust yourself."

Thompson and her boyfriend, actor Dennis Quaid, divide their time between their home in Los Angeles and his ranch in Montana.

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TATE DONOVAN makes his motion picture debut as the brash but likable Kevin, who discovers the spirit of teamwork at Space Camp. "Kevin is charming, quick-witted and a total cut-up," says the young actor, who appeared last year in the CBS television films "Into Thin Air" and "Northbeach and Rawhide." "He comes to camp with the attitude that this is a payback to his father for buying him a brand new jeep."

Donovan, a graduate of the University of Southern California Theatre Arts Conservatory program, is quite the opposite of Kevin. A serious student of his craft, he enjoyed stretching his own acting skills through the emotional evolution his character undergoes.

"Kevin matures through his interaction with the kids at Space Camp," says Donovan. "They start looking to him for leadership, and suddenly he realizes he's got some responsibility other than just taking care of 'Number One.' I think one of the most interesting aspects of the film is the way that each of the characters grows while they're going through this adventure."

Born and raised in Tenafly, New Jersey, Donovan had early inclinations toward following his father into the medical profession. But upon graduation he decided that acting was his first love and he would pursue that with the same dedication he'd planned to apply to medical school.

"I never thought I'd really have to study acting," Donovan explains. "In high school I did a lot of plays, and I'd learn my lines and just go up there and do it. I

thought it was all spontaneous and natural and that was it. Then at some point I became aware of how much there was to learn, and I decided to get serious."

This decision prompted him to audition for the prestigious U.S.C. Conservatory program. "There are two programs there," Donovan explains. "One is a bachelor's program, where you mix liberal arts with some drama classes. The other is the Conservatory, where you study and take classes day and night in movement, theatre analysis, technical theatre, acting, voice...I decided if I was going to go for it, I might as well go all the way."

Donovan not only immersed himself in his studies, but also earned the lead in the university's production of "David and Lisa" during his freshman year. He went on to do six other plays during his undergraduate tenure there.

The transition from college to the job market proved a smooth one for the young actor. "I did my first television film, 'Northbeach and Rawhide,' with Chris Penn and William Shatner while I was still in school," he recalls. "Then I missed my graduation ceremony because I was up in Canada doing another television film, with Ellen Burstyn, 'Into Thin Air.'"

Donovan went on to guest-star on several television series, including "Family Ties" and "Hill Street Blues," prior to landing his first feature role in "SpaceCamp."

Acting studies and work have kept his schedule quite full, so Donovan confesses he has little spare time. But he has still managed to put aside enough hours over the years

to maintain proficiency as a musician. "I play the violin," says the well-rounded young man, who was also the stellar shortstop on the "SpaceCamp" softball team. "I've played from the time I was six and I practice as much as I can. But aside from that, work has kept me so busy since I've gotten out of school that I haven't really had time to find out what I do in my spare time."

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KELLY PRESTON plays Tish Ambrose, a pretty teen with a photographic memory and an eclectic wardrobe, who proves to be not as dizzy as she appears.

"I'd love to go up in space for real," says the well-travelled 23-year-old native of Hawaii, whose father's career in international commerce also found her residing in such far corners of the earth as Iraq and Australia. "I don't think it's far-fetched to believe there are other kinds of life out there, and I'm intrigued by that. Working on this picture has opened my eyes to the fact that space travel for the average person isn't really that far off. It should happen in my lifetime. And when it does, I plan to be right up at the front of the line buying a ticket."

While Preston may have to keep her feet on the ground for a while longer, her career has lately begun soaring. Prior to "SpaceCamp," she earned glowing critical reviews for her starring performances in the teenage comedies "Secret Admirer" and "Mischief."

Preston first began studying acting at Hawaii's Talent Development School, where she was discovered by a photographer who featured her in several television commercials.

The Honolulu-born actress lived for three years in Iraq and two years in Australia before returning to the islands to graduate from Oahu's Punahou School. Moving to Los Angeles in 1980, Preston enrolled in drama classes at both the University of Southern California and the University of California at Los Angeles, ultimately graduating from U.S.C.

She soon won the recurring role of Gillian on the daytime drama "Capitol." She went on to guest-star in such series as "Blue Thunder," "Riptide," "CHiPS" and "Eight is Enough." Preston also did the pilot and became a series regular on "For Love and Honor," and takes special pride in a guest-starring appearance on an episode of the "Quincy" program that won the 1983 Scott Newman Award for creating awareness of drug abuse.

She made her feature film debut in 1982 with a small role opposite Charles Bronson in "Ten to Midnight." In addition to starring as a high-school sex symbol in "Secret Admirer" and "Mischief," Preston has appeared in John Carpenter's "Christine" and the 3-D adventure "Metalstorm."

In taking on the part of Tish, Preston is pleased with the fact that she learned a little something about herself during the filming. "I learned to be really secure within myself," she says. "Tish starts out lacking in that because she's sort of outrageous and she gets caught up in the way other people might be judging her. I think that's a pretty common thing. What I've learned in playing her is that you can't get caught up in what other people's perceptions of you are. You have to learn to go beyond that."

Preston had another illuminating experience toward the end of production. She became a newlywed. Preston and her husband, actor Kevin Gage, were wed in Hawaii in November. They plan to make their home in Los Angeles while pursuing their performing careers.

LARRY B. SCOTT's career has been steadily gaining momentum since his appearance in one of 1984's biggest hits, "The Karate Kid," and his starring role as an in-with-the-out-crowd gay college freshman in "Revenge of the Nerds." In "SpaceCamp," Scott plays Rudy Tyler, a youthful aeronautics program aspirant for whom the camp provides the key to self-confidence.

The son of an Air Force officer, Scott says, "It was ironic that I would get this part because I've been a space buff for years. I think if I hadn't gotten into acting, I would have been just like Rudy, looking for a way that I could wind up working for NASA and eventually get my turn to go up."

A ten-year stage and screen veteran at the age of 24, the native New Yorker began performing at the prompting of a junior high school teacher who preferred that he do it outside her class. "I was the class jokester and resident loudmouth," the affable actor recalls. "My social studies teacher asked, 'Why don't you put some of that on stage?' Then she arranged for me and a couple of other kids to go work as stage hands at the Moss Theatre in New York.

"They were in pre-production on 'The Wizard of Oz' at the time. We were going to be there about six months, but one by one, the other kids dropped out. I stuck around and learned all the parts, and then, a week or two before the show was supposed to go, the wizard dropped out. I got to play the wizard."

Scott graduated high school at age sixteen and immediately started working in television commercials. He made his feature film debut in "A Hero Ain't Nothin' But A Sandwich," starring as the drug- and alcohol-plagued son of Cecily Tyson and Paul Winfield.

At eighteen, with the consent and support of his parents, Scott decided to move to Los Angeles, where he hoped to build a career upon his impressive film debut. "My folks were terrific," says Scott. "I'd gotten some real nice reviews from 'Hero,' and I thought the time was right. My dad said, 'Do it now, but do it for you.' It was kinda hard to leave my family -- I've got six brothers and two sisters -- but it helped a lot to have their blessing."

In Hollywood, he immediately started finding work on television, guest-starring on numerous series including "St. Elsewhere," "The Jeffersons," "Hill Street Blues," "Lou Grant" and "Trapper John, M.D."

Scott has also been featured in the films "Inside Adam Switt," "That Was Then, This Is Now" and "Thieves." Prior to "SpaceCamp," he completed filming on "Iron Eagle" starring Lou Gossett, Jr.

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Ten-year-old LEAF PHOENIX makes his film debut in the role of Max, the precocious youngster whose dreams of space adventure come true in a way that exceeds his wildest expectations. "Max is a really smart kid," explains the debuting actor. "He knows about computers and stuff like that, but then, he's also a normal kid. He's crazy about 'Star Wars' and goes around pretending he's Luke Skywalker. And then he gets to be a hero, to do something the bigger kids can't do."

Phoenix, whose parents, brother and three sisters have each taken a turn at performing dramatically or musically, was born in Puerto Rico and raised in Los Angeles. His brother, River, starred in "Explorers" and will soon be seen in Rob Reiner's "The Body."

Working on "SpaceCamp" was more than just a pleasant professional experience for the youngster. It heightened his curiosity about space exploration and his desire to be a part of it. "I would be kind of freaked out about going into space and not really knowing what to do, like the kids in the movie," says the most diminutive member of the cast. "But just the feeling of being weightless and of seeing the earth from so far away...Wow! It would be such a great thing. It would be a dream come true."

Despite the fact that his parents both performed on stage, Phoenix's dreams never focused on acting. "Well, my brother always wanted to be an actor," he explains. "I wanted to be a lot of different things. I like animals

and I love to swim -- swimming is my favorite -- but I never thought much about what I wanted to be when I grew up. So when my brother got this part on the TV show 'Seven Brides for Seven Brothers' and they said they needed a younger kid, too, I said 'O.K. I'll try for it.'

Phoenix didn't get the part, but he did get the acting bug. He subsequently won guest-starring roles on several television series including "Hill Street Blues" and "Murder, She Wrote" and made return appearances on the long-running hit "The Fall Guy." He also starred in the pilots "Six Pack" and "Looking for Love" as well as the After School Special "Dyslexia."

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ABOUT THE FILMMAKERS

Executive producer LEONARD GOLDBERG has been one of the entertainment industry's most creative executives as well as one of its most successful producers of feature films, television series and television films during the past two decades. Goldberg's most recent theatrical feature was the critically praised boxoffice smash "WarGames." Nominated for three Oscars, it quickly became one of the top-grossing films in the history of its distributor, MGM.

Among Goldberg's notable contributions to the film and television industries has been his consistent ability to discover new talent. In addition to Matthew Broderick and Ally Sheedy, for whom "WarGames" brought international stardom, his productions have helped launch the careers of Richard Gere, James Caan, John Travolta, Jaclyn Smith, Kate Jackson, Farrah Fawcett, Cheryl Ladd, David Soul, Paul Michael Glaser, Kristy McNichol, Michael Ontkean and Daryl Hannah, to name a few.

In 1984, the Leonard Goldberg Company and Mandy Films produced a ground-breaking television film, "Something About Amelia," which starred Ted Danson and Glenn Close in the sensitive story of a family torn apart by incest. An Emmy Award-winner as the year's Outstanding Drama Special, it was the highest rated two-hour film of the season and the second highest rated two-hour movie ever made for television.

A graduate of the Wharton School of Finance and Commerce, Goldberg began his broadcasting career in 1956 with

ABC's research department. He moved to NBC a year later, where he served as supervisor of special projects. In 1961 he joined Batten, Barton, Durstine and Osborne Advertising. Two years later he returned to ABC as director of New York program development. He became their vice president of daytime programming in 1965.

After a year in that capacity, Goldberg was named chief of programming for ABC, a position he occupied for the next three years. During this time, he developed and introduced an entirely new element to network programming: movies made directly for television. Moving to Screen Gems in 1969, Goldberg took the post of vice president of production. Under his aegis the television film "Brian's Song" was developed, earning him the prestigious Peabody Award.

In 1972, Goldberg formed a partnership with Aaron Spelling. Perhaps the most successful television production team in history, they were responsible for such long-running series as "Charlie's Angels," "Hart to Hart," "Fantasy Island," "T.J. Hooker," "Starsky and Hutch," "The Rookies" and the multiple award-winning "Family." They also produced over 35 television films including "Little Ladies of the Night," the highest rated movie made for television to that date, and "The Boy in the Plastic Bubble," which catapulted John Travolta to dramatic stardom and brought national recognition to director Randal Kleiser.

Goldberg has been producing theatrical features for the past ten years. In addition to "WarGames," he has brought to

the screen the Barbra Streisand-Gene Hackman starrer "All Night Long," the hit comedy "The Bad News Bears in Breaking Training," Robert Altman's highly acclaimed "California Split" and John Hancock's "Baby Blue Marine."

Among the upcoming projects for his recently formed production companies, The Leonard Goldberg Company and Mandy Films, is the television film "Alex: the Life of a Child" based on the book by Frank DeFord.

Goldberg and his wife Wendy have long been active in community affairs and charitable fund raising. As one of the founders of the Los Angeles Film Festival (Filmex), Wendy Goldberg served as Filmex Society president for seven years and is now a member of the Board of Trustees. She is presently chairperson of the Entertainment Council, a member of the Cedars-Sinai Woman's Guild, a member of SHARE and executive vice president of the Amazing Blue Ribbon. She was appointed by the governor as a member of the California Arts Council and is currently on the Board of Directors of the newly formed Los Angeles County High School for the Arts.

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For producer PATRICK BAILEY, "SpaceCamp" is the realization of a three-year effort that began with his original story based on the actual camp at the Space and Rocket Center in Huntsville, Alabama. Prior to initiating this project, Bailey directed his first theatrical feature, "Door to Door," starring Ron Leibman. The independently produced comedy was well received at its 1984 Cannes premiere and was released in the U.S. last year.

A former partner in Mel Blanc's Blanc Communications Corporation, Bailey put in fifteen successful years producing and directing hundreds of commercials and public service spots, along with several half-hour television specials, prior to entering the feature film arena. One of his television specials, "An Ounce of Prevention," won numerous national and international awards in 1982.

Born in Crawfordsville, Indiana, Bailey grew up on the soundstages of his father's commercial production company, where he learned the business and earned his allowance as a production assistant. Upon graduating high school, he joined the Air Force and was assigned to the Armed Forces Radio and Television Service.

On an Air Force assignment in Tokyo in 1962, Bailey turned his talents to radio broadcasting. As a disc jockey, he transformed his local program into the top-rated rock radio show in Japan.

While in Japan, the eighteen-year-old also began doing voice-overs and writing advertising copy for a commercial

production export company. After a short time he started producing and directing commercials for them.

In addition to his film career, Bailey's other professional labor of love is flying. A licensed flight instructor for many years, he teaches aspiring aviators at the Santa Monica airport not far from his home in Pacific Palisades, California. Among his many celebrity students are Kate Capshaw and Lea Thompson. He is also a black belt in karate and former regional champion in the sport.

Wendy, Bailey's wife of eleven years, served as production supervisor on "SpaceCamp." Wendy Bailey is a former segment producer for Alan Landsberg Productions and is currently an independent producer working on films for television.

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Producer WALTER COBLENZ has been associated with some of the most successful and critically admired film and television projects of the past fifteen years.

Coblentz joined MGM Studios as an assistant director on television series, including "The Man From U.N.C.L.E." and "Daktari." He segued into theatrical features as an assistant director and production manager on such films as "Downhill Racer" and "Two Lane Blacktop."

His initial venture as a producer was the 1972 political drama "The Candidate," starring Robert Redford and directed by Michael Ritchie. He later produced two more of that decade's most socially probing pictures, Joseph Wambaugh's "The Onion Field" and "All the President's Men," starring Redford, Dustin Hoffman and Jason Robards. The latter earned eight Oscar nominations including Best Picture.

In 1973 Coblentz broke new ground in television by producing the first network mini-series, "The Blue Knight," starring William Holden. The NBC program based on Wambaugh's novel was an Emmy nominee for the director Robert Butler and actor William Holden.

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After a successful five-year stint directing episodic television and television films, HARRY WINER makes his motion picture directorial debut with "SpaceCamp."

Winer most recently received high marks from the critics for helming the NBC television film "Mirrors." Prior to that he directed the top-rated ABC television film "Single Bars, Single Women," which starred Shelley Hack, Mare Winningham, Christine Lahti and Paul Michael Glaser.

Born and raised in suburban Detroit, Winer earned a degree from the University of Michigan before moving to Los Angeles in 1970. After graduating with a Master of Fine Arts from U.S.C., he won a scholarship to the prestigious American Film Institute directors program.

In 1977 Winer directed an independent documentary, "The Legend of Bigfoot." It was picked up for release by Paramount and scored very well at the boxoffice.

The young filmmaker next turned his talents to television. His first network project was the ABC After School Special "One of a Kind," starring Diane Baker. Among the episodic programs he directed over the next three years were several episodes of "Hart to Hart" which brought him to the attention of executive producer Leonard Goldberg.

Winer directed his first television pilot, "Callahan," starring Jamie Lee Curtis, for ABC in 1982. Over the next two years, he directed pilots for each of the networks: "Goodnight Beantown" for CBS, "Temporary Insanity" for NBC and "Paper Dolls" for ABC. He subsequently made the

television films "Single Bars, Single Women" and "Mirrors"
for ABC and NBC, respectively.

*

A veteran of over thirty years in the motion picture business, associate producer DAVID SALVEN also served as unit production manager on "SpaceCamp." Salven most recently was executive producer of the critically acclaimed drama "Twice In a Lifetime," directed by Bud Yorkin and starring Gene Hackman, Ellen Burstyn and Ann-Margret.

The Los Angeles native got his start in the film industry as a production assistant in 1952. Working his way up the ranks, he was named executive in charge of production of Francis Coppola's monumental Vietnam War saga "Apocalypse Now." More recently he served in the same capacity on Carl Reiner's "All of Me," starring Steve Martin and Lily Tomlin.

Salven's credits as associate producer/production manager include William Friedkin's Oscar-winning "The Exorcist," Richard Donner's poignant "Inside Moves," Friedkin's "Deal of the Century" and "Man, Woman and Child" with Martin Sheen.

*

Director of photography WILLIAM FRAKER is a five-time Oscar nominee and one of the world's most respected cinematographers.

A native of Los Angeles and a graduate of the University of Southern California film school, Fraker shot his first feature, a documentary called "Forbid Them Not," for Norman Kaplan and Associates in 1962. Eight years later, he made his motion picture directorial debut with the western "Monte Walsh," starring Lee Marvin and Jeanne Moreau. He has also directed the films "A Reflection of Fear" and "The Legend of the Lone Ranger."

Fraker's early movies as a cinematographer included "The President's Analyst," "The Fox," "Rosemary's Baby," "Paint Your Wagon" and "Day of the Dolphin." His cinematography on the 1968 Steve McQueen hit "Bullitt" earned him a British Academy Award nomination. He later earned another British nomination for the additional photography he did on "One Flew Over the Cuckoo's Nest," which was also photographed by Haskell Wexler and Bill Butler.

Among Fraker's other pictures as director of photography are "Rancho Deluxe," "Aloha, Bobby and Rose," "'Gator," "Lipstick," "Exorcist II: The Heretic," "Close Encounters of the Third Kind" (additional photography), "American Hot Wax" and "Old Boyfriends."

In 1977 Fraker won his first Academy Award nomination for "Looking For Mr. Goodbar." The following year, he received another nod for "Heaven Can Wait" and a year after

that received his third for Steven Spielbrg's "1941."

Fraker was nominated again in 1983 for Leonard Goldberg's hit "WarGames," and this year for "Murphy's Romance."

Other recent pictures which Fraker has filmed include "Sharky's Machine," "The Best Little Whorehouse in Texas," "Irreconcilable Differences," "Protocol" and Richard Brooks' "Fever Pitch."

Fraker is a former two-term president of the American Society of Cinematographers, serving from 1979-1980. He is also a member of the executive board of the Academy of Motion Picture Arts and Sciences and an honorary member of the British Society of Cinematographers.

*

British-born production designer RICHARD MacDONALD recently added the critically lauded "Plenty" to one of the most distinguished lists of movie credits on either side of the Atlantic. Yet the former painter and art teacher was past thirty before he ever set foot on a soundstage. A native of Dorset, England, MacDonald was an instructor at the Royal College of Art for ten years prior to beginning his motion picture career. His film career was further delayed by several years service as a gunboat commander in the British Navy.

In 1952 he was asked to design the title cards for the Katherine Hepburn movie "Summertime," which led to a decade of heading the creative department of an advertising agency making commercials for television. Then a chance meeting

with director Joseph Losey resulted in MacDonald's drawing the storyboards for "The Sleeping Tiger." He enjoyed a long association with the American expatriate filmmaker, working on "The Servant," "King and Country," "Modesty Blaise," "Boom" and "Secret Ceremony." MacDonald's other early films in England included Karel Reisz's "Isadora" and John Schlesinger's "Far From the Madding Crowd."

MacDonald went to work on the other side of the Atlantic, designing such pictures as "The Twelve Chairs," "The Day of the Locust," "The Rose," "Magic," "Cannery Row," "Altered States," "Electric Dreams," "Something Wicked This Way Comes" and "Teachers." He recently returned to his native country to create the designs for "Supergirl" and "Plenty."

*

A veteran of nearly twenty years at the mixing board, sound engineer DAVID MacMILLAN was an Academy Award winner for his work on "The Right Stuff."

The Irish-born MacMillan got his audio training in Canada and took his first job as dubbing mixer for Francis Coppola on "The Rain People." He later supervised the construction of the sound facilities at Coppola's Zoetrope Studios.

MacMillan's more recent credits include "Maxi," "Birdy," "Blame It On the Night," "Indiana Jones and the Temple of Doom," "Shoot the Moon" and "More American Graffiti."

Costumer PATRICIA NORRIS is a four-time Oscar nominee. She received her latest nomination for Peter Hyams' futuristic adventure "2010."

Norris's other Academy Award considerations came in a diverse range of cinematic settings. She recreated the costumes of Victorian England for "The Elephant Man," pre-war Paris for "Victor/Victoria" and the American plains in the early 1900's for "Days of Heaven."

Among Norris's other movie credits are "Racing With the Moon" and "Capricorn One." She recently completed the upcoming David Lynch release, "Blue Velvet," for Dino De Laurentiis.

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One of the most highly regarded special effects men in the business, CHUCK GASPAR supervised the practical and mechanical effects on "SpaceCamp."

A two-time Oscar nominee for his work on "Ghostbusters" and "Exorcist II: The Heretic," Gaspar has taken on some of the most physically challenging motion picture projects of the past two decades. He has been the perennial choice of Clint Eastwood, having worked with the actor/director on such action hits as "Pale Rider," "Sudden Impact," "Firefox," "Any Which Way You Can," "Every Which Way But Loose," "The Gauntlet" and "Escape From Alcatraz."

Gaspar's other films include "In Cold Blood," "1776," "Altered States," "9 to 5," "A Star Is Born," "Blue Thunder," "Deal of the Century" and "Pee Wee's Big Adventure."

Gaspar was assisted on "SpaceCamp" by JOE DAY, who coordinated the weightless movements, and BOB JOHNSTON, who constructed and choreographed the film's mechanical creation.

*

Special visual effects supervisor BARRY NOLAN has overseen the photographic effects on over forty films.

Nolan's contribution to "SpaceCamp" was especially appropriate given his background as a solar physicist. He was one of the principal designers of the Apollo Telescope Mount that was sent into orbit on NASA's Skylab in the early 1970's. He also wrote a book used to train astronauts in solar astronomy which is still a standard reference text.

In 1972, Nolan left the world of science for the motion picture industry, teaming with FRANK VAN DER VEER, at whose Van der Veer Photo Effects Lab their work is done. The film projects on which Nolan has worked include "Dune," "Conan the Barbarian," "The Towering Inferno," "King Kong," "1941" and "Logan's Run." He and his partner have also collaborated on all of George Lucas's "Star Wars" movies.

*

JOHN W. WHEELER previously edited John Frankenheimer's "The Challenge" -- which no doubt was far less challenging than editing the countless feet of footage in weightlessness that he spliced for "SpaceCamp."

Wheeler, winner of the Television Academy's Special

Recognition Award for his work on "Roots II," began his feature film career on Alan J. Pakula's "The Sterile Cuckoo."

Among his other feature credits are "Rocky IV," "Porky's Revenge," "Rhinestone," "Strange Invaders," "The Parallax View" and "The Onion Field."

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