

Number 3

CINÉMAGIC

Fall Winter 1973

\$1.00



Cover Story:

"LIVE & LEARN"



THE 1991 EPIC VIDEO IN THE 1990 SERIES IS A 3-DAY AT NIGHT WHICH WAS PRODUCED BY MARYLANDER Douglas Chapman, and John Barlowe created the ghost. To find out what sort of NEW amateur fantasy film we have produced, turn to the "Freak Museum" section on page 18.

Number 3
Fall—Winter 1973

EDITOR

Don Baker
Mark Simon

ASSISTANT EDITOR

John McManis

REVIEW EDITOR

Bill Schreier

PRODUCTION ASSISTANT

Bob Wright

COVER PHOTO

Steve Palmer

PRODUCTION COORDINATOR

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CINÉMAGIC

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Doug Kahn
Scotts Valley, California

The ideas behind CINEMAGIC are very good and I hope you can continue to publish it. I have some suggestions, though. First of all, your magazine is devoted to amateur filmmakers, and unfortunately, filmmakers working with science fiction, fantasy, and special effects are often either isolated from one another, or know only a few friends interested in the same kind of work. So I'd like to suggest that you have a correspondence section.

The technical "how to do it" articles are very good, and although I might disagree on some points, it is always enjoyable to see how other people create certain effects. It seems that everyone does it differently.

Editors' Note: A correspondence section is possible, but we feel that it would take up too much valuable space. If you (or other readers) would like to get in touch with any of CINEMAGIC's contributors, simply send the letter to the person, in care of CINEMAGIC. We'll forward it.

Richard Steinman
Wetzel, Iowa

I received the wonderful second issue of CINEMAGIC. You have outdone yourselves — just beautiful and, in my estimation, superior to issue #1. The cover is tremendous — what a professional look, and a fine example of a cover photo. The whole Grog piece is excellent: Dede is some photographer! Of course, since I'm not a filmmaker, some of the technical articles are not my cup of tea, but I really enjoy the film profiles such as the three featured.

Mark Butler
St. Vrain, Ohio

The first issue of CINEMAGIC was a good one, but the second issue was a real hit in my eyes. In issue #1 I didn't particularly like the front cover, but your second issue cover corrected that—big!

CINEMAGIC is myavior. I've just started out in this field and I

LETTERS

EDITORS' NOTE ON LETTERS: Send correspondence to Letters Department, CINEMAGIC, P.O. Box 125, Perry Hall, Maryland 21128. All letters become the exclusive property of CINEMAGIC. We reserve the right to edit all letters for grammar, spelling, length, etc. We will make every effort to publish a representative sampling of comments on CINEMAGIC, both favorable and critical.

love it, but putting together an animated film is not easy. Your magazine has already made it easier with the tips and hints. I would like to see an article on the building of a metal ball and socket armature, like Grog's frame.

Tom Sullivan
Marshall, Michigan

I really enjoyed CINEMAGIC #1 and I hope you will indeed keep up the good work. *Homemade Animation Models* by Britt McDonough are excellent for the beginner. The addresses of the materials suppliers is an excellent idea and a time saver. I hope you'll get into ball and socket structures later.

Editors' Note: In response to both of the above letters, and countless similar ones—yes, we do have two articles on ball and socket armatures and models in preparation. One is about the professional technique for such armatures (by Ernie Farina and Mark Wolf); the other is a simplified armature technique (by Bruce Dede—Grog's creator) which uses common hardware store materials for its construction.

Allen Gove
Madison, Wisconsin

I have seen the first issue of your magazine and I'm duly impressed. You are doing what other film and photo magazines should be doing—emphasizing technique over lavishly priced equipment.

Kenneth Miller
Marshall, Virginia

I've just been marveling over issue #2 of CINEMAGIC. There's only one word I can say about it: fantastic! Everything—every facet of the magazine—seems to have been polished since the first issue. The photo quality, layout, printing quality, editorial and articles are all excellent. I enjoyed and learned something from all of the articles, regardless of which category they fell into. Britt McDonough's method of creating eye-sockets for his model dragon was just that—creative. I look forward to seeing more examples of such inventiveness in your future issues.

David Michaels
Rochester, New York

I think you did a good job with your first issue. It certainly looked better than I had expected! There was a lot of very interesting material inside, supported by fairly good quality photographs. Keep up the good work. Publishing a magazine is a killing, but rewarding job. And the amateur filmmaking reader needs a whole lot of help in overcoming some of the technical problems. Your magazine fills a needed gap.

We received 118 films for our fifteenth annual Rochester International Amateur Film Festival. Nine countries were represented besides the U.S. Many of the films were really polished productions.

This spider is the creation of Scott Sawyer of South Worth, Texas. Scott used the directions in CM #1 to create this model.



Super 8 has made tremendous advances in quality and quantity—time was when only rank amateurs or weekend sightseers made films in super 8. Now, the filmmakers are turning out some top-notch productions with this gauge. Of course, it's not the gauge but the filmmaker that counts!

Craig Brandon
Redondo Beach, California

Bruce Dods is quite a talent. I like his whimsical design of Grog, and the considerable skill with which he lit his sets, combining them expertly with atmospheric rear-screen projections.

This isn't the first I've heard of Dods. He wrote an article for *The Baker Reporter* (Volume 20, Number 23), in which he goes into detail describing how exposures were balanced and depth-of-field controlled in the filming of his miniatures with rear-projections in Grog.

Robert Norton
Port Hope, Ontario, Canada

My congratulations on an excellent magazine. I am looking forward to when I get my movie camera to try out some animation techniques with models made from Erit McDonald's excellent articles on homemade animation models.

Thomas Truett
New York, New York

I was really impressed with the quality of CINEAGIC. The articles were written in a clear and conversational manner, yet conveyed the various technical details simply and without rhetoric. Your magazine can really serve a need by helping to get people in touch with each other—so that besides learning how to accomplish a convincing special effect for a fraction of the cost Hollywood takes, readers can get an idea of the pulse of amateur film producers and what they're into.

Editors Note: That is what CINEAGIC is all about!

EFFECTS

Editorial

Don Dohler

Welcome to the third issue of CINEAGIC. Perhaps at this time I should be welcoming you to the fourth issue, but as many of you know, we have been having our problems—and I'd like to devote this editorial to some explanations, which you are certainly entitled to.

To the point at hand: CINEAGIC gets nervous, and our subsequent change in publishing schedule. Yes, we have been forced to publish only twice a year, temporarily. And if you're wondering if money (or lack of it) has anything to do with the change, again the answer is yes.

Our original intention was, of course, to publish the magazine on a quarterly basis. We've tried to stick to that, but the subscription money just isn't coming in fast enough right now to support a quarterly publication. We are building, subscription-wise, but at a slower rate than we had anticipated. Since we don't want CINEAGIC to die altogether, we feel that by changing to a semi-annual schedule we will give our bank account extra time to build. So far, it seems to be working, which is why this issue is late. Issue #4 will, accordingly, be out in April of next year.

By maintaining this semi-annual schedule for a while we are hoping that we can grow large enough and fast enough to justify a return to the quarterly publication basis. We ask that you bear with us, so that CINEAGIC may survive for a long time to come. (Incidentally, this new schedule does not affect your subscription—you will receive as many issues as you have paid for, no matter at what intervals they are published.)

On a happier note, we're slated to report that reader interest and participation have been fantastic. Just check out our "From Nations" section in this issue to see for yourself that filmmakers and special effects enthusiasts from around the world are eager to share their film endeavors with fellow CINEAGIC readers. From Nations are a small and succinct way of contributing to the overall picture of the magazine, but they are as important as feature articles—as let us know about your new film and special effects projects!

Since we won't be back to you until early 1974, I'd like to take this opportunity to wish everybody peace and health for the upcoming holiday season. And, oh yes—don't forget Halloween. How about some photos of original make-up creations from our readers? Yours truly will be fitted in a Bill Schwarz age appliance, and bearing the greater Baltimore news on October 31—probably in search of new subscribers.



JOHN KOHN



BILL GUY



TERRY JONES



STEVE POLWART

Diversity is the keynote in this issue, both from the standpoint of national and of geographical location of our contributors.

... From Victoria, Australia comes John Kohn and his *Models and Trick Photography* feature. Thirty-two-year-old John is married, has seven children (three of which are triplets), and works as a portraitist—all of which are distracting from his film and model-making interests. "But," says John, "one can only try, especially when administration and inter-education will not allow one to give up."

... Our Fort Lauderdale Gallery artist, Bill Guy, was born in 1948 in Hattiesburg, Mississippi, where he lived until May of this year, when he moved to Gulfport to pursue a career in research with the National Aeronautics and Space Administration's Sea Coast program. Bill is currently studying invertebrates in St. Louis Bay. When he's not doing that, he's drawing space and fantasy scenes for such magazines as *Starline*, *SF C*, *Starline*, *Starline*, and *Olympia*, *Corn*, *Proton*, and many others. Bill is married, has no children but says he plans two. He has been a lover of science fiction movies (particularly those with lots of special effects) since he was five years old.

... Steve Polwart of Calumville, Illinois works in with *Live and Learn*, our cover story this time. Steve and his good friend, Jeff Kirschner, formed Gamma Film Company and produced their first film, *Diaries of Dreams*, in 1978. Since then they have gone on to bigger and better things, including *Live and Learn* and their latest film, *The Arrow*, which employs such advanced techniques as black light photography and front-screen projection. Aside from actual filmmaking, Steve corresponds with many top amateur talents and even writes a column about amateur filmmaking for a magazine called *Nowhere News*. Look for more of Steve Polwart in *CINE-MANIA's* future.

... Chuck Bray, producer of *Puke*, *The Yellow*

Dream, resides in Sylmar, California. Although *Puke* is a surprisingly decorated satire with great direction and great camera work, it is the one and only film created by Chuck—his main interest in life being, like, that he is the collector and appreciation of old comic books and original comic artwork. On *Tube Film*, which *Puke* satirizes, the twenty-four-year-old Bray offers the following: "Puke was probably made because of my 1967 love for Tube Productions—cheap sets in cheap costumes; silly, boring stories; no reverence for animation or for good quality and taste. But sometimes I really see Tube's side of the coin. Those guys really can entertain with those busy movies! Even though they're cheap, they move quickly and have a lot of action."

... A short TV show *Answer* was written and illustrated by Terry Jones of Sheffield, England. Terry, who was born in 1932, teaches as head of a Special Department, which in England is the custom of helping to educate children who have trouble keeping up in ordinary schools. (Terry's students are aged 11 to 14). When he's not teaching, Terry is either making films, writing and illustrating articles that's done around for the British magazine, *Newt*, or editing his own amateur magazine, *EDC*, which is a topical discussion periodical mainly devoted to filmmaking. Terry, who is married and has three children, recently won the Delta Award at the British Science Fiction Convention for his film, *The Scepter*, an animated puppet film about a nuclear bomb and space war.

... rounding out the issue is a film profile on *Pinewood*, which was produced in Michigan by The Brothers Thoms, who are profiled prior to the article; the third and final installment of the Bill Schwarz *Space* graphics making-up articles; and a succinct miniature doing space premaking features by American Editor, Brett McDonough. And don't forget our "Letters" section and the reader-participation feature, *From Nowhere*. Enjoy!

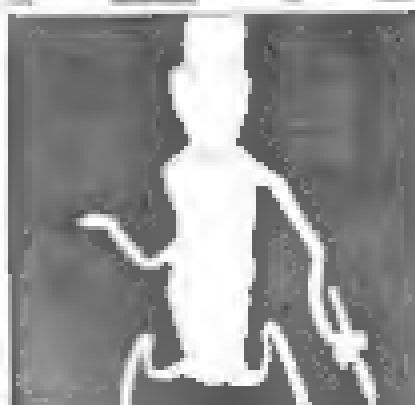
contributors

CINE-MANIA 3

CINEMAGIC HAS SOME INTERESTING READERS...



ISSUE #1



ISSUE #2



...like Grog here (as rendered by Gary Bismard). But more importantly, we need many new interesting readers—as if you fancy yourself as an interesting type, and if you would like to be in on all of the exciting features, film profiles, and how-to-do-it articles coming in future issues of CINEMAGIC, join up!

Support the world's most unique film publication; subscribe today (or renew your present subscription), or take advantage of obtaining mint copies of our first two back issues at their original cost—either way, you'll get a lot of quality and excitement for your money! (And watch this page in our next issue for some new, exclusive CINEMAGIC products.)

(Check appropriate spaces)

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The Brothers Three



Phil John Bob

Brothers Three Film of Tuxedo, Michigan, is a very productive amateur filmmaking group which is currently midway through production of its sixth-seventh film. As the name implies, the group is composed of three brothers: Phil Preston, a thirty-eight-year-old businessman; John Preston, a twenty-two-year-old college graduate (psychology major); and Bob Preston, an eighteen-year-old high school senior. The brothers, obviously, span a wide range of ages, experience, and viewpoints.

Although the Preston brothers prefer serious (story-type) filmmaking, they have produced films which run the gamut from Charlie Chaplin-type comedies, to avant-garde experimentation. Occasionally, they touch upon starkly realistic portrayals of mentally and physically handicapped characters, most notably in films with such titles as *Flower* (about a retarded basketball) and *Leaving* (inspired by John Steinbeck's *Of Mice and Men*). The sympathetic roles in these stories handled convincingly and with emotional impact by John, the lead actor of the group. Phil, the "elder statesman" of the Brothers Three, does no occasional cameo acting spots, but his forte is operating the camera, directing, and editing the films. Bob assists Phil in these areas and is the chief sound man; he has created or helped create a large portion of the Brothers Three film soundtrack.

Brothers Three films such as *The Polar Game*, *Leaving*, *Flower*, *The Snake*, *Dead, Dead* and *Possessed* have won several local and national contests, including: The Rochester International Film Festival in 1969; the Chatham Arts Festival in 1971 and 1972; the "Femur of The Year" award of the Michigan Film in 1971, 1972, and 1973; plus many other awards.

Recently, the brothers have had film programs shown throughout the nation at various movie clubs, a concept that has proved to be successful and inspiring. In 1972, Phil, John and Bob founded the Amateur & Critical, a nationwide competition held each fall for amateur filmmakers who work in 16mm, Super 8 or Single-8 only. Last year, the contest yielded fifty-eight entries, of which eight were awarded winners' certificates. The emphasis with the Amateur & Critical is close, personal attention and criticism for all entries, not just those of the winners. The contest was an instant success, and indications are that this year's version will prove even a larger success.

The Brothers Three work exclusively in the Fujinon Single-8 system, a format they find acceptable because of its versatility (such as full backward capacity, variable density, sixteen-mm ratio, etc.).

The following plot synopsis of *Possessed*, an award-winning Brothers Three film, is written from the viewpoint of camera shots and angles. *Possessed* doesn't rely on physical special effects, as such, but comes off as an eerie, suspenseful horror film because of the use of intriguing camera angles, lighting, and shot variety—these aspects of basic filmmaking often overlooked by many a budding special effects master.

Film Profile

by

Philip J. Preston



POSSESSED



SCENE 1

Film begins with CU of a doorknob, with accompanying sound, followed by MS of a man opening the door. LS then shows man slowly looking around and then down to a doll that is standing, with arms outstretched. Man, somewhat bewildered, picks up doll and re-enters house.

MS of man and doll seated in room with an end table between them. Man is drinking coffee. Panning MS of man going to get a magazine and returning. Upon his return, he notices his cup of coffee has been overturned and spilled. He then looks at doll suspiciously. Camera cuts to an extreme low-angle CU of doll. This shot makes the doll appear ominous and strong. Panning also comes into play, as the CU of

Types of shots used in this article are defined below:

ECU — Extreme close-up

CU — Close-up

MS — Medium shot

LS — Long shot

L&S photos used in this feature are Polaroids shot directly from projected images of the actual movie.)

the doll encompasses the whole screen and makes the doll dominant.

Panning MS of man as he goes to a table to get some papers. The coffee cup bounces off the wall near him. Quick cut to a low-angle CU of doll's face. Man returns with cup and keeps his eyes glued on doll, which now appears to be staring at him. Slow fade-out.

Fade-in to MS of man reading and starting to drop off. Lapidissolve with tight CU of man's face. RCU of his face as he awakes. Fast reverse pan reveals doll on man's chest, holding a pencil, ready to stab him in the throat. Man flings doll away in panic and jumps up with MS of man holding his throat, staring at doll and trembling. Fade-out.

SCENE 1

LS of man carrying doll on the way to a river. Shots made through bushes, for effect.

MS of man stuffing doll and socks into a pillow case (low-angle shot through screen fence). Shots lap-dissolve with LS of man, at river's edge, hurling sack into water. MS of sinking sack followed by CU of man's face as he breathes a sigh of relief. Slow fade-out.

SCENE 2

Fade-in to MS of man returning to home and opening his back door. Camera becomes eyes of the man and sees the doll sitting on the step landing. Camera then becomes eyes of the doll, looking up at man who lets out a scream.

LS from basement, up the stairs, to the landing (introduce stairs to viewers). Man reaches slowly down and picks up doll hesitatingly. Lap-dissolve with MS of man tightening a noose around doll's head as he prepares to hang doll from a light fixture. Low-angle MS of doll getting hung.

Panning MS of glowing man as he walks to a window and gets a long look. He turns and looks back toward hanging doll. He lets out a scream of disbelief. Quick MS cut to noose, which is empty! Four quick CU flashes, from different angles, on man's face as it registers fear, disbelief, and panic.

ECU of empty noose centered on screen. (No sound on soundtrack here.) Man's eyes slowly enter from screen left and move across screen to screen right. Noose is still in foreground. In background, screen left, is the door to the basement, which slowly closes. Man slowly walks to door, opens it, and starts down the stairs. Eerie music begins.

MS of man apprehensively rming down stairs. CU shots of man's feet and face as he searches for doll.

Camera becomes eyes of man again (hand-held for effect) as he slowly walks toward fruit-cellar door, reaches out and opens it. MS from inside fruit-cellar toward man by open door. (Low-key lighting is used for effect.) Panning screen on soundtrack as doll jumps at man's throat. He lets out an enraged yell, pulls the doll off, slams it against door and throws it.

MS of doll sliding across basement floor and crashing against wall. Low angle shot from doll's view, (which shows man, half-crazed, rushing doll, clutching door and door shaking it. (His hands actually hold and shake camera for effect.) Slow fade-out during earthquake.

SCENE 3

LS of toll sign by a truck-stop. Camera is shooting almost straight up. Camera whips down and to man, in a drowsy, rambling with doll.



These stills showing the creative use of shot-rearup and angles in **POSSIBLE**. Top: Lamp shot up basement stairs as man (John Pappas) discovers the doll's return. Middle: Panning screen from darkness, camera from ceiling over (from doll's-eye-view).

It was the gap between Russia and Germany which played a large role in the development of the Soviet Union. The gap was not only in the economic and political spheres but also in the cultural and social spheres. The gap was a result of the different historical and geographical conditions of the two countries.

SCENE 1

A man sitting on a bench in a park. He is looking at a small doll in his hand. He is thinking about the past and the future.

The man is looking down at the doll in his hand. He is thinking about the past and the future. He is looking at the doll with a sad expression on his face. He is thinking about the time when he was a child and how he felt about the world.

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One of the most important aspects of the film was the way in which the director used the doll to represent the man's inner world. The doll was a symbol of the man's childhood and his dreams. The director used the doll to show the man's inner world and his feelings about the world.

Right now and never seem to right to show that state of mind. The doll was a symbol of the man's childhood and his dreams. The director used the doll to show the man's inner world and his feelings about the world.

SCENE 2

The man is looking down at the doll in his hand. He is thinking about the past and the future. He is looking at the doll with a sad expression on his face. He is thinking about the time when he was a child and how he felt about the world.

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The man is looking down at the doll in his hand. He is thinking about the past and the future. He is looking at the doll with a sad expression on his face. He is thinking about the time when he was a child and how he felt about the world.

The doll, being a symbol of the man's inner world, was a very important element of the film. The director used the doll to show the man's inner world and his feelings about the world.



Part Three: Foam Prosthetics

FINAL STEPS TO A FOAM MASK

by Bill Schwarz

**Step-by-Step Photos By
Doug Jenkins**
**Completed Mask Photo By
Bill Smith**

[illegible]

TELLING THE APPLICANT

[illegible]

COLONIZING THE ATLANTIC

The durability of the appearance can be achieved only in a course of different work. The first method is to take the appearance and lay it all on a sheet of paper, then using a fine brush some special sprayed spray is painted on a base of lacquer or . . . The size of each is your own, but for this year is due to the great interest of the spray that allows obtaining the appearance of the thinner spray you can even put in the same way using it as and in the same way as a spray of other types with . . . However, in a . . . but he must . . . with a . . . the . . . dangers . . . and add . . . some touch of . . .

[illegible]

A third grouping method for the purpose was to use the appearance of the word in the sentence to determine if the word was accomplished with the

house and a lot of other animals in the water. The water was very deep and the fish were very big. The fish were very big and the water was very deep. The fish were very big and the water was very deep. The fish were very big and the water was very deep.

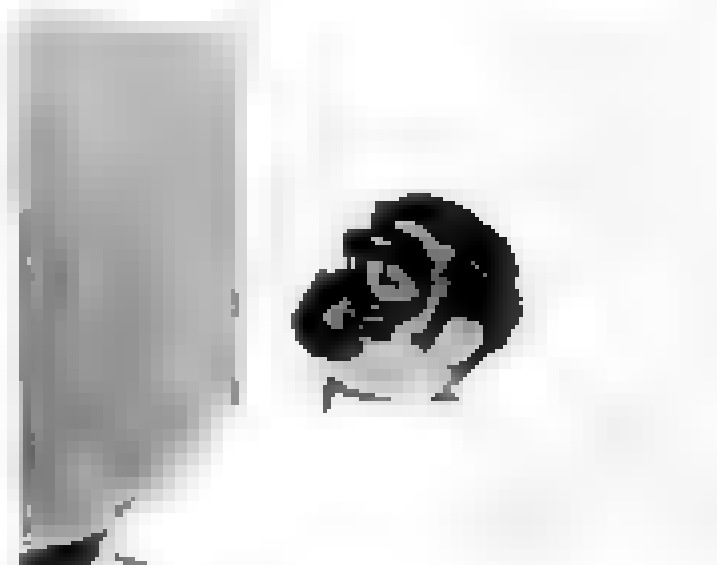
After the first day of the trip, the operator of the boat decided to go to the water. He went to the water and he saw a lot of fish. He saw a lot of fish and he was very happy. He was very happy and he was very happy. He was very happy and he was very happy. He was very happy and he was very happy.

Use of Paramount

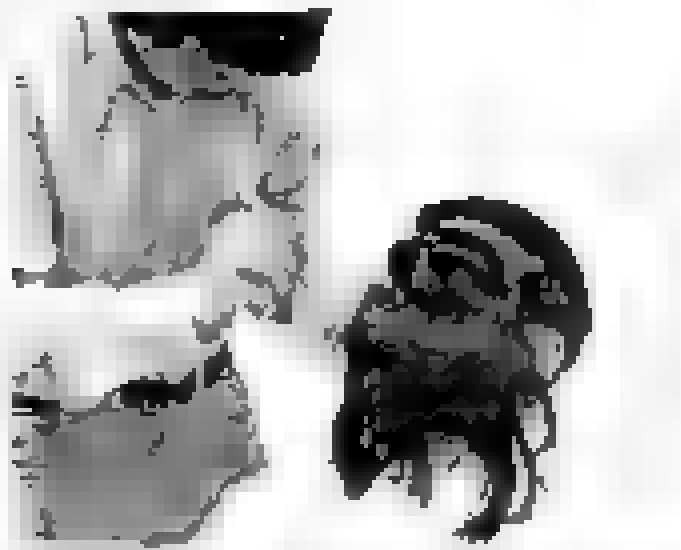
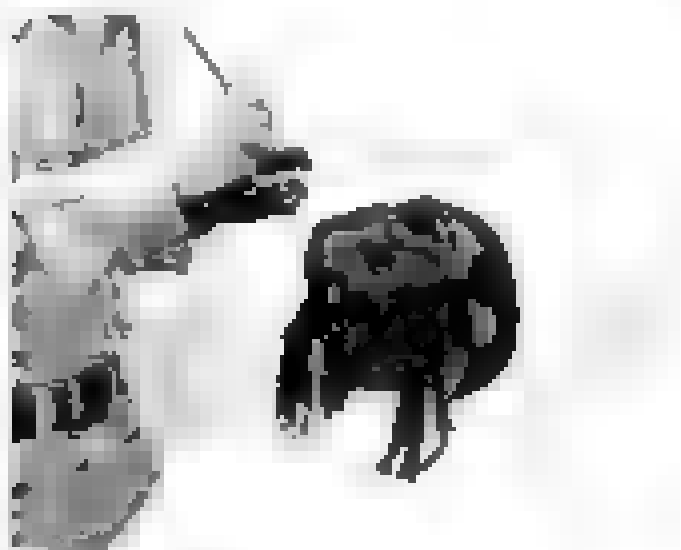
The use of Paramount must be left up to the individual. The individual should be left up to the individual. The individual should be left up to the individual. The individual should be left up to the individual. The individual should be left up to the individual. The individual should be left up to the individual.

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TOP: Fixing the apparatus on the subject's foot. MIDDLE: Apparatus is fully adjusted to subject. BOTTOM: Inserting the apparatus in the shoe with One Surgical Adhesive.



TOP: Flushing the area around the death is much less hazardous if rabbits are skinned. The painting and other papers around were damaged. Four plates are all in place. **MIDDLE:** Powdering supplies in cut glass of paint. **BOTTOM:** An area of the process—many are shown.

and had a type of M-44 removed directly to the top and sides of their weapons. So don't spend your money needlessly.

REMOVING THE MAKE-UP

At one time in history, an in your opinion is going to want to remove the make-up. It is actually a relatively simple affair. Using a soft cloth and a special skin remover that is in an idea of the specialized and work value of the remover when it is. They have tried the entire make-up. After that, clean the entire area with the remover dies with a good detergent. Permanent or regular cold cream and finally with a cold soap and water.

So that you have a—this course provides to which are available for you. For you, please, have your own workshop. And don't forget to stop when needed, using and. Because of this process. Of course, not every aspect of the field has been covered. I could never hope to do that, and it is a continuously-adding volume for the processes are always changing, and there are even variations in the procedures have mentioned. The important thing is that as you work with the material, you will begin to develop your own knowledge for yourself, and perhaps will discover new techniques that will add to our knowledge and the use of computers in a make-up course.

In closing, would like to invite you to write to me about any problems or difficulties you may run into with this process. I can't write to you in care of PERMAGI and I'll do my best to personally answer your questions. We hope.

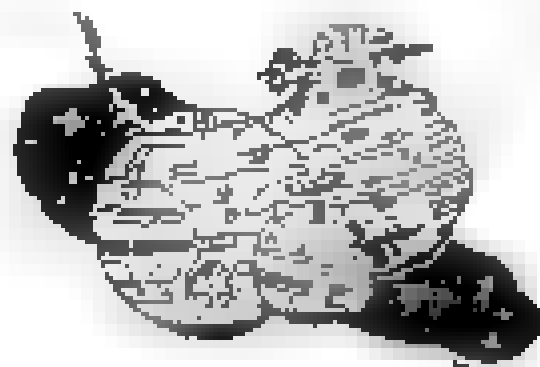
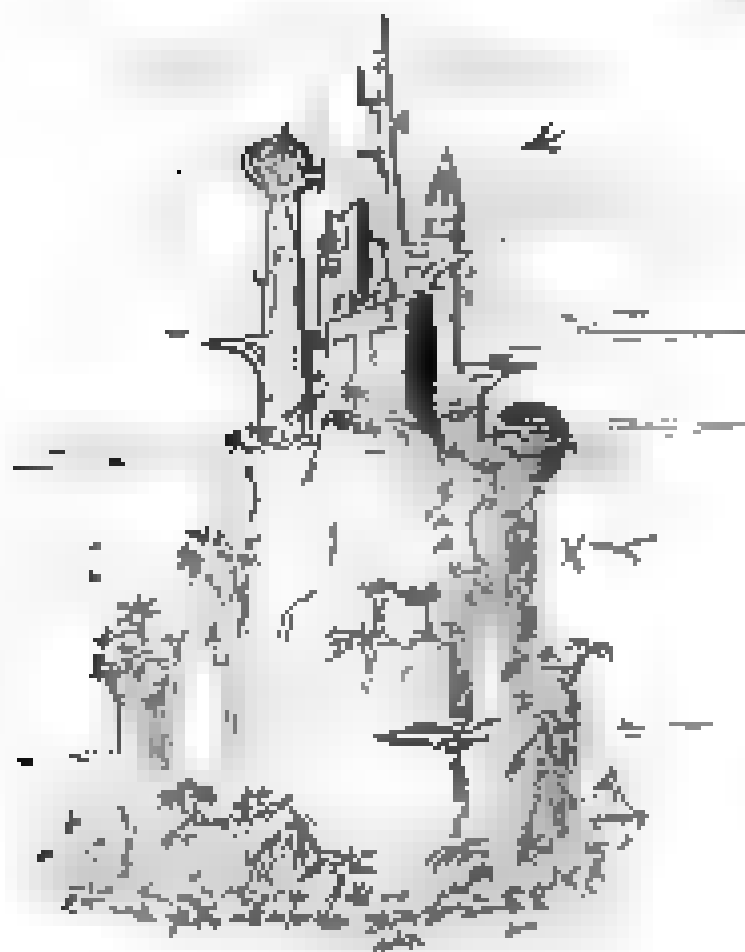
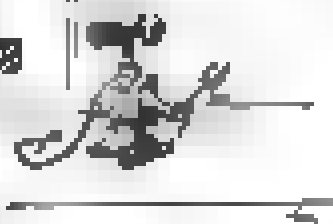


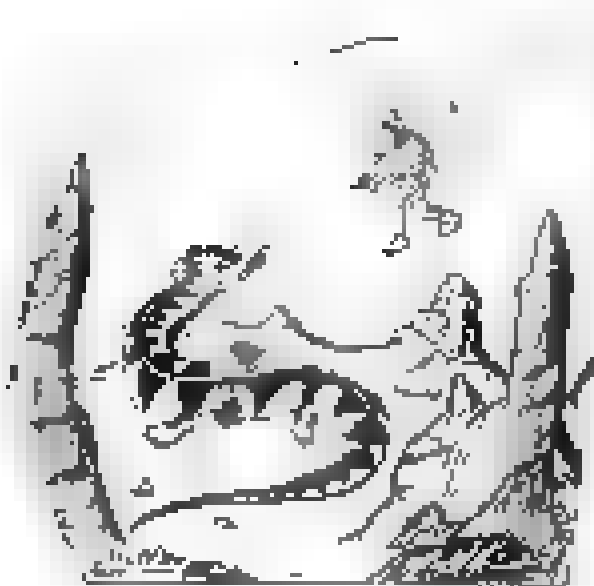
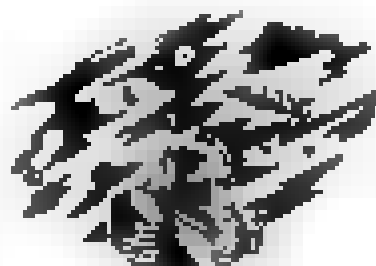
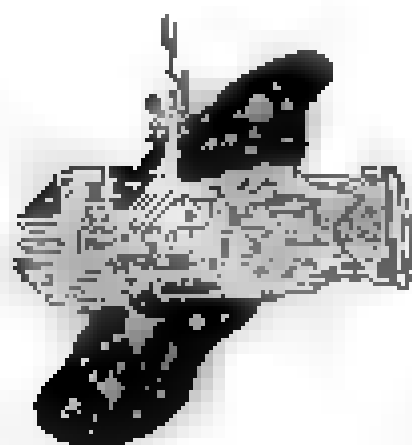
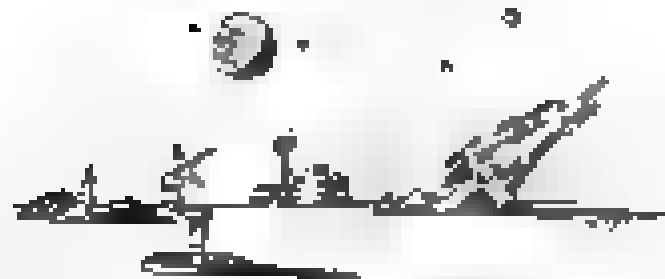
FANTASY ART GALLERY

Featuring BILL GUY

PRELIMINARY

1955





PRESS NOTICES

The first step in the process of creating a new product is to identify a market need. This involves conducting market research to understand the preferences and behaviors of potential customers. Once a need is identified, the next step is to develop a concept that addresses this need. This concept should be unique, valuable, and feasible. The third step is to create a prototype, which is a preliminary model of the product. This allows the team to test the concept and make necessary adjustments. The fourth step is to conduct a feasibility study, which evaluates the technical, financial, and operational aspects of the product. Finally, the team must develop a business plan that outlines the marketing, sales, and financial strategies for the new product.

and H_{max} is the maximum value of H in the neighborhood of the point P in the n -dimensional space. The value of H_{max} is determined by the value of H at the point P and the value of H at the point P in the n -dimensional space. The value of H_{max} is determined by the value of H at the point P and the value of H at the point P in the n -dimensional space.

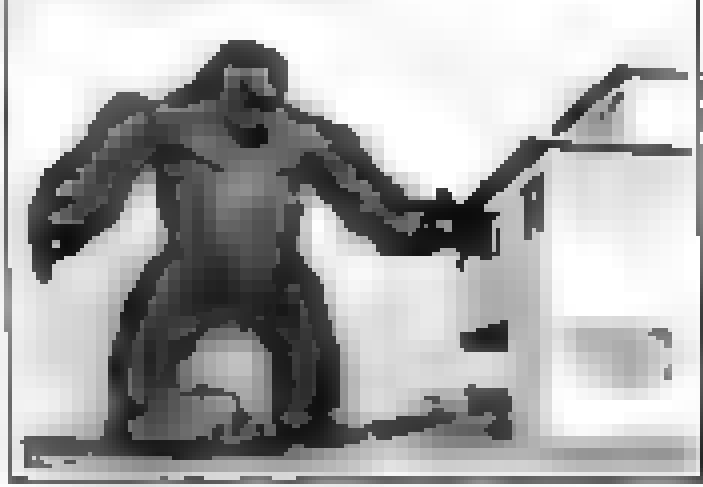
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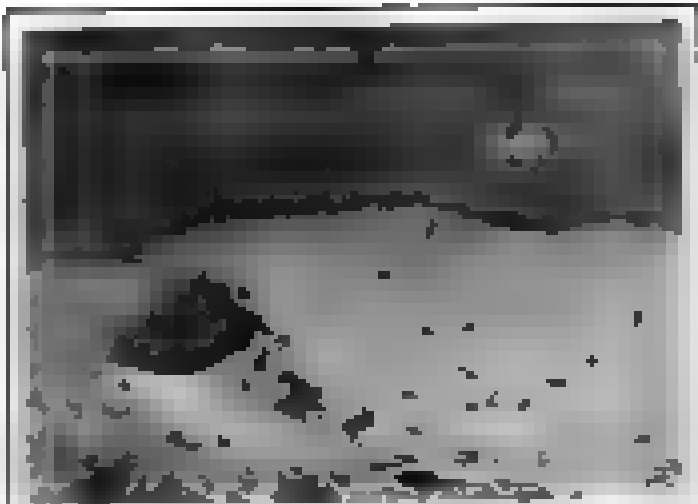
姓名	性别	年龄	职业	住址	联系电话
张三	男	35	教师	北京市海淀区中关村大街100号	13910123456
李四	女	28	医生	北京市朝阳区三里屯大街50号	13801012345
王五	男	45	工程师	上海市浦东新区世纪大道100号	13621012345
赵六	女	30	公务员	广州市天河区珠江新城100号	13530123456
孙七	男	50	企业家	深圳市南山区科技园100号	13440123456
周八	女	25	学生	北京市昌平区回龙观大街100号	13350123456
吴九	男	38	律师	上海市静安区南京西路100号	13260123456
郑十	女	42	作家	北京市西城区西便门大街100号	13170123456
冯十一	男	22	程序员	广州市天河区软件园100号	13080123456
陈十二	女	33	护士	上海市浦东新区世纪大道100号	12990123456
林十三	男	48	教授	北京市海淀区中关村大街100号	12800123456
周十四	女	27	设计师	北京市朝阳区三里屯大街50号	12710123456
吴十五	男	37	会计师	上海市浦东新区世纪大道100号	12620123456
郑十六	女	47	经理	广州市天河区珠江新城100号	12530123456
冯十七	男	23	实习生	深圳市南山区科技园100号	12440123456
陈十八	女	34	研究员	北京市昌平区回龙观大街100号	12350123456
林十九	男	44	顾问	上海市静安区南京西路100号	12260123456
周二十	女	24	助理	北京市西城区西便门大街100号	12170123456
吴二十一	男	34	分析师	广州市天河区软件园100号	12080123456
郑二十二	女	44	培训师	上海市浦东新区世纪大道100号	11990123456
冯二十三	男	24	实习生	北京市海淀区中关村大街100号	11800123456
陈二十四	女	34	研究员	北京市朝阳区三里屯大街50号	11710123456
林二十五	男	44	顾问	上海市浦东新区世纪大道100号	11620123456
周二十六	女	24	助理	广州市天河区珠江新城100号	11530123456
吴二十七	男	34	分析师	深圳市南山区科技园100号	11440123456
郑二十八	女	44	培训师	北京市昌平区回龙观大街100号	11350123456
冯二十九	男	24	实习生	上海市静安区南京西路100号	11260123456
陈三十	女	34	研究员	北京市西城区西便门大街100号	11170123456

The first of these is the fact that the
 government has been unable to
 maintain a stable exchange rate.
 This has led to a loss of confidence
 in the currency and a consequent
 depreciation of the pound.
 The second is the fact that the
 government has been unable to
 maintain a stable budget. This
 has led to a loss of confidence
 in the government and a consequent
 increase in borrowing.
 The third is the fact that the
 government has been unable to
 maintain a stable policy. This
 has led to a loss of confidence
 in the government and a consequent
 increase in borrowing.

[illegible]

2. In preparation of Washington State's California accounts completed this year and starting for the coming year this Dept completed grants for CMC, BOMC, grants, and has an ERM-2000-000 20.





This (possibly military) laser module which is on a 3 x 7 platform was created by John Cameron and Larry Garand, of Warren, Michigan. The laser module in background is a plastic model.

A French Golden Evening is a high quality type of film which is like a film which can break down in a single second. It is made up of a series of 16 frames which are taken in a single second. It is a very fast film which can be used for a variety of purposes. It is a very fast film which can be used for a variety of purposes. It is a very fast film which can be used for a variety of purposes.

Film is a very fast film which can be used for a variety of purposes. It is a very fast film which can be used for a variety of purposes. It is a very fast film which can be used for a variety of purposes.

It is a very fast film which can be used for a variety of purposes. It is a very fast film which can be used for a variety of purposes. It is a very fast film which can be used for a variety of purposes.

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It is a very fast film which can be used for a variety of purposes. It is a very fast film which can be used for a variety of purposes. It is a very fast film which can be used for a variety of purposes.

hundreds of dollars and has a running copy of the film.

It is a very fast film which can be used for a variety of purposes. It is a very fast film which can be used for a variety of purposes. It is a very fast film which can be used for a variety of purposes.

It is a very fast film which can be used for a variety of purposes. It is a very fast film which can be used for a variety of purposes. It is a very fast film which can be used for a variety of purposes.

It is a very fast film which can be used for a variety of purposes. It is a very fast film which can be used for a variety of purposes. It is a very fast film which can be used for a variety of purposes.

Model of Marylandi Ring, after of Santa Barbara, California built the station station model for a new film festival in Santa Barbara, California. The film festival is a very fast film which can be used for a variety of purposes.



A GUIDE TO BASIC ANIMATION

**WRITTEN and
ILLUSTRATED by Terry Jeeves**

Professionals from within the industry have been largely silent on the matter, says Lyndell Allen, the director of the industry group. She says a few have expressed a disquiet over the Tax Court's ruling, but none has taken any public stand on the matter. "I don't see any of our people taking any action," she says. "I don't see any of our people taking any action."

I think this is a very good example of a
 well-organized and well-written report. The
 results are presented in a clear and concise
 manner, and the conclusions are well-supported
 by the data. The report is well-organized and
 easy to read, and the conclusions are well-
 supported by the data. The report is well-
 organized and easy to read, and the conclusions
 are well-supported by the data. The report is
 well-organized and easy to read, and the
 conclusions are well-supported by the data.

"I hope the man is from the coast," said
 the man. "He is. He is from the coast."
 "Yes," said the man. "He is from the coast."
 "Yes," said the man. "He is from the coast."

124

...the

[illegible]

1. *Journal of the American Medical Association*, 1997; 277: 1033-1037.

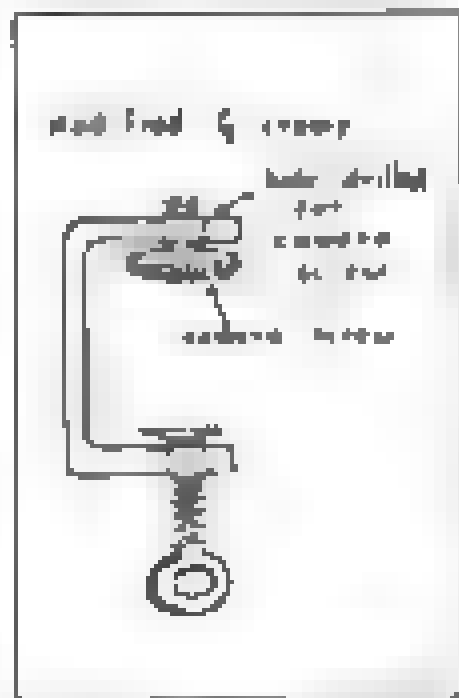
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1. *U. rubra* (L.) (1990)

מס' חיד	שם	מס' חיד	שם
1	אברהם	2	בצלאל
3	גורן	4	דוד
5	הור	6	יחזקאל
7	ישראל	8	יוסף
9	יחיאל	10	יצחק
11	יצחק	12	ישראל
13	ישראל	14	ישראל
15	ישראל	16	ישראל
17	ישראל	18	ישראל
19	ישראל	20	ישראל
21	ישראל	22	ישראל
23	ישראל	24	ישראל
25	ישראל	26	ישראל
27	ישראל	28	ישראל
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31	ישראל	32	ישראל
33	ישראל	34	ישראל
35	ישראל	36	ישראל
37	ישראל	38	ישראל
39	ישראל	40	ישראל
41	ישראל	42	ישראל
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45	ישראל	46	ישראל
47	ישראל	48	ישראל
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51	ישראל	52	ישראל
53	ישראל	54	ישראל
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57	ישראל	58	ישראל
59	ישראל	60	ישראל
61	ישראל	62	ישראל
63	ישראל	64	ישראל
65	ישראל	66	ישראל
67	ישראל	68	ישראל
69	ישראל	70	ישראל
71	ישראל	72	ישראל
73	ישראל	74	ישראל
75	ישראל	76	ישראל
77	ישראל	78	ישראל
79	ישראל	80	ישראל
81	ישראל	82	ישראל
83	ישראל	84	ישראל
85	ישראל	86	ישראל
87	ישראל	88	ישראל
89	ישראל	90	ישראל
91	ישראל	92	ישראל
93	ישראל	94	ישראל
95	ישראל	96	ישראל
97	ישראל	98	ישראל
99	ישראל	100	ישראל

1. 姓名	2. 性别	3. 年龄	4. 职业	5. 学历
6. 婚姻状况	7. 子女情况	8. 健康状况	9. 兴趣爱好	10. 其他

7. *How many times have you been in a fight with a friend or family member in the last 12 months?*

[illegible]

The following table shows the results of the regression analysis for the dependent variable "Number of children" (N = 1,000). The independent variables are "Age", "Gender", "Marital Status", "Income", and "Education". The table includes the coefficient estimates, standard errors, t-statistics, and p-values for each variable.

Variable	Coefficient	Standard Error	t-statistic	p-value
Age	0.05	0.01	5.00	0.000
Gender	-0.10	0.02	-5.00	0.000
Marital Status	0.20	0.03	6.67	0.000
Income	0.02	0.01	2.00	0.047
Education	0.01	0.01	1.00	0.318

[illegible][illegible][illegible][illegible]

1. *Journal of the American Medical Association*, 1997; 277: 1033-1037.

...and the other two are the same as in the previous case.

[illegible][illegible][illegible]
$$\frac{d}{dt} \left(\frac{1}{2} m v^2 \right) = \frac{1}{2} m \frac{d}{dt} (v^2) = \frac{1}{2} m \frac{d}{dt} (v_x^2 + v_y^2 + v_z^2) = \frac{1}{2} m \frac{d}{dt} (v^2)$$
[illegible]

1. *Chlorophyll a* (Chl *a*)

Year	Input	Output	Ratio
1990	1.0	1.0	1.0
1991	1.1	1.1	1.0
1992	1.2	1.2	1.0
1993	1.3	1.3	1.0
1994	1.4	1.4	1.0
1995	1.5	1.5	1.0
1996	1.6	1.6	1.0
1997	1.7	1.7	1.0
1998	1.8	1.8	1.0
1999	1.9	1.9	1.0
2000	2.0	2.0	1.0
2001	2.1	2.1	1.0
2002	2.2	2.2	1.0
2003	2.3	2.3	1.0
2004	2.4	2.4	1.0
2005	2.5	2.5	1.0
2006	2.6	2.6	1.0
2007	2.7	2.7	1.0
2008	2.8	2.8	1.0
2009	2.9	2.9	1.0
2010	3.0	3.0	1.0
2011	3.1	3.1	1.0
2012	3.2	3.2	1.0
2013	3.3	3.3	1.0
2014	3.4	3.4	1.0
2015	3.5	3.5	1.0
2016	3.6	3.6	1.0
2017	3.7	3.7	1.0
2018	3.8	3.8	1.0
2019	3.9	3.9	1.0
2020	4.0	4.0	1.0

[illegible]

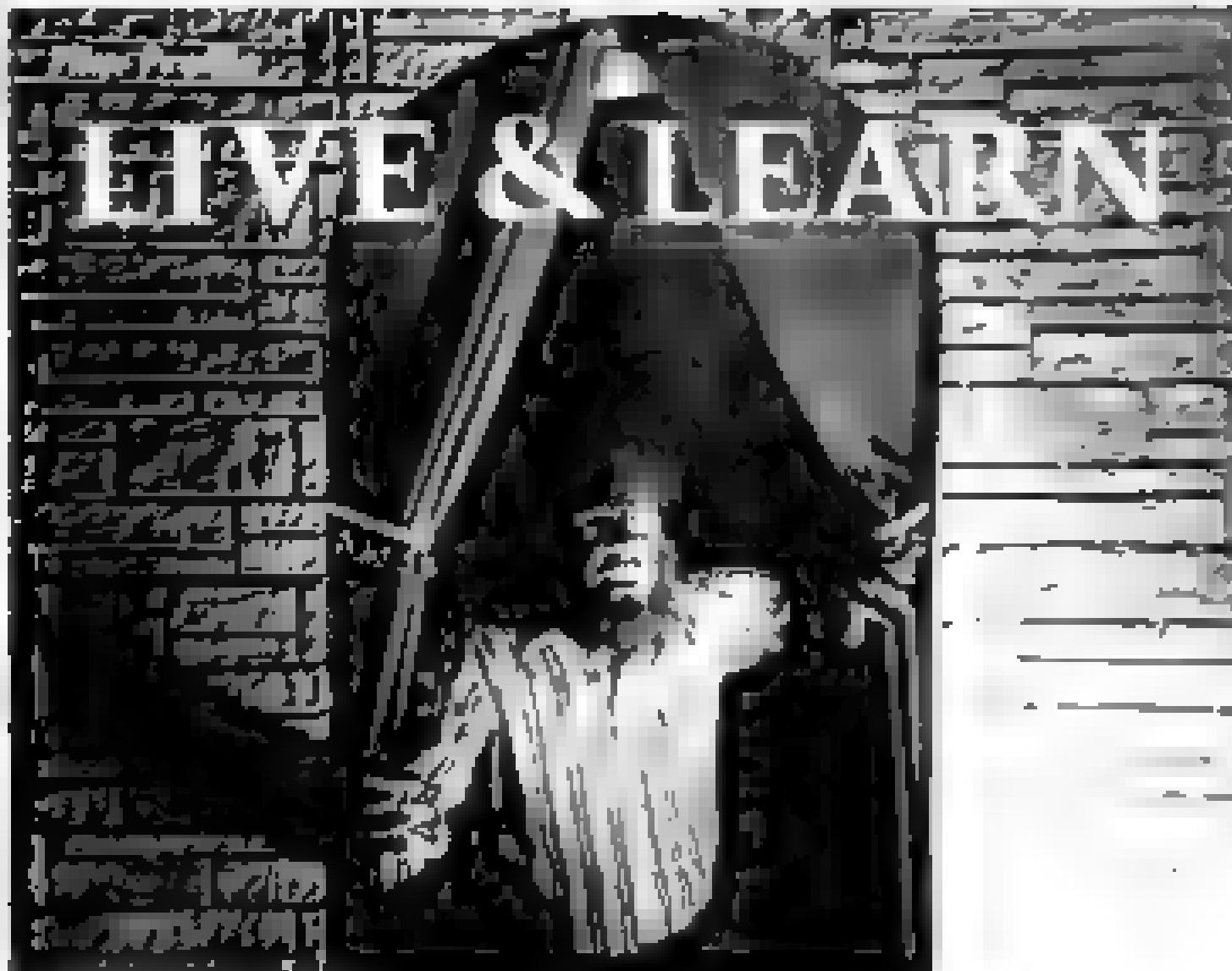
Abstract

החל

3. $\text{pH} = 10.0$

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A GOTHIC FILMS PRODUCTION

ARTICLE AND PHOTOS BY

STEVE POLWORT

In 1992, after successfully producing a half-hour film *Quintus* (2), Director Joe Scorsone, with collaborator Gaila Sims, began the second effort, *Live & Learn*. *Four Corners* is an gathering of four different stories, a sort of cinema that Andrew Fata has produced quite successfully in London and Tokyo from *The Cry*.

Stimulated by Andrew's efforts and by our own appreciation of this genre, we decided to produce a anthology series. It was a film with four different stories in actual, four separate films, with our times the problems of an ordinary film.

Live & Learn was the part of *Four Corners* written and shot. The story concerns two friends who are high-school students—Max (written, scored by Wayne Shoremaker) and the character played by Nick O'Neil.

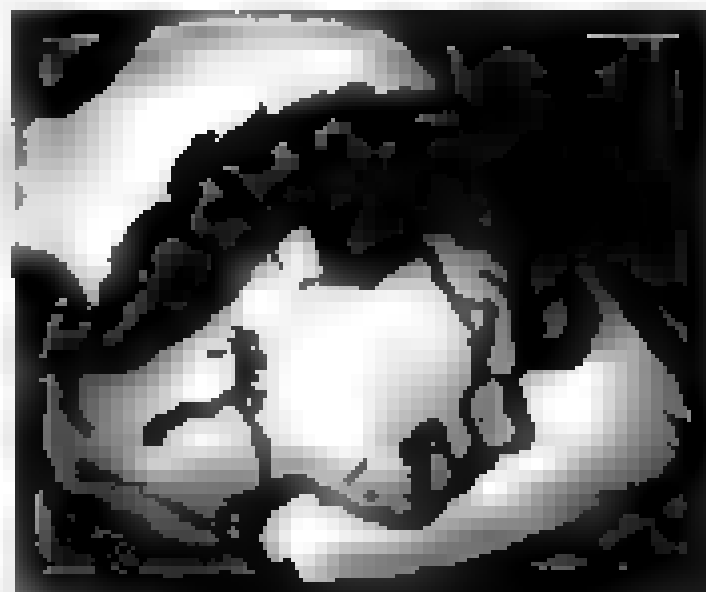
Mike is doing a term paper on witchcraft and is having trouble finding material. But when he goes to the library and suggests that visit an occult bookshop to secure original material for the term paper. At the bookshop, they purchase a book on black magic.

That night Mike begins to be frightened by the book—partly due to a section about Eleanthropia, a term derived from the Greek words meaning wolf and man, which is the transformation of a man into a werewolf. The book unfolds the entire legend of werewolves and at the end of one paragraph a Latin word has been inserted in pen and quill handwriting. Mike gets his Latin dictionary and translates the passage, which is the spell to turn a person into a werewolf. Mike is quite skeptical, but he repeats the passage aloud and at the end of the spell where the person's name is to be inserted, he inserts Paul and speaks his name.

He reads some more of the book and forgets about the werewolf passage. The next day, later that night Mike is awakened by a noise. He runs into his parents' room to discover the mother and father dead.

His parents' rooms tipped open. Terrified Mike retreats to the study to get his father's shotgun for defense when suddenly he is confronted by something. He fires the gun and the shot strikes up the face of a creature a werewolf. The blood is blown through the half window and onto the ground below. Mike runs down to the fatally wounded creature, turns the body over—and sees the face of his friend Paul Hurlman.

He is shocked and as he hears police sirens approaching, he remembers the passage in the book on Eleanthropia and the Latin handwriting spell.



WOLF Dept. Mike's journey (played by Wayne Shawmeyer) is expressed in a book about black magic. In the book is a spell to turn a person into a werewolf. Mike uses the spell and discovers later that night that the spell was real—the body his parents' rooms) were their parents were raped open. After grabbing his father's shotgun, Mike is confronted by the violent featured vulnerability for the game conception. This scene of the wolf was the only actual scene shot for the camera—the face illuminated by a shotgun blast from Mike. (Note: these three photos only are Paleolithic scenes directly from projected images of the novel events.)



MAKING A MINIATURE FLYING SAUCER PROP

by **Erin McDonough**

When you're looking for a prop to use in your scene, you want something that's easy to make and doesn't require a lot of money. One of the best ways to do this is by making your own. There are many different ways to make a prop, but one of the easiest is by using a rubber ball. You can find a rubber ball at a toy store or a sporting goods store. Once you have the ball, you can cut it in half and use the two halves to make your prop. The first half can be used as the top of the prop, and the second half can be used as the bottom. You can then use a knife to carve the prop into the shape you want. This is a simple and easy way to make a prop that will look like a miniature flying saucer.

When you're looking for a prop to use in your scene, you want something that's easy to make and doesn't require a lot of money. One of the best ways to do this is by making your own. There are many different ways to make a prop, but one of the easiest is by using a rubber ball. You can find a rubber ball at a toy store or a sporting goods store. Once you have the ball, you can cut it in half and use the two halves to make your prop. The first half can be used as the top of the prop, and the second half can be used as the bottom. You can then use a knife to carve the prop into the shape you want. This is a simple and easy way to make a prop that will look like a miniature flying saucer.

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CUT RUBBER BALL IN HALF



CUT THE TOP HALF UP IN HALF

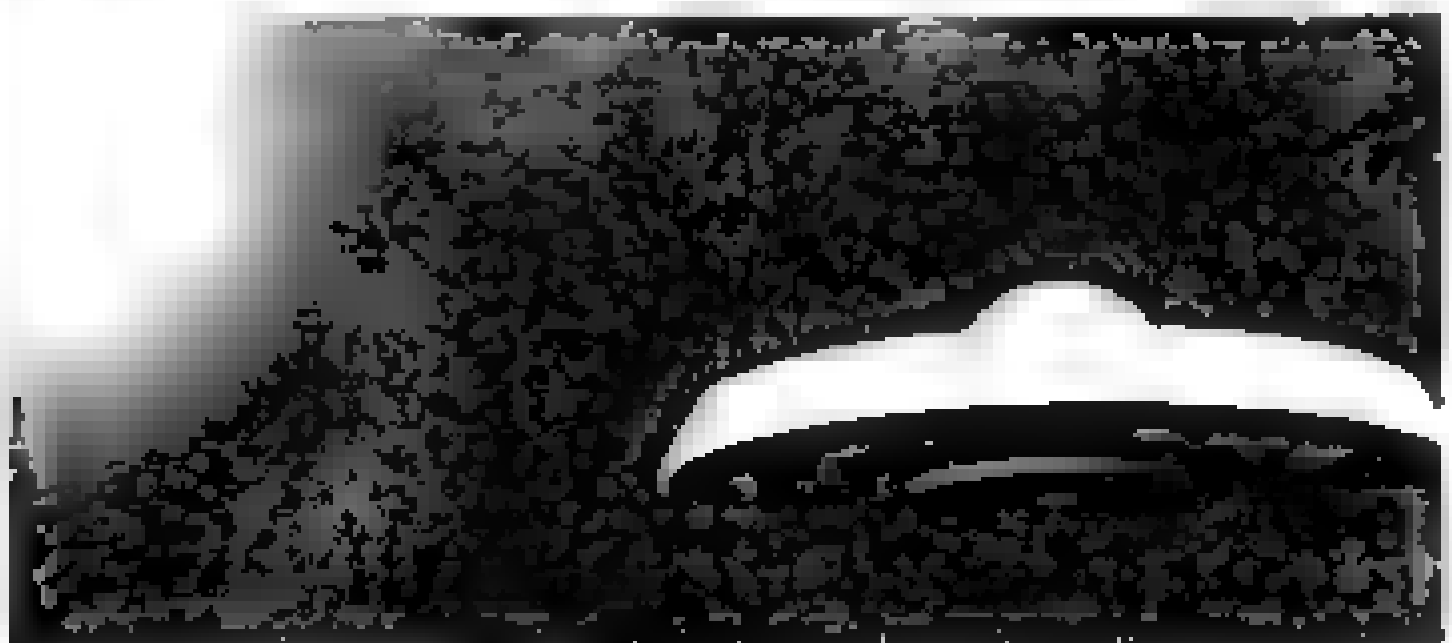


MAKE THE RUBBER BALL TOP HALF OF ICE CREAM CUP ICE TRAY LID

CUT THE BOTTOM HALF OF ICE CREAM CUP



This final result is the proper setting. Insert an appropriate size of the prop into the scene.



PUKE! THE SALIVA DEMON

A GLENN BRAY FILM PROFILE BY DON DOHLER

Most standard fantasy products like *Teen Wolf* very accurately re-creatively imitate what they have a monopoly of: isolated human beings in the state of their nature. This is not to say that having some thing as tedious as special effects screens is wrong, but it's somewhat refreshing, from a philosophical standpoint—in other words a film as aesthetically funny as *Star 80* the *Silence of the Lambs*.

Feder's producer Glenn Bray shot the film in 1957 when he had an overwhelming sense of the decline of the Japanese company Toho. Frisco was a 3-D re-orientation sort of their character—sort of a Woody. etc. The Toho folks were not sure of a national product that relied on geopolitical "daring" monster suits which were soon probably by then built. What Toho really accomplished with a great deal of finance in regard to special effects was absolutely amazing. Frisco was not even was something but other regions of cities—sorts that seemed to stretch endlessly into the horizon. The film is actually quite tough than some. They show the things as well attacking third way toward well toward something. Nevertheless, creature like "Tadpole" would undoubtedly have been sure to crush every square inch of a skeleton. Toho set before drawing back into the sea. Both sequences were the most of Toho's. Even the power of resistance the high-gods of the sea's plots.

So with Yoko Ono in mind, Jean Gray used a crumb-crumb, muffled, approach: cobwebs from her tent that covered one of the chamber tables found in the original M. Now with bones of the movie films. Close 'leave the' the film comes up as an inspiration for Paul's approach, but the rest of the film all sorts to have the same feeling for dry and serious humor.

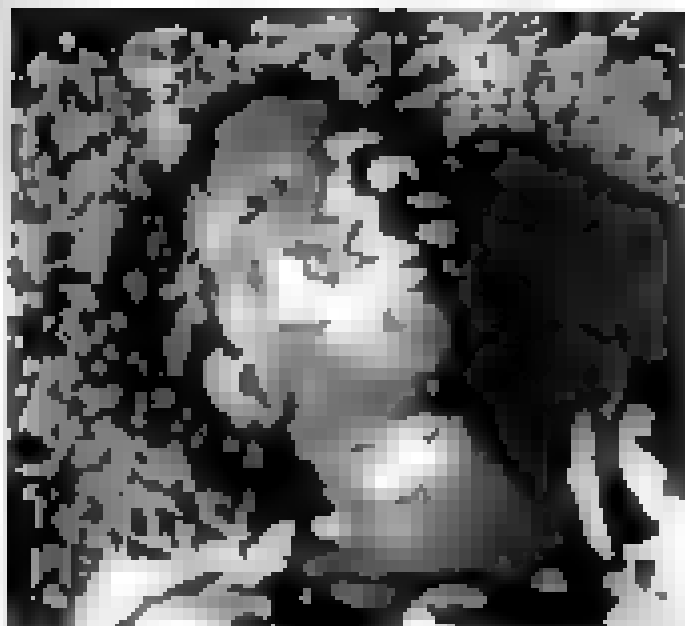
THE PLAN

A driver leg falls from the sky and lands in front of a bicyclist on the road. After pulling himself from the ground and discovering the leg, he takes it to the laboratory of Professor Klaus, put it by himself in a wood-paneled greenhouse.



1. **Identify the main topic** of the text.

[illegible]



The previous September, Andy Partridge has been known to a third bloody pole by Northern with the help of new Britain of those children.

obvious to the viewer. Take the P... ..
the head is an old flint
substantially when the H... ..
popular with a garish skin stock
furry-clutch
leg his slow was the
Jack The Giant Killer
modern by producer
either modifying or a bit of selling
used in the top of the

ANYWAY after Pake's demonstration he left the two
part sets and a third a few weeks' program in one of
the rooms and came on with a third set of
two eye-calls. Then he came on with a
like bulb with a fuse sticking out of it. The
colleague blew up for inspection by Professor Hays,
and General Hays who had done the last drawing
and reading under a lamp. It is in the
showing materials from the set and made it the
in the colleague. He did the professor and the
material got in the end of the set for showing they
were together and he was very glad to see they would
probably be in set. There is a picture of the set.

[illegible]

The first of these was the fact that the
 government had been going to
 the United States to get
 the money to build the
 new highway system.
 The second was the fact
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 fact that the government
 had been going to the
 United States to get the
 money to build the new
 highway system.

[illegible]

The camera pulls in on the land and it's obvious that something has taken a further step—only he has to see this first. We see a narrow, high horizon with a misty wind that we associate with going down in the underworld. Surely this probably has to express a longing for freedom and what perhaps is a desire for the sea. When it's his turn to speak in the words: "He said he had lost his way in the sea and he would find a way home," we begin to feel that beyond the impression of the sea, there is another of this kind and here he is talking about the sea as one of "other" in response to the

As previously seen (94), in the baseline ramp-up-testing phase, McCardTH



MODELS and TRICK PHOTOGRAPHY

by John Moon (as told to Mark Estren)

ALL PHOTOS BY JOHN MOON

There is a disease called "Harryhausenitis" which infects countless amateur filmmakers interested in special effects—including me. This disease, which is usually incurable, makes one constantly wonder at the breathtaking special-effects achievements of Ray Harryhausen (*Seven Years in Tibet*, *Jaws*, and *The Argonauts*, *Pollux Of Gwangi*, etc.). Those infected with the disease try to capture a spark of the Harryhausen magic—and often fall by the wayside if the skills needed prove too hard to acquire. I would like to enter this article on some models I have built (not up to Harryhausen's standards, yet—I'm still developing my skills). Maybe my own attempts will encourage those of you whose vocations have not been outstanding—we all can use some encouragement, after all.

Our subjects: two dinosaurs, a Pteranodon and a Triceratops. Our objective: to construct models and photograph them, incorporating effective live-action sequences that will assist in planning future models, storyboards, and filmed sequences.

Photo 1:

After sketching the Pteranodon, I put together a crude but adequate frame support. My clay model was later to be baked, so I could not insert any support items into the mud itself; thus I needed the wire support under the head. Incidentally, there is a modelling material called "Fimo," which is a colored substance that can be baked in an oven at moderate temperatures, thus allowing the insertion of a wire frame before baking. Fimo is made in Germany, and is available throughout the world at art stores and hobby shops.

Anyway, with ordinary modelling clay as I've used here, which must be baked at extremely high temperatures for several hours, internal wire supports aren't practical.

Photo 2:

The model's shape is better defined here than in Photo 1; even a little character comes through at this stage. The wooden cone on the head is not permanent—it serves as a guide while completing the sculpturing of the head. The clay arms are later replaced by a wire frame for the wings; now they serve as a guide for sculpturing sculpture work in that area of the model.

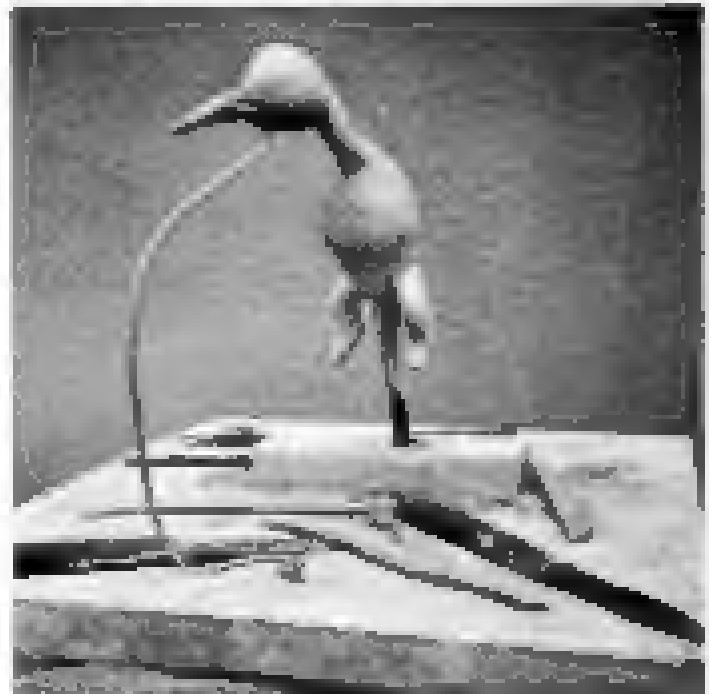




Photo 2.

The model is complete. The clay has been baked, and a wire frame added to form the wings has been attached. (This frame passes directly through the body.) Thin plastic has been glued to the wire to make a skin for the wings. Notice the three claws on top of each wing. The legs consist of wire that was inserted into holes formed at the ends of the leg stumps (Photo 3) and then built up with plastic to achieve the correct form for the feet. Nylon cord (fishing tackle) makes an effective support for the model. In the finished model I used poster paints for color, with glossy paint for the eyes to give them a lifelike look.

4.



3.



Photos 4 and 5.

Now we go to find an appropriate setting for our prehistoric creature. Our camera is a simple Instak has eye with a fixed aperture. Our only problem is focus, which is more than adequately solved by attaching a Kodak Close-up attachment 6A, without which our camera is rendered useless for these kinds of shots. The 6A attachment gives excellent clarity in closeups. In these photos I hold the camera with one hand and the model, supported by the nylon cord, in the other.



Photo 6:

This and the next two photos simply illustrate how a model set-up may be arranged in the case outside rather than in a studio. The Triceratops was constructed in much the same way as the Pteranodon. This photo shows the dinosaur standing on a base which is partially covered with soil—note that the soil blends in well with the actual background terrain.



Photo 7:

The table is now completely covered with soil; the miniature rock mound has been positioned.

Photo 8:

Live action is fixed up with the miniature mountain. The kids in the background are actually standing on the roof of my car.





Glen Sheppard is probably the most convincing amateur Dracula to ever come along—this is how he looked in **DISCIPLE OF DRACULA**, which was produced by Gothic Film Productions. To find out more about Gothic Films (who also provided our front cover this time), see page 22 inside.