

# CINEMAGIC

Number 6

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Paragon's Paragon  
One Cube, Or Two?  
Star Date 3113.7  
Latex Make-Up  
Capsule Profile  
Convention Report



Head into adventure aboard the starship *Paragon* with (left to right) Captain Richard Kirk (Rick Cosenstino), Lt. Schamba (Harriet Kline), and Helmsman Tokato (Dennis Pellar). You can find the details on the construction of this magnificent set on page 16.

# CINEMAGIC

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# LETTERS

CINEMAGIC, P.O. BOX 125, PERRY HALL, MD. 21128

**Kenneth Walker**  
Norfolk, Virginia

There was one article in issue #4 that I felt was too long: your Press Notices section (specifically the three pages devoted to film contests and Balcon 9). I know from experience that science fiction conventions and amateur film festivals are fun to attend, and are really instructional, but I think that reporting on them somehow "loses something in the translation," in that it is practically impossible to convey the "you are there" feeling to readers, since they can't actually view the films that were presented.

*Editorial Comment: Naturally, reporting of any kind is not going to be the same as "being there," but we feel that perhaps such reports will be inspirational to fans who have not attended a science fiction convention or entered a film festival. A magazine, after all, is mostly a "report" medium; if we eliminated articles and features because they lacked a "you are there" conveyance, we would, in effect, have to eliminate the entire magazine.*

**Craig Reardon**  
Redondo Beach, California

I visited Jim Danforth in January. Jim is a warm, generous individual, and it was a pleasure to meet and talk with him. I was impressed with his all-embracing knowledge of even the most minute particulars of those general areas pertaining to his work: art, photography, special photographic processes, electrical engineering, metal work, etc.

Jim was tentatively engaged to do a series of trivial flourishes for Universal's King Kong remake. Since they are basically using a man in a suit (the same as Paramount) they only wanted Jim to do a sprinkling of animation (Kong grappling with various creatures that could not be simulated with men in suits) which they would intersperse with the man-in-suit principal. It's an awfully depressing prospect. Jim was in funk over it at the time, but resigned to the realities of Hollywood intransigence and stupidity. The fact that

animation would be more impressive and probably cheaper in the long run never occurred to the moguls. Even though they talked to Jim before beginning the film, they merely ignored his advice.

**Ernest D. Farino**  
Irving, Texas

Regarding your editorial in CINEMAGIC #5, as far as I know, there is absolutely no intention or possibility of Ray Harryhausen working on the Kong films—at least at this point. Ray is doing *Eye Of The Tiger* now, of course, which will keep him very busy until at least January of 1977 or thereabouts (including post-production duties as co-producer), and he and Charles Schnee have a contract with Columbia for two other films.

The latest I've heard is that, in order to settle legal hassles, Universal agreed to delay release on their Kong until at least eighteen months after release of the Paramount/DelLaurentis version. This may open the door to a fully-animated version, but I haven't had a chance to talk with Jim Danforth about it.

**Ben Burtt, Jr.**  
Los Angeles, California

I ran into Ray Harryhausen walking down Hollywood Boulevard a few weeks ago. He was in town for a week to visit his parents. He said that he was currently in the midst of animation for the latest *Sinbad* film.

We also talked briefly about the current productions of King Kong. Ray's opinion regarding the productions was the same that many of us have: why attempt to redo a classic picture using men in suits and rigid models and robots? It can only fall short of the original and be nothing but an embarrassment for all of us who love Kong.

**Jerry Roberts**  
Arvada, Colorado

The only thing your magazine features is horror, science fiction, and animation. I am very interested in crime, adventure, and comedy movies. My idea is to have articles on horror and

science fiction, as well as other areas. I'm sure a lot of people will agree.

*Editorial Comment: We agree! We're open to any and all amateur film productions, as long as they cover certain aspects of creativity: visual effects, make-up, props, et al. The inherent problem with many amateur crime and adventure films is that their special effects focus only on one area: blood-letting. Comedy is very often an integral part of amateur fantasy films—we've featured several such films, including Rod Flash!, The Evils Of Alcohol, Puke, The Saliva Demon (pure comedy), and Grog.*

**Geoffrey A. Hill**  
Dayton, Ohio

I'd like to see an article outlining the use of foam rubber in constructing models. From what I've heard, it sounds like an alchemist's nightmare. Also, if possible, you might see if there is a contributor somewhere who could give some tips on the use of glass paintings, a la O'Brien, to take the place of miniature scenery.

*Editorial Comment: Our eighth issue, due to be published in October/November, will be a special "animation" edition. We'll be covering all of the basics of putting together animation films, from creating ball/socket armatures to casting models in foam latex (a technique not as tricky as people often make it out to be). We also have an article about doing glass paintings for use in conjunction with animated models.*

**Rod Eaton**  
Minneapolis, Minnesota

I for one am not overjoyed by the prospect of an entire issue of CINEMAGIC devoted to *Star Trek*. There are some of us who don't believe *ST* was the greatest single contribution to science fiction, and in fact, it may have set the genre back several years.

*Editorial Comment: We don't think that anybody—including the most devoted "Trekkie"—feels that Star Trek is the definite contribution to science fiction. The plots and characterizations of the series fall more into the fantasy category, but there's no denying that the technical aspects of the show had their basis in fact—to the point of drawing hordes of scientists, engineers, and the like (as well as the regular fans) to their TV sets week after week.*

I was somewhat hesitant about lumping several *Star Trek* type articles into this one issue of CINEMAGIC because I felt that it might not be in line with our usual policy of presenting variety in our articles. In the same sense, I figured, the mere mention of an "all *Star Trek*" issue might lead readers to believe that we were devoting ourselves to the actual television show. I was wrong on both counts.



True, this issue is devoted to *Star Trek* inspired plays, films, and similar material, but the articles and features are by and about amateurs who have endeavored to match the pros. Take away the *Star Trek* facade, and you end up with a typical issue of CINEMAGIC, and a variety of material ranging from set-building techniques, costume design, and how-to-do-it make-up processes, to optical effects. All of the features in this issue, inspired by *Star Trek* or not, offer insights and helpful information that can be applied to almost any type of fantasy and special effects filmmaking. In any event, we'd like to hear your comments on this "specialized" issue. We have another such issue—all about animation models and techniques—coming in October, so if this issue flops, we might re-evaluate our plans for the animation edition. Tell us what you think!

Getting into a heavier topic: we received our share of complaints on the lateness of issue #5. The fault is not entirely ours—we were one week over schedule in mailing it, but every subscription and advance order copy went into the mails on February 8th. Some of you did not receive your copy until two or three weeks later. Reason? Perhaps that we are now mailing copies by "bulk rate." This is the only way we can afford to do it; each copy costs about 8¢ at bulk rate, compared to 34¢ each by normal third class. That's why we charge an extra 25¢ for individual copy orders. Anyway, please be assured that we will do our best in the future to plan on mailing all subscription copies far enough in advance that they will arrive in your mailbox at the time they're supposed to. If your copy is late, give it a week or two before writing to us. Your patience and cooperation are greatly appreciated.

—Don Dohler

# EDITORIAL

# STAR DATE 3113.7 AND ROMULAN ENCOUNTER

A REPORT BY L. E. WALLACE, JR.

The idea of writing a stage play based on *Star Trek* first occurred to me in September, 1970. My sole intention was to produce a stage production that was a bit different: I wanted to incorporate motion pictures in conjunction with the action on stage. Never in my wildest expectations did I dream that this play, *Star Date 3113.7*, and a second play, *Romulan Encounter*, would be as widely accepted as they turned out to be.

The inspiration that drove me to the completion of these plays came from *Star Trek* itself, in the way that Gene Roddenberry communicated his philosophy of life. Also, the bold, never-say-die attitude of James Kirk, was a strong influence on me.

In pursuing this venture the first question to hit me was simply, who would write it? This question was answered rather quickly in realizing that if I was to produce such a play, I would more than likely be the one who would write it.

Even though I had directed some twenty stage productions between 1965 and 1970, I had never undertaken such a quest before, and quite frankly did not know whether I would ever successfully finish writing the first play, or ever see it produced.

It was late one October night in 1970 that I began writing *Star Date 3113.7*, and with determination the keynote, the script was complete and ready to be produced two and a half months later.

This play was to be produced by a

small theatre group in Denham Springs, Louisiana, a community about ten miles east of Baton Rouge. Because of the uniqueness of this stage play we had no trouble in getting the word out through the various news media in the Baton Rouge-Denham Springs area. To my amazement some thirty people showed up to audition for *Star Date 3113.7*, and the forthcoming success of the play was due to the imagination and ingenuity of many who showed up for this initial audition.

The first rehearsal was held January 4, 1971. During the coming weeks many surprises were to be experienced by the cast and production crew. The first and perhaps biggest surprise came in the form of a letter from Gene Roddenberry. Mr. Roddenberry gave his approval of this stage production, gave us several helpful suggestions, told us to have fun at the venture, and wished us luck.

In the initial stages, the plans were to make the play as simple as possible. However, after about the third week of rehearsals, we realized that to do a stage production based on *Star Trek* it was a necessity to be a good deal more sophisticated than we had originally planned. Because of the highly technical production that *Star Date 3113.7* evolved into, several imaginative individuals should be credited: Charles Gibson, our director, Don Curtis, who helped in recording many of the sound effects (and also portrayed the counterpart to Dr. McCoy), Raymond

King, who saw to it that all tape recorded sound effects were on cue during the play, Bruce Campbell, who created the colorful bridge settings, and Wade Smith, who selected counterpart names to the real *Star Trek* characters.

It was my desire from the beginning to plan several motion picture sequences into the script. These motion pictures were to be viewed through the main view screen built into the bridge setting so not only cast members, but also the audience would be able to see the action on the screen. In the initial preparation for these motion pictures, we were going to film them with no sound on 8mm color film. What sound was needed we were going to supply with a backstage tape recorder. In order to achieve the realistic effects that we were striving for, however, we finally decided to film all sequences with super 8mm color, sound-on-film. There were two settings selected for filming. One was on the outskirts of Denham Springs by a small pond near an old oak grove. The other was the grounds for the new State Capital in Baton Rouge. The latter setting was selected because of the many gardens and Greek architecture that were available for background scenery. There were five movie sequences in *Star Date 3113.7*. Special effects played a very important part in two of these sequences. We attempted and successfully filmed a materialization effect. (This was done by means of optical motion picture effects much

like those in the original *Star Trek*.) The other special effect was created by use of a red filter every twenty frames to make a polarization field appearance just before the aliens appeared. All of the filmed portion of the production was operated by remote control during the play by the navigator on the bridge. This was done to create the reality that his instruments on the set functioned as the play was being presented.

Four tape recorders were used to create the many sound effects that *Star Trek* is famous for. One cassette recorder was used by the navigator to activate the sound of the main view screen as the picture (filmed) appeared. Another was used to provide electronic sounds for the functional equipment on the bridge. A reel-to-reel tape deck was used on stage by Bruce Campbell (Mr. Ohms—counterpart to Spock) to provide computer read-out sounds. Some of the dialogue was conducted between members of the cast and this "talking computer." Another reel-to-reel tape deck was operated offstage to provide sound effects for the transporter device, the warp drive, communications between ships and the planet, and music before and after the play and between acts.

Lighting effects consisted of two main colored lights, one red and one green, that gave a very realistic appearance to the bridge. Other lighting included colored blinking lights arranged in different positions along each console. One of the more interesting effects created with lighting was achieved with two blinking Christmas tree lights, one green and one blue, placed in the science officer's sensorscope to flash these two colors on his face when he activated the sensor device to get the various readings.

The set was constructed of wood paneling painted steel blue and arranged in a semi-circular fashion. The

*(Please turn page)*



Right, top: A shot of the "bridge" from *Star Date 3113.7*. Note large projection screen in the center. This screen was used as the main viewscreen, as motion picture scenes were projected onto it. Center: One of the filmed sequences for the play shows the landing party greeting aliens from the planet Alpha 8. Bottom: Director Charles Gibson (hands on knee) prepares to film a sequence for *Romulan Encounter*.

## Star Date 3113.7

### CAST

Captain Kristopher James .....  
L.E. Wallace, Jr.  
First Officer Ohms .....  
Bruce Campbell  
Engineer Sparrow ..... Gail Clark  
Dr. Mason Powell ..... Don Curtis  
Chief Engineer Sole .....  
Jo Karen Friedman  
Lt. Larkins ..... Cynthia Hodges  
Assistant Navigator O'Connor ....  
Steve Muller  
Navigator Cole ..... Wayne Spina  
Security Guard ..... Bill Waldrep  
Yeoman ..... Lindsey Love  
Alien Leader From Alpha 8 .....  
Ben Jordan  
Other Aliens From Alpha 8 .....  
Charles Gibson  
Linda Harris  
Mary Jane Henderson  
Ladonne Hood  
Doris LaCraze  
Walter Lockhart  
Barry Sutcliffe  
Kathy Tate

### CREDITS

Producer ..... L.E. Wallace, Jr.  
Director ..... Charles Gibson  
Director of Motion Pictures .....  
Larry Morgan  
Sound Effects ..... Raymond King  
Set Design ..... Bruce Campbell  
Wardrobe and Makeup .....  
Lindsey Love  
Production Manager ... John Agee  
Stage Manager ... Kerry Wascome



Bruce Campbell as science officer Mr. Ohms as he inspects some electronic gear in a scene from *Star Date 3113.7*. Mr. Ohms did not have pointed ears here, but the ears were pointed in *Romulan Encounter*.

ceiling was acetate plastic painted silver and draped upward to create a cone effect. The floor was a silver mylar material that reflected as a mirror does. The chairs for the communications officer, chief engineer, navigator, and helmsman were very futuristic and looked much like the ones on the original *Star Trek*. The Captain's chair was also a very close duplicate.

While rehearsing for this presentation all members of the cast had to pay much attention not only to the other cast members, but also to all the electronic devices built into the set, such as the talking computer and the communications console, not to mention the motion picture sequences. All of this provided some very amusing incidents right up until the final dress rehearsal. Incidentally, the dress rehearsal was a technical catastrophe. None

of the technical aspects of the play worked properly during the rehearsal, making for a very worried director and cast members only two days before the premiere. Having the leading role as well as being worried about my reputation as writer of the play, I recall going through two very hectic days wondering if all would go well opening night. The one dress rehearsal disaster that stands out in my mind was that the computer, which was supposed to answer my questions, would answer them before I would ask them. This bad sync and several other technical flubs were successfully corrected, and amazingly, all three public performances of the play went without a flaw.

The response by the public to this *Star Trek*-based play was, in a word, astounding. We performed for three nights in the Catholic Community

Center, a renovated Catholic Church that could seat 150 people per night. We performed to a standing-room-only crowd each performance—a three-day total of over 700 people. The last performance was given a standing ovation, and this was a good indication to me that *Star Trek* was still both loved and followed by many people.

Because *Star Date 3113.7* was such a success I decided two months later to produce *Romulan Encounter*, our second *Star Trek*-based stage production. We all felt by this time that we had enough experience in producing a *Star Trek* play so that we could try to make *Romulan Encounter* even more sophisticated than *Star Date 3113.7*. In the first place, I wrote a longer script for *Romulan Encounter*. Some eleven different motion picture





Top: Don Curtis played Dr. Mason Powell in *Star Date 3113.7* and *Romulan Encounter*. Dr. Powell was the counterpart of Dr. McCoy, and Curtis bears a good resemblance to DeForest Kelly. Bottom: The man responsible for it all—L.E. Wallace, Jr., who wrote and produced both plays, as well as laying the lead role of Captain Kristopher James. Wallace is currently producing a series of radio shows about the life of Gene Roddenberry (*Star Trek*'s creator).

sequences were planned, as opposed to the five sequences for the first play. This time the filmed sequences were shot on 16mm color/sound instead of the super 8mm color/sound stock used in *Star Date 3113.7*. *Romulan Encounter* was presented in Baton Rouge in a larger facility to allow the set to be much larger and a good bit more sophisticated.

The two main differences in the set were first of all a rear-projection technique (the first play consisted of a simple front-projection technique) for the motion picture sequences, and second of all, a transporting sequence change. In transporting down in *Star Date*, the characters simply left the stage before the transporter hum was heard, thus providing fewer headaches in figuring out a way to have the characters disappear slowly from the stage. In *Romulan Encounter*, however, this technique was changed through a very sophisticated lighting arrangement. It allowed members of the cast, after stepping into the transporter device, actually seem to dematerialize or materialize in front of the audience. This was further enhanced when the cast members, after disappearing from the stage, slowly appeared on the view screen (via perfect timing of projecting previously filmed footage). Dawson Corley should be given credit for devising this transporting technique, as well as Olin Thrash, who coordinated the effect (and also filmed all of the motion picture sequences used).

After only six weeks of rehearsals, *Romulan Encounter* was presented on five consecutive nights in mid-November of 1971. All who viewed the play seemed to enjoy it as much, if not more, than those who viewed *Star Date 3113.7* some eight months earlier.

After the amount of time that has passed since the presentation of both plays, it would seem logically safe to assume that the enthusiasm would be dwindling a bit. Nothing could be farther from the truth! Letters are still coming to the community theatre and to me, personally, asking for information on the two plays. Newspaper and magazine articles are still being requested and written, too.

The gratification I personally felt in working with these two stage plays was indeed an extraordinary experience. I'm grateful to Gene Roddenberry both for creating *Star Trek* and for allowing us to follow up on his creation in this manner.

# CONVENTION REPORT

We invite submissions for this page. If you recently attended a film or fantasy convention, send a brief write-up (about two paragraphs) about it giving us the name of the convention, where it was, the dates, and so on, plus some details on the guests and attractions. If possible, include a photo or two. If you know the details about an upcoming convention, send all the pertinent information (including membership costs) and a flier or brochure if you have one, and we will give the convention some advance publicity here. No charge for this.

## COMING ...

**Kubla Kahn**—June 4, 5, and 6, 1976. Location: Nashville, Tennessee. The Kubla Khan offers to be the big convention of the midwest this year. There will be guests, auctions, huckster rooms, films, parties, and beer—plenty, plus the best in southern hospitality. For additional info, contact:

**Ken Moore**  
647 Devon Drive  
Nashville, Tennessee 37220

**SFantasy Festival And Films**—June 4, 5, and 6, 1976. Location: Baton Rouge, Louisiana. This fantasy/film convention is in its second year, and offers a full weekend of exciting genre films and fun. Festivities, dealers rooms, and parties will be held at the Chateau Hotel. The films—projected in 35mm—will be screened at the Hart Theatre. A new version of *Food Of The Gods* is on tap, along with a dozen other films. (Last year this convention premiered *Death-race 2000*.) Membership is only \$5.00 per person. For more details, contact:

**C.E. Cazedessus, Jr.**  
Box 507  
St. Francisville, LA 70775

**SF Expo '76**—June 25, 26, 27, 28, 29, 1976. Location: New York, New York. This five-day convention boasts over 100 sf and fantasy films (run continuously, 24 hours a day for the entire convention), including a few rare ones like *The Ghoul*, a 1933 Karloff classic once considered lost, and *The Bat Whispers*, a 1930 "old house" thriller with unbelievable photography. There will also be specialized film showings: The films of Ray Harryhausen, giant insect films, and so on. Many of Harryhausen's original models will be on display. Guests include Beverly Cross (screenwriter for several Harryhausen films), Forrest J. Ackerman, Isaac Asimov, Frank Kelly Freas, Jack Williamson, Gahan Wil-

son, and a huge list of other notable authors, producers, and artists. **SF Expo '76** will be held at the New York Hilton. This promises to be one of the biggest and most attraction-filled sf/film conventions ever put together. Advance membership is \$18.50 plus \$1.48 New York sales tax per person. Registration will be limited. For more information, contact:

**Science Fiction Services, Inc.**  
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Montclair, New Jersey 07042

## PAST ...

**Artkane** was held March 5, 6 and 7, 1976 at the Wilmington Hilton in Wilmington, North Carolina. The guest of honor was artist Frank Kelly Freas. Andy Offutt was the Master Of Ceremonies. Artkane Chairman Bill Hawkins managed to run an exciting convention with a limited attendance. More advance publicity may have drawn a bigger crowd, but it's doubtful that Artkane would have been any more fun. Films shown included 2001, *Dr. Strangelove*, *Things To Come*, and *Bride Of Frankenstein*. Bill intends to have another Artkane some time in October of this year. Details will be in the next issue of CINEMAGIC.

—Tony Malanowski

**Star Trek: I** have attended several *Star Trek* Conventions recently, and it's my opinion that unless you are a devoted Trekker, or enjoy seeing the likes of Walter Koenig and James Doohan relate how "wonderful it was to work on such a jolly old program," *Trek* cons won't appeal to you. To wit:

**Trek Con**, Dallas, Texas; October 9, 10, and 11, 1975. Walter Koenig (Chekov) was the guest. He's a nice fellow, but not enough to fill three days of programming. The committee did the logical thing and backed him up with Jim Bannon (who played Red Ryder). This sort of programming nonsense also included a

dealers' room full of comics; and to top it off, there wasn't a hotel room to be had in all of Dallas-Fort Worth because it was Texas/Oklahoma football weekend (a classic rivalry complete with riots downtown every year).

**Al Schuster** is currently engaged in the running of *Star Trek* conventions all over the country. Al (from New York) plans *ST* cons in St. Louis, Seattle, and other major cities. I attended his Washington, D.C. International Star Trek Convention on January 2, 3, 4, and 5, 1976, at the Sheraton-Park Hotel in downtown D.C. It featured the secondary *Trek* players: George Takei, James Doohan, Nichelle Nichols, and Walter Koenig. It consisted of the same show repeated daily—a wise idea in view of the crowds (estimated to be between 5000-7000). The guests performed the usual speeches, and answered the same dumb questions ("Where is the john on the Enterprise?"). This convention was expensive: \$18.00 per person whether you stayed for one day or the whole weekend (most people stayed for one day). It was, however, a fairly well organized program.

**The Original Star Trek Convention**, February 12, 13, 14, and 15, 1976; New York City. This was by far the most well run *Star Trek* gathering I attended. It was held at the Commodore Hotel and limited membership to 6,000 fans. The guests included Gene Roddenberry and William Shatner. Unfortunately, the committee heading this convention (comprised of Thom and Dana Anderson, Joan Winston, and others) have decided not to organize any future *Trek* cons. Too bad...

There are no less than 40 *Star Trek* gatherings planned for the next twelve months, at points all over the country. For a listing of these, send a large, stamped, self-addressed envelope and \$1.00 to: Ms. Allison Whitfield, Directory Dept., P.O. Box C-35, New Rochelle, N.Y. 10804.

—Charlie Ellis



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# CREATING A BEAM-DOWN EFFECT

ARTICLE BY STEVE POLWORT

ILLUSTRATIONS BY LARRY SCHLECHTER

From what I've heard, Gene Roddenberry paid almost one thousand dollars for each "beam down" to alien planets (or wherever) on his *Star Trek* TV series. I have worked out a technique for producing a similar effect, and at a minimal price. The materials you will have to have to achieve this effect are:

- A rear-projection screen
- A sheet of glass (about 11x14 inches)
- Christmas glitter
- Black construction paper (or thin cardboard sprayed very flat black)
- A few sheets of plain white paper
- Some spray adhesive (at art stores)
- An X-Acto knife
- A roll of masking tape

Unfortunately, you must also have a movie camera with backward capacity and a projector with a single-frame advance knob. Fujica's Single-8 cameras are ideally suited to this sort of work (or any effect that requires more than one pass through the camera). Some Super 8 cameras might work if they have a built-in lap-dissolve mechanism (which jams a few seconds worth of film backwards to enable the second pass through the camera). If your camera cannot provide backwinding of any type, you might as well turn to the next article (don't blame me—blame Eastman Kodak's ridiculous cartridge set-up!).

The first thing to do is film several feet of your actor standing still within a setting (indoors or outdoors). When this film is processed, you are ready to begin the creative process of making the "beam down" effect.

Set up your piece of glass on a tabletop. Shelf brackets taped to both sides and both ends of the glass will support it sufficiently. Next, take a piece of plain white paper (8 1/2 x 11 inches) and tape it to the center of the glass. With your projector loaded with your previously shot footage, and positioned behind the glass, project a still image of the scene onto the glass/paper set-up. Since the glass is transparent, the image will show through to the translucent surface of the paper. This set-up is shown in

figure 1.

Take a pencil with a sharp point and trace the outline of your actor on the paper (figure 2). Then remove the white paper from the glass, and place it over top of the black construction paper. Carefully cut the human figure tracing out of the two pieces of paper (figure 3). Discard the white paper.

Figure 3 also shows your result of the cutting: a matte (of the person) and counter-matte (the remaining area left from where the person was cut out).

Now, going back to your tabletop set-up with the glass and projector, you must position your rear-projection screen material flush against and behind the glass. This translucent surface takes the place of the white paper you projected onto earlier.

Using the spray adhesive, spray a very light coating onto the cut-out figure matte, and then carefully position the matte over the projected figure of the person. The matte now blocks out the person while the background scenery is still in view. Figure 4 shows this.

Set up your movie camera on a tripod in front of the glass/screen and film several feet of the scene with the figure matte in place. Now backwind your film to where you started.

The next step is to carefully remove the figure matte from the glass, apply a light adhesive coating to the counter-matte, and place the counter-matte on the glass. Be sure to align the area where the figure matte was cut out with the projected image of your actor. When this alignment is accomplished, turn off your projector (but do not move it), remove the rear-projection screen, and position two mini-spotlights so that they are focused behind the glass at a spot near the cut-out figure area.

You'll need two people (you and somebody else) to complete the next step. Grab a handful of glitter and sprinkle it down behind the figure cut out in the counter-matte. At the same time have your assistant film this (using half the amount of film you have already exposed once). This is shown in figure 5.

The final step is to replace the rear-projection screen, turn on the project-

or (thereby throwing the image of the "live" person within the cut-out area of the counter-matte), and film the other half of your previously exposed footage (figure 6). When you get your processed film back, you should see this sequence of events: 1. The scenery. 2. The human-shaped sparkle of the glitter appearing over the scene. 3. The human "materializing" out of the sparkle. In effect, you'll have something very similar to the *Star Trek* beam downs. To get a "beam up" effect, simply reverse the order of filming the projected human and the glitter.

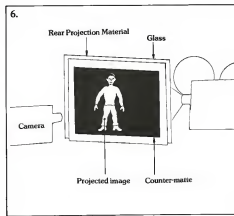
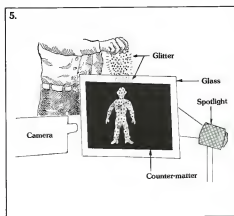
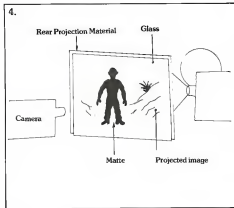
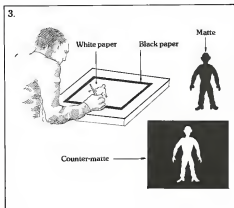
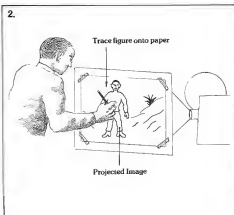
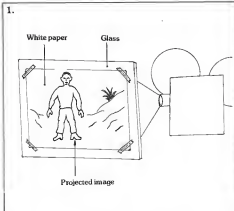
A variation on this same process can produce a "phaser" beam. Instead of filming a scene with an actor in it, film a scene with a spaceship against an outer space background. Follow all of the same steps as in the beam-down, only this time draw a "beam" from your ship on the white paper. Remove the white paper, put it over the black construction paper as before, and cut out the "beam." Follow all of the other steps mentioned earlier, only instead of putting glitter behind the matte area, you might try a colored light (or just a bright light shot through a colored gelatin filter). The composite result will be as follows: 1. Spaceship in outer space. 2. Phaser beam fires from ship.

Both of these effects can have many variations, and the same effects could be achieved using a matte box mounted on your camera, but from my experience the process I have described is the easiest and most controlled method of creating static matte shots without going into a lot of expense. ■

Rear-projection screen material can be mail-ordered from:

Edmund's Scientific  
652 Edscombe Building  
Barrington, N.J. 08007

Write to them for prices and a catalogue. This company offers all sorts of unusual and interesting products, many of which are directly related to the film effects medium.



# PRESS NOTICES

Have a horror, science fiction, or fantasy film currently in production? Send the details about it (title, names of actors, effects, type of film, etc.) and, if available, a publicity photo to Press Notices, c/o CINEMAGIC, P.O. Box 125, Perry Hall, Maryland 21128 and we'll include a write-up about your film in this section.

Mike Behrman's *Dynamic Animation*, of Chelsea, Michigan, is currently in production on *The Michigan Encounter*. The film will have many special effects: model and photo cut-out animation, matte and rear-projection, rubber makeup, and full-scale explosions. Budgeted at \$950.00, *The Michigan Encounter* is being shot in 16mm color/sound, with a final running time of fifteen minutes.

Anarama Productions of Indianapolis, Indiana is set to begin filming *Voyage To The Edge Of The World*, a fantasy

film with a budget of about \$4000.00. Several animation models are being constructed, including a serpent, a giant raven, five gargoyles, a Hydra, and a version of the mythological winged horse, Pegasus. The film stars Harold Miles II (as Rurik) and Jim Mannan (as Telon). Animator Ernest D. Farino is slated to do some of the special effects.

The *Portal* is being filmed by Kevin Danzey, of Coraopolis, Pennsylvania. The film requires effects such as miniature sets, stop-motion animation, rear-projection, and

**A QUICK LESSON IN MODELS AND SETS:** Bill Mayhew, of Victoria, B.C., Canada, provides the following information about the models and set shown here: "These models have plastic and metal ball/socket skeletons. Although a plastic armature is less durable to build than a metal one, it is easier and faster to construct and allows smooth animation. These armatures are covered with foam rubber, and individual muscles are cut to appropriate shapes and attached (with contact cement) to proper points of the skeleton. By doing it this way, muscles stretch realistically and ripple over each other as in a living creature. Skin patterns are sculpted in clay (as are body parts like the head, feet, etc.) and cast into plaster molds. A thin layer of liquid latex is then spread into these molds. When heated (cured) the skins are carefully removed from the molds and attached

over the foam latex muscle structures, then painted with acrylics.

The set is made from simple wood and chicken wire forms over which paper toweling soaked in plaster is applied. To get jagged rocks, pour a one-half-inch thick layer of plaster onto a cookie sheet, let it dry thoroughly, and break it apart when it's set. These broken pieces can be added to the set by using additional thickly-mixed plaster. To color the set, mix artists' oil paints very thinly with turpentine and brush the mixture over the plaster. With practice, many different coloring effects can be achieved with this method."

(Note: Bill created these models and sets for an educational film he's producing about prehistoric life. Now then, Bill, how about an article on the materials and methods of creating those plastic ball/socket armatures? — Eds.)





This is Ron Carson as Satan in the film, *The Wages Of Sin*, which is being produced in Otisville, Michigan by Ted Rae and Rod Jakubik. (Watch for a Capsule Profile on this film in a future CINE-MAGIC.)

*Island Of Purgatory* is being filmed in super 8 color by Mike Hutchison of Williamsport, Pennsylvania. Production is slated to begin in mid-April. The film is about a man who is shipwrecked and finds himself on an island inhabited by three banshees. The man discovers that he cannot die, and is destined to join the banshees. Effects in the film include the construction of a banshee costume, as well as a miniature model banshee and a cyclops (who also roams the island). Aerial trace animation techniques will be employed for a scene of the man and a banshee in flight. *Island Of Purgatory* stars Tom Woodruff and John Morris.

#### Reader Exchange

I would like to get in touch with other CINEMAGIC readers. I can possibly be of help in the creation of way-out soundtracks—I have a rather complete synthesizer and a four-channel Teac tape recorder set-up. Please write to:

Kenneth Walker  
5421 Silbert Road  
Norfolk, Virginia 23509

#### Noteworthy Fantasy Film Publications

We will, from time to time, point out other magazines devoted to the horror, science fiction, and fantasy film genre that we feel would be of interest to our readers. In most cases you can write to each publisher for a descriptive flier about his respective publication.

**TREK:** Published quarterly; 40 pages; gloss stock; color covers. This is a well-put together magazine devoted to the *Star Trek* television series, as well as other sf series and films. Issue #5 (due out soon) will feature a photo-portfolio on *War Of The Worlds*, a look "behind the scenes" of *Star Trek*, and an article about *Star Trek* fandom. Price: \$2.75 per copy from: Trek, 5600 North Freeway #341, Houston, Texas 77022.

**FANTASCENE:** Published semi-annually; 40 pages; gloss stock; two-color covers. A new entry in the field of magazines devoted to professional fantasy and science fiction films, past, present, and future. Dennis and Robert Skotak—two talented filmmakers in their own right—are at the helm here. Future issues of *Fantascene* will include articles and many exclusive photos from such films as *The Time Machine*, *This Island Earth*, *First Men In The Moon*, and *Invaders from Mars*. There will also be articles on people like Roger Corman, Irving Block, and Mario Bava. Each issue contains dozens of stills and frame blow-ups. Price: \$1.85 per copy, or 3 issues for \$5.50 from: *Fantascene*, 1707 Broadview Lane, #114, Ann Arbor, Michigan 48105.

**GORE CREATURES:** Published annually; 48 pages; offset stock; two-color covers. The title will fool you into believing that this magazine is about violence and gore, but "Gore Creatures" is a misnomer in this case. Editor Gary Suehla usually covers all types of fantasy, science fiction, and horror films in a lot of depth, and with a lot of affection. *Gore Creatures*, which has been publishing for more than ten years, is a friendly, down-to-earth publication, highlighted by the most incredible artwork you'll find anywhere. Issue number 25 is due to be published this summer. Price: \$1.25 per copy from: Gary Suehla, 5906 Karon Avenue, Baltimore, Maryland 21206.

multiple exposures. *The Portal* will be shot in super 8, color/sound.

HBH Productions of Tacoma, Washington, is now in production of *Sinbad And The Lost Isle*, a film in super 8 color/sound, and employing a technique called "Syncamation." Six animation puppets have been constructed: a cyclops, a six-armed "Kali," two skeletons, a dragon, and a miniature of one of the actors. Process and matte photography are being employed for special effects sequences. The production crew includes Roland Hamel (scriptwriter and actor), Greg Hodges (live-action cinematography), and Bill Boehlke (special effects). Work on the film began in August of 1975. Special effects are slated to be done this June, with completion of the film due in July.

Doug Chapman of Washington, D.C. is producing *You Only Live Forever*, a spy/adventure comedy with touches of fantasy. Special effects include make-up, a stake-driving sequence, and a time-lapse decaying corpse. Chapman plays the film's main villain, Lord Ruthven, and Robert Haupt plays a dual role as Doctor Scarabral and Ulysses S. Simpson. *You Only Live Forever* contains a scene shot on the famed "Exorcist" steps located in the Georgetown section of D.C. The super 8 color/sound production is being filmed with an Argus/Cosina camera, and will have a total running time of thirty minutes.

Ralph Miller and Bill Jenkins of Los Angeles, California are making preparations for a film that will utilize extensive front-projection and several animated creatures. The film (untitled yet) will be shot in 8mm color and sound.

# PARAGON'S PARAGON

ARTICLE, PHOTOS, AND ILLUSTRATIONS BY JOHN COSEN





## Paragon's Paragon—Plot Synopsis

The scheming Klingons find a way to mute the Organians and their peace treaty, and intergalactic war ensues. The Paragon—stranded and alone—is unable to reach the home front battlegrounds and must therefore make the best use of its position in the galaxy. A Paragon emissary, Mr. Seliek, is sent to Organia via Mr. Carrick's newly developed Tachyon transport system. An unknown energy field around Organia interferes with the transport and two Selieks are formed—one good and one evil (and each logically explaining why the other must be destroyed.)

Despite the obstacles—the Organian energy field, the duplicate Seliek, and the Klingon battle forces—the Paragon manages to reach Organia. Weird illusions on the planet's surface fail to overcome Kirk's courage, Seliek's logic, and Carrick's mechanical ingenuity as the triad defeats the Klingons and frees Organia.

I began in late March 1974 to make an amateur film inspired by the *Star Trek* television series. It was to be a conservative effort at first. But as I began to get involved, this conservatism was quickly forgotten, and a quality feature with as many full scale sets as possible became the new goal. This goal, along with my obsession to produce a better quality film than I had ever done before, drove the original \$500.00 cost estimates to \$2,000.

Most of my films have been in the nature of comedy spoofs, yet the movie that originally inspired me to get interested in filmmaking was *King Kong*. I became so fascinated with the special effects in that movie that I always managed to slip some visual effects into all my own films. So for my version of *Star Trek* I wanted to make a movie requiring special effects and dramatic acting. *Star Trek* was the perfect vehicle for me, and it had the added bonus of being familiar to the public. My film, *Paragon's Paragon*, has a running time of 100 minutes, in super 8 sound/color. Our ship is not the *Enterprise*, but the *Paragon* (thus the title). The crew in the film also have their own individual names, and even though our captain is a Kirk, he is not a James T. Kirk. I made adjustments like these throughout because my film is not and never was meant to be an exact duplication of *Star Trek*.

*Paragon's* time period was moved to a future-future *Star Trek* date to accommodate changes in hair styles and minor "improvements" in my sets and props. To re-name our crew, we went to various international maps and chose names of cities in the nations supposedly represented by our actors. Some examples are: Schambe, an African city, and Tokato, a Japanese city. Some of the names, like Rogart, were invented, and still others were real names: Vogel (last name of one of the actors) and Costa (a relative's last name).

The final script for *Paragon's Paragon* was 65 typewritten pages. Therefore, I dubbed the production an "epic." The live action portion alone (not including special effects sequences) comprised some 80 rolls of unedited film. Our usable film ratio was not quite one for two; 100 minutes of good footage, and about 110 minutes of outtakes. I kept a log of editing time, and the result is that one minute of completely edited film took an average of one hour to edit.

## CREATING THE LIFE SIZE BRIDGE SET

The words that overshadowed all of my set building were impression and cost. The sets had

Left: The fantastic *Paragon* bridge settings, built by John Cosentino. 3500 watts of power are needed for the lighting.

to be inexpensive enough to keep total cost from getting out of hand, and at the same time they had to be durable enough to withstand the rigors of months of filmmaking. Dominating all this was the fact that I wanted the final product to create a first impression of being similar to *Star Trek*. After all, that was the challenge of the entire project.

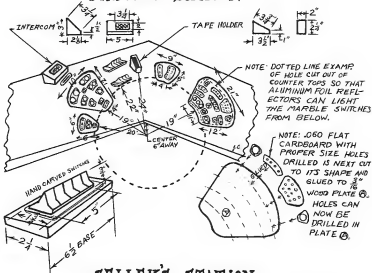
The bridge set originally was to be what the plot revolved around. It would be the first set to be seen in the film and I was therefore determined to do my best to make the set as impressive as I could.

Its creation began on scaled down graph layouts of the bridge's floor plan. After completing these diagrams, I took them and a piece of chalk to the basement to draw on the floor — as close to full scale as possible — the floor plan for my bridge. The helm position was used as the center pivot point and a radius (14 feet) was extended, originally only to include Seliek's station; but then Schambe's station was added, and finally one half of the elevator was added. I became so involved that I even considered jacking up the floor and moving one of the basement support posts. But my intuition said, "Don't push your luck!" The chalk floor plan, including the captain's chair and the helm positions, was moved, rotated, and adjusted many times before any construction was done. The final position of the set and its components was determined by using a movie camera to view imaginary proposed layouts. I then chose the best set positions relative to the best possible camera angles.

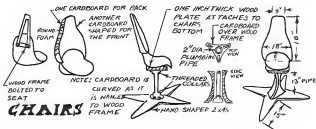
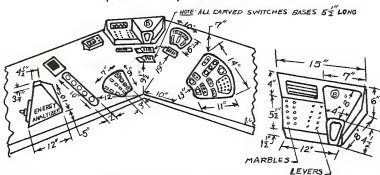
During actual bridge construction almost every type of building material imaginable was used. The set's floor is made of three-quarter-inch thick plywood sheets, and is constructed in three interlocking sections. Three-sixteenth-inch thick wood paneling was inexpensive, and its smooth back was used as the countertops where the switches are mounted for Seliek's and Schambe's stations. One-half-inch and three-quarter-inch particle board served as material for the upper photo mural windows. Thick cardboard (.060 thick) made a good finish surface for much of the helm, the captain's chair, and the ceiling. Before painting the cardboard I moisture proofed it to a certain degree by coating it with a material called "waterlox." Oil base paints were used on all cardboard surfaces since water-base paints would cause warping and wrinkling problems. The only way to tell the cardboard from the wood after both are painted is by touching them. The cardboard proved to be a real asset — I used a total of 200 pounds of it, at a cost of only 13¢ per pound. (Cardboard, sometimes called

(Please turn page)

## SCHAMBA'S STATION



## SELLEK'S STATION



**CHAIRS**





Communications officer Schamba (Harriet Kline) at her station.

of three Sundays (morning until night each time), so the electrical overload problem was minimized.

Other disturbances also occurred during filming. Every once in a while someone would forget that the Starship Paragon was in "light" and the sounds of a twentieth century dishwasher or toilet echoed across the bridge. Even walking upstairs caused a drumbeat downstairs in the microphone.

#### CREATING THE OTHER SETS

Even before I had finished building my bridge set I was gathering materials for the other sets. I became the observant "scavenger" while parents, friends, and relatives became the providers. Bare spots were to be found in many a home due to my borrowing such things as unusual furniture, art sculptures, draperies, Christmas lights, clothing, and the like.

The other sets consisted of the cafeteria, the conference room, transporter room, elevator, Seliek's quarters, sections of an alien battleship, a mock-up of a small section of a shuttlecraft, an Organian table, and other smaller props. These sets could be disassembled and often

parts of one set could be used in another. Six sheets of plasterboard (four-by-eight feet each) were painted over and over for many of the differently colored rooms. Different divider strips, wall decorations, and props completed these sets. Changing the lighting was a critical factor in keeping the illusion of different rooms in different places. One side of the cafeteria room is permanent since it has a wall food dispenser mechanism which opens, and switches that push in, along with computer tape slots and a blinking "red alert" light. All the sets were designed and constructed by me alone. It's much more difficult to do this sort of thing, but there is a personal satisfaction in the finished product.

#### THE COSTUMES

After all of the sets were completed, I began to work on the problem of how I would get the costumes made. The impressiveness of the completed bridge set made it fairly easy to convince my mother into the job of seamstress. Our costume making was done by trial and error, so my explanations may seem broad at times. It should also be pointed out that the

### PARAGON'S PARAGON

#### CAST

Captain Richard Kirk ..... Rick Cosentino  
First Officer Seliek ..... Larry Gerardi  
Doctor Costa ..... Bill Cosentino  
Lt. Schamba ..... Harriet Kline  
Lt. Carrick ..... Jim Gray  
Helsman Vogel ..... Tom Vogel  
Helsman Tokato ..... Dennis Pellar  
Nurse Pietron ..... Debbie Pietron  
Yeoman Michaylyszyn ..... Cathy Michaylyszyn  
Mr. Rogart ..... Larry Cosentino

Klingon Commander Klonig ..... Dave Holt  
Klingon Officer Krona ..... Dale Holt  
Klingon Imperial Ruler ..... Larry Cox

Organian elder Claymore ..... Sam Cosentino  
Organian elder Trefayne ..... Chris Cosentino  
Organian elder Ayelbourne ..... Tony Pagoto

Cafeteria extras ..... Mike Sacks  
Harriet Kline  
Debbie Pietron

Cameo appearance ..... John Cosentino

#### CREDITS

Producer/Director ..... John Cosentino  
Costume Designer/Seamstress ..... Ruth Cosentino  
Scriptwriter ..... Larry Cosentino  
Sound Recordist ..... Bill Cosentino  
Chief Gaffer ..... Bill Cosentino

pattern companies continually discontinue patterns as new ones come into style. As of the end of 1975, all of the patterns I'm about to discuss were still available.

With *Star Trek* costumes in mind, we began thumbing through many different pattern books in order to find the right combination of patterns. A single costume often required two or three patterns to be combined. Custom alterations on the patterns were always required. Usually two final fitting adjustments were needed to get form-fitting individual body shaped costumes.

The most painstaking procedure in the crew's uniforms was making the pointed collar. We designed our own pattern for the collars, which had to be carefully hand fitted and hand sewn to the shirt and dress necklines. The pattern (see illustration) was still only approximate and cutting adjustments had to be made on the material to prevent wrinkles from gathering in the uniform necklines. The point of the collar is what was aligned first, and sewing started there since it was the most difficult part to get looking right. We used black velour for the collars.

The crew shirts were made using a Kwik Sew brand men's T-shirt with raglan sleeves (Kwik-

Sew pattern #143, \$1.50). This required one to two yards of material for each shirt. The problem with the pattern is that it is short sleeved. Long sleeves were made by extending the short sleeved pattern layout until a long sleeve length was achieved.

All of the standard crew uniforms were made using various grades of velour. In most cases, we used an inexpensive (\$1.00 a yard) velour material. The difference between inexpensive velour and expensive velour can only be seen on close examination, so we provided better grade velour uniforms only to those actors who were most likely to be in close-ups.

All of the lower sleeve bands for the uniforms were made of gold rick-rack (available at fabric stores). Along the back shoulder seam of the shirts velcro was used in place of zippers. The shirts would not fit over the actors' heads without the larger opening which velcro made it possible to make.

I even made my own insignia for the shirts. The insignia were made in three pieces. First came a black velour base piece; onto this was glued gold emblem metallic material, and finally black paper "classification designs" were glued onto this. Star Trek emblems are available (and worth the work they can save) from:

Lincoln Enterprises

P.O. Box 69470

Los Angeles, California 90069

Write to them for prices. I believe the emblems cost about \$1.00 each.

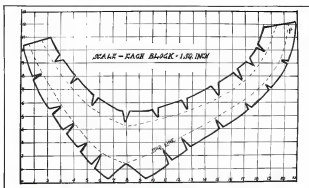
The women's uniform patterns were so incomplete that my mother had to shape and design most of the necklines and collars herself. This shaping was done a little at a time, while the actress was wearing the dress, until we all agreed that it looked appropriate.

We started with a McCall's #4737 Miss's dress pattern (\$1.50 each). The lower skirt section of the #4737 pattern is wrong for what we were doing and therefore a McCall's #4591 skirt pattern (\$1.50 each) was adapted as the lower part of the dress. The entire costume was strictly custom work.

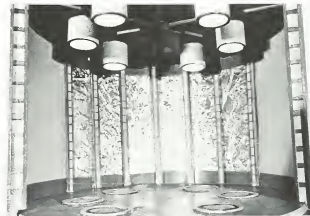
The Klingon women's costume is much more explainable. It was made using a McCall's #4090 Miss's dress tie-bodice pattern (\$1.50 each). A silver-black metallic material was used for the whole dress. This same material was turned around and sewn inside-out to fill in the deep "V" neckline in the dress. Silver cording put the final touches on the neckline. The large fluffy sleeves were designed by my mother, and there is no particular pattern that I can refer you to. Any pattern book will have a fluffy sleeve pattern. A fancy black belt, black nylons, and black boots completed the female Klingon outfit.

The Klingon commander's vest is made of the same silver-black material as the female Klingon dress, and using a Butterick #3115 tank top pattern (\$1.50 each). The wrap around metallic-type body sling was easily hand designed. The material for the sling was the brown canvas type jute used to wrap rolls of carpet padding (available at your carpet dealer). I spray-painted the jute silver to make it look metallic, and a large silver trim (from fabric stores) was sewn to it. A long sleeved black shirt, black pants, belt, and boots completed the uniform.

The Organian elders' costumes were the only relatively easy outfits to make. Men's long sleeved full robe patterns were easy to come by (in any pattern book). Organian boots were made by gluing "fun fur" (fake fur available at most arts and crafts stores) to an old worn out pair of shoes, and also wrapping the fur around the lower part of the actor's leg to make the whole thing look like animal-fur boots.



Top: A workable collar pattern designed by John Cosentino for his crew shirts. Middle: The Klingons (left to right) are Dave Holt, Dale Holt, and Larry Cox. Bottom: The Organian elders (left to right) are Sam Cosentino, Tony Pagoto, and Chris Cosentino.



Top: Captain Kirk (Rick Cosentino) and Mr. Seltik (Larry Gerardi) on the elevator, one of several interchangeable sets. Middle: The transporter device—for a change, this is a miniature, rather than a life-size set. Bottom: A view of the conference room. In the film, live images were matted onto the computer viewing device.

## MAKE-UP

Make-up preparations began weeks before our first day of filming. My previous experience in this area dealt with creating space monsters with latex formed heads and latex claw hands or deformed human faces, but nothing close to a human or Vulcan that is supposed to look normal. Therefore, I did what I always do when I don't know something—I find someone who does, and ask. After finding a very cooperative theatrical store owner, I was armed with \$40.00 worth of make-up materials and went home to experiment.

The pointed Seltik ears that I originally made were complete latex ears that covered the actor's whole ear. I had made a clay model pointed ear and then a plaster cast from it; and finally, using liquid latex, I made thin rubber ears. These ears became known as "the ears that brought tears," for as the glue that held them to the actor's ears dried, they began to pinch his ears harder and harder. In two hours time they would turn the subject's real ears a bright painful red. I kept reminding my Seltik of the Vulcan philosophy that "pain is a thing of the mind," but he didn't seem to agree. So the full ears were scrapped in favor of "ear tips" which brought an un-Vulcan sigh of relief from my actor.

A Seltik make-up job usually required one and a half hours for me to apply. The procedure was as follows: first the actor's skin oil was removed from his eyebrows by cleaning them with tissue and alcohol. Next, spirit gum was applied and stroked into and across his real eyebrows, and let dry for five minutes. This spirit gum treatment helped flatten his eyebrows, and also kept his eyebrows' movements from cracking the derma wax. Dark colored derma wax (Stein's— from your theatrical store) was blended over the actor's eyebrows until they disappeared. Water was used on the tip of my finger to smooth out the wax as I applied it. A pancake make-up was now applied over the derma wax and patted into it, and was also applied to the actor's entire face at this time. A black eyebrow line was then drawn where the stunted Seltik eyebrows were to be placed. Black crepe hair (available at theatrical stores) was glued with spirit gum in lengths of about one half inch at a time along this eyebrow line, starting with a few individual hairs at the upper end and working downward to the thicker part of the eyebrow. As it turned out, we were able to re-use these same eyebrows over and over by carefully peeling them off after filming each time.

The pointed ear tips were now adhered to the actor's ears using a latex cement. Derma wax was used to blend the ear tips into the actor's real ears. Star Trek-type sideburns were next attached in much the same manner as the eyebrows. After much trial and error, we decided that the actor's real hair looked better than a wig.

The derma wax used in this process does present two filming problems. It tends to dry out and crack after three or four hours, thus requiring touch-up jobs. It also will melt and become like bubblegum when too near movie lights for too long a time. Thus, extra time was needed in the filming schedule for readjusting the make-up jobs. One unusual re-make-up job occurred when one of the O'Genssen aides unknowingly ate part of his beard at dinner!

All of the various make-up jobs often took up a considerable amount of time available in making out a filming schedule. In one particular film day's schedule, six make-up jobs were needed. Two Klingon make-ups took two

(Turn to page after next)



Top, left: Rick Cosentino as Captain Richard Kirk. Right: Lt. Schamba (Harris Kline) confers with Yeoman Michaylyszyn (Cathy Michaylyszyn) on the bridge. Above: Mr. Carrick (Jim Gray) and the transporter chief (Larry Cosentino, who also wrote the screenplay) at the transporter device.

hours; three Organian elders took about two hours; and Seliek required one and a half hours. That in itself is almost a normal day's work. ■

#### Total Cost Breakdown: Paragon's Paragon

##### BRIDGE SET

Paneling, plasterboard, plywood, and all other lumber	\$310.00
Four chairs (pipes, sockets, vinyl)	40.00
Electrical materials	80.00
Cardboard (200 pounds)	28.00
Miscellaneous (screws, glue, etc.)	60.00
<b>Total</b>	<b>\$510.00</b>

##### OTHER SETS

Klingon battleship, transporter room, Seliek's quarters, cafeteria, conference room, shuttle craft (most components interchangeable)

\$150.00

PAINT \$70.00

MAKE-UP MATERIALS \$60.00

SPECIAL EFFECTS CURTAIN \$12.00

##### COSTUMES

Organian robes (3)	\$15.00
Klingon outfits (2)	12.00
Crew outfits (12)	40.00
Mens' boots (3 prs.)	38.00
Womens' boots (1 pr.)	12.00
Wigs	12.00
<b>Total</b>	<b>\$130.00</b>

##### TAPE RECORDING EQUIPMENT

Portable recorder	\$20.00
Recording tape (tests)	20.00
Recording tape (in production recording)	30.00
<b>Total</b>	<b>\$70.00</b>

##### FILM AND PHOTOGRAPHY

Still photographs (sets)	\$ 70.00
Slides and photo murals (for sets)	70.00
Movie Film	400.00
Camera batteries	12.00
Movie lamps	100.00
Experimental chemicals	20.00
Processing tank	28.00
Miscellaneous	46.00
<b>Total</b>	<b>\$745.00</b>

FOOD (To feed actors) \$140.00

**Grand total \$1,888.00**



The Paragon bridge crew in action (back row—left to right): Mr. Seliek (Larry Gerardi), the Russian Yeoman (Cathy Michaylyszyn), Captain Kirk (Rick Cosentino) and Lt. Schamba (Harriet Kline). At the helm in the foreground is Mr. Vogel (Tom Vogel) and Mr. Tokato (Dennis Pellar).



### About John Cosentino ...

John Cosentino was born and raised in Detroit, Michigan and now lives in suburban Warren, Michigan. He completed a two year course in mechanical engineering at Lawrence Institute of Technology, but later decided that he did not enjoy engineering. John now works for his father's carpet company, which affords him more time for his main interest: filmmaking.

John's filmmaking began with several silent, one-reel comedy spoofs with sound, such as *The Hussler* and *Mein Of The Apes*.

The length of these films ranged from twelve to thirty-five minutes. John also produced many sound "home movies" of family get-togethers, trips, etc., before he finally got into a feature-length color/sound film that relied heavily on special effects. This was titled *The Final Frontier* (no relation to *Star Trek*) and told of man's progress in space travel from the 1960's through the 2000's. A final color-effects "trip" through the universe (a la Kubrick's 2001) brings two space travelers to a distant planet where they meet their doom in the form of a giant crab-like creature.

The success and enjoyment of doing *The Final Frontier* lead John to planning and making *Paragon's Paragon*, which has to go on record as one of the most ambitious amateur super 8mm productions ever produced. Aside from the physical acts of building the Paragon sets, doing the make-up, creating the costumes, and shooting the film, months and months of research, planning, and cost estimates were required. It paid off, though, as evidenced by the somewhat remarkable low costs of many of the props and sets (i.e., the four chairs on the bridge set costing only \$40.00 in materials).

The Paragon bridge has brought a measure of fame to the Cosentino household; *Star Trek* fans are constantly calling and requesting a visit to see the set. John was at first hesitant about such exposure to the "public," but he says that so far, only genuinely interested fans have come by. A story about John and his incredible set was recently given full coverage in a Detroit Sunday newspaper.

Aside from filmmaking, John Cosentino processes and prints black and white and color movie film, and does his own still print work. He is also an avid artist, and has done a dozen oil paintings of landscapes and seascapes.





## Peter Michael Craigie

### *Dead Babies*

#### CAPSULE PROFILE

Through his strong backgrounds in music and art, Peter Michael Craigie approaches film as an experimental and creative art form.

He received a degree from the Philadelphia College of Art, and has taken additional courses in Art, Film, and Video at places like Temple, Tyler School of Art, and the Community College of Philadelphia. Peter's interests touch all forms of art—his collages, drawings, prints, paintings, and sculptures have been exhibited in many Philadelphia galleries, including a one-man show at the now defunct "Aslan" gallery in the Germantown area.

Musically, Peter is a self-trained musician/composer, and his interests range from electronic music, many types of Near, Far, and Mid-Eastern music, chamber music, and intense electric rock, to jazz, his first love. He has been involved with many jazz and jazz-rock bands, and his present group, *Equinox II*, is currently performing in and around the Philadelphia area. In addition to this, Peter creates multi-track tapes of original music, much of which is used in his own films, and films of other filmmakers.

Peter's film and video interests span an equally wide range of subjects and techniques, even venturing into blends of filmic and tactile arts, such as light boxes, light sculptures, slide environments, multi-projection screenings, and similar projects. His special affection is, of course, animation and special effects.

To pursue his filmmaking, Peter is involved in three different film-oriented activities: his own *Moon Studios*, which is involved with film, music, theatre, and associated arts; the *Moon Studios Film Society*, which is devoted to the appreciation and viewing of neglected cinema masterpieces; and *The Philadelphia Film Co-op*.

Although Peter has produced several super 8 and 16mm films over the past several years, one of his most recent, and more visually-intriguing, is *Dead Babies*, a haunting film, and one that communicates its message directly through the senses and emotions of the viewer rather than through conventional story-telling. In Peter's words, "*Dead Babies* is a film of disturbingly unusual images."

The basic inspiration for the film grew out of several baby-doll constructions created by Mary McDermott, a painter and sculptor friend of Peter's. Mary had completed three of her "dead babies" (as she liked to call them) when she took them to Peter for his opinion. He was immediately impressed with their strong visual potential as subjects for a fantasy film. With some persuasion, Mary fabricated two dozen additional doll structures. In the meantime, Peter was putting together a series of backgrounds, props, and sets—all in miniature—using drawings, paintings, and photo-collages.

While no plot of any kind was planned or executed for *Dead Babies*, it was obvious to Peter from the start that the images of the doll constructions and their suggested meanings of birth, death, and mutation would have a strong effect on viewers of the film. Peter says, "I wanted to avoid the trap that is inherent in a visually strong, but more or less plotless film—that of ending up with a pretty and flashy, but meaningless production; a film with nothing to say. I knew the images

were rich in symbolic meaning on a subconscious level, but that they would have to be tightly controlled to utilize their maximum effectiveness."

In shooting *Dead Babies*, Peter ran into several macro filming problems, since in no shot was the subject more than two feet from the lens, and in most cases much closer. In fact, in several instances where he was shooting close-ups of faces or very small miniature dolls (two inches or so high), Peter actually touched the subject with the camera lens. To complicate the lack of depth-of-field in this close-up range, a good portion of the film was shot using many optical distortion devices.

The music for *Dead Babies* is an electronic and music-concrete composition entitled *Premonition Of A Future Nightmare*, written and composed by Peter.

*Dead Babies* is a super 8 color/sound production, and runs 35 minutes. It will be extensively entered in contests and festivals this year, and its maker, Peter Michael Craigie, will undoubtedly be recognized as a filmmaker and artist with a true sense of visual introspection.



Right: Mary McDermott with several of her "dead baby" creations. Far right: A close look at one of the "dead babies."



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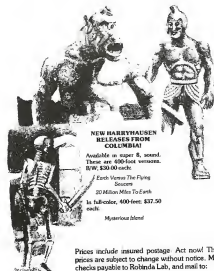
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# ONE CUBE ... OR TWO?

Article by **GEORGE STOVER**  
with  
**JOYCE RODEY and DOROTHEA RAU**

Photos: **MICHAEL L. COHN**



Little did anyone realize it at the time, but March 1973 was to become a landmark date in the history of community theatre in the state of Maryland. For during that month was produced the first play in the state's history that was based upon a TV series. In this case, the hit series *Star Trek* was the model and the play was entitled *One Cube, Or Two?*, a satirical musical comedy performed the weekend of March 16th, 17th and 18th, 1973 at the University of Maryland Baltimore County Campus.

The project began inauspiciously enough the preceding summer when UMBC student Dorothea Rau wrote a single scene incorporating the idea, "What if no one wanted to beam down to a planet with Captain Kirk?" Aided by Joyce Rodey and Della Schmidt, Dorothea wrote more scenes, connected them with a story line, and finally a three act play had been constructed. The satire was embroidered with nine songs and the next step, of course, was to produce the play on stage.

A copy of the script had been sent to *Star Trek*'s creator Gene Roddenberry and much to everyone's surprise, he liked it! Paramount Pictures,

which owns the series, copyrighted the script and gave the three authors a ten performance contract to produce the show. It was decided that proceeds from the show would be donated to the Retinitis Pigmentosa Foundation, Inc. and partly because of this, the University agreed to donate the use of its facilities, even though the play would be produced independently of the school's own drama department. In addition, six music companies gave permission to use their songs, which of course, would have new lyrics especially written for the show. With all of this preliminary encouragement, there was no turning back now—the show must go on!

Now that the script was completed (although it would be continually revised until opening night) the next major step was to cast the show. Fliers were plastered all over campus and approximately fifty people turned out for the November auditions. Notes were taken as each person read from the script and after much consideration, a cast was selected. The authors also served as actresses in the show and with the exception of myself and Dennis P. O'Toole (Captain Kirk), all of the performers were members of

the UMBC student body.

The show already had its producer, Joyce Rodey, but there was still another major task which was the selection of a director, and this became one of the most frustrating aspects of this particular production. As amateurs, the authors of the play didn't fully realize the importance of a good director and after being turned down by a former high school director, they turned to the cast of the show itself for help. After two unsuccessful attempts to tap this potential directorial talent, the authors contacted a local amateur horror film producer, who agreed to direct the play. Unfortunately, he didn't work out either since he failed to show up regularly for rehearsals and wanted to add certain horror touches which went against the grain of the whole concept of *Star Trek*. Now, the directorial duties fell back into the laps of the three author/producer/actresses; and Joyce Rodey, assisted by Doug Eader (Mr. Spock), stepped forward to meet the challenge. Joyce decided to take a crash course in directing by reading every book on the subject she could find in the school library. As rehearsals progressed, many changes had to be

The plot concerns an alien race called the Coalatians who have been marooned on the planet Pentorx 8. Here they have become victims of the mad scientist Plor, who has performed experiments on them resulting in a cubical distortion of the Coalatians' heads. While cruising through the area, the Enterprise is drawn by Plor's tractor beam down to the surface of the planet and while there, Captain Kirk discovers the log of the destroyed U.S.S. Bristol revealing information about its disappearance and about the planet Pentorx 8. Kirk also learns that seven members of the Bristol's crew are stranded on the planet and sets out to rescue them. During the subsequent course of events, the Coalatians are also liberated and a cure is found for their affliction.



made in the play's script since it appeared to have been written for the screen rather than the stage. Too many scene changes had been incorporated and too many "extra" parts were in the script. As a result, scenes had to be combined and a few minor characters' parts were changed or dropped in order to tighten up the show so that it could be effectively presented on stage.

And there was of course much more to be accomplished before opening night. But through mutual cooperation of the cast members, fellow students, friends, and relatives, everyone pulled together for a common goal. Many members of the cast had to take a crash course in singing and dancing, since most of them were untrained in these fields. UMBC students Chuck Gehrman and Cathy Mettee were in charge of vocal instruction and choreography, respectively, and really worked wonders considering the amount of work that needed to be done in such a short time. Sets also had to be built and Keith Braly (Lt.

Scott), Morgan Hammac (JaMaLu), and Steve Miller (Dr. McCoy) were responsible for the realistic construction of the bridge of the Enterprise. Della Schmidt (Lt. Chapel) was in charge of costumes, Marty and Dave Hullin handled props, and Darlene Coerts manned the box office. In addition, a thousand and one other tasks had to be taken care of such as make-up, publicity, ticket and program book printing, and even the creating of free "tribbles" to be given to each patron. (These were made by spray painting cotton balls in various colors.) And, of course, there were still many technical aspects of putting on a stage play such as lighting and sound effects (handled respectively by Jim Holloday and Pat Barranger). Lisa Cohen was stage manager and effective narration was provided by Steve Vertlieb, who also made a brief appearance on stage in my role after I was "cured" of my cubed head.

One of the show's stronger points was its make-up, created by Ed Litzinger. Litzinger, who worked professionally and is long familiar to the readers of CINEMAGIC, created the cube-headed Coalitions and the mad scientist Plor, as well as the pointed ears and sloped eyebrows for our Mr. Spock.

Publicity handled by Dorothea Rau

Left: Doug Eader as Commander Spock. Below: The bridge is menaced by the evil scientist Plor. Left to right: Dorothea Rau, Dennis O'Toole, Doug Eader, Patty Wood, George Stover, and Jonathan Rudacille (as Plor).





Left: Patty Wood as Zarella. Above: Dennis P. O'Toole (Captain Kirk) and George Stover (VaBaDu, the Coalition Emissary).

(Lt. Hopkins) and Patty Wood (Zarella) wasn't as much of a problem as it might have been with an amateur production. Because of the uniqueness of the play, the local newspapers were very cooperative — a feature article as well as several plugs were published, not to mention the publicity received in the UMBC paper. One *Cube, Or Two?* was even publicized in national magazines like *The Monster Times* and *Castle Of Frankenstein*. To publicize the play even further, a scene was performed in competition at the International Star Trek Convention in New York; but unfortunately, our group was disqualified from receiving any prizes, since we were thought to be "professionals."

A week before the show premiered, a free performance was given at the Good Shepherd Center in Catonsville, Maryland, where many of the rehearsals had been held. It was at this show that the cast realized just how unpolished the production was and just how much work had to be done in only one short week. Dialogue that everyone thought he knew had to be recommitted to memory, the songs had to be practiced, and the dances in the musical numbers had to be

changed. One song was cut and a couple of dance routines were restaged to make things less complicated. By this time, however, everyone in the cast was quite adaptable and was used to frequent changes.

Opening night finally arrived and everyone's fears were quickly laid to rest. Things ran very smoothly and what our actors may have lacked in professionalism was more than compensated for by our enthusiasm. It was quite evident that every person on stage was having fun, and this spirit was easily transmitted to the audience. The enjoyment of the evening was further enhanced by a speech before the show by a victim of retinitis pigmentosa, explaining the progress being made in the research for a cure of this dreaded eye disease. In addition, a screening of the famous *Star Trek* "bloopers" film was held and as mentioned earlier, a free tribute was given to each patron. Financially, the show was very successful since approximately \$950.00 was raised for charity. The theatre was completely sold out at least one hour before curtain time each evening and unfortunately, over 100 people had to be turned away.

Working in *One Cube, Or Two?* was quite a memorable experience for all concerned and perhaps the success of this play—and similar amateur *Star Trek* productions—will contribute in some way to bringing new episodes of this unique television series back to the TV screen. ■

## CAST

Captain James T. Kirk	.....	Dennis P. O'Toole
Commander Spock	....	Doug Eader
Dr. Leonard McCoy	.....	Steve Miller
Lt. Montgomery Scott,	.....	Keith Braly
Lt. Uhura	.....	Denise Bennett
Ensign Chekov	.....	Jeff Lastman
Lt. Riley	.....	Brian Christiansen
Lt. Christine Chapel	.....	Delia A. Schmidt
Dr. Regins Florence	.....	Joyce C. Rodey
Lt. Cmdr. Brandy Hopkins	.....	Dorothea J. Rau
Zarella	.....	Patty Wood
VaBaDu	.....	George Stover
JaMaLu	.....	Morgan Hammac
Flor	.....	Jonathan Radcliffe
<i>One Cube, Or Two?</i> script © 1973 Paramount Pictures		

# CUBE HEADS: AN EASY MAKE-UP PROCESS

by  
**Don Dohler**

Since the make-up in *One Cube, Or Two?* (as seen in photos in the preceding article) is rather different and intriguing, and was created using an easy process, we called on two of the play's participants—make-up artist Ed Litzinger and actor George Stover—to get together with us and do a re-creation of the cubed headed aliens.

Ed's technique is a build-up one, requiring the use of very simple and readily available materials. The main ingredients are liquid latex and raw, sterile cotton. Here's a complete list of what you'll need, and where you'll find it:

- Liquid latex (arts and craft stores, theatrical houses)
- Sterile cotton (in sheets, at your drugstore)
- Liquid theatrical make-up (theatrical houses)
- Rubber head cap, or bald cap (theatrical houses)
- Medium width paintbrush
- Roll of inch-and-a-half width masking tape
- Q-Tips
- Scissors
- Talcum powder (or theatrical face powder)
- A plastic mixing container

In this particular case, there's an extra ingredient: a few sheets of medium thick cardboard, which is used to form the cube-shaped portion of the head.

As we said, Ed's process is a build-up one, whereby the make-up is built and formed directly onto the subject's face and head. You're dealing with fairly messy materials here, so be sure to select a suitable place to work—the basement, garage, or even outside, weather permitting. Have your subject wear old clothes, and put a protective covering around him also. Ed takes a large plastic trash bag (Hefty or Glad or whatever), cuts a hole in the bottom of the bag large enough to slip over the subject's head, and slips the bag, open end down, over the subject; then he tapes down the "corners" of the bag for an unencumbered work area.

After George was comfortably seated, a rubber head cap was placed on

his head. If you can't find such a cap, an old bathing cap will work; but no matter what you use (even if it's a small plastic bag taped around the head) you must cover the subject's hair. Latex can be impossible to remove from a scalp full of hair (although latex is easily removed from smooth surfaces and skin).

Next, Ed applied a thin coating of talcum powder to George's face. This helps to release the cotton/latex creation after it has been used.

For the cubed head, Ed cut four rectangular sheets out of the cardboard and taped them together. He then taped from the side pieces of cardboard to the sides of George's face, to fill in the gaps under the cardboard and to make a "form" on which to work. After this is done, a large piece of cardboard was cut and taped to the top of the box-formed head piece—sort of like a lid on a box.

With the box completed, and all "seams" taped up (to prevent any of the latex from oozing onto George's hair), Ed poured about six ounces of liquid latex into a plastic container. The amount of latex used is not arbitrary, and after you've worked with this technique for a while, you'll get a "feel" for how much to use. Now, to speed up the process, Ed poured a half a bottle of Stein's liquid make-up (blue colored) into the container with the latex and stirred until the latex and color mixed thoroughly. You may build and shape your creation using the latex as it comes out of the can, and then color it later, but the pre-mixing of the color saves time and effort.

Next Ed painted a thin coating of the blue latex mix all over George's face and on the cardboard "head." This coating acts as the base coat on which you can do the build-up work.

The grotesque shapes, forms, and muscle structures are made by applying thin strips of the cotton and brushing them down with the latex. The best method of doing this is to start at the top of the subject's head and work your way down. You simply continue to apply cotton, brush on latex, and uniformly build-up your creation until you've got the look that you want. Occasionally you may want to pre-form certain features—like nose pieces or lips—before applying them to the subject. This is done by cutting the cotton into appropriate shapes, wetting it down with the latex, and then applying it. Remember: you're working with liquid latex that will become a

flexible rubber solid when dry, so this whole technique is just a matter of building and shaping, and correcting any "mistake" as you go along by merely "filling in" with small strips of cotton and the latex.

With the facial features and texture of the "cube" formed to his satisfaction, Ed did the highlighting by using black greasepaint (comes in a tube, by Stein's, for about \$1.00) and a Q-Tip. He simply dipped the Q-Tip in the greasepaint and painted on the black accenting. The one place you have to be careful of is the eyes, and Q-Tips are the ideal small size for meticulous coloring around the eyes. For this cube head design, Ed also colored George's lips black, as well as some black highlighting along the cheek areas. If you're experienced with them, airbrushes could be used (with black liquid paint) for this highlighting; but in most cases, the Q-Tips and greasepaint work fine.

This cube head re-creation took Ed about two hours, but then, Ed had done this design before, and he has been working with this make-up technique for more than ten years. For your first crack at this latex/cotton build-up, expect to spend at least three hours or more. A time-saver might be to draw some front and side views of the creation you want before beginning the make-up. Such drawings are not a necessity, though, and you might have more fun creating as you go. Either way, with your imagination in gear, literally any type of make-up creation is possible with this easy, inexpensive technique. ■

If you cannot find the materials needed in local stores, here is where you can mail-order them. Write for catalogues and prices before ordering.

**Liquid latex, make-up colors, wigs, rubber head caps:**

Paramount Theatrical Supplies  
32 West 20th Street  
New York, New York 10011

Theatre House, Inc.  
400 West Third St.  
Covington, Kentucky 41011

**Liquid latex:**

American Handicrafts  
1418 "H" Street, N.W.  
Washington, D.C. 20005

Sculpture House  
38 East 30th Street  
New York, New York 10016



**1** George Stover, before being made up.



**2** Rubber cap on, and plastic bag to protect clothes.



**3** Litzinger tapes pre-cut cardboard around Stover's head.



**4** A base coating of colored liquid latex.



**5** The build-up process is begun.



**6** Left side of face and head is formed.



**7** Beginning build-up on right side of head.



**8** A small strip of cotton is applied for the nose.



**9** Nose almost completed; rest of build-up completed.



**10** Accenting eyes with black greasepaint, using a Q-Tip.



**11** Front view: the completed make-up.



**12** Three-quarters view: the completed make-up.

Dorothea Riss, Joyce Rodley, and George Stover (as a cube-headed alien) in the amateur *Star Trek* play, *One Cube, Or Two?* See page 27 inside for details, including a step-by-step guide to doing the cube-head make-up.







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