

This is the seventh part in STARLOG's feature series on Special Effects. **Part I—The Use of Miniatures** appeared in issue No. 6. **Part II—Robby the Robot** appeared in No. 7. **Part III—Model Animation** appeared in No. 8. **Part IV—Magicam** appeared in No. 9. **Part V—How to Roll Your Own** appeared in No. 10. **Part VI—The first half of The Makeup Men** appeared in No. 11.



Here, off camera with *Voyage to the Bottom of the Sea* are three stars of the makeup world: the heavy-set artist is John Chambers (see STARLOG No. 11), the older man is Ben Nye (long time chief of 20th Century's makeup dept., now deceased) and the third man is Dan Striepeke who opens this concluding part of The Makeup Men.

STARLOG PRESENTS THE MAGICAL TECHNIQUES OF MOVIE AND TV SPECIAL EFFECTS

PART VII The Makeup Men—Continued

Series Edited by DAVID HUTCHISON

STARLOG continues its behind-the-scenes glimpse into the lives of the true artists of SF and fantasy productions—the makeup men. Dick Smith and Dan Striepeke relate their struggles and accomplishments on such films as *Planet of the Apes*, *SSSSSSSS!*, *Island of Dr. Moreau*, and the series: *Way Out*, and *Voyage to the Bottom of the Sea*.

By SAMUEL J. MARONIE

As one who has worn many hats in the business of making movies—both as makeup man and producer—Dan Striepeke refuses to let a low budget serve as an excuse for low quality. In his opinion, all the time and money in the world won't substitute for a fresh, original idea.

Alone and with frequent partner John Chambers, Striepeke has contributed to an impressive array of fantastic films which include the popular *Planet of the Apes* features and TV series, *SSSSSSSS!* (which he also produced) and the recent *Island of Dr. Moreau*.

Though his first career thoughts were of teaching, Dan began to take an interest in makeup as a profession while attending junior college in California.

By the time he was 19 he had a job as makeup artist with a Hollywood little theatre group.

After military service, he was recruited for Cecil B. DeMille's epic, *The Ten Commandments*, followed by *The Miracle*, *Giant* and numerous TV series episodes. He served on the NBC cosmetic staff from 1955 until 1957, later moving to Universal Studios as head of the makeup crew for *Spartacus*.

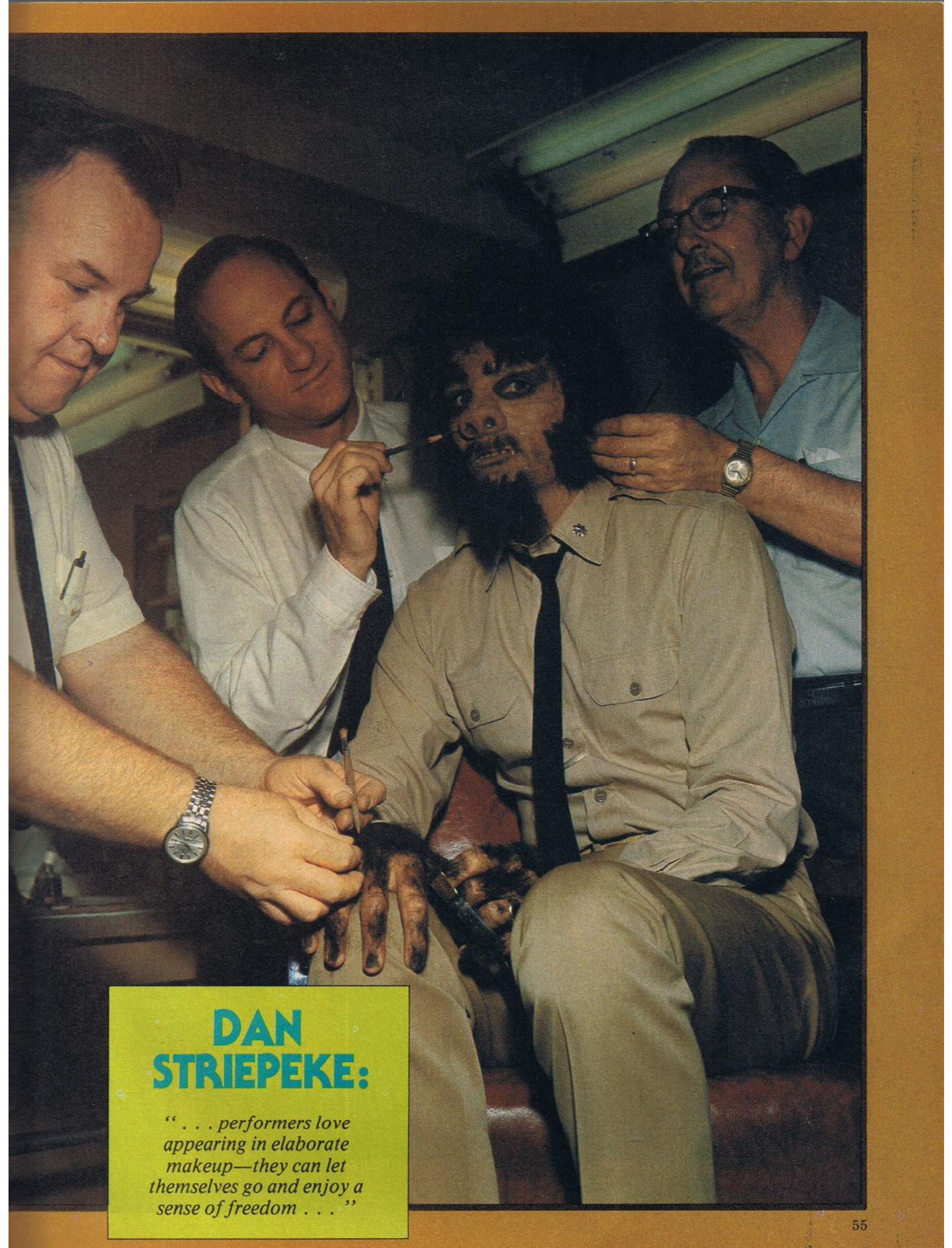
It wasn't until Dan assumed control of 20th Century-Fox's makeup department that he was able to tackle the various monsters, aliens, and other grotesqueries which would make him familiar to SF fans.

At that time, TV producer Irwin Allen had three science-fiction series in simultaneous production (*Lost In Space*, *Voyage to the Bottom of the*

Sea, *The Time Tunnel*), each requiring an incredible volume of elaborate cosmetic effects. It was also at this time that he began developing the highly sophisticated prosthetics for the *Apes* series.*

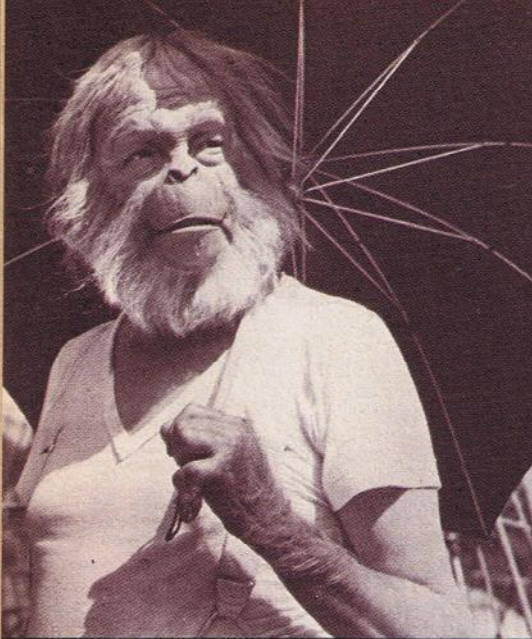
"You know, in television production, there's just no time at all," says Striepeke. "With the *Apes* series we shot each episode in seven days—which meant by the sixth day we were working like crazy to get ahead on the next week's episode." This is in contrast to the more leisurely-paced scheduling that feature film production allows. In cinema you have more time to plan and the added luxury of knowing exactly who is in the cast before production,

*See David Gerrold's column in STARLOG No. 7 for his behind the scenes experiences in Ape make-up.



DAN STRIEPEKE:

“ . . . performers love appearing in elaborate makeup—they can let themselves go and enjoy a sense of freedom . . . ”



thus permitting a makeup to be custom fitted.

"Television casting is always a last minute affair; there was no way we could have waited for the producers to pick a cast and still be ready for shooting," the makeup maestro explained. "So instead of making a life-mask of the guest star, we were supplied with a wide range of prosthetic appliances in various facial sizes and fits. Luckily we never ran into any serious problems."

Striepeke's earlier foray into the theatrical film market was the previously mentioned SSSSSSS! ("Don't say it—*Hiss it!*"—so the advertising copy urged). The 1973 feature concerned mad scientist Strother Martin's efforts to

Left: A revolution in prosthetic technique by John Chambers and Dan Striepeke heralded the *Apes* films. Below: Actor in early stage of application. (also see STARLOG #7).

transform handsome Dirk Benedict into a "human reptile"—a prototype designed to survive Earth's pollution and atomic fallout.

Based on Dan's original story, he and John Chambers produced one of the most incredible makeup effects ever presented to movie-goers. For the transformation stages from man into snake, actor Benedict underwent as many as seven hours of makeup application, with the final stage so delicate and disabling that he had to be carried to the set on a stretcher!

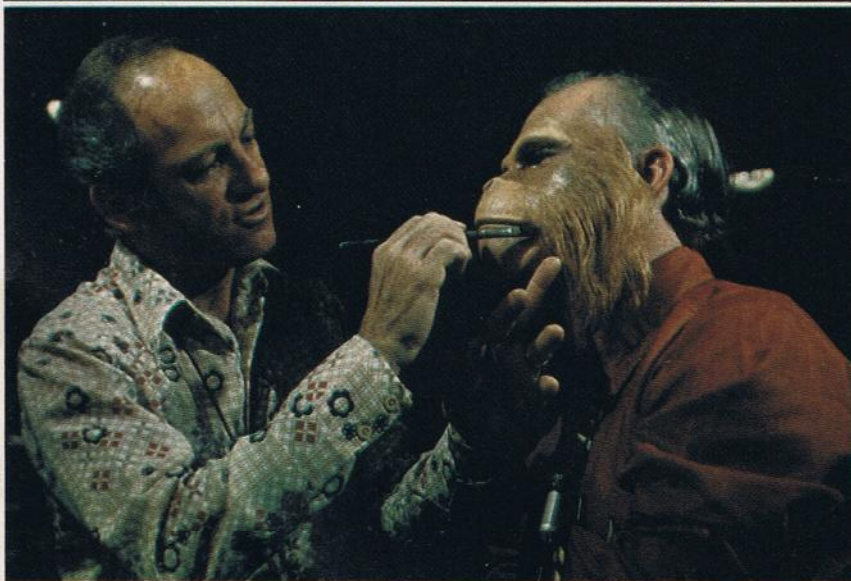
"Two basic facts stayed with me and shaped my basic story idea: the human-like nature of the King Cobra and the ability of reptiles to survive during evolution while many other life-forms were destroyed," Striepeke remarked during production of SSSSSSS! "I decided that the man would be changed into a King Cobra, the most intelligent, aggressive and dangerous of all snakes—and the closest to man's character."

Despite years of work in his profession, the talented artist never tires of observing the changes which occur "inside" an actor when his outer appearance is transformed.

"Most performers love appearing in elaborate makeup," he commented. "It's like playing a clown—now they have a chance to let themselves go and enjoy a sense of freedom they couldn't otherwise experience."

As much pride as Striepeke takes in his justifiably famous Ape makeups, many of his favorite screen creations are of a less dramatic variety. He cited his work on George C. Scott in *Patton*, and the beauty makeup in *Hello Dolly!* among his most subtle—but effective—effects. ★

Left below: Dan Striepeke completes an orangutan's beard. Below: George C. Scott as *Patton* is another of Striepeke's faces.



Photos: © 20th Century-Fox

Photo: Robert J. Paddock