

Special Zombie Issue

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Gorezone

The magazine that **BLEEDS!**

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EXCLUSIVE!

My Days Among THE LAUGHING DEAD

By
S.P. Somtow

Splatterpunk's on-set journal

TEXAS CHAINSAW MASSACRE

Never-before-seen
photos!



What's
inside
**THE
DEAD
PIT?**
It's
pretty
ugly!

HENRY: The
movie they
want to ban

Step-by-step
EVIL DEAD II FX
by Mark Shostrom

Video Watchdog's
CENSORED
slaughter scenes

Horror
fiction
Double
feature!
2 NEW
stories!



**BONUS! FOUR
GIANT BLOODY
POSTERS**

MAKEUP FX LAB

Mark & Ted's "Evil Dead" Adventure



PHOTO 1: Ted Raimi, looking rather dashing in a black leotard, gets in position for the body cast. The spandex protects his body hair and provides a smooth molding surface. Skin detail is not needed, since the suit will be quite thick. I put a thin coat of Vaseline on the spandex, then Ted's back is done first, using precut strips of burlap dipped in white Hydrocal. We premeasured four batches each of 1 quart water to 2 level dry quart measures of Hydrocal. With three to four people working, the back is done within 10 minutes. Wood strips strengthen the cast.



PHOTO 2: Half an hour later, after Ted has been removed from the mold, his back-half plaster negative is laid down, and he climbs back into it. Plastic dropcloth separates the plaster median, so that the second half of the plaster mold will not stick to the first.

With my colleagues Caglione & Drexler up to their ears in prosthetics on that dream project of theirs, GOREZONE editor Tony Timpone asked if I could supply a guest column. I glanced around my lab at several sculptures I was at work on. I had shooting schedules pending and an actor due any minute for a life cast. Naturally, I responded, "Sure, I can fit it in."

After all, a magazine with regular articles on makeup FX is something I didn't have

as a kid.

Tony suggested I write a piece explaining *Evil Dead II*'s Henrietta makeup, a combination of body suit and facial appliances. No sooner said than done. Let's take a stroll into the plaster room and see if Ted Raimi is ready for some body casting...

Mark Shostrom is best known for contributing special makeup FX to From Beyond, Phantasm II, Deepstar Six and the upcoming Shadow Zone.

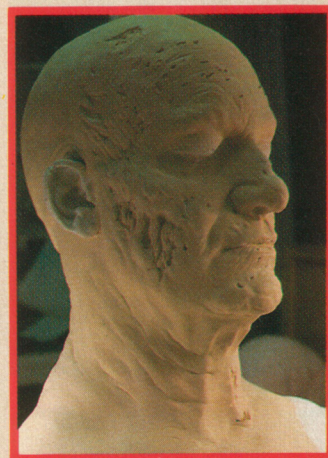
PHOTO 3: After Ted's second half is made, the two negatives are coated with a stearic acid separator. A fiberglass replica is made. It is very lightweight—an important factor, since eventually this fiberglass body will hold about 450 pounds of clay. (Incidentally, Ted's slightly squatting position for the cast will enable the final foam suit to flex with less stress at the joints.)



PHOTO 4: I sculpt the body using Roma plastilina. Although I considered using clay due to the sculpture's size, I decided against it because I didn't want to constantly cover it and keep wetting it. Furthermore, the mold over this would be fiberglass; during the three days that mold would take, thin areas of wet clay would have cracked.



PHOTO 5: The rough head sculpture, done in white plastilina. Ted's Hydrocal head cast receives three coats of Alcote dental separator. After drying the Alcote, the plastilina is sculpted onto the cast.



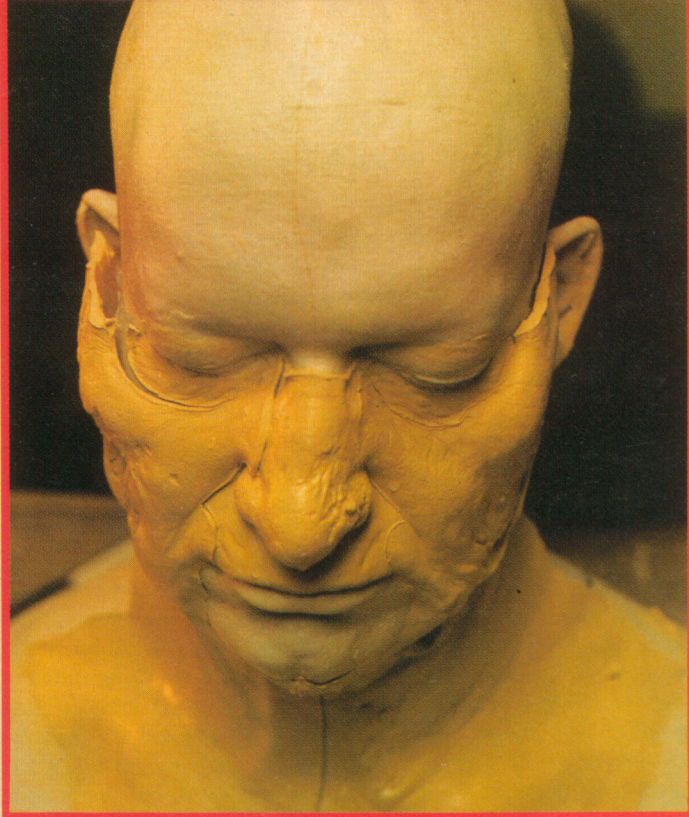


PHOTO 6: The whole head soaks in a tub of water overnight, which reactivates the Alcote into a slippery film, loosening the clay. I slice the clay where I want the appliances to overlap. Here the chin, forehead and rear skull have been removed and placed on section molds.



PHOTO 7: Henrietta's bloated plastilina body is done. In preparation for the fiberglass mold, we spray the clay with clear acrylic and several coats of PVA (a standard release for fiberglass).



PHOTO 8: Black gel-coat resin is used for the first layer. The color makes troublesome bubbles easier to spot. I brought in fiberglass expert Don (Cocoon) Pennington for the job, and he fabricated a pristine mold.

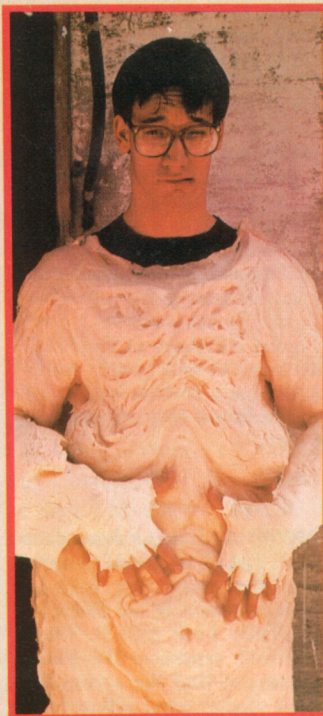


PHOTO 9: Ted excitedly tries on the first polyurethane foam test suit. To create the foam skin, we coat our fiberglass molds with wax and silicone release agents (BJB 86 release and fiber resin FR 1000), then spray with a urethane film to get a good "skin" surface. Ted's fiberglass body is placed between the fiberglass negatives, and the molds bolted together.

1014 fiber resin by Polytech is the foam used. Several measured batches are prepared using jiffy-mixer drill attachments. Timing is critical—a difference of a mere *three seconds* can result in a bad mix.



PHOTO 10: Three thousand miles and a week later, the painted suit hangs in the *Evil Dead II* makeup lab. After using Dick Smith's PA-X formula of Pros-Aide and Liquitex acrylic paints as a base, I hand-paint and airbrush washes of watercolor and thinned PA-X.

PHOTO 11: I give the split-open areas a wetter look by coating the painted washes with Phlex-glue.





PHOTO 12: Henrietta's pre-painted foam latex appliances rest on forms of Ted's face.

PHOTO 13: With baldcap in place, Ted has his upper lip preglued with Dow 355 medical adhesive, then powdered.

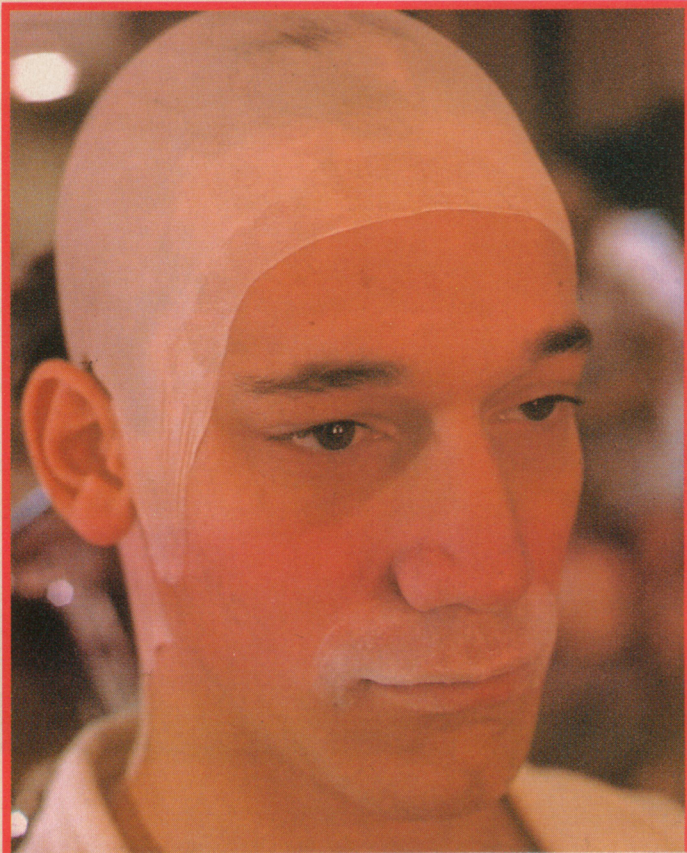


PHOTO 14: The preglued upper lip is applied, followed by the nose and wraparound jowl piece.

PHOTO 15: All the face appliances are in place except for the chin. At this point, Ted has lunch while I prepare the wig and Bob Kurtzman readies the arm appliances and slip-on latex feet. No need for Odor-Eaters.

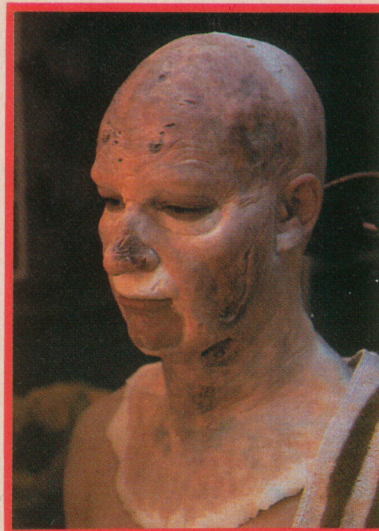


PHOTO 16: The wig is glued on with mat spirit gum, and then I apply the final makeup touches.





PHOTO 17: Having administered the forearm appliances, Bob now slips on those terrifying tootsies.

NOTE: Mark Shostrom and STARLOG Communications Inc. assume no liability in the use of materials discussed in this workshop.

PHOTO 19: Before...



PHOTO 20: ...and after. The final torture touches I gave Ted were dentures and white scleral contact lenses. After his brother Sam tosses him down a few flights of stairs and sends Bruce Campbell after him with a chain-saw, Ted will wish he'd never gotten out of the makeup chair.



PHOTO 18: Ted is now very thrilled at the prospect of a day's shooting on the (literally) hot set. After six hours of makeup, he'll spend the next eight hours performing. Most of Ted's scenes take place during a heat wave (105 degrees outdoors, a brisk 90 on set), so he must endure extreme discomfort. Despite this, his enthusiasm and positive spirit prevail. He comes through like a champ. Take a bow, Teddy.

Timing is critical—a difference of *three seconds* can result in a bad mix.

