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## MINDWARP

Bruce Campbell  
spills his guts!

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news scoop

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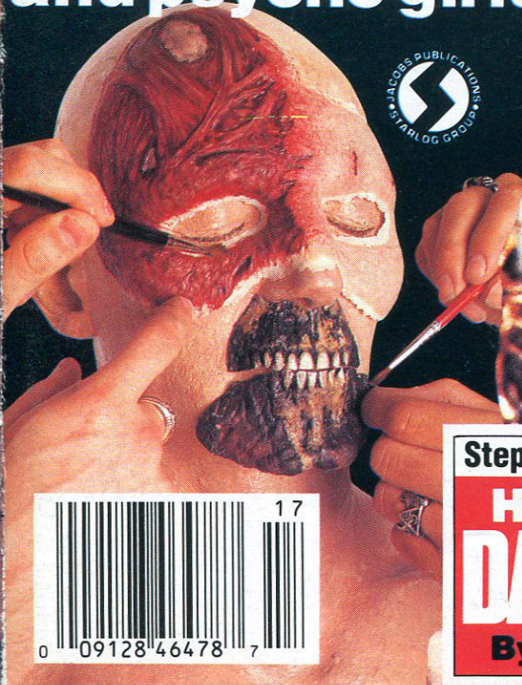
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Insane in Spain:

**Sexy vampires  
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New  
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Step-by-step Makeup FX:  
**How I made  
DARKMAN**  
By Tony Gardner



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# BRUCE ABUSE

PROFILE

*"On the 'Evil Dead' movies, I was used to being pushed to the limit. I operate better when I'm being hammered at and badgered by directors."*

By MARC SHAPIRO

**Y**ou would expect an actor as black and blue as Bruce Campbell to go to bed early, sleep late and shun any human contact before noon. You wouldn't expect horror's favorite monster demolisher to be holding court at 7 a.m. But here we are, GOREZONE and the genre's favorite punching bag, waiting for the sun to rise, exchanging bon mots on—terror? Not a chance.

Try basketball.

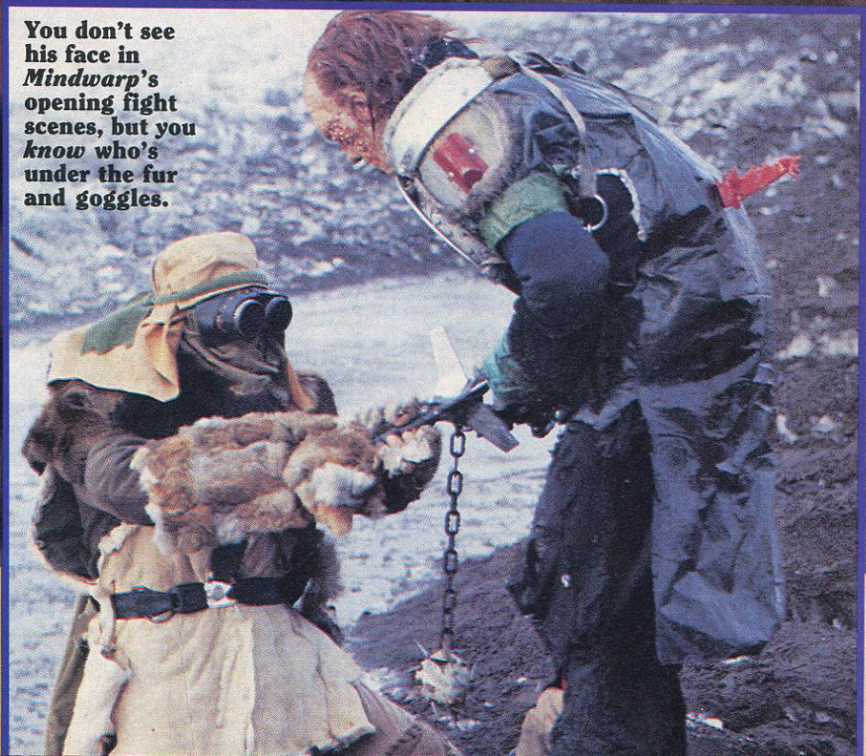
"So how about those Pistons," enthuses a surprisingly bright-eyed and bushy-tailed Campbell. "They really put those Lakers away."

The reason for this prebreakfast confab is that the producer in Campbell is a couple of hours away from winging to Detroit to oversee the finishing touches on an independent feature called *Lunatics*. The actor in Campbell is contemplating his future in *Evil Dead III*, his present in Fangoria Films' debut movie effort *Mindwarp* (Fango #99) and his reputation at large as the reigning battered actor in the low-budget genre arena.

"I love pressure," Campbell philosophizes, "and that's good, because low-budget filmmaking is all about pressure. And because of the way the industry works, I'll probably be getting more of that

All the *Evil Dead II* action gave Campbell a pain in the Ash.

You don't see his face in *Mindwarp's* opening fight scenes, but you know who's under the fur and goggles.



kind of pressure in upcoming months. You cut up a few monsters, and the next thing you know that's the only type of things being offered to you."

Campbell caps that comment with equal parts resignation and humor. But, as the conversation continues, it becomes apparent that the actor is as much a cutup off the screen as he is cut up on it. We've all seen the funny side of Campbell at Fango conventions, where his pratfalls and one-liners have kept audiences in stitches. And we've seen Campbell's humor in *Evil Dead* and other scare flicks. The actor claims he comes by his offstage sense of humor naturally, and that it brings an important element to horror films.

"Many movies take themselves really seriously, and if they don't wind up being really good movies, you've got real trouble," he believes. "Humor is an important element in horror if it rings true and doesn't play as being forced. Besides, I have fun making movies, and I guess that sense of having a good time comes through in my performance."

Campbell's character, however, doesn't have time for laughs in *Mindwarp*. Like his previous projects, the SF/horror tale was highminded in concept and low-budgeted in reality. But he claims that doing the film "was an opportunity to refine my own approach to doing these kinds of films."

"I liked the character of Stover," he says of *Mindwarp*'s heroic lead. "He felt pretty good to me. I was also fascinated that they were going to be shooting in a brand new studio in Wisconsin. But there were also things my gut had to ask. Like how we were going to shoot this, and how the director was going to be to work for."

Since helmer Steve Barnett was a graduate of Roger Corman's fly-

by-the-seat-of-your-pants school of filmmaking, Campbell soon found him to be a welcome co-conspirator.

"Steve's used to being under the gun," he says. "He was well-prepared and he knew what he needed to tell the story, so it didn't surprise me when much of what we did adhered to the old adage, 'It's good enough for government work.' We all knew going in that it would be quick and so I tried to warn [actress] Marta

[Alicia], since this was her first lead in a film, to give it everything she had on every take, because she might only get a couple.

"When you do low-budget stuff, you actually have to be more aware



Stover stalls for time by playing an impromptu game of show-and-tell with *Mindwarp*'s Crawlers.

as an actor," Campbell further explains. "Hitting specific marks and repeating the same actions over and over again and being familiar with the needs of the crew are doubly important when everybody is trying to do the job as fast as they can. If you can help the focus puller by hitting the same mark every time, he'll appreciate that and do his best to make you look good. But the main thing is to be ready. You can't be sitting around telling stories about your

other films when your entire movie has to be shot in 22 days."

The actor recalls that on the first week of *Mindwarp* shooting—the toughest—he battled both the elements and a number of creepy Crawlers, the film's mutant villains. "I had this furry costume on, but that didn't keep me from freezing my butt off. It was a real physical show."

Still, Campbell acknowledges, the film did allow him a couple of stretches beyond his usual roles. "Characters in movies like this don't generally get the girl, but I'm happy to report that I actually have a nice moment with a woman before all hell breaks loose. I also have some real dialogue in *Mindwarp*. In most of the genre films, I play this monosyl-

labic guy who doesn't have much to say. In this film I actually get to speak. Granted, later on the film becomes a 'grab your bat and let's do some damage' sort of thing. But I thought it was refreshing that *Mindwarp* had a little bit of conversation."

Campbell is expecting to return to the more physical side of his acting with the in-preparation *Evil Dead III*.

The sequel, to be directed by Sam Raimi on a projected \$8 million budget, was originally scheduled to begin filming in October,

possibly in Europe.

Campbell clues this reporter in on the latest developments.

"When what we thought was going to be the final script came in, it turned out to be too expensive to shoot, so we're doing more revisions,"

he reveals. Originally,

we were toying with the idea of shooting the film in Yugoslavia, but the *Evil Dead* world is such a bizarre place that it could almost be shot anywhere. Right now we're considering the possibility of shooting it somewhere in the southern United States, starting in early 1991."

Campbell reports that *Evil Dead III*, which once again features the thespian as the beleaguered Ash, picks up where *Evil Dead II* left off, with our hero trapped in 1300 A.D. with his car and trusty chainsaw. "Ash will be trying to get back to his own time, plus he will be going on a holy grail kind of journey, a Spartacus-like quest that will hopefully take on a more adventurous dimension. Ash will get a love interest and a new costume—hopefully something made of leather and metal," he chuckles.

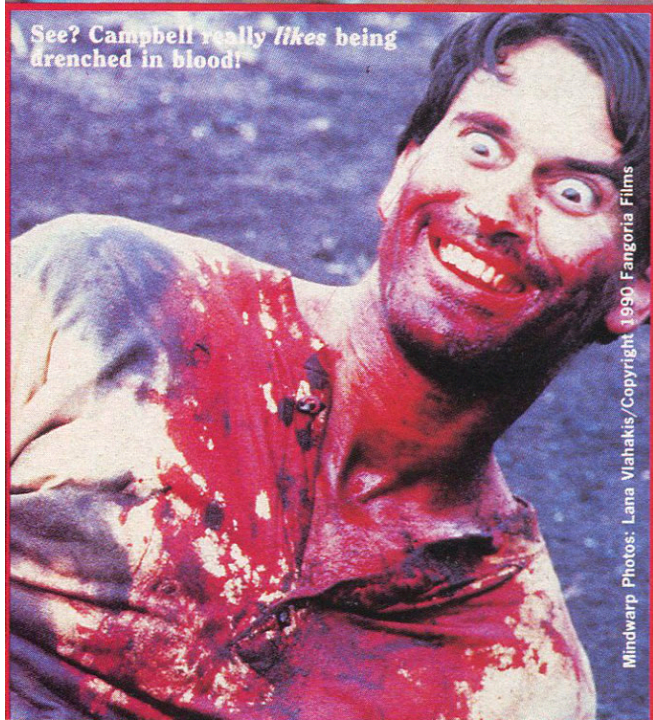
Campbell also worked for Raimi in *Darkman*, putting in a cameo at the end of that film, and has reunited with several of the director's collaborators for *Lunatics*, his first film as producer. Directed and written by Josh Becker and starring Ted Raimi and Campbell's *Sundown* love interest Deborah Foreman, the movie "is a story about two crazy people who fall in love," says the actor.

"It's about a guy who is afraid to leave his apartment. He meets and falls in love with a homeless woman. The woman has moved from place to place because she feels she is bad luck to the people around her and, when she finds herself falling for this guy, she leaves him and runs away to the city. Our guy has to overcome his fear of the outside world and give chase. But once he gets to the city, he finds his worst fears beginning to manifest themselves."

Campbell notes that, despite *Lunatics'* oddball and quirky nature, it is "not your typical crazy people in an asylum movie." And, because of that, he took a rather unorthodox approach to casting.

"I saw this as an actor's movie despite its horror overtones," he says, "and as an opportunity to get actors involved who wanted to really act in films again. Which is why I approached Deborah and forced her into doing this. She started out doing dialogue pictures but, somewhere along the line,

See? Campbell really likes being drenched in blood!



Mindwarp Photos: Lana Vlahakis/Copyright 1990 Fangoria Films

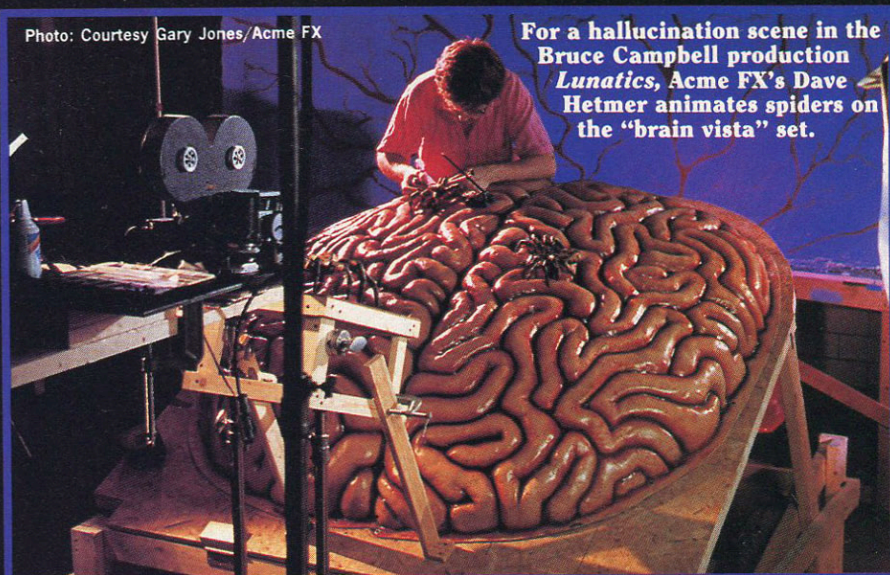
she got locked into these monosyllabic women's roles. I gave her a chance to really act again." *Lunatics*, filmed in Detroit for under \$1 million, is currently being shopped to distributors.

The ever-busy actor/producer has yet another script making the rounds, a "*Body Heat* meets *The Incredible Two-Headed Transplant*" hybrid called *The Man with the Screaming Brain*. "Yes, *The Man with the Screaming Brain*," laughs Campbell. "It's been a nightmare trying to get that film made. Maybe I can badger Fangoria Films into making it."

Campbell's project focuses on a scheming Latino woman who cons and sets up a white-collar CPA and a Mexican street hustler for a fatal fall. After the pair have been bumped off, their bodies wind up in the possession of a mad scientist. He repairs the comatose CPA's brain with a portion of the dead con artist's. The schizoid hero escapes into what Campbell pictures as an "EC Comics kind of world complete with rain-slicked streets and cock-eyed camera angles."

"These two guys hate each other," he continues, "but they do have one thing in common: tracking down the woman who killed them. But with the brain transplant we get scenes where the CPA begins speaking Spanish. It's a dark and ridiculous concept."

Photo: Courtesy Gary Jones/Acme FX



For a hallucination scene in the Bruce Campbell production *Lunatics*, Acme FX's Dave Hetmer animates spiders on the "brain vista" set.

**“Y**ou cut up a few monsters, and the next thing you know that's the only type of things being offered to you.”



Photo: Melissa Moseley

Romantic scenes are nice, but perhaps somewhere other than this wintry wasteland.



**T**wo Campbell vehicles already in the can are *Maniac Cop 2*, in which Campbell dies early on, and *Sundown*, a vampire Western that features him as a stumblebum Van Helsing descendant who trips over the Old West. Though he survived the first *Maniac Cop*, Campbell was a bit p.o.'d at biting the bullet so soon in the sequel.

"My main disappointment with both *Maniac Cop* movies is that I didn't feel I was utilized the way I should have been," he complains. "I spent too much time behind a desk talking when I should have been out doing things. Based on what I did with the *Evil Dead* movies, I was used to being pushed to the limit. I operate better when I'm being hammered at and badgered by directors.

"Bill [Lustig] has a unique style of directing, and he did a good job on both movies. It's just that I'm used to being pressured more, and I'm sorry he didn't use me more than he did."

Campbell retains more pleasant memories of his *Sundown* stint. "It was definitely the most enjoyable film I've ever worked on," he gushes. "I got to play an idiot, slapstick kind of character and be part of a really weird cast."

*Sundown* is currently in a state of limbo, with a possible spring video release in the offing. Campbell hopes that the Anthony Hickox film will somehow see the light of day. "It's a movie that

you've got to have a certain sensibility about to appreciate," he judges. "If you go in knowing you're going to see a weird little movie, you won't be disappointed."

Campbell takes time out from cataloging his past, present and future cinema projects to address the area of fandom and, in particular, why he has willingly become the closest thing to an on-call guest at FANGORIA's *Weekend of Horrors*.

"I like doing the conventions because it's a way to keep in touch with the people who go to see my movies," he enthuses. "It's a way to find out what they're about, and it's actually a pleasant experience for me. Horror film fans get a bad rap. They're not all weird and they don't have pierced lips. They're highly intelligent and incredibly loyal. When they like something, they'll see it 500 times. It's also a good business move to maintain a grassroots support for any future films you do."

Despite his success in the independent film arena, Campbell hasn't had similar luck landing parts in mainstream films. He recently auditioned for the villains' roles in the new Michael J. Fox film *The Hard Way* and Arnold Schwarzenegger's latest comedy romp, *Kindergarten Cop*. The actor did not get either part, but he remains philosophical about not yet following Jamie Lee Curtis out of the horror movies and into mass market projects.

"I've become stereotyped," he admits. "And because I've been stereotyped I'm being passed over for roles in mainstream films that I know I could do. The main-

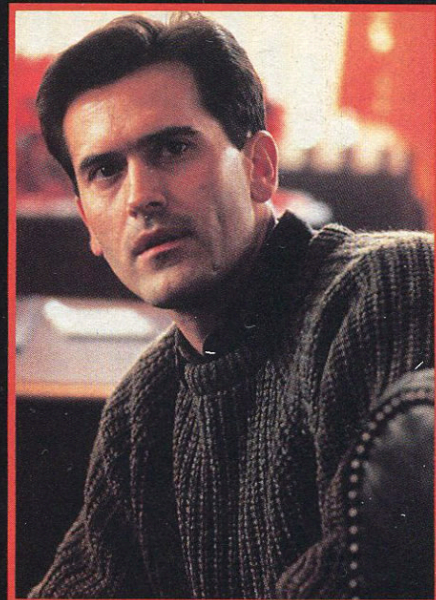


Photo: Copyright Cordell Productions

**The actor contemplates his limited screen time as *Maniac Cop 2*'s would-be hero.**

stream is still a ways away for me, which is why it wasn't feasible for me to have any kind of major part in *Darkman*. It's a studio picture and there was a lot of pressure to use people who have been in mainstream movies. People who make those kinds of decisions still look at me and say, 'Well, you've been in B-movies,' and that's that.

"But it doesn't hurt my ego," an optimistic Campbell continues. "I've gone through the whole studio game of being cut out of parts and having scenes recut. You've got to be strong to survive this business. If you don't have a tough hide, you shouldn't be in it."

A mental bell goes off in Campbell's head and, at a time when early risers are still a good hour away from punching the clock, he excuses himself to catch the flight to Detroit for the *Lunatics* wrap. But before he runs, he paints a bright future for himself in whatever movie his face may grace.

"The ideal situation for me is to stay independent," he concludes. "I look at low-budget genre pictures as the supreme training ground. It's a real good place to perfect your craft before you move on. And I know, at some point, I will. As long as you don't get jaded or bored or start taking drugs, you can pull out of it. But until that happens, I'm not ashamed of what I do. It's honest labor."

# MAKEUP FX LAB

## Shedding Light on **DARKMAN**

By TONY GARDNER

**W**hen Rob Tapert first called me to ask if I was interested in reading a script for a film he and Sam Raimi were putting together with some “burned guy” in it, I didn’t know how to respond. I was flattered that they had called me, but was apprehensive in dealing with anything that might even remotely resemble a certain *other* burned guy who wears a ratty sweater and his own personal version of a garden glove. Fortunately for me, I chose to read the script.

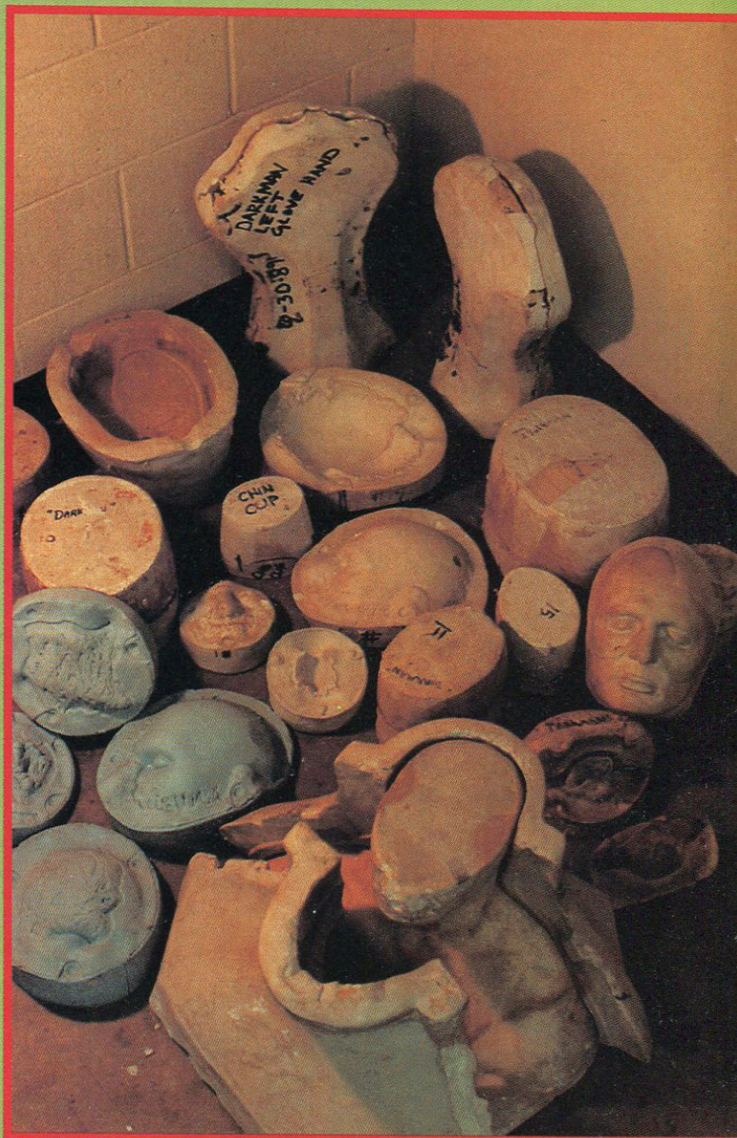
What a script, and what a makeup FX challenge! This “burned guy” was in almost every scene (in one form or another) and the makeup would be extensive and incredibly complex to achieve. At one point he would have to appear monstrous, at the next sympathetic. Whatever actor was cast for this role would need a good sense of humor, patience and the ability to act, eat and emote with

no lips. That’s right, *no* lips—and a quarter-inch-thick foam skin covering his entire head and neck.

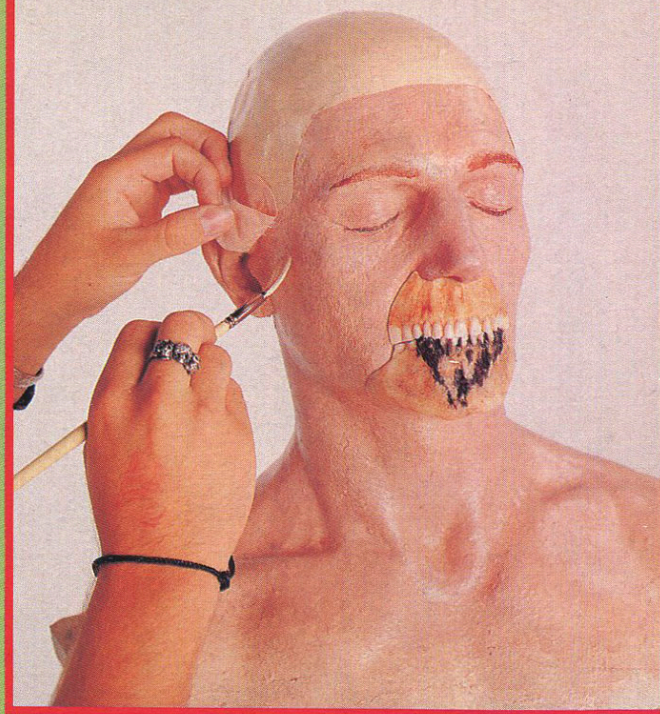
I was hoping for an actor with a skull-like face, angular features and a small, narrow nose—all the easier to make resemble our original skeletal test sculpture. The man eventually chosen was ex-boxer-turned-actor Liam Neeson, so needless to say, the nose wasn’t what you’d call small or straight at this point. Eventually, the squareness of his face and the character of his features actually wound up working in our favor, since these details made the smaller, unscarred area of his face easier to identify as the person, and this made it simpler to relate to the character he played.

GOREZONE asked me to share a few of the details we went through in bringing this character to life.

**PHOTO 1:** Here it is: the do-it-yourself Darkman makeup kit. Everything you need is at your fingertips: one vacuform skullcap with a neutral bone color, one baldcap to cut up into ear flaps, one set of pre-painted acrylic “dentures,” nine based-out foam rubber appliances, and one optional bandaged hood, preassembled and sewn onto a spandex hood with velcro closure. Ready for the step-by-step application lesson? OK, let’s begin...



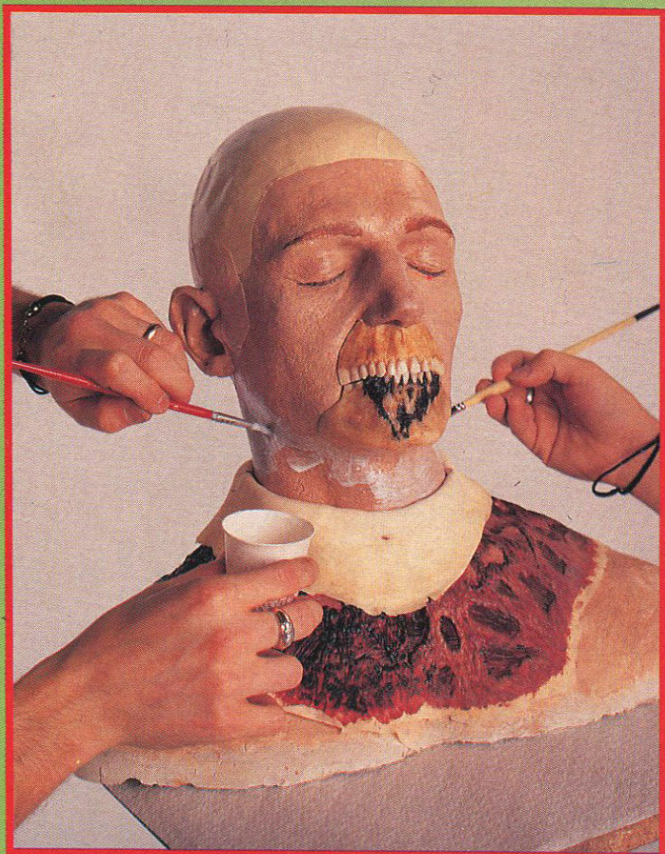
*Tony Gardner created the special makeup FX for The Blob, Sundown, Return of the Living Dead and the upcoming The Dark Backward.*



Progress Photos: David Spellman

**PHOTO 2:** Before the first test makeup session with Liam Neeson (who, prior to this, had never worn appliance makeup), we did a dress rehearsal on his painted bust. This helped myself and Chet Zar figure out the best manner in which to divide the makeup responsibilities, as well as figure out timesaving methods to achieve each step without literally boring poor Liam to death.

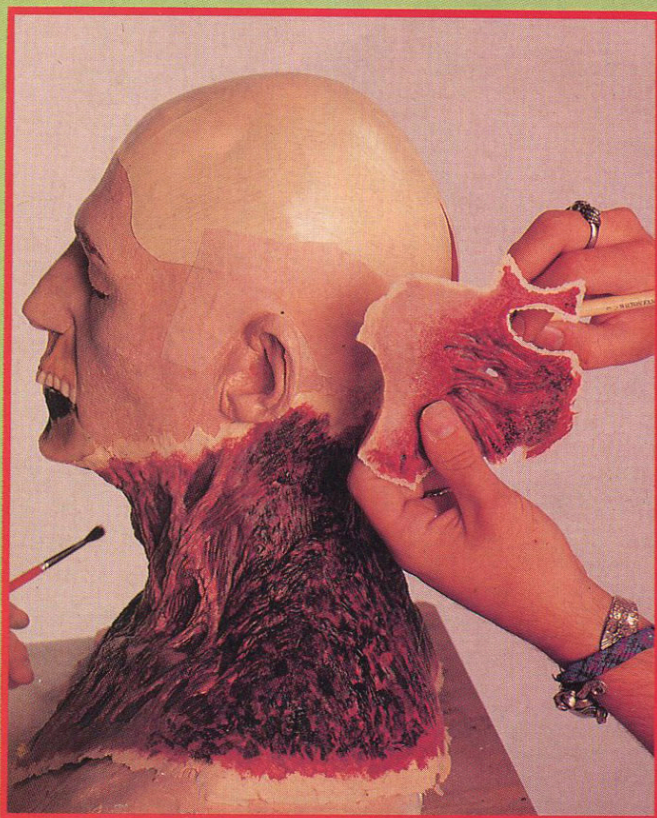
Here we've applied the acrylic skull teeth and chin, as well as the vacuform skullcap, and are gluing down ear flaps cut from the more flexible and comfortable baldcap.



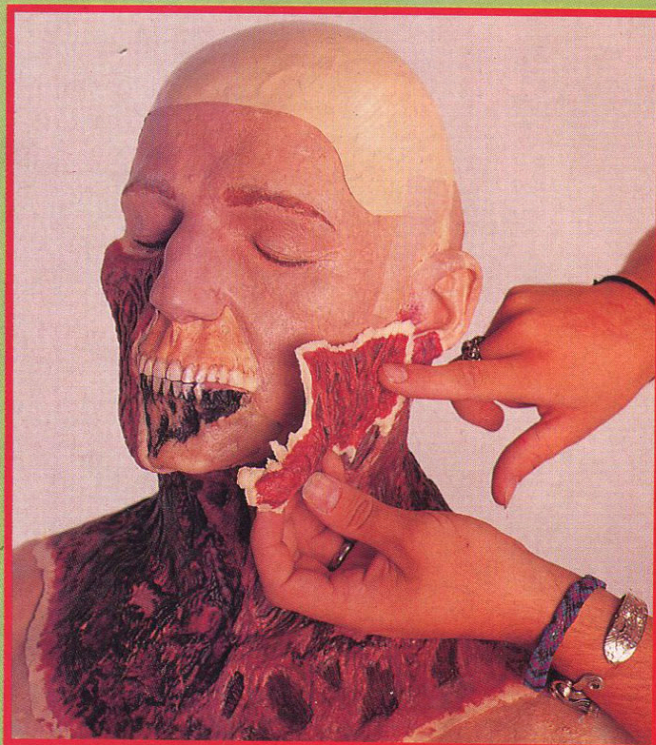
**PHOTO 3:** The one-piece neck appliance was glued on with Pros-Aide (the glue of choice for all skin areas) from the collarbone up only. The neck was pre-painted with glue and the appliance simply unrolled up and over it.



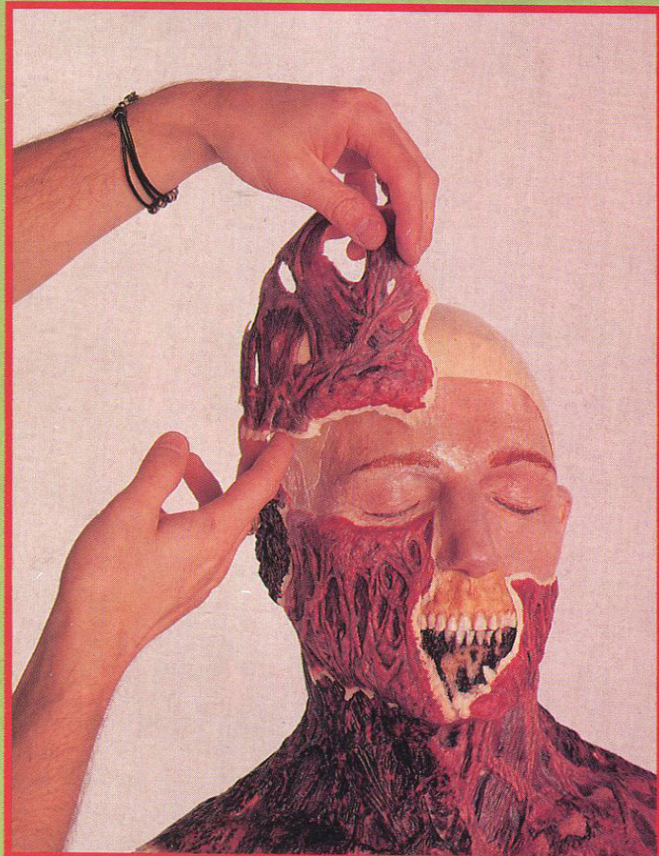
**PHOTO 4:** Here the "burned-out" ear is already attached and the "burned-out" cheek appliance is being glued down. This is a tricky area to deal with, since the manner of gluing around this area will affect the actor's comfort and the quality of the makeup's blending edge. In this case, having Liam look up (with his eyes still closed) while gluing the eyebag edge, and then quickly powdering it, allowed for less tension around the eyes once he relaxed and looked forward.



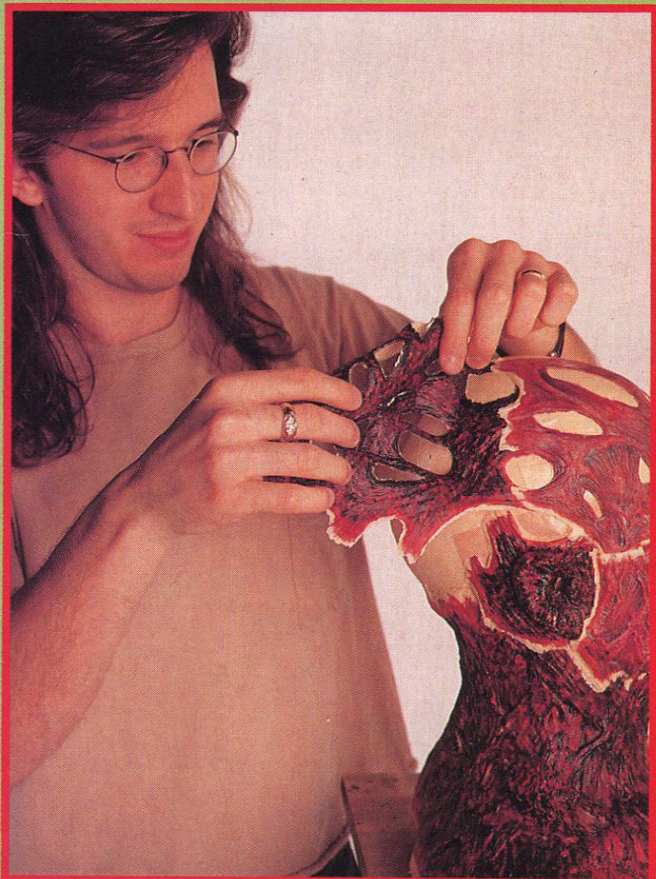
**PHOTO 5:** The Darkman appliance makeup was very complex, probably due to the fact that our original prototype version is what you see on screen (due to time constraints). Pieces like this one, the back of the ear, could have been incorporated into a large piece.



**PHOTO 6:** When Liam played Dr. Peyton Westlake, his ears were glued flat to his head. When he appeared as Darkman, we glued his "burned-out" right ear down to his face to make it appear as if a huge chunk of it was missing, but since we were covering his whole head with a foam skin, we left his other ear alone and built the face "out" to it. This piece starts at the midpoint of his left ear and stretches to those shabby choppers.



**PHOTO 7:** An incredibly thin forehead piece is glued down. The holes in his skin don't totally expose bone like Sam wanted, just vacuform plastic that will be stained once all the pieces are in place.



**PHOTO 8:** I know it looks like burnt Swiss cheese, but this is really a foam appliance, one that gets stretched to cover the entire back of the head.

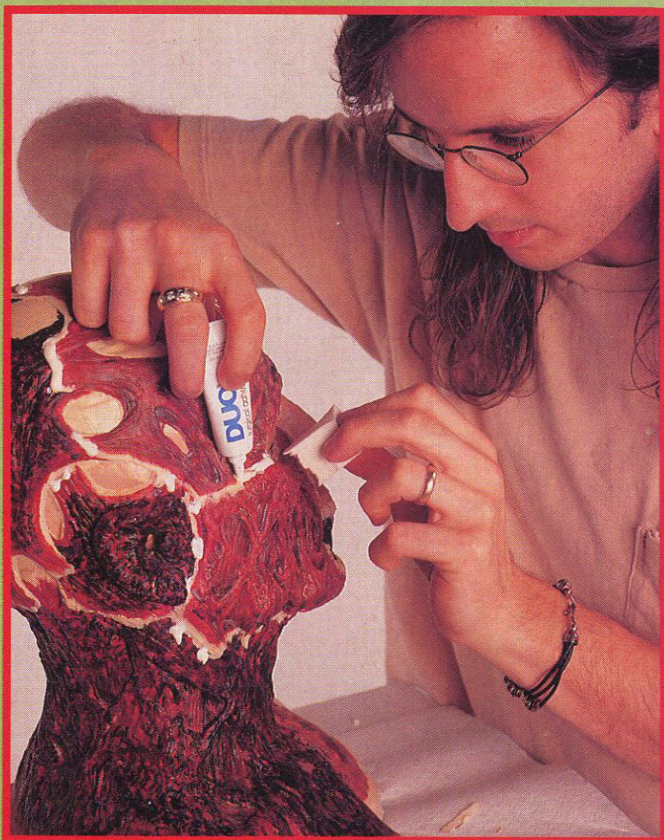


PHOTO 9: Before moving on to the most critical steps of the makeup, Darkman's "good side," the overlapping edges of the last seven appliances are blended with Duo surgical adhesive and allowed to air dry.

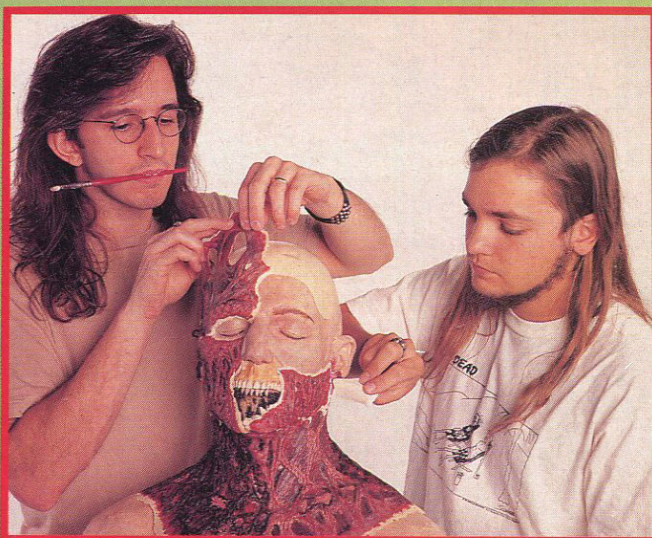


PHOTO 10: I took an unconventional approach to the makeup and how to break it down into individual pieces. The "good side" of Darkman's face was primarily one giant rubber horseshoe appliance that wrapped around his eye area and blended off into the burned area of his head.

**T**he appliance makeup was very complex, [because] our original prototype version is what you see on screen.

Photo: Melinda Sue Gordon

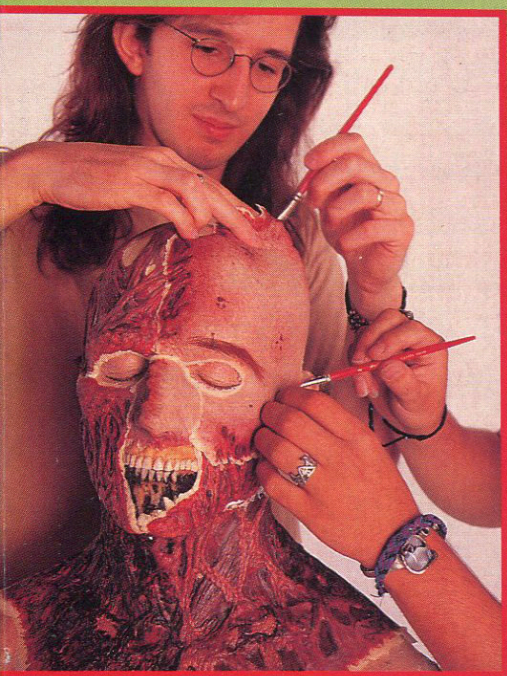


PHOTO 11: My one concession to the laws of moldmaking and undercuts was having to do the entire nose as one whole appliance—our grand finale. From this point on, edges were sealed, the paint job completed, and a mixture of 355 adhesive, table sugar and black acrylic paint was spatulated onto the blackened areas to achieve that burned pizza crust look.



PHOTO 12: Repeat steps #1 through #11 on the actor. Add some greasepaint around the eyes, trim down that eyebrow, glue on some peach fuzz and you've got a great photo of three guys comparing cavities. 🦷

NOTE: Tony Gardner and STARLOG Communications Inc. accept no liability in the use of the materials discussed in this workshop.