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"ZOMBI CRISIS" FILM TRAILER. DISCUSSION OF THE ART DIRECTION PROCESS FOR THE AUDIOVISUAL PRODUCTION OF THE TRAILER AND TEASER.

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Art is basic in my life and has an important place in society. That is why I am an artist, even when is hard to be it.

"Ignorance must be eliminated, rather than morally, in the aesthetic field".

Paraphrasing Manuel Antonio Pérez Sánchez, galician poet. In *Poetas gallegos contemporáneos*. Basilio Losada. 1972. Seix Barra Editorial. Page 10.



Fig. 1. Álvaro Salido: *Zombi Crisis bloody eye*. 2019. Digital collage. Inspired by *Heart of Midnight* by Matthew Chapman. 1988.



Fig. 2. Matthew Chapman: *Heart of Midnight*. 1988. USA. Film still.



Fig. 3. Stanley Kubrick: *Clockwork Orange*. 1971. United Kingdom. Film poster.

ABSTRACT AND KEYWORDS

In the practice of cinema, we face numerous technical and aesthetic decisions, in which we must assess the pros and cons of each solution provided. As it happens during the process of adapting a novel to the cinema.

For the realization of the trailer of “Zombi Crisis” - which not “Zombie Crisis”-, the author has based upon the adaptation of his own book to develop the original script. From which, we analyze the reasons that have led him to design certain characters with a specific aesthetic, debtor of classic cinema series B.

We will also discuss the reasons for the choice of certain types of shots, the design of the costumes, the composition of the frame, and the expressive use of lighting. As well as the decision to use the analog film format to build the scenario of this fable of terror, which rests on the metaphor of the zombie as the rejected social. According to this point, we suggest the connection of the concept of the monster with the romanticism of the dark and the supernatural, present in the classic avant-garde cinema as well as in the cinema of German expressionism. Differentiating it from other monsters present in literature and horror movies.

At the end of this characterization of the zombie in our diegetic universe, we will describe the process of making the trailer and the teaser, as well as the promotional campaign used to spread the terror and intrigue among the spectators.

Audiovisual production, art direction, trailer, teaser, horror, zombie, classic, super 8.

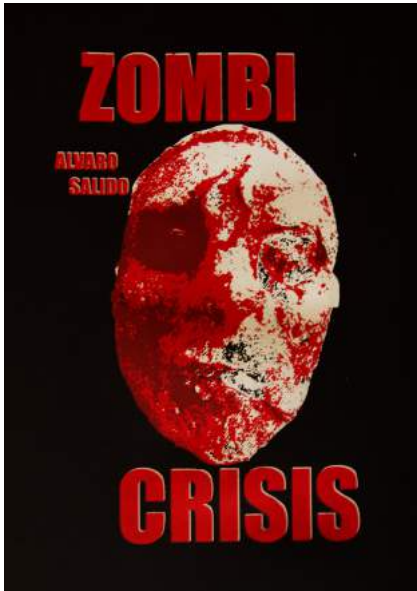


Fig. 4. Álvaro Salido: *Zombi Crisis male - two inks poster*. 2018. Serigraphy. Inspired by the *Dawn of the Dead* poster, George A. Romero. 1978.

RESUMEN Y PALABRAS CLAVE

En la práctica del cine, nos enfrentamos con numerosas decisiones técnicas y estéticas, en las que debemos valorar los pros y los contras de cada solución aportada. Como sucede durante el proceso de adaptación de una novela al cine.

Para la realización del trailer de "Zombi Crisis" -que no "Zombie Crisis"-, el autor se ha basado en la adaptación de un libro propio para desarrollar el guión original. A partir del cual, analizamos las razones que le han conducido a diseñar determinados personajes con una estética determinada, deudora del cine clásico de serie B.

Discutiremos también los motivos de la elección de determinado tipo de shots, el diseño de vestuario, la composición del frame, y el uso expresivo la iluminación. Así como la decisión de usar el formato de cine analógico para construir el escenario de esta fábula de terror, que descansa en la metáfora del zombie como el rechazado social. De acuerdo a este punto, sugerimos la conexión de el concepto del monstruo con el romanticismo de lo oscuro y lo sobrenatural, presente en el cine clásico de vanguardia así como en el cine del expresionismo alemán. Diferenciándolo de otros monstruos presentes en la literatura y el cine de terror.

Al término de esta caracterización del zombie en nuestro universo diegético, describiremos el proceso de realización del trailer y el teaser, así como la campaña promocional empleada para difundir el terror y la intriga entre los espectadores.

Producción audiovisual, dirección de arte, trailer, teaser, horror, zombi, clásico, super 8.



Fig. 5. Álvaro Salido: *Super-8 camera*. 2019. Digital graphic.

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Fig. 6. Álvaro Salido: *Zombi Crisis rotten zombie male*. 2019. Digital illustration.

1. INTRODUCTION

The present project consists of the description and discussion of the work of art direction in the production of a zombie trailer, filmed in super 8, by Álvaro Salido Fernández.

The objective of this work is to carry out an audiovisual campaign to launch a zombie horror short film.

This advertising campaign is summarized in the recording, editing and screening of two cinematographic pieces, shot in Super 8: an advance of the short film or trailer and a campaign of intrigue or teaser. Both of a short duration, according to its standard format for film and television.

The author has chosen to shoot and project in super 8, to achieve a classic texture in both formats, according to his stylistic line. Taking as reference classical authors of the genre, from the 50s to the 80s and based, likewise, on his novel "Zombi Crisis", written in 2013 and subsequently rewritten in 2018 to adapt it as a film script.

In this project, the process of preparing the pre-release of the film "Zombi Crisis" is explained step by step.

Firstly, the personal context of the author has been described in order to understand better the concept of the trailer we present.

Secondly, we are going to develop the context of how zombies are a metaphor about social exclusion in this project. This is an important section with a lot of references to horror literature, films and essays.

Then, we also focus the project to describe the process of art direction, which has been basic in this trailer.

As art director, Álvaro has been dealt with lots of artistic fields and it has been a very intensive work of research, planification and dedication to this project.

This means that all the sections have been developed focusing on the main information, because the objective of this work is not to be a Bible of art direction, but a useful and descriptive, in a general way of the process followed in the realization of the "Zombi Crisis" trailer and teaser.

At this point, we can enumerate the main objectives of this project.



Fig. 7. Álvaro Salido: *Zombi Crisis* poster eye. 2019. Digital illustration.

2. OBJECTIVES

The following objectives have been considered through this project.

2.1. GENERAL OBJECTIVES

1. Contextualize the work of the author of this project in the horror genre.
2. Describe roughly the horror genre and briefly characterize the zombie subgenre.
3. Compare the characteristics of the novel "Zombi Crisis" by Álvaro Salido, with his own adaptation for the screenwriting.
4. Describe the artistic decisions of the author, based on his referents of classical cinema.
5. Discuss the reasons to use the analog format in super 8 versus digital in this project.
6. Describe the process of shooting and film editing of the trailer and the teaser of "Zombi Crisis".
7. Describe the distribution process of the film.

2.2. SPECIFIC OBJECTIVES

1. Describe the general framework of the author interests about zombie genre.
2. Define roughly the horror genre and describe the ideological characteristics of the zombie subgenre.
3. Summarize the origin of the zombie subgenre in cinema and some key facts in its evolution to concern the development of classical cinema.
4. Discuss the metaphorical role of the zombie in horror movies as an element of social criticism.
5. Describe the phases of the adaptation process of the novel "Zombi Crisis" to the short film and the development of the promotional trai-



Fig. 8. Álvaro Salido: *Zombi Crisis* poster eye. 2019. Digital graphic. Inspired by *The Seventh Seal* by Ingmar Bergman. 1957.

ler and teaser.

6. Illustrate the phases of concept art, costume design, lighting, makeup and filming locations in the realization of "Zombi Crisis".
7. Describe the process and contrast the reasons for the use of analog film format versus digital in the realization of the trailer and teaser in super 8.
8. Describe the filming plan and the filming process.
9. Suggest solutions to problems and unexpected results in the film development.
10. Describe and explain the process of editing the trailer and the teaser in super 8.
11. Describe the poster design process and give examples of promotional posters inspired by classic aesthetics for "Zombi Crisis".

3. STARTING POINTS.

To start with the development of this project, firstly, the author has wanted to state some of the starting points of the project. In order to clarify the approach to the theoretical body of "Zombi Crisis".

The following points are the previous thoughts the author had in mind about this disertation:

1. The zombie is a monster that embraces such a broad socio-demographic and cultural context that it can represent numerous political and psychosocial phenomena.
2. The process of adapting a novel to cinema requires translating the work to a shorter duration, using visual metaphors to maintain its dynamism and poetic power.
3. The use of analog cinema provides a more natural and credible experience for the viewer. (We define credibility in the fantasy and horror genre, as a naturalness in the way we present the image, the movement and the color)
4. The aesthetics of the special effects of traditional make-up, as well as the analogue visual effects, convey greater eracity than the digital



Fig. 9. Álvaro Salido: *Zombi Crisis* poster - colorful version. 2019. Digital graphic.

effects and an aesthetic closer to the lens and the video game than to the human eye.

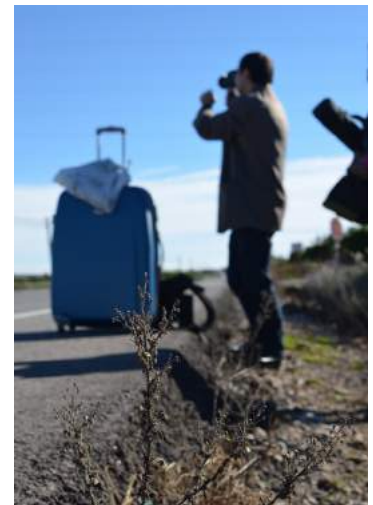


Fig. 10. *Zombie mask*. 2013. Ponferrada, Spain.

Figs. 11, 12 and 13. *Zombi Crisis Making Off*. 2019. Digital photographs. Valencia, Spain.

“Don’t be scared of him! It’s only a man with a mask, and the blood is all tomato sauce”.

Álvaro’s grandmother said when they were watching “Nightmare on Elm Street” in his childhood (Wes Craven, 1984).

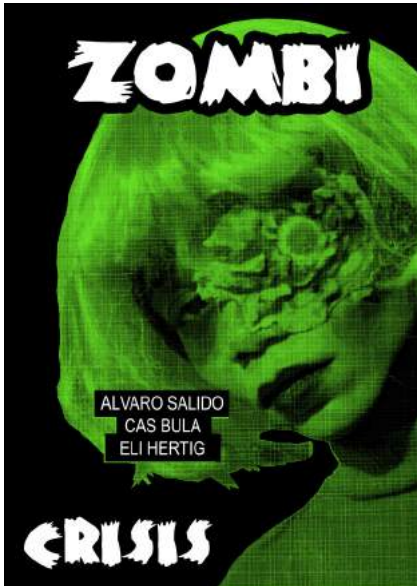


Fig. 14. Álvaro Salido: *Zombi Crisis* poster - black & green. 2019. Digital graphic.

4. METODOLOGY

In the development of the theoretical argumentation of this project, we have conducted a research on various sources of authority, to define and suggest reasons that support our initial hypotheses. As well as, we consider the technical disadvantages of the chosen path. Emphasizing the creative aspect of strict control over the outcome of the trailer and the teaser.

This does not mean that during the practical process, a strict technical control and planning has not been followed. That has been absolutely necessary to be able to overcome the different disadvantages of using a technology as demanding as analog photography is, from the cinematographic point of view.

The practical part addresses both technical and aesthetic elements of the process and the result of the completion of the trailer and the teaser for "Zombi Crisis". According to this fact, technical and aesthetic planning has been necessary, based on the sources of authority consulted, the cinematographic archive and the writing of a detailed and documentary diary of the process, as well as a defined shooting plan.

During the filming, although Álvaro has had to assume many of the roles in this project, it has been essential the help of a team of actors, actresses, cameras, that has been in charge of some of the tasks in production. As we had the support of Eli, who has made the reportage of the making off of "Zombi Crisis".

Here we have the organization chart of the team in fig. 16:



Fig. 15. Álvaro Salido: different roles in the art direction process for *Zombie Crisis*.



Numerous analog and makeup effects have been used. As well as design software for promotional posters and the distribution process.



Fig. 17. Photograph of Álvaro Salido, disguised as Dracula in childhood.

5. BACKGROUND AND REFERENCES

5.1. BACKGROUND IN HORROR MOVIES.

Horror and mystery has been the main subject of interest for the author of this project, who grew up in the early democracy in Spain, in 1984. Between a horror films fanatic mother and a father focused on the problems of a thermoelectric plant, in a small town in the north of Spain. Surrounded by mountains and isolated from the world, as in "The Shining" (Kubrick, 1980).

"Dawn of the Dead" (Romero, 1978) and "Night of the Living Dead" (Romero, 1968) were his first references when Álvaro had only six years old.

With the pure eyes of a kid, he started to ask things about madness and death to his parents, they were not able to answer. That was the reason why he decided to write and film his own conclusions about horror movie genre.

His first contact with the super 8 was late. In 2009, when he wrote the fictional plot for "The origin of art in me", a drama and horror comedy about a frustrated artist, who tells he story about how he recieved an unexpected price inside a cereals box, a super 8 camera, and how he got in trouble by this reason, a cause of funny situations happen when he tries to make a movie.

The quality of the images he got in super 8 are similar than we get with human's eyes. Unlike digital images, which are more artificial and less related to classic old movies image texture, Álvaro saw when he was a kid.

The story of zombies he is interested by, could be similar than the idea of "They Live" (Carpenter, 1988), where zombies are not only stupid cartoon-like and fleshy dead walkers, but they belong to a different social status. In the case of Alvaro's zombies, they belong to a lower social status, which face us with the issue of social discrimination between live and dead people.

When the author was a kid, he had to deal with all kind of monsters in school, as freaks, nerds and bullies, as some examples. While he was more and more into horror movies. This is why the author tryied to understand, with a kid's eyes, the human fears reflected in horror movies.

Whatching "Dawn of the Dead" (George A. Romero, 1978) as a kid is not the same than watching it as an adult. That makes a kid think about his social context. Also human dark nature. For this reason, he wrote "Zombi Crisis" in 2013 (at the top of the economic crisis in Spain). As an attempt to reflect the contemporary Spanish nightmares. Thus this project is a good proof of it.



Fig. 18. Álvaro Salido: photograph of *The lost boy*. A short movie of horror and the mystery of nothingness.



Fig. 19. Álvaro Salido: *Self-portrait for Zombi Crisis*, inspired by Cesare, the zombie from *The Cabinet of Doctor Caligari*, by Robert Wiene, 1920.

5.2. FILM REFERENCES.

The author's experience with the viewing of horror films since his childhood has left a deep nostalgic and stylistic imprint in his filmography.

In this section we will describe, in broad strokes, the type of cinema that has influenced the author of the trailer of "Zombi Crisis".

Like the German expressionism, the horror films of the 60s, 70s and 80s, sagas like that of the zombies of GA Romero, and specific titles like "The invasion of the thieves of bodies" (1978) and "The shining" (1980)

There is a list of filmographic referents, attached to this work (see annex) for a more detailed identification.

However, we will analyze the presence of some of the most influential titles, in the specific section dedicated to the conceptualization of the trailer.

The first contact of the author with the German expressionism, came from the hand of Tim Burton. While it does not constitute horror films, it borrows many of its resources and style of expressionism. From which he borrowed a taste for the macabre, but with a naive touch.

Titles like "Nosferatu" (Murnau, F. W. 1922), "The Cabinet of Dr. Caligari" (Wiene, R. 1920) and some tributes from Burton to the genre, such as "Beetlejuice" (1988), "Eduard Scissorhands" (1990), "Batman" (1989), "Batman Returns" (1992).

There are also the classic zombie terror sagas, such as "The Night of the Living Dead" (1968), "The Dawn of the Dead" (1978), both by George A. Romero. In addition to the saga of "Nightmare on Elm Street" (Craven W. 1984) and extravagant and weak titles, too sinister for a child, such as "Heart of Midnight" (Chapman, M. 1988), "Route 29" (Roeg, N. 1988), "Scissors" (De Felitta, F. 1991), "Nekromantik I" (Buttgereit, J. 1987), "Nekromantik II" (Buttgereit, J. 1991) and, on contrast, the masterful "The Shining" (Kubrick, S. 1980). This movies goes beyond horror to study complex aspects of the human mind, such as fears, anxieties, compulsions, traumas and disorders.

The author of this work is also based on the knowledge acquired during his previous studies in the area of Psychology.

David Lynch is another reference of the author. Who not only focuses on creating typical horror movies, but to create a symbolism of the disturbing



Fig. 20. Photograph of Álvaro Salido at the beginning of the 90s, disguised as a zombie.



Fig. 21. Eli, disguised as a zombie in *Zombi Crisis*. 2019. Winchester School of Art, United Kingdom.

and the strange.

It is for this reason, that the intention of the author of "Zombi Crisis" was to create something more than a film of easy scare and popcorn. Which can be said the same of his trailer and the teaser.

This is something similar among some artists, like Jacques Tourneur, who did not like horror genre but had to make horror movies for his company, so he decided to make more than a horror movie. Something beyond horror and related to the artistic psychological thriller.

6. SOCIOPOLITICAL METAPHOR OF THE ZOMBIE AS SUBVERSION.

Since George A. Romero scandalized American society with his new conception of zombies / gouhls in "Night of the Living Dead," which was considered a criticism of the gerra of Vietnam and in whose initial credits we can see the national flag flying (Derry, CH. 2009) to later show the opulent American society succumbed to the attack of walking corpses, the zombie has been blamed for all kinds of political metaphors of his time. For example, racism, when Romero decided to portray a black hero as the main character, who was shot by the police tragically murdered. At a time when the death of Martin Luther King was very recent.

George A. Romero has said that he was not aware of that interpretation, but that, from then on, he decided to use it in his films of a zombie saga.

The contemporary zombies are the zombies created by Romero in 1968. He insisted on calling gohuls, not zombies, to distinguish them from the Haitian zombies. In fact, at no time during the 1968 film, they were called zombies.

The Haitian zombie, originally as a victim of the magician, bokor, who drugged his victims, got them to be taken for dead and buried alive. Moment that the bokor took to unearth and converted into cheap labor without their own will, victims of brain damage.

Jacques Tourneur also decided to give his own version of the Haitian zombie in a way that only a filmmaker who detested horror movies could do, and yet he had the obligation to make horror films for the studios. With which he decided to create interesting stories from these monsters. Suggest, bring an artistic approach to the genre.

George A. Romero was also not too interested in the horror genre, but



Fig. 22. Cas in *Zombi Crisis*. 2019. Valencia, Spain.



Fig. 23. Álvaro Salido: photograph of Cas, disguised as a zombie for *Zombi Crisis*. 2019. Valencia.

he was recommended that his first major film be exploitative to earn more money. So he decided to make a horror movie.

Often, directors who do not love horror movies or create horror movies to use, such as Stanley Kubrick in "The Shining" or Jörg Buttgerit in "Nekromantik" or "Nekromantik II", offer a vision that goes beyond the genre and touches anxieties and horror with a very personal artistic sensibility.

There is a tendency in this type of directors to integrate a metaphorical sense in their cinematographic language, to tell other plots or highlight certain stories more related to political, social aspects, or simply, psychological aspects of the human mind.

Among those who opt to express political metaphors, there is a series of themes that are frequently related to the figure of the zombie. Next, we describe some of them.

6.1. THE METAPHOR OF THE ZOMBIE AS UNIFORMITY.

In "Dawn of the Dead", filmed by Romero in 1978, we can see a bunch of zombies surrounding a shopping center, in which the only survivors of the place are entrenched, until the living dead -in this time called zombies- get break into their interior and must fight against them. Such as in a pitched battle during the commercial sales of January.

The depersonalized mass is the alienated mass, not because of workers' exploitation, as Marx proclaimed, but because of consumer pleasure. This constitutes a perfect social criticism of the capitalist system and its promises of happiness linked to the consumption of goods.

But, the most important thing is that it brings us closer to that kind of slavery chosen by "own will", for having succumbed to desire and the pleasure of consuming. Since the authority is not necessary to force anyone to be a slave, because it is the individual who surrenders to his own slavery for pleasure.

It consists of a critique of the sophistication of the capitalist system to produce voluntary slaves not by force, but by individual internalization of that authority, disguised as free will for pleasure.

This is related to the plots of "Zombi Crisis", to the extent that the mechanism of zombification can cause an automatic behavior, such as compulsive consumerism.



Fig. 24. Álvaro Salido: photograph of a decapitated head for *Zombi Crisis*. 2013. Ponferrada, Spain.



Fig. 25. Hdepot: graffiti about spanish economic crisis and unemployment. 2012. Zaragoza, Spain.



Fig. 26. Álvaro Salido: *Bokor*. 2013. Digital photograph.



Fig. 27. Álvaro Salido: *Zombie self-portrait*. 2013. Digital photograph.

As with the fact that some survivors discriminate against the zombies, that in the novel, they have extravagant feelings and variations, with respect to the living. That is, they reject the singularity of the dead. But, on the other hand, at other times, the zombies are presented as a paradigm of uniformity and the living as a paradigm of diversity.

The story presents living people as zombies and zombies as romantic heroes. Romanticism links with the subversive singularity of the sinister. Sublime As a way of breaking with uniformity and conformism.

6.2. METAPHOR OF ZOMBIE AS THE OUTCAST.

Relate zombies and apocalypse is pretty obvious. The zombie subgenre, as survival, is full of allusions to this fateful ending, usually linked to the Christian notion of plague or divine punishment. Alluding to an origin based on some scientific perversion as a rejection to progress, to science, to military, political power, to some moral corruption or human vice.

6.3. METAPHOR OF THE ZOMBIE AS THE APOCALYPSE.

During the development of this type of plot, the characters play social roles that represent the nature of various aspects and personalities that have led us to this situation of destruction and that could redeem us. Survival is a subgenre of great tradition in the United States. A way to enact patriotic values as well as to criticize them.

6.4. THE METAPHOR OF THE ZOMBIE AS A GLOBAL CHANGE.

Any threat of destruction. Every apocalypse brings with it the promise of a change or a new world for the protagonists of the conflict or the social purge.

For the noble and righteous will be the promise of an earthly paradise. While for the corrupt, it is hell on Earth. As it was said in *Dawn of the Dead*, alluding to the biblical sense of curse: "When there is no room in hell, the dead will walk the earth."

In the novel "Zombi Crisis" and the short film based on the same work, this change can be perceived as both a curse and a liberation. A painful catharsis, in which no one can escape his own monstrosity, to accept that, however much we judge others to be different, we are all monsters and we are frightened. Both of us and the rest.

In "Zombi crisis" there is a social change from the invasion and the zom-



Fig. 28. Álvaro Salido: *The comedian*. Digital photograph. 2013.

bie victory. The oppressive bases of society are broken. However, in many films, the zombie is perceived as an army of fascism. A unifying totalitarian current.

In "Zombi Crisis" these two tendencies coexist, since, on the one hand, the zombie is transgression and rupture with an oppressive system, but on the other hand it is brute force and it ends up replicating some of the vices prior to its revolt.

6.5. THE METAPHOR OF THE ZOMBIE AS THE CROWD.

Hardt and Negri coined the term "multitude" to refer to the singularity of the social body, as opposed to the people or the undifferentiated mass.

While in our postmodern society, uniformitarian power is not based on authority, but on the internalized self-censorship of its members and on generating dissatisfaction, to achieve a surrender to the pleasure of consumption, instead, the multitude, constitutes that creative force that unites to the members of society, in order to reaffirm their uniqueness and challenge the established power.

As we have said before, the singularity of the crowd clashes with the uniformity of the automatic mass, socially disregarded.

In the plot of "Zombi Crisis", the crowd and the mass play crucial roles, as creative or repressive forces, respectively.

6.6. THE METAPHOR OF THE ZOMBIE AS AN INFECTION.

Among the metaphors of the crowd that Hardt and Negri offer us, one of them is the virus.

Zombies do not reproduce sexually, but through an infection. Viral and bacterial infections can multiply exponentially, constituting an unstoppable force.

Such is how the virality of a news on social networks. Or the contagion of a singularity. But the opposite could also be said of uniformitarian forces. That nowadays they find paths of diffusion by contagion, through, for example, advertising.

Another issue is the feeling of community, which is created among individuals who suffer from the same disease. As well as the feeling of rejection and terror that arouses contagion among the uninfected. The fear of con-



Fig. 29. Antonio Saura: *Brigitte Bardot*. 1959. Oil on canvas. 251 x 201 cm. Museum of Spanish Abstract Art, Cuenca.

tagion, for many people, may end up justifying the adoption of totalitarian measures against the infected. Like the exile, the use of violence, discrimination or extermination.

6.7. THE METAPHOR OF THE ZOMBI AS POSMODERNISM.

As Negri says in "Art and culture in the time of the Empire and in the time of the crowds," postmodernity is disproportionate. It is the monster. The overflow of the genres. The abomination.

The zombie is the contemporary monster. That has lost all aura of mysticism and romantic sublimity of the past. Since we are in a society of the empirical, whose myths are based on pseudoscience, but no longer in magic. The zombie, as a postmodern creature, must be flexible and globalized enough to represent everything and not represent anything at all. Its limits are blurred, like the contours of Brigitte Bardot in Antonio Saura's painting (1959).

This land rich in metaphor, in polyvalence, of superposition of genres and breaking of space-time borders. Defragmentation of our own social identity, real, virtual, imagined, we find the deconstruction of the classics and with it, the acceptable deconstruction of the classic zombie. No longer as a cannibal and brainless to use, but as a vegetarian individual, intolerant to gluten and scared, who lives the latest in fashion, using instagram, but when he dies, he does not know where he is going. A zombie that wants to find itself. That is contemporary horror. That is the horror of "Zombi Crisis".

6.8. THE METAPHOR OF ZOMBIES AND SOCIAL EXCLUSION.

"The freedoms of a democratic society have a threatening shadowside rarely addressed in an open manner. Expectations of boundless opportunity and upward mobility, of acceptance and inclusion in a supposedly classless society, the potential for sudden economic transformation and the nirvana of endless consumption all are familiar components of the American dream".

Horror monster show: a cultural history of horror, SKAL, D.J. (1993). p. 353.

6.8.1. RELATIONSHIP BETWEEN SOCIAL EXCLUSION AND ZOMBIES.

There is a relationship between zombies and the outcast. Because they are death, they have not social rights. Also, they are rotten, not clean and safe, hence they are not following the standards of beauty and fashion. Zom-



Fig. 30. Marilyn Monroe in *Gentlemen Prefer Blondes*. 1953. Directed by Howard Hawks.



Figs. 31 and 32. Álvaro Salido: different film stills of *Zombi Crisis*. 2013. Digital film stills. Ponferrada, Spain.

bies are not created for glamour. Zombies are outcasts. This statement involves a paradox itself, since zombies follow all the rules of the capitalism, present in publicity, but they do not get a singular distinction or fame.

In horror movies we can see some metaphores of outcasts. Monsters. Fear of what is different. The hatred of what is different. All this phenomena are representative cases of the frustration of not being accepted. Of the desire of being privileged and create a lower caste, from those who are different or weaker to protect us from exclusion. People have fear of the weaks, of those who do not belong to any group. Those who are not supported by their social group, the not represented by the political power or who are helpless.

With the interest of differentiating from a disadvantaged social class, we create new criteria for social exclusion. Such as race, gender, sexual orientation, age, etc. In some cases, the nature of exclusion is indirect. For instance, when some kind of social services are designed to be inclusive, to include the most part of the population, but its generic target does not represent some particular communities.

On the other hand, there is a direct way of social exclusion. And it happens when people is scared of getting in touch with marginalized people. In this case, that behavior contributes actively to the discrimination of the oppressed group in order to keep privileged people safe from marginalization. Therefore, it is expected that an individual belonging to a certain social class, relates only and exclusively to members of his class, in order to remain safe from retaliation and maintain the status quo.

An illustration of this are these low-middle class, blue collars, nerds, weirdos, poets, gay people, the chronically ill, mixed raced and outsiders who do not believe in upward mobility and are rejected by the system.

6.8.2. ZOMBIES AND SOCIAL EXCLUSION IN "ZOMBI CRISIS".

When the novel "Zombi Crisis" was written, upon which is inspired this trailer and teaser, the main idea of the plot was clear: zombies would be the outcasts. The story would be an example of this new lower class made of corpses, living dead's bodies, as a metaphor.

Many subversive concepts are covered by the novel. Including mixed marriage between alive and dead people, zombie kids, etc. A mixing of many taboos, the author wanted to explore.

Zombies are the less glamorous creatures of horror movies. They represent a parody of these low cast we belong to. They are saying we are not



movie stars, not kings or queens. We are common people. In consequence, we are scared of being normal people. Because we have to compete against a lot of people, due to overpopulation in big cities and we need to distinguish ourselves positively, to achieve some privilege. To be able to shine with its own light. But all the mechanisms to achieve this positive distinction, through advertising, beauty and social expectations, are standardizing. Therefore, those who wish to obtain success, lose their uniqueness as the common zombie.



This is the reason of the increasing use social of social networks like Youtube or Facebook. Some people try to be different breaking old rules. but this mechanism of transgression becomes a norm, as happens with advertisements that promote rebellion at the same time as proposing a product to achieve it, such as buying a rolex.

Zombies are the representatives of the alienated mass of capitalism. In the same way many people flock to shopping malls or mac stores, in complete stampede, fighting for the last iphone. Like zombies.



Beause zombie people want to be special but they become alienated. When they do not have success in their objective, usually focus their hatred on those people could be considered less privileged. This is a process of positive identification of one group with respect to another through the devaluation of the second.

In the novel "Zombi Crisis", there is a feeling of outcasting when the dead return to life and try to come back home, but there is neither home nor a loving family waiting for them anymore. Their family reject them and follow their life. When they want to get a job, the employers do not want a bloody and rotten zombie, working face to face their costumers. As well as TV ads do not show the real face and suffering of the zombie, unless it is to laugh and treat them like clowns. This version of the zombie has neihter money, education nor future for them. They belong to nowhere.

Zombies have different characteristics with respect to the rest of monsters or supernatural creatures of horror movies. For example, the zombie is common and ordinary, unlike ghosts or the abstract threat, present in the Hitchcock's movie "The birds" (1963). In contrast to supernatural or ethereal movies like "Picnic at Hanging Rock" (Peter Weir, 1975), or other similar, which could be considered a symbol for the unknowable mysteries of nothingness and existence¹. DERRY, CH. Dark Dreams 2.0, p. 233.

In addition, mystery is not a zombie's quality. How they do not have soul, they act together as a mass and their emotional conexions among

Figs. 33, 34 and 35. Álvaro Salido: different film stills of *Zombi Crisis*. 2013. Digital film stills. Ponferrada, Spain.



Figs. 36, 37 and 38. Álvaro Salido: still films of *Zombi Crisis*. 2013. Digital film stills. Ponferrada, Spain.

them are broken. Also, relationship among zombies is not face to face. In consequence, they follow automatically the stimulus of hunger. In fact, the zombie subgenre itself, can not show suggestive mysteries. But only blood, nude meat, hopeless, destruction and robotic behaviour, unlike ghosts or monsters.

In contradistinction to ghosts, that are spirit and mystery, zombies are materialism and do not hide mystery. It is assumed that we do not know why they have come back to life. Although nowadays, we have theories about this fact, focused on viral infections, toxic products, and radioactivity. But a more interesting explanation of this phenomenon could be given by one character of the 1978 George A. Romero's film "The Dawn of the Dead": "When there's no more room in hell, the dead will walk the earth". This is a reason of their return, based on their motivation and overpopulation. Which is a interesting concept, applied to war refugees and the disinherited. For this reason, zombies do not hide more secrets than the rules of migration and discrimination. As well as an obsessive-compulsive behaviour proper of alienated people. Their only desire is eating, consuming and reproducing. The same purpose of a virus. In the same way they reproduce, through a virus infection.

The analogy of the infection is an interesting point of view, since the victims of an epidemic suffer from the same type of discrimination and alienation than zombies. They are dehumanized sometimes when some people consider them only as threat to public health and forget their human rights.

Returning to the theme of the unique characteristics of the zombie, as a monster of contemporary terror, there are more differences between zombies and ghosts, as well as between zombies and demons, or zombies towards classic monsters, such as Dracula, the Frankenstein's monster and the werewolf.

Besides ghosts hide secrets and ambiguous motivations, zombies are more simple and clear about their needs. Their only interest is to achieve what the consumer system offers them. Thus they become meat consumers, alienated by their own appetite.

The alienation of the zombies is not only about hunger, but a metaphor of social class alienation. If we consider the caricaturized and common roles of the zombies, we can easily perceive the role and social class of a zombie by its dress, age, sex, and external appearance. But nothing else seems to exist beneath his character. As happens with the subject of a statistical sample in sociology. They are not complex characters with deep emotions and conflicts. They live only to consume, like lobotomized vam-



Fig. 39. Álvaro Salido: *Zombi Crisis*. 2019. Photograph of Eli as the green zombie. Winchester, United Kingdom.



Figs. 40 and 41. Álvaro Salido: *Zombi Crisis*. 2013. Film stills of C Lia Lee as Marilyn Monroe, screaming a cause of her death. Ponferrada, Spain.

pyres (Twitchell, J. B., 1985). Without estress or depression, according to the messages of publicity. They are, the mother, the teacher, the trucker, the barman, the granny, the nurse, but at the same time not any mother, not any teacher, not any trucker, not any barman, etc. They are prototypes. Fake people. But fake common people. They could be anyone of us. Or anyone else. Not humans but characters. Cartoons, extras. For this reason, many actors, including even bad actors, had rejected roles of zombies in movies (Russel, J., 2014).

This argument rests on the assumption that no famous actor would be presented as a candidate to play a zombie, unless the movie it is a parody in which it can have a remarkable role. A zombie is anonymous, even if it represents a waiter. Actually, it does not represent any particular waiter, but rather the role of waiter. The nature of this type of work in the economic and social system.

Following the idea of Ferrero (Ferrero A.; Roas, S., 2011) "we can point out that one of the reasons that have turned the zombie into a suitable form of expression is that it is a monster that represents almost nothing in particular by itself, and that therefore can represent almost everything, as it is related to a historical context and social or with another." p. 4. Then, they affirm "This inaccuracy within a delimited framework, however, is what makes it flexible and suitable for metaphor".

"I do not care what they are. I do not care where they came from. They can be any disaster. It could be an earthquake, a hurricane, whatever. In my mind, they do not represent anything to me, except a global change of some kind. And the stories are about how people respond or do not respond to this and that is really all they have represented for me. That's what I thought about Richard's book [Matheson], in the original book I'm a legend, this is what I thought the book was about".

Roberts, Sheila (2007). «Interview: George Romero». Movies Online (in English). Retrieved on May 5, 2012.

The zombies, as they are described in the novel of "Zombi Crisis" are ambiguous in this sense. Because, some of them are normal people, but dead. However, they become, more and more dehumanized, as they feel rejected, mistreated and depersonalized. Some of them were born as the "good savage" of Rousseau. Natural predators, but without malice. Only for curiosity and instinct. But deep down, they behave like wild and free animals. Not like the flesh-eating automatons of George A. Romero.



Fig. 43. Álvaro Salido: *Zombi Crisis*. 2013. Stencil message: El pisito ha muerto, the flat is dead. Filmed in digital. Ponferrada, Spain.



Fig. 44. Álvaro Salido: *Zombi Crisis*. 2013. Frame of a supermarket trolley. Filmed in digital. Ponferrada, Spain.

The zombie subgenre gives a feeling of unstoppable apocalypse. Like other kind of films out of the genre, like: “Picnic at Hanging Rock”, “Village of the Damned”, “The Day After”, even “Independence Day”, for example.

But, unlike these films, the zombie subgenre deals with the apocalypse of banality.

6.8.3. "ZOMBI CRISIS" AND THE SOCIOECONOMIC CRISIS IN SPAIN.

When in 2007, the economic crisis in Spanish society broke out, dystopian nightmares from horror and science fiction genre come true.

Unlike a “Big Brother” TV show, not a fake reality, but a real reality.

We could not scape from the situation, watching commercials in between an episode of the “Big Brother”, when someone takes the opportunity to go to the toilet and flushing.

Opulence dreams, speculation and political corruption, lead to the sad hangover of the excess.

This was the situation in Spain in 2007, since the economic crisis erupted until now. So the author of “Zombi Crisis” considered fair to make horror from this situation, that affects a whole generation of people in his country. But this is not only about a story about a economic crisis or an accidental phenomenon. In this plot, living people really lead to displace and exterminate zombies, without making questions or trying to dialogue. So, the question is: who are the real zombies?

Everybody talks about economic crisis, but not about the crisis of values of the Spanish society.

6.8.4. GEORGE A. ROMERO AND CRITICAL ZOMBIES.

“The question of race and ethnicity in these films, most likely because there are practically no Hispanic, Native, African or Asian American characters, except in the films of George A. Romero.”

(Roche, 2014, p. 38) (DIS)CONNECTING RACE, ETHNICITY, AND CLASS. In Making and Remaking Horror in the 1970s and 2000s: Why Don't They Do It Like They Used To?

As Charles Derry says, about “Night of the Living Dead” (George A. Romero, 1968) it is: *“Certainly the bleakest horror-of-Armageddon film,*

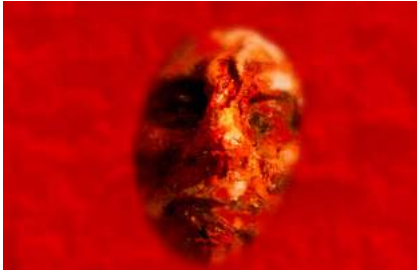


Fig. 45. Álvaro Salido: *Zombi Crisis*. 2013. Frame of a zombie face on the wall of a supermarket. Filmed in digital. Ponferrada, Spain.



Fig. 46. Unknown author. People in the queue of a spanish employment office.

among the two or three master-works of the sixties, is that low-budget horror film". DERRY, CH. *Dark dreams 2.0: a psychological history of the modern horror film from the 1950s to the 21st century*, p. 72.

The critics of the film were not very positive at that time. For example, *Variety* was clear:

"Although pic's basic premise is repellent - recently dead bodies are resurrected and begin killing human beings in order to eat their flesh - it is in execution that the film distastefully excels. [...]"

No brutalizing stone is left unturned: crowbars gash holes in the heads of the living dead, monsters are shown eating entrails, and – in a climax of unparalleled nausea – a little girl kills her mother by stabbing her a dozen times in the chest with a trowel.

The rest of the pic is amateurism of the first order. Pittsburgh-based director George A. Romero appears incapable of contriving a single graceful set-up, and his cast is uniformly poor. [...]"

John A. Russo's screenplay is a model of verbal banality and suggests a total antipathy for his characters."

VARIETY, *Night of the Living Dead*. 1967.

The film was released before the creation of the Motion Picture Association of America, therefore, it did not get the age classification and even the children went to see it. Accustomed to the usual funny horror tapes, however, "Night of the Living Dead" was crudely done. For this reason the tape was attacked by the magazine "Reader's Digest" "for scaring children". (Derry, CH., 2009, p. 73.) This fact was what catapulted it to fame and rescued it from oblivion.

However, the movie was well accepted by public "it was selected by the National Association of Theater Owners as "exploitation picture of the month" (Ebert, R., 1969) (it was an, almost amateur, exploitation and survival film, which shows a lot of graphic violence), but, as we outlined before, for critics there were divided opinions about the quality of the film. Although Derry affirm we should not forget that Romero is a master of composition, admitting the film is amateur, but also expressive and nihilistic too.

In 4th April 1968, the lead of the civil rights movement, Martin Luther King, was killed. The same year, "Night of the Living Dead" was released.



Fig. 47. George A. Romero, *Night of the Living Dead*. 1968. USA. Duane Jones as Ben, the hero of the movie, talking with Judith O'Dea.



Fig. 48. John Carpenter, *They Live*. 1988. USA. Subliminal banners made by the zombies.

George A. Romero avoid to mention the theme of racism when people asked him about the choice of a black actor to play the role of the hero in the film. Hero who finally survived to zombies, but he was shot by a cop and then the Sheriff said the others: "That's another one for the fire".

Many critics did not want to see this portrait of America and rejected the movie, that made more famous the title and rescued it from oblivion, becoming a cult film. But Romero was aware of the political power of zombies since then and he obviously started to use them as a tool to express his own ideas against social conservatism and civil rights among black and gay people and political manipulation of conservative power.

"The night of the living dead (The Night of the Living Dead, GA Romero, 1968) hid a critique of the war in Vietnam and American society, as the zombies, representing the dead soldiers, returned from the grave to take revenge on the opulent, selfish and repressive society that had sent them to death".

FERRERO, A .; ROAS, S. The "zombie" as a countercultural metaphor. In *Nomads. Critical Magazine of Social and Legal Sciences*. p. 3.

For example, the role of a black hero in "Night of the Living Dead" trying to be conciliatory, in a climate similar to that of the civil rights movement in the United States, led by Martin Luther King (Derry, Ch., 2009) in contrast to the attitude of the white villain of the film.

In this regard, in the remake of "Dawn of the Dead" made in 2004, Zack Snyder included also the issue of the prohibition of marriage between gay people. That is not possible in conservative and religious states. The rebound of the zombie cinema in 2005, as happened with the revolutionary approach of Romero, obeys a democratic discourse, which criticizes the Reagan-Bush administration in American politics (Martínez Lucena J., 2008).

This conservatism is easily represented by the metaphor of zombies, as Russel says. "Growing out of a wide range of cultural anxieties – from American imperialism to domestic racial tensions, Depression-era fears about unemployment, Cold War paranoia about brainwashing, post-1960s political disenfranchisement and AIDS-era body horror – the zombie has become, as we will see, a potent symbol of the apocalypse". RUSSEL, J. *Book of the dead: the complete history of zombie cinema*, p. 8.

In conclusion, we can say, the living dead portrayed in "Zombi Crisis" are the antithesis of zombies or ghouls created by Romero, because they



Fig. 49. Illustration made from the original photograph in CHESI, G. (1979). *VOODOO - Afrikas geheime Macht*.



Fig. 50. George A. Romero: *Dawn of the Dead*. 1978. Promotional film poster. USA.

are not naturally violent and have personality. They are also, different of voodoo nzombies, because they are aware of their rights and they are exploited and rejected by live people. They have social conscience.

They are more ambiguous than other kind of zombies, because they are pretty much similar to live people than other monsters. So identification and empathy could be posible between them or not, depending who is playing the role of the zombie, if there are the live or dead people.

Following this point, zombie condition could be any other arbitrary social condition. For instance, sex, race, sexual orientation or any else socio-economic and cultural facet that we can imagine. Any feature present in our dni, or arbitrarily proposed by the power or the masses as guilty of disasters and wars. Like the delirious argument of conservative powers against minorities as the cause of social crises. Preventing gay marriage, the use of contraceptives or discrimination based on race or purchasing power.

Also, the metaphor between zombies, apocalypse and global change is too wide to let the author explore different interpretations of this particular nuances.

It is also meaningful to mention Romero's "Dawn of the Dead".

"Dawn of the Dead" is one of the best horror films ever made -- and, as an inescapable result, one of the most horrifying. It is gruesome, sickening, disgusting, violent, brutal and appalling. It is also (excuse me for a second while I find my other list) brilliantly crafted, funny, droll, and savagely merciless in its satiric view of the American consumer society. Nobody ever said art had to be in good taste

It's about a mysterious plague that sweeps the nation, causing the recently dead to rise from their graves and roam the land, driven by an insatiable hunger for living flesh. No explanation is offered for this behavior -- indeed, what explanation would suffice? -- but there is a moment at which a survivor solemnly intones: "When there is no more room in hell, the dead will walk the Earth".

EBERT, R. (1979) *Dawn of the Dead Critic*. <<https://www.rogerebert.com/reviews/dawn-of-the-dead-1979>>

Although "Night of the Living Dead" is the main aesthetic reference of the author of *Zombi Crisis*, however, in relation to the ironic nature of the Spanish economic crisis, it is based on "Dawn of the Dead" as a conceptual reference.



Fig. 51. George A. Romero: *Dawn of the Dead*. 1978. USA. A biker hits zombie in the face with a pie.

"I also think, that my zombies are people who have realized that they were or are dead. They become aware of their state, while the "alive" are metaphorically dead and do not realize it. That the zombies want a change."

Álvaro Salido, about the concept of "Zombi Crisis" in 2019.

As the author of this project says:



Fig. 52. George A. Romero: *Dawn of the Dead*. 1978. USA. Hungry zombies in a lift.

"In "Dawn of the Dead", death is the consequence of the crisis of a way of life. According to the voodoo, when a zombie comes back to life, it does so with the "motor soul", but they lose the soul of the "personality". In that aspect, Romero's zombies are different. When they die, what they really are remains. Simply automatons. Not what they have lost. That is the authentic personality that defines them".

In this movie, zombies are a parody of consumer rednecks. There are different ironic moments in the film. For instance, when some living people are fighting against zombies in the mall and throw a cake to the zombies' face, laughing at them, like if zombies were clowns or freaks. People to laugh at, as Millie Lamureaux in "Three Women" (Robert Altman, 1977) and like Chuck Barris in the TV show, "The Dating Game", of 1965.



Fig. 53. George A. Romero: *Dawn of the Dead*. 1978. USA. The mall full of zombies.

One of the characters states that the reason why zombies go to the shopping centre once they are dead, is because of their "Memory, instinct". Then, he affirms they come back there because "This was an important place in their lives".

It is important to say circus music in the end of the film set up a parody of the day of the sales. As well as of the human stupidity, prejudices against the different and the cult of the uniformity.



Fig. 54. George A. Romero: Picture of consumers turned into zombies in *Dawn of the Dead*. 1978. USA.

In many occasions the characters talk about this compulsive behaviour of zombies, related to consumerism and a special insistence on they are only guided by "Motorized instincts".

Another character mentions an important detail about how the survivors at first use the mall as a refuge, but they are increasingly seduced by it, because "We have everything we need. You do not realize that this is a prison".

At the end of the movie, they all forget this feeling and surrender to the place, because they get everything they need inside the mall, as we have



Fig. 55. Cas as the glamorous zombie girl in *Zombi Crisis*. 2019.

already said. Therefore, they loose contact with reality and their identity. They get everything they want. It is a comfortable cell. A prison of desire.

One of the heroes, also tell in the movie that during a macumba ritual, one of his ancestors said "when there is no room in hell, the dead will run here". We can wonder if the place of "here" is the mall.

7. CONTEXT OF ZOMBIE SUBGENRE.

Before starting to talk about the horror genre, it is a good point begin with the meanign of what is a genre.

7.1. THE NARRATIVE GENRE.

A genre in cinema and audiovisual media is something similar to literary genre, from which it comes from.

For a more detailed definition of the concept of genre, we can say that it is based on a series of shared conventions between producers and the public, we will describe in this paragraphs. Especially in certain types of defined productions, such as horror. In which, the producers need a series of habitual resources to build and present the history, which become a canon, creating a generic identity recognizable by the public in certain productions such as: action, horror, suspense, drama, comedy, etc.

As a consequence, a genre defines a specific style and provides the standarization of the methods of production. This standarization is useful to work in the industry and also makes the public can anticipate and understand what is expected in a movie of certain genre.

A literary and a cinematographic genre are both narrative genres. It is necessary to consider that there is a difference between oral tales and literary stories, in terms of prestige. It is the classic distinction between cultured narrative and popular narrative. That is, high and low culture.

Most of the horror stories, even nowadays, arise from popular legends and myths, like the myth of Bloody Mary, the girl in the curve, etc. At the same time, some of these legends can settle in the collective memory and develop certain conventions of style, both in literary development and in that of popular myths.

At the beginning of "Snow White" (1937), Disney presented the film with an image of a book opening with the title of the film in its cover. This is due to a reference to cultured literature, to give to the film the apparent



Fig. 56. Bram Stoker (1847-1912). Irish writer, author of *Dracula*.



Fig. 57. Álvaro Salido: *Zombi Crisis*. Film Still. 2019.



Fig. 58. Jörg Buttgerreit: *Nekromantik 2*. Film Still. 1991. Germany.



Fig. 59. Eckhart Schmidt: *Der Fan*. Film Still. 1982. Germany.

prestige of a literary tale.

It is considered that the classics of terror, the monsters of classical literary tradition, such as Dracula, the monster of Frankenstein, the werewolf or Doctor Jekyll and Mister Hyde, possess a glamor and a well-established prestige between the public and the film industry. Just as there are recurring figures in the development of horror genre cinematography.

On the other hand, zombies do not have it. But, in its early stage, arise from fear of the exotic and magic. Linked to a concept of colonial exploitation and the reports of western explorers, whose cultural bias could condition the ideological basis of the genre, with the aim of terrorizing the public with some misinterpretation.

However, Romero created another type of monsters, which the public later associated with the zombies, called "ghouls", whose meaning is that of demonic spirits of the traditional Arab culture, who fed on the dead in the cemeteries. These monsters created by Romero, inspired by that concept of the "ghouls", had nothing to do with the Caribbean zombies, who were nothing but slave puppets, devoid of will.

On the other hand, Romero's creatures have a more threatening and visceral character. More crude, violent and nihilistic, not directed by any zombie bokor. They are corpses that feed on living people and the remains of other bodies. They advance like a plague or a single force, but they do not attack each other. Although they do not interact between them either. Which is a symptom of their inherent individualism and alienation, acting as a mass devoid of will and empathy.

7.2. HORROR GENRE AND SUBGENRES.

"A literary or film genre concerned with arousing feelings of [...] an intense feeling of fear, shock, or disgust".

Oxford Dictionaries. Horror genre definition.

<<https://en.oxforddictionaries.com/definition/horror>>

[Query: 19 April 2019]

The horror genre describes films make the spectator feel a threshold of, more or less, bearable fear, horror, anxiety, disgust or displeasure. But at the same time, this films engage the public, either by some kind of funny excitement, morbid, tension, as well as their powerful images or the story.

The public sometimes is engaged also by some certain interest in the



Fig. 60. George A. Romero: *Night of the Living Dead*. 1968. USA.

strange, sinister, evil atmosphere or characters of horror movies, because some people are interested on the uncommon or maybe is a way to deal with cruelty of some situations in life.

There are many themes and variations inside horror films. But the main concepts are death, madness, killers, blood, supernatural phenomenons, monsters and evil creatures. In the next section, we are going to explain the different subgenres of horror, which this themes are made from.

Different horror movies focus their attention on certain kind of taste for: the cruel or the obscene (Splatter, gore); serial killers (Slasher); threats to personal security and stability ("Cat and mouse" plots, home invasion stories). Also the supernatural (Haunted houses, demons, supernatural powers, ghosts, phantastic forces or creatures, magic, science fiction horror); the different, the monstrous and the strange (disturbing people); supernatural, strange or dehumanized creatures (disturbing creatures); psychological games, trauma, manipulation and fear (madness, malice, enigmatic and disturbing charanthers).

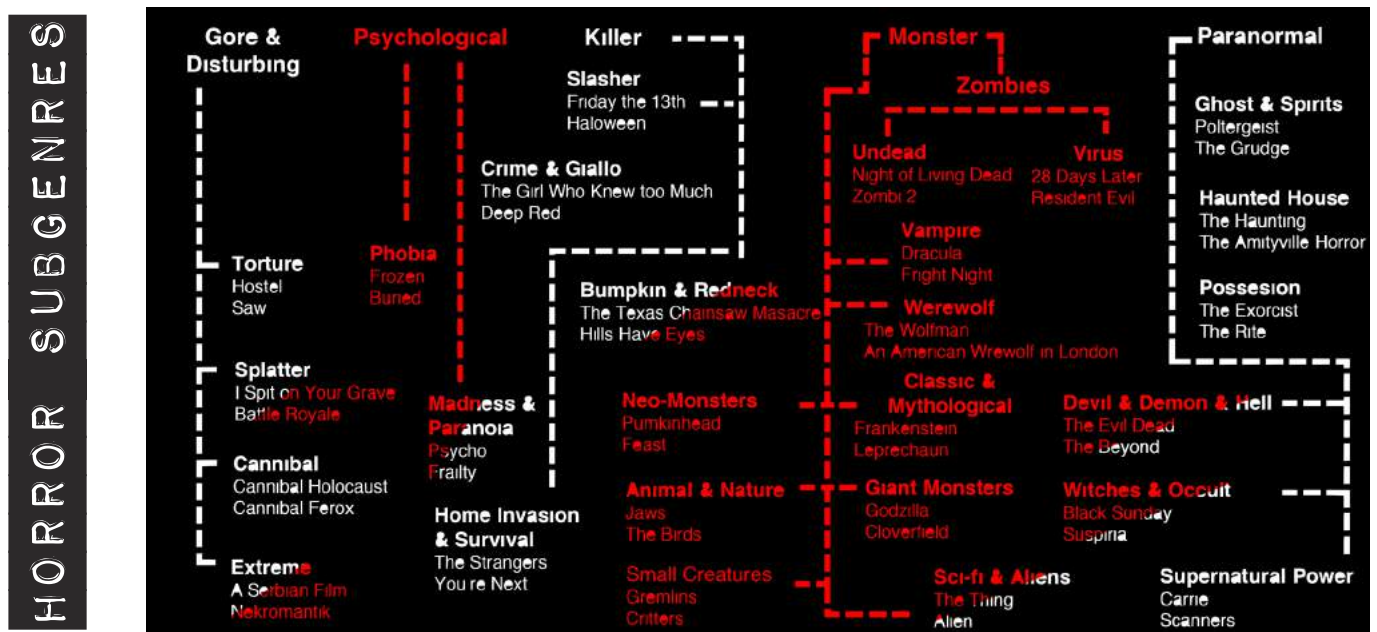


Fig. 61. Horror movies subgenres hierachy. Scheme adapted from the original on the specialised website "Horror On Screen".

What has been explained above, give a chance to distinguish among different horror subgenres, which cover a wide range of fears in each culture or particular taste.

An interesting and very complete classification of the main horror subgenres is given by the magazine "HorrorOnScreen" (above, fig. 61, an image based on the original), in which there are four main subcategories of horror: **1) Psychological; 2) Killer; 4) Monster; 5) Paranormal.**

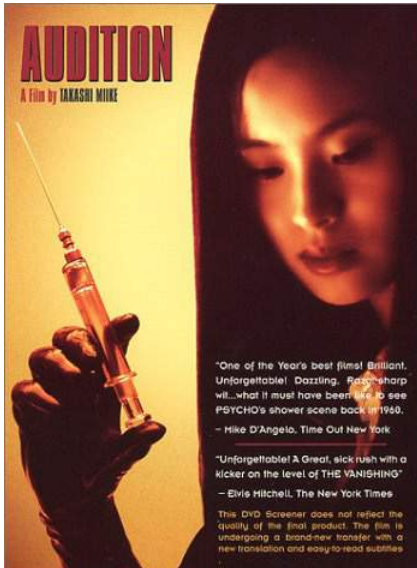


Fig. 62. Takashi Miike: *Adition*. 1999. Japan. Classic gore film.

“In his essay on the uncanny, Das Unheimliche, Freud said that the uncanny is the only feeling which is more powerful experienced in art than in life. If the horror genre required any justification, I should think this alone would serve as its credentials”.

Bastos José Gabriel et col. *Analyses of Cultural Productions: Papers of 30th Conference of Psyart*. Porto, 2013. p. 252.

Adding the Gore and disturbing genre to this hierachy as other kind of killer subcategory. This categorization is more than a classification, a more natural description of all the horror subgenres by the fan’s view.

That means each main subgenre made by Popcorn magazin has, at the same time, different subgenres, in which the zombie genre (or better said, subgenre2. Although the author of this project, considers Zombi genre as a genre in itself) comes from the monster genre.

Following a more formal classification, we can see what in 2009, Charles Derry wrote in his book, "**Dark Dreams 2.0.**" According to his analysis, there are only three main categories in classic horror films, from the 50s to the 80s: **1) The horror of personality; 2) The horror of armageddon; 3) The horror of the demonic.**

What Derry is saying is zombies are related to the armageddon. Zombies created by Romero are not evil, because they are not immoral, but amoral. They only react following basic instincts. They are not enjoying cruelty nor have bad intentions. They are like automatons.

The other category is “horror of personality”, but zombies supposedly do not have one. So maybe this is a kind of “horror of personality” too, according to the opinion of the author of this final project. Because it could be as disturbing the fear of loosing our own personality like a zombie, as finding out your neighbour is a psycho. This point conects zombies with classic movies, such as the "Invasion of the Body Snatchers", by Don Siegel in 1956. Which are related, at the same time, with armageddon, paranoia and public security.

7.2.3. Scheme of horror genre between XIX Century and the 80s.

In this section, we describe some periods of horror genre in order to understand better the different references and decisions made by the author of this project related to "Zombie Crisis".

Although the origin of horror genre in art and popular culture is as old

as the civilization, with demonic myths, evil gods and ghosts, as well as more or less realistic and disturbing characters in legends. There is a clear influence of literature on cinema with the horror novels from the second middle XVIII century, about folk tales and old superstitions.

There are different stages of development for the origin and evolution of the horror cinema, from the XIX century until the XX century in the 80s. For this reason, the author has decided to present the following scheme to summarize the main steps of horror genre from the XIX century to the 80s.

The reason why in this project we are not talking about more contemporary titles, is because the style of "Zombi Crisis" is not directly connected to them and the classic movies have a thematic interest for the author.

Likewise, during the time this dissertation has been developed, many people asked about why "Zombie War Z", "The Walking Dead" and "Dawn of the Dead" (2004), the remake, are not described in it. The reason is simple: as we have said before, Álvaro is not interested in this titles for this project and he does not consider them among his own references.

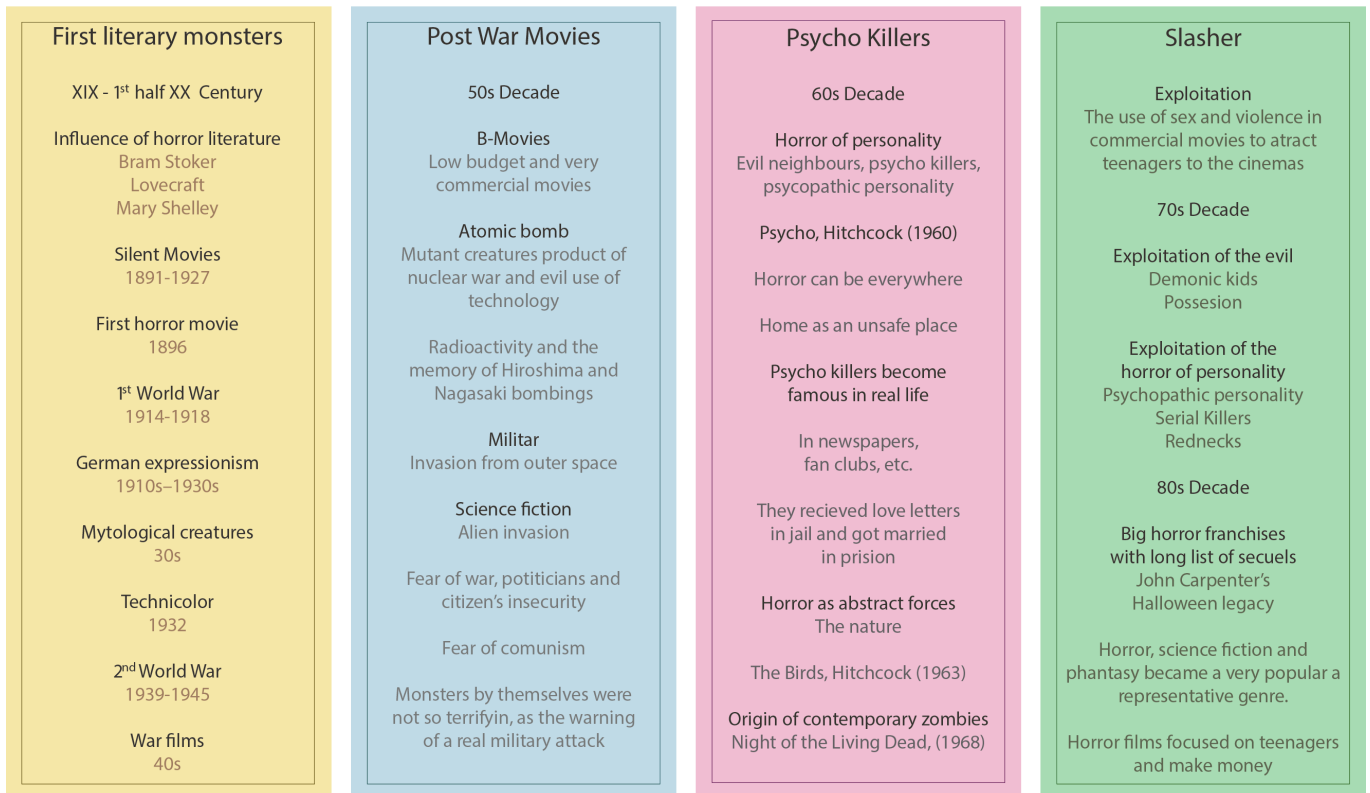


Fig. 63. General scheme of four stages of horror genre in films, from the XIX Century to the 80s decade of the XX Century.

Above, fig. 63, we can see the main historic four stages of horror genre in films, from the XIX Century to the 80s decade of the XX Century, which is the period of interest of the author in horror movies, excluding the 90s and the 2000s and asian horror. This is a very useful scheme to deal with all the



Fig. 64. Robert Wiene: *The Cabinet of Dr. Caligari*. 1920. Germany.

events that happened along these decades. We know there are important events are not reflected in it. But it was our intention to develop a more clarifying diagram which is more didactic than thorough.

As we can deduce from this classification, the first period, called "First literary monsters", horror cinema was focused on the mythological monsters of classic literature and the first horror movie, "Le Manoir du Diable" (Georges Méliès, 1896), was made with the influence of theatre while cinema was born and was trying to find its own language.

We will explain the characteristics of this period. Firstly, we should say the first monsters were silent, because talkie movies were developed in 1927, and this is an important fact, as the image and sound should replace the dialogues to be more expressive, even if there were subtitles. Even through exaggeration.

It was an important aesthetic movement in Germany, the German expressionism. After the second World War, in 1912 exploded a new artistic movement against classicism. The origin of this movement was in Germany. Unlike the neoclassicism, expressionism was not focused on balanced canon and ideals, but in the expression of inner anguish, through the presentation of a distorted reality in shapes and colours.

Films like "The cabinet of Dr. Caligari" (Robert Wiene, 1920), "Nosferatu" (Friedrich Wilhelm Murnau, 1922), "The Last Laugh" (Friedrich Wilhelm Murnau, 1924) or "The Man Who Laughs" (Paul Leni, 1928), are some examples of this new aesthetic.

It is necessary also to mention the importance of symbolism and surrealism in horror cinema, since Sigmund Freud developed his theory about the subconscious and dreaming interpretation. Opening a door to André Breton and the surrealists to explore the dark images of the repressed mind. As Francisco de Goya said, "The dream of the reason produces monsters". One surrealist movie we have to mention about this is "An Andalusian dog" (Luis Buñuel and Salvador Dalí, 1929), where the logical plot is missing in order to follow the dark and obscene metaphors of the subconscious about violence and sex.

Many people were against this obscenity in art, and even George Orwell was against this loss of moral and values in favor of the pure expression of repressed desires. It was also a reaction against Victorian morality.

Surrealism purpose a more free way to explore horror and Álvaro Salido is interested in this movement, as well as in expressionism and the first



Fig. 65. Luis Buñuel: *An Andalusian Dog*. 1929. Inspiration for the glamorous zombie girl with an eye out of orbit, performed by Cas in *Zombi Crisis*.

classic monsters.

Focusing on this "Literary monsters" of cinema, we have to say the most representative classic monsters of this first period were Dracula, the Werewolf, the Frankenstein's monster and Doctor Jekyll and Mister Hyde. Ghosts and demons are always present also. But the main aristocratic personalities of horror were defined in this period.

If the 20s was the decade of German Expressionism, the 30s was the decade of the classic and mythological monsters of horror: "M. the vampire of Düsseldorf" (Fritz Lang, 1931), "Dracula" (Tod Browning, 1931), "Frankenstein" (John Whale, 1931), "Dr. Jekyll and Mr. Hyde" (Rouben Mamoulian, 1931), "Freaks" (Tod Browning, 1932), "White Zombie" (Victor Halperin, 1932) and "King Kong" (Merian C. Cooper and Ernest B. Schoedsack, 1933).

During the Second World War, between 1939-1945, in the 40s decade, some of the more representative films helped to develop new monsters by Hollywood, based on european or exotic old legends, like in the decade before: "The Mummy's Hand" (Christy Cabanne, 1940), "The Wolf Man" (George Waggner, 1941), "Cat People" (Jacques Tourneur, 1942), "I Walked with a Zombie" (Jacques Tourneur, 1943) and "The Picture of Dorian Gray" (Albert Lewin, 1945).

The second period, "Post war horror movies", is about horror films made after the second World War, where nazis tried to destroy all avant garde in art. As an example when they made the exhibition called "Degenerate art" to ridicule it . Finally, the Nazi regime was defeated and the horror genre changed its focus on other themes. It was the time of Cold War and the USA was paranoid about militar invasion, the atomic bomb and comunism espionage.

Atomic bomb brought a new horror about the dangers of technology, like radioactivity and death in the memory of Hiroshima and Nagasaki bombings.

At that time, the educational videos projected in schools about how to react in case of a nuclear attack inspired many military horror movies.

The conservative power wanted to spread the feeling of rejection of social progress and technology. But at the same time, they wanted to show a big arms development, as well as a strong army.

The moral code and religion brought some censorship in horror movies. Also, this was the time of consumerism and the politic power a well as the



Fig. 66. Brooke Adams screaming as an alien zombie in Philip Kaufman's film *Invasion of the Body Snatchers*. 1978. USA.

american art market, worked together to create pop art and make money.

Films in this decade were between military horror and science fiction in low budget productions where the objective was to get a blockbuster among teenagers.

Instead of give some of the wide examples of horror movies made in the 50s, the author was focused on the "Invasion of the Body Snatchers" (Don Siegel, 1956) and in general, serie B movies and comics.

Insted of the parodic low budget monsters of Ed Wood in the 50s, in the 60s, people wanted a more credible fear in cinema. Alfred Hitchcock played with the inscrutable and ruthless forces of nature in "The Birds" (1963) anticipating another kind of horror of nature.

Although the main title of the decade for horror films was "Psycho" (1960), where Hitchcock reflected the most subyacent fear of the decade: the horror of personality and psycho killers.

Psycho killers became celebrities in the consumerism system who show them all the time in newspapers, radio and on TV, feeding this fanatic fever of fans and empowering hysteric criminal lovers who even send love letters and get married with these killers in jail. As we could see in a more modern movie like "Der Fan" (Eckhart Schmidt, 1982).

Hitchcock was a pioneer of his time. He anticipated contemporary horror and the fever about psycho killers, as well as to bring the horror of home invasion.

In 1969, not only the man arrived to the Moon, but also the Charles Manson psycho killer's followers killed the actress Sharon Tate, wife of the director Roman Polański.

For this reason, home was not going to be ever a safe place in horror movies.

The next period in horror movies history is called in this project "Slasher and exploitation". The slasher subgenre of serial killers is about a group of people isolated, usually teenagers, who are killed one after another in a violent and sexual way. Sometimes there are only a survivor, who is usually a clever and sensible girl who represents the moral integrity against the evil. They are exploitative films, including sex and violence to be commercial and addressed to teenagers.



Fig. 67. Tobe Hooper: *Poltergeist*. Film poster. 1982. USA. Caroline in front of the TV. Inspiration for the Bokor on TV in *Zombi Crisis*.



Fig. 68. Darren Aronofsky: *Requiem for a Dream*. Film still. 2001. USA. Ellen Burstyn in front of the TV. Inspiration for the Bokor on TV in *Zombi Crisis*.

Some critics consider slasher movies represent unconsciously the guilt and fear of breaking the rules. Because the first characters to die are promiscuous, into drugs or bad habits. This movies reflect teenagers fear of being punished for being transgressor. Like it happened with Laura Palmer in a more modern movie, "Twin Peaks: Fire Walk With Me" (David Lynch, 1992).

Other critics say slasher movies are a protest against the corruption of kids, like in "Nightmare on Elm Street" (Wes Craven, 1984), where the teenagers pay the crimes of their parents. They suggest it is a way to say also society forces kids to grow up fast and these transgression kill them prematurely. We can see the film "Society" (Brian Yuzna, 1989) where the teen main character feel his family trie to corrupt him in their luxurious and distinguished neighbourhood.

During the 70s, it was common the exploration of the demonic, evil kids, or psychopathic personality and also fanaticism of religious rednecks. This films were very dark and violent. Some examples of the 70s horror are: "The Last House on the Left" (Dennis Iliadis, 1972), "The exorcist" (William Friedkin, 1973), the "Texas masacre" (Tobe Hooper, 1974), "The Omen" (Richard Donner, 1976), "Dawn of the dead" (George A. Romero, 1978) and "Halloween" (John Carpenter, 1978).

In the 80s were developed the horror franchises of serial killers and other sagas, as a legacy of John Carpenter haloween: "Friday the 13th" (Sean S. Cunningham, 1980), "Poltergeist" (Tobe Hooper, 1982), "A Nightmare on Elm Street" (Wes Craven, 1984), "The Return of the Living Dead" (Dan O'Bannon, 1985), "Hellraiser" (Clive Barker, 1987).

With this has been summarized a brief approach to the history of horror genre in films between the late XIX Century and the 80s decade of the XX Century.

There are films of the 90s and the 2000s that have inspired the author of this project, but they are exceptions we will remark along this essay.

7.3. THE ZOMBIE AS A NARRATIVE SUBGENRE.

If the zombies of the Caribbean voodoo were not terrifying enough or were a distant and suggestive terror, Romero would give the audience the meat and the viscera he was asking for. For a contemporary society startled by serial killers and the recent premiere of Hitchcock's "Psycho", a more credible and daily terror was necessary.



Fig. 69. Victor Halperin: *White Zombie*. 1932. USA. Image of zombies.

The use of violence and sex, more explicitly, was only a consequence of the abolition of certain codes of censorship, the development of a kind of exploitation, very profitable, through morbidity, and also, there was no need, as Romero claimed, to hide what everyone actually knew was happening in a scene that suggested violence.

This different steps in the genre could show some variations in its evolution, as we see in the next section.

7.3.1. Evolution of the different Kind of zombies between the 20s and the 80s.

“1932. In April of that year White Zombie was defined by the Chicago Daily Tribune as belonging to the cycle of horror films. Not as terrifying as Frankenstein and more bloodcurdling than Dracula”.

“After Dracula: The 1930s Horror Film”. Peirse, Alison. 2013.

Like Jamie Russell explains in his essay, “The book of the dead: the complete history of zombie cinema”, zombies are contemporary monsters. That means zombies do not have the glamour of the old myths of Dracula, Frankenstein’s monster, Dr. Jekyll and Mr. Hyde and the Wolf Man.

All those ancient monsters have an established literary heritage, which comes from gothic fiction, european folklore and ancient legends.

A literary base gives to a film genre a very good status in cultural industry. It is well known the case of Dracula, “Nosferatu”, which comes from ancient legends and the books of Bram Stoker. Or Mary Shelley’s Frankenstein.

Even in other very different genres. For example, the pillage that Disney committed in the stories of the Brothers Grim. Transforming Grim's horror into a sweetened bite for the most scrupulous audience and the youngest children. It is evident in the animation classic, Snow White. In which, at the beginning, we see a classic book opening, presenting us the story as a true classic of literature. A veracious fact (even if it is only a legend or a tale). Like when we see the typical telefilm in which, at the beginning there is always a line of “Based on a true story” or “Based upon the novel, its name is `whatever”.

Dracula has the charisma and the sex appeal a zombie does not. Frankenstein’s monster has the mistery and the soul a zombie does not. Werewolves has the power and darkness a zombie does not.



Fig. 70. George A. Romero: *Night of the Living Dead*. Film still. 1968. USA.

Old monsters were aristocrats, creatures all star movies wanted to play in a movie. But Zombies are the low extras in movies.

If the classic monsters have their origin in the literature of the XVIII century, zombies' literature belongs to the XX century. And unlike them, zombies were born in the English speaking world.

The history of zombie genre starts in the Caribbean with voodoo zombies.

We must admit that the voodoo zombies were a different subject than the version of zombies of George Romero, as we will explain.

Contemporary films about zombies can make the old zombies look old-fashioned, but there is something more politic and trasgressive in old zombies than the modern ones. The classic zombies, before the George Romero zombies (or 'ghouls'. A kind of lobotomized vampyr without will, who only wants to eat living flesh and turn others into zombies), "explores colonial discourses and the zombie as a slavery metaphor".



Fig. 71. Herk Harvey: *Carnival of Souls*. Film still. 1962. USA.

"White Zombie (1932) is the first zombie film, but it is not about the zombies that roam across our screens today. Richard Matheson's novel I Am Legend (1954) and the film Night of the Living Dead (1968) depict these monsters as rampaging in infectious hordes and hungering for human flesh; they have little in common with White Zombie's black slaves toiling in the sugar mill and working the plantation fields".

"After Dracula: The 1930s Horror Film". Peirse, Alison. 2013.

The film tells the story of slavery of negroes and a white female. The white female and the indigous become zombies under the power of the sorcerer, played by the actor Bela Lugosi.

Before explaining these questions, we should explain what is voodoo and some comprehension of slavery in the Caribbean.

"White Zombie is set in a contemporary Caribbean location with its own specific historical resonance. In 1932 the US military entered its thirteenth year of Haitian occupation and the film depicts black zombies labouring in sugar mills and on plantations for white owners, a point noted by Tony Williams in his review of the film, where the plight of the zombie mill workers not only echoes 'the earlier forced labour system that the US imposed on the native population but



Figs. 72 and 73. Jacques Tourneur: *I Walked with a Zombie*. Film stills. 1943. USA.



Figs. 74 and 75. *Zombie Crisis Making Off*. Eli and Álvaro. 2019.

(also) the contemporary miserable servitude of Negro Haitians”.

“After Dracula: The 1930s Horror Film”. Peirse, Alison. 2013.

Voodoo is a religion that developed when the first African slaves were brought from West Africa to the Caribbean as cheap labor to work on sugar plantations.

The original African gods were taken to the Caribbean and the white owners tried to impose the black slaves on Christian saints and gods, to facilitate their control.

The black slaves, at first, began to protest against the strength of the white owners and keep their Rada Gods. But the black population was slowly identifying their Yoruba gods with the Christian saints, creating the voodoo religion, as a syncretism.

As we can read in “Voodoo: Afrika’s seret power”, by Chesi, Gert in 1980 (Perlinger):

*“Plantation owners and slave dealers had an interest in christia-
nizing the imported slaves: they thought that aggressive reactions on
the part of the enslaved people would not occur. They believed the
christianized slave was easier to guide and control and, in accordance
with his religion, compliant, subordinated and forbearing. [...]*

*The Yoruba gods blended with biblical figures, the nature of
Christian saints was reinterpreted, African gods were given Christian
names, and the system of moral values took its orientation from a
concept of god which contrasted with that of the Christian faith. [...]
What at first developed only as a secret protest—mysterious to the sla-
ve holders—very soon acquired undreamed-of dynamics of its own.”*

The first writer who was interested in zombies was Lafcadio Hearn in 1889, working by Harpers Magazine. He was interested in the voodoo zombies of the Caribbean. But nobody there wanted to talk to him about that damn matter.

There was other writer who documented the mystery of zombies. After Hearn, William Seabrook, published the result of his research about haitians zombies in 1929, titled “The magic island”. He had studied the zombie phenomenon there and even met a local farmer who introduced him to real zombies.



Fig. 76. Robert Zemeckis: *Death Becomes Her*. 1992. USA. Film still with Goldy Hawn and Meryl Streep as vain zombies in Beverly Hills.



Fig. 77. George Miller: *The Witches of Eastwick*. 1987. USA. Voodoo scene.

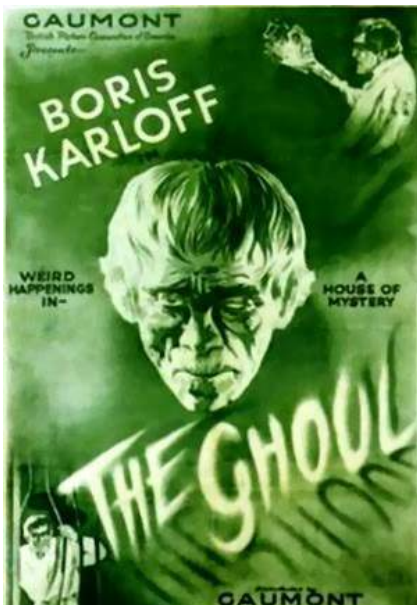


Fig. 78. T. Hayes Hunter: *The Ghoul*. 1933. United Kingdom. Film poster.

When a sugar plantation owner needed cheap labour for a vast terrain, the local farmers get zombies poisoning some people supposed to be dead, but with reduced vital signs. Their victims were buried alive and after dig out to work, without will because of brain damage.

The history tells the first european invaders made decreasing indige-nous population because violence and disease. So they needed to get more slaves from Africa for working in sugar plantations. So the local population were replaced by white and black mixed raced people.

The voodoo was born in that context.

Then Romero brought a new kind of monster people identified with zombies, changing the meaning and the approach to this creatures, Rome-ro firstly called "ghouls".

“Ghoul: An evil spirit or phantom, especially one supposed to rob graves and feed on dead bodies. Origin: Late 18th century: from Arabic *gūl*, a desert demon believed to rob graves and devour corpses.”

UNIVERSITY OF OXFORD. English Oxford Dictionaries. <<https://en.oxforddictionaries.com/definition/ghoul>> [25 February 2019]

In his second movie, "Dawn of the Dead" (1978), aware of the metha-phoric power of zombies as a political critic, used this creatures to send a message about consumerism. As he would do in his posterior films, as the "Day of the Dead" (1985), "Land of the Dead" (2005), "Diary of the Dead" (2007) and "Survival of the Dead" (2009).

The zombie subgenre, since the legacy of Romero, has not been asso-ciated to an specific genre, in the way there are comedy about zombies, another kind of zombies, like cyborgs, aliens, and other subcreatures simi-lar to the classic zombies.

The common feature among them is their emphasis on the survival. But this objective of surviving is developed in diferent genres: romantic, drama, horror, thriller, science fiction, comedy, etc.

An example is "The Omega Man" (Boris Sagal, 1971), based on the book "I Am Legend" (Richard Matheson, 1954. Gold Medal Books).

The zombie subgenre has crossed geographical borders, and there was italian zombies, like in "Zombie" (Lucio Fulci, 1979); spanish zombies, like

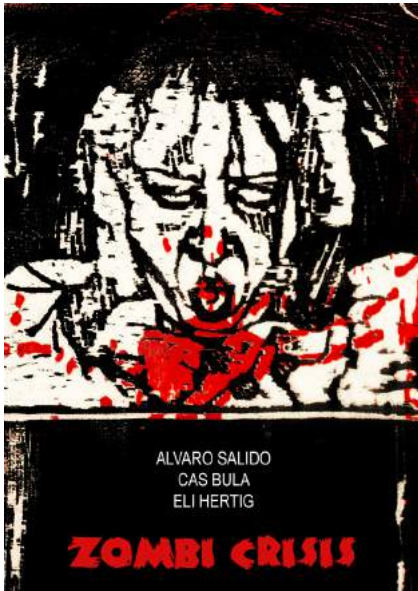


Fig. 79. Álvaro Salido: cover of the book *Zombi Crisis*. 2018.

in "Rec" (Jaume Balagueró and Paco Plaza, 2007), "Let Sleeping Corpses Lie" (Jorge Grau, 1974), or "Horror Express" (Eugenio Martín, 1974), among others.

There are also asian zombies, like in "Train to Busan" (Yeon Sang-ho, 2016) in South Korea and atypical british zombies; more fast, more aggressive and angry, like in "Resident Evil" (Paul W. S. Anderson, 2002) and "28 Days Later" (Danny Boyle, 2002).

One we have understood the general features of zombie subgenre, we can see how the novel "Zombi Crisis" was adapted to the film. This will be developed in the next section.

8. ADAPTATION OF THE NOVEL TO THE LITERARY SCRIPT.

As we can see in the annex, the literary script tells a different story about the trailer than then it has been filmed. The main reason to do it is because of the limitations of filming in super-8, the necessary permission to film in some places and the availability of some actors and actors. Also, when we find a nice place to film and everything is planned, you find some unexpected troubles make us rethink the scene. We have tried to visit the localities before to film, but sometimes it was difficult to predict the conditions of the shooting day.

The reasons of it could be as extensive as we may imagine. One of them is to get access to some of these places can be dangerous and we had to visit them when there were not people around, what is always a handicap. In addition, we have to make the most of the hours of the day when the light is optimal. If we have to repeat some scenes, because the actors or something was wrong, the time runs against us, both for our duration of the film cartridge, and for the hours of adequate lighting.

Some of the places were demolished right after we recorded, while others were destroyed in the time between when we decided to shoot in them and when we could do it and they did not exist anymore.

Other technical needs, such as certain complex scenes, had to be disregarded, due to the high economic cost of production. Since, our budget was taken by the high cost of the cartridges and their development -we had to use a lot of them- and the make up. Even when some of the make up was homemade, some professional products had to be purchased, increasing the cost of the budget. Clothing was acquired at low cost in second-hand markets. But all this conditioned the numerous changes in later versions of the

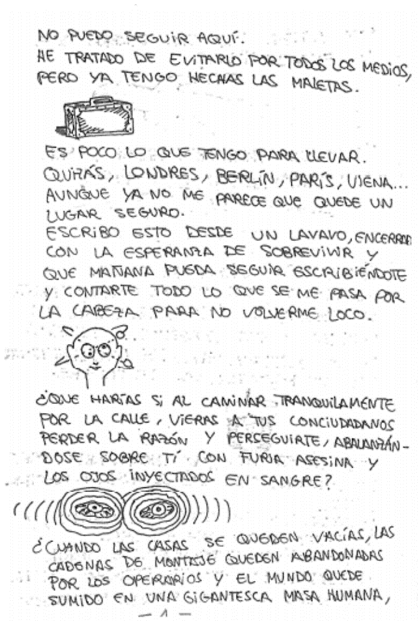


Fig. 80. Álvaro Salido: image of the original *Zombi Crisis* manuscript. 2013.



Fig. 81. Álvaro Salido: first cover design for the book *Zombi Crisis*. 2013.

script, until arriving at the final storyboard.

It was a decision to either renounce the movie or keep filming, adapting to the different changes in the budget. The author decided to replace the economic deficiencies by the use of a greater creative ingenuity and the simplification of history.

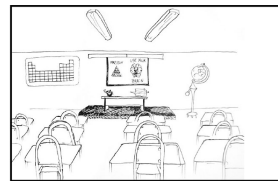
9. THE TECHNICAL SCRIPT AND THE STORYBOARD.

Starting with some free sketches about the literary script, the author of this final project developed some of the different scenarios in which zombies could have some protagonism. These are: the street, the house, the school, the doctor consultation and the psychiatric.



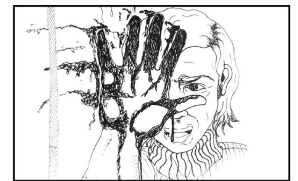
SEC 2. EXT DÍA. P1

PG. Plano de situación de una escuela abandonada.



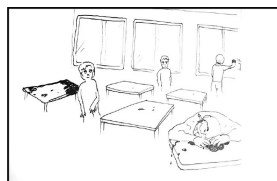
SEC 2. INT NOCHE. P2

PG. Clase vacía. Ligero picado frontal. Luz de fluorescentes.



SEC 2. INT DÍA. P3

PPP. Frontal. Zombi estampa su mano ensangrentada contra el cristal de la ventana y extiende las manchas de sangre sobre él, emborronando la imagen.



SEC 2. INT DÍA. P4

PG. Alumnos zombi merodeando por la clase, hocando contra



SEC 2. INT DÍA. P5

PP. Tres cuartos. Alumno zombi merodea por el aula con un lápiz



SEC 2. INT DÍA. P6

PM. Lateral. Alumno yace muerto, recostado sobre su pupitre con

Fig. 82. Page of the storyboard (see the annex).

Watching classic horror movies, it have been easier to deal with classic shots, composition, suggesting mystery (convergent moutange, people behind walls, doors, chairs, curtains), symbols: dark gloves, stairs, rotten apple, etc. Using diagonal axis and hight lighting contrast also.

The make up, atrezzo, locations will be discussed in the next sections. But the most important issue is translating to visual language the different shots, angles, and split the shooting in different unities of action, which suggest suspense.



Each frame represented in the storyboard (see annex), has been conceived like if it would have been a promotional poster, in order to achieve the purpose of making the images look more iconic.

Here we have some film stills compared to the sketches of the storyboard.

Álvaro thinks each director has his own methodology to tell a story with images. The most accepted way to do it is to begin with the literary script, then continue with the technical script and finally, end with the storyboard. But this is not always how the mind of the director works.

In his own case, the author of this project, although he had written the book "Zombie Crisis" before the making the film, he has preferred to start with some abstract concepts like loneliness, the irony of the personal relationships and think about images which could represent this ideas.

This has been the real process: starting with the storyboard, then with the literary script to tell what happens in the storyboard and finally, describe the shoots and technical details in the technical script.

He did not want to film a strict version of the book. Typical "literary movies" sometimes may look boring and not natural. This is because the language, the rythm, the imagination and the style of the literature and the cinema, as different narrative media, are not the same. This is because we decided to make a free adaptation of the book, that is always more interesting, as Kubrick made in "The Shining" (1980), compared to the Stephen King's book.

Also, with a strict adaptation of one book to a film, we play with the main disadvantage of competing with the imagination of the reader and the very rich descriptions of the book, which are not posible to recreate in realty. We can read about the quality of the mind images compared to the real images in the studies of Shepard & Metzler (1971) and theories of Pylshyn (1973) and Kosslyn (1980).

It is also valuable the units of time measurement in the script and its duration in time of filming.

Traditionally we assume the correlation of one minute of movie per page of script.

So, if we have a book of 447 pages, it would be necessary 7 hours and 45 minutes to tell the story.



Figs. 83, 84, 85 and 86. Álvaro Salido: film stills of *Zombi Crisis* compared to the sketches for the storyboard. 2018.



It is not common to make a movie directly from one book. But some literary scripts need two hours to tell the story of the book and sometimes they have to delete some fragments of the story the readers know, and also compress or expand some scenes, change or invent others to make sense of the film, which is harder without losing the fidelity to the book.

Many readers are disappointed when they see these movies, compared to the books. This also happens with many remakes of the 80s classics we also see at the cinemas.

Making different versions of the story is necessary to surprise the spectator and give them another point of view about what they have read in the book.

Instead of using a voice over, typical of documentary and literary films, based on inner speech, visual communication is telling a story using analogic metaphors, as in the movie "Psycho" by Alfred Hitchcock (1960).



10. ARTISTIC DIRECTION.

10.1. CONCEPT ART AND CASTING.

10.1.1. Makeup.

The characterization phase takes many steps. Among them, the character design or concept art.



The first step was to draw the storyboard, with a series of characters inspired by characters from the horror movies of series B. These are archetypal characters: the flirtatious and sophisticated woman, with one eye out of its orbit; the classic woman with Gothic features; and finally, the businessman and family father of the 50s emaciated; the rotten zombie and the crazy zombie man.



All of these characters were identified with the profile of the actor / actress who is most adjusted in terms of character and external appearance.

Eli has played the zombie woman with Gothic features, for her pallor and angelic face. Which has been able to give, through makeup, a perverse aspect. Using a classic wardrobe, he has managed to enhance his aristocratic factions. The makeup chosen for her, has been the target, to enhance her pallor, combined with fake black blood, to highlight the contrast. Eli has a straight flada and pearl necklace, grandmother's glasses, to accentuate the outdated character of her character. The hair of his wig has several loops in the style of the 20s, 30s, 40s and 50s.

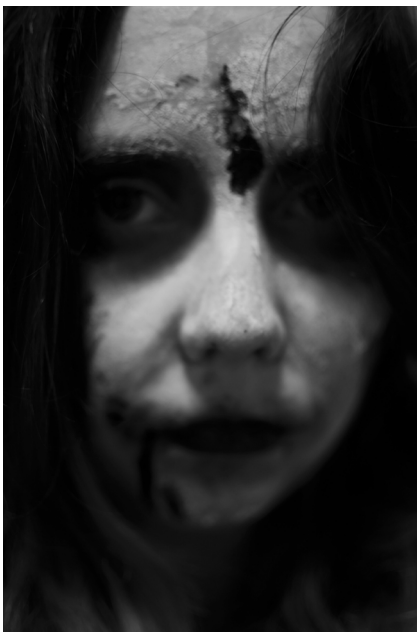
Figs. 87, 88, 89 and 90. Álvaro Salido: Sketches for *Zombi Crisis*. 2019. Valencia, Spain and Winchester, United Kingdom.



Figs. 91, 92 and 93. Making off and makeup in *Zombi Crisis*. 2019. Images of Cas, Eli and Álvaro.

Cas has played the most sophisticated and flirtatious zombie woman, being more daring in the use of costumes and color. She feels very comfortable in front of the camera and the colors that best suit her are pink, purple and its complementary, green. The red lips are an obligation when characterizing your character. The fact that he wears trousers, and not a skirt, gives him a more modern and liberal look for the classical period. Approaching it to the 60s, and even to the 70s.

In the same way, Álvaro has played all the main male characters. Namely, the most important of them are four:



The head of the family: who wanders down the street in an elegant suit and hat from the 50's. He is a middle-aged man and also appears at the autopsy scene. It is the body that comes to life, during the autopsy. Wears black wig with Beetle style hairstyle (we assume that by suffering numerous setbacks during your trip) His face has certain abrasions on the cheeks and cuts. The eye sockets are dark and deep.

The male victim of the two zombie girls in the cinema: he is a young boy, dressed in a shirt, combed with a stripe on one side, suspenders and classic pants. Wears a large magnifying glasses out of phase.

The emaciated and rotten zombie: that emerges behind a grave and attacks the character of Cas. He wears a blackened yellow mask, red blood and numerous sores and infections that disfigure his face. His clothes are a classic tattered suit.



Fig. 94. Prosthetic makeup in *Zombi Crisis*. 2019. Valencia, Spain. Álvaro as a zombie.



Fig. 95. Prosthetic makeup in *Zombi Crisis*. 2019. Valencia, Spain. Cas as a zombie.



Fig. 96. Prosthetic makeup in *Zombi Crisis*. 2019. Valencia, Spain. Plaster mold.



Fig. 97 and 98. Prosthetic makeup in *Zombi Crisis*. 2019. Silicone masks.



Crazy zombie: this is a simple makeup on the face in black over the eye sockets, disheveled hair and fake black blood on the teeth and tongue. Dressed in dark striped shirt and dark pants. He looks like Cesare in "Doctor Cligari's cabinet" (Wiene, 1920).

Hereunder, we can talk about the color palette, used for each character. The makeup consists of paint for costumes in different shades: black, green, red, yellow and white.

For example, fake blood colors used in this project were the canonic red, green and black for zombies, as the three levels of putrefaction, from the less to the more rottenness one.

In addition, prosthetic makeup have been made in special latex and silicone for SFX, making the molds previously with alginate and plaster.

Special paints have also been used to paint the prosthesis and various mechanical rigs to fit the face, without using special glues.

10.1.2. Posthetic makeup.

The prosthetic make-up, as its name suggests, consists of every prosthesis attached to the actor's body, to modify his features and characterize him according to the physical anatomical characteristics of the character he must interpret. Whether monsters, wounds, aging effect, rejuvenation or simply a change of appearance, these effects have been very important in productions such as "Monster" (Patty Jenkins, 2003), to name one of the best known by the public. As in "The NeverEnding Story" (Wolfgang Petersen, 1985), "Nightmare on Elm Street" (Wes Craven, 1984) and "Mask" (Peter Bogdanovich, 1985).

The preparation of this type of makeup, requires a great knowledge of artistic anatomy and although the development of models in clay and plasticine of the characters are usually not very expensive, the materials needed to make the positive mold of these prostheses, such as silicone and latex, they tend to be expensive. So are the necessary paintings for this.

Álvaro has opted for the reproduction of a cast in plaster of the faces of the actors and the modeling of the zombie masks with cheaper materials, with home-made recipes, learned during long years of practice and experience.

Following his own sketches, he has come to model and reproduce the disfigured faces of his particular zombies.



Fig. 99. Eli dressed for *Zombi Crisis*. 2019. Valencia, Spain.



Fig. 100. Zombi t-shirt. 2019. Valencia, Spain.



Figs. 101 and 102. Locations for *Zombi Crisis*. 2019. Cheste, Spain.

10.1.3. Costumes.

Furthermore, several wigs have been used, combed by hand, to recreate the hairstyles of the 50s and 60s, mainly.

The costumes have been acquired in second-hand clothing markets, since it is cheaper and you get classic clothes with history.

For Eli, cadaverous white and black texturized make up. That made her look older. Light contrast. Her clothes are pale pink. Pale colors. To express a tormented and blurred personality.

For Cas, shining and complementary colors. Color contrast. Green is the color more suitable for her, combined with red lips and pink hair. Her clothes are in purple and grey, more brave colors to express the strong personality of this character.

Old clothes have been reused, made tatty. As well as second-hand clothes of classic and aged look, to achieve a retro and disturbing look.

Álvaro and Paul have dressed in gray, black and dark colors to achieve an appearance that highlights their prosthetic makeup and the colors used to paint their faces.

10.2. LOCATIONS.

The choice of the locations in this project has been a fundamental issue. As with many horror films, such as "The Haunting" (Robert Wise, 1964) or "The Shining" (Stanley Kubrick, 1980), locations have been one more character in history. For example, in *Twin Peaks* (David Lynch, 1990) we can not understand the mystical and abstract nature of the characters without referring to the diegetic space where the story takes place, with its own rules and identity.

There is, in the same way, an interest in Gothic romanticism in the general aspect of "Zombi Crisis", as the locations of the paintings painted by Caspar David Friedrich could represent.

There is also a contemporary sensibility in these chosen places, similar to those of the movie "Psycho" (Alfred Hitchcock, 1960), where everyday places could appear, stripped of their daily aura to delve into their deep metaphysical and disturbing roots.

He has also been inspired by "Nightmare on Elm Street" (Wes Craven,



Fig. 103. Location for *Zombi Crisis*. 2019. Cheste, Spain.



Figs. 104, 105 and 106. Álvaro Salido: *Zombi Crisis*. 2019. Film stills from the film transfer.

1985) in the use of abandoned and dilapidated places.

The chosen locations have been the "Alfons Roig Auditorium" of the Faculty of Fine Arts of San Carlos of the Polytechnic University of Valencia, as well as the already demolished vicinity of the "Turia Beer Factory".

In addition to the old "Cheste Psychiatric", there have been many locations filmed, such as the medical consultation of the Biomechanics Institute of the Polytechnic University of Valencia, the "West Hill Cemetery" in the city of Winchester, the classrooms and corridors of the Winchester School of Arts and also the Municipal Cemetery of Valencia. As well as many different natural and urban places both in Winchester, as the Winnal Park, and in Valencia, as the "Rambleta Park".

It has been necessary to have the necessary permits for the filming in some of these places and it has not always been possible to visit the place before to shoot, due to the inaccessibility of the area or the unavailability of the actors for it. With which, often, the conditions of the shooting have demanded sudden changes with respect to the filming plan and the storyboard. These changes require a lot of creativity and reaction capacity on the part of the director, who must make use of his experience and intuition to propose alternative sequences and plans.

10.3. EDITING: CLASSIC HORROR TRAILERS ESTHETIC.

10.3.1. *Telecine or film transfer.*

Film transfer, also known as telecine, is the process of recording with a digital camera an analogic film projected on screen.

Once we have the cartridges revealed, we can project the reels through a special screen made of frosted glass. So we can see the images flipped horizontally and record with our digital camera and then, with editing software, flip the images back to the right orientation.

It is better playing with the different speeds of recording in our digital camera (fps) to avoid flicker images and set up the right opening of diaphragma. It is better with digital cameras get darker images than brighter, because in our pc, images could be showed even brighter and that gives us overexposed images.

On the left side of this text we can see some film stills taken from the film transfer.



Fig. 107. Álvaro Salido: self portrait as a zombie. 2019. West Hill Cemetery. Winchester, United Kingdom.



Fig. 108. Paul as a zombie. 2019. West Hill Cemetery. Winchester, United Kingdom.



Fig. 109. Super 8 film viewer and splicer.



Fig. 110. Super 8 black and white film developed.

10.3.2. Film editing.

For the trailer and the teaser we have used software of video editing, considering the analogical editing with an old splicer and film cement, as we can see in the images of this section. The analogical editing is good to make an analogical projection for old movies enthusiasts of the classic cinema, with the purpose of creating a unique experience for lovers of the seventh art.

We have decided to carry out both types of edition, due to the fact that nowadays the diffusion of the digital market is wider, but we also wanted to create a special event for the promotion of the film, which we will do in small circles. In numerous sessions in several small projection rooms. In libraries, auditoriums and cultural associations.

We have tried to add as less as possible digital FX in the digital editing, respecting the texture and imperfections of the super 8 film. Trying to correct lights and select the right music and sound effects, inspired by classic trailers of horror (see annex).

Music is very important in horror films, so it is made of the trailers of the "Invasion Body Snatchers" and also taking some music from the "Nekromantik" and "Nekromantik II" movies, because the author thinks this soundtracks are very emotional and dramatic, as they introduce a good atmosphere of tension or spiritual experience.

Here are some photographs of the trailer and teaser.

We have decided to edit the trailer in color and the teaser in black and white.

In the trailer there is music and a voice over tellings how the zombies feel and how the came back to life. The narrator also asks questions to the viewer: as what the zombies want or if we are ready to host them or kiss them again. We have used the colorful images of Cas and Álvaro to build a poetic and suggesting sense of relationship between them that is not defined. As a sense of non convergent moutage that emphasizes their loneliness in this world.

The Nekromantik music is very atmospheric and dreamy, what invites us to reflect about what we are seeing and the voice is asking us.

In the teaser, in contrast, we have decided to use the shooting of the cinema secuencia with zombies (see the storyboard in the annex) and some transparent film to paint some credits and questions to the viewer, like in a silent



Fig. 111. Álvaro Salido: *Zombi Crisis* movie poster. *Versión in one ink - red*. 2019.

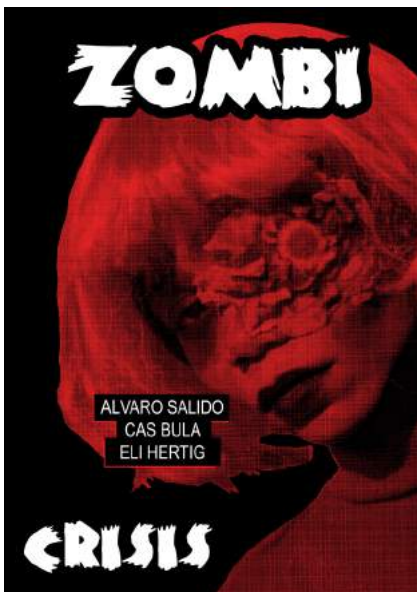


Fig. 112. Álvaro Salido: *Zombi Crisis* movie poster. *Versión in two inks - black & red*. 2019.

movie. With the music of the "Invasion of the Body Snatchers". The messages are like in the Carpenter's "They live": "Horror has come to the cinema", "You can't stop them", "You can't hide from them", "Just take your pop corns", "and enjoy", "Zombi Crisis", "Coming soon in theaters".

For the promotion of the film we have also developed some posters we can see in the annex, with a description of how they were made.

Finally, once we have edited the trailer in analogic and digital version, we can send our artwork to different contests, festivals, make projections in cultural associations or show some clips in the Internet most well known video-platforms.

11. PROMOTIONAL POSTER.

One way to promote the film and attract the public to see our movie is designing posters with a retro style for collectors and also show the trailer and teaser of "Zombi Crisis" in the way we have described in the previous section.

We had different options for the design of the promotional poster. On one hand, we wanted to create a traditional poster, made with the classic illustration methods, but on the other hand, we did not want to be too strict with this position and be more flexible and opened to the advantage of using a combination of old and digital technics. The most important point is not to be faithful or not to one specific technic or method, but to get the result and the old aesthetic we looked for.

There are different posters the author has developed and he did not want to delete any of them or chose one favourite. Instead of using only one design, he has decided to give different uses to the wide range of posters he had made.

For example, the red poster made in digital with the photograph of Cas with an eye out is for promoting the film in different versions of color, while the posters made of traditional illustrations are made for flyers and small promotional comics. We have also designed again the cover of the book "Zombi Crisis" and also, the posters made with serigraphy, which show a zombi male's face, are for promoting some merchandising in general, for the book and the movie.

The author decided the iconic face of Cas with an eye out is the image of the movie.

He is also considering to make a serie about zombies, combining digital and super-8, which is more appropriate for telling deeply the story of "Zombi

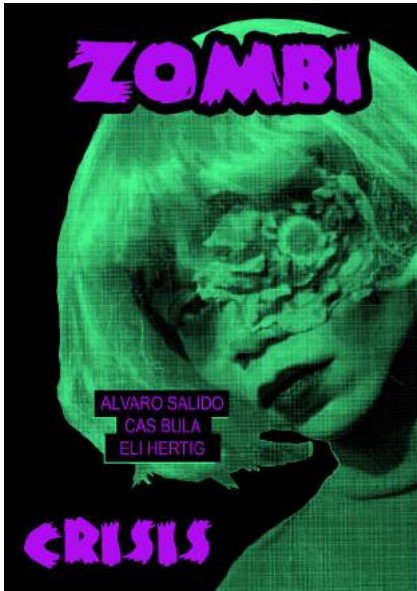


Fig. 113. Álvaro Salido: *Zombi Crisis* movie poster. Versión in three inks - black, purple & green. 2019.



Fig. 114. Álvaro Salido: *Zombi Crisis* comic poster. 2019.

Crisis" and also fit the budget to develop small chapters without continuity, that allows more flexibility, experimentation and an open door to focus on specific troubles of zombies.

12. CONCLUSIONS.

Throughout this project the artistic work of the author of "Zombi Crisis", Álvaro Salido, has been contextualized. Describing his references of childhood and the classic horror films that have influenced the trailer we present.

As we have seen, Álvaro's emotional engagement with his early terrifying experiences, in which he tried to make sense of his fears, gave rise to his particular interpretation of the zombie genre, presenting them as rebels, misfits and misunderstood butchers. Which parody the normative society, like many of its reference titles.

It has been described in a general way, the place of the zombie subgenre in the frame of the film horror genre. As well as numerous cinematographic and bibliographic referents have been used to highlight the characteristics and evolution of the zombie identity, which is presented as confusing, unstable and contradictory, which gives rise to numerous interpretations and contemporary deconstructions of that identity.

The process of artistic direction, with its many tasks and decisions, has been very demanding to elaborate in order to express it in a very descriptive and entertaining way. The numerous phases in the concept art process have been described, the costume design, in which it has been decided to resort to deliberately and second hand worn clothes. The use of light and color has also been discussed and how this influences the shooting, particularly in super-8. The makeup, both prosthetic and made of paint, wax and other home materials, has been shown through images, without going into detail about their personal development by the author, who has developed his own recipes to make it, consulting to numerous makeup experts, as can be seen in the annex of this work.

In the annex, we can also find the reasons that led the author to choose the super-8 to make the trailer for "Zombi Crisis", based on the nature of the color, more alive and natural, the dreamy image, with its imperfections, that bring it closer to the vision of the real human eye.

The shooting process has been described with its numerous restructuring, due to the budget and accessibility of the locations, as well as the availability of the actors. Creative and experimental solutions have been proposed, whenever we have found an unexpected situation, both during the filming and in

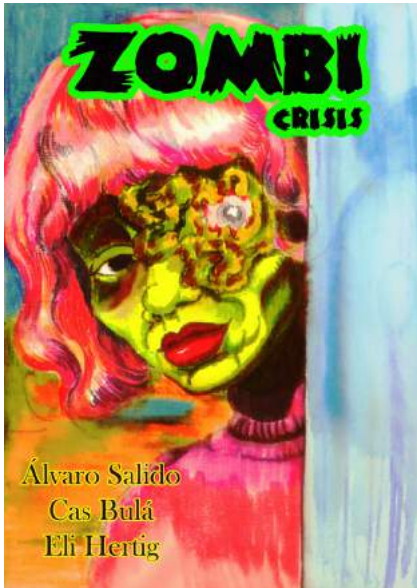


Fig. 115. Álvaro Salido: *Zombi Crisis* magazine poster. 2019.

the development of the film.

You can find more information about the filming plan in the annex.

Finally, we have focused on proposing a series of short film dissemination strategies, which include viewing the trailer in cultural associations and presenting it to festivals, as well as promoting it on streaming platforms on the internet.

The design of the promotional poster resulted in the design of multiple different promotional posters for different uses and markets, as well as for the book, the film, merchandising and small comics and promotional flyers.

It has been a hard and extensive work. Difficult to approach, but the desire of the author of this project is that they have enjoyed and understood the nature of the zombie that inhabits "Zombi Crisis".

13. ANNEX.

13.1. REASONS FOR FILMING IN SUPER-8.

In this project, dedicated to the development of the trailer and the teaser for "Zombi Crisis", we have chosen to shoot in analog format, with a super-8 camera.

The reasons for this are numerous, due to the retro aesthetic, which the author wanted to give to his work. In addition to the chromatic quality and the suggestive aspect of the analogical cinema, capable of moving us to a contrast of image very close to the vision of the human eye and to the pictorial quality of the image.

Throughout this section, we will discuss the technical and aesthetic characteristics of digital and analog cinema, which have influenced the decision to film the trailer of "Zombi Crisis" in super 8.

Many people are unaware of the presence and functioning of analogue cinema, because digital cinema has phagocitated all the cinematographic vocabulary, nowadays.

The words that had formerly been created exclusively for the traditional analog film, were applied to the neologisms of "digital cameras", adding the qualifier "digital", which was an incipient technology in the 80s. Later, the digital was popularized in such a way, which relegated traditional film to the historical archive, as well as numerous artists and fans of the medium. To those who join the taste for a traditional aesthetic of the image,



Fig. 116. Álvaro Salido: *Zombi Crisis* comic poster. 2019.

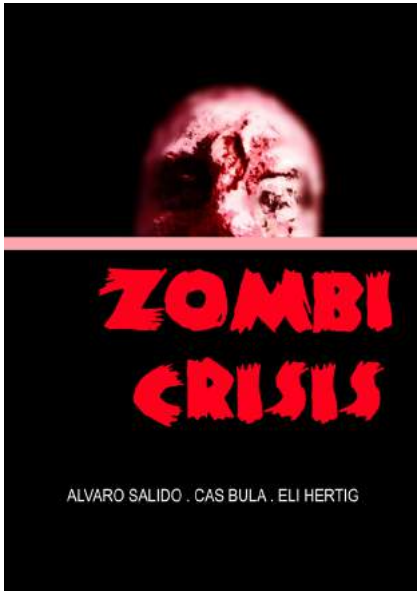


Fig. 117. Álvaro Salido: *Zombi Crisis* comic poster. 2019.

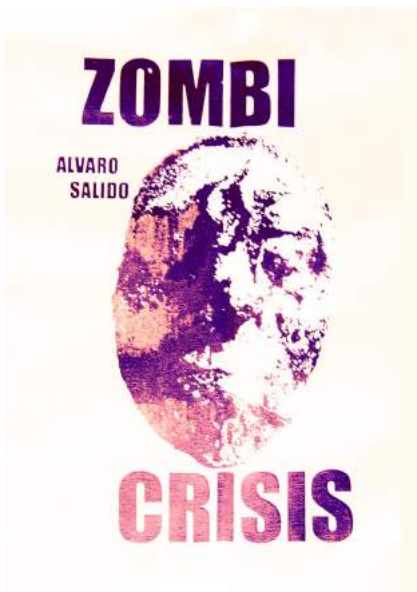


Fig. 118. Álvaro Salido: *Zombi Crisis* comic poster. 2019.

as well as a passion for the artisan process of creating films.

In this way, the analogical cinema turns out to be a great stranger for many, and it has had to create the "retronym" for the "analogical cameras", adding the qualifier "analogical". Because it is understood, wrongly, that all cameras are digital, as in the past it was understood that all cameras were analog, until digital cinema appeared.

In a more precise way, a retronym is:

"A new term created from an existing word in order to distinguish the original referent of the existing word from a later one that is the product of progress or technological development (e.g. acoustic guitar for guitar)".

UNIVERSITY OF OXFORD. English Oxford Dictionaries. <<https://en.oxforddictionaries.com/definition/retronym>> [Query: 25 February 2019]

Because analogue cinema is a medium mostly used by artists, people specialized in photography, or fans who want to recover that "vintage" texture, it is less popular than digital cinema, which has become very popular, due to its technical facilities and its low cost of filming and dissemination. Not in vain, we are in the era of instant communication and "realitie", instead of a time of slow times, dedication to the process, craft work and unique work. Instant replication and diffusion is a necessity in many areas of social life.

In relation to these unique characteristics of analog cinema, which the digital medium can not emulate, a discussion has been created between the defenders and detractors of one medium or another.

With regard to the contrast between the technical and aesthetic qualities of analogue and digital cinema, to which defenders and detractors of each format allude, Marc Martí, filmmaker and manager of his own laboratory of artisanal cinema -Filminalab-, gives us his opinion:

"It's an old debate. Actually this dilemma can be summarized in something very simple: the result is different in each format and you just have to choose one, depending on the project and the texture that we need. From this point we would already enter into other issues, such as the enjoyment of the process - radically different between the two - or the issue of long-term preservation, which with digital remains difficult.



Fig. 119. Ben Rider. Printings. Inspiration for the poster of *Zombi Crisis*.

For example, the film in analog format, in good conditions of preservation, can last for hundreds of years. While, the film in digital format, on the other hand, does not yet have a physical means of reliable storage. Therefore, it is necessary to migrate the hard disks continuously and in addition, the digital coding formats are also becoming obsolete".

Marc Martí. 2019.

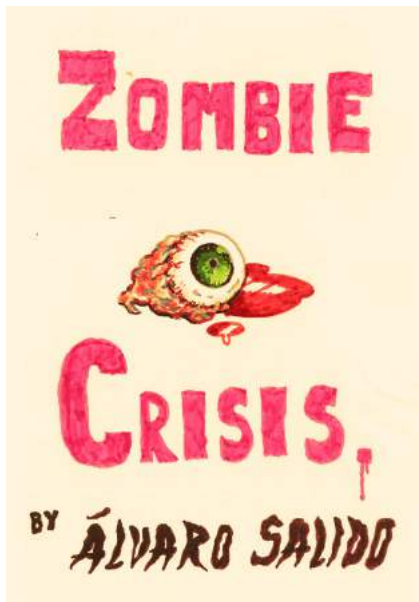


Fig. 120. Álvaro Salido: *Zombi Crisis* comic poster. 2019.

Martí highlights the enjoyment of the film making process as an advantage of analog cinema. This means that the filmmaker has a closer relationship with the material, of the handicraft type, during the filming and development process. While in digital cinema, this relationship is reduced to a more technical work and less direct control over the image.

Because the filmmaker works directly on the film, by controlling the physical material, without intermediary software, as well as the various phases of the process that can only be modified indirectly in digital. This artisan way of working, prints a subjective mark on the material on which it works. Something that in the "Apple era", of polished aesthetics, clean design, standard and uniformity of production in series, is not very popular. However, a taste for the "vintage" has reappeared, in the gross filters of Instagram and the re-launching of analogue cameras at an exorbitant price, with strategic incompatibilities, while the old cameras of our grandparents and the market bargains, die of Laughter in the attic.

It is indisputable that the process of execution in the analogical cinema implies greater possibilities of manipulation of the image, in a more organic way, obtaining experimental and even unexpected results. This opens the doors to a more imaginative conception of the medium, for the artist.

On this supposedly more open and imaginative conception of the analog, we must go deeper in this section, since it is a complex issue to define.

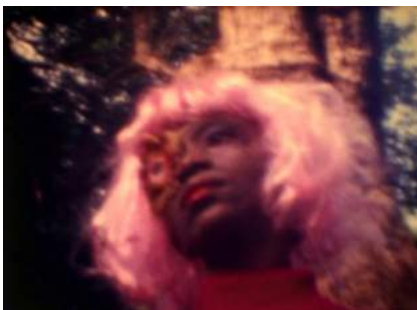
As David Lynch said:

"My mother refused to give me coloring books as a child. She probably saved me, because when you think about it, what a coloring book does is completely kill creativity".

LYNCH, D .; RODLEY, CH. (1999). *Lynch on Lynch*. London (United Kingdom). Faber & Faber.



Figs. 121 and 122. *Zombi Crisis* film stills in super-8 compared to digital film stills. 2019. Valencia, Spain.



Figs. 123 and 124. *Zombi Crisis* film stills in super-8 compared to digital film stills modified with filters to get the super-8 effect. 2019. Valencia, Spain.

-Although David Lynch himself published a coloring book with CreateSpace Independent Publishing Platform, with a bad reception from the public. Because the format of illustrations is not suitable for coloring, according to the frustrated amazon users.-

However, we must not forget that the imagination depends in part on the motivation to work in one format or another and to make the most of its possibilities, generally speaking.

For this reason, we usually think that a more open format, which allows greater intervention by the artist, opens the doors to greater creative possibilities. Although a restricted format could yield certain creativity in some situations, but an open format is naturally better for experimental solutions for its problems.

"At a dinner party last night hosted by an artist her daughters shared such of the severity of their upbringing. No sugared cereal. No gun toys. No coloring books because they stifle creativity; kids should draw freehand. It was just like our family, I responded! We were always envious of our cousins who got to eat Fruit Loops and enjoyed coloring books to their hearts' content.

How did the experiment work out in our family? My cousin Douglas, raised on a steady diet of coloring books, got his first full-time job at Walt Disney as a character animator. His credits include Scar in the Lion King, the Hunchback in Hunchback of Notre Dame, etc.

I, by contrast, used the superior drawing skills and creativity acquired in a coloring book-free childhood to become ... a computer programmer".

GREENSPUN, P. *Coloring books stifle kids' creativity?* (2004). In Philip Greenspun's Weblog. <<https://philip.greenspun.com/blog/2004/03/25/coloring-books-stifle-kids-creativity/>> [Query: 10 April 2019]

For this reason, we must define what we understand by creativity and imagination in the analogical medium. What kind of imagination can you favor? We should explain that we relate creativity here, with the fact of yield greater possibilities of intervention in film, as analogical artisans. As well as, the way to enrich our vision and intervene in films beyond what a digital film allows us, unless we are a computer programmer, or create our own digital filters in XML language. Also, digital cinema give us expected results and we do not need to try new solutions when everything is opened

to unexpected results.

According to this point of view, digital is a medium in which the manipulation of the image is done by means of predefined filters and plugins, in which the author has very little room for modification. Whose result depends on the combinatorial of all of them. These plugins can offer the aesthetic result that an author prefers. But in most cases, they do not offer the same versatility as the analog effects on the image. As well as they have not been successful when emulating the aspect of the analogical cinema.

However, other authors choose digital cinema, not only for its aesthetic, but above all, for technical reasons. Like the film director David Lynch, in "Inland Empire" (2006), which ended up taking advantage of the digital medium, with which he had not made a feature film before, creating a nightmarish fantasy of distortions, filters and digital defocuses.

While the digital can allow conformism with certain shots and unconsciousness when juxtaposing planes at full speed, without the need for prior planning. Often, experimentality in digital can constitute an experimentality that is neither substantiated nor considered. Not guided, "live", by intuition or imagination, but by trial and error. Then, we run the danger of falling into the pure juxtaposition of images and sequences without control or purpose and qualify this process as experimental, when in reality it is an automatism, in which little imagination intervenes. Although it can produce results that can, through a subsequent process of reflection, constitute a project with an artistic foundation.

Authors such as David Lynch have a great imagination that guides the process of selecting planes, apparently random, using different metaphors. Sometimes more readable and sometimes more cryptic. However, analog film requires, by itself, an adequate mental projection of the whole process, and this fact of imagining and conceptualizing opens up creative paths, which the automatism and speed of digital can sometimes ignore.

Digital cinema, often, requires a different mental process in terms of the conceptualization process of the scene -the imagination-, as well as in the role played by fast times and the almost unlimited ability to repeat each shot.

This is expressed by Pepa López Poquet, visual artist who works in analog cinema and is also teacher of "Audiovisual Media" at the Polytechnic University of Valencia:

"A positive distinction of analog film, which has more to do at

the conceptual level, is that the fact of shooting in analog, super-8, takes a different mental process than in digital cinema. This means that, before filming, we must have planned or imagined how they will be the framing, light and other factors of the whole scene, because in theory we can not afford to make mistakes. This assumes that there is a previous planning, and that we also imagine in our head the result we want to achieve (it is a good exercise). On the other hand, in analog we must consider "the times": both execution and waiting until we can see the revealed images. As well as surprises and unexpected results, which in some cases may be better than we imagined getting or not.

In digital, the mental process, in general, is different. During the digital filming process we record many shots that we can immediately view (fast times) and the selection is made on the material already made. With which, the personal aspect of thinking, of imagining, I think it remains more reduced or almost without presence. For me the conceptual 'process' is very important in this type of material".

We can deduce from the previous text that, in the digital cinema there is a certain automation of the process, as well as a compulsive filming of shots, with the tranquility of being able to repeat them and discard them instantly. With which, a quick time of execution and selection of the images, provides a process of reflection more superficial on the factors that characterize the scene and the diverse ways of posing it.

In analog cinema, the process is closer to film in a more traditional sense, in which the image is sustained in a very detailed previous planning, in terms of light, composition, etc. Everything can fail. The movie is not unlimited. It can not be viewed at the moment. We do not know the result until we reveal it. Therefore, we also do not know if this result will be similar to what we have planned. Which is what the author originally wants. That the result is close to what he had in mind, unless it is a pure experimental exercise.

Consequently, analogue filmmakers need conceptual reflection and more exhaustive technical planning to develop their ideas. It is not being said that digital cinema can not be planned or performed in an imaginative way, but that in analog cinema it is more a requirement than an option and the limited shooting times, as well as the waiting times of the development, imply that the imagination.

For this reason, the author must be more accurate than the screen viewer and the image selector a digital camera. This time of conceptua-

lization and planning reduces the risk of making impulsive decisions. As well as imagination is stimulated and the understanding of the relationship between the imagined result, the planning of certain variables of the scene and the accidental variables present during the process.

As for the supposed aesthetic superiority of the S-8 with respect to the digital one, although most of the staunch defenders of the S-8 consider it to be the ideal option, it depends on the type of subjective quality desired for our project. As Martí said, in the introductory paragraph of this section (Martí, M. 2019), the question about the debate that opposes the advantages of S-8 versus digital or vice versa, can not be discussed in absolute terms and has a simple answer, since, we can simply state that *"The result is different in each format and you just have to choose one, depending on the project and the texture we need"*.

As for the "texture" of digital and analogue cinema, to which Martí refers, it refers to the aesthetic qualities of the image, based on the physical characteristics of the image. That is, it is a subjective criterion, based on the objective aspects of the image, as well as the means used to reproduce it.

"Both formats - photochemical and digital - offer different aesthetics by their very nature, especially the super-8 that is very difficult to imitate. If we also add the different projection systems, the thing is already abysmal".

Marc Martí (2019).

Although we have already verified that this comparative debate between the use of analogue and digital media is obsolete, in order to obtain a clear winner in terms of aesthetics and technical advantages, the two media are compared below, in order to better understand the possibilities from each of them.

13.1.1. Advantages of filming in super-8.

a) Aesthetic advantages of super-8.

The main advantages are related to the organic quality of the images yield by the light and chemical composition of the film.

Firstly, the color has more natural shades to be a color of chemical origin, with numerous gradients. The color is more artificial in RGB coding, regardless of the number of color values captured by the sensor.



Fig. 125. Photograph of Sankyo ES-44 XL super-8 camera. 2011. Lens: 1,2 / 8,5 - 35 mm. ASA: 40, 160.

Also, the dynamic range of the analog between lights and shadows is richer in nuances, although it does not register as many values of light and shadow as digital.

On the other hand, the photosensitive chemical component of super-8, creates more organic light and color patterns, similar to those of human vision, with their defects. The digital color flattens and the adjusts of light to algorithmic curves, which do not represent the natural way of perceiving the human eye, yields more artificial and plain colors.

In addition, the grain in the analog film is more natural, but digital noise is not.



Fig. 126. Photograph of Sankyo ES-44 XL super-8 camera.

Although analogical image is not as sharp as digital, it may be a more suggestive effect than the lack of resolution and the pixilation of a digital image ompared with the same level of sharpness or a greater one.

Unless the sharpness in super-8 is not much, that adds a suggestive nuance to the image, which can not be recreated by applying a digital blur filter.

The movement in analog, although not filmed at 24 fps, is more organic than digital, because it is an image in which the size of each color grain that can recreate the movement is more arbitrary and richer than the quadrangular dimensions and the margin used by each pixel to represent it.

b) Technical advantages of super-8.

Although the super-8 has less technical than aesthetic advantages, it is fair to highlight its technological virtues.

One of the advantages is that analogical cameras have a lower time of turning on than the digital camera, since the super 8 camera does not require a start time, because it works mechanically. It does not need a time for loading information and charge the software. With one click you can start filming and catch unexpected and fast events, we surprisingly find sometimes.

We can also make homemade filters with acetate, although in digital you can do them also, for use over the lens, which aesthetic is better integrated with the qualities of analog cinema. It is also possible to manually control many visual effects, which creates a very traditional DIY effect (do it yourself) in our films, if it is the aesthetic you are looking for.

As well as we can also paint and scratch the film, discolor it and they are



Figs. 127 and 128. Photograph of Panorama 2003 CD super-8 camera. Controls on the left side and lens in the picture at the bottom.





Fig. 129. Super-8 cartridge about to be inserted into the camera.



Fig. 130. Super-8 cartridge and film.

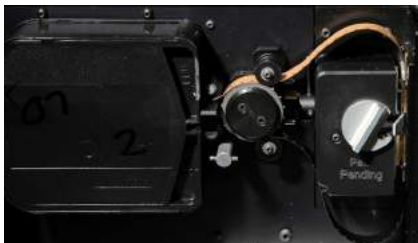


Fig. 131. Image of the film brought out of the cassette and into the widened gate of the camera.

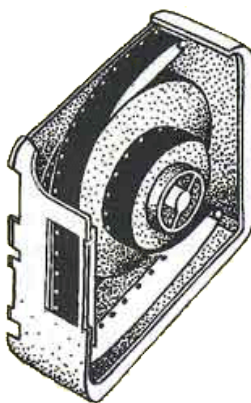


Fig. 132. Image of the super-8 film inside the cassette.

very good cameras to work animation if they have a function of filming at 1 fps. In addition, super 8 cameras have the advantages of techniques and photographic finishing applied to the cinema, without the need for digital filters, which are unable to emulate the analog cinema.

In addition, analog film cameras are usually cheaper and more easily repairable than digital cameras, due to their mechanical nature and the fact they do not have as many electronic components. Being of a more manual use, analogical cameras have less circuitry. This is an advantage, in order of the camera maintenance, because the circuits are easily damaged and have a shorter life, in addition to being more complex, and therefore more difficult to repair, an analog camera can last a long time and pass from one generation to another, without losing its present. Since the different film formats, for which they were created, remain a classic, from its invention.

13.1.2. TECHNICAL DISADVANTAGES OF SUPER-8.

Among the technical disadvantages of the analog format, compared to digital cinema, is the fact that the lens of the super-8 cameras do not have auto focus and neither have the lens focusing possibilities a reflex camera capable of recording video.

Other disadvantages are of economic type, such as the high cost of the super-8 cartridge, currently with a cost per cartridge, similar to filming in a professional format of 16 mm. This is because it is a specialized means of use. As well as the monopoly of certain factory houses, which establish high prices for the development and processing of material. Such is the case of the Kodak brand and the high prices it allocates to its products, with the re-launching of old film models - such as the Ektachrome color reversal film, much sought after by the public, which was withdrawn from the market and has been re-launched at an exorbitant price. As well as the astronomical price of its -along- prototype, hybrid super-8 camera, with digital viewfinder and electric battery, with an exaggeratedly high price in contrast to the price of any super-8 camera that can be found in street markets, as well as in antique stores, or on ebay or "todocoleccion".

The cost of developing each roll of film, which is about half the cost of the cartridge, is also high.

Another disadvantage is the limited duration of a cartridge, in terms of the performance in minutes of film that it is possible to film with each one. A 15-meter cartridge can hold 2 minutes of film, filming at a rate of 24 fps or 3 minutes at 18 fps.

On the other hand, each cartridge is for single use for a single filming



Fig. 133. Álvaro Salido: *Split focusing system of Sankyo ES-44 XL super-8 camera.* The split column seen through the camera lens is out of focus.



Fig. 134. Kodachrome color reversal film in cartridge.



Fig. 135. Paper box for a Kodak Tri-X black and white film.

and development. It can not be reused or rewound for reprinting - nor can it rewind and if it could, it could lead to overexposure.

It is also not possible to see the live result of the filming, since a delay of the development is required to obtain the final result. In the cartridge film we can not directly observe the result. If we open the cartridge, it would be watched and there is no digital viewer in super-8. We must wait for the development to visualize the filming.

All this brings us the need to plan the entire process, to make a concrete project and consider the time, cost and duration limitations of the film in this format.

As the analog has its physicochemical variables, after the development, risk of obtaining unexpected results.

After the development, surprises usually appear, since the chemical medium is more difficult to control, because it is open to the influence of physical factors, such as light, speed, wind, suspended particles or chemicals, such as the composition of the film, its characteristics and reactivity. While the digital image is captured by sensors, it is transformed into zeros and ones and processed by algorithms, it is more reliable to the result we observe in the viewer, while we record the film.

To all this, we must add the fact that, currently, there are few laboratories specialized in the sale and processing of super-8.

As limiting factors, we have already seen both the waiting time of the development and the inability to visualize the material in real time during filming. Which does not compete with the ease and immediacy of digital.

Regarding the process of adding sound, although there are super-8 camera models with the option of recording a soundtrack in the movie -this function is an obsolete system-, the later addition of the sound in analogue projection, with the consequent synchronization failures, is a difficult issue. There is a process of later addition of digital sound to the film itself, the track, but it would only be suitable for sound projectors and not all are.

This translates into the impossibility of chaining or overprinting, not being able to rewind the cartridge, as it can be rewound in other analog film formats, which work with double coil.

After the development of the film, a unique roll is obtained. So, the realization of later copies of the film, is an expense added to the budget.



Figs. 136, 137 and 138. Film stills and poster in the exhibition *Zombies do not Bite* at the Winchester School of Art. 2019.

Although the super-8 film is delicate material, and can deteriorate or lose color if adequate humidity and temperature conditions are not maintained, as well as it can burn during projection, if it gets stuck in the projector and the heat of The bulb strikes too long on one of the film fragments. However, an analogue film already revealed, in optimal conditions can last many years, compared to the difficulty of storage of digital media and the rapid obsolescence of the format, which reoccurs in the superior quality of preservation of analogue cinema than in the digital. In which we must always be converting between new formats that are created and migrating video files from one old disk to another.

13.1.3. ADVANTAGES OBTAINED FROM THE DISADVANTAGES OF THE SUPER-8.

Among the positive opportunities that could be highlighted from the disadvantages of using the super-8 we have chosen the one of its experimental character, when obtaining unexpected results, it is necessary to reinterpret the error as the possibility of making a different assembly and obtain novel results. It leads to a greater professionalization of the filmmaker, by requiring greater planning, mastery of composition and lighting, among other factors.

However, if one looks for the aesthetics of error and diffuseness, it is the perfect medium. It offers a more dreamlike and natural look. On the other hand, if the objective is the liberation of plans and experimentation, new paths are opened to play with the medium, which implies the use of greater imagination than in the digital medium.

As for the process of working on the image, in the super-8 it turns out that one has a more direct control over the image, cut film, splice, collage, colored, etc.

The analogue medium is ideal for practicing cinema without a camera, intervening on revealed film that has been bleached (transparent film) and projecting the result.

13.2. SUPER-8 CAMERAS USED IN "ZOMBI CRISIS".

For this project two super-8 cameras have been used. A "Sankyo ES-44 XL" and a "Panorama 2003 CD".

In figure ... and ... we can check technical details of both.

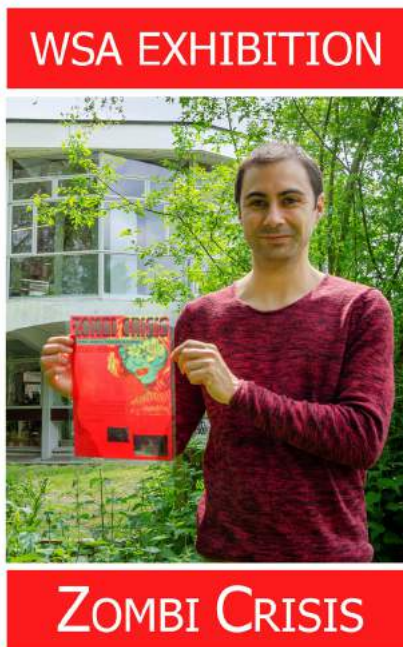


Fig. 139. Álvaro Salido with a poster of the *Zombi Crisis* exhibition in the Winchester School of Art. 2019.

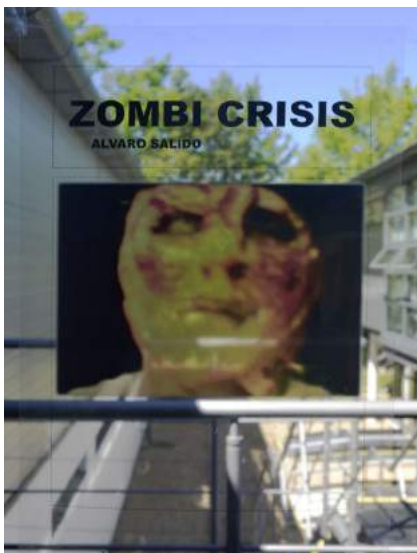


Fig. 140. Álvaro Salido: *Zombi Crisis* exhibition in the West Side building of the Winchester School of Art. From 21th to 22nd May 2019.

Although the Sankyo ES-44 XL super-8 camera has an electronic system, and more functions, as a the possibility of filming in 36 fps, 1 fps, 18 fps and 24 fps, has a more complex way to focus images: the split Image Focusing.

This system of focusing is manual and it was not easy to get defined images with it.

Another disadvantage of the Sankyo ES-44 XL, is the fact that we obtained some overexposed images and the waste of one reel, for having filmed in sunny days with this camera.

This is a consequence of each camera is made to shoot at a certain brightness, due to the properties of the lens and the speeds at which it allows filming.

To solve this problem, Marc Martí has recommended using a ND filter -Neutral Density filter-, to reduce the impact of too hard light in the film.

However, the Sankyo has been proclaimed a good candidate to shoot in poorly lit places, where a film with a high ASA is required - similar to the ISO concept in digital photography-.

The Panorama 2003 CD camera, conversely, has a more simple mechanism and is easier to use. The focusing is manual also, but not as complex as a split image focusing technic. Therefore, we got better images, although it lens yields out of focus images, it is a slight effect that even improves the appearance of the film, giving it a dreamlike and romantic aura.

Many lenses are damaged or must be changed or repaired to get sharper images.

The Panorama cost only three euros at a flea market. It did not work at the beginning and was repaired by Álvaro Salido's brother, thanks to his engineering knowledge.

The author considers that the Sankyo is technically more difficult to use and that it constitutes a hybrid between the completely mechanical cameras and the latest models of super-8, which included more and more circuitry.

The Panorama, simpler, could be repaired due to its simplicity, welding the metal pins that house the batteries, to the rest of the wiring of the same.

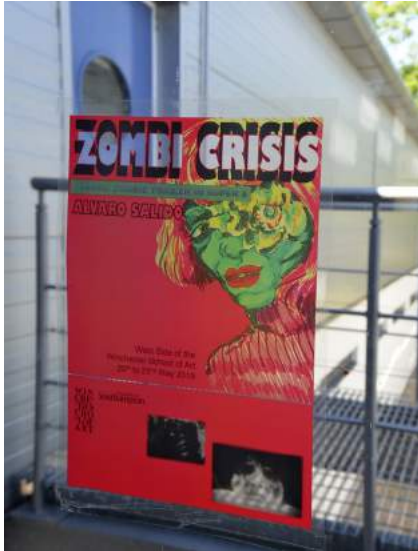


Fig. 141. Álvaro Salido's poster for the *Zombi Crisis* exhibition in the West Side building of the Winchester School of Art. From 21th to 22nd May 2019.



Figs. 142. Álvaro Salido: *Zombi Crisis* exhibition in the West Side building of the Winchester School of Art. From 21th to 22nd May 2019.

Fig. 143. Artwork for the *Zombie Crisis* exhibition in the river Itchen. Winchester. UK.

13.3. SUPER-8 FILM CASSETTES USED IN "ZOMBI CRISIS".

Reversal development films have been used in this project. Álvaro Salido has experimented with films in black and white and in color, opting for the definitive use of color film for the production of the trailer. Although, it has decided to make the most of its black and white material for the realization of the teaser.

Many Kodak brand cartridges have been used for their high chromatic quality, definition and contrast. Although, to cheapen the budget, the cartridges have been bought in second-hand online stores and the cartridges came out cheaper because they are outdated. Of all the cartridges purchased, only one was so damaged that it could not be used in the filming, due to mold inside. Not having been preserved in good condition.

The rest of the cartridges had expired between the 70's and the 0's, and all of them were kept in perfect condition and could be revealed with very good quality results. Which makes think of the analog as an intelligent way to record our memories and movies, compared to digital.

However, the average consumer thinks more about the short-term facilities of digital, rather than the long-term preservation of his films. This produces a hole in the collective memory. Everything is in the cloud, until it is removed. Everything is on CDs, until they break down. But there are no albums for posterity. Our generation is obsolescent in the vortex of digital. Our memory is corrupt, like digital files that are incompatible with new formats or degraded. The digital memory is ephemeral.

The author of this project considers it advisable to use films in super-8 to store memories and build lasting works.

Returning to the qualities of each film used, a technical sheet of each cartridge¹ is provided, in order to identify its technical and aesthetic qualities.

Kodachrome Color Reversal Film, expired in the 70s and the 80s.

7268 type A. Tungsten balanced.

EI: 40 ASA for Tungsten and 25 ASA for Daylight.

Kodachrome II.

Ektachrome Color Reversal Film, expired in the 90s and 0s.

1. SUPER8NL. *kodak super8 and 16mm films*.

<https://www.super8.nl/english/e_film_kodak.htm> [Query: 14 April 2019]

Type 7285.

EI: 25 ASA for Tungsten and 100 ASA for Daylight.

Ektachrome 64T Color Reversal Film, expired in the 90s and 0s.

Type 7285.

EI: 64 ASA for Tungsten and 40 ASA for Daylight.

Ektachrome 160 Color Reversal Film, expired in the 70s.

Type A. There is an option of Type G for Daylight, but Type A, for Tungsten, is used in this project.

160 ASA Tungsten and 100 ASA Daylight.

Ektachrome 40.

AGFACHrome Super 8 Plus, expired in 1980.

EI: 40 ASA for Tungsten and 25 ASA for Daylight.

Fuji Provia 100, expired.

EI: 32 ASA for Tungsten and 100 ASA for Daylight.

Kodak Plus-X Black & White Reversal Film, expired in the late 80s and the 90s.

Type 7265.

EI: 80 ASA Tungsten and 100 ASA for Daylight.

Discontinued in April 2010.

Kodak Tri-X Black & White Reversal Film, not expired.

Type 7266.

13.4. BUDGET.

The budget has been very high for the realization of this trailer. That is why many of the filmed cassettes have not yet been revealed. For this reason, we have chosen to work with four of the revealed cassettes, in color and in black and white. It is recommended to film the material in duplicate, because if the filmed film is not exposed correctly, we have more guarantees of obtaining a good result.

Below is a small table of prices that help to understand the type of investment needed to develop a small and large scale project.

21€ (film development x cartridge) + 3 or 5 € shipping.

24.20 € Silicone for makeup + 7.87 € shipping.

Each super-8 cassette from 10 € to 45 €.

13.5. SHOOTING PLAN KEY DATES.

Alfons Roig Auditorium. San Carles Faculty of Fine Arts. Valencia, Spain.

Thursday November 8, 2018. From 5 p.m. to 9 p.m.

Abandoned Psychiatric of Cheste. Cheste, Spain.

Sunday November 25, 2018. From 1.30 p.m. to 5 p.m.

Instituto Universitario Mixto de Biomecánica de Valencia (IBV). Valencia, Spain.

Thursday November 29, 2018. From 4 p.m. to 6 p.m.

Beer Factory Turia and Municipal Cemetery of Valencia. Valencia, Spain.

Wednesday December 12, 2018. From 10 a.m. to 1 p.m.

Alfons Roig Auditorium. San Carles Faculty of Fine Arts. Valencia, Spain.

Monday, January 8, 2019. From 5 p.m. to 9 p.m.

Rambleta Park. Valencia, Spain.

Sunday, January 20, 2019. 10 a.m. to 2 p.m.

Winchester School of Art. Winchester, United Kingdom.

Friday April 12, 2019. From 5 p.m. to 9 p.m.

West Mill Cemetery. Winchester, United Kingdom.

Thursday April 18, 2019. From 4 p.m. to 6 p.m.

Winnal Park. Winchester, United Kingdom.

Saturday April 20, 2019. From 10 a.m. to 3 p.m.

14. INFOGRAPHS OF THE PROCESS

MANY TASKS + 3 MAIN PROCESS

**PRODUCTION &
ART DIRECTION
POST
PRODUCTION &
PROMOTION**

SCREENWRITING

To adapt the plot of the novel to a literary and technical script.

Storyboard.

MANY TASKS + 3 MAIN PROCESS

**PRODUCTION &
ART DIRECTION
POST
PRODUCTION &
PROMOTION**

PRODUCTION

To ensure the availability of all the sources to make the trailer.

ART DIRECTION

To design the specific aesthetic of all the sources used in the production of the trailer.

MANY TASKS + 3 MAIN PROCESS

**PRODUCTION &
ART DIRECTION
POST
PRODUCTION &
PROMOTION**

POST PRODUCTION

To edit the movie. This process gives meaning to all the fragments of footage.

PROMOTION

The start-up of the marketing plan, publicity and merchandising.



NOVEL

SB



CLASSIC HORROR TRAILER



DIGITAL

15. FILM STILLS AND STORYBOARD

STORYBOARD



SEC 7. INT NOCHE. P1

PD. Letrero del depósito de cadáveres.



SEC 7. INT NOCHE. P2

PPP. Rostro de un cadáver sobre la camilla. El doctor le marca la frente con un rotulador. Línea discontinua.



SEC 7. INT NOCHE. P3

PE. Cuerpo inerte tumbado, en oscuro, desde la planta de los pies, en primera línea de foco. Diagonal. Lado derecho.



SEC 7. INT NOCHE. P4

Plano conjunto, Diagonal. Ligero picado. El doctor toma un bisturí de la bandeja de instrumental y se dispone a cortar el vientre.



SEC 7. INT NOCHE. P5

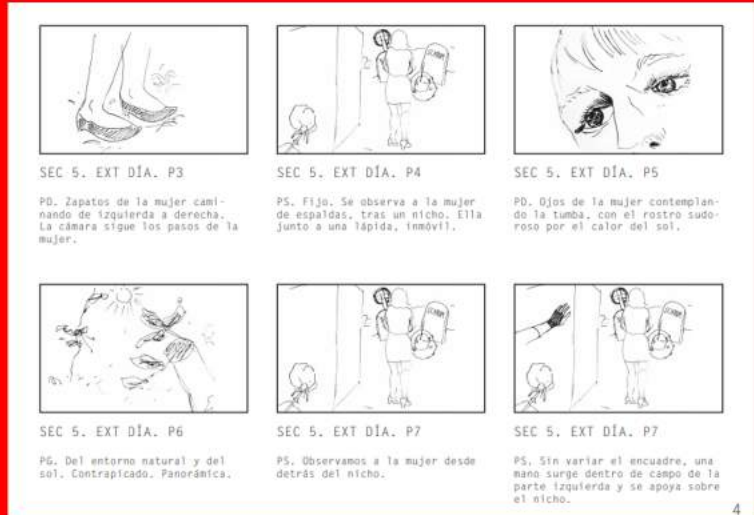
PD. Mano del doctor toma el bisturí de la bandeja.



SEC 7. INT NOCHE. P6

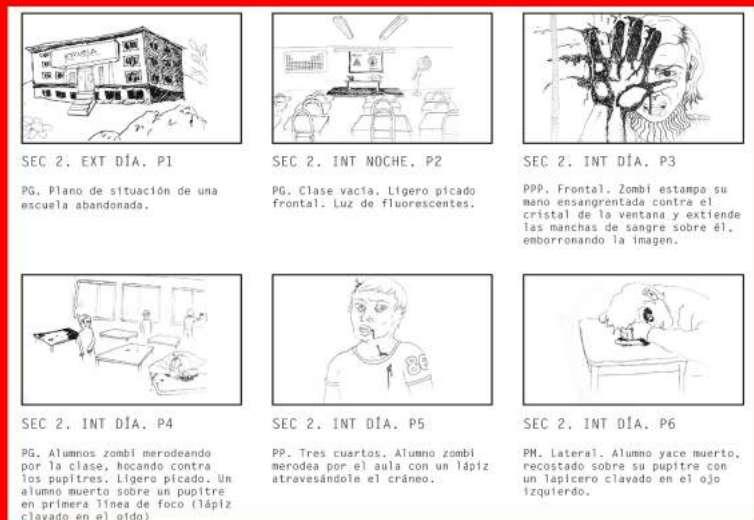
PS. Contrapicado. Punto de vista del cadáver. El doctor se dispone a realizar la primera incisión en el cuerpo.

STORYBOARD



4

STORYBOARD





FILM ST ILLS

16. INTERVIEWS WITH PROSTHETIC MAKEUP ARTISTS

MONTSE RIBÉ PARELLADA.

Special Makeup Effects Supervisory Technician. Oscar winning makeup artist in 2006, working by DDT FX studio, for Guillermo del Toro's "Pan's Labyrinth".

Internship programs recommended:

From time to time, we do take people from internships through the schools where there are agreements.

Also depending on the work that the person teaches, we consider taking it for a period of practice, although it is more problematic for legal issues etc., we need that person to be insured.

Job search:

We and the makeup special effects workshops in general, to catch people basically rely on the portfolio.

We look more at the photos of the person's work than in the curriculum.

In the photos we can assess at what level they are of sculpture, painting and what subjects they touch (molds, copies, etc ...)

And we always encourage them to send them to us.

Recommended training:

As for specializing more, we recommend short courses given by different professionals or schools that touch specific points such as sculpture or prosthetic makeup among others.

There are people who can not go to courses and then we recommend books and some videos (see bibliography).

But above all, what is necessary for this profession is to have a lot of passion and that you like it a lot, since you have to put in a lot of hours of practice and work.

As courses in Spain, we would recommend you two:

Both one and the other, they are not schools, they are people who have workshops that are dedicated to the effects and from time to time they give courses.

1. One is in Madrid but it is not very long and they will teach you the bases to make a prosthetic makeup, from the molds, to the sculpture, copies and application.

Contact:

Arturo Balseiro: dharmastudio@gmail.com

2. Another course is in Badalona (near Barcelona). It is very good, they teach the same thing as in the other, but it has more variety of options since it is more like a school.

Contact:

Aleix Torrecillas: aleix@zerosfx.com

Recommended schools:

Schools in the UK:

Neil Gorton has one of the best schools in Europe.

<https://www.gortonstudio.co.uk>

School in BCN:

We would recommend an art academy here in BCN, where to study classical sculpture and drawing.

Although you are already doing fine arts ... but well, I'll put it just in case.

They have opened a little over a year ago. But it's a super school, we recommend it!

<http://academiadeartebarcelona.es>

ALEIX TORRECILLAS CALMETA

Owner and supervisor of Zero SFX (Workshop for prosthetic makeup, characterization and FX)

Career path:

I have worked in DDT special effects, Twilight Creations, Plan9 FX and I trained in DDT FX.

Recommended training:

Precisely you talk to someone who has never gone through art schools, so you're not so lost.

In this sector, first and foremost, useful people are needed with their hands. Technique is something that you learn if you know how to use your head and hands.

As a general rule, in an FX workshop, people enter making molds. Of course, the molds that we manufacture have nothing to do with those that teach to make in the faculties of fine arts.

That is a good way to enter.

Sculptors are also in high demand although the level we need is always very high. We work for a sector that wants to see a close-up of an eye on the screen of a cinema, which makes us simulate even the most subtle pore of the skin.

For more than 10 years I have the only school dedicated 100% to the teaching of plastic arts for the audiovisual industry precisely because I also suffered the "not knowing where to throw" to study and finish doing what I liked, make up monsters.

It is a hard career, since in our country there is no industry as such. We are not unionized or even associated under any legal umbrella. But it's worth it when you can maintain yourself and your work is recognized.

I would start by researching the Spanish workshops, what they do, how they do it, and then I would be critical of my own work to select the photos of the material that I really see that can be useful or "demonstrable" to those workshops.

Also try to get in touch, as now, with the people of the guild and let them

little by little, and try to help whoever you can if you have the option.

We are very few in the whole territory and maybe that is why it is so complicated to start working in an FX workshop. It is a sector with very large demands that demand people prepared for the moment.

I encourage you to move forward and keep me informed. A hug!

VIN STUDIO FX.

Company dedicated to characterization, prosthetic makeup and FX.

Requirements of the profession:

Hello, the important thing to work in this world is to love the profession, the second thing to work in this world is to make a good portfolio, where you can see that you handle different technical aspects, from modeling, molds, positive in different finishes (resins, silicones, gelatins) etc ...

Characteristics of the portfolio:

Normally when we receive a portfolio of a candidate we not only see photos of the end, but photos of the whole process which is what really allows us to assess the level of the person. Unfortunately, right now we are not taking anyone from practices.

I recommend that you do with a good portfolio and start sending it to the FX companies that are in Spain.

Recommended courses:

We do not give courses sorry, but I can recommend the school of **Barbara Almart**.

<http://www.escueladeesculturaalmart.com/>

<https://twitter.com/barbaralmart?lang=en>

Internship programs:

We do not usually take anyone because here in Spain we do not have a large volume of work and the person who came could not offer good practices.

International demand of the sector:

Chile is moving quite a lot now, obviously the USA, also England has good productions and China a lot, but the Chinese market is very very complicated, by language and culture.

MAKEUP ARTISTS STUDIOS

DHARMA ESTUDIO. Arturo Balseiro.
<<http://www.dharmaestudio.com/>> [Query: 10 April 2019]

DHARMA ESTUDIO. Arturo Balseiro.
<<http://dharmaestudio.wix.com/arturo-balseiro>> [Query: 10 April 2019]

DDT EFECTOS ESPECIALES. <<http://www.ddtsfx.com/>> [Query: 10 April 2019]

GORTON STUDIO. Gorton Studio: Special effects makeup training and prosthetics Studio.
<<https://www.gortonstudio.co.uk/>> [Query: 10 April 2019]

KREAT FX. Special make-up FX workshop.
<<http://kreat.com.es/>> [Query: 10 April 2019]

MARK ALFREY BIO.
<<http://www.markalfrey.com/bio.html>> [Query: 10 April 2019]

SIMBIOX. Efectos especiales - Maquillaje FX - Caracterización - Cosplay – Tematización.
<<http://www.simbiox.com/>> [Query: 10 April 2019]

SOMA ESTUDIO.
<<http://www.somaestudio.es/>> [Query: 10 April 2019]

VIN STUDIO FX.
[Facebook] <<https://www.facebook.com/vinstudiofx/>> [Query: 10 April 2019]

ZERO SFX.
<<http://zerosfx.com>> [Query: 10 April 2019]
<<http://zerosfxtraining.com>> [Query: 10 April 2019]

PUBLICATIONS ABOUT THE AUTOR OF THIS PROJECT

"Zombi Crisis" Making off. HERTIG UREÑA, E. (2019) In *FÓSFORO MAGAZINE*. Interview to Álvaro Salido. Not published.

PROTOTYPE OF FÓSFORO MAGAZINE. HERTIG UREÑA. (2019) Final Degree Project. Tutor: Alberto March Ten. Riunet. Polytechnic University of Valencia.

ALVARO SALIDO. VISUAL ARTIST.
<<http://www.alvarosalido.com>>

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