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Satanás



# Abstracts

## BROTHER WOLF

*Fernando Savater*

Actor Jacinto Molina, known in the film world as Paul Naschy, is the closest thing we have on the Hispanic panorama to a cult actor. Always one to be fascinated by celluloid's extravagant effects, he has played roles ranging from Fu-Manchu to the Devil, with an enthusiasm which is much less questionable than his actual acting skills. For the genre's 40-something fans in this country Paul Naschy has been the wolf man par excellence, our head werewolf.

## THE GANGSTER WITH THE THOUSAND FACES

*Jesús Angulo*

The article takes a chronological look at the end of the twenties, and particularly on the early thirties, the period when the gangster in its pure state was created. This purity was soon to be diluted as the decade progressed, and as centre stage was taken over by a new hero: the private eye. In a fragmented fashion, the overall picture is the sum total of the most outstanding gangsters of the period. Starting with the characters created at the end of the twenties by George Bancroft, the article moves on to the three most notorious gangsters of the thirties: Rico Bandello (Edward G. Robinson), Tom Powers (James Cagney) and Tony Camonte (Paul Muni), with secondary character Guino Rinaldo (Georges Raft), and winding up the end of the thirties with Roy Earle (Humphrey Bogart).

## UNDER THE BLACK FLAG

*José María Latorre*

Finding villainy in pirate and filibuster movies is not easy. There isn't just one model but several (as many as there are films). What is clear, however, is that often times the villains do not hide beneath the waving and picturesque flag of lawless men without a country, nor do they breathe the sea air: it is on solid ground earth where the betrayals and conspiracies brew, and where pirates become the victims of an unjust social order which they battle with bonhomie. In this article the exceptions are also explored through a handful of films representing the best of this angle of adventure: *The Treasure Island*, *Captain Blood* (1935), *The Sea Hawk* (1940), *Anne of the Indies* (1951), *The Black Swan* (1942), *Captain Kidd* (1945), *Blackbeard, the Pirate* (1952), *High Wind In Jamaica* (1965) y *The Pirates of Capri* (1949).

## SERVICEMEN: THE ENEMY AT HOME

*Ricardo Aldarondo*

Military officers, responsible for the safety of citizens and for the survival of their rank and file, occasionally in the throngs of war turn into perverse beings, inebriated with madness and power, capable of sending their own men to a sure death in order to achieve a military objective or to be moved up in the ranks. Stanley Kubrick, Robert Aldrich and Joseph Losey got their inspiration from evil military men to make films with a deeply convincing anti-war message.

## EVIL, A MOUSTACHE AND MY FATHER

*Antonio Santamarina*

Mixing a sarcastic ironic tone with personal memories, the filmmaker evokes his first image of Vincent Price -playing the part of a psychopathic assassin in *House of Wax*

(1953)- and goes on to bring back the actor's reputation as Master of Evil, earned in the early sixties in Roger Corman's adaptations of various Poe stories. The last part focuses on the tribute paid to the actor by Tim Burton, who in two of his films commemorates the most legendary figure of a genre that has since disappeared.

## FATHERS, GODFATHERS AND PROTECTORS

*Esteve Riambau*

The North American film noir of the thirties discovered in the Mafia a gold mine of characters -real or fiction- which were to embroider the legendary figure of the gangster. With the 1972 release of *The Godfather*, however, the perspective shifted to a character who was above the underworld connections of organised crime. It took on a mythological dimension which has its roots in Shakespearean theatre or Greek tragedy. The sequels to this film, also made by Francis Ford Coppola, back this hypothesis by way of Vito Corleone's heirs, identifying one of them -Michael- with Dracula, another 'Coppolian' hero tragically condemned to travel through time satiating his bloodthirsty appetite and maintaining his demiurgical powers.

## CHRISTOPHER LEE: THE PLEGMATIC ENGLISHMAN

*Juan Antonio Molina Foix*

For years Christopher Lee was a little-known, impressively-built, bit part actor whose virtually voiceless characters forced him to fine-tune his mime skills. His roles as the creature in *The Curse of Frankenstein* (1957) and to an even greater extent Dracula made him the number one villain of Hammer Productions. Although forever faithful to his English matter-of-factness, Lee never disappointed when a scene called for passion.

## ROBERT DE NIRO, A GUY YOU CAN'T TRUST

*Oti Rodríguez Marchante*

Face it, Robert De Niro is simply not to be trusted. Ever since the seventies he has specialised in playing not very recommendable types: murderers, wackos, rotten swine, and the like. His first films with Brian De Palma and particularly with Martin Scorsese -*Mean Streets* (1973), *Taxi Driver* (1976)- made him known as regular walker on the "wild side". De Niro is one of the few stars who has won the hearts of the public at large with his "bad guy" characters. His most recent films confirm that fact that he continues his journey down the road of Evil.

## SATAN MON AMOUR

*Jesús Palacios*

An unfinished and dizzying study of the Devil and his main henchmen throughout the history of filmmaking. From the classic silent films inspired in Faust to the Lucifer-like villains of *Star Wars* (1977) or the adventures of James Bond. Diabolic children and the infernally possessed; the Devil amidst men and men amidst the Devil; lascivious spirits and entertaining but wicked imps. Pagan bloody sects and demonic cults, their deliriously charismatic leaders at the helm: Aleister Crowley, Charlie Manson, Gilles de Rais, Jim Jones.... Tempting female fiends and nudist witches, Satanists of arts cinema and B-series devils. All together they march in a futile search for the source of the obvious and suspicious love affair between the Devil and the movie industry.

## WITH A SMILE ON THEIR FACE

*Miguel Marias*

The fact that we so often see villains and even murderers in the movies go about their business with a smile on their face can be rather surprising to some people, and taken as even further evidence that fiction films are unreliable. However, one wonders if such a widespread and persistent phenomenon is in fact wilfully and deliberately created year after year by screenwriters, filmmakers and actors, or rather is proof of something real which the lens alone is able to capture.

## THE BAD GUYS IN THE COMICS LIKE THE MOVIES, TOO

*Ángel Comas*

The comic world began influencing cinema quite a long time ago. A number of comic strip villains have taken the leap to the big screen in the recent years, and a lot of cinema bad guys have taken their inspiration from characters born in the world of comics. The comic book corrupt have always been more interesting than their antagonists, the good guys. They are splendid and clever characters, true geniuses in the art of Evil. Often times they end up overshadowing the stars of the stories. The Joker and Lex Luthor are much more attractive than Batman and Superman. Right now, thanks to a greater freedom in modern filmmaking one can speak more freely of villains and even turn them into the real heroes.

## PSYCHOPATH FILMS AND PSYCHOPATHS IN FILMS

*Antonio Trashorras*

The author of the article looks at the main thematic trends and screenplay constants making up the so-called psychokiller film genre. From films based on real-live killers (classics such as Jack the Ripper and the more contemporary Ed Gein or Henry Lee Lucas) to the grand maniacs created in literature and turned into pop icons, such as Hannibal Lecter. It also delves into concrete cases such as women killers, the numerous teen-ager murder films which came out in the 80s and gained popularity following the release of the **Halloween** and **Friday** the 13th series. And finally, the relatively recent variation, now completely at home in the fantasy genre, of the psychopath from the great beyond, made popular by the success of Freddy Krueger.

## WHAT'S UP DOC? A FEW NOTES ON MAD DOCTORS AND OTHER VISIONARIES

*Jordi Costa*

Literary godchild of the 20th century, when science substituted superstition in terms of creating anxiety, the mad doctor was born in the throngs of romanticism and raised in the benevolent surroundings of the incipient world of science fiction literature. Hand in hand, the film genre has served its followers some of the most extravagant dishes -from obscure German expressionist Messiahs, with blatant nazi overtones, to the diminishing importance of evolutionary certainties in films like **Island of Lost Souls** (1932)-, and later becoming the grey archetype in the plots of B-series films or of unmerciful parodies. Nowadays, with the figure of the mad doctor having earned a certain socially acceptable reputation -take Bill Gates for example- it's up to a filmmaker the likes of David Cronenberg to transcend the clichés.

## THE GUNMAN OF CHEYENNE. JACK PALANCE IN SHANE

*Quim Casas*

This article vindicates the figure of Jack Palance -in his role as classic western rough-and-tough gunslinger- as one of the most important elements in the overall success of **Shane** (1953), an excellent film made by a tightly knit team. Palance perfectly defines the attributes of a character who is the complete antithesis of the story's hero, the repented gunman played by Alan Ladd. Palance only appears five times in the George Stevens film -his first entrance about half-way through the film- but it's enough to make the story take a 180-degree turn and to uncover the violence waiting to be released.

## LEE MARVIN: THE VIRTUOSITY OF GRANITE

*Carlos F. Heredero*

Built like a rock, with a noble gaze, clean spirit and wild ways, Lee Marvin inherited the natural gift of minimal expression from Hollywood's tough guys from the thirties and forties. Human and vulnerable even when his killing instincts stirred up repulsion -**The Big Heat** (1953), **The Man Who Shot Liberty Valance** (1962), **The Killers** (1964), **Point Blank** (1967)- Marvin worked his way to stardom first by cultivating wickedness, and once this was accomplished, by searching for moral integrity in his characters, which ultimately brought him into the limelight.

## EUROWESTERN: FACE, FEATURES, APPEARANCE, TYPOLOGY

*Carlos Aguilar*

In the second half of the 60s, Italian director Sergio Leone revolutionised the Western genre in particular, and the sense of film violence on the whole, with his Clint Eastwood pictures. The article focuses on the unique way Leone has of characterising and defining his extraordinary characters. He spotlights the case of Lee Van Cleef, an actor who was disdained in his native country because of his build and his problems with alcohol, who became a star due to European westerns. Shortly before his death, Van Cleef enjoyed a virtual film tribute thanks to the then young American director, John Carpenter, who chose him to play a leading role in **Escape From New York** (1981).

## LINO VENTURA, THE VILLAIN IN ART

*Vicente Molina Foix*

The confrontation between the artist who strives for beauty in his work and the merchant who is only interested in the profit that can be made from a piece of art is a topic explored by both literature and film on countless occasions. This clash between genius and mediocrity is reflected in films such as **Rembrandt** (1936), **The Fountainhead** (1949) and in particular Jacques Becker's **Montparnasse 19** (1957). In this latter film Lino Ventura plays a shady character who abuses his relationship with the tormented Modigliani to come out on top.

## DONALD SUTHERLAND IN THE SEVENTIES: COMMONPLACE EVIL

*Carlos Losilla*

Donald Sutherland's film acting career in the decade of the seventies follows an intense and complex path which paints a perfect picture of a contemporary man, apparently quite common and defenceless, who deep down inside is the very essence of the social perversity that surrounds him. In this sense,

films such as *Casanova* (1977) and *Ordinary People* (1980) are more disturbing and significant than *Novecento* (1976) or *The Eye of the Needle* (1981), in which he plays the part of an unmistakably bad "bad guy". In the former, the insipid daily lives of the characters hides indifference and passivism that keep him from rebelling against his milieu. And, of course, Sutherland's characteristic physical peculiarities say the rest.

## NATURAL BORN DISASTERS

*Ángel Sala*

Natural disasters have always been the perfect villain, either playing a supporting role and letting evil take front stage in the form of some anthropomorphic character, or as the star, such as in *Earthquake* (1974) and other 70s catastrophe films. Natural disasters are always virile by virtue of their incontinence and speed, their indifference and callousness. They also lend themselves to appearances of more or less volatile creatures, who demonstrate their masculine attributes either by violating beautiful girls or by simply leaving femininity in the hands of a limited few, as is not uncommon in *kaiju eiga*.

## GARY OLDMAN: THE HOPELESSNESS OF GOOD

*Francisco Plaza*

Pimps who want to be black, wardens who mistreat their inmates, corrupt policemen and lawyers... these are just some of the most typical characters in the career of this multifaceted actor born in 1958 in New Cross, South London, England. With these wretched characters Gary Oldman has built the foundations of a spectacular acting career that comprises twenty-seven films (four of these made for television) and has been christened (post)modern filmmaking's villain par excellence. He recently tried his luck on the other side of the camera with his debut of *Nil By Mouth* (1977), which was quite successful last year at Cannes.

## JACK NICHOLSON: SSSSSH! DON'T WAKE THE BEAST

*Jimmy Entraigües / Áurea Ortiz*

Jack Nicholson is one of the actors who has been the best at unmasking the dark and savage side of humankind. Even though he plays positive characters and heroes, he always adds a touch of ambiguity. Even though he's not actually evil, he is always disturbing. After his first work in the Corman factory, his Oscar-winning role in *One Flew Over the Cuckoo's Nest* (1975) is what really brought him into the limelight. *The Shining* (1980), *The Postman Always Rings Twice* (1981) and *Batman* (1989), among many others, have made him one of the most solicited stars in Hollywood and one of the actors who has done (and still continues to do) the best job of exploring the far side of the human soul.

## NICE PLANET, WE'LL TAKE IT! (THE BAD GUYS OF THE GALAXIES)

*Alex Zinéfilo*

From the very beginning science fiction filmmakers have played on collective fear -especially the fear of invaders- spicing up their pictures with a healthy dose of realistic scare tactics. From all corners of the universe beings of every size, shape and colour have landed on our planet with plans much more destructive than all the bad guys put together could ever dream up. Psychotic Martians, such as those in *Mars Attacks!* (1997), emperors from the dark side, like *Star Wars'* legendary Darth Vader (1977), electronic criminal masterminds like HAL in *2001: A Space Odyssey* (1968) and imperceptible entities like the Monsters of Id in *Forbidden*

*Planet* (1956): these are only a few of the most representative examples. Today the evil extraterrestrial invader genre is experiencing a successful resurgence, although the rough outlines haven't really changed much since the 50s.

## CHOOSING EVIL

*Sara Torres*

In Greek tragedy there are no evil characters *per se*, only disturbed people with conflicting interests. But it was playwright William Shakespeare who was the true inventor of the modern-day wicked person, that is, the one who plans the evil deed knowing fully well the implications of the damage he or she is about to do. The Shakespearean villains have psychological depth and reflect on their sinister acts while they are perpetrating them. This model has furnished cinema with some of its most memorable pervers.

## COMMON SUSPECTS (SOME OF THE BAD GUYS IN MODERN THRILLERS)

*Antonio Weinrichter*

The article explores some of the changes the figure of villain has undergone in the evolution of the American thriller from the 60s to the genre's renovation at the hands of independent filmmakers. Following the Godard formula in the sense that the hero of the urban thriller has now become a "bad guy, but on the right side of the law", the reactions of the villain are analysed in the face of this invasion of his space. On one hand, we have the villain who's obsessed with the hero and has a private duel with him (double theme); then there are the heavies who want to distance themselves as much as possible from their antagonist by adopting eccentric looks and behaviour. Two non-ethical models of introducing bad guys are compared: holding off revealing their identity as long as possible (whodunit) or focusing in directly on the alternative world they live in; in both cases the effects of their criminal activity is more graphically displayed. Finally, the article looks at some of the villains created by independent filmmakers.

## CHRISTOPHER WALKEN: ANGELIC EVIL

*Nuria Vidal*

A realistic portrait of Christopher Walken would show us a picture that by no means reflects what he conveys on screen. The fact that he has always played evil beings is precisely because he has the calm of a snake that is about to strike out at its prey. Walken is perfect in the skin of the "other man": the one who doesn't play by the rules, the man who swims against the current, who rejects what is morally right, who doesn't do what he should do. He plays outlaws who are not only on the other side of law of Man, but are also on the other side of the law of God. Born in Queens, New York on March 31st 1943, he started in show business at the age of 7, appearing in commercials and television programmes. Both dancer and singer, Walken debuted at the age of 18 in Broadway musicals, the lessons of which we can see in scenes such as the striptease number in *Pennies From Heaven* (1981). Being married to the same woman for 30 years and no having kids are two factors which add to his alien status in the film world. Primarily a stage actor, he began working in films rather late, at the age of 29, and his real recognition came at 34 with his role as Nick in Cimino's *The Deer Hunter* (1978). What was thought to be his launch to fame ended up taking a strange path simply because Walken never does what people expect. Together with Abel Ferrara he has made three of his best films: the *King of New York* (1990), Peina, in *The Addiction* (1996), and the big brother of the clan of mafiosos in *The Funeral* (1996). In *The Prophecy* (1995) he played the Archangel Gabriel, who jealous of God's love for men, is prepared to start a war in heaven.