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# Abstracts



*Carlos Losilla*

## THE "GENERATION OF VIOLENCE" OF NORTH AMERICAN CINEMA

José María Latorre

The conflicting historical framework in which the career of filmmakers like Aldrich, Brooks, Fleischer, Fuller, Mann, Ray and Siegel, without a doubt, conditioned its subsequent development and gave way to the birth of the so called "generation of violence". A generation in which, as the article analyzes thoroughly, there are many differences between its components, as well as among their successors and among several of their peers that also dealt with the theme of violence in their movies. All are subjects of the present number, in which its work and some of its most symbolic films are analysed with detail, due to its foundational character and its special significance.

### RICHARD FLEISCHER. THE CAMERA'S GLANCE

José María Latorre

After demonstrating the existing differences between Mann and Fleischer, the author stresses, as an essential characteristic in Fleischer's films, the head-on way in which their films confront violence, as well as the way in which he contemplates violence, in many cases, through the objects associated to it. Films like *Compulsion* (1959), *The Girl in the Red Velvet Swing* (1955) or *Mandigo* (1975) illustrate another of the more known sides of his filmmaking: the analysis of the consequences of violence, which the article associates after the topic of religion in several of the filmmakers' works. The nihilism of his last films, over the seventies, is the subject of the last section, which doesn't analyze the suicide of the central character in *The New Centurions* (1972) to demonstrate this change in a graphic manner.

### VIOLENCE IN SAMUEL FULLER'S FILMS. LIFE AND DEATH, IN A SINGLE WORD, EMOTION

Aldo Viganò

Violence as the result of the objective looks of his characters and the actual narration, conceived as a type of chronicle of events. Violence as instigator and connector of the three genres (western, war films, thriller), that the filmmaker developed with the most success and accuracy. And right beside them, the living being as the centre of the filmmaker's concerns, always interested in showing life in action, life in motion, and by going further from the narrative point of view as well as the staging.

### VIOLENCE'S HORIZONS. THE CITIES, GOLD AND HEROES IN THE WESTERNS OF ANTHONY MANN

Ángel Quintana

Most of Anthony Mann's westerns revolve around the theme of violence, in which the United States' political and social change is considered the driving force. Violence is anchored to the core of the individual and whose graphic nature centres on the Winchester 73 rifle, which provides the filmmaker with the film's name. From this starting point, the article analyzes, through his repertoire of westerns, the role that violence plays in the cities' evolutionary process and contrasts the individual ambition that stimulates the heroes, individuals in constant conflict with themselves, and their surroundings, that, in addition, usually have a dark past. The examples are many and the author focuses on bringing to light the most important cases, among others, through the central characters in *Man of the West* (1958), *The Far Country* (1955) and *Bend of the River* (1952).

### ROBERT ALDRICH

Renato Venturelli

Chronologically, the author sheds light on, firstly, the root of violence's conception in Aldrich's films (more physical and vocal than psychological) to later pass on to analyze the first phase of his work, which emerged between the years 1954 and 1956, with *Kiss Me Deadly* (1955) being the most important film of this period. The author continues his route through the filmmaker's filmography, highlighting *Ten Seconds to Hell* (1959) as the most important film he has directed during his period outside of

Hollywood, to later examine in more detail his films of the seventies, after the change brought by his return to the United States with films such as *What Ever Happened to Baby Jane?* (1962) and *The Dirty Dozen* (1967), drawing attention to the quality of these last films in which, twenty years later, he returns to the violence of the fifties.

### AN INTRUDER AMONG US. THE STRANGE CASE OF RICHARD BROOKS

Hilario J. Rodríguez

As if outlining Richard Brooks' biography through his work, the author examines his filmography by organizing the filmmaker's thematic groups according to each film's plot. Thus the article introduces us to the director's apparently happy childhood to show us later his lack of faith in journalism and his extremely important work as a film noir scriptwriter under the command of other directors. Immediately after, the author points out the two important secondary contributions to the genre; *Deadline USA* (1952) and *In Cold Blood* (1967) and reviews the filmmaker's unclassifiable westerns, dedicating the last part to the examination, through films like *The Happy Ending* (1969) and *Looking for Mr. Goodbar* (1977), of his matrimonial relationship with Jean Simmons and the moral ambiguity of his films, which was the cause of his downfall in Europe as well as in the United States.

### THE FIGURE OF VIOLENCE IN NICHOLAS RAY'S FILMS

José Enrique Monterde

Is Nicholas Ray Cinema, as Godard stated? On the initial doubt, the writer examines the treatment of violence in Ray's films, that, according to him, is neither visual nor narrative (in contrast to the other colleagues of his generation), but rather appears, generally, to be disregarded. The authors of the violence are, by the most part, characters that commit acts of violence through their professions or their criminal activities, just as the author points out on analyzing films like *Knock on Any Door* (1948), *Party Girl* (1958) or *Johnny Guitar* (1954). From the study of these and the rest of his filmography, the author deduces that in Ray's films four different forms of violence can be identified (juvenile, social, institutional and personal), the characters and adaptation are analyzed in the last part of the text while the question remains: is Nicholas Ray Cinema?

### DON SIEGEL. A MINEFIELD

Quim Casas

A hasty review of Donald Siegel's path opens this article, which stresses, firstly, the quality of his first works, from films such as *Duel at Silver Creek* (1952), *Flaming Star* (1960), *The Lineup* (1958) and a war film like *Hell Is for Heroes* (1961). Quality which contrasts with many poorer later films, whose shortcomings are also highlighted in relation to the evolution of the director's career. Finally, after a short mention of another series of notable films inspired by novels, such as *The Killers* (1964), *The Gun Runners* (1958) or *The Hanged Man* (1964), that covers a new era in his filmography, the author analyzes four of his films –*Private Hell 36* (1954), *Invasion of the Body Snatchers* (1956), *The Killers* (1964) and *Madigan* (1968)– in a detailed manner, showing the uniqueness of each, whether it be in the genre of film noir, science fiction or his connection with television.

### THE BALAD OF THE WILD GROUP

Tino Pertierra

From the spontaneous and ingenious director of *Apache* (1954) to the disillusionment of *Ulzana's Raid* (1972), Aldrich's career has slipped often on the arid terrain of the western. Others have also travelled over this rocky terrain, Brooks with *The Professionals* (1966), Fleischer's *Bandido!* (1956), Fuller with *Yuma* (1956) and, above all, *Forty Guns* (1957), as well as Ray and Siegel, authors of various unequal and noteworthy westerns. The author quickly reviews them all and emphasizes the most outstanding characteristics of each of those films, using a remarkably impressive style and language.

## THE WAR FILM AND THE "GENERATION OF VIOLENCE". WAR: THE ASTONISHING DOMAIN OF PHYSICAL AND MORAL HORROR

José Antonio Jiménez de las Heras

After pointing out the difficulty in classifying directors with such different filmmaking beginnings such as Ray, Aldrich, Fuller, Fleischer or Siegel (editor, assistant director, scriptwriter...) within the same generational group, the author considers that only due to their form of dealing with violence in films can they be grouped together. Violence that they all portray in a manner much more psychological and real compared to films of the thirties. The Second World War is the turning point of this new vision, as is clearly reflected in the war films of those years, with the old heroes of the Great War being converted into sadistic murderers. Ray and Fleischer would be the first to delve into that minefield, while it would be Aldrich and Fuller who offered a vision more disenchanting and phantasmagorical of the war, as the author proposes to analyse thoroughly in the last part of the article.

## COLLATERAL DAMAGE. THE "GENERATION OF VIOLENCE" AND HOLLYWOOD'S FILMS

Antonio José Navarro

In the fifties, two demons plunged into unconscious violence that is North American society: the "Witch Hunt" and fight against organised crime. Both were reflected in the films of the era and, uniquely, in film noir, leaving its mark on most of the directors of the era and not only those that are included in the "generation of violence". The article examines these marks in this other circle of filmmakers, first scrutinizing their work in crime films, later in westerns, also dedicating special attention to the work of Phil Karson.

## VIOLENT AMERICA

Antonio Weinrichter

Embedded in the culture of uneasiness, North American society comes out of the Second World War horrified with the existence of the Nazi extermination camps and paralyzed by nuclear fear. The fear of this and the role that women begin to play after their massive incorporation into the workforce during the Second World War, is reflected in many titles of film noir (above all through the character of the femme fatale) and in the science fiction of the years. The same thing happened—according to the author of the article—with the beginning of juvenile rebelliousness, the movement for civil rights, the Korean War, and so on, which reverberates in Hollywood and leave their mark on many of its films, regardless of what genre they belong to...

## VIOLENCE IN THE "TELEVISION GENERATION"

Antonio Castro

Having identified the members that make-up the "television generation" (Martin Ritt, Delbert Mann, Arthur Penn, Sidney Lumet, Sam Peckinpah, John Frankenheimer and Robert Mulligan), the author then examines the professional beginnings of the group and dedicates a special section to stress the forerunning character of *Marty*, Delbert Mann's film that would go on to win the 1955 Cannes Film Festival. Immediately after, the article describes in detail the differences in the treatment of violence that differentiate Arthur Penn from Sam Peckinpah (two characterised directors, precisely, because of the presence of violence in many of their works). While in the last section, he briefly summarizes the coincidences that some of Frankenheimer and Lumet's work maintain with those of the "generation of violence"

## THE LAST OF ANOTHER LOST GENERATION. A CONVERSATION WITH HANS FEUERMANN

Carlos Losilla

A conversation between an Austrian critic and a Spanish critic is the setting of this suggestive reflexion about cinema under the pretext of talking about the "generation of violence". Through the words of each it is established, firstly, that similarities exist between the works of both and those directors that followed,

people such as Spielberg, Lucas, Coppola, Scorsese, Cimino, Schatzberg and Friedkin. Both agree on the important role that Richard Brooks' *In Cold Blood* (1967) had in this respect, as a preview to a more modern cinema, and the filmmaker himself as the killer of the classic hero figure. The conversation then drifts to other subjects (the mannerist style of all these directors' works, their customary way of confronting space and its own destruction at the end of the seventies...) stopping to examine the role the gaze in the films of Fleischer and, by way of continuation, the members of his entire generation. All this leads the authors to conclude that, as it happens paradigmatically in the films of Wenders, the majority of the central characters do not go anywhere (space has been transformed into non-space), which means to say, they do not move in a specific direction, but simply a false movement, as false as the images that Fuller and Ray end up giving of themselves, converted, like actors of various films, into their own characters and legend.

## CONSCIENCE AND IDENTITY. THE BLACK COMMUNITY IN THE "GENERATION OF VIOLENCE" FILMS

Felipe Cabrerizo

The fifties are going to give way to the revision of the black character, usually underestimated, within films, coinciding with the beginning of the civil rights movement that begins to spread across the country. On this starting point, the author emphasizes the fundamental role that the directors of the "generation of violence" play by offering films with a "normal" vision of blacks that escapes from the normal manipulations of them done by films of the era, inclined to compose a well-intentioned vision of them. Sam Fuller is, according to the author, the filmmaker who best reflects the racial problems of these years in his movies, also extending to other minorities of the United States, although other directors (such as Anthony Mann, Richard Fleischer or Robert Aldrich) got close to this subject, sometimes with contradictory results like Richard Brooks in *Something of Value* (1956) with his description of the cruel Mau-Mau. In any event, they are the reason why the big studios turn their sights to the blacks, with John Ford and Robert Mulligan as leaders of the new movement.

## CLINT EASTWOOD'S WEAPONS

Ricardo Aldarondo

Identified by his large gun, the Magnum that Clint Eastwood brandishes in *Dirty Harry* (1971) was the start of his professional career working under Don Siegel in five films. These gave him a fairly tough image while the filmmaker himself began to build his career as director (along lines rather different than his work on the silver screen) assimilating, to a great extent, the filming methods of Don Siegel and the themes of the "generation of violence". Therefore, after some doubtful beginnings, Clint Eastwood would carry out a profound update of the classic genres in his work, be it the western—*Pale Rider* (1985), *Unforgiven* (1992)—, the thriller—*Absolute Power* (1997), *Blood Work* (2002)—, the melodrama—*The Bridges of Madison County* (1995)—, the adventure—*White Hunter, Black Heart* (1990)— and we suppose, the war films *Flags of Our Fathers* (2006) y *Red Sun, Black Sand* (2006).

## THE RE-SPECTACIALIZATION OF VIOLENCE. FROM THE CRISIS OF THE CLASSICAL ERA TO THE AESTHETICS OF POSTMODERNISM

Roberto Cueto

The taxonomic definition of violence according to Henry A. Giroux (ritualistic, symbolic and hyperrealist) is the starting point that the author proposes to reflect on the representation of it in film. From this point the article describes the principal characteristics of violence's representation during the sixties and seventies, pointing out its purification process that takes place during those years and calls into question the ethical evaluation by the critics. The last part of the article is devoted to the analysis of the re-spectaclization phenomenon-taking place with post-modernism, opposing the system that represents it with classic and modern films and trying, at the same time, to eliminate critical old prejudices.