

Appendix B: Coding Inefficiencies

Note: These are indicative lists only and not exhaustive.

Part One: Characteristic Traits of Cinematic Evil

1. Gender

<u>Male</u> (101/76.5%) (1)		<u>Female</u> (25/19%) (1)	
	The Addams Family		Armageddon (2)
	Air Force One		Basic Instinct
	Aladdin		Batman and Robin
	Austin Powers in Goldmember		Batman Returns
	Austin Powers: The Spy Who Shagged Me		The Blair Witch Project
	Back to the Future: Part 2		Casper
	Batman		Chicken Run
	Batman and Robin		Crouching Tiger Hidden Dragon
	Batman Forever		Die Hard with a Vengeance (3)
	Batman Returns		Charlie's Angels (3)
	Big Momma's House		Dick Tracy (3)
	Black Hawk Down		Die Another Day (3)
	The Bodyguard		Men in Black II
	The Bourne Identity		Miss Congeniality
	A Bug's Life		Mission: Impossible (3)
	Charlie's Angels		The Mummy Returns (3)
	Clear and Present Danger		101 Dalmatians
	Con Air		The Ring
	Dances with Wolves		Rush Hour 2 (3)
	Dick Tracy		Scream 2
	Die Another Day		Sleepy Hollow
	Die Hard 2		Total Recall (3)
	Die Hard with a Vengeance		True Lies (3)
	Double Jeopardy		The World is Not Enough
	Enemy of the State		X-Men (3)
	Eraser		
	Face/Off		
	The Firm		
	The Fugitive		

The General's Daughter		
Ghost		
Ghostbusters II		
Gladiator		
GoldenEye		
Gone in 60 Seconds		
Hannibal		
Harry Potter and the Chamber of Secrets		
Harry Potter and the Philosopher's Stone		
Hook		
The Hunchback of Notre Dame		
Ice Age		
In the Line of Fire		
Indiana Jones and the Last Crusade		
Interview with the Vampire: The Vampire Chronicles		
Lara Croft: Tomb Raider		
Lethal Weapon 2		
Lethal Weapon 3		
Lethal Weapon 4		
The Lion King		
The Lord of the Rings: The Fellowship of the Ring		
The Lord of the Rings: The Two Towers		
The Mask		
Men in Black		
Minority Report		
Mission: Impossible		
Mission: Impossible 2		
Monsters' Inc.		
Mulan		
The Mummy		
The Mummy Returns		
Ocean's Eleven		
The Patriot		
The Pelican Brief		
Planet of the Apes		
Pocahontas		

	Ransom		
	Road to Perdition		
	Robin Hood: Prince of Thieves		
	Rush Hour		
	Rush Hour 2		
	The Santa Clause 2		
	Scream		
	Seven		
	Shrek		
	The Silence of the Lambs		
	Sister Act		
	Sleeping with the Enemy		
	Sleepy Hollow		
	Speed		
	Spider-Man		
	Spy Kids		
	Star Wars: Episode I – The Phantom Menace		
	Star Wars: Episode II – Attack of the Clones		
	The Sum of All Fears		
	Tarzan		
	Teenage Mutant Ninja Turtles		
	Terminator 2: Judgment Day		
	A Time to Kill		
	Tomorrow Never Dies		
	Total Recall		
	True Lies		
	Unforgiven		
	What Lies Beneath		
	Wild Wild West		
	The World is Not Enough		
	X-Men		
	xXx		

Notes: 1 – Percentage figure pertains to gendered evil in all films that contain evil (that is, 132 films).

2 – I have for the most part omitted from this list animals, aliens, and inanimate objects whose gender remains indistinct within the narrative structures of their respective films. In Armageddon, however, the asteroid is specifically coded as female hence its inclusion here.

3 – Each of these films contains a primary female villain, but who is nevertheless subordinate to a master male villain. Arguably the only film in which the reverse

occurs, where the mastermind is female and has a primary male henchman, is The World is Not Enough. Here Electra King (Sophie Marceau) is the primary villain with Renard (Robert Carlyle) as secondary.

2. Race/Ethnicity of Villain

African (1/0.8%)	Black Hawk Down
African/American (1/0.8%)	The Rock
American Indian (1/0.8%)	Dances With Wolves
British (31/23.5%)	Chicken Run
	Die Another Day
	Gladiator (1)
	GoldenEye
	Gone in 60 Seconds
	Hannibal (2)
	Harry Potter and the Chamber of Secrets
	Harry Potter and the Philosopher's Stone
	Hook (2)
	The Hunchback of Notre Dame
	The Lion King (1)
	The Lord of the Rings: The Fellowship of the Ring (1)
	The Lord of the Rings: The Two Towers (1)
	Mission: Impossible 2
	The Mummy (1)
	The Mummy Returns (1)
	101 Dalmatians
	The Patriot
	Pocahontas
	The Prince of Egypt
	Robin Hood: Prince of Thieves
	Rush Hour
	Shrek (1)
	The Silence of the Lambs (2)
	Sleepy Hollow (1)
	Star Wars: Episode I – The Phantom Menace (1)
	Star Wars: Episode II – Attack of the Clones (1)
	Tarzan
	Tomorrow Never Dies
	The World is Not Enough
	X-Men
Eastern European (4/3.0%)	Ghostbusters II
	Tomorrow Never Dies

	The World is Not Enough
	xXx
European/American (58/43.9%)	The Addams Family
	Austin Powers in Goldmember
	Austin Powers: The Spy Who Shagged Me
	Back to the Future: Part 2
	Basic Instinct
	Batman
	Batman and Robin
	Batman Forever
	Batman Returns
	Big Momma's House
	The Bodyguard
	The Bourne Identity
	Casper
	Charlie's Angels
	Clear and Present Danger
	Con Air
	Dances with Wolves
	Die Hard 2
	Double Jeopardy
	Enemy of the State
	Eraser
	Face/Off
	The Firm
	The Flintstones
	The Fugitive
	The General's Daughter
	Ghost
	Hannibal (2)
	Hook (2)
	In the Line of Fire
	Interview with the Vampire: The Vampire Chronicles
	Lethal Weapon 3
	Men in Black
	Men in Black II
	Minority Report
	Miss Congeniality
	Mission: Impossible
	Monster's Inc
	The Pelican Brief
	Ransom

	The Ring
	Road to Perdition
	The Rock
	Scream
	Scream 2
	Seven
	The Silence of the Lambs (2)
	Sleeping with the Enemy
	Sleepy Hollow (1)
	Speed
	Spider-Man
	Spy Kids
	Terminator 2: Judgment Day
	A Time to Kill
	Total Recall
	Unforgiven
	What Lies Beneath
	Wild Wild West
French (1/0.8%)	The Hunchback of Notre Dame
Italian/American (2/1.6%)	Dick Tracy
	Sister Act
Middle Eastern (4/3.0%)	Aladdin
	The Mummy
	The Mummy Returns
	True Lies
Nazi Germany (5/3.8%)	Indiana Jones and the Last Crusade
	Lethal Weapon 2 (3)
	The Lion King (4)
	The Sum of All Fears
	Wild Wild West (4)
South African (3/2.3%)	Lethal Weapon 2
	Mission: Impossible 2
	The Sum of All Fears
South/Central American (Latin American) (6/4.5%)	Clear and Present Danger
	Die Hard 2
	Ghost
	The Mask
	Ocean's Eleven
	Traffic
South-East Asian (6/4.5%)	Crouching Tiger Hidden Dragon
	Die Another Day
	Lethal Weapon 4
	Mulan

	Rush Hour 2
	Teenage Mutant Ninja Turtles
Soviet Union or Ex-Soviet States (4/3.0%)	Air Force One
	GoldenEye
	The Hunt for Red October
	xXx
Western European (3/2.3%)	Die Hard with a Vengeance (Germany)
	Interview with the Vampire: The Vampire Chronicles (Spain)
	Lara Croft: Tomb Raider
Other (20/15.2%)	Armageddon (Asteroid)
	A Bug's Life (Insect)
	Godzilla (Reptile)
	Ice Age (Sabre-Tooth Tiger)
	Independence Day (Alien)
	Jumanji (board game)
	Jurassic Park (Particularly the Velociraptors)
	Jurassic Park III (the Velociraptors)
	The Lion King (Lion)
	The Lost World: Jurassic Park (Velociraptors)
	The Matrix (Machines/Computers)
	Men in Black (Alien)
	Monster's Inc (Monster)
	The Perfect Storm (Weather)
	Planet of the Apes (Humanised Gorillas)
	The Santa Clause 2 (Mechanical Clone)
	Scooby-Doo (Small Dog)
	Signs (Alien)
	Terminator 2: Judgment Day (Humanoid Robot)
	Twister (Weather)

Notes: 1 – Villain placed here on account of English accents given to the villainous characters.

2 – Hannibal Lecter placed here (as well as in European/American category) due to Anthony Hopkins as recognisably English, and his use of English accent. Hook is placed here for the opposite reason; a recognisably American actor (Dustin Hoffman) playing a British role.

3 – As I explain in Chapter 8, although the villains are South African in Lethal Weapon 2, they are coded as Nazis.

4 – The use of certain imagery in these films – the fascist march in The Lion King and the spider symbol/swastika in Wild Wild West connects these in some way to Nazi Germany.

3. Sexuality (based on attributes displayed. If they display no preference, then these are not listed)

Bi-sexual (3/2.3%)	Basic Instinct	
	Hannibal	
	Interview with the Vampire: The Vampire Chronicles	
Heterosexual (31/23.5%)	The Addams Family	
	Air Force One	
	Aladdin	
	Austin Powers in Goldmember	
	Austin Powers: The Spy Who Shagged Me	
	Back to the Future: Part 2	
	Batman	
	Batman and Robin	
	Big Momma's House	
	The Bodyguard	
	Charlie's Angels	
	Dick Tracy	
	Die Hard with a Vengeance	
	Double Jeopardy	
	Face/Off	
	The Firm	
	The General's Daughter	
	The Hunchback of Notre Dame	
	Mission: Impossible 2	
	The Mummy	
	The Mummy Returns	
	Ocean's Eleven	
	Robin Hood: Prince of Thieves	
	Shrek	
	Sister Act	
	Sleeping with the Enemy	
	A Time to Kill	
	Unforgiven	
	What Lies Beneath	
	The World is Not Enough	
	xXx	
	Homosexual (1/0.8%)	Gladiator

4. Occupation

Administrative/Legal/Governmental	The Addams Family
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(19/14.4%)	Aladdin	
	Batman Forever	
	The Bourne Identity	
	Casper	
	Clear and Present Danger	
	The Firm	
	Gladiator	
	Jurassic Park	
	Lethal Weapon 2	
	The Pelican Brief	
	Pocahontas	
	Robin Hood: Prince of Thieves	
	Rush Hour	
	Shrek	
	Star Wars: Episode I – The Phantom Menace	
	Star Wars: Episode II – Attack of the Clones	
	Star Wars: Episode IV – A New Hope	
	Total Recall	
	Agriculture (2/1.6%)	Chicken Run
		Men in Black
Business* (22/16.7%)	Austin Powers in Goldmember	
	Austin Powers: The Spy Who Shagged Me	
	Back to the Future: Part 2	
	Batman Returns	
	Charlie's Angels	
	Die Another Day	
	Double Jeopardy	
	Erin Brockovich	
	The Flintstones	
	The Fugitive	
	Ghost	
	Indiana Jones and the Last Crusade	
	Jurassic Park	
	The Lost World: Jurassic Park	
	Mission: Impossible 2	
	Monster's Inc.	
	Ocean's Eleven	
	Sleeping with the Enemy	
	Spider-Man	
	The Sum of All Fears	
	Tomorrow Never Dies	
	The World is Not Enough	

Creative Industries (6/4.5%)	Basic Instinct (writer)
	Men in Black II (fashion model)
	Miss Congeniality (beauty pageantry)
	101 Dalmatians (fashion)
	Spy Kids (childrens' television presenter)
	Tomorrow Never Dies (global media empire)
Crime (14/10.6%)	Batman
	Big Momma's House
	Clear and Present Danger
	Con Air
	Dick Tracy
	Die Hard 2
	Face/Off
	Gone in 60 Seconds
	Lethal Weapon 2
	Lethal Weapon 4
	The Mask
	Road to Perdition
	Sister Act
	Teenage Mutant Ninja Turtles
Dark Arts (10/7.6%)	Harry Potter and the Chamber of Secrets
	Harry Potter and the Philosopher's Stone
	Lara Croft: Tomb Raider
	The Lord of the Rings: The Fellowship of the Ring
	The Lord of the Rings: The Two Towers
	The Mummy
	The Mummy Returns
	Star Wars: Episode I – The Phantom Menace
	Star Wars: Episode II – Attack of the Clones
	Star Wars: Episode IV – A New Hope
Law Enforcement (10/7.6%)	Enemy of the State
	Eraser
	Lethal Weapon 3
	Minority Report
	Mission: Impossible
	Mission: Impossible 2
	Ransom
	Rush Hour 2
	Speed
	Unforgiven
Manual Labour (2/1.6%)	Back to the Future: Part 2

	Crouching Tiger Hidden Dragon
Military/Mercenary (11/8.3%)	Dances with Wolves
	Die Hard 2
	The General's Daughter
	GoldenEye
	The Hunt for Red October
	In the Line of Fire
	Indiana Jones and the Last Crusade
	The Patriot
	Planet of the Apes
	The Rock
	True Lies
Religion (1/0.8%)	The Hunchback of Notre Dame
Science (9/6.8%)	Batman and Robin
	Batman Forever
	Godzilla
	Hannibal
	Jurassic Park
	Jurassic Park III
	The Silence of the Lambs
	Spider-Man
What Lies Beneath	

Note: Business refers to legitimate ventures, as opposed to, say, organised crime (separated out here), even if the CEO may be corrupt or corrupted.

5. Socio-Economic Background

Working Class (14/10.6%)	Back to the Future: Part 2
	Big Momma's House
	Con Air
	Crouching Tiger Hidden Dragon
	Dick Tracy
	Gone in 60 Seconds
	The Mask
	Men in Black
	Ransom
	Road to Perdition
	Sister Act
	Speed
	A Time to Kill
	X-Men

Middle-Class (12/9.0%)	The Addams Family
	The Bodyguard
	Casper
	Double Jeopardy
	Ghost
	Hannibal
	In the Line of Fire
	Miss Congeniality
	Mission: Impossible 2
	The Patriot
	Scream
	Scream 2
Elite (30/22.7%)	Aladdin
	Basic Instinct
	Clear and Present Danger
	Die Another Day
	The Firm
	Ghostbusters II
	Gladiator
	Harry Potter and the Chamber of Secrets
	Harry Potter and the Philosopher's Stone
	The Hunchback of Notre Dame
	Interview with the Vampire: The Vampire Chronicles
	Lara Croft: Tomb Raider
	The Lion King
	The Lord of the Rings: The Fellowship of the Ring
	The Lord of the Rings: The Two Towers
	Men in Black II
	The Mummy
	The Mummy Returns
	101 Dalmatians
	Planet of the Apes
	Pocahontas
	Robin Hood: Prince of Thieves
	Shrek
	Sleeping with the Enemy
	Spider-Man
	Star Wars: Episode I – The Phantom Menace
	Star Wars: Episode II – Attack of the Clones
	Star Wars: Episode IV – A New Hope
	What Lies Beneath
	The World is Not Enough

Part Two: Factors Not Accountable in Above Traits of Evil

Constructions of the hero	Gender
	Ethnicity
	Geographic Origin
	Age/Maturity
	Sexuality
Constructions of the Victim	As per hero
Setting/Filming Location	Hero as insider/outsider?
	Enclosed space
	Outdoors
	Ecological Narratives
	Villain's habitat
Technical Devices	Framing
	Production/Costume Design
	Camera Position/Movement
	Diegetic/Non-Diegetic Sound
	Casting, including nationality of actor
	Others
Characteristic Traits	Love/Lust
	Greed
	Revenge
	Etc
Non-Characteristic Traits	Outside Influences of Evil, e.g. Spiritual Planes
	Non-Human/Non-Animal Villains

Part Three: Problems in Content Analysis of Characteristic Traits of Evil

As can be seen here, specific identificatory traits of the villain can be determined and codified, but ultimately these are meaningless in their ability to provide any real clues of the sources of cinematic evil. In the first part of this appendix, I give a basic indication of the characteristic traits of the villain as found in films in my sample base. However, these engage primarily with economic concerns rather than matching any perceived source of evil in the social world. That is, the identity of the villain is more an element of what the filmmakers consider would 'sell' to contemporary

audiences. In fact, this, in some respects, tends to negate my own argument that evil can arise from any source; Middle Eastern and North Korean villains, for example, are conspicuously absent apart from the isolated films noted, despite their role as villain in the global order of the 1990s and 2000s. However, I consider this to be symptomatic of the postmodern collapse in that the identity of the villain is constructed as formless, rather than being specifically located in any geo-political region.

The fact that white European (both American and British) males of the upper classes make up a majority of villains (and that they can be lawyers, businessmen or scientists) speaks more to the perceived target market of the films produced rather than these villains reflecting any social paradigm. To connect with the widest global audience possible, filmmakers allow heroes to largely assume the guise of the everyman or woman and then make distinct the villain as being anything other than this. These distinctions are, however, rendered hazy by the characteristics of the heroes that attempt to stand in for the audience, with Batman as part of the elite, Dr. Alan Grant (Sam Neill) in Jurassic Park as a scientist, and Jake Brigance (Matthew McConaughey) as lawyer in A Time to Kill. The distinctions between hero and villain, as differentiated by ‘everyperson’ and Other, becomes extremely complex.

This must also be tempered by the ways in which filmmakers also balance the representations of villainy with representations of the hero. I have mentioned above how scientists, lawyers and the upper class can be heroes as well as villains. The same also occurs with gender, ethnic and other groupings. Jackie Chan as hero in Rush Hour 2 (in a film which, incidentally, features few European characters as either

heroes or villains) is balanced by Asian Ricky Tan (John Lone) as villain, while the leather clad 'Miss Vivian' (Kelly Lynch) is as bad as Charlie's Angels are good.

I have also listed above other considerations that may cloud perceptions of the villain as evil rather than being merely bad. I have already mentioned elsewhere how the Japanese attackers in Pearl Harbor have not been constructed as evil, and this is largely delineated by motive as well as by various technical devices, including a lack of visual references to light and dark, and framing which largely excludes the typical monstrous shots of the villain. Black Hawk Down also negates the villainy of the Somalian people, except for the mysterious figure of Mohammed Farah Aidid who remains unseen throughout the film..

In other words, whether a character is evil or not is more dependant upon a complex network of various codes and commercial decisions, rather than on specific traits that relate to gender, ethnicity, sexual preference and so on. As I state in the body of this thesis, it is how the evil is represented that becomes more important than who the villain is.