James Narmore
Touch of Evil

For ten years, and the work he finally produced is so crammed with sentiment, so charged with visual excitement, so packed with moments of genuine pathos, that it might have degenerated into nothing more than an entertaining exercise in "suspense"—as it sometimes is when the script is not tight enough to hold the interest. But it was not. The script was tight, and the direction was excellent. The camera work was superb, and the acting was uniformly good. The result was a film that was both entertaining and thought-provoking. It was a film that made one think about the nature of evil, and about the ways in which it can manifest itself in the world.

Touch of Evil was released in 1959, and it was a box office success. It received mixed reviews from critics, who praised its visual style but criticized its plot and dialogue. Nevertheless, it is considered a classic film today, and it is often cited as one of Orson Welles' finest works. Despite its critical reception, Touch of Evil remains a popular film among audiences, and it continues to be shown in theaters and on television. It is a film that is both entertaining and thought-provoking, and it is a film that continues to be appreciated by audiences around the world.
Zugsmith, who was also responsible for some of the Douglas Sirk films, tells still another story. According to Zugsmith, Welles had come to Universal in the late fifties in need of money to pay tax debts, and Zugsmith cast him in the role of the heavy in *Man in the Shadow* (Jack Arnold, 1957); after this film, Zugsmith says, he and Welles became pals over a bottle of vodka, and Welles offered to direct the "worst" script the producer had to offer—the Paul Monash adaptation of Whit Masterson's novel, *Badge of Evil*.

Probably there is some truth in all these accounts. There is also the likelihood that Welles had manipulated everyone into believing the offer to direct was spontaneous, whereas in fact many of the themes and characterizations in *Touch of Evil* were generated out of roles he had been playing in Hollywood during the previous year. I have not seen Paul Monash's original script, but Welles's version has very little in common with the Masterson novel, which is set in a bordertown, which does not contain a newlywed couple named Vargas, and which makes Hank Quinlan a secondary character. On the other hand, *Touch of Evil* owes a good deal to the appearances Welles had made recently as an actor. Earlier that year he had given an interesting performance as Will Varner in Martin Ritt's *The Long Hot Summer*, and in *Man in the Shadow* had been cast as a southwestern rancher who exploits Mexicans. He had allowed himself to become typed as a fat racist, probably because the character was both colorful and appropriate to the times: the Supreme Court decision on segregation had occurred only four years before, the civil rights movement was under way, and everyone in Welles's audience had a fresh memory of the incidents at Little Rock High, where National Guardsmen were called in to enforce a law that southern politicians and policemen had been unwilling to support. Thus in *Man in the Shadow*, where he was allowed to rewrite his own scenes, Welles developed an embryonic version of the film he would later direct: a better-than-average Universal melodrama, it tells the story of how a demented, tyrannical bigot frames a liberal sheriff (Jeff Chandler) for murder. It is a more political movie than was usual for the studio, even though it doesn't suggest that the police themselves might be racist and corrupt. *Touch of Evil* went further: Welles announced to the press that the point of his film would be "that the policeman's job is to enforce the law, not to write it."

The action which bears this message takes place during twenty-four hours in or near the hellish Mexican border town of Los Robles, where an influential construction magnate, Rudy Linnaker, has been blown up by dynamite. We learn almost nothing about Linnaker except that he once "had this town in his pocket" and has left behind a daughter who despises him. The film is concerned not with the crime itself, but with a conflict between Captain Quinlan of the American police (Welles) and Mike Vargas (Heston), a Mexico City narcotics agent who, for reasons that are unclear, is spending part of his honeymoon in Los Robles. One character speculates that Vargas has come to "clean up" the Mexican side of the border—a casual remark that takes on ironic significance when Vargas wades through a dirty river at the end of the film. Quinlan, who is a racist, tries to frame a Mexican for the Linnaker murder, and when Vargas uncovers this scheme Quinlan conspires with the Grande family, a gang of outlaws, to frame Vargas's American wife (Leigh) in a sex crime. To cover his involvement in this plot, Quinlan murders the leader of the Grances (Akim Tamiroff), and then dies at the hands of his old friend Menzies (Calleia), who has been forced by Vargas to recognize the extent of Quinlan's corruption.

If these events are sometimes confusing, it is chiefly because the action occurs on a deliberately hazy, shifting borderland, where the audience is prone to lose their bearings. A time-bomb is planted in Rudy Linnaker's car while he is enjoying Mexican nightlife; the car explodes on the American side, and Quinlan goes in pursuit of the killer, blithely ignoring jurisdictional claims and describing himself as a "tourist." The only Los Robles police we see are a couple of ineffectual traffic cops, and the Grande family seem to control narcotics traffic in both countries. ["Some of us live on this side, some on the other," their leader says.] The chief metaphor and thematic device in the movie is therefore the crossing of boundaries—boundaries not only between nations but, as will be seen, between law and sexuality. As a result the lines of conflict between two countries and opposing sets of characters become increasingly blurred.

A secondary confusion arose because Universal cut the original release print down to ninety-five minutes, creating an even more elliptical narrative than Welles intended. The recently discovered longer version preserves continuity and gives a slightly better sense of day passing in Los Robles—indeed few movies have been as good as *Touch of Evil* at suggesting time by the quality of light, and none has created the various stages in a day's progress with
The original premise is probably a prime, if less coherent, example of
Welles's work. The whole film is probably a prime, if less coherent, example of
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Welles's work.
A glass toy plane glides in its dizzy moment. Lyams house is a small, round, white, three-bedroom house. It's situated on the edge of the town, and it's a perfect place for a family. The house is surrounded by a garden, and the children love to play in it. The garden is lush with greenery, and the children often spend their afternoons playing with their toys. The house is a perfect place for a family, and it's always filled with love and laughter.

The children love to play in the garden, and they often enjoy the company of their parents. The house is a perfect place for a family, and it's always filled with love and laughter. The children love to play in the garden, and they often enjoy the company of their parents. The house is a perfect place for a family, and it's always filled with love and laughter.

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Quinlan keeps this read, slowly turning the camera his head. The final words on the page are broad enough to cover the entire

...the world. He is saying the name of a man, "Quint," and is using the last word, "Worlds." The tone of his voice is softer, more

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Touch of Evil, Touch of Evil

..."The police. A film that's broadly influential. Touch of Evil uses

..."The Touch of Evil vision of womanhood is used in an ironic

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Welles's vision of a social commentary on capitalism and corporate greed is evident in his use of the metaphor of the train to represent the structure and operation of society. He portrays the train as a symbol of progress and movement, but also as a means of control and manipulation. The contrast between the majestic and imposing train and the small, insignificant people who ride it serves to highlight the power dynamics at play. The scene of the train moving through a small town, with its passengers going about their daily lives, serves to underscore the impersonal nature of this system. The train represents a force that is detached from the individuals it affects, a symbol of the dehumanizing effects of capitalism.

Welles's attention to detail and his use of symbolism are evident in his depiction of the train as a metaphor for the larger society. He uses the train to comment on the nature of power and control, and the ways in which individuals are manipulated and exploited. The symbolism of the train is thus a powerful tool in Welles's exploration of the themes of his film, and it serves to highlight the importance of critical thinking and analysis in understanding the world around us.
At the center of the film's plot is the mysterious and elusive figure of Vargas, a man whose actions and motivations are shrouded in mystery. The gripping narrative explores the interconnected lives of several characters, each with their own hopes, desires, and secrets. The film's digressions and tangents are woven seamlessly into the main storyline, adding depth and intrigue to the overall narrative. The film's visual style is characterized by a mix of classical and experimental techniques, creating a dreamlike and atmospheric mood. The performances are nuanced and powerful, with standout turns from the ensemble cast. Overall, Touch of Evil is a masterpiece of storytelling, a film that rewards repeated viewings with new insights and revelations.
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First encounters with Hitchcock...
power that have gone before?

what you say about people but the very consciousness of the power of the movie to influence public opinion is so strong that it does not matter. Movie directors suggest, and the public accepts it. When we see a scene in a movie where a character Dies, we feel the pain of that character. We are asked to identify with the characters, to put ourselves in their shoes.

Movie directors work on the audience to say, "Yes, we are asked to accept the choices of the characters, to feel their pain, their joy, their love, their sorrow."

The audience is influenced by the movie, and the movie is influenced by the audience. When a movie is successful, it becomes a part of the national consciousness. It becomes a part of the national discussion.

The movie is not just a form of entertainment; it is a form of communication. It is a way of reaching people on a deep, emotional level. It is a way of influencing their thoughts and feelings.

In a movie, we see the world as it is or as it could be. We see the good and the bad, the beautiful and the ugly. We see the strength and the weakness of humanity.

The movie is a mirror that reflects our lives. It is a way of understanding ourselves and the world around us.

The movie is a tool for change. It can inspire, it can educate, it can entertain. It is a powerful force that can shape our society.

The movie is not just a form of entertainment; it is a form of conversation. It is a way of sharing our thoughts and feelings with others.

The movie is a reflection of our lives, a mirror of our society. It is a powerful force that can shape our world.