

Camada Negra

("Black Brood")

Spain : 1977 : dir. Manuel Gutiérrez Aragon : El Iman : 95 / 82 min †

prod: José Luis Borau : scr: José Luis Borau & Manuel Gutiérrez Aragon

: dir.ph.: Magi Torruella

José Luis Alonso

Maria Luisa Ponte; Angela Molina; Joaquin Hinojosa; Manuel Fadon; Emilio Fonet;

Petra Martinez; Antonio Passy; Alberto Aroca

Ref:	Pages	Sources	Stills	Words	Ω □ ≠ Z ☠	Copy on VHS	Last Viewed
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† the longer running time refers to a European print – it was shown at 82min in the UK



Family Values shows its true colours in "**CAMADA NEGRA**"

Source: 21st London Film Festival programme

21st London Film Festival (1977) programme review:

"One of the most controversial films to emerge from Spain this year, "**BLACK BROOD**" attempts to show the feelings and beliefs of a terrorist group from the inside. The central group in the film is a family of right-wing terrorists (masquerading as a choir) whose aim is to disrupt and possibly kill elements connected with the Centre and Left. They are led by a steely, disciplinarian mother figure (a

kind of "**BLOODY MAMA**") and include a young boy who is slowly drawn into the game by its promise of excitement and even sexual adventure. It is his terrible final act with a girl which is made to symbolise the tragedy of Spain and its lost generation.

Made by the team who produced "**POACHERS**" and directed by the scriptwriter of "**LONG HOLIDAYS OF 1936**" and "**POACHERS**", it sustains its mood of suppressed violence and hatred without

showing too much of it explicitly; it communicates the hot, turbulent surface of Spanish society to a remarkable degree. Controversy arose in discussions at Berlin over the problems of showing Fascists at work to audiences which might take the lack of direct condemnation as an encouragement to emulate them. This is one of the hazards of political film-making, but the film's cry of pain and protest is authentic and effective. Despite its flaws, its depiction of how indoctrination and bigotry can ultimately destroy should be of prime interest to non-Spanish audiences."

- John Gillett

Speelfilm Encyclopedie review:

"The widow of a phalangist has raised her sons according to her husband's fascist ideals, due to which the fanatical determination of the youngest adolescent to be the equal of his brothers results in the murder of the servant girl he's in love with "in the name of Spain". The enthralling, unadorned reflection of the social realities in Spain begins with the reconstruction of the right-wing attack on the Picasso exhibition in 1971, but subsequently acquires the character of a parable or a deranged fairy tale. (Colleague José Luis Borau

co-wrote the screenplay and also produced.) ***"

The Good Film and Video Guide review:

"An illustration of the link between hoodlums and right-wing terrorists, done in such a way as to demand audience reassessment from sequence to sequence and even within separate scenes. Consequently, the Madrid settings and youngsters constantly surprise, as written by the director and his producer and co-writer José Borau (whose previous collaboration was "FURTIVOS"). ***"

[no listing in "Halliwell's Film Guide", "Leonard Maltin's Movie and Video Guide 2001", "The Critics' Film Guide", "Movies on TV and Videocassette 1988-89", "Rating the Movies (1990)", "The Sunday Times Guide to Movies on Television", "The Time Out Film Guide", "TV Times Film & Video Guide 1995", "Variety Movie Guide 1993", "Video Movie Guide 1993" or "The Virgin Film Guide"]

No further information currently available. When so much of western cinema (not to mention Western cinema) has detailed the modus operandi of every conceivable crime, it would be hard to maintain a serious case that audiences should not be shown the machinations of a right-wing terrorist faction. There can be no question that real life crime does occasionally emulate the movies (as, to an equal extent, do real life policemen). The question is whether film-makers can be held accountable for the unintended impact of their work on isolated members of the audience. If someone had assassinated a head of state after seeing "GANDHI", would that support an opinion the film should never have been made?

See also "LAS LARGAS VACACIONES DEL '36", released the previous year and scripted by the director of this film, which concerned a group of bourgeois families trapped at a holiday resort by the outbreak of the Civil War, and see subject index (putatively) under **THE CHILD AS POLITICAL SYMBOL**.