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SUMMARY

1. <u>Introduction</u>	p. 4
2. <u>Film comment</u>	p. 5
2.1. Cast and crew	p. 5
2.2. Biographies	p. 8
2.2.1. Henry Selick	p. 8
2.2.2. Danny Elfman	p. 9
2.2.3. Tim Burton	p. 9
2.3. Summary of the plot and film's signification	p. 11
2.4. Characters	p. 15
2.4.1. Protagonist	p. 15
2.4.2. Main characters	p. 17
2.4.3. Secondary characters	p. 20
2.5. Music	p. 21
2.6. Folklore	p. 21
2.6.1. Christmas	p. 22
2.6.2. Halloween	p. 23
2.7. Stop-motion	p. 25
2.8. Awards	p. 26
2.9. Aesthetic	p. 26
2.10. NBC as a worship film	p. 27
3. <u>Subcultures</u>	p. 29
3.1. Introduction	p. 29
3.2. Emos	p. 33
3.2.1. Emo culture roots	p. 33
3.2.2. Emo culture today	p. 34
3.2.3. Emo culture and " <i>Nightmare Before Christmas</i> "	p. 34

4. <u>Conclusions</u>	p. 36
5. <u>Resum (català), Abstract (English)</u>	p. 37
6. <u>Bibliography</u>	p. 38
6.1. Books	p. 38
6.2. Magazines	p. 38
6.3. Internet	p. 38
<u>Annexes</u>	p. 40
Annex I	p. 41
Annex II	p. 48
Annex III	p. 77
Annex IV	p. 81

What a nightmare!

1. Introduction

When I was told that I had to choose a subject in order to do my research project, I collapsed; I had really thought about it and I had spent a lot of time thinking about what issue was interesting enough for me to devote months on. At the end, I got three different ideas: one was doing a research about phobias, another was comparing different media (newspapers, magazines...) and the last one was doing an analysis of a film in English. As you can see, I finally decided for the last one. Why? I do not even really know, but I think that the main reason is my passion for cinema and languages. I chose "Nightmare Before Christmas" because it has been my favourite movie since I was a child and because it is a classic, I could find more information than from other films. I also thought that maybe the analysis of the film would not be enough for a project, and then I found out that this classic was a worship film for some minorities, subcultures, and I wanted to know more about those urban tribes and why it was so important for them, especially for the Emos. Because the film also references American traditions, I thought that would be proper to expose them.

I also decided to do it in English because it is a language I love and the best way to improve it is practising it, and English is the original language in which this film was released.

Doing a research project is a difficult subject for me, especially because it is hard for me to organise and work in a certain way; this project is such a milestone, and I will do my best in order to complete it in a satisfactory way. I really want to be more organised, and I think that maybe this subject will help me to achieve this objective.

I would like to thank Goretti, my project tutor and English teacher, for her help and patience, indispensable supports without which I would not have been able to finish this project in a proper way. I would also thank my family because they cheered me to finish it.

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2. Film comment

2.1. Cast and crew

Original title: Nightmare Before Christmas

Title in Spain: Pesadilla antes de Navidad

More titles:

- Argentina / Costa Rica: El extraño mundo de Jack
- Canada / France: L'étrange Noël de monsieur Jack
- Brazil / Portugal: O Estranho Mundo de Jack
- Russia: Кошмар перед Рождеством
- Greece: Hristougenniatikos efialtis
- Netherlands: Jack's ongelofelijke kerstreis
- Hungary (TV title): Karácsonyi lidércnyomás
- Poland: Miasteczko Halloween
- Finland: Painajainen ennen joulua
- Slovenia: Predbozicna mora
- USA (complete title): Tim Burton's The Nightmare Before Christmas

Director: Henry Selick

Producer company: Walt Disney Pictures (under their Touchstone Pictures banner)

Produced by:

- Producers:
 - Tim Burton
 - Denise Di Novi
 - Don Hahn (3D version 2006)
- Co-producer:
 - Don Hahn
- Associate producers:
 - Danny Elfman
 - Jill Jacobs
 - Diane Minter Lewis
 - Philip Lofaro

Nacionality: USA

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Scriptwriters:

- Tim Burton (story and characters)
- Michael McDowell (adaptation)
- Caroline Thompson (screenplay)

Photography: Pete Kozachik

Art Director:

- Deane Taylor
- Barry E. Jackson

Music: Danny Elfman

Casting by:

- Mary Gail Artz
- Barbara Cohen

Special Effects by:

- Myles Murphy (stereo artist)
- Loretta Weeks (special effects)

Original cast:

- Danny Elfman: Jack Skellington (singing) / Barrel / Clown with the Tear away Face
- Chris Sarandon: Jack Skellington (voice)
- Catherine O'Hara: Sally / Shock
- William Hickey: Dr. Frinkelstein
- Glenn Shadix: Mayor
- Ken Page: Oogie Boogie
- Edward Ivory: Santa
- Susan McBride: Big Witch / W.W.D.
- Debi Durst: Corpse Kid / Corpse Mom / Small Witch
- Greg Proops: Harlequin Demon / Devil / Sax Player
- Kerry Katz: Man under the Stairs / Vampire / Corpse Dad
- Randy Crenshaw: Mr. Hyde / Behemoth / Vampire
- Sherwood Ball: Mummy / Vampire
- Carmen Twillie: Undersea Gal / Creature under the Bed
- Glenn Walters: Wolfman

Spanish cast:

- Tony Cruz: Jack Skellington (singing)

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- Antonio Miguel Fernández Ramos: Jack Skellington (voice)
- María Caneda: Sally (singing)
- Ángela González: Sally (voice)
- Simón Ramírez: Dr. Frinkelstein
- Juan Miguel Cuesta: Mayor
- Javier Pontón: Mayor (singing)
- Jesús Castejón: Mayor (voice)
- Julio Núñez: Santa
- Emilio García: Rock
- Lucía Ortega: Shock
- Alex Saudinós: Barrel
- Ángel Rodríguez: Policeman

Release dates:

- USA: 9 October 1993
- Japan: 15 October 1994
- Argentina: 27 October 1994
- Australia: 10 November 1994
- Hong Kong: 17 November 1994
- Finland: 25 November 1994
- Sweden: 25 November 1994
- UK: 25 November 1994
- Spain: 2 December 1994
- Italy: 5 December 1994
- France: 7 December 1994
- Germany: 8 December 1994
- Austria: 9 December 1994
- Portugal: 9 December 1994
- Netherlands: 15 December 1994
- South Korea: 14 January 2005

Genre: Animation

Runtime; 76 min.

Color: Color

Sound Mix: Dolby Digital

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2.2. Biographies

In order to understand the film I thought that would be useful to know about the most important people who participated in it because, without them, “*Nightmare Before Christmas*” would not have seen the light. These important men are three: Henry Selick, the director, Danny Elfman, the composer, and Tim Burton, the producer and creator of this film, who had to give the direction of it to Henry Selick because he could not combine the direction of “*Batman Returns*” with “*NBC*”¹, a film the idea of which he had conceived long time before as a poem² (he had also drawn some sketches).

2.2.1. Henry Selick

Henry Selick was born on November 30th, 1952, in Glen Ridge (New Jersey). He spent his childhood drawing, and he was early fascinated by animation, thanks to two stop-motion movies (which were directed by Lotte Reiniger).

He studied Science at Rutgers University and Art at Syracuse University and at Central Saint Martins College of Art and Design, in London. After that, he enrolled CalArts to study animation. While he was studying at CalArts, his two student films were nominated for Student Academy Awards.



Henry Selick

After his years as a student, he went to work as an in-betweener and animator trainee for Disney Studios. Later, he became a full-fledged animator on “*The Fox and the Hound*”. During the time he spent with Disney, he met Tim Burton as well as other important people involved in the animation world (years later he said that he had learned a lot to improve his drawing, animation and storytelling thanks to his time in Disney).

Beyond his work for Disney, he also did freelance work, like the short film “*Seepage*” (which won an award), directing still-famous commercials and sequences of “*Twice Upon a Time*”. He also storyboarded fantasy sequences for “*Return to Oz*” and “*Nutcracker: The Motion Picture*”. He attracted the attention of Tim Burton when he created an acclaimed series of MTV stations called “*Slow Bob in the Lower Dimensions*”, whom he had known at CalArts.

¹ *Nightmare Before Christmas*

² Annex I

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His most important films are: "*The Nightmare Before Christmas*" (1993), "*James and the Giant Peach*" (1996), "*Monkeybone*" (2001), "*Moongirl*" (2005) and "*Coraline*" (2009).

He is now married with Heather Selick.

2.2.2. Danny Elfman

Daniel Robert Elfman was born on the 29th May in Los Angeles, America.

He started in the music world when he was very young, in a ska group when he was at high school. After dropping out his studies, he followed his brother to France and then he went to Africa, where contracted Malaria. After this visit, he went back to the US and joined his brother in the band "The Mystic Knights of the Oingo Boingo", which was later changed by "Oingo



Danny Elfman

Boingo". Elfman became its leader on 1976, and the band split up on 1995. He started to collaborate with Tim Burton in 1985, in the movie "*Pee-wee's Big Adventure*". Since then, he has been a frequent collaborator with the director, and has composed music for almost all his films.

He is a well-known musician who has composed for television, movies and videogames. One of his most famous compositions is "*The Simpsons*" main theme. He was nominated for four Academy Awards, won a Grammy Award and an Emmy Award.

Elfman wrote the scores for "*Nightmare Before Christmas*" and he is Jack's singing voice.

Danny Elfman has three children: Lola, Born in 1979, Mali, born in 1986, and Oliver, born in mid-January 2005. On November 29, 2003, he married film actress Bridget Fonda.

2.2.3. Tim Burton

The creator of "*Nightmare Before Christmas*". Timothy William Burton was born on August 25th, 1958, in Burbank, California, and he was the first of the two children that his parents had. When he was a child, he and his brother used to represent bloody crime parodies, such as homicides or suicides. He considered himself a very introverted boy.

What a nightmare!

He also used to annoy neighbours by telling them heavy jokes, like saying that he had seen aliens or that he had killed someone with an axe, a joke that some neighbours believed (that is the reason why he received the nickname "Axe Wound"). He already had talent for design in his childhood (he won a prize in his city), and was a truly passionate for painting, drawing and cinema (he loved monster films, like *Godzilla*). His neighbours thought that he was a social misfit who was dangerously seduced by



Tim Burton

horror and blood. His first short was at the age of thirteen, with some of his dearest friends, which was "*The Island of Doctor Agor*". He studied arts in the California Institute of Arts ("Cal Arts"), which was founded by Walt Disney. The company realised his talent and he was asked to participate in some of their projects.

His first step in the cinema world was with "*Vincent*", a 5:52' black and white stop-motion film based on a poem written by him (in this short he idolatrizes his hero, Vincent Price³), and then came "*Frankenweenie*", another short film which was 30 minutes long.

During the ninety's, he participated as a director or producer in the films "*Edward Scissorhands*", "*Batman Returns*", "*The Nightmare Before Christmas*", "*Ed Wood*", "*Batman Forever*", "*Mars Attacks!*" and "*Sleepy Hollow*". During the twenty's, he worked in the films "*The planet of the apes*", "*Big Fish*", "*Charlie and the chocolate factory*", "*Corpse Bride*", "*Sweeney Todd*" and "*9*"; nowadays is participating in "*Alice in Wonderland*", which will be released on March 2010. He is planning to direct a "*Frankenweenie*" remake and to participate in a project called "*Dark Shadows*". Recently, the Museum Of Modern Art (MoMA) in New York has opened an exhibition about the director, in which his drawings, notebooks, photos are shown, and it also exposes his trajectory⁴.

Tim Burton is known for his huge and spectacular imagination, as well as for his taste for strange and chaotic elements. He has been considered a genius as well as a mad man with psychotic personality; although it's true that his personality is quite peculiar, this is rather more a rumour and an urban legend than the truth. He's now married with the actress Helena Bonham Carter, who has appeared in lots of his films.

³ A horror film's star.

⁴ Annex III

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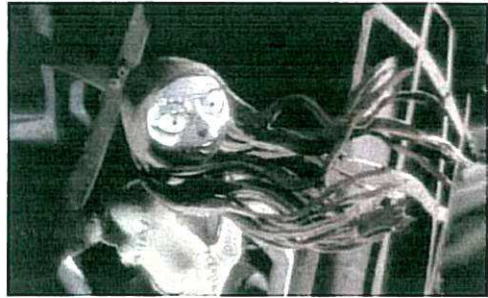
2.3. Summary of the plot and film's signification

The film is divided in 20 scenes⁵ and can be subdivided in three different parts according to the plot:

- 1st part of the film (introduction):

- 1st scene: This is very short; a voice in off tells us about the origin of the traditional festivities and shows us some doors inside a forest. Then, the camera goes inside a pumpkin-shaped-door.

- 2nd scene: This scene introduces us to Halloween Town; with the song "*This is Halloween*" we can see how the horrible inhabitants of this particular town celebrate their favourite festivity, and this is the scene when we meet Jack for the first time; he appears to be the



pumpkin king, and we can appreciate how famous he is. After having congratulated everyone for their job and effort, Jack escapes to the cemetery. Sally, the rag doll that we also meet for the first time in this scene, has an argument with her creator, Dr Frinkelstein, and runs away from him, leaving one arm hitting him; she also goes to the cemetery in order to pick up some poisonous plants.

- 3rd scene: Jack goes inside the graveyard and calls Zero, his dog. Then he sings the song "*Jack's lament*", showing his lack of motivation and emptiness while Sally is watching him (Jack doesn't notice her presence).



After that, Jack goes inside a forest. Sally feels sad for Jack (we notice that she's in love with him) and goes back to Dr.'s house. They argue again about Sally's behaviour while he is sewing her arm to her body. In the meantime, the Mayor goes to Jack's house in order to start preparing for the next Halloween, but he does not find him at home and gets worried. Far from that, Jack walks in the forest with Zero and discovers some shaped-doors in the middle of it; a tree-shaped door catches his attention, he opens it and he falls inside it.

- 4th scene: We can see Jack falling and landing in a huge amount of snow. He has arrived to a place different from what he had always seen, and he's stunned. He

⁵ The last one is for credits.

What a nightmare!

sings “*What’s this?*” while he explores this new place and sees the lights, the kisses, the happiness in the air. Then he discovers that this place is called Christmas Town and that its king is someone called “Sandy Claws”. In the meantime, inhabitants from Halloween Town are looking for Jack everywhere and raise the alarm. At Dr.’s house, Sally hears the noise and, because she is very curious, she puts poisonous plants inside her creator’s soup and he falls sleep. Meanwhile, Jack arrives bringing with him lots of items from Christmas Town. His neighbours are very pleased to see him, and Jack tells the Mayor to organize a town meeting.

- 2nd part of the film (development of the plot):

- 5th scene: Sally leaves the doctor sleeping and joins her neighbours in the meeting. There Jack tries to explain what is Christmas Town like with the song “*Town Meeting*”. Inhabitants are excited about Christmas, but their idea of it is macabre (they just know things as they see everyday in their peculiar town), and Jack feels quite disappointed because they do not understand the feeling he felt in Christmas Town. After the meeting, Jack spends the night reading Christmas tales and trying to discover what the scientific explanation of Christmas and that special feeling is. The next morning he visits Dr. Frinkelstein to order some instruments to investigate about it; we can see that Sally is closed in a room because her misbehaviour.

- 6th scene: Jack arrives at home with Dr. Frinkelstein’s instruments and starts investigating. Meanwhile, Sally escapes from the Dr.’s house and goes to bring Jack some food. Just after her escape, Frinkelstein discovers that she has gone out again. Jack, who is frustrated because he has not discovered anything, is glad to receive Sally’s visit. Then she leaves him suddenly, and while she is sitting in front of Jack’s house, she has a terrible vision about Jack’s Christmas.



- 7th scene: The sun has risen in Christmas Town, and we welcome the new day with the song “*Jack’s obsession*”. In this song, Jack explains that he does not understand the meaning of Christmas; then, he suddenly sees that the special Christmas feeling cannot be seen or touched, it just can be felt. He is so happy about having discovered it that he wants to celebrate his version of Christmas, wants to improve it. When he shouts it through the window, all his neighbours are happy except Sally, who

What a nightmare!

is worried about the vision she had. Later, another meeting is organised in order to deliver tasks among the neighbours. Jack asks Lock, Shock and Barrel to bring “Sandy Claws” to the town and not to tell Oogie Boogie about their mission. They promise him not to tell Oogie, but they’re lying.

- 8th scene: Lock, Shock and Barrel go to home (Oogie’s home too) and they sing “*Kidnap Sandy Claws*”, explaining what they would like to do with Christmas Town’s king. They leave their house to go for him.

- 9th scene: The scene starts in the meeting where tasks are being given; we see Jack asking Sally to make his Santa’s outfit, and Sally tries to convince him that it is not a good idea; Jack does not listen to her because he is too excited to think about the consequences. Then, the three trick or treaters arrive with a big sack. Jack opens it and instead of Santa, the Easter bunny is the one who comes out. The pumpkin king is really angry, and tells the children to go for Santa again and not to confuse the doors.

- 10th scene: This scene shows how Christmas Town neighbours prepare their particular Christmas while they sing “*Making Christmas*”, under Jack’s directions. In contrast, we can also see how Christmas is prepared in Christmas Town and appreciate the difference between both places. At the end of the scene we can see Santa revising his list of good and bad children; while he is doing this, Lock, Shock and Barrel kidnap him.

- 11th scene: The expected day has arrived, and Sally is trying again to convince Jack that celebrating Christmas is not a good idea while he’s fitting his Santa’s outfit. Then, the three children arrive with Santa. Jack tells him that he is the one who will bring presents to children and picks his hat. Lock, Shock and Barrel decide to bring Santa to Oogie’s house. Meanwhile, Sally goes to Dr.’s house in order to look for something to stop Jack.

- 12th scene: This scene shows us how Lock, Shock and Barrel arrive at Oogie’s house, give Santa to him and how Oogie sings “*Oogie Boogie’s song*”, which explains he likes gambling and that he will bet Santa’s life.

- 13th scene: Everyone is in the main square waiting for Jack to let him bring the presents they have prepared for children. Sally pours “fog juice” into the fountain, and this creates a dense fog which does not let Jack leave. Everyone is sad because Christmas cannot be celebrated, but Jack solves it asking Zero to be the head of the sledge because his shiny nose. He lands off and everyone is happy except Sally.

What a nightmare!

- 14th scene: Sally sings “*Sally’s song*”, in which she expresses her love for Jack and how hopeless she is about being corresponded.

- 15th scene: We can see Jack flying with his sledge and bringing special gifts for everyone⁶. This is causing panic, because the toys are alive and evil, and attack their owners. This situation rides people to denounce it to police; inhabitants from



Halloween Town are observing Jack from a kind of pot and enjoying themselves. Sally, who sees the mess that Jack has created, goes to Oogie Boogie’s house to rescue Santa in order to solve the problem. Oogie discovers her and kidnaps Sally as well as he had done with Santa.

- 16th scene: Meanwhile, Jack is still flying in his sledge when soldiers start to shoot at him. He is hit, and falls from the sky. Their neighbours and friends have seen this, and become sad because think that his king is dead. The Mayor leaves his friends in order to announce this bad news. In the human world, the police announce the death of the impostor and inform that Santa has not been seen yet.

- 17th scene: Here we see that Jack is not dead; he landed in a human cemetery. He’s really sad and sings “*Poor Jack*”, a song that express his frustration (he wanted to do his best for everyone but no one valued it, and even attacked him) and ends with the knowledge that Jack acquires about what was wrong with his behaviour; he wants to fix what he has done wrong and come back to Halloween Town in order to ask Santa if he can bring Christmas to people; he also discovers what Sally has been trying to tell him all the time: he is Jack, and cannot try to change himself for someone who is not him (he finally accepts himself and it is at this point that the character grows in maturity and becomes a “round character”). In Halloween Town, Oogie is still playing with his “captures”; Sally cries that Jack will help them, but just then, they hear the Mayor announcing Jack’s death.

- 3rd part of the film (conclusion):

- 18th scene: Jack goes to Oogie’s house to rescue Santa and Sally. He fights with Oogie and beats him; after that, apologizes to Santa Claus and he leaves in order to

⁶ The first child we see (the one that receives the head) would be a Tim Burton’s alter ego.

What a nightmare!

fix his holiday. Then Jack realises that if Sally was in Oogie's house was because she is in love with him, but their neighbours interrupt them in the middle of the conversation. In the human world, Santa has started to bring presents for the people replacing the horrible gifts Jack brought to them.

- 19th scene: Jack, Sally and the inhabitants that found them come back to the town, and everyone is happy to discover that Jack is alive. Suddenly, Santa Claus appears to bring snow; everyone is filled with the joy of Christmas and start singing "*Finale*". Jack sees Sally leaving from the crowd and follows her to the pumpkin garden; there, they express their love.



- 20th scene: The credits.

The main theme of the film would be the knowing and the acceptance of oneself, as well as the courage to affront your mistakes and dare with the consequences.

2.4. Characters

When Tim Burton wrote the poem that would inspire him to create the film, the only characters that appeared were Jack, Zero and Santa Claus. When the film project started, Burton founded a new production company called *Skellington Studios*, which consisted on several animators and artists who were in charge of the script and the creation of the rest of the characters. In short, the artists who collaborated in the film created the characters that the story needed to be completed according to Burton's indications⁷ (as a random fact, Burton asked the artists to draw them with the opposite hand that they normally used to draw).

Tim Burton's *nightmare* is so charming because the characters personality impregnate film's narration, being more important the deep psychological dimension than the story itself.

2.4.1. Protagonist

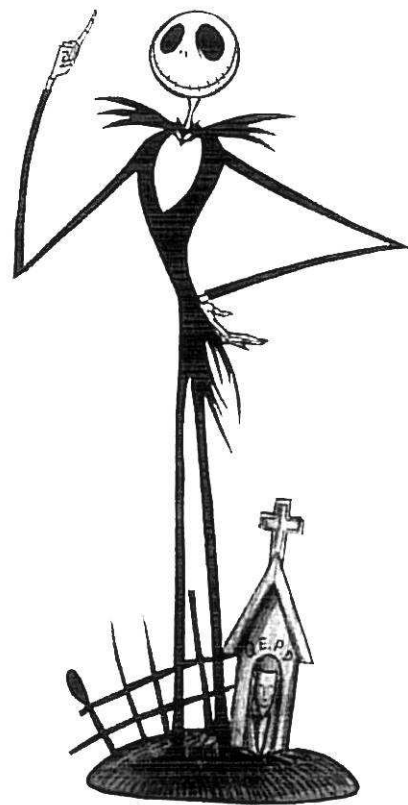
Jack Skellington is the protagonist of "*Nightmare Before Christmas*". Jack is a tall and skinny skeleton, whose skull is completely round; his eyes are just two dark holes and

⁷ The aesthetic that inspired Tim Burton and the animators to create the characters, as well as the film in general, is best explained in the point 2.9.

What a nightmare!

whose mouth looks like it was sewed. He wears a smart striped black and white dinner jacket, and a bat as a bow (his looks remind us about Fred Astaire). His movements are subtle and elegant, like a humanised spider. The character was inspired by the truly king of Halloween, Jack o'lantern⁸ (the reference to him is obvious).

Jack is the hero of his Town and the Pumpkin King (as well as the king of Halloween). His neighbours rely and adore him because of his natural charm and charisma, as well as the ability to organize the best Halloween parties. Even though the qualities mentioned before, at the beginning of the film, Jack is tired of being the king of Halloween, he does not want to do always the same and he is demotivated. He does not feel proud about his success because it is what he has always done, and he does not value it because it does not represent any effort for him. Furthermore, being famous just helps him being sadder, because everyone admires him so much that cannot see how big is the pain he has inside; he is deeply depressed. At this point we can see how idealist and different from the rest of the crew he is; he is an iconoclast because he is not happy with what he has, he wants something more, unlike the other characters; this existential doubt will be the motor of the plot. Later, when he finds Christmas, the joy of this festivity fills him, and he recovers the illusion again. He wants to be filled completely with this joy, and this is the reason why he decides to be the



An illustration of Jack Skellington

next “king” of Christmas, becoming this wish the new goal in his life, replacing the one that had been bored. His desperate research for an answer that fills him lets him to be obsessed and to lose his identity; everything that comes next the decision of celebrating Christmas is the progressive auto negation of Jack (he wants a change that gives a meaning to his existence because he had lost himself in the monotony, but because he wants to be someone who is not, he is driving himself to the loss of his psychological existence). Finally, when he is in the cemetery (after having been shot), he sees everything clear; he was underestimating himself and his abilities and, because he could

⁸ Best explained in 2.6.2.

What a nightmare!

not see them, he let sadness fill him and produce the “nightmare”. He is the king of Halloween, and although he sometimes gets bored, he enjoys being who is (he also learns a new and important lesson: good intentions are never enough, and everyone has to be responsible for their actions). He knows that what he has done is bad, so he comes back to his town to solve the problem. Jack finally understands himself and is happy to be who is he, as well as discovers that he is in love with Sally, the doll that has always helped and worried for him.

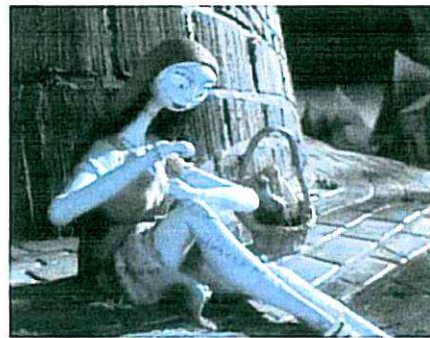
Jack is clearly the most human character in the movie; his existential doubts, his research for something to fight and for happiness makes us feel identified with this peculiar skeleton; even though his featured narcissism, we forgive him because we know that this characteristic is the result of his loneliness, something so human that touches the heart.

Tim Burton created this character inspired by him: Jack Skellington is an autobiographic character based in the personality of his creator.

2.4.2. Main Characters

- Sally: She is the main female protagonist. Sally is a rag-doll character and was created by Dr Frinklestein; she always makes him angry because her continuous disobedience.

This restless, intrigued character wants something better for her life than serving her creator (this is why she escapes from him constantly) and like Jack, she wants to know and learn as much as she can. This similarity to him drives her to fall in love with the Pumpkin King. She worries for Jack because she knows that his plans are not going to



Sally

end well (she has premonitions, like a witch); she is the only one who really cares about him. This peculiar doll is a talented cook (as I said before, she is like a witch that can prepare potions for her benefit, as well as cooking good food) and a tailor who makes Santa’s outfit for Jack because of his insistence, even though she does not like the idea of him supplanting the king of Christmas; she even tries to stop Jack’s plans, but she does not succeed. Sally is, maybe more than Jack, the most realistic character in the film, with her sensibility, maturity and common sense.

- Oogie Boogie: This version of the Oogie Boogie Man (“home del sac” in catalan) is the antagonist of the film. The character design was inspired by Cab Calloway’s

What a nightmare!

appearance in Betty Boop cartoon (1932). This character loves gambling and betting people's lives for fun. He is solitary and lives in the basement of a big house; Oogie only keeps in touch with the outside thanks to her three bailiffs (Lock, Shock and Barrel). He dies at the end of the film, when Jack tightens a thread that comes



Oogie Boogie

from him, the sack which he was wearing is removed and the big amount of insects that formed his body fall into the lava. Oogie Boogie may be created to be the opposite of Jack (their appearance and behaviour are completely different). As a random fact, Oogie Boogie's characterization was considered racist by National Association for the Advancement of Colored People (NAACP).

- Dr. Frinklestein: He is the mad scientist of Halloween Town and Sally's creator. The Doctor is a clear reference to the Doctor Henry Frankenstein, from the book "*Frankenstein or the modern Prometheus*", written by Mary Shelley (one of Burton's most admired writers). He lives in a big house which has also a laboratory that uses for his strange experiments. He has the appearance of an old bald man whose head is open like a box and when he



Dr. Frinklestein

opens it, his brain is visible for the public; he uses a wheelchair. Igor, another reference to the classic mentioned before, is his assistant. The doctor is a neurotic and possessive man, who overprotects Sally because he is afraid to be alone; because her constant disobedience, he decides to create another creature with half of his brain. Frinkelstein is the creator of the reindeers that are supposed to help Jack in his "Christmas" by pushing his sledge.

- Zero: Jack's faithful, ghost dog. He sleeps in a grave in the local cemetery of Halloween Town. It is one of the original characters created by Tim Burton (dogs are Burton's favourite animals, and usually includes them in his stories because the friendship between a dog and its owner is symbolic). Zero is the prototype of obedient dog, which follows his owner wherever he goes, supports

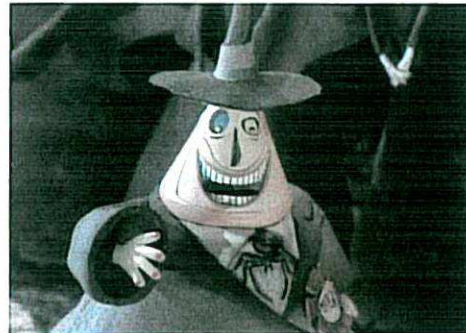


Zero

What a nightmare!

him when something goes wrong and it is able to feel Jack emotions and emphasize with him. This peculiar dog has a pumpkin-shaped and shiny nose, a clear reference to Rudolph, the red-nosed reindeer (a popular character from a Christmas carol).

- Mayor: This comic and bipolar character is Halloween Town's mayor. He is short, fat and can literally change his face depending on his mood; when everything goes well, he shows at everyone his happy face but, when things go just a little wrong, he turns his sad and angry face that normally hides on the back side. This "elected official who cannot make decisions by his own", how he describe himself, always trusts Jack for important decisions of whatever is going on in Halloween Town; he just supervises and helps organizing the events. Although this character could perfectly be a parody of the classic two-faced politician topic, he cares about his town and neighbours.



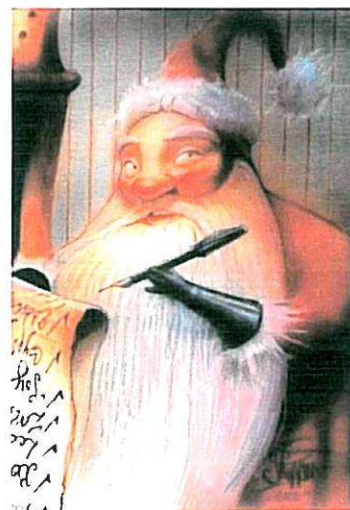
Mayor

- Lock, Shock and Barrel: These three naughty little characters (a devil, a witch and a skeleton) represent the children who go out at Halloween to ask for candy in houses (they would be trick-or-treaters). Halloween Town inhabitants do not like them a lot, especially the mayor, who is afraid of them. They kidnap Santa Claus following Jack's orders but, later, they give him to Oogie Boogie because they are his bailiffs and he wants to play with Santa.



Lock, Shock and Barrel

- Santa Claus: One of the original characters that is included in the poem; he is the "king" of Christmas Town. Santa, as all we know, is a big old man with white hair and a long white beard dressed in his red and white clothes. Even though the tradition supports that he is a pleasant and kind character, this version of Santa Claus has Tim Burton's stamp; he is a tenacious and lively character, with a strong personality who is able to get angry and to tell people off when it is necessary, but who



Santa Claus

What a nightmare!

is also able to forgive.

Santa is nicknamed "Sandy Claws" because of a Jack's mishearing, producing the confusion that he is a monster as well as Halloween Town's inhabitants, but this error is soon discovered when Lock, Shock and Barrel bring him to Jack and he realises that the Christmas Town's king has fingers instead of claws. This is a completely different character from the rest of the crew; he is the opposite of Jack and makes us appreciate the contrast between the two worlds that are described in the film (their respective kings are the essence of the Town itself): he's an experienced old man who sees everything clear; he possesses the knowledge that Jack has not at the beginning of the film: he knows exactly who is him and what he has to do.

2.4.3. Secondary characters

- Band: Accordion, bass and saxophone players.
- Behemoth: A tall man with an axe stuck in his head. This character is maybe a reference to Tim Burton's nickname.
- Clown With The Tear Away Face: A fat clown that can tear off his face and rides a unicycle.
- Corpses: Corpse Guy, Corpse Kid and Corpse Lady.
- Creature Under The Bed: A monster with a sharp teeth and glowing red eyes.
- Devil: A red devil with two horns.
- Duck: A yellow and evil duck.
- Harlequin Demon: A monster that tries to make a hat out of a rat.
- Igor: Dr. Frinkelstein's assistant, who loves dog bones.
- Man Under The Stairs: A blue monster with fingers resembling snakes and spiders in his hair.
- Mummy: A mummy with one eyeball.
- The Hanging Tree and The Hanging Men: A spirited tree with skeletons hanging from his branches.
- Three Mr. Hydes: A man with different versions of himself in his hat, like the Russian dolls.
- Undersea Gal: A mixture of a fish and a woman.
- Vampire Brothers: Four vampires that have umbrellas.
- Witches: They are two witches, one tall and the other one short.
- Withered Wing Demon: A gargoyle that uses his wings to walk.

What a nightmare!

- Wolfman: A werewolf.

2.5. Music

As I mentioned in the point 2.2.2. of this project, Danny Elfman was in charge of the film's BSO. His peculiar style (the music in this film is similar to other Elfman's works, such as the BSO in "*Edward Scissorhands*") wraps the movie to create the precise atmosphere that Burton wanted in order to tell the story. "*NBC*"'s music is slow, orchestral and because it is a musical, there are lots of sung songs. Here is a list of the ones that are sung by the characters of the film⁹, songs that help us to follow the story or that just tell us how the characters felt in a certain moment:

- This is Halloween
- Jack's lament
- What's this?
- Town Meeting
- Jack's Obsession
- Kidnap Sandy Claws
- Making Christmas
- Oogie Boogie's song
- Sally's song
- Poor Jack
- Finale

2.6. Folklore

A very important aspect to comment in this film is the big number of references to the popular culture, the folklore, and to some festivities from America.

The two main festivities, although, are Christmas and Halloween. The whole film is settled in the magic and incredible universe of the celebrations mentioned before (and a little reference to other festivities), and Tim Burton himself said that he came up with the idea of the film when he saw that Halloween decoration in a shop was being changed for Christmas decoration. After he had the idea, he wrote a poem and presented it to Disney in the early 1980's, when he was already working for them. The company first said him not, because it was a project too dark for their public (mainly children) and too

⁹ The lyrics are in the Annex II

What a nightmare!

expensive because of the stop-motion animation technique. Some years later, when Burton had obtained fame and had fans all over the world, he asked Disney again to produce the movie. They could not say no for the reasons mentioned before, but even then the film was too dark, so they gave the project to Touchstone Pictures, a company inside Disney. These are the two festivities that the film mainly refers:

2.6.1. Christmas

Christmas (compound meaning “Christ’s Mass”) is a Christian annual holiday celebrated each year on December 25th, and it is central to the Christmas and holiday season. It commemorates the birth of Jesus of Nazareth, God’s son, although it is not Jesus’ actual birthday (it is known because the New Testament does not mention it). This fact was first exposed in the early eighteenth century, when scholars began proposing alternative explanation after being believed for many centuries that the Christmas day was Jesus’ birthday. Then, why do we celebrate Christmas on the 25th of December? There are two different theories about it: the first one claims that Christmas is celebrated in this date because it was the pagan festivity for the winter solstice; the second one affirms that it was the day that *Dies Natalis Soles Invicti* (the birthday of unconquered sun), a roman festivity to commemorate their Sun god, was celebrated.



Typical Christmas drawing with snow and a Christmas tree

Nowadays, Christmas is celebrated with different traditions all around the world; in all of them, although, being with the family and enjoying with big meals with them is one of the main activities. Because it is a Christian festivity, going to mass, especially in the 25th, is really important. In almost all the countries lots of presents are being given to people you love, and each country has the mythic character who does it (in Italy is the witch Befana, in Spain the Three Wise Men, in USA Santa Claus...). It is also typical to decorate houses and streets with lights (to symbolise the Saint Spirit) and Christmas items, and to eat Christmas food (like Christmas pudding or fruit cakes).

The most famous Christmas elements that appear in the film are:

- Christmas tree: It is comes from the pagan festivities celebrated before Christmas; they are decorated with lights and ornaments. In the film we can see

What a nightmare!

the original and beautiful tree from Christmas Town and the peculiar tree (without leaves) that is decorated in Halloween Town to imitate Christmas.

- Santa Claus: This character has its origin in Saint Nicholas, a Christian character who enquired about the behaviour of children during the year before deciding whether they deserved a gift or not; then, he brought presents to all of them who deserved it. The vision we have of Santa Claus nowadays was mainly created in the USA (his clothes were designed by *Coke®*), and the tradition says that, each Christmas, he brings presents to those children who have behaved well during the year. We can see how this nice character is also shown in the film.
- Snow: this element has always been a symbol of the perfect Christmas; we can see how at the end of the film Santa Claus brings snow to Halloween Town, symbolizing then the perfect ending and happiness for everyone.
- Presents: Santa brings presents to all the children because it is the tradition; in the film, we can see how Jack is the first to give presents to children (the macabre ones) when he still thinks that his Christmas will be better than the traditional one; then, we see how Santa changes the presents.

2.6.2. Halloween

Halloween (a word that comes from all-hallows-eve) is an annual holiday celebrated on October 31 in the UK and USA. This festivity has roots in the Celtic festival of Samhain (ancient Irish, that means Summer's end) and the Christian holy day of All Saints, but it



Traditional Halloween elements

has become a secular celebration. Ancient Celts believed that the line between the ghost's world and the real world was thinner then, and they needed to protect from them wearing masks (because they believed that ghosts would think that they were also spirits and then they would not harm them); it was the day to remember all the loved people who have died. The festivity has evolved, and now people consider it a tradition for having fun; families get all together (although being the complete family is not as important as in Christmas), dress up and enjoy themselves watching horror movies and scary things.

They also eat Halloween food, like candy apples.

The most famous Halloween elements that appear in the film are:

What a nightmare!

- Monsters: Because Halloween's origin is involved with ghosts, monsters have also a place in this strange world; we can see that all Halloween Town's inhabitants are monsters.
- Pumpkins: It is usual to decorate the house with Autumn fruits and plants; the pumpkin is the most famous and popular one, because it is big, orange and beautiful (if we compare it with the other fruits), and it is perfect for carving on it; it is traditional to carve a creepy face on it and to put a candle inside. In the past, it was believed that this ornament frightened ghosts. We can see the pumpkins in the movie in the pumpkin garden, near the cemetery, in Zero's nose and even in Jack himself at the beginning of the film (we cannot forget that he is the pumpkin king).
- Jack o'lantern: It is a carved pumpkin with a candle, and it is related to ingis fatuus, a kind of ghost. The folklore says that the pumpkin is called like this for Stingy Jack, a lazy farmer who used a cross to strap the Devil. There are many different versions for the story (like in every myth), but the most popular says that Jack was getting chased by some villagers from whom he had stolen, when he met the Devil, who claimed it was time for him to die. However, the thief stalled his death by tempting the Devil with a chance to bedevil the church-going villagers chasing him. Jack told the Devil to turn into a coin with which he would pay for the stolen goods (the Devil could take on any shape he wanted); later, when the coin/ disappeared, the Christian villagers would fight over who had stolen it. The Devil agreed to this plan. He turned himself into a silver coin and jumped into Jack's wallet, only to find himself next to a cross Jack had also picked up in the village. Jack had closed the wallet tight, and the cross stripped the Devil of his powers; and so he was trapped. Jack only let the Devil go when he agreed never to take his soul. After a while the thief died. His life had been too sinful for Jack to go to heaven; however, the Devil had promised not to take his soul, and so he was barred from hell as well. Jack now had nowhere to go. He asked how he would see where to go, as he had no light, and the Devil mockingly tossed him an ember that would never burn out from the flames of hell. Jack carved out one of his turnips (which was his favourite food), put the ember inside it, and began endlessly wandering the Earth for a resting place. He became known as "Jack of the Lantern", or Jack-o'-Lantern.
Jack Skellington is clearly a reference to this mythical character.

What a nightmare!

- Treack or treaters: They are children who dress up as monsters (ghosts, witches...) and go to houses asking for sweets, recreating the visit of ghosts that the ancient people believed. They knock the door, and when people from the house open it, they say “treack or treat?”; if the people from the house give them sweets, then it is a treat; if they do not, children play jokes with them (sometimes can be quite heavy, so it is better to give some sweets to them).
Lock, Shock and Barrel are based on treack or treaters, and we can know it because they are children, their fancy dresses and because when they go for Santa, they say the words mentioned before and then they kidnap him.
- Cemeteries: Cemeteries are important in Halloween because it is a festivity related to death, and people go to see the graves of those who loved and died. It is a magical and creepy place in all cultures, so it is natural to be an important element. In the movie, the cemetery is not treated like a holly place, but as a normal place to go.

2.7. Stop-motion

The film is recorded in the stop-motion animation technique, also known as stop-action, frame-by-frame or even clay animation (if the figures that are animated are made of clay, a very used material in stop-motion films), and it consists of moving an object, person, animal... physically and they appear moving on their own. The object is moved in small increments between individually photographed frames, creating the illusion of movement when the series of frames is played as a continuous sequence.

Stop-motion animation is one or maybe the first animation technique that appeared, even before the drawing animation (sequential drawings in multiple pages). The first project that attempted to use stop-motion was *The Humpty Dumpty Circus* (1898), credited to Albert E. Smith and J. Stuart Blackton. Since then, the technique has evolved a lot, and it has arised many different variations, like cel animation or time lapse.

In “*Nightmare Before Christmas*”, animators used a metal skeleton and covered it with latex to build the



Making a film in stop motion

What a nightmare!

puppets; then, they painted them. Two hundred and thirty puppets were built to record the film and, to change expressions of Jack, they had to build lots of different heads to change them (around eight hundred heads had to be built for him), as well as removable eyelids; for Sally, different faces (she had only a head with changeable faces because of her long hair).

Stop-motion is a very expensive and tedious technique, and this is the main reason why there are so few stop-motion productions, why Disney was not very glad to hear about Tim Burton's project and rejected it at first. Despite this fact, this technique provides awesome and fresh results, and maybe this is why Henry Selick and Tim Burton often use this method to record their films. Although during the process is common to deal with lots of problems (like giving the puppets the wanted facial expression and work with big settings), stop-motion was indispensable to transmit the innocence that "*Nightmare Before Christmas*" is full of and to give that genial spark that its creator wished; Burton's "*nightmare*" was the first large film to be completely recorded using the stop-motion animated method.

2.8. Awards

In 1994, the film was nominated for the Oscar (Best visual effects), for the Saturn Award (Best effects), for the Annie (Best animated film), for the Golden Globe (Best original score, motion picture), for the Hugo (Best dramatic presentation) and for the Young Artist Award (Outstanding family motion picture, action/adventure). On the other hand, "*Nightmare Before Christmas*" won two Saturn Awards (Best fantasy film and Best Music) and two Annies (Best Individual Achievement for Artistic Excellence in the Field of Animation and Best Individual Achievement for Creative Supervision in the Field of Animation).

2.9. Aesthetic

Everyone who watches a Tim Burton's film would probably recognise his personal stamp in all of them; he has a peculiar and eclectic style that started to forge since he was just a child; we can see how he has shaped it completely in "*NBC*".

Burton has been influenced for lots of different authors, actors, cultural movements, producers... but all what they have in common is the dark, the innocence, the originality and that geniality spark. For example, he has been inspired for romanticism (XVIII

What a nightmare!

century), a cultural movement that wanted to be against the rationalism and the



An Edward Gorey's illustration

classicism. They wanted to express themselves, to be individual and to look for the freedom in a constant research; the aesthetic was quite decadent, to express how life was not what they expected it to be (the concept of death was attractive for them). Another cultural movement that was important for the producer was the expressionism (XX century), which was quite a second romanticism, but more modern; they defended the subjectivism, the individual freedom

and wanted to change the world that was bittering them through artistic expressions; they had an existentialist personality and were attracted by what was forbidden and dark.

Burton was also inspired by horror tales; his favourite writers were Mary Shelley, with her "*Frankenstein*", and Edgar Allan Poe, with his horror tales and poems, like "*The Raven*". Aside the writers, he was also inspired by some illustrators; the clearest one is Edward Gorey (his personality was quite peculiar, too).

This peculiar and original aesthetic has become an icon that identifies Tim Burton and nowadays is the main characteristic of his works; it has pierced the cinema scene and the market so much that lots of posterior films have a similar aesthetic and a lot of merchandising with these peculiar elements has been created. In short, the aesthetic used in "*Nightmare Before Christmas*" is one of the most important things in the film.

2.10. NBC as a worship film



Example of NBC's merchandising

Although it was given a limited release (\$50 million in the United States) and it was expected that the film would make a fortune, the critics were amazed with the movie and the comments were mainly positive. Through the years, the film has been considered a worship film and a classic that lots of TV channels broadcast every Christmas. The success has been growing, and has reached such a point that Disney released the film again in 3D in 2006, and even

What a nightmare!

wanted to produce a sequel, something that Tim Burton banned to do (he wanted his film to remain untouchable).

The "*Nightmare Before Christmas*" popularity has grown up, and Disney has taken advantage of it; merchandising (clothes, handbags, action figures...), new editions of the film, videogames (we can find games completely based on the film and others that use some of the characters to set the plot, like "*Kingdom Hearts*")... even a new CD with the versioned songs ("*Nightmare revisited*") has been taken to the market.

The transcendence of this film can also be detected in the aesthetic or in the titles of some newer movies; in "*Coraline*", whose director is Henry Selick, can be appreciated how working with Burton influenced him, because the look of this film is very similar to "*NBC*", and the movies "*Sandy Claws*" and "*Lock, Stock and Two Smoking Barrels*" have clearly copied the names of the characters.

But in where its influence has pierced the most is in some of the urban tribes' look (and even in some of their songs, like "*I miss you*", from Blink 182, that mentions the main couple in the lyrics). The darkest tribes consider this film as their worship film, and their integrants usually collect the merchandising, wear clothes with Jack's image, or even have tattoos of the characters of this film. The tribe or subculture that has been more influenced by the film is the Emo one.

What a nightmare!

3. Subcultures

3.1. Introduction

When I started looking for information in order to do this research project, I found out that the film had been really important for some subcultures all around the world, specially Emo, and I thought that it would be very interesting to investigate a little about these groups that are a reality in our society nowadays in order to understand them better and know a little bit more about "*Nightmare Before Christmas*".

We often define subculture as a minority group with a different culture from the one which they are living with; in other words, with a different way of life from the rest of their society (although sometimes the subculture is not completely against the main culture; both can share some ideas). The different factors that define a subculture can be style (the "look"), music and ideology. The people who are part of a subculture can be recognised by some visual characteristics, and depending on the kind of group they are inside, will be ones or others.

A subculture is usually linked to young people (teenagers mainly), who have common interests (entertainment, for example, like: music, cinema...), who share and accept meanings for determined symbols and they use the same way to communicate with other people (the same kind of language or the way they express themselves, like a dialect of an official language). This definition includes a large wide of concepts, from sects, passing by groups of professionals (doctors, artists...) to friends.

Sometimes when we hear about subcultures or urban tribes we tend to relate them with young gangs that are all the day in the street drinking, smoking and being violent with the rest of people; it is true that some of the most popular (or well-known) tribes are violent, and it is also true that in the jungle of the tribes there are frictions between some of them because of their different or even opposite ideologies, but what is not true is that all the tribes are violent or have bad habits. This misinformation is due to the fact the most famous gangs (and the ones that have more *adepts*¹⁰) are violent, causing trouble in the city, and, because they make trouble, people notice them more than the rest of the pacific tribes.

Dick Hebdige, who is a subculture expert and has studied them for a long time, says that people who are part of a subculture will express their belonging to it by wearing the

¹⁰ *Adepts*, because being a member of a subculture is like being an adept of a religion.

What a nightmare!

same style of clothes and quite the same hairstyle, so he holds that the most important part that defines a subculture is the symbolism related to their looks and to their clothes, the music they listen to and their habits, as well as their way to enjoy themselves (the entertainment).

The concept “subculture” was created by David Riesman, who has also studied society, when he could identify a minority group of people inside the society that did not share the opinions that were provided in a commercial way and wanted to be different from them because they did not feel comfortable with that “mass culture”. Because this study was done long before, he could only identify some minorities (which are present nowadays also), but the number of subcultures has amazingly increased in the latest years, due to the fact that most of well-known and oldest tribes have been subdivided into new ones. This would be a list and a basic description of the most famous and popular ones:

- Hippies: The hippie movement started in the 1960's in USA, and became a fashion for young people in the 1970's. This tribe promotes the Bohemian life (living in community, discovering the artist we have inside...), the respect for the



Hippie

environment and for the people (they are the most peaceful urban tribe existent), sexual freedom (this was one of the reasons why during the 60's and 70's decades the number of AIDS sufferers increased) and the life as a beautiful experience (they have a very optimistic concept about life, and they take it passively). They are well-known for their habitual use of drugs (mostly cannabis), because they want to reach a superior state of conscience, free from the suffocating society.

They like to wear baggy, comfortable clothes, bought in a market (they are against the system, so the cheapest the clothes are, the best they are), and use to have long hair (sometimes they wear rastas). They like reggae music, and the best-known hippie icon is Bob Marley.

- Mods: The term *mod* comes from the word “modernism”; this is a musical and a cultural movement that started in London in 1958, and would reach its summit the first half of the 1960's. The first mods were young middle-class people, who

What a nightmare!

were interested in the fashion, which arrived to United States from the rest of the world, and in the black music from USA (music like jazz, rhythm and blues). They do not have a solid ideology, they just live life generically. Although their tribe is called “mods”, people linked to it wear clothes and hairstyles that were fashionable in the 60’s. All of them are very neat, they take a lot of care about their image. Their most precious object is the scooter, preferably Vespa, with lots of rear-view mirrors¹¹. They are not usually violent, just when other people provoke them.



Mod

- Neo-nazis: The nazi movement started in the Second World War (1939-1945) in Germany, and its leader was the dictator Hitler. He promoted a pure-blood race, an ideology that was racist and homophobic (especially with Jew people), as well as narcissistic. Even though Germany was one of the countries that lost the war, Hitler’s ideology was promoted after his death by some of his officials (mostly by Karl Heinz Priester¹²), and nowadays there are still some people that believe in it and promote it. Neo-nazis can be detected because they usually crop their heads and wear clothes similar to punks (even though these bands are opposite and react violently when they meet): leather jacket, t-shirts (sometimes with nazi symbols¹³), jeans and boots. This is probably the most violent tribe; they attack immigrants (because their strong racism), prostitutes (they cannot stand them), other tribes... They just interact with other neo-nazi people.
- Heavis: This tribe was born in the 1970’s, and their name comes from the music they listen to: heavy metal (a strongest metal than the first one). Heavis respect people believes, although they declare themselves against some of them: most of them are anti-Christian, anti-politicians and anti-consumism, but we can also find Christian, atheists, Satanic and lefties (politician talking) heavis. They do not tend to show feelings, and if they do, they show the darkest ones. Their appearance is strong: they usually wear black or dark clothes; their T-shirts are baggy and are usually stamped with the logo of a metal band that they like; they

¹¹ It was a way to laugh about a law that obligated all the motorcycles to have at least one rear-view mirror.

¹² The ex-dirigent of the hitlerian youths.

¹³ Esvastic, celtic cross, runes and simbols from the Ku Kux Klan.

What a nightmare!

use jeans, or boots, and their hair is really long. They are not usually violent even though their look; they do not resort to use violence if they can help it.

- Punks: The punk tribe appeared in the middle of the 1970's as a musical movement in USA, essentially in New York. Punk was at first a musical and aesthetic phenomenon, they just wanted to break the models in the rock music scene (not to become a kind of movement); this would become later the subculture that nowadays is. As I said before, the punk movement started as a way to rebel against the



A group of punks

society (they thought that it was too conventional and hypocritical); they started to behave and dressing in a provocative way , doing things that were considered as “amoral”, as well as establishing a crew conscience. They did not want to accept the established dogmas, so they questioned everything, they did everything they need by their own and turned down the crowd and the society in general. This is maybe the most political awkward tribe; they do not like society, so they want to change them. Most of them believe in the extreme Left and even in anarchy, as a way of being free. Punks can be recognised because their looks are similar too the nazis' (even though these tribes cannot stand each other), but instead having their heads cropped, they have big coloured crests, and they listen to punk music¹⁴.

- Gothics: Gothics first appeared in the 1970's in the UK; and they derived from the punk tribe. The word comes from “gothic” related to the Medieval Age; gothic people like medieval legends and myths (among other things), and that's why the word changed its meaning in order to refer to the new cultural wave that was expanding between the young people. Gothic people, unlike other tribes (like punks), do not have a clear politic message: they worry about more introverted questions, and defend the philosophic individualism, the tolerance and the



A gothic girl

¹⁴ Bands such as Green Day, The Ramones, Sex Pistols...

What a nightmare!

diversity. They like everything related to the horror, the melancholy and to the feelings; this taste for the darkest part of life is what drives them to wear black clothes and to make-up themselves in a scary way (the make-up is really important for this crew, for both girls and boys). Even though most of them do not have a clear religion, they use lots of religious symbols in their looks and songs, mostly Christian, without a concrete reason. The music is important to them also, but there is not the classic gothic band; everyone chooses the songs they prefer¹⁵. A very famous urban tribe that arised from Gothics is the Emo crew.

3.2. Emos

3.2.1. Emo culture roots

This urban tribe came from the musical movement that stemmed from the post-hardcore in the 1980's, called emotive hardcore (or emo-core), which music was slower and more melodic than the first one; their lyrics were different also, because the emotive hardcore wanted to express emotions through them and make listeners to feel what the artists were trying to express through the music. Emo bands were against the commercial music, and they even did not sell merchandise because they did not feel that it was right to earn money in this way. Later, the discographies take advantage from the world "Emo" to earn money, calling Emo some bands that were not, just because this culture started to be fashionable. This fact produced an ideological rupture between the first emos and the ones that followed the commercial site. Since then, the word Emo has changed its meaning; nowadays, it refers to a urban tribe that has stemmed from the punk and gothic subcultures and mainly listen to commercial Emo music (this is a problematic fact, because the ones who listen to the original Emo music are angry due to the fact that they think the ones who call themselves emos are not, and they call them "posers", because they just adopt the emo fashion, not the ideology).



Emo boy

¹⁵ These songs have a common message, always related to the dark side of life, the death... They are usually slow, similar to the rock songs in some ways.

What a nightmare!

3.2.2. Emo culture today

Who is an Emo nowadays? The integrants of this crew call it Emo because it is an abbreviation of emotional, like the first ones, and they want to express themselves. They think that emotions and feelings are very important, and that no one should be ashamed of showing them. This tribe has its own life philosophy, which would be to feel the emotions to the limit, not to be ashamed of them; but this is not really true, because most of emos feel just the dark side of life (like gothics), and express their dark feelings and shyness wearing black clothes and hair, the bang of which usually hides an eye to symbol the shyness and the outcast of the person. Almost all emos are skinny and have pale skins. The make-up they use is very important too, and it is similar to the gothics' one; both girls and boys use a lot of black eye-liner to dark their eyes, and girls usually



Emo girl

paint their lips pink (the make-up is another way to describe their personality; a deep and dark one).

This tribe is not violent, but it is usually attacked by other crews because they are quite hated for their attitude in front of life; there is even a movement in internet called "anti-emos", and there are lots of arguments and street battles for this reason (in South America, where most teenagers belong to a urban tribe, was quite usual some years ago to hear about street fights between other tribes and emos, and the other tribes were the ones who started).

Emo people just want to be respected, but they do not achieve this objective; furthermore, the likelihood this crew have for the death, the suicide (some emo teenagers have committed suicide as a result of they dark vision of life or if not), the auto mutilation (a way to hurt themselves in order to stop their psychological pain) and the negation to intimate with people who are not emo do not help a lot the dialogue.

3.2.3. Emo culture and "*Nightmare Before Christmas*"

In order to understand this urban tribe better and why the film was so important for this collective, I talked to an emo girl¹⁶ who explained me the tribe from her point of view. I found out that some of the main reasons why this group loves this film is the aesthetic

¹⁶ The interview is in the Annex IV.

What a nightmare!

(emos are also called new romantics for the similarities between them and the romantics of the XVIII century), the tale format, the huge imagination that is shown, the melancholic music and the deep psychological dimension of the characters, basically Jack. One more reason that drives emos to adore this film is that Tim Burton was the creator; he is the favourite director of most of them, basically because his personality (he is introverted, romantic, poetic...) makes them feel identified with him and with his works. They also like to wear clothes or bags related to the film because its aesthetic is similar to what they like to wear, making this a reason why everyone who claims being an Emo must have at least one T-shirt with Jack's face; the film has also inspired lots of emo people to tattoo its characters on their bodies.

What a nightmare!

4. Conclusions

This project analyzes the movie "*Nightmare Before Christmas*", which has been a classic for all ages since its release in 1993, and relates it to the Emo urban tribe, which was the hypothesis of the project (discover why the movie is important for them). Analyzing every single element of the movie and exposing the most important things to know about urban tribes, and in particular about emos, I've reached the conclusion that the film is so important for this crew because their likelihood for the macabre aesthetic, as well as romanticism, their love for the tales and the big psychological charge that this movie has (and the fact that they feel identified with the main character, Jack), drives the teenagers that belong to it to consider Tim Burton's movie as a worship film.

Doing this research project has helped me a lot to improve my English, which was one of the prior objectives and to know much more about my favourite film; it has also given me the opportunity to investigate about urban tribes, a reality in our society and to understand why it is happening: teenagers (urban tribes consist mainly of them), who are looking for comprehension and a group to feel comfortable with, are attracted for the belief that in the tribes, they will find people similar to them and they will be protected from the evil society; they find a place where they belong and friends who help them when they are in trouble. I have also find out that the Emo culture, which started as a musical movement, is now more a fashion movement than anything else; they want to be different from the society but they are all the same in their own group.

I can hardly believe that the project is finished. It has been a hard work to do during this year, but I think that the result is worthy of the hours that Goretti and I have spent doing it; I hope that this research will be useful to understand better the link between the film and the Emo subculture.

What a nightmare!

5. Resum (català), Abstract (English)

5.1. Resum

El treball de recerca "*What a nightmare!*" pretén ser un anàlisi de la pel·lícula d'animació stop-motion "*Nightmare Before Christmas*" ("*Pesadilla antes de navidad*", en la versió espanyola) en anglès. A més a més de l'anàlisi estrictament formal de la pel·lícula, també he establert paral·lelismes entre les tradicions existents als Estats Units (bàsicament Halloween i Nadal) i els elements d'aquestes que apareixen al film. També hi incloc una introducció de les bandes urbanes, posant especial atenció a la dels Emos, que han elevat el film a la categoria de pel·lícula de culte.

5.2. Abstract

The research project "*What a nightmare*" is supposed to be the film comment of the stop-motion animated film "*Nightmare Before Christmas*" ("*Pesadilla antes de navidad*" in Spanish) in English. More than the strict film comment, I have also related the existent traditions in the USA (basically Halloween and Christmas) and elements from these that appear in the film. I have also included an introduction to urban tribes, specially centred in the Emo one, which has elevated the film to the category of a worship film.

What a nightmare!

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What a nightmare!

Annexes

What a nightmare!

Annex I

What a nightmare!

Nightmare Before Christmas original poem

It was late one fall in Halloweenland,
and the air had quite a chill.

Against the moon a skeleton sat,
alone upon a hill.

He was tall and thin with a bat bow tie;
Jack Skellington was his name.

He was tired and bored in Halloweenland

"I'm sick of the scaring, the terror, the fright.
I'm tired of being something that goes bump in the night.
I'm bored with leering my horrible glances,
And my feet hurt from dancing those skeleton dances.
I don't like graveyards, and I need something new.
There must be more to life than just yelling,
'Boo!'"

Then out from a grave, with a curl and a twist,
Came a whimpering, whining, spectral mist.
It was a little ghost dog, with a faint little bark,
And a jack-o'-lantern nose that glowed in the dark.
It was Jack's dog, Zero, the best friend he had,
But Jack hardly noticed, which made Zero sad.

All that night and through the next day,
Jack wandered and walked.
He was filled with dismay.
Then deep in the forest, just before night,
Jack came upon an amazing sight.
Not twenty feet from the spot where he stood
Were three massive doorways carved in wood.
He stood before them, completely in awe,
His gaze transfixed by one special door.

What a nightmare!

Entranced and excited, with a slight sense of worry,
Jack opened the door to a white, windy flurry.

Jack didn't know it, but he'd fallen down
In the middle of a place called Christmas Town!
Immersed in the light, Jack was no longer haunted.
He had finally found the feeling he wanted.
And so that his friends wouldn't think him a liar,
He took the present filled stockings that hung by the fire.
He took candy and toys that were stacked on the shelves
And a picture of Santa with all of his elves.
He took lights and ornaments and the star from the tree,
And from the Christmas Town sign, he took the big letter C.

He picked up everything that sparkled or glowed.
He even picked up a handful of snow.
He grabbed it all, and without being seen,
He took it all back to Halloween.

Back in Halloween a group of Jack's peers
Stared in amazement at his Christmas souvenirs.
For this wondrous vision none were prepared.
Most were excited, though a few were quite scared!

For the next few days, while it lightnined and thundered,
Jack sat alone and obsessively wondered.
"Why is it they get to spread laughter and cheer
While we stalk the graveyards, spreading panic and fear?
Well, I could be Santa, and I could spread cheer!
Why does he get to do it year after year?"
Outraged by injustice, Jack thought and he thought.
Then he got an idea. "Yes. . .yes. . .why not!"

In Christmas Town, Santa was making some toys

What a nightmare!

When through the din he heard a soft noise.
He answered the door, and to his surprise,
He saw weird little creatures in strange disguise.
They were altogether ugly and rather petite.
As they opened their sacks, they yelled, "Trick or treat!"
Then a confused Santa was shoved into a sack
And taken to Halloween to see mastermind Jack.

In Halloween everyone gathered once more,
For they'd never seen a Santa before
And as they cautiously gazed at this strange old man,
Jack related to Santa his masterful plan:
"My dear Mr. Claus, I think it's a crime
That you've got to be Santa all of the time!
But now I will give presents, and I will spread cheer.
We're changing places I'm Santa this year.
It is I who will say Merry Christmas to you!
So you may lie in my coffin, creak doors, and yell, 'Boo!'
And please, Mr. Claus, don't think ill of my plan.
For I'll do the best Santa job that I can."

And though Jack and his friends thought they'd do a good job,
Their idea of Christmas was still quite macabre.
They were packed up and ready on Christmas Eve day
When Jack hitched his reindeer to his sleek coffin sleigh,
But on Christmas Eve as they were about to begin,
A Halloween fog slowly rolled in.
Jack said, "We can't leave; this fog's just too thick.
There will be no Christmas, and I can't be St. Nick."
Then a small glowing light pierced through the fog.
What could it be? . . .It was Zero, Jack's dog!

Jack said, "Zero, with your nose so bright,
Won't you guide my sleigh tonight?"

What a nightmare!

And to be so needed was Zero's great dream,
So he joyously flew to the head of the team.
And as the skeletal sleigh started its ghostly flight,
Jack cackled, "Merry Christmas to all, and to all a good night!"

'Twas the nightmare before Christmas, and all though the house,
Not a creature was peaceful, not even a mouse.
The stockings all hung by the chimney with care,
When opened that morning would cause quite a scare!
The children, all nestled so snug in their beds,
Would have nightmares of monsters and skeleton heads.
The moon that hung over the new-fallen snow
Cast an eerie pall over the city below,
And Santa Claus's laughter now sounded like groans,
And the jingling bells like chattering bones.
And what to their wondering eyes should appear,
But a coffin sleigh with skeleton deer.
And a skeletal driver so ugly and sick
They knew in a moment, this can't be St. Nick!
From house to house, with a true sense of joy,
Jack happily issued each present and toy.
From rooftop to rooftop he jumped and he skipped,
Leaving presents that seemed to be straight from a crypt!
Unaware that the world was in panic and fear,
Jack merrily spread his own brand of cheer.

He visited the house of Susie and Dave;
They got a Gumby and Pokey from the grave.
Then on to the home of little Jane Neeman;
She got a baby doll possessed by a demon.
A monstrous train with tentacle tracks,
A ghoulish puppet wielding an ax,
A man eating plant disguised as a wreath,

What a nightmare!

And a vampire teddy bear with very sharp teeth.

There were screams of terror, but Jack didn't hear it,
He was much too involved with his own Christmas spirit!

Jack finally looked down from his dark, starry frights
And saw the commotion, the noise, and the light.

"Why, they're celebrating, it looks like such fun!

They're thanking me for the good job that I've done."

But what he thought were fireworks meant as goodwill
Were bullets and missiles intended to kill.

Then amidst the barrage of artillery fire,

Jack urged Zero to go higher and higher.

And away they all flew like the storm of a thistle,

Until they were hit by a well guided missile.

And as they fell on the cemetery, way out of sight,

Was heard, "Merry Christmas to all, and to all a good
night."

Jack pulled himself up on a large stone cross,

And from there he reviewed his incredible loss.

"I thought I could be Santa, I had such belief"

Jack was confused and filled with great grief.

Not knowing where to turn, he looked toward the sky,

Then he slumped on the grave and he started to cry.

And as Zero and Jack lay crumpled on the ground,

They suddenly heard a familiar sound.

"My dear Jack," said Santa, "I applaud your intent.

I know wreaking such havoc was not what you meant.

And so you are sad and feeling quite blue,

But taking over Christmas was the wrong thing to do.

I hope you realize Halloween's the right place for you.

There's a lot more, Jack, that I'd like to say,

But now I must hurry, for it's almost Christmas day."

What a nightmare!

Then he jumped in his sleigh, and with a wink of an eye,
He said, "Merry Christmas," and he bid them good bye.

Back home, Jack was sad, but then, like a dream,
Santa brought Christmas to the land of Halloween.

What a nightmare!

775
2

Annex II

What a nightmare!

THIS IS HALLOWEEN

[SHADOW]

Boys and girls of every age

Wouldn't you like to see something strange?

[SIAMESE SHADOW]

Come with us and you will see

This, our town of Halloween

[PUMPKIN PATCH CHORUS]

This is Halloween, this is Halloween

Pumpkins scream in the dead of night

[GHOSTS]

This is Halloween, everybody make a scene

Trick or treat till the neighbors gonna die of fright

It's our town, everybody screm

In this town of Halloween

[CREATURE UNDER THE BED]

I am the one hiding under your bed

Teeth ground sharp and eyes glowing red

[MAN UNDER THE STAIRS]

I am the one hiding under yours stairs

Fingers like snakes and spiders in my hair

[CORPSE CHORUS]

This is Halloween, this is Halloween

[VAMPIRES]

Halloween! Halloween! Halloween! Halloween!

In this town we call home

What a nightmare!

Everyone hail to the pumpkin song

[MAYOR]

In this town, don't we love it now?

Everybody's waiting for the next surprise

[CORPSE CHORUS]

Round that corner, man hiding in the trash can

Something's waiting no to pounce, and how you'll...

[HARLEQUIN DEMON, WEREWOLF & MELTING MAN]

Scream! This is Halloween

Red 'n' black, slimy green

[WEREWOLF]

Aren't you scared?

[WITCHES]

Well, that's just fine

Say it once, say it twice

Take a chance and roll the dice

Ride with the moon in the dead of night

[HANGING TREE]

Everybody scream, everybody scream

[HANGED MEN]

In our town of Halloween!

[CLOWN]

I am the clown with the tear-away face

Here in a flash and gone without a trace

[SECOND GHOUL]

What a nightmare!

I am the "who" when you call, "Who's there?"
I am the wind blowing through your hair

[OOGIE BOOGIE SHADOW]

I am the shadow on the moon at night
Filling your dreams to the brim with fright

[CORPSE CHORUS]

This is Halloween, this is Halloween
Halloween! Halloween! Halloween! Halloween!
Halloween! Halloween!

[CHILD CORPSE TRIO]

Tender lumpings everywhere
Life's no fun without a good scare

[PARENT CORPSES]

That's our job, but we're not mean
In our town of Halloween

[CORPSE CHORUS]

In this town

[MAYOR]

Don't we love it now?

[CORPSE CHORUS]

Skeleton Jack might catch you in the back
And scream like a banshee
Make you jump out of your skin
This is Halloween, everyone scream
Wont' ya please make way for a very special guy

Our man jack is King of the Pumpkin patch

What a nightmare!

Everyone hail to the Pumpkin King

[EVERYONE]

This is Halloween, this is Halloween

Halloween! Halloween! Halloween! Halloween!

[CORPSE CHILD TRIO]

In this town we call home

Everyone hail to the pumpkin song

[EVERYONE]

La la-la la, Halloween! Halloween! [Repeat]

JACK'S LAMENT

[JACK]

There are few who deny, at what I do I am the best

For my talents are rnowned far and wide

When it comes to surprises in the moonlit night

I excel without ever even trying

With the slightest little effort of my ghostlike charms

I have see grown men give out a shriek

With a wave of my hand and a well-placed moan

I have swept the very bravest off their feet

Yet year after year, it's the same routine

And I grow so weary of the sound of screams

And I, Jack, the Pumpkin King

Have grown so tired of the same old thing

Oh, somewhere dep inside of these bones

An emptiness began to grow

There's something out there, far from my home

What a nightmare!

A longing that I've never known

I'm a master of fright and a demon of light
And I'll scare you right out of your pants
To a guy in Kentucky, I'm Mister Unlucky
And I'm known throughout England and France

And since I am dead, I can take off my head
To recite Shakespearean quotations
No animal nor man can scream like I can
With the fury of my recitations

But who here would ever understand
That the Pumpkin King with the skeleton grin
Would tire of his crown, if they only understood
He'd give it all up if he only could

Oh, there's an empty place in my bones
That calls out for something unknown
The fame and praise come year after year
Does nothing for these empty tears

WHAT'S THIS?

[JACK]

What's this? What's this?

There's color everywhere

What's this?

There's white things in the air

What's this?

I can't believe my eyes

I must be dreaming

Wake up, Jack, this isn't fair

What a nightmare!

What's this?

What's this? What's this?

There's something very wrong

What's this?

There's people singing songs

What's this?

The streets are lined with

Little creatures laughing

Everybody seems so happy

Have I possibly gone daffy?

What is this?

What's this?

There are children throwing snowballs here

Instead of throwing heads

They're busy building toys

And absolutely no one's dead

There's frost on every window

Oh, I can't believe my eyes

And in my bones I feel the warmth

That's coming from inside

Oh, look

What's this?

They're hanging mistletoe, they kiss

Why that looks so unique, inspired

They're gathering around to hear a story

Roasting chestnuts on a fire

What's this?

What's this?

What a nightmare!

In here they've got a little tree, how queer
And who would ever think
And why?

They're covering it with tiny little things
They've got electric lights on strings
And there's a smile on everyone
So, now, correct me if I'm wrong
This looks like fun
This looks like fun
Oh, could it be I got my wish?
What's this?

Oh my, what now?
The children are asleep
But look, there's nothing underneath
No ghouls, no witches here to scream and scare them
Or ensnare them, only little cozy things
Secure inside their dreamland
What's this?

The monsters are all missing
And the nightmares can't be found
And in their place there seems to be
Good feeling all around

Instead of screams, I swear
I can hear music in the air
The smell of cakes and pies
Is absolutely everywhere

The sights, the sounds
They're everywhere and all around

What a nightmare!

I've never felt so good before
This empty place inside of me is filling up
I simply cannot get enough

I want it, oh, I want it
Oh, I want it for my own
I've got to know
I've got to know
What is this place that I have found?
What is this?
Christmas Town, hmm...

TOWN MEETING

[JACK]

There were object so peculiar
They were not to be believed
All around, things to tantalize my brain

It's a world unlike anything I've ever seen
And as hard as I try
I can't seem to describe
Like a most improbable dream

But you must believe when I tell you this
It's as real as my skull and it does exist
Here, let me show you

This is a thing called a present
The whole thing starts with a box

[DEVIL]

A box?

What a nightmare!

Is it steel?

[WEREWOLF]

Are there locks?

[HARLEQUIN DEMON]

Is it filled with a pox?

[DEVIL, WEREWOLF, HARLEQUIN DEMON]

A pox

How delightful, a pox

[JACK]

If you please

Just a box with bright-colored paper

And the whole thing's topped with a bow

[WITCHES]

A bow?

But why?

How ugly

What's in it?

What's in it?

[JACK]

That's the point of the thing, not to know

[CLOWN]

It's a bat

[CREATURE UNDER THE STAIRS]

Will it bend?

[CLOWN]

What a nightmare!

It's a rat

[CREATURE UNDER THE STAIRS]

Will it break?

[UNDERSEA GAL]

Perhaps it's the head that I found in the lake

[JACK]

Listen now, you don't understand

That's not the point of Christmas land

Now, pay attention

Now we pick up an over-sized sock

And hang it like this on the wall

[MR. HYDE]

Oh, yes! Does it still have a foot?

[MEDIUM MR. HYDE]

Let me see, let me look

[SMALL MR. HYDE]

Is it rotted and covered with gook?

[JACK]

Hmm, let me explain

There's no foot inside, but there's candy
or sometimes it's filled with small toys

[MUMMY AND WINGED DEMON]

Small toys

[WINGED DEMON]

What a nightmare!

Do they bite?

[MUMMY]

Do they snap?

[WINGED DEMON]

Or explode in a sack?

[CORPSE KID]

Or perhaps they just spring out

And scare girls and boys

[MAYOR]

What a splendid idea

This Christmas sounds fun

Why, I fully endorse it

Let's try it at once

[JACK]

Everyone, please now, not so fast

There's something here that you don't quite grasp

Well, I may as well give them what they want

And the best, I must confess, I have saved for the last

For the ruler of this Christmas land

Is a fearsome King with a deep mighty voice

Least that's what I've come to understand

And I've also heard it told

That he's something to behold

Like a lobster, huge and red

And sets out to slay with his rain gear on

Carting bulging sacks with his big great arms

That is, so I've heard it said

What a nightmare!

And on a darkm cold night
Under full moonlight
He flies into a fog
Like a vulture in the sky
And they call him Sandy Claws

Well, at least they're excited
Though they don't understand
That special lind of feeling in Christmas land
Oh, well...

JACK'S OBSESSION

[VAMPIRES]

Something's up with Jack
Something's up with Jack
Don't know if we're ever going to get him back

[WEREWOLF]

He's all alone up there
Locked away inside

[CORPSE MOTHER]

Never says a word

[CORPSE KID]

Hope he hasn't died

[ALL]

Something's up with Jack
Something's up with Jack

What a nightmare!

[JACK]

Christmas time is buzzing in my skull
Will it let me be? I cannot tell
There are so many things I cannot grasp
When I think I've got, and then at last
Through my bony fingers it does slip
Like a snowflake in a fiery grip

Something's here I'm not quite getting
Though I try, I keep forgetting
Like a memory long since past
Here in an instant gone in a flash
What does it mean?
What does it mean?

In these little bric-a-brac
A secret's waiting to be cracked
These dolls and toys confuse me so
Confound it all, I love it though

Simple objects, nothing more
Bout something's hidden through a door
Though I do not have the key
Something's there I cannot see
What does it mean?
What does it mean?
What does it mean?
Hmm...

I've read these Christmas books so many times
I know the stories and I know the rhymes
I know the Christmas carols all by heart
My skull's so full, it's tearing me apart
As often as I've read them, something's wrong

What a nightmare!

So hard to put my bony finger on

Or perhaps it's not as deep

As I've been led to think

Am I trying much too hard?

Of course! I've been too close to see

The answer's right in front of me

Right in front of me

It's simple really, very clear

Like music drifting in the air

Invisible, but everywhere

Just because I cannot see it

Doesn't mean I can't believe it

You know, I think this Christmas thing

Is not as tricky as it seems

And why should they have all the fun?

It should belong to anyone

Not anyone, in fact, but me

Whu, I could make a Christmas tree

And there's no reason I can find

I couldn't handle Christmas time

I bet I could improve it too

And that's exactly what I'll do

Hee, hee, hee

Eureka! I've got it

What a nightmare!

KIDNAP SANDY CLAWS

[LOCK, SHOCK & BARREL]

Kidnap Mr. Sandy Claws

[LOCK]

I wanna do it

[BARREL]

Let's draw straws

[SHOCK]

Jack said we should work together

Three of a kind

[LOCK, SHOCK & BARREL]

Birds of a feather

Now and forever

Wheeee

La, la, la, la, la

Kidnap the Sandy Claws, lock him up real tight

Throw away the key and then

Turn off all the lights

[SHOCK]

First, we're going to set some bait

Inside a nasty trap and wait

When he comes a-sniffing we will

Snap the trap and close the gate

[LOCK]

Wait! I've got a better plan

To catch this big red lobster man

What a nightmare!

Let's pop him in a boiling pot
And when he's done we'll butter him up

[LOCK, SHOCK & BARREL]

Kidnap the Sandy Claws
Throw him in a box
Bury him for ninety years
Then see if he talks

[SHOCK]

Then Mr. Oogie Boogie man
Can take the whole thing over then
He'll be so pleased, I do declare
That he will cook him rare

[LOCK, SHOCK & BARREL]

Wheeee!

[LOCK]

I say that we take a cannon
Aim it at his door and then
Knock three times and when he answers
Sandy Claws will be no more

[SHOCK]

You're so stupid, think now
If we blow him up into smithereens
We may lose some pieces
And the Jack will beat us black and green

[LOCK, SHOCK & BARREL]

Kidnap the Sandy Claws
Tie him in a bag
Throw him in the ocean

What a nightmare!

Then see if he is sad

[LOCK & SHOCK]

Because Mr. Oogie Boogie id the meanest guy around

If I were on his Boogie list, I'd get out of town

[BARREL]

He'll be so pleased by our success

That he'll reward us too, I bet

[LOCK, SHOCK & BARREL]

Perhaps he'll make his special brew

Of snake and spider stew

Ummm!

We're his little henchmen

And we take our job with pride

We do our best to please him

And stay on his good side

[SHOCK]

I wish my cohorts weren't so dumb

[BARREL]

I'm not the dumb one

[LOCK]

You're no fun

[SHOCK]

Shut up!

[LOCK]

Make me

What a nightmare!

[SHOCK]

I've got something, listen now
This one is real good, you'll see
We'll send a present to his door
Upon there'll be a note to read
Now, in the box we'll wait and hide

[LOCK, SHOCK & BARREL]

Until his curiosity
Entices him to look inside
And then we'll have him
One, two, three

[LOCK, SHOCK & BARREL]

Kidnap the Sandy Claws, beat him with a stick
Lock him for ninety years, see what makes him tick

Kidnap the Sandy Claws, chop him into bits
Mr. Oogie Boogie is sure to get his kicks
Kidnap the Sandy Claws, see what we will see
Lock him in a cage and then throw away the key

MAKING CHRISTMAS

[CLOWN]

This time, this time

[GROUP]

Making Christmas

[CLOWN]

Making Christmas

What a nightmare!

[MAYOR]

Making Christmas, making Christmas

Is so fine

[GROUP]

It's ours this time

And won't the children be surprised

It's ours this time

[CORPSE KID]

Making Christmas

[MUMMY]

Making Christmas

[MUMMY & CORPSE KID]

Making Christmas

[WITCHES]

Time to give them something fun

[WITCHES & UNDERSEA GAL]

They'll talk about for years to come

[GROUP]

Let's have a cheer from everyone

It's time to party

[DUCK TOY]

Making Christmas, making Christmas

[VAMPIRES]

Snakes and mice get wrapped up so nice

What a nightmare!

With spiders legs and pretty bows

[VAMPIRES & WINGED DEMON]

It's ours this time

[CORPSE FATHER]

All together, that and this

[CORPSE FATHER & WEREWOLF]

With all our tircks we're

[CORPSE FATHER, WEREWOLF & DEVIL]

Making Christmastime

[WEREWOLF]

Here comes jack

[JACK]

I don't believe what's happening to me

My hopes, my dreams, my fantasies

Hee, hee, hee, hee

[HARLEQUIN DEMON]

Won't they be impressed, I am a genius

See how I transform the old rat

Into a most delightful hat

[JACK]

Hmm, my compliments from me to you

On this your most intriguing hst

Consider though this substitute

A bat in place of this old rat

Huh! No, no, no, now that's all wrong

This thing will never make a present

What a nightmare!

It's been dead for much too long
Try something fresher, something pleasant
Try again, don't give up

[THREE MR. HYDES]

All together, that and this
With all our tricks we're making Christmastime

[GROUP]

This time, this time
Making Christmas, making Christmas
La, la, la
It's almost here

[GROUP & WEREWOLF]

And we can't wait

[GROUP & HARLEQUIN]

So ring the bells and celebrate

[GROUP]

'Cause when the full moon starts to climb
We'll all sing out

[JACK]

It's Christmastime
Hee, hee, hee

OOGIE BOOGIE'S SONG

[OOGIE BOOGIE]

Well, well, well, what have we here?
Sandy Claws, huh?

What a nightmare!

Oh, I'm really scared

So you're the one everybody's talkin' about, ha, ha

You're jokin', you're jokin'

I can't believe my eyes

You're jokin me, you gotta be

This can't be the right guy

He's ancient, he's ugly

I don't know which is worse

I might just split a seam now

If I don't die laughing first

When Mr. Oogie Boogie says

There's trouble close at hand

You'd better pay attention now

'Cause I'm the Boogie Man

And if you aren't shakin'

Then something's very wrong

'Cause this may be the last time now

That you hear the boogie song, ohhh

[THREE BATS]

Ohhh

[OOGIE BOOGIE]

Ohhh

[SEVEN LIZARDS]

Ohhh

[OOGIE BOOGIE]

Ohhh

[SEVEN LIZARDS]

What a nightmare!

Ohhh, he's the Oogie Boogie Man

[OOGIE BOOGIE]

Well if I'm feelin' antsy

And there's nothin' much to do

I might just cook a special batch

Of snake and spider stew

And don't ya know one thing

That would make it work so nice?

A roly-poly Sandy Claws to add a little spice

[THREE SKELTONS]

Ohhh

[OOGIE BOOGIE]

Oh, yeah

[THREE BATS]

Ohhh

[OOGIE BOOGIE]

Ohhh

[THREE BATS]

Ohhh

[OOGIE BOOGIE & THREE SKELETONS]

Oh, yeah, I'm/he's the Oogie Boogie Man

[SANTA]

Release me now

Or you must face the dire consequences

The children are expexting me

So please come, to your senses

What a nightmare!

[OOGIE BOOGIE]

You're jokin', you're jokin'

I can't believe my ears

Would someone shut this fella up

I'm drownin' in my tears

It's funny, I'm laughing

You really are too much

And now, with your permission

I'm going to do my stuff

[SANTA]

What are you going to do?

[OOGIE BOOGIE]

I'm gonna do the best I can

Oh, the sound of rollin' dice

To me is music in the air

'Cause I'm a gamblin' Boogie Man

Although I don't play fair

It's much more fun, I must confess

When lives are on the line

Not mine, of course, but yours, old boy

Now that'd be just fine

[SANTA]

Release me fast or you will have to

Answer for this heinous act

[OOGIE BOOGIE]

Oh, brother, you're something

You put me in a spin

What a nightmare!

You aren't comprehending

The position

That you're in

It's hopeless, you're finished

You haven't got a prayer

'Cause I'm Mr. Oogie Boogie

And you ain't going nowhere

SALLY'S SONG

[SALLY]

I sense there's something in the wind

That feels like tragedy's at hand

And though I'd like to stand by him

Can't shake this feeling that I have

The worst is just around the bend

And does he notice my feelings for him?

And will he see how much he means to me?

I think it's not to be

What will become of my dear friend?

Where will his actions lead us then?

Although I'd like to join the crowd

In their enthusiastic cloud

Try as I may, it doesn't last

And will we ever end up together?

no, I think not, it's never to become

For I am not the one

What a nightmare!

POOR JACK

[JACK]

What have I done?

What have I done?

How could I be so blind?

All is lost, where was I?

Spoiled all, spoiled all

Everything's gone all wrong

What have I done?

What have I done?

Find a deep cave to hide in

In a million years they'll find me

Only dust and a plaque

That reads, "Here Lies Poor Old Jack"

But I never intended all this madness, never

And nobody really understood, how could they?

That all I ever wanted was to bring them something great

Why does nothing ever turn out like it should?

Well, what the heck, I went and did my best

And, by God, I really tasted something swell

And for a moment, why, I even touched the sky

And at least I left some stories they can tell, I did

And for the first time since I don't remember when

I felt just like my aold bony self again

And I, Jack, the Pumpkin King

That's right, I am the Pumpkin King, ha, ha, ha

And I just can't wait until next Halloween

'Cause I've got some new ideas

What a nightmare!

that will really make them scream

And, by Godm I'm really gonna give it all my might

Uh oh, I hope there's still time to set things right

sandy Claws, hmm

FINALE

[CHORUS]

La, la, la (etc)

Jack's OK, and he's back, OK

[CORPSE KID & CHORUS]

He's all right

[MAYOR & CHORUS]

Let's shout, make a fuss

Scream it out, wheee

[CHORUS]

Jack is back now, everyone sing

In our town of Halloween

[CORPSE KID]

What's this?

[MUMMY]

What's this?

[HARLEQUIN DEMON]

I haven't got a clue

[MR. HYDE]

What's this?

What a nightmare!

[CLOWN]

What it's completely new

[OFF-SCREEN VOICE]

What's this?

[WEREWOLF]

Must be a Christmas thing

[OFF-SCREEN VOICE]

What's this?

[MAYOR]

It's really very strange

[CHORUS]

This is Halloween

Halloween! Halloween! Halloween!

What's this?

What's this?

[Repeat]

[JACK]

My dearest friend, if you don't mind

I'd like to join you by your side

Where we can gaze into the stars

[JACK & SALLY]

And sit together, now and forever

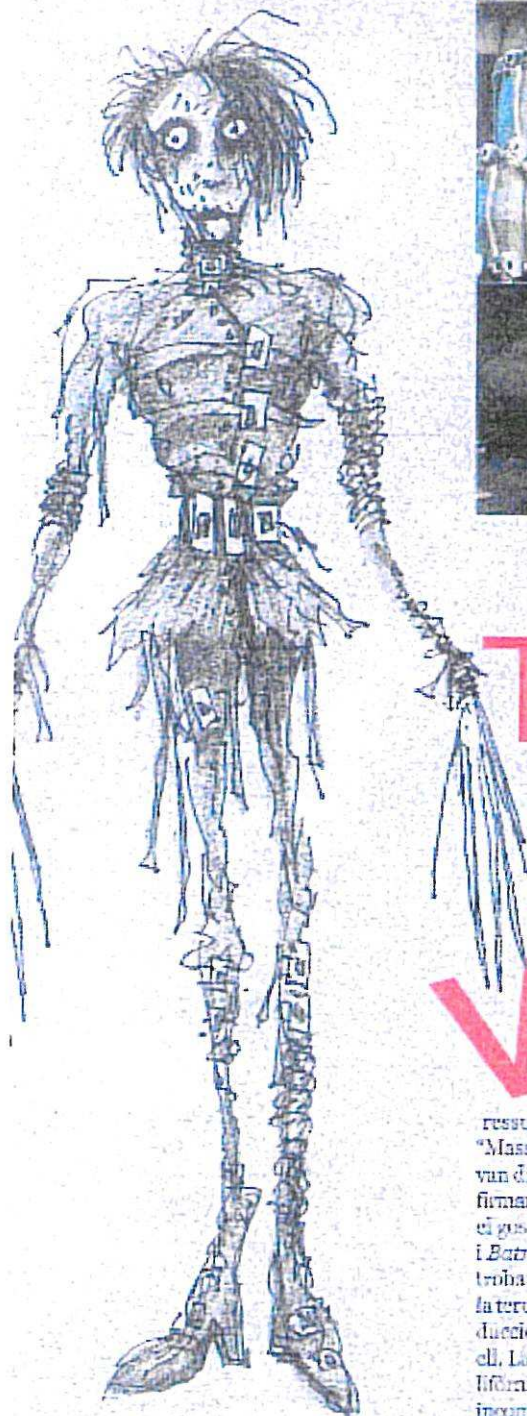
For it is plain as anyone can see

We're simply meant to be

What a nightmare!

Annex III

REPORTATGE



ESTÈTICA BURTON.

Un exemple dels seus herois desheretats. A dalt, Tim Burton amb els seus personatges de *La núvia cadàver*. A la dreta, un dibuix del seu conte *La trista mort del noi ostra*.



L'IMAGINARI DE TIM BURTON

EL MUSEU D'ART CONTEMPORANI DE NOVA YORK
ES RENDEIX DAVANT L'ORIGINAL DIRECTOR,
AMB MÉS DE 700 MOSTRES DE LA SEVA OBRA

TEXT MARIAN SAGREDO

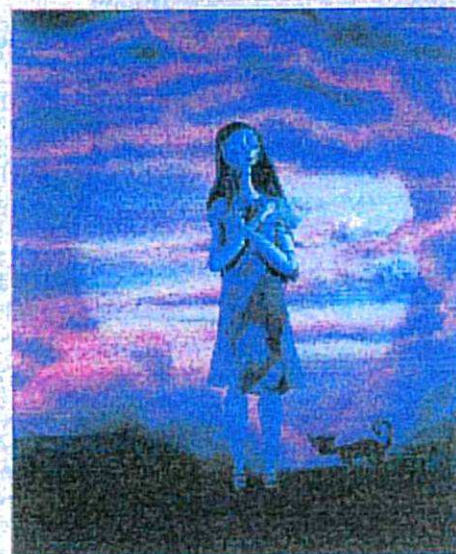
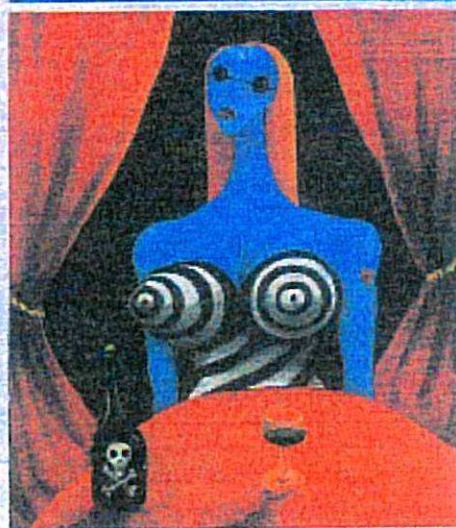
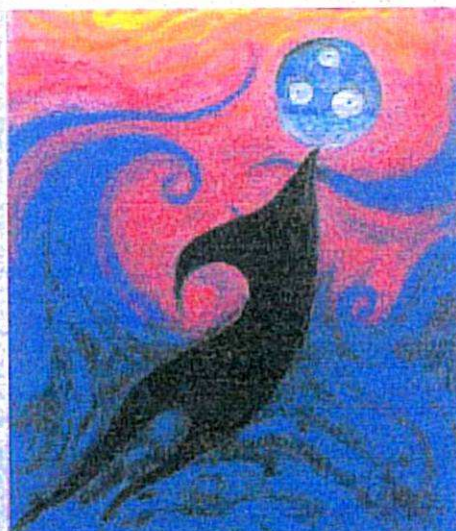
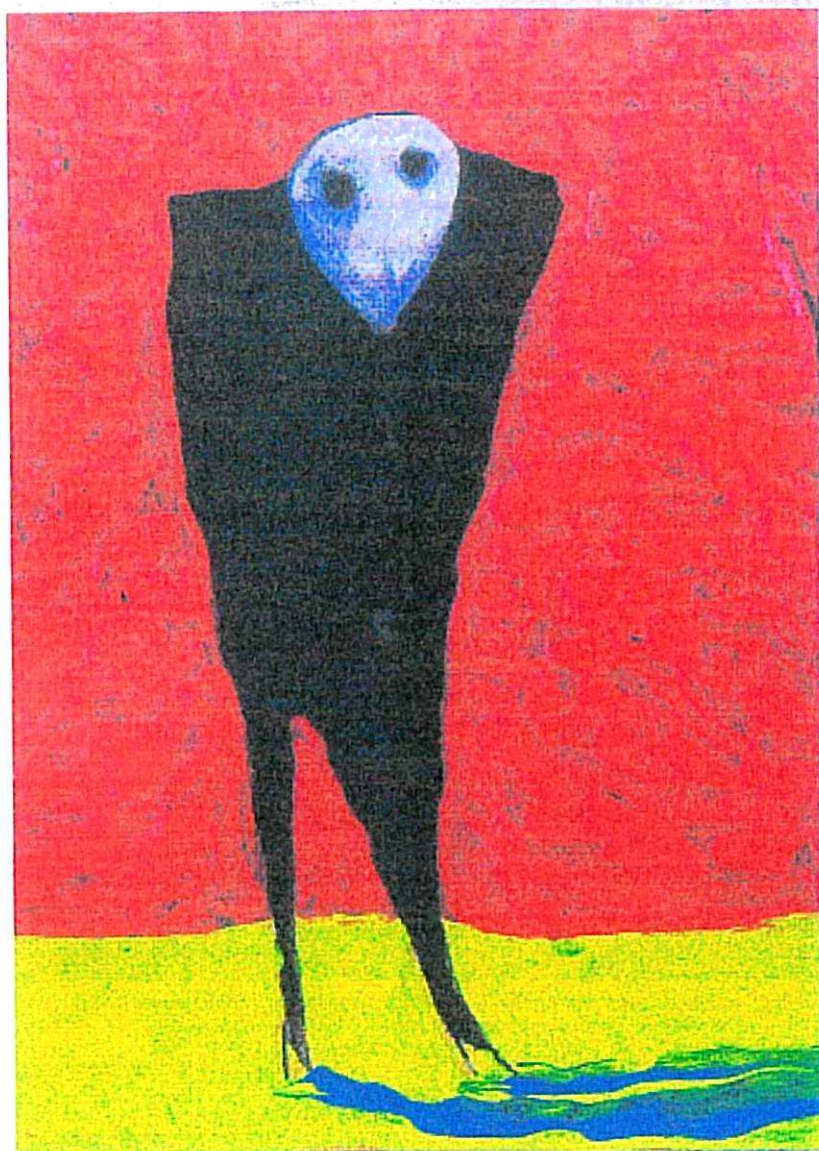
Va treballar per a Disney, però els seus esbossos no els acabaven de convèncer. El van acomiadar després del curtmetratge *Frankenweenie*, la història d'un nen que ressuscita el seu gos a l'estil Frankenstein. "Massa terrorífic per a la nostra audiència", van dir llavors. 23 anys després, el 2007, van firmar un acord per rodar una pel·lícula sobre el gos monstruós. A part, va dirigir *Batman* i *Batman Returns*, però Warner Bros les va trobar excessivament gòtiques i sexuals. En la tercera entrega el van recol·locar en la producció i en la següent ja no van comptar amb ell. La carrera de Tim Burton (Burbank, Califòrnia, 1958) està marcada per l'èxit i certa incomprensió. Se l'admira amb cautela.

Però se l'considera un geni. Per això el Museu d'Art Contemporani de Nova York, el MOMA, li rendeix homenatge. A partir del 22 de novembre la mostra, titulada simplement *Tim Burton*, exposarà més de 700 dibuixos, escultures, titelles, quaderns, artefactes i vestuaris del director de títols com *Beetlejuice*,

Big fish o *La núvia cadàver*. Quan li van comunicar la idea de la col·lecció, el cineasta va pensar que es tractava d'una broma pesada. Després de sortir del seu error va començar a buscar en carpetes oblidades. Així que en la retrospectiva es podrà contemplar material inèdit, obres de la seva joventut a l'Institut de les Arts de Califòrnia, contes il·lustrats com *La trista mort del noi ostra* i altres històries,



What a nightmare!



IMAGINACIÓ IL·LIMITADA. Les seves creacions no obedeixen a cap estil determinat. La seva capacitat de dissenyar personatges no sembla tenir fi. Els seus cànons abracen des del que és antropomorf, com en la seva sèrie de dibuixos *Criatures* (a dalt, dibuix sense títol), fins al món circense, com l'exemple de *Número 515* (a sota).

FOSCA INSPIRACIÓ. Tim Burton refreda l'entom dels seus dissenys, com ho mostren (de dalt a baix) *Criatura*, *Noia blava amb vio Sally*, de la pel·lícula *Pesadilla antes de Navidad*.

What a nightmare!

REPORTATGE / **TIM BURTON**



ULTRATOMBIA. Cementiris, pobles fantasmes i cases encantades són algunes de les seves localitzacions favorites. De dalt a baix: un esbós per a *Mars attack!*, un dibuix de la sèrie *Trick or treat!* i un altre de la sèrie *Romeo and Juliet*. A la dreta, una altra il·lustració de *La trista mort del noi ostra*.



ACTORS FETITXE. Per als seus personatges gòtics va trobar actors com Johnny Depp (a dalt del tot, en el rodatge de *Sweeney Todd*) o Michael Keaton, a *Beetlejuice*.

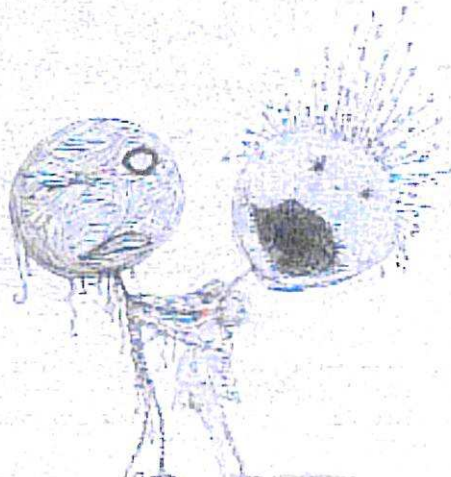
objectes procedents de col·leccions privades, així com la projecció de les seves pel·lícules. "Inspirant-se en la cultura pop, Burton ha reinventat el cine de Hollywood. L'ha convertit en una experiència espiritual que ha influït en tota una generació d'artistes joves que treballen en cine, vídeo i gràfics", expliquen des del MOMA.

La fantasia i l'originalitat d'aquest devot de Godzilla i Vincent Price el porten fins a mons sense sol, a mig camí entre els somnis dolços i els malsons. Llocs poblats per nens ullerosos, esquelets amb vida, cavallers sense cap, gogants de tres metres i inadaptats socials en general. Sempre amb una estètica inconfusible de cossos i espais deformats que ha creat una legió d'adictes al seu marcadatge. La meitat de l'obra d'aquest senyor d'ulleres fosques i cabells despentinats té la mateixa cara: Johnny Depp, padri d'un dels dos fills que té amb la seva actual dona, la també actriu Helena Bonham Carter.

El nen introvertit que jugava a espantar als seus veïns anunciant l'arribada d'extrater-

restres no posseïx cap Oscar al millor director, guió o pel·lícula. Però no li han fet falta perquè un dels museus més importants del món li obri les seves portes fins a la primavera que ve. www.moma.org

M Tim Burton, MOMA de Nova York. Del 22 de novembre al 26 d'abril. www.moma.org



What a nightmare!

72

Annex IV

What a nightmare!

Interview

The Emo girl I interviewed is a teenager who lives in Berga; when I started to think how I would organise the project, I thought that she could be a source of information, and she kindly let me ask her few questions about the Emo movement. This is her interview:

1. What is an emo? How would you define the movement and the people who belong to it?

According to my view, emos, like gothics, are very sensitive and emotional people, and not at all suicides. Lately the movement has become a kind of fashion and it makes me angry, because a lot of people who say that are emos, do not know anything about the urban tribe, and do silly things like cutting their veins; this drives society to shun us.

2. Are the aesthetic and the look important? Which would be the characteristics of the emo clothes and the emo look?

In my opinion, aesthetic is not the most important aspect, I think that the most important are the feelings.

Emos clothes are mainly dark; girls usually combine black and pink clothes, T-shirts related to "*Nightmare Before Christmas*"... they usually have long fringe and paint their nails black. Sometimes they decorate their dark hair with bows.

3. Are music and cinema important?

I think that these arts are very important, because you can express lots of feelings through them. Music bands and films that emo people like use to have a deep and strong psychological meaning; this is why I think that music and cinema are so important for us.

4. When did you realise that you wanted to be an emo girl? What was the thing that caught your attention the most?

I started to like the emo movement three years ago, because it was not my best moment and I started to look for some information about emo people in the net; I

What a nightmare!

wanted to see more beyond the fashion, and I truly liked it. The think that impressed me most is that emos have a huge heart, and they are very sensitive and fragile people.

5. Does the fact to belong to the emo subculture limit your decisions?

Not in my case.

6. Is there any kind of movement against this urban tribe? Have you ever felt threatened for being emo?

First, it was thought that punks and heavies were against emos; but the truth is that it cannot be generalised; in fact, my couple is a punk, lots of my friends are heavies and there are no problems.

Not many days ago, some people insulted me trough my blog for the simple fact of being an emo.

7. What percentage of people would you affirm that belong to this group? Which age strip would you say that emos are more abundant? In which country do you think that are more emos?

It is hard to guess how many emos exist, but I think that 50% of the population is emo for the simple fact that now it is fashionable, and they do not really know what an emo is. I think that people start to be interested in this movement from 14 years old, because this is the age when teenagers start to feel rebellious and want to dress in a different way in order to be noticed.

8. Do you like Tim Burton? Why? Do you have any favourite project of him?

More than just liking him, I could say that Tim Burton is my platonic love since I was 9. I like him because he expresses his feelings and he is capable to bring people to terrific worlds.

The films I have liked the most from him are "*Edward Scissorhands*" and "*Sleepy Hollow*".

9. Why do you like "*Nightmare Before Christmas*"?

What a nightmare!

Because it is a classic and for the way he represents the two antagonist worlds. He also reflects brilliantly the sweetness and the perfection against the cruelty and the death.

10. How would you relate the producer and the film in the emo movement?

Why Tim Burton is one of the biggest regardings of this culture?

Tim Burton is a very introverted and sensitive person. If you take a look in an emo profile (they can be seen in internet blogs), his personality matches quite well with the traditional emo one.

I think that he is a regarding for the reasons mentioned before, but also because he is famous.

11. To finish, would you like to add some extra information that you think is interesting or important?

I would like to add that inside the emo movement, at least in my case, there are two books that have marked me deeply: "*Ghost Girl*" and "*Sandman*" (a character from it could be considered emo for her romantic personality).