

TABLE 1—*Clinical fictional psychopathic nosography.*

Fictional Character	The Movie (date)	Diagnosis of Psychopathy		
		Primary (P)/ Secondary (S)	Classic/Idiopathic – Manipulative – Macho – Pseudopsychopath	Alternative/Additional Diagnosis
Male				
Aaron Stampler	Primal Fear (1996)	Secondary	Manipulative	N/A
Anton Chigurh	No Country for Old Men (2007)	Primary	Classic/Idiopathic	N/A
Al Capone	The Untouchables (1987)	Primary	Macho	N/A
Alex DeLarge	A Clockwork Orange (1971)	Primary	Classic/Idiopathic	N/A
Alonzo Harris	Training Day (2001)	Secondary	Manipulative	N/A
Amon Goeth	Schindler's List (1993)	Primary	Classic/Idiopathic	N/A
Angel Eyes	The Good, The Bad, and The Ugly (1966)	Primary	Classic/Idiopathic	N/A
Archibald Cunningham	Rob Roy (1995)	Primary	Manipulative	N/A
Auric Goldfinger	Goldfinger (1964)	Primary	Macho	N/A
Bartel	Calvaire (2004)	Secondary	Pseudopsychopath	Psychosis
Ben	Man Bites Dog (1992)	Secondary	Pseudopsychopath	ASPD
Bill	Kill Bill (2003 and 2004)	Primary	Classic/Idiopathic	N/A
Bill the Butcher	Gang of New York (2002)	Secondary	Macho	N/A
Billy Loomis (aka Ghostface)	Scream (1996)	Primary	Classic/Idiopathic	N/A
Bruno Davert	Le couperet (2005)	Secondary	Pseudopsychopath	ASPD
Cal Hockley	Titanic (1997)	Secondary	Pseudopsychopath	Narcissistic Personality Disorder
Cardinal de Richelieu	The Three Musketeers series	Secondary	Manipulative	N/A
Castor Troy	Face Off (1997)	Primary	Classic/Idiopathic	N/A
Charles Lee Ray	Chucky series	Primary	Classic/Idiopathic	Paraphilia
Charlie Venner	Straw Dogs (1971)	Secondary	Macho	N/A
Christian Szell, MD	Marathon Man (1976)	Primary	Classic/Idiopathic	N/A
Clarence Boddicker	Robocop (1987)	Primary	Classic/Idiopathic	N/A
Clyde Barrow	Bonnie and Clyde (1967)	Secondary	Pseudopsychopath	ASPD
Cody Jarrett	White Heat (1949)	Primary	Macho	N/A
Colonel Nathan R. Jessep	A Few Good Men (1992)	Primary	Macho	N/A
Colonel Stuart	Die Hard 2 (1990)	Secondary	Macho	N/A
Colonel Walter E. Kurtz	Apocalypse Now (1979)	Secondary	Manipulative	Psychosis
Commodus	Gladiator (2000)	Secondary	Manipulative	N/A
Cyrus Grissom	Con Air (1997)	Primary	Classic/Idiopathic	N/A
Dale Massie	Cold Creek Manor (2003)	Secondary	Classic/Idiopathic	N/A
Damon Killian	The Running Man (1987)	Primary	Manipulative	N/A
Denis Klein	36 Quai des Orfèvres (2004)	Primary	Classic/Idiopathic	N/A
Denis Peck	Internal Affairs (1990)	Primary	Manipulative	N/A
Dick Jones	Robocop (1987)	Primary	Manipulative	N/A
Dick Lecter	Pootie Tang (2001)	Primary	Manipulative	N/A
Early Grayce	Kalifornia (1993)	Primary	Classic/Idiopathic	N/A
Eric Qualen	Cliffhanger (1993)	Primary	Macho	N/A
Fernand Montego	The Count of Monte Cristo series	Secondary	Manipulative	N/A
Francis Dolarhyde	Red Dragon (2002)	Secondary	Pseudopsychopath	Psychosis
Francis "Franco" Begbie	Trainspotting (1996)	Secondary	Pseudopsychopath	ASPD
Frank Booth	Blue Velvet (1986)	Primary	Classic/Idiopathic	N/A
Fred J. Lincoln	The Last House on the Left (1972)	Primary	Classic/Idiopathic	Paraphilia
Judge Claude Frollo	The Hunchback Of Notre Dame (1939)	Secondary	Manipulative	N/A
George Harvey	The Lovely Bones (2010)	Primary	Classic/Idiopathic	Paraphilia
General Francis X. Hummel	The Rock (1996)	Secondary	Macho	N/A
Gordon Gekko	Wall Street (1987)	Primary	Manipulative	N/A
Hans Beckert	M (1931)	Secondary	Pseudopsychopath	Psychosis
Hans Gruber	Die Hard (1988)	Secondary	Macho	N/A
Harry Lime	The Third Man (1949)	Primary	Classic/Idiopathic	N/A
Hatcher	The Rundown (2003)	Secondary	Macho	N/A
Henry	Henry: Portrait of a Serial Killer (1989)	Primary	Classic/Idiopathic	N/A
Henry F. Potter	It's a Wonderful Life (1946)	Primary	Manipulative	N/A
Howard Payne	Speed (1994)	Secondary	Pseudopsychopath	ASPD
Hughie Warriner	Dead Calm (1989)	Secondary	Pseudopsychopath	Psychosis
Inspector Richard	Kiss of the Dragon (2001)	Secondary	Macho	N/A
Ivan Korshunov	Air Force One (1997)	Secondary	Macho	N/A
The Jackal	The Jackal (1997)	Primary	Classic/Idiopathic	N/A

TABLE 1—Continued.

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		Primary (P)/ Secondary (S)	Classic/Idiopathic – Manipulative – Macho – Pseudopsychopath	Alternative/Additional Diagnosis
Jamie Gumb (aka Buffalo Bill)	The Silence of the Lambs (1991)	Secondary	Pseudopsychopath	Paraphilia
Jaws	The Spy Who Loved Me (1977)	Secondary	Pseudopsychopath	ASPD
Jimmy Markum	Mystic River (2003)	Secondary	Pseudopsychopath	ASPD
John Doe	Seven (1995)	Secondary	Pseudopsychopath	Psychosis
John Herod	The Quick and the Dead (1995)	Primary	Macho	N/A
Jonathan Corliss	A Kiss Before Dying (1991)	Primary	Classic/Idiopathic	N/A
Joshua Foss	Sudden Death (1995)	Secondary	Macho	N/A
Justice Raghunat	Awaara (1951)	Secondary	Manipulative	N/A
Krug Stillo	The Last House on the Left (1972)	Primary	Classic/Idiopathic	N/A
Lacenaire	Children of Paradise (1945)	Primary	Classic/Idiopathic	N/A
Louis Mazzini	Kind Hearts and Coronets (1949)	Primary	Classic/Idiopathic	N/A
Marsellus Wallace	Pulp Fiction (1994)	Secondary	Macho	N/A
Martin Burney	Sleeping with the Enemy (1991)	Secondary	Pseudopsychopath	Obsessive-compulsive personality disorder
Matthew Poncelet	Dead Man Walking (1995)	Secondary	Pseudopsychopath	ASPD
Max Cady	Cape Fear (1962, 1991)	Primary	Classic/Idiopathic	N/A
Max Zorin	A View to Kill (1985)	Primary	Macho	N/A
Michael Corleone	The Godfather Part II (1974)	Secondary	Macho	N/A
Mick Taylor	Wolf Creek (2005)	Primary	Classic/Idiopathic	N/A
Mickey Knox	Natural Born Killers (1994)	Secondary	Pseudopsychopath	ASPD
Mitch Leary	In the Line of Fire (1993)	Primary	Classic/Idiopathic	N/A
Mr. Blonde	Reservoir Dogs (1992)	Primary	Classic/Idiopathic	N/A
Nicky Santoro	Casino (1995)	Primary	Macho	N/A
Noah Cross	Chinatown (1974)	Secondary	Manipulative	N/A
Norman Bates	Psycho (1960)	Secondary	Pseudopsychopath	Psychosis
Norman Stansfield	Léon (The Professional) (1994)	Primary	Classic/Idiopathic	Substance abuse
Patrick Bateman	American Psycho (2000)	Primary	Classic/Idiopathic	N/A
Peter Stegman	Class of 1984 (1982)	Primary	Classic/Idiopathic	N/A
Professor Brézé	Sept Morts sur Ordonnance (1975)	Secondary	Manipulative	N/A
Randle Patrick Mc Murphy	One Flew Over the Cuckoo's Nest (1975)	Secondary	Pseudopsychopath	ASPD
Reverend Harry Powell	The Night of the Hunter (1955)	Primary	Classic/Idiopathic	N/A
Roger "Verbal" Kint	The Usual Suspects (1995)	Primary	Classic/Idiopathic	N/A
Sam "Ace" Rothstein	Casino (1995)	Secondary	Macho	N/A
Sergeant Barnes	Platoon (1986)	Secondary	Macho	N/A
Sheriff of Nottingham	Robin Hood: Prince of Thieves (series)	Secondary	Macho	N/A
Silas Lynch	The Birth of a Nation (1915)	Primary	Classic/Idiopathic	N/A
Simon Gruber	Die Hard with a Vengeance (1995)	Secondary	Macho	N/A
Stuart Maker (aka Ghostface)	Scream (1996)	Secondary	Pseudopsychopath	ASPD
The caller	Phone Booth (2002)	Secondary	Manipulative	N/A
Tom Ripley	The Talented Mr Ripley (1999)	Primary	Classic/Idiopathic	Psychosis
Tommy DeVito	Goodfellas (1990)	Secondary	Macho	N/A
Tony Montana	Scarface (1983)	Secondary	Macho	N/A
Top Dollar	The Crow (1994)	Secondary	Macho	N/A
Uncle Charlie	Shadow of a Doubt (1943)	Secondary	Manipulative	N/A
Vicomte de Valmont	Dangerous Liaisons (1988)	Secondary	Manipulative	N/A
Vito Corleone	The Godfather (1972)	Primary	Macho	N/A
Walter Finch	Insomnia (1997)	Secondary	Manipulative	N/A
William "Billy the Kid" Wharton	The Green Mile (1999)	Primary	Classic/Idiopathic	Paraphilia
Female				
Alex Forrest	Fatal Attraction (1987)	Secondary	Pseudopsychopath	Borderline Personality Disorder
Annie Wilkes	Misery (1990)	Secondary	Pseudopsychopath	Psychosis
Baby Jane Hudson	Whatever Happened to Baby Jane (1962)	Secondary	Manipulative	N/A

TABLE 1—Continued.

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Baby Firefly	The Devil's Rejects (2005)	Primary	Classic/Idiopathic	Psychosis
Bonnie Parker	Bonnie and Clyde (1967)	Secondary	Pseudopsychopath	N/A
Catharina	The Black Widow (1987)	Primary	Manipulative	N/A
Catherine Tramell	Basic Instinct (1992)	Primary	Manipulative	N/A
Eunice	Butterfly Kiss (1995)	Secondary	Pseudopsychopath	Borderline Personality Disorder
Heather Evans	Final Analysis (1992)	Secondary	Manipulative	N/A
Hedra "Hedy" Carlson	Single White Female (1992)	Secondary	Pseudopsychopath	Borderline Personality Disorder
Mallory Knox	Natural Born Killers (1994)	Secondary	Pseudopsychopath	ASPD
Marquise de Merteuil	Dangerous Liaisons (1988)	Secondary	Manipulative	N/A
Mona Demarkov	Romeo Is Bleeding (1993)	Primary	Classic/Idiopathic	N/A
Mrs. Iselin	The Manchurian Candidate (1962)	Primary	Manipulative	N/A
Peyton Flanders	The Hand that Rocks the Cradle (1992)	Secondary	Manipulative	N/A
Phyllis Dietrichson	Double Indemnity (1944)	Secondary	Manipulative	N/A
Rachel Phelps	Major League (1989)	Secondary	Manipulative	N/A
Sadie	The Last House on the Left (1972)	Primary	Classic/Idiopathic	Paraphilia
The Papin sisters	La Cérémonie (1995)	Secondary	Pseudopsychopath	Psychosis
Thelma Dickinson & Louise Sawyer	Thelma & Louise (1991)	Secondary	Pseudopsychopath	ASPD
Vera	Detour (1945)	Secondary	Manipulative	N/A

pathic behavior (which was actually most likely a type of psychosis). Next, two notable divergences in the typical portrayal of the psychopath emerged: (i) the socially functional misfit with a (usually) sexually motivated compulsion to kill and (ii) the extremely violent, chaotic mass murderer with idiosyncratic behaviors and appearance. Characters such as Mark Lewis in Michael Powell's *Peeping Tom* and most famously Norman Bates of Alfred Hitchcock's *Psycho* are examples of the former, while characters such as Leatherface of *The Texas Chain Saw Massacre* and Jason Voorhees of *Friday the 13th* and Michael Meyers in the Halloween series are classic examples of the latter.

The exploits of many real-life psychopaths and serial killers during the 1960s and 1970s led to an increasing amount of information concerning the behaviors, mostly the clinical description of psychopaths with ritualistic methods of murder, coming into public knowledge (17). Motion pictures began to incorporate the graphic and widely misunderstood practices of these behaviors into sensationalistic film themes that eventually became known as slasher films. Bearing a strong resemblance to the Grand Guignol theater of Europe, slasher films consisted of a recurring idiosyncratic villain with a signature, modus operandi, weapon, and in particular, visual appearance—most often a « distinctive mask »—in a story involving the sequential slaughter of many innocent adolescents in many spectacular and grotesque manners. The advent of latex prosthetic appliances in special effects makeup allowed for more graphic on-screen kills in a single shot rather than separate shots spliced together, adding to the spectacle-driven allure of the films. Many films that can be characterized as prototypical slasher films originally began as stand-alone films commenting on the nature of morality and human nature (*The Last House on the Left*, *The Hills Have Eyes*). However, the slasher film subgenre came to dominate the tone and design of the psychopathic model for decades, mostly due to the sensational aspects of the films and the extreme marketability of the iconic villains (e.g., producing trademarked costumes and masks for Halloween). The *Halloween*, *Friday the*

13th and *I Know What you did Last Summer* series are a few examples of the genre. In these slasher films, psychopathic characters are generally unrealistic, accumulating many traits and characteristics, such as sadism, intelligence, and the ability to predict the plan that the future victims will use to escape. Today, these are more iconic popular evil representations of fictional killers than of interesting psychopaths. For that reason, most of these characters were not included in our Table 1.

While the psychopath remained a staple of many other traditional film genres, the more sensationalistic aspects of the past were toned down or abandoned entirely to avoid association with slasher films, and the popularity of the psychopathic character waned in favor of characters who often represented the "banality of evil," mirroring the cultural events of the 1970s. For some time, psychopathic models were typically restricted to crime films, psychological thrillers, horror films, and erotic thrillers.

Eventually, the arrest and popularity of the notorious serial killers John Wayne Gacy, Jeffrey Dahmer, and Ted Bundy and the eventual formation of the Violent Criminal Apprehension Program (ViCAP) in 1985 led to an additional increase in the description (and comprehension) of how psychopathy and criminal investigations (such as criminal profiling) were perceived and portrayed in film (17,18). An increasing interest in the realistic depiction of psychopaths led to the formation of a new hybrid of traditional psychopaths from early film and late 19th century literature, with high-functioning behavior and the false-selves presented by psychopaths such as Bundy and Dahmer. This change led to the popularity of the "elite psychopath," or a psychopath exhibiting exaggerated levels of intelligence, sophisticated manners, and cunning, sometimes up to superhuman and supermediatized levels. Doctor Hannibal Lecter is probably one of the best examples of this type of unrealistic but sensational character. Since early 2000, the depiction and description of fictional psychopaths has changed. In fact, they have become more human and vulnerable, having true weaknesses.