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Hombre lobo película de 2025

Tras el éxito de El Hombre Invisible (2020), el cineasta Leigh Whannell ha anunciado su deseo de continuar actualizando los títulos más clásicos del terror con su revisión de El Hombre Lobo (Wolf Man) que estrenará a comienzos del próximo año, concretamente el 17 de enero de 2025. A pesar del pinchazo que supuso La Momia de Tom Cruise en 2017, Universal y Blumhouse han decidido seguir apostando por esta fórmula en manos de Whannell, quien tendrá a bien revivir el mito del licántropo junto a otros co-escritores que le han ayudado en labores de guión (Corbett Tuck, Lauren Schuker Blum y Rebecca Angelo). Whannell trajo muy buenas cifras para la compañía tras su particular reinvención de la novela de H.G. Wells con Elizabeth Moss como protagonista (concretamente, consiguió convertir 7 millones de dólares de inversión en 144 de ganancias en taquilla), así que todo apunta a que el trabajo que veremos del cineasta en este nuevo proyecto traerá muy buenas sensaciones a los espectadores y amantes del cine de género. Reparto de El Hombre Lobo (2025) Para esta vuelta de tuerca del clásico de George Waggner que aterrizó a la audiencia en 1941, Whannell contará con un elenco compuesto por Julia Garner ('Ozark', 'Sin City: Una dama por la que matar'), Christopher Abbott ('Pobres Criaturas', 'Llega de Noche'), Sam Jaeger ('El Caso Slevin', 'El Francotirador') y Matilda Firth ('Desencantada: Vuelve Giselle'). Abbott, aparentemente, tomará las riendas del papel principal como licántropo, luego de que la primera opción de Whannell para el papel (Ryan Gosling) se bajara del proyecto en marcha. Fecha de estreno de El Hombre Lobo (2025) Inicialmente, está previsto que El Hombre Lobo de Leigh Whannell llegue a los cines de todo el mundo el próximo 17 de enero de 2025. Tráiler de El Hombre Lobo (2025) Póster e imágenes promocionales de El Hombre Lobo (2025) Además de disponer ya de director, reparto y fecha de estreno El Hombre Lobo (2025) también cuenta ya con su primer póster oficial. Desafortunadamente poco podemos decir del mismo, en tanto que tan solo nos muestra una vieja cabaña en medio de un paraje nocturno y con las luces del porche encendidas Pero desde luego, cualquiera se puede imaginar que ahí dentro están pasando muchas cosas. A Photo op for the upcoming Blumhouse Wolfman film has been set up outside the Fanta Bar in Lombard's. @HorrorNightsORL #HHN33 pic.twitter.com/LbxuBpio8l — Inside Universal (@insideuniversal) August 23, 2024 Y ojo, que durante la celebración de la primera noche de las Halloween Horror Nights 2024 de Universal Studios en Hollywood hemos podido ver una suerte de presentación del diseño del personaje: The Wolf Man from the upcoming Blumhouse film has made his HHN debut! #HHN33 #HHN pic.twitter.com/fIkz7giFj — HHNSpeculationMatt (@SpeculationMatt) September 4, 2024 Más | Las Mejores Películas de Hombres Lobo If you have claws and an insatiable craving for human flesh, can you still be a great dad? That’s the theme underpinning Leigh Whannell’s latest go at dragging a Universal Monster into the cold light of the 2020s, a more hard-bitten and demanding age than the one Lon Chaney’s Wolf Man prowled – and a lot harder to scare. Obviously, the answer is ‘no’ – werewolves fall down in so many key parenting categories – but the Aussie horror auteur behind Saw and 2020’s terrific The Invisible Man deserves some credit for bringing a new prism to the furry critter first made famous by Chaney in 1941. Christopher Abbott, often excellent in supporting roles, steps up in a lead role once earmarked for Ryan Gosling. He’s Blake, a country kid who’s grown up to appreciate his big-city life with workaholic journalist wife Charlotte (Ozark’s Julia Garner) and moppet of a daughter, Ginger (Matilda Firth). A writer who’s ‘between jobs’ and worried about his marriage, Blake pours himself into parenting, inadvertently mirroring the overprotective tendencies of his own dad – set up in flashback, along with the movie’s wolfman mythology, via a great prelude sequence. There are one or two genuinely disgusting moments of body horror here Whannell and co-writer Corbett Tuck’s screenplay helpfully twice-underlines the impending twist – ‘Sometimes as a daddy, you get so scared of your kids getting scars that you become the thing that scars them’, Blake tells Ginger – before the trio head for his old family farm in the wilds of Oregon and the horror begins in earnest. Blake’s long-missing dad (The Handmaid’s Tale’s Sam Jaeger) has finally been declared dead amid the dank forests of Oregon (filmed in NZ), so the family travel to his farmstead to pack up, refresh and reconnect.Of course, there’s a furry beastie with other ideas and Blake’s encounter with it spreads its curse to his veins. The second half of Wolf Man (there’s no ‘The’ here for obvious reasons) cleaves fairly close to the icky transformative mode of The Fly, with impressive prosthetics and one or two genuinely disgusting moments of body horror. That it falls a way short of matching The Fly’s pathos and electricity isn’t Abbott’s fault. The Poor Things actor does his best work beneath the increasingly gross make-up. But Whannell seems torn between pursuing frights in the darkness – the film plays out in claustrophobic semi-real time over one night – and leaning into the deep sadness of a family man becoming the thing he most feared. And the frights aren’t scary enough to justify going in the former direction – the wolfman is a suitably feral beast with ultra-violent tendencies, but it has major problems with doors – and Garner and Firth are mostly left screaming and waving knives around to minimal effect.Maybe the glitch is in the casting. With an A-lister like Gosling playing against his usual on-screen persona to go from good-natured family man to savage lycanthrope, Wolf Man would be a much more disorientating, subversive beast. As it is, it’s an atmospheric, sporadically disquieting depiction of fatherhood in freefall.In cinemas worldwide Jan 17. Cast & crewUser reviewsTriviaFAQa family at a remote farmhouse is attacked by an unseen animal, but as the night stretches on, the father begins to transform into something unrecognizable.A family at a remote farmhouse is attacked by an unseen animal, but as the night stretches on, the father begins to transform into something unrecognizable.Sign in to rate and Watchlist for personalized recommendationsSign inSuggest an edit or add missing contentWhat is the Canadian French language plot outline for Wolf Man (2025)?AnswerYou have no recently viewed pages 2025 Leigh Whannell © 2002-2025 Filmaffinity - Movieaffinity | Filmaffinity es una página de recomendación de películas y series, y es un medio totalmente independiente cuya principal prioridad es la privacidad y seguridad de los datos de sus usuarios.All Rights Reserved - Todos los derechos reservados Título Reparto Personas Cines Bienvenido al nuevo buscador de FA: permite buscar incluso con errores ortográficos hacer búsquedas múltiples (Ej: De Niro Pacino) y búsquedas coloquiales (Ej: Spiderman de Tom Holland) Se muestran resultados paraSin resultados para Synopsis From Blumhouse and visionary writer-director Leigh Whannell, the creators of the chilling modern monster tale The Invisible Man, comes a terrifying new lupine nightmare: Wolf Man. Golden Globe nominee Christopher Abbott (Poor Things, It Comes at Night) stars as Blake, a San Francisco husband and father, who inherits his remote childhood home in rural Oregon after his own father vanishes and is presumed dead. With his marriage to his high-powered wife, Charlotte (Emmy winner Julia Garner; Ozark, Inventing Anna), fraying, Blake persuades Charlotte to take a break from the city and visit the property with their young daughter, Ginger (Matilda Firth; Hullraisers, Coma). But as the family approaches the farmhouse in the dead of night, they're attacked by an unseen animal and, in a desperate escape, barricade themselves inside the home as the creature prowls the perimeter. As the night stretches on, however, Blake begins to behave strangely, transforming into something unrecognizable, and Charlotte will be forced to decide whether the terror within their house is more lethal than the danger without. Director Leigh Whannell Producer Jason Blum, Ryan Gosling Screenwriter Leigh Whannell, Corbett Tuck, Lauren Schuker Blum, Rebecca Angelo Distributor Universal Pictures Production Co Blumhouse Productions, Universal Pictures, Waypoint Entertainment, Motel Movies Rating R (Grisly ImagesBloody Violent Content)Some Language) Genre Horror, Mystery & Thriller Original Language English Release Date (Theaters) Jan 17, 2025, Wide Release Date (Streaming) Feb 4, 2025 Box Office (Gross USA) \$20.6M Runtime 1h 43m Sound Mix Dolby Atmos Aspect Ratio Digital 2.39:1 Share – copy and redistribute the material in any medium or format for any purpose, even commercially. Adapt – remix, transform, and build upon the material for any purpose, even commercially. The licensor cannot revoke these freedoms as long as you follow the license terms. Attribution – You must give appropriate credit , provide a link to the license, and indicate if changes were made. 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For example, other rights such as publicity, privacy, or moral rights may limit how you use the material. “In early 1995, a hiker went missing in the remote mountains of central Oregon,” reads the prologue over a gorgeous opening shot: a still, wide frame looking down at a farm surrounded by dense forest and looming mountains, dark clouds hanging overhead. The mythology of the film appears in four different text sections over the landscape composition, each one getting us a little closer to our subject: Wolf Man. As the prologue informs us, a wolf man has been sighted in the central Oregon area over the years, but only ever briefly, leading locals to believe the missing hiker contracted a new animal-borne virus called “hills fever.” Or as the indigenous people used to call it: “face of the wolf.” Lore in the rearview, our story begins with the worst dad ever—a hot-tempered father (Sam Jaeger) and his sheepish son Blake (Zac Chandler, a perfectly cast Christopher Abbott lookalike boy) hunting in the central Oregon woods surrounding the farm we saw in the opening shot. Dad impatiently tries to teach his son how to hunt the right way, but he is... just a kid. Blake gets distracted when he catches sight of a bipedal monster-creature in his scope. It’s gone when he looks back, but Dad knew something is out there, too. Within seconds (very little time is wasted across 103 minutes) they’re hightailing it out of their tail in a riveting sequence in which they manage to escape. Fast-forward to the present: Blake is in his thirties, married to Charlotte (Julia Garner) and father of Ginger (Matilda Firth), who’s about the age Blake was in the opening sequence. They live in the city, but Charlotte and Blake aren’t happy together anymore, a quiet defeat setting into their marriage with a sense of true finality. We learn through a letter Blake gets in the mail that his dad, who had gone missing shortly after we met him, is finally declared dead, despite never being found. On the heels of closure and potential rebirth, Blake pitches Charlotte on spending the summer in Oregon at his dad’s old farm, just the three of them. She begrudgingly agrees. They set off in a moving van, more or less arrive, and before they can find the driveway, much less get out of the car, they’re brutally attacked by Wolf Man. They make it into the house unscathed... or so it seems. As it turns out, Wolf Man drug a claw deep through Blake’s arm. As the night passes, so does Blake, his human sensibilities replaced by wolf-like instincts, everyone unsure how aware he’ll be of his family when (if?) he finally transforms. Will he recognize them or hunt them? Or turn into something else entirely? The journey of his transformation is Wolf Man’s greatest strength, amplified by great gross makeup, hair, and protruding prosthetics. Every change brings a new Blake, and while the beats are thoroughly telegraphed—every relative “surprise” predictable from a mile out—crafty execution helps them typically land with a bang. Writer-turned-director (once known for the first few Saw movies) Leigh Whannell expresses Blake’s changes effectively through clever visual tricks, e.g. Blake hearing a giant monster inside the house, baffled as to what it is and how it got in. He braves the direction of the sound only to discover a spider crawling up a wall—Blake’s hearing is now literally wolf-like. The best of these tricks is 180° Wolf Vision, which Whannell uses to communicate what characters are experiencing on both sides of the story. In a few different phases of his transformation, when either Charlotte or Ginger are talking to him, we see Blake from their perspective: deteriorating, huffing, beastifying, growing more confused. Then, slowly, the camera moves toward Blake but turns toward Charlotte or Ginger, the visual and sonic atmosphere of the shot changing drastically as the camera assumes Blake’s perspective: the words coming out of their mouths are gibberish, their eyes are a piercing flame of ice, their faces look slightly morphed, and the world around them turns an electric blue-green. An actor since 1996 and self-made horror screenwriter since 2003, Whannell shifted to directing in 2015 with the third chapter of Insidious, by far his least-impressive film. Since then he’s found his footing with the hit sci-fi film Upgrade and breathtaking remake of The Invisible Man. Wolf Man follows much more in his recent creative lineage than Insidious: Chapter 3. That success is largely thanks to Whannell’s storytelling chops (however clichéd, he manages to make them work) and Stefan Duscio’s phenomenal cinematography, which cooks a frightening wonder into the Oregon forest and keeps you locked in during impending jumpscare moments. You know you should look away, but the frame is just too nice. Whannell, Duscio, and team could’ve drummed up another forgettable Blumhouse horror picture and probably made the same amount of money, but true care, precision, and artistry emerges. In that sense, the film has more to say than five typical Blumhouse pictures combined. In no uncertain or un-literal terms, Wolf Man is about the hereditary horrors our parents pass down to us—the same ones we unleash on our children—and our willingness, or lack thereof, to take responsibility for them, to kill them. It’s a fine return for Whannell after being off the scene these last few years. Wolf Man opens on Friday, January 17. En medio del mal sabor de boca que dejo el Dark Universe —universo filímico interconectado, protagonizado por monstruos clásicos del séptimo arte—, El hombre invisible (2020) vino a redimir los esfuerzos de Blumhouse con una propuesta más arriesgada y novedosa. Ahora sus mismo creadores se encargará de la reinvención del mítico Hombre Lobo que llegará en forma de película en 2025. A continuación, te contamos todo lo que sabemos sobre la película de terror: Blake es un esposo y padre de San Francisco que hereda la remota casa de su infancia en la zona rural de Oregon tras la desaparición de su padre. Con su matrimonio en crisis, Blake convence a su esposa Charlotte para que se tome un descanso de la ciudad y visite la propiedad con su pequeña hija, Ginger. Cuando la familia llega a la granja en plena noche, son atacados por una criatura invisible. En una desesperada huida, se refugian dentro de la casa mientras la criatura acecha afuera. Sin embargo, a medida que avanza la noche, Blake empieza a comportarse de una manera extraña, transformándose en algo irreconocible, y Charlotte se verá obligada a decidir si el peligro dentro de la casa es más letal que el que se encuentra afuera. Hombre lobo cuenta con la dirección de Leigh Whannell, cuyas filmografía incluye títulos como La noche del demonio: Capítulo 3 (2018), Upgrade: Máquina asesina (2018) y la aclamada reinvención de El hombre invisible (2020). El creativo australiano, quien asimismo es cocreador de las franquicias como Saw: El juego del miedo y La noche del demonio, coescribió el guion junto a Corbett Tuck (Drunk Wedding), Lauren Schuker Blum (El poder de los centavos) y Rebecca Angelo (El poder de los centavos). Jason Blum es el productor a través de su compañía Blumhouse Productions, con Ryan Gosling, Ken Kao, Bea Sequeira, Mel Turner y Whannell con crédito como productores ejecutivos. El reparto de la película es encabezado por Christopher Abbott (Viene de noche) como Blake, Julia Garner (Ozark) como su esposa Charlotte y Matilda Firth (Desencantada) como su hija Ginger. También tendrán apariciones en pantalla Sam Jaeger (El cuento de la criada), Ben Prendergast (The Sojourn Audio Drama) y Benedict Hardie (El hombre invisible). La película de Leigh Whannell llegará a los cines mexicanos el 23 de enero de 2025. Gustavo Pineda It’s been said that all monster movies fit into at least one of three categories. Werewolf movies play on the notion that within every man lives a beast waiting to be unleashed. Vampire films tap into our collective fear of the unknown, which can encompass everything from the threat of disease to the perception of strangers as potential predators. And Frankenstein stories explore the risks when man plays God, creating life and facing the consequences. Blumhouse’s shrewd 2020 reboot of the classic Universal horror film “The Invisible Man” cleverly played off the latter two, as Elisabeth Moss embodied a woman trying to escape an abusive relationship with a mad scientist. Directed by Leigh Whannell, the low-budget thriller was so successful that Universal rushed to adapt other titles from its classic monsters catalog, imagining a “Dark Universe” series that would update — and eventually connect — them all. Somewhere along the way, the momentum stalled, and what had first been floated as a Ryan Gosling-led reinvention of “Wolf Man” now arrives in a slow, soulful and not especially scary form, starring Christopher Abbott in the title role. (Whannell stepped in to helm after Gosling and director Derek Cianfrance left the project.) In various ways, Abbott may actually be a more interesting candidate to play a man wrestling with his inner anger, as the actor — who has gravitated to tortured characters in such twisted projects as “James White,” “Piercing” and “Possessor” — conveys deep wells of rage behind his dark, brooding eyes. As Blake Lovell in “Wolf Man,” Abbott is a decent guy and devoted dad, though he’s clearly worried about a temper that flares up from time to time. At one point, apologizing to his daughter, Ginger (Matilda Firth), for scaring her, he comes right out and says, “Sometimes when you’re a daddy, you’re so afraid of your kids getting scars that you become the thing that scars them.” It’s an astute line, well suited to a sensitive generation’s more self-aware approach to parenting. And yet, it so blatantly articulates the film’s Big Idea that it might have been nice to let audiences reach that conclusion on their own. The screenplay, which bears the mark of both Whannell and “Insidious” writer Corbett Tuck, opens with a memory from Blake’s childhood three decades earlier. The boy (played by Zac Chandler, a good match for Abbott) was raised in a sylvan mountain farmhouse by a traumatically stern father, Grady (Sam Jaeger), who takes his son deer hunting in werewolf-infested woods. Grady lectures Blake on the fragility of life, teaching tough-love survival skills as a means of prolonging it. Viewers might reasonably expect those to come in handy later, though of course, Blake is the one destined to become the beast. If anything, the initial takeaway is that Grady was too harsh, and Blake is determined to be a better dad, which explains his suggestion to relocate the beloved Lovells to his remote family home, where his wife, Charlotte (Julia Garner), is the one who must think quickly under pressure. That protective instinct is not an especially compelling hook for a big-studio horror movie (flawed characters tend to be more effective), but it does give the film a tragic dimension that connects it back to the iconic Universal classic. In the 1941 original, Lon Chaney Jr. beautifully captured the agony of a man cursed, through no fault of his own, to be a danger to the one he loves. In both films, a selfless attempt to defend others results in the bite or scratch that turns a decent man into a monster, though the remake compresses that agony into a single night, as the full moon takes effect. Both intellectually and emotionally, there’s something promising afoot, and yet, Whannell doesn’t go far enough. Whereas “The Invisible Man” grabbed audiences from the opening scene, using psychology to enhance the threat, the fate of the relatively thin “Wolf Man” feels obvious and preordained, as this model father grapples with a terrifying change that turns him against his family. Whatever its strengths or weaknesses, every werewolf movie is ultimately judged by how well it handles the transformation and creature effects, and in that department, “Wolf Man” is a dud. Whannell opts to go the practical route, using prosthetics and other on-camera devices to simulate Blake’s agonizing mutation, but errs on the side of realism, with its infected father sweating up a storm before gnawing his arm with those sharp new canines of his. Both Abbott and Garner are strong enough actors to have kept Blake’s emotional journey genuine, even if the film had embraced a more fantastical look. Instead, “Wolf Man” tries to put the audience in Blake’s place, even going so far as to shift perspectives between what Charlotte sees (her husband getting swollen and feverish) and Blake’s evolving POV. That eerie, almost infrared “wolf vision” — and the distorted audio that accompanies it — must have been tricky to pull off, but doesn’t add anything that Abbott’s performance doesn’t already convey. If anything, it lends the film a gimmicky and slightly retro quality. Technically, “Wolf Man” operates in the opposite way from “The Invisible Man,” where any shot could conceivably include the eponymous psycho, leaving audiences to scan every frame for signs of him. Meanwhile, “Wolf Man” works best when its monsters are on-screen, and for this reason, the film’s assorted werewolves needed to appear more intimidating. That puts a heavy burden on sound designers P.K. Hooker and Will Files, whose intrusive mix of creepy noises is often indistinguishable from Benjamin Wallfisch’s discordant score. In terms of scares, there aren’t many, and nearly all of them are given away by the film’s trailer. Rather than spoiling anything more, suffice to say that “Wolf Man” traps its three-person family unit in an isolated location, where a werewolf tries to huff and puff his way in, while one of their number mutates indoors. The battle between these two beasts is something to see, but the rest is too drawn out and inevitable, as Blake endures the sad fate of so many zombie movies: seeing a loved one turn dangerous before your eyes. Trapped inside the suffering father’s head, “Wolf Man” wants to say something — about the fear of inheriting aggression or mental illness from our parents, perhaps — but winds up making him pathetic in the process. Blake es un hombre casado y padre de familia residente en San Francisco que hereda la remota casa donde creció en una zona rural de Oregon tras la desaparición de su propio padre, dado por muerto. En plena crisis de pareja con su energética esposa Charlotte, Blake la convence para tomarse un descanso de la gran ciudad y visitar la propiedad con su hija Ginger. Todo se tuerce cuando, de camino a la granja y en plena noche, la familia sufre el brutal ataque de un animal al que no consiguen ver y, en un intento desesperado por huir, se atrincheran dentro de la casa mientras la criatura merodea por la zona. Pero, con el paso de las horas, Blake comienza a comportarse de un modo extraño y a convertirse en algo irreconocible...