In its heyday from the late 1950s until the early 1980s Italian horror cinema was characterised by an excess of gore, violence and often incoherent plot-lines. Films about zombies, cannibals and psychopathic killers ensured there was no shortage of controversy, and the genre presents a seemingly unpromising nexus of films for sustained critical analysis. But Italian horror cinema with all its variations, subgenres and filoni remains one of the most recognisable and iconic genre productions in Europe, achieving cult status worldwide. One of the manifestations of a rich production landscape in Italian popular cinema after the Second World War, Italian horror was also characterised by its imitation of foreign models and the transnational dimension of its production agreements, as well as by its international locations and stars.

This collection brings together for the first time a range of contributions aimed at a new understanding of the genre, investigating the different phases in its history, the peculiarities of the production system, the work of its most representative directors (Mario Bava and Dario Argento) and the wider role it has played within popular culture.

Italian Gothic Horror Films, 1970–1979

The exploitation film industry of Italy, Spain and France during the height of its popularity from 1960 to 1980 is the focus of this entertaining history. With subject matter running the gamut from Italian zombies to Spanish werewolves to French lesbian vampires, the shocking and profoundly entertaining motion pictures of the “Eurocult” genre are discussed from the standpoint of the films and the filmmakers, including such internationally celebrated auteurs as Mario Bava, Jess Franco, Jean Rollin and Paul Naschy. The Eurocult phenomenon is also examined in relation to the influences that European culture and environment have had on the world of exploitation cinema. The author’s insight and expertise contribute to a greater understanding of what made these films special—and why they have remained so popular to later generations.

Sleaze Artists

The Historical Dictionary of Horror Cinema traces the development of the genre from its beginnings to the present. This is done through a chronology, an introductory essay, a bibliography, and hundreds of cross-referenced dictionary entries.

Keep Watching the Skies!

Italian Gothic horror films of the 1970s were influenced by the violent giallo movies and adults-only comics of the era, resulting in a graphic approach to the genre. Stories often featured over-the-top violence and nudity and pushed the limits of what could be shown on the screen. The decade marked the return of specialist directors like Mario Bava, Riccardo Freda and Antonio Margheriti, and the emergence of new talents such as Pupi Avati (The House with the Laughing Windows) and Francesco Barilli (The Perfume of the Lady in Black). The author examines the Italian Gothic horror of the period, providing previously unpublished details and production data taken from official papers, original scripts and interviews with filmmakers, scriptwriters and actors. Entries include complete cast and crew lists, plot summaries, production history and analysis. An appendix covers Italian made-for-TV films and mini-series.

Danger: Diabolik

THE ITALIAN CINEMA BOOK is an essential guide to the most important historical, aesthetic and cultural aspects of Italian cinema, from 1895 to the present day. With contributions from 39 leading international scholars, the book is structured around six chronologically organised sections: THE SILENT ERA (1895–22) THE BIRTH OF THE TALKIES AND THE FASCIST ERA (1922–45) POSTWAR CINEMATIC CULTURE (1945–59) THE GOLDEN AGE OF ITALIAN CINEMA (1960–80) AN AGE OF CRISIS, TRANSITION AND CONSOLIDATION (1981 TO THE PRESENT) NEW DIRECTIONS IN CRITICAL APPROACHES TO ITALIAN CINEMA Acutely aware of the contemporary ‘rethinking’ of Italian cinema history, Peter Bondanella has brought together a diverse range of essays which represent the cutting edge of Italian film theory and criticism. This provocative collection will provide the film student, scholar or enthusiast with a comprehensive understanding of the major developments in what might be called twentieth-century Italy’s greatest and most original art form.

Little Shoppe of Horrors #34
Online Library Mario Bava All The Colors Of The Dark By Tim Lucas

and Nero, and analyzes works by international directors, among them Pier Paolo Pasolini (Oedipus Rex, Medea), Jean Cocteau (The Testament of Orpheus), Mai Zetterling (The Girls), Lars von Trier (Medea), Arturo Ripstein for example, how ancient rhetorical principles regarding the emotions apply to moving images and how Aristotle's perspective on thrilling plot-turns can recur on screen. He also interprets several popular films, such as 300

Music in Films on the Middle Ages

will be relevant to students and scholars from a wide variety of fields: intermediality studies, semiotics, literary theory and criticism, musicology, art history, and film studies.

aspects of the development of metaization in cultural history. Stemming from diverse disciplinary and methodological backgrounds, the contributors propose new and refined concepts and models and cover a broad range of remedies this onesidedness and closes the gap between literature and other media by providing a transmedial framework for analysing metaphenomena. The essays transcend the current notion of metafiction, pinpoint

the arts and media in general. However, research into this issue has so far predominantly focussed on literature, where a highly differentiated, albeit strictly monomedial critical toolbox exists. Metareference across Media

Strange as it may seem, Cervantes's novel Don Quixote, Marc Forster's film Stranger than Fiction, Shakespeare's play A Midsummer Night's Dream, Pere Borrell del Caso's painting "Escaping Criticism" reproduced on

Dracula's Daughters

film, Barbarella. It traces its production and initial reception in Italy, France, the U.S., and the UK, and its cult afterlife as both a pop-art classic and campy "bad film" featured in the final episode of Mystery Science Theatre

Danger: Diabolik (1968) was adapted from a comic that has been a social phenomenon in Italy for over fifty years, featuring a masked master criminal—part Fantômas, part James Bond—and his elegant companion Eva Kant.

The film partially reinvent...
Horror in Space

This book brings to the surface the lines of experimentation and artistic renewal appearing after the exhaustion of Neorealism, mapping complex areas of interest such as the emergence of ethical concerns, the relationship between ideology and representation, and the exploration of new aesthetic possibilities. It offers a critical survey of the art and practice of horror movies covering everything from craft and technique, historical developments, and modern-day trends, to broader topics opening onto the socio-political dimensions of the genre. The volume begins with essays devoted to the theoretical methodologies used to study the genre, from cognitive and philosophical approaches, through audience reception and psychoanalysis, to those approaches that examine gender, sexuality, race, class, and (dis)ability in relation to the horror film. Subsequent sections cover horror film aesthetics, the history of the genre, and specific subjects including distribution and the relationship between horror, art house movies, and the documentary impulse.
In the late 1950s, Mario Bava helped to create and define the Italian horror film. His classic directorial works of the 1960s and 1970s, including Black Sunday, Kill, Baby … Kill! and Lisa and the Devil, remain among the most colorful and imaginative in the history of the genre. Bava's films are rife with unforgettable images—Barbara Steele's uncanny beauty being brutally violated in Black Sunday, Christopher Lee returning from the grave—but they are also thematically marked by his bloody demise in The Whip and the Body, the angelic-looking ghost child of Kill, Baby … Kill!, the brutal murder scenes of Blood and Black Lace and Twitch of the Death Nerve—but they are also thematically.

2002. It has now been updated, revised and expanded by author Troy Howarth to give a better overview of Bava's remarkable legacy as a director and "cinema magician." This new edition contains new contributions from Bava's son, director Lamberto Bava, and genre icon Barbara Steele. The book examines all of Bava's directorial works in detail while also providing a portrait of the man himself—a man for whom publicity and self-promotion was always shied away from, even as he continued to work himself to the point of exhaustion as he improvised and pushed himself to deliver films which would go on to influence such major filmmakers as William Friedkin, Martin Scorsese, Quentin Tarantino, Tim Burton and Joe Dante. Author Troy Howarth "discovered" Bava's work as a child on late night TV and has worked hard to help bring more serious attention to his films. In

addition to holding down a full-time job in the field of social work, he is also a contributor to We Belong Dead magazine and writes reviews for such websites as AV Maniacs and Eccentric Cinema.

Friedkin, Martin Scorsese, Quentin Tarantino, Tim Burton and Joe Dante. Author Troy Howarth "discovered" Bava's work as a child on late night TV and has worked hard to help bring more serious attention to his films. In
“The 'Gothic' style was a key trend in Italian cinema of the 1950s and 1960s, because of its peculiar, often strikingly original approach to the horror genre. These films portrayed Gothic staples in a stylish and idiosyncratic

artistic manner, often blurring the lines between the sacred and the profane. The visual form was almost as important as the narrative, with over-the-top performances and effects that seemed to push the boundaries of feasibility.

Italian Post-Neorealist Cinema

From the post-war reconstruction that followed the end of World War II, a new wave of filmmakers emerged that became known as the 'post-neorealist' cinema. These directors often worked within a limited budget and were

forced to be innovative in their storytelling and production. The post-neorealist filmmakers were interested in exploring the inner lives of ordinary people and often dealt with themes of poverty, alienation, and social injustice.

The appeal of this aesthetic was not limited to Italy; the Italian post-neorealist cinema influenced filmmakers around the world, including in the United States and the United Kingdom. An example of this influence is seen in the Hammer Films production of "The Horrible Dr. Hichcock," which is based on a story by American writer Charles Ardona.

As a result of this cross-cultural impact, the Italian post-neorealist cinema was instrumental in shaping the horror genre. The visual style and narrative techniques developed during this period contributed to the...
The primary objective of this collection is to examine the ways in which religion, culture and politics converge in configuring the contradictions of post-war Italy's cultural history, starting from the assumption that...

Classical Literature on Screen
Michele Soavi, Mario Bava and his son Lamberto.

language giallo studies has focused on aspects of production, distribution and reception. This volume explores an overlooked yet prevalent element in some of the best known gialli--an obsession with art and artists in creative...

Beloved among cult horror devotees for its signature excesses of sex and violence, Italian giallo cinema is marked by switchblades, mysterious killers, whisky bottles and poetically overinflated titles. A growing field of English-

contemporary vampire community. Vampires from film and television—from Bela Lugosi's Dracula to Buffy the Vampire Slayer, True Blood and the Twilight Saga—are well represented.

discourse, to popular culture, politics and cook books. Sections by topic list works covering various aspects, including general sources, folklore and history, vampires in literature, music and art, metaphorical vampires and the...

This comprehensive bibliography covers writings about vampires and related creatures from the 19th century to the present. More than 6,000 entries document the vampire's penetration of Western culture, from scholarly...

afraid. Be very afraid.

writer and producer. Filled with mordant wit and sharp insight, The Horror of It All "is an amiable and often amusing guide" (Kirkus Reviews) that explains why horror films not only endure, but continue to prosper. Be...

legacy of the Scream franchise, and the behind-the-scenes work of horror directors and make-up artists, Rockoff mines the rich history of the genre, braiding critical analysis with his own firsthand experiences as a horror...

which began in the horror aisles of his childhood video store and continued with a steady diet of cable trash. From the convergence of horror and heavy metal, to Siskel and Ebert's crusade against the slasher flick, to the...

scary movies. Author Adam Rockoff delivers "the sharpest pop culture criticism you'll find in any medium today," (Rue Morgue) as he traces the highs and lows of the genre through the lens of his own obsessive fandom,

offshoots continue to occupy a nebulous space in our critical dialogue. The Horror of It All is a memoir from the front lines of the horror industry that dissects (and occasionally defends) the massively popular phenomenon of...

Horror films have simultaneously captivated and terrified audiences for generations, racking up millions of dollars at the box office and infusing our nightmares with chainsaws, goblins, and blood-

Pop culture history meets blood-soaked memoir as Adam Rockoff, "a passionate fan of the horror genre in all its forms," (The New York Times) recalls a life spent watching blockbuster slasher films, cult classics, and...

A History of Italian Cinema is the only comprehensive and up-to-date book on the subject available anywhere, in any language >

Black Sunday
actor's cinematic output. The Christopher Lee Film Encyclopedia will appeal to this legend's many devoted fans.

include discussions of Lee's significant work on radio and television, as well as film shorts, screen tests, films in which he is mentioned, films from which he was cut, and unrealized projects. A film-by-film review of the...

magazine reviews DVD availability Many of the entries also feature Sir Christopher's recollections about the production, as well as the actor's insights about his directors and fellow costars. Appendices in this volume

horror cinema as well as his non-horror films over the years, including The Lord of the Rings and The Hobbit trilogies. The entries in this book feature: Cast and crew information Synopsis Critical evaluation Newspaper and...

In a career that spanned eight decades, Christopher Lee (1922–2015) appeared in more than 200 roles for film and television. Though he is best known for his portrayal of Dracula in films of the 1950s, '60s, and '70s—as...

The Vampire Book
explored the concepts of the final girl/survivor, the uncanny valley, the isolationism of space travel, religion and supernatural phenomena.

subgenre, with a focus on such films as Paul W.S. Anderson's Event Horizon, Duncan Jones' Moon, Mario Bava's Planet of the Vampires and John Carpenter's Ghosts of Mars. Contributors discuss how filmmakers...

launched a new generation of horror set in the great unknown, inspiring filmmakers to take Earth-bound franchises like Leprechaun and Friday the 13th into space. This collection of new essays examines the space horror...

In sharp contrast to many 1960s science fiction films, with idealized views of space exploration, Ridley Scott's Alien (1979) terrified audiences, depicting a harrowing and doomed deep-space mission. The Alien films

New Fears 2
privileged position of cinema to explore and critique religion's influence on the Italian cultural landscape. This edited anthology thus seeks to probe how religion is experienced, practiced, criticized and represented from various methodological perspectives (historical, philological, aesthetic, psychoanalytical, popular studies, etc.) through four main sections: 'Propaganda and Censorship', 'Framing Belief: Pasolini and Petri', 'Religion in Italian Popular Cinema' and 'Ancient Rituals, Modern Myths'.

Italian Gothic Horror Films, 1957–1969

In the mid-1950s, to combat declining theater attendance, film distributors began releasing pre-packaged genre double-bills—including many horror and science fiction double features. Though many of these films were low-budget and low-end, others, such as Invasion of the Body Snatchers, Horror of Dracula and The Fly, became bona fide classics. Beginning with Universal-International's 1955 pairing of Revenge of the Creature and Cult of the Cobra, 147 officially sanctioned horror and sci-fi double-bills were released over a 20-year period. This book presents these double features year-by-year, and includes production details, historical notes, and critical commentary for each film.