

Italian Giallo Movies English Edition

The Simpsons are not only the world’s most famous TV family; they are also the protagonists of one of the longest-lasting animation programs in US television. Over the course of the past thirty years, the yellow five from Springfield have become an indispensable part of American popular culture which still turns academics into fans and inspires fans to research the objects of their fascination. This book focuses on the Halloween Special TREEHOUSE OF HORROR, a part of THE SIMPSONS which research has largely left unnoticed. If THE SIMPSONS revolutionized how we look through television at US-American culture and society, TREEHOUSE OF HORROR has changed the way we re-member popular-culture history by way of horror traditions. This study demonstrates how Matt Groening’s cartoon shows have painted a yellow archive of the digital age.

Italian cinema has proved very popular with international audiences, and yet a surprising unfamiliarity remains regarding the rich traditions from which its most fascinating moments arose. Directory of World Cinema: Italy aims to offer a wide film and cultural study in which to situate some of Italian cinema’s key aspects, from political radicalism to opera, and from the arthouse to popular genres. Essays by leading academics about prominent genres, directors and themes provide insight into the cinema of Italy and are bolstered by reviews of significant titles. From silent spectacle to the giallo, the spaghetti western to the neorealist masterworks of Rossellini, this book offers a comprehensive historical sweep of Italian cinema that will appeal to film scholars and cinephiles alike

In a now-famous interview with François Truffaut in 1962, Alfred Hitchcock described his masterpiece Rear Window (1954) as "the purest expression of a cinematic idea." But what, precisely, did Hitchcock mean by pure cinema? Was pure cinema a function of mise en scène, or composition within the frame? Was it a function of montage, "of pieces of film assembled"? This notion of pure cinema has intrigued and perplexed critics, theorists, and filmmakers alike in the decades following this discussion. And even across his 40-year career, Hitchcock's own ideas about pure cinema remained mired in a lack of detail, clarity, and analytical precision. The Art of Pure Cinema is the first book-length study to examine the historical foundations and stylistic mechanics of pure cinema. Author Bruce Isaacs explores the potential of a philosophical and artistic approach most explicitly demonstrated by Hitchcock in his later films, beginning with Hitchcock's contact with the European avant-garde film movement in the mid-1920s. Tracing the evolution of a philosophy of pure cinema across Hitchcock's most experimental works - Rear Window, Vertigo, North by Northwest, Psycho, The Birds, Marnie, and Frenzy - Isaacs rereads these works in a new and vital context. In addition to this historical account, the book presents the first examination of pure cinema as an integrated stylistics of mise en scène, montage, and sound design. The films of so-called Hitchcockian imitators like Mario Bava, Dario Argento, and Brian De Palma are also examined in light of a provocative claim: that the art of pure cinema is only fully realized after Hitchcock.

The only comprehensive and up-to-date book on the subject of Italian cinema available anywhere, in any language.

British Thrillers, 1950-1979

The Routledge Companion to European Cinema

A Companion to Italian Cinema

Italian Giallo Movies

Hitchcock and His Imitators

Historical Dictionary of Horror Cinema

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 way, and took a daring approach to the supernatural and to eroticism, with the presence of menacing yet seductive female witches, vampires and ghosts. Thanks to such filmmakers as Mario Bava (Black Sunday), Riccardo Freda (The Horrible Dr. Hichcock), and Antonio Margheriti (Castle of Blood), as well the iconic presence of actress Barbara Steele, Italian Gothic horror went overseas and reached cult status.

The book examines the Italian Gothic horror of the period, with an abundance of previously unpublished production information drawn from official papers and original scripts. Entries include a complete cast and crew list, home video releases, plot summary and the author’s analysis. Excerpts from interviews with filmmakers, scriptwriters and actors are included. The foreword is by film director and scriptwriter Ernesto Gastaldi.

The Routledge Companion to Cult Cinema offers an overview of the field of cult cinema – films at the margin of popular culture and art that have received exceptional cultural visibility and status mostly because they break rules, offend, and challenge understandings of achievement (some are so bad they’re good, others so good they remain inaccessible). Cult cinema is no longer only comprised of the midnight movie or the extreme genre film. Its range has widened and the issues it broaches have become battlegrounds in cultural debates that typify the first quarter of the twenty-first century. Sections are introduced with the major theoretical frameworks, philosophical inspirations, and methodologies for studying cult films, with individual chapters excavating the most salient criticism of how the field impacts cultural discourse at large. Case studies include the worst films ever: exploitation films; genre cinema; multiple media formats cult cinema is expressed through; issues of cultural, national, and gender representations; elements of the production culture of cult cinema; and, throughout, aspects of the aesthetics of cult cinema – its genre, style, look, impact, and ability to yank viewers out of their comfort zones. The Routledge Companion to Cult Cinema goes beyond the traditional scope of Anglophone and North American cinema by including case studies of East and South Asia, continental Europe, the Middle East, and Latin America, making it an innovative and important resource for researchers and students alike.

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.

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 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 rich and inter-connected. For many critics, Bava was a gifted stylist but few have bothered to look beneath the surface to uncover the deeper significance of his work. The Haunted World of Mario Bava was first published in 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.

The A to Z of Italian Cinema

Directory of World Cinema

The British horror film

Vampire Films Around the World

The Horror Film

Encyclopedia of the Zombie: The Walking Dead in Popular Culture and Myth

Presenting new and diverse scholarship, this wide-ranging collection of 43 original chapters asks what European cinema tells us about Europe. The book engages with European cinema that attends to questions of European colonial, racialized and gendered power; seeks to decentre Europe itself (not merely its putative centres); and interro viewpoints. It explores the broad, complex and heterogeneous community/ies produced in and by European films, taking in Kurdish, Hollywood and Singapore cinema as comfortably as the cinema of Poland, Spanish colonial films or the European gangster genre. Chapters cover numerous topics, including individual films, film movements, film audiences, production practices, genres and more, all analysed in their context(s) so as to construct an image of Europe as it emerges from Europe’s film corpus. The Companion opens the study of European cinema to a broad readership and is ideal for students and scholars in film, European studies, queer studies and cultural studies, as well as nationalism and transnationalism, and those working in language-based area studies.

Sharpen your Italian language skills through readings about its speakers’ daily lives and culture Better Reading Italian offers you entertaining, "real world" texts to help you understand and learn more Italian vocabulary and phrases. Each chapter features articles that cover a specific topic, such as cuisine, music, sports, film and theater, art, and more. In each way, you will find instruction and exercises to help develop improved reading speed, comprehension, and vocabulary. The articles become gradually more difficult as you proceed through the book to keep you challenged and engaged. Better Reading Italian is an easy, engaging way to boost your language skills and learn more about the language. 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 TALKING FILM THE CINEMA OF THE 1930S THE CINEMA OF THE 1940S THE CINEMA OF THE 1950S 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 leading scholars to 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.

While Italian cinema has long been popular with international audiences, a surprising unfamiliarity remains regarding the rich traditions from which its most fascinating moments arose. Directory of World Cinema: Italy aims to offer a wide film and cultural context for Italian cinema’s key aspects, from political radicalism to opera, from the arthouse to popular genres, directors, and themes provide insight into the cinema of Italy and are bolstered by reviews of significant titles. From the silent spectacle to the giallo, the spaghetti western to the neorealist masterworks of Rossellini, this book offers a comprehensive historical sweep of Italian cinema that will appeal to film scholars and cinephiles alike

Vernacular Cinema and the Italian Giallo Film

Italian Gothic Horror Films, 1970àõñ1979

Italian Horror Film Directors

Hammer and beyond

Giallo Cinema and Its Folkltale Roots

845 Films of Suspense, Mystery, Murder and Espionage

This collection brings together for the first time a range of contributions aimed at a new understanding of the Italian horror cinema genre.

Written by leading figures in the field, A Companion to Italian Cinema re-maps Italian cinema studies, employing new perspectives on traditional issues, and fresh theoretical approaches to the exciting history and field of Italian cinema. Offers new approaches to Italian cinema, whose importance in the post-war period was unrivalled Presents a theory based approach to historical and archival material Includes work by both established and more recent scholars, with new takes on traditional critical issues, and new theoretical approaches to the exciting history and field of Italian cinema Covers recent issues such as feminism, stardom, queer cinema, immigration and postcolonialism, self-reflexivity and postmodernism, popular genre cinema, and digitalization A comprehensive collection of essays addressing the prominent films, directors and cinematic forms of Italian cinema, which will become a standard resource for academic and non-academic purposes alike

The Historical Dictionary of Italian Cinema provides a better understanding of the role Italian cinema has played in film history through a chronology, an introductory essay, a bibliography, appendixes, black-&-white photos, and hundreds of cross-referenced dictionary entries on actors, actresses, movies, producers, organizations, awards, film credits, and terminology.

Vampires are arguably the most popular and most paradoxical of gothic monsters: life draining yet passionate, feared yet fascinating, dead yet immortal. Vampire content produces exquisitely suspenseful stories that, combined with motion picture filmmaking, reveal much about the cultures that enable vampire film production and the audiences they attract. This collection of essays is generously illustrated and ranges across sixteen cultures on five continents, including the films Let the Right One In, What We Do in the Shadows, Cronos, and We Are the Night, among many others. Distinctly different kinds of European vampires have originated in Ireland, Germany, Sweden, and Serbia. North American vampires are represented by films from Mexico, Canada, and the USA. Middle Eastern locations include Tangier, Morocco, and a fictional city in Iran. South Asia has produced Bollywood vampire films, and east Asian vampires are represented by films from Korea, China, and Japan. Some of the most recent vampire movies have come from Australia and New Zealand. These essays also look at vampire films through lenses of gender, post-colonialism, camp, and otherness as well as the evolution of the vampiric character in cinema worldwide, together constituting a mosaic of the cinematic undead.

The Simpsons' Treehouse of Horror as a Popular-Culture History of the Digital Age

Essays on the Cinematic Undead of Sixteen Cultures

Trick, Treat, Transgress

Italy

Giallo!

Style and Form in the Hollywood Slasher Film

Troy Howarth examines the Giallo genre from its inception through its inevitable decline

This book is the first scholarly analysis that considers the specificity of situated experiences of the maternal from a variety of theoretical perspectives. From “Fertility Day” to “Family Day,” the concept of motherhood has been at the center of the public debate in contemporary Italy, partly in response to the perceived crisis of the family, the economic crisis, and the crisis of national identity, provoked by the forces of globalization and migration, secularization, and the instability of labor markets. Through essays by an international cohort of established and emerging scholars, this volume aims to read these shifts in cinematic terms. How does Italian cinema represent, negotiate, and elaborate changing definitions of motherhood in narrative, formal, and stylistic terms? The essays in this volume focus on the figures of working mothers, women who opt for a child-free adulthood, single mothers, ambivalent mothers, lost mothers, or imperfect mothers, who populate contemporary screen narratives.

With the exception of die-hard aficionados of European or Italian horror cinema, most people may not have heard of giallo cinema or have seen many films in this subgenre of horror. Most academic film studies tend to ignore horror cinema in general and the giallo specifically. Critics often deride these films, which reveal more about the reviewers' own prejudices than any problem with the works themselves. As a counter to such biases, Mikel J. Koven argues for an alternative approach to studying these films, by approaching them as vernacular cinema—distinct from "popular cinema." According to Koven, to look at a film from a vernacular perspective removes the assumptions about what constitutes a "good" film and how a particular film is in some way "artistic." In La Dolce Morte: Vernacular Cinema and the Italian Giallo Film, Koven explores the history and evolution of this aspect of cinema, and places these films within the context of Italian popular filmmaking. He addresses various themes, motifs, and tropes in these films: their use of space, the murders, the role of the detective, the identity of the killer, issues of belief, excess, and the set-piece.

The Italian cinema is regarded as one of the great pillars of world cinema. Films like Ladri di biciclette (1948), La dolce vita (1960), and Nuovo cinema Paradiso (1988) attracted unprecedented international acclaim and a reputation, which only continue to grow. Italian cinema has produced such acting legends as Sophia Loren and Roberto Benigni, as well as world-renowned filmmakers like Federico Fellini, Sergio Leone, Mario Bava, Dario Argento, and Lina WertmYller, the first woman to ever be nominated for the Best Director award. The A to Z of Italian Cinema provides a better understanding of the role Italian cinema has played in film history through a chronology, an introductory essay, a bibliography, appendixes, black-&-white photos, and hundreds of cross-referenced dictionary entries on actors, actresses, movies, producers, organizations, awards, film credits, and terminology.

Historical Dictionary of Italian Cinema

A History of Italian Cinema

So Deadly, So Perverse

The Art of Pure Cinema

So Deadly, So Perverse: Giallo-Style Films From Around the World, Vol. 3

Directory of World Cinema: Italy

The giallo—a specifically Italian brand of lurid thriller--emerged in the 1960s and became a commercial force to be reckoned with throughout the 1970s. While not all of these films achieved the success and notoriety as the most popular efforts by the likes of Mario Bava, Dario Argento or Lucio Fulci, they nevertheless proved to be immensely popular--with latter-day entries emerging well into the 21st century. They also proved to be influential on films from across the globe; for instance, they helped to set the stage for the slasher movie boom of the late 70s and early 80s, and they would go on to inspire contemporary filmmakers looking to pay homage to their baroque excesses. So Deadly, So Perverse: Volume 3 shines a light on some of these films, some of which are well-known for capturing the off-kilter vibe of these beloved cult classics, and some of which display an influence in more surprising ways. Covering titles produced everywhere from America and Great Britain to Turkey and Japan, this final volume in the So Deadly, So Perverse trilogy offers a final summation of the genre and its lasting cult popularity and appeal. In addition to in-depth coverage of an eclectic range of titles, there are also a number of deliciously sensational and exploitative images, many in full color.The giallo--a specifically Italian brand of lurid thriller--emerged in the 1960s and became a commercial force to be reckoned with throughout the 1970s. While not all of these films achieved the success and notoriety as the most popular efforts by the likes of Mario Bava, Dario Argento or Lucio Fulci, they nevertheless proved to be immensely popular--with latter-day entries emerging well into the 21st century. They also proved to be influential on films from across the globe; for instance, they helped to set the stage for the slasher movie boom of the late 70s and early 80s, and they would go on to inspire contemporary filmmakers looking to pay homage to their baroque excesses. So Deadly, So Perverse: Volume 3 shines a light on some of these films, some of which are well-known for capturing the off-kilter vibe of these beloved cult classics, and some of which display an influence in more surprising ways. Covering titles produced everywhere from America and Great Britain to Turkey and Japan, this final volume in the So Deadly, So Perverse trilogy offers a final summation of the genre and its lasting cult popularity and appeal. In addition to in-depth coverage of an eclectic range of titles, there are also a number of deliciously sensational and exploitative images, many in full color.

The three decades following WWII are considered the golden age of the British thriller film. Newer characters like James Bond, along with established icons such as Sherlock Holmes, Miss Marple and The Saint, all contributed to the era’s bountiful array of cinematic mystery, danger, excitement and suspense. For the first time, the extensive output of British thrillers from 1950 to 1979 is covered in one volume. Themed chapters cover a total of 845 films including spy thrillers, mystery thrillers, psychological thrillers, action-adventure thrillers, and crime thrillers. Within these chapters, films appear chronologically, each with a synopsis/review. Additional information provided for each film includes production companies and alternate British and U.S. titles, and the work includes eight useful appendices.

The Horror Film is an in-depth exploration of one of the most consistently popular, but also most disreputable, of all the mainstream film genres. Since the early 1930s there has never been a time when horror films were not being produced in substantial numbers somewhere in the world and never a time when they were not being criticised, censored or banned. The Horror Film engages with the key issues raised by this most contentious of genres. It considers the reasons for horror’s disreputability and seeks to explain why despite this horror has been so successful. Where precisely does the appeal of horror lie? An extended introductory chapter identifies what it is about horror that makes the genre so difficult to define. The chapter then maps out the historical development of the horror genre, paying particular attention to the international breadth and variety of horror production, with reference to films made in the United States, Britain, Italy, Spain and elsewhere. Subsequent chapters explore: The role of monsters, focusing on the vampire and the serial killer. The usefulness (and limitations) of psychological approaches to horror. The horror audience: what kind of people like horror (and what do other people think of them)? Gender, race and class in horror: how do horror films such as Bride of Frankenstein, The Texas Chainsaw Massacre and Blade relate to the social and political realities within which they are produced? Sound and horror: in what ways has sound contributed to the development of horror? Performance in horror: how have performers conveyed fear and terror throughout horror’s history? 1970s horror: was this the golden age of horror production? Slashers and post-slashers: from Halloween to Scream and beyond. The Horror Film throws new light on some well-known horror films but also introduces the reader to examples of noteworthy but more obscure horror work. A final section provides a guide to further reading and an extensive bibliography. Accessibly written, The Horror Film is a lively and informative account of the genre that will appeal to students of cinema, film teachers and researchers, and horror lovers everywhere.

Horror is one of the most enduring and controversial of all cinematic genres. Horror films range from the subtle and the poetic to the graphic and the gory but what links them all is their ability to frighten, disturb, shock, provoke, delight, irritate, amuse, and bemuse audiences. Horror’s capacity to serve as an outlet to capture the changing patterns of our fears and anxieties has ensured not only its notoriety but also its long-term survival and its international popularity. Above all, however, it is the audience’s continual desire to experience new frights and evermore-horrifying sights that continue to make films like The Exorcist, A Nightmare on Elm Street, Halloween, Night of the Living Dead, The Texas Chainsaw Massacre, Psycho, Ringu, and The Shining captivate viewers. The A to Z of Horror Cinema traces the development of horror cinema from the beginning of the 20th century to the present day. This is done through a chronology, an introductory essay, a bibliography, and hundreds of cross-referenced dictionary entries. Entries cover all the major movie villains, including Frankenstein and his monster, the vampire, the werewolf, the mummy, the zombie, the ghost, and the serial killer; the film directors, producers, writers, actors, cinematographers, make-up artists, special effects technicians, and composers who have helped to shape horror history; significant production companies and the major films that have come to stand as milestones in the development of the horror genre; and the different national traditions in horror cinema as well as horror’s most popular themes, formats, conventions, and cycles.

Italian Horror

Histories of Violence in Italian Crime Cinema

Perverse Titillation

A Critical Study of 10 Films, 1962-1987

The Exploitation Cinema of Italy, Spain and France, 1960–1980

The Art of Movies

Style and Form in the Hollywood Slasher Film fills a broad scholastic gap by analysing the elements of narrative and stylistic construction of films in the slasher subgenre of horror that have been produced and/or distributed in the Hollywood studio system from its initial boom in the late 1970s to the present.

The Italian giallo film genre—the equivalent of the American whodunit but incorporating extreme violence and sex--was based on popular British and American fiction of the 30s and 40s, adapted to the explicitly liberal filmmaking of 1970s and 1980s Europe. Seldom released in American theaters, these films were usually distributed as redacted bootlegs, awaiting digital technology to be restored to their original content and pristine visual form. This book analyzes the censored sex and violence of giallo films, finding in them an inherent beauty and tracing their literary antecedents to the elements of the fairy tale as described by Russian folklorist Vladimir Propp. Each chapter covers a film and its director, from 1962 to 1987. The author argues that despite their formulaic production and designation as “Euro-sleaze,“ these films are works of individuality and artistic virtue.

Blood in the Streets investigates the various ways in which 1970s Italian crime films were embedded in their immediate cultural and political contexts. The book analyses the emergence, proliferation and distribution of a range of popular film cycles (or filoni) - from conspiracy thrillers and vigilante films, to mafia and serial killer narratives - and examines what these reveal about their time and place. With industrial conditions geared around rapid production schedules and concentrated release patterns, the engagement in these films with both the contemporary political turmoil of 1970s Italy and the traumas of the nation's recent past offers a range of fascinating insights into the wider anxieties of this decade concerning the Second World War and its ongoing political aftermath.

Traces the giallo mystery/horror genre from its genesis in Italian cinema of the 1960s and 1970s to its contemporary place in the global cult-film canon. Italian giallo films have a peculiar allure. Taking their name from the Italian for “yellow”— reflecting the covers of pulp crime novels—these genre movies were principally produced between 1960 and the late 1970s. These cinematic hybrids of crime, horror, and detection are characterized by elaborate set-piece murders, lurid aesthetics, and experimental soundtracks. Using critical frameworks drawn from genre theory, reception studies, and cultural studies, Giallo! traces this historically marginalized genre's journey from Italian cinemas to the global cult-film canon. Through close textual analysis of films including The Girl Who Knew Too Much (1963), Blood and Black Lace (1964), The Bird with the Crystal Plumage (1970), The Black Belly of the Tarantula (1971), and The Case of the Bloody Iris (1972), Alexia Kannas considers the rendering of urban space in the giallo and how it expresses a complex and unsettling critique of late modernity. Alexia Kannas is Lecturer in Media and Cinema Studies in the School of Media and Communication, RMIT University in Melbourne, Australia. She is the author of Deep Red.

The Italian Cinema Book

The Routledge Companion to Cult Cinema

Italian Gothic Horror Films, 1957 ä ò ñ 1969

Italian Motherhood on Screen

Blood in the Streets

La Dolce Morte

A fascinating read for anyone from general readers to hardcore fans and scholars, this encyclopedia covers virtually every aspect of the zombie as cultural phenomenon, including film, literature, folklore, music, video games, and events. The proliferation of zombie-related fiction, film, games, events, and other media in the last decade would seem to indicate that zombies are "the new vampires" in popular culture. The editors and contributors of Encyclopedia of the Zombie: The Walking Dead in Popular Culture and Myth took on the prodigious task of covering all aspects of the phenomenon, from the less-known historical and cultural origins of the zombie myth to the significant works of film and literature as well as video games in the modern day that feature the insatiable, relentless zombie character. The encyclopedia examines a wide range of significant topics pertaining to zombies, such as zombies in the pulp magazines; the creation of the figure of the zuvembie to subvert decades of censorship by the Comics Code of Authority; Humans vs. Zombies, a popular zombie-themed game played on college campuses across the country; and annual Halloween zombie walks. Organized alphabetically to facilitate use of the encyclopedia as a research tool, it also includes entries on important scholarly works in the expanding field of zombie studies. • Provides comprehensive coverage of topics about or relating to zombies in film, literature, folklore, and popular culture • Features work from contributors who are dedicated scholars, authors, or fans in the zombie genre of work • Supplies dates with all names and works to give readers a sense of the historical context and evolution of zombie lore • Includes concept entries—for example, comedy, free will, and weapons—that place works in a logical, thematic context
Movie is considered to be an important art form; films entertain, educate, enlighten and inspire audiences. Film is a term that encompasses motion pictures as individual projects, as well as – in metonymy – the field in general. The origin of the name comes from the fact that photographic film (also called filmstock) has historically been the primary medium for recording and displaying motion pictures. Many other terms exist – motion pictures (or just pictures or "picture"), the silver screen, photoplays, the cinema, picture shows, flicks – and commonly movies.

Top Giallo Movies takes a look at some of the most popular Italian bloody crime/horror thrillers ever made. From the very first true giallo movie, Mario Bava's The Girl Who Knew Too Much, right up to such later classics as The Bird With The Crystal Plumage and Deep Red, this book provides a highly informative, entertaining and insightful guide to the history of this popular genre.So if you are a big fan of giallo movies, and are looking for a good book covering some of the best films ever made in this genre, then you will certainly derive much enjoyment browsing through the chapters - each of which contains a full critical review of a particular giallo movie - of this book.

Peter Hutchings's Hammer and beyond remains a landmark work in British film criticism. This new, illustrated edition brings the book back into print for the first time in two decades. Featuring Hutchings’s socially charged analyses of genre classics from Dead of Night (1945) and The Curse of Frankenstein (1957) to The Sorcerers (1967) and beyond, it also includes several of Hutchings’s later essays on British horror, as well as a new critical introduction penned by film historian Johnny Walker and an afterword by Russ Hunter. Hammer and beyond deserves a spot on the bookshelf of anyone with a serious interest in the development of Britain’s contribution to the horror genre.

The Haunted World of Mario Bava

The A to Z of Horror Cinema

The Giallo Canvas

The Walking Dead in Popular Culture and Myth

Top Giallo Movies

Italian Horror Cinema

With the exception of die-hard aficionados of European or Italian horror cinema, most people may not have heard of giallo cinema or have seen many films in this subgenre of horror. Most academic film studies tend to ignore horror cinema in general and the giallo specifically. Critics often deride these films, which reveal more about the reviewers' own prejudices than any problem with the works themselves. As a counter to such biases, Mikel J. Koven argues for an alternative approach to studying these films, by approaching them as vernacular cinema—distinct from "popular cinema." According to Koven, to look at a film from a vernacular perspective removes the assumptions about what constitutes a "good" film and how a particular film is in some way "artistic." In La Dolce Morte: Vernacular Cinema and the Italian Giallo Film, Koven explores the history and evolution of this aspect of cinema, and places these films within the context of Italian popular filmmaking. He addresses various themes, motifs, and tropes in these films: their use of space, the murders, the role of the detective, the identity of the killer, issues of belief, excess, and the set-piece. In addition to being the first academic study of the giallo film in English, this book surveys more than fifty films of this subgenre. In addition to filmmakers like Mario Bava and Dario Argento, Koven also looks at the films of Lucio Fulci, Sergio Martino, Pupi Avati, Umberto Lenzi, and others. In all, the works of twenty-five different filmmakers are considered in this book. Also explored are the inter-relationships between these films: how one influences others, how certain filmmakers take ideas and build off of them, and how those ideas are further transformed by other filmmakers. Koven also explores the impact of the giallo on the later North American slasher genre.

A History of Italian Cinema, 2nd edition is the much anticipated update from the author of the bestselling Italian Cinema - which has been published in four landmark editions and will celebrate its 35th anniversary in 2018. Building upon decades of research, Peter Bondanella and Federico Pacchioni reorganize the current History in order to keep the book fresh and responsive not only to the actual films being created in Italy in the twenty-first century but also to the rapidly changing priorities of Italian film studies and film scholars. The new edition brings the definitive history of the subject, from the birth of cinema to the present day, up to date with a revised filmography as well as more focused attention on the melodrama, the crime film, and the historical drama. The book is expanded to include a new generation of directors as well as to highlight themes such as gender issues, immigration, and media politics. Accessible, comprehensive, and heavily illustrated throughout, this is an essential purchase for any fan of Italian film.

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.

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-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 production, with a particular focus on painting. The author explores the appearance and significance of art objects across the masterworks of such filmmakers as Dario Argento, Lucio Fulci, Sergio Martino, Umberto Lenzi, Michele Soavi, Mario Bava and his son Lamberto.

50 Years of Italian Giallo Films

Art, Excess and Horror Cinema

Genre, Modernity, and Detection in Italian Horror Cinema

Better Reading Italian, 2nd Edition

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.

There is no cinema with such effect as that of the hallucinatory Italian horror film. From Ficcardo Freda’s I Vampiri in 1956 to Il Cartaio in 2004, this work recounts the origins of the genre, celebrates at length ten of its auteurs, and discusses the noteworthy films of many others associated with the genre. The directors discussed in detail are Dario Argento, Lamberto Bava, Mario Bava, Ruggero Deodato, Lucio Fulci, Umberto Lenzi, Antonio Margheriti, Aristide Massaccesi, Bruno Mattei, and Michele Soavi. Each chapter includes a biography, a detailed career account, discussion of influences both literary and cinematic, commentary on the films, with plots and production details, and an exhaustive filmography. A second section contains short discussions and selected filmographies of other important horror directors. The work concludes with a chapter on the future of Italian horror and an appendix of important horror films by directors other than the 50 profiled. Stills, posters, and behind-the-scenes shots illustrate the book.