

Luca M. Palmerini

Gaetano Mistretta

Spaghetti **NIGHTMARES**

**ITALIAN FANTASY-HORRORS
AS SEEN THROUGH THE EYES
OF THEIR PROTAGONISTS**

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Spaghetti Nightmares Italian Fantasy horrors As Seen Through The Eyes Of Their Protagonists

Aliza S. Wong



Spaghetti Nightmares Italian Fantasy horrors As Seen Through The Eyes Of Their Protagonists:

Spaghetti Nightmares Luca M. Palmerini, Gaetano Mistretta, 1996 This is a forty year journey through Italian horror films This book grants producers directors screenwriters make up artists and actors an opportunity to express their views and opinions as well as their personal hopes and disappointments through a series of fascinating interviews Includes an extensive filmography of Italian films plus numerous rare and uncensored stills from the filmmakers themselves **Italian Horror Cinema** Stefano Baschiera, 2016-06-14 This collection brings together for the first time a range of contributions aimed at a new understanding of the Italian horror cinema genre *Sound and Horror in the Giallo Film* Damien Pollard, 2025 The Italian giallo was a sleazy violent and stylistically baroque form of horror film that was produced in the hundreds from the 1960s to the 1980s *Sound and Horror in the Giallo Film* listens closely to these films asking how their soundtracks and their use of the human voice can help us understand the giallo's significance at a time when Italy was undergoing profound postwar social economic political and cultural change Throughout the history of Italian cinema soundtracks have been a site of concerted and sustained intervention by political and economic forces In *Sound and Horror in the Giallo Film* author Damien Pollard argues that because the giallo film pushed the boundaries of film form while also touting unapologetic commercialism the voices on its soundtracks were both aesthetically exaggerated and directly shaped by commercial imperatives which were influenced by Italy's turbulent postwar years Featuring case studies of several well known giallo films including *The Girl Who Knew Too Much* *The Bird with the Crystal Plumage* and *Tenebrae* *Sound and Horror in the Giallo Film* is an original analysis that reveals how the cinematic voice binds film and history

Supranational Horrors Rui M. Trindade Oliveira, 2022-07-18 *Supranational Horrors Italian and Spanish Horror Cinema* since 1968 moves beyond national cinema discourse in considering the horror production of two Southern European countries Italy and Spain Rui M Trindade Oliveira examines cultural elements that films from these nations share arguing that a fuller understanding of European horror is possible when we acknowledge the output of Italy and Spain as being interconnected as possessing a supranational common identity **Italian Spanishness** **Spaghetti Westerns** Aliza S. Wong, 2018-12-15 Since the silent days of cinema Westerns have been one of the most popular genres not just in the United States but around the world International filmmakers have been so taken by westerns that many directors have produced versions of their own despite lacking access to the American West Nowhere has the Western been more embraced outside of the United States than Italy In the 1960s as Hollywood heroes like John Wayne and Randolph Scott were aging Italian filmmakers were revitalizing the western securing younger American actors for their productions and also making stars of homegrown talent Movies directed and produced by Italians have been branded spaghetti westerns a genre that boasts several hundred films In *Spaghetti Westerns A Viewer's Guide* Aliza S Wong identifies the most significant westerns all italiana produced as well as the individuals who significantly contributed to the genre The author profiles such American

actors as Clint Eastwood Eli Wallach and Lee Van Cleef composers including Ennio Morricone and Carlo Rustichelli and of course directors like Sergio Corbucci and Sergio Leone The most memorable movies of the genre are also examined including *Compañeros* *Django* *A Fistful of Dollars* *The Good the Bad and the Ugly* and *They Call Me Trinity* In addition to citing pivotal films and filmmakers this volume also highlights other relevant aspects of the genre including popular shooting locations subgenres like the Zapata western and the films and filmmakers who were inspired by the spaghetti western including Quentin Tarantino Richard Rodriguez and Takashi Miike An introduction to a unique homage of American cinema *Spaghetti Westerns A Viewer's Guide* allows fans and scholars alike to learn more about a genre that continues to fascinate audiences

A History of Italian Cinema Peter Bondanella, Federico Pacchioni, 2017-10-19 *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

Euro Horror Ian Olney, 2013-02-07 Beginning in the 1950s Euro Horror movies materialized in astonishing numbers from Italy Spain and France and popped up in the US at rural drive ins and urban grindhouse theaters such as those that once dotted New York's Times Square Grittier sexier and stranger than most American horror films of the time they were embraced by hardcore fans and denounced by critics as the worst kind of cinematic trash In this volume Olney explores some of the most popular genres of Euro Horror cinema including giallo films named for the yellow covers of Italian pulp fiction the S M horror film and cannibal and zombie films and develops a theory that explains their renewed appeal to audiences today

Vampires in Italian Cinema, 1956-1975 Michael Guarneri, 2020-05-28 Positioning itself at the intersection of Italian film history horror studies and cultural studies this fascinating book asks why and how was the protean transnational and transmedial figure of the vampire appropriated by Italian cinema practitioners between 1956 and 1975 The book outlines both the 1945-85 industrial context of Italian cinema and the political economic and sociocultural context of the Italian Republic from post war reconstruction to the austerity of the mid 1970s Using case studies of films by directors such as Mario Bava and Riccardo Freda it also delves into lesser known gems of Italian psychotronic cinema from the 1960s and 1970s like *L'amante del vampiro* *The Vampire and the Ballerina* and *Riti magiche nere e segrete orge nel Trecento* *The Reincarnation of Isabel* With original research into hitherto unpublished film production data censorship data original

screenplays trade papers film magazines and vampire themed paraliterature the book strongly argues for the cultural legitimacy of Italian film genres like horror adventure comedy and erotica whose study has so far been neglected in favour of the Italian auteur cinema of the 1940s neorealists and their later followers **La Dolce Morte** Mikel J. Koven,2006-10-02

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 **The Italian Cinema Book** Peter Bondanella,2019-07-25

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 *Historical Dictionary of Italian Cinema* Gino Moliterno,2020-12-08

Italian cinema is now regarded as one of the great cinemas of the world Historically however its fortunes have varied Following a brief moment of glory in the early silent era Italian cinema appeared to descend almost into irrelevance in the early 1920s A strong revival of the industry which

gathered pace during the 1930s was abruptly truncated by the advent of World War II. The end of the war however initiated a renewal as films such as *Roma città aperta* (Rome Open City), *Sciusci Shoeshine* (1946) and *Ladri di biciclette* (Bicycle Thieves, 1948) flagbearers of what soon came to be known as Neorealism attracted unprecedented international acclaim and a reputation that only continued to grow in the following years as Italian films were feted worldwide. Ironically they were celebrated nowhere more than in the United States where Italian films consistently garnered the lion's share of the Oscars with Lina Wertmüller becoming the first woman to ever be nominated for the Best Director award. This second edition of *Historical Dictionary of Italian Cinema* contains a chronology, an introduction and an extensive bibliography. The dictionary section has over 400 cross-referenced entries on major movements, directors, actors, actresses, film genres, producers, industry organizations and key films. This book is an excellent resource for students, researchers and anyone wanting to know more about Italian Cinema.

Back from the Dead Kevin J. Wetmore, Jr., 2011-07-25 Since 1968 the name of motion picture director George Romero has been synonymous with the living dead. His landmark film *Night of the Living Dead* formed the paradigm of modern zombie cinema, often cited as a metaphor for America during the Vietnam War and the Civil Rights movement. The film used the tenets of the drive-in horror movie genre to engage the sociophobias of late 1960s culture. Subsequently, Romero has created five more zombie films, and other directors including Tom Savini and Zack Snyder have remade Romero's movies. This survey of those remakes examines ways in which the sociocultural contexts of different time periods are reflected by changes to the narrative and the zombies of Romero's original versions.

Zombie Culture Shawn McIntosh, Marc Leverette, 2008-02-15 *Zombie Culture* examines the living dead through a variety of lenses. By looking at how portrayals of zombies have evolved from their folkloric roots and entered popular culture, readers will gain deeper insights into what zombies mean in terms of the public psyche, how they re-

Cinema Inferno Robert G. Weiner, John Cline, 2010-07-17 *Cinema Inferno: Celluloid Explosions from the Cultural Margins* addresses significant areas and eras of transgressive filmmaking, including many subgenres and styles that have not yet received much critical attention. This collection of essays covers both contemporary films and those produced in the last 50 years to provide a theoretical framework for looking at transgressive cinema and what that means. This volume begins with a number of essays that examine the aesthetic of realism, tracing it through the late Italian Neo-Realism of Pasolini, the early films of Melvin Van Peebles, and Canadian filmmaker Guy Maddin. Another section focuses on 70s Italian horror and thrillers, including a substantially different examination of filmmaker Dario Argento, as well as essays on critically underrepresented directors Lucio Fulci and Sergio Martino. A section on New York looks at both radical independents like Troma and Andy Milligan, as well as the social context from which a view of the metropolis in decay emerged. Sections also cover the experimental work of the Vienna Action Group and controversial filmmaker Michael Haneke, as well as films and genres too idiosyncratic and disturbing to fit anywhere else, including analyses of Nazi propaganda films, fundamentalist Christian scare movies, and

postwar Japanese youth films The final essays try to come to terms with a mainstream flirtation with transgressive film and Grindhouse aesthetics

Cinesexuality Patricia MacCormack, 2016-05-23 Cinesexuality explores the queerness of cinema spectatorship arguing that cinema spectatorship represents a unique encounter of desire pleasure and perversion beyond dialectics of subject object and image meaning an extraordinary cinesexual relationship that encompasses each event of cinema spectatorship in excess of gender hetero or homosexuality encouraging all spectators to challenge traditional notions of what elicits pleasure and constitutes desiring subjectivity Through a variety of cinematic examples including abstract film extreme films and films which present perverse sexuality and corporeal reconfiguration Cinesexuality encourages a radical shift to spectatorship as itself inherently queer beyond what is watched and who watches Film as its own form of philosophy invokes spectatorship thought as an ethics of desire Original exciting and theoretically sophisticated focusing on continental philosophy particularly Guattari Deleuze Blanchot Foucault Lyotard Irigaray and Serres the book will be of interest to scholars and students of queer gender and feminist studies film and aesthetics theory cultural studies media and communication post structural theory and contemporary philosophical thought

Dario Argento James Gracey, 2010-05-01 The stylistic and bloody excesses of the films of Dario Argento are instantly recognizable his films lock violent deaths in a twisted embrace with an almost sexual beauty Narrative and logic are often lost in a constant bombardment of atmosphere technical mastery and provocative imagery Setting the tone with earlier gialli films such as The Animal Trilogy and Deep Red Argento has steadily pushed the boundaries through his elaborately gothic fairytales Suspiria and Inferno right up to his more recent contributions to Showtime's Masters of Horror series and the conclusion of his Three Mothers trilogy Mother of Tears The Third Mother Along the way his prowling camera work pounding scores and stylistic bloodshed have only gained in intensity and opulence Argento continues to create inimitable and feverishly violent films with a level of artistry rarely seen in horror films His high profile and mastery of the genre is confirmed with his role as producer on celebrated classics such as George A Romero's Dawn of the Dead and Lamberto Bava's Demons

Going to Pieces Adam Rockoff, 2016-03-04 John Carpenter's Halloween released on October 25 1978 marked the beginning of the horror film's most colorful controversial and successful offshoot the slasher film Loved by fans and reviled by critics for its iconic psychopaths gory special effects brainless teenagers in peril and more than a bit of soft core sex the slasher film secured its legacy as a cultural phenomenon and continues to be popular today This work traces the evolution of the slasher film from 1978 when it was a fledgling genre through the early 1980s when it was one of the most profitable and prolific genres in Hollywood on to its decline in popularity around 1986 An introduction provides a brief history of the Grand Guignol the pre cinema forerunner of the slasher film films such as Psycho and The Texas Chainsaw Massacre and cinematic trends that gave rise to the slasher film Also explained are the slasher film's characteristics conventions and cinematic devices such as the final girl the omnipotent killer the relationship between sex and death the significant date or setting and the point of view of the killer The chapters

that follow are devoted to the years 1978 through 1986 and analyze significant films from each year The Toolbox Murders When a Stranger Calls the Friday the 13th movies My Bloody Valentine The Slumber Party Massacre Psycho II and April Fool's Day are among those analyzed The late 90s resurrection of slasher films as seen in Scream and I Know What You Did Last Summer is also explored as well as the future direction of slasher films

The Cinema of Italy Giorgio Bertellini, 2004 Giorgio Bertellini examines the historical and aesthetic connections of some of Italy's most important films with both Italian and Western film culture

Horror and Science Fiction Films IV Donald C. Willis, 1997-08-07 This fourth title in a unique series that combines reference and analytical qualities in chronicling the horror and science fiction genres Horror and Science Fiction Films IV brings the earlier three volumes in the series up to date concentrating on the period from 1984 1994 as well as updating entries from the previous volumes and adding newly discovered titles from 1900 1983 Entries in the main list include credits cast synopsis and annotation The introduction lists 1995 releases in the genres and 1996 releases through the summer cites the more memorable films in the genres for both the current period and 1900 1984 and serves as an index to key titles in the main list including long lost titles such as the obscure silent *Were Tiger* and the 1931 *The Phantom* Willis includes many films from around the world that are not found in any other English language film reference work One appendix provides thumbnail descriptions of problem and peripheral films another updates entries in the first three books with alternate titles and a third appendix serves as an index to the approximately 7 000 films listed in the first three volumes in the series as well as in the current volume thus bringing the total number of films covered in this series to roughly 11 000 titles

How the World Remade Hollywood Ed Glaser, 2022-03-07 For decades filmmakers worldwide have been remaking Hollywood movies in colorful ways They've chronicled a singing and dancing Hannibal Lecter in India star crossed lovers aboard the doomed Nigerian ship Titanic a Japanese expedition to the planet of the apes and an uncivil war in Turkey between Captain America and a mobbed up Spider Man Most of these films were low budget and many were unauthorized but all of them were fantastic and lately have begun to resurface thanks to cherry picked YouTube clips But why and how were they made in the first place This book tells the little known stories of the wily filmmakers who made an Italian 007 flick by casting Sean Connery's tradesman brother produced a Turkish space opera by stealing a print of Star Wars for its effects footage and transported a full fledged Terminator to the present day not from a post apocalyptic future but from the vibrant mythology of Indonesia Their stories reveal more than mere imitations they demonstrate the fascinating ways ideas evolve as they cross borders

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