

Giallo

Cory Everett

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.

Giallo! Alexia Kannas, 2020-11-01 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.

Italian Giallo in Film and Television Roberto Curti, 2022-05-31 Since the release in 1929 of a popular book series with bright yellow covers, the Italian word giallo (yellow) has come to define a whole spectrum of mystery and detective fiction and films. Although most English speakers associate the term giallo with the violent and erotic thrillers popular in the 1960s and 1970s from directors like Mario Bava, Dario Argento, Lucio Fulci and others, the term encompasses a wide range of Italian media such as mysteries, thrillers and detective stories—even comedies and political pamphlets. As films like *Blood and Black Lace* (1964) and *Deep Red* (1975) have received international acclaim, giallo is a fluid and dynamic genre that has evolved throughout the decades. This book examines the many facets of the giallo genre—narrative, style, themes, and influences. It explores Italian films, made-for-TV films and miniseries from the dawn of sound cinema to the present, discussing their impact on society, culture and mores.

Giallo! Hb ALEXIA KANNAS, 2020-11 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.

Giallo Cinema and Its Folktale Roots Michael Sevastakis, 2016-06-27 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.

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

Bloodstained Narratives Matthew Edwards, Fernando Gabriel Pagnoni Berns, 2023-03-24 Contributions by Donald L. Anderson, Brian Brems, Eric Brinkman, Matthew Edwards, Brenda S. Gardenour Walter, Andrew Grossman, Lisa

Haegele, Gavin F. Hurley, Mikel J. Koven, Sharon Jane Mee, Fernando Gabriel Pagnoni Berns, Émilie von Garan, Connor John Warden, and Sean Woodard The giallo (yellow) film cycle, characterized by its bloody murders and blending of high art and cinematic sleaze, rose to prominence in Italy in the 1960s and 1970s. Beginning with Mario Bava's *The Girl Who Knew Too Much* (1963) and Dario Argento's *The Bird with the Crystal Plumage* (1970), giallo films influenced the American slasher films of the 1980s and attracted an increasingly large fandom. In *Bloodstained Narratives: The Giallo Film in Italy and Abroad*, contributors explore understudied aspects of gialli. The chapters introduce readers to a wide range of films, including masterpieces from Argento and overlooked gems, all of them examined in close detail. Rather than understanding giallo as focalized exclusively in Italy in the 1970s, this collection explores the extension of gialli narratives abroad through different geographies and times. This book examines Italian gialli of the 1970s as well as American neo-gialli, French productions, Canadian horror films of the 1980s, and Asian rewritings of this "yellow" cycle of crime/horror films. *Bloodstained Narratives* also features interviews with two giallo film directors, including cult favorite Antonio Bido. Rather than fading from the cinematic stage, gialli serves as a precursor and steady accomplice to horror-thriller films through the twenty-first century.

The Giallo Canvas Alexandra Heller-Nicholas, 2021-01-22 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.

Top Giallo Movies Alan Toner, 2019-10-03 *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.

So Deadly, So Perverse Troy Howarth, 2015-01-27 Troy Howarth examines the Giallo genre from its inception through its inevitable decline

The Blood Red Experiment Jack Bates, Jim Shaffer, Kevin Berg, Mark Cooper, Richard Godwin, K. A. Laity, 2018-11-21 Inspired by the genius of Hitchcock and his films, latin luminaries such as Argento and Bava directed macabre murder-mystery thrillers, that combined the suspense with scenes of outrageous violence, stylish cinematography, and groovy soundtracks. This genre became known in their native Italy as giallo. Giallo is Italian for yellow, inspired by the lurid covers of thrillers, in the way that pulp fiction was derived from the cheap wood pulp paper of the crime stories, or

Film Noir came from the chiaroscuro of the German Expressionistic lighting. Craig Douglas and Jason Michel bring gialli-inspired stories together from some of the best crime writers on the scene today to a wider audience, giving birth to a new literary movement in crime writing, NeoGiallo, and drag this much maligned genre screaming and slashing its way into the 21st Century.

Death Is a Bloodstained Shadow B. B. Frank, 2015-11-02 Giallo Cinema has had a huge effect on film ever since its early conception, and the effects can still be seen on the screen through modern horror and thrillers. But it is criminal how many people still don't know about Giallo Cinema, or where to start. But now you have your very own 'Chopping List', and can now start building your very own Giallo collection!

So Deadly, So Perverse 50 Years of Italian Giallo Films Vol. 2 1974-2013 Troy Howarth, 2015-12-16 *SO DEADLY, SO PERVERSE: 50 YEARS OF ITALIAN GIALLO FILMS VOLUME TWO* offers a look at the gradual decline of the giallo from 1974 until 2013.

Giallo Meltdown Richard Glenn Schmidt, 2015-05-27 There's a right way to approach a film genre and then there's the Doomed Movieathon way. Richard Glenn Schmidt dove into the giallo by having weekend-long movieathons with sometimes up to 20 films crammed into a very short amount of time. Armed with only a very understanding wife, a disturbing amount of caffeine, and a seemingly limitless supply of junk food, Richard pushed his eyes and mind to the brink of madness and beyond. Seven years in the making, *Giallo Meltdown: A Movieathon Diary* lovingly covers 215 films in thirteen chapters with all the black-gloved killers, fashion models, gay stereotypes, psychosexual subplots, hooker bonfires, inheritance schemes, and gallons of fluorescent blood that the giallo is known for.

Giallo Fantastique Ross E. Lockhart, 2015-05-15 An anthology of original strange stories at the intersection of crime, terror, and supernatural fiction. Inspired by and drawing from the highly stylized cinematic thrillers of Argento, Bava, and Fulci; American noir and crime fiction; and the grim fantasies of Edgar Allan Poe, Guy de Maupassant, and Jean Ray, *Giallo Fantastique* seeks to unnerve readers through virtuoso storytelling and startlingly colorful imagery. What's your favorite shade of Yellow?

My First Giallo Horror Cory Everett, 2022-11 A colorful, kid-friendly introduction to the world of Italian horror from giallo to phantasmagoria in this delightful new book for cinephiles of all ages.

Postmortem Giallo 0001 Miguel Ribeiro, 2021-02-05 A 'Giallo' (Italian pulp) style scenario/context for dramatic crime/supernatural adventures. A cast of strange characters, opportunities for conflict and suggestions for what may - or may not - be a supernatural threat.

The Accidental Alchemist Gigi Pandian, 2020-10-27 Filled with magic, intrigue, and humor, this series is sure to delight fans of cozy mysteries and urban fantasy.—Bookriot A chance for a new beginning in Portland, Oregon. A stowaway from Paris. Can alchemist Zoe Faust solve the mystery of an ancient book in time to save her new friend? Don't miss the first novel in the award-winning series from USA Today bestselling author Gigi Pandian! Unpacking her belongings in her new fixer-upper house, alchemist Zoe Faust can't help but notice she's picked up a stowaway. Dorian Robert-Houdin is a living, breathing gargoyle—not to mention a master of French cuisine—and he needs Zoe's expertise to unlock the secrets of a centuries-old text. Zoe, who's trying to put her old life behind her, isn't so sure she wants to

reopen her alchemical past...until a crime committed on her front porch leaves her no choice. Includes recipes! Praise Winner of the Left Coast Crime Lefty Award. Zoe and Dorian are my new favorite amateur-sleuth duo! –New York Times bestselling author Victoria Laurie A whimsical and charming supernatural mystery.–Mystery Scene Mysterious, captivating, and infused with the rich history of the Northwest...fantastic. –Portland Book Review This reviewer is eagerly anticipating more from this series, and a return of a cast more fun than an episode of Portlandia.–RT Book Reviews Pandian...launches a supernatural cozy series that hits high marks for a modern twist on an ancient practice. Amusing supporting characters and historical details solidify this engaging mystery. –Library Journal [A] lighthearted supernatural mystery...Pandian sets this series apart from other fluffy paranormal mysteries with Zoe's cute nonhuman sidekick and some mouthwatering vegan recipes. –Publishers Weekly Readers won't want to put this book down. –Vegetarian Journal [A]n eccentric and charming cast of characters readers are going to want to spend more time with. –RT Book Reviews Online A magical, whimsical cozy that will delight readers who enjoy Juliet Blackwell and Heather Weber mysteries!–Agatha Award-winning author Avery Aames (aka Daryl Wood Gerber) Gigi Pandian's pen never disappoints. –New York Times bestselling author Juliet Blackwell

Italian Giallo Movies Antonio Bruschini, Antonio Tentori, 2013

The Routledge Companion to Cult Cinema Ernest Mathijs, Jamie

Sexton, 2019-11-22 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.

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