Italian Gothic Horror Films 1970 1979

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1. Balsamus l'uomo di Satana (1970) 99 min | Drama, Fantasy, Horror 6. 2. Le regine (1970) 90 min | Fantasy,... 3. Ombre roventi (1970)

Italian Gothic Horror Movies 1970-'79 - IMDb
A list of 61 films compiled on Letterboxd, including Blood Relations (1970), Queens Of Evil (1970), Shadow of Illusion (1970), Hatchet for the Honeymoon (1970) and Thomas and the Bewitched (1970). About this list: All the films* featured in Roberto Curti's highly recommended ITALIAN GOTHIC HORROR FILMS, 1970-1979. Published by McFarland in 2017.

?Italian Gothic Horror Films, 1970-1979, a list of films ...
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.

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Italian Gothic Horror Films, 1970–1979 1970 9 Balsamus l'uomo di Satana 9 • Il delitto del diavolo—Favola thrilling a.k.a. Le regine 14 • Ombre roventi 17 • Il rosso segno della follia 19 • Thomas … gli indemoniati 23

Italian Gothic Horror Films, 1970–1979 – McFarland
10 great Italian gothic horror films I vampiri (1956) Black Sabbath (1963) Flesh for Frankenstein (1973) Lisa and the Devil (1973) The House with Laughing Windows (1976) Suspiria (1977) Inferno (1980) The House by the Cemetery (1981) Demons (1985) Dellamorte Dellamore (1994)

10 great Italian gothic horror films | BFI
"Suspiria", "Nosferatu the Vampyre", "The Abominable Dr. Phibes", "Valerie and Her Week of Wonders", & "The Beguiled" are on The Top 50 Gothic Films of the 1970s on Flickchart. The Top 50 Gothic Films of the 1970s - Flickchart

The Top 50 Gothic Films of the 1970s - Flickchart
Italian Horror (3) Italy (3) Jealousy (3) Looking At Oneself In A Mirror (3) Love Triangle (3) Manipulative Person (3) Manor (3) Mask (3) Piano Playing (3) Portrait Painting (3) Reincarnation (3) Scheme (3) Scream (3) Screaming Woman (3) Secret Door (3) Servant (3) Skeleton (3) Stabbed To Death (3) Supernatural Horror (3) Torture (3) Unrequited Love (3) Violence (3) Visitor (3) 17th Century (2)

Italian Gothic Horror of the 1960s - IMDb
Verified Purchase. Italian Film Historian Roberto Curti has written a companian volume to his 2015 excellent overview of the Italian Gothic Horror Film by continuing from 1970 to 1979. There are a few changes this time , the table of contents now are arranged by year and within each year are the films Italian title, there is a seperate chapter on Gothic Television series which began in 1971 influenced by the literary Gothic genre and continued well into the Eighties,and most importantly, Mr.

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Director Terence Fisher. By the early 70s it looked as if Hammer's Dracula and Frankenstein films had run their course, the release of the terrible Scars of Dracula and The Horror of Frankenstein (both 1970) suggesting that the company no longer had any idea what to do with their most famous monsters.

10 great overlooked British horror films of the 1970s | BFI
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Italian Gothic Horror Films, 1970-1979. McFarland, 2017. External links. The Kiss on IMDb; This article related to an Italian film of the 1970s is a stub. You can help Wikipedia by expanding it This page was last edited on 6 June 2020, at 05:54 (UTC). Text is available under the Creative ...

The Kiss (1974 film) - Wikipedia
Ernesto Gastaldi (born 10 September 1934) is an Italian screenwriter.Film historian and critic Tim Lucas described Gastaldi as the first Italian screenwriter to specialize in horror and thriller films. Gastaldi worked within several popular genres including pepla, Western and spy films.

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.

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The Italian Gothic horror genre underwent many changes in the 1980s, with masters such as Mario Bava and Riccardo Freda dying or retiring and young filmmakers such as Lamberto Bava (Macabro, Demons) and Michele Soavi (The Church) surfacing. Horror films proved commercially successful in the first half of the decade thanks to Dario Argento (both as director and producer) and Lucio Fulci, but the rise of made-for-TV products has resulted in the gradual disappearance of genre products from the big screen. This book examines all the Italian Gothic films of the 1980s. It includes previously unpublished trivia and production data taken from official archive papers, original scripts and interviews with filmmakers, actors and scriptwriters. The entries include a complete cast and crew list, plot summary, production history and analysis. Two appendices list direct-to-video releases and made-for-TV films.

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

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Mario Bava's Blood and Black Lace (1964) is commonly considered the archetypal giallo. This book examines its main narrative and stylistic aspects, including the groundbreaking prominence of violence and sadism and its use of color and lighting, as well as Bava's irreverent approach to genre and handling of the audience's expectations.

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 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.

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. Foreword by film director and scriptwriter Ernesto Gastaldi.

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