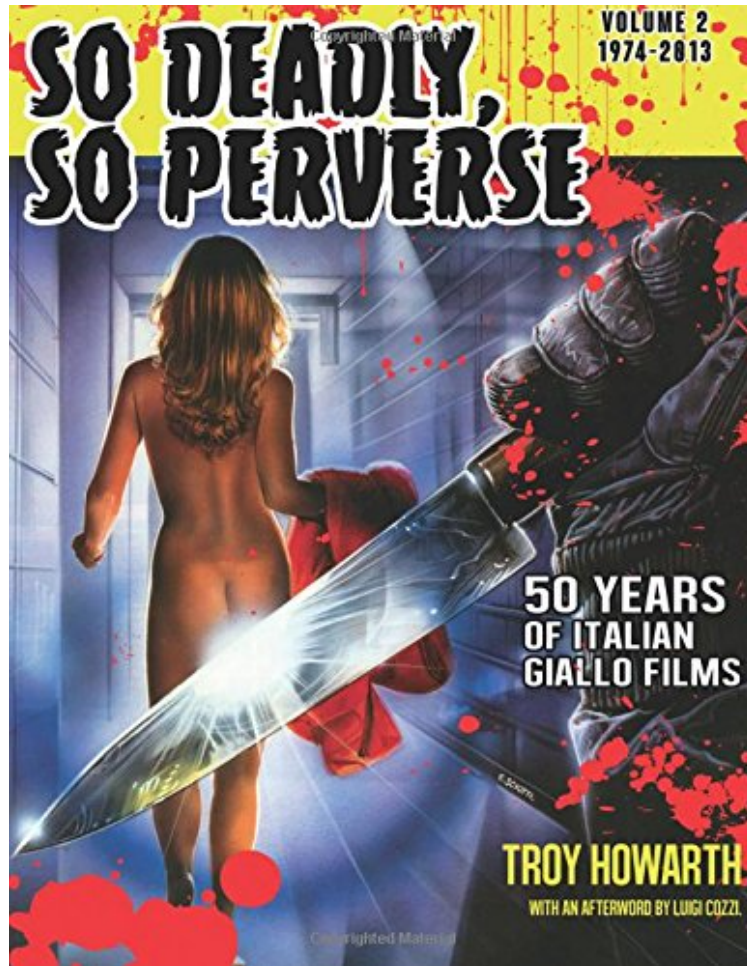


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So Deadly, So Perverse: Volume 2: 50 Years of Italian Giallo Films Vol. 2 1974-2013

Troy Howarth

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waited for almost 2 years to buy them. They're not cheap. But the information is impressive. Looking forward for part 31 of 1 people found the following review helpful. Super Second Edition !By jamesjazzyI bought the first version also. Excellent, Excellent, Excellent. Oversized book with fairly large lettering. This version really enlightened me to a lot of Movies I didn't know existed. Includes a "Giallography" at end of book. Great Photo's and an easy read. I haven't finished the 2nd Edition but the 1st Edition the Author does not hesitate to criticize a lot these Movies. He "put down" a lot of the Movies I thought were great. I don't believe I've ever watched a Giallo I didn't like though. 0 of 0 people found the following review helpful. good book By S. Elliott great book very informative worth the buy

The giallo Italian brand of thriller known for its stylish and lurid excesses got its start in the cinema with the release of Mario Bava's *THE GIRL WHO KNEW TOO MUCH* in 1963. Other filmmakers explored the possibilities of such material throughout the 1960s, but it took the release of Dario Argento's impressive debut *THE BIRD WITH THE CRYSTAL PLUMAGE* in 1970 to ensure the giallo a place alongside the Spaghetti Western and the poliziottesco (violent police thrillers) in the public consciousness. All good things must come to an end, however, and the glut of imitations throughout the early 1970s gradually wore down public interest in the genre. Even so, it stubbornly clung to life and mutated throughout the 1970s even as American filmmakers like John Carpenter and Sean S. Cunningham took inspiration from it to create the slasher film. *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. The decline of the Italian film industry in the 1980s hit every genre hard and the giallo is no exception. Despite the best efforts of directors like Argento to keep it alive and vibrant, the giallo simply never managed to rebound after a late period of stylistic and gory excess typified by offerings like Argento's *TENEBRAE* and Lucio Fulci's *THE NEW YORK RIPPER* in 1982. Author Troy Howarth explores the genre's decline and picks out some late period entries worthy of more serious praise and consideration. Volume two also offers an overview of the giallo and its place in the Italian film scene by Italian writer and filmmaker Luigi Cozzi, of *CONTAMINATION* fame. Like volume one, this edition is also lavishly illustrated with colorful stills, posters and advertising art.