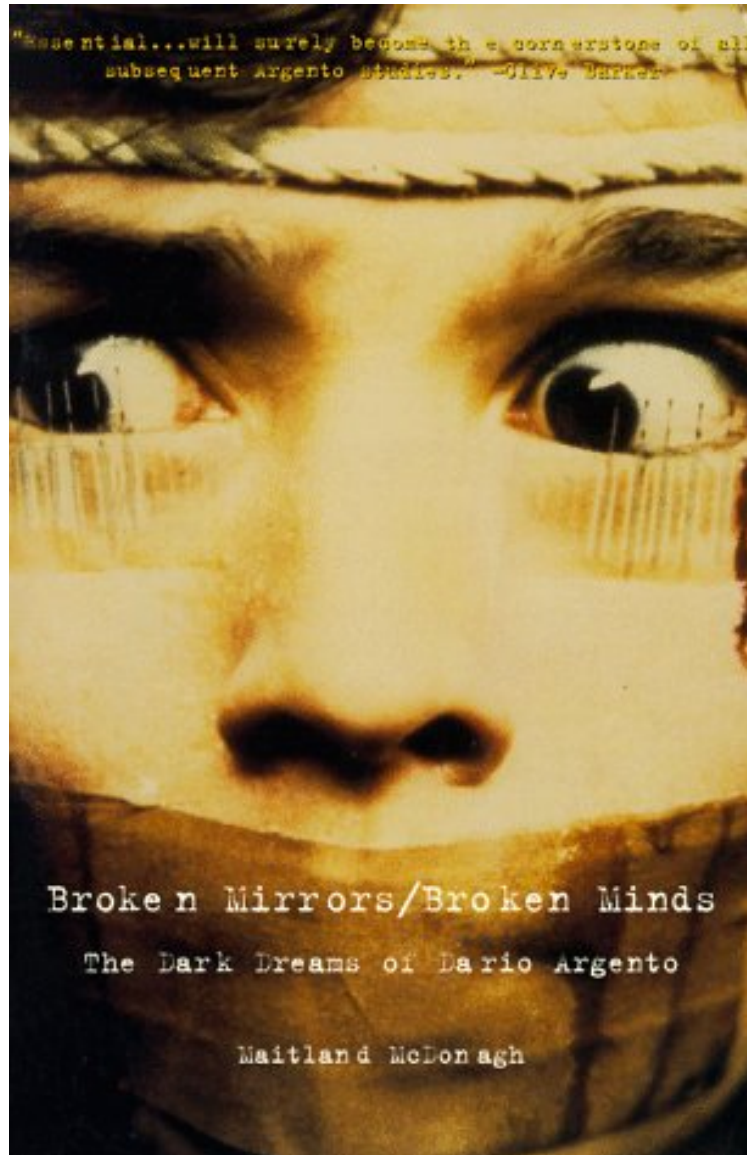


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Broken Mirrors/Broken Minds: The Dark Dreams of Dario Argento

Maitland McDonagh

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Maitland McDonagh : Broken Mirrors/Broken Minds: The Dark Dreams of Dario Argento before purchasing it in order to gage whether or not it would be worth my time, and all praised Broken Mirrors/Broken Minds: The Dark Dreams of Dario Argento:

0 of 1 people found the following review helpful. For the already familiarBy KatariI still haven't finished this book despite buying it years ago. It's thorough in it's discussion of Argento's films, but if you haven't seen them it doesn't do

you much good. I haven't seen any of his films past 1982 or so and therefore, I stopped reading when the discussion moved to his newer works. 1 of 1 people found the following review helpful. Psychoanalyzing the Giallo Master and His Films By David Howell I must say I have not read the added material in this new edition of Maitland's study on Argento and am not eager to - not because of her but because of him - Argento, Giallo Master. I read Maitland's original hardcover and bought it when she and Argento appeared together at a Brooklyn series of screenings of some of his films many years ago. She kindly signed my book which was a red and white hardcover of a knife slashing down as I remember, from *Suspiria* no doubt - as was the title which I recognized and loved immediately. It promised a serious, in depth study of his films, (one of the first to do so), placing them in the revered canon of greatest horror films. The study is so well written and interesting and I like how she went chronologically from film to film and plumbed the depths of each one, offering myriad insights and discussing influences on certain films from other directors, i.e. the maid waiting in the park in *Four Flies on the Wall* / the lover waiting in the graveyard in Lewton's *The Leopard Man*. It seems Argento is half influenced by Val Lewton and half by Mario Bava (which he oddly denies) - both terrific influences but Argento makes his own unique films with his own energy level second to none. She also mentions *Bird* is adapted from the great mystery writer Fredric Brown's classic *The Screaming Mimi*. Though Brown is uncredited. Since Maitland's book was originally published, scores of unseen giallos became available for viewing and I found many more influences on Dario's films from them. But during his great years he remained the master. Maitland takes a look at his work from an intellectual, scholarly viewpoint which I am fascinated by big time. At last she was legitimizing his films as having artistic merit and recognizing his unrelenting baroque style as a major technique in genre film making of the 70's and 80's. Her book ended with *Two Evil Eyes* (of which I recall she viewed a bit suspiciously) and apparently in a revision, she reviewed *Trauma*, which I did not read. Argento became an uninteresting filmmaker to me after the last of his masterpieces *OPERA*, so I do not know this author's take on his later oeuvre; the only work Argento did after 1987 that I liked was the rather charming/inoffensive *Do You Like Hitchcock?* and *Insomnia*, his so called return to pure giallo, with its several legitimate set pieces, but it still is not one of his greats, but a decent offering at least (minus the *Deep Red* rip off sequence). His other films from 1987 on are complete washouts IMHO. But Maitland captures his years of greatness beautifully - from *Bird* to *Opera* - in the version of her book that I read. 5 of 5 people found the following review helpful. Amazing work on an interesting filmmaker By Steven Grogan Maitland has written a very admirable study of one of the world's most interesting horror filmmakers. She even goes to the trouble of defending the more nonsensical moments of Argento's films. For example, the scene in *Suspiria* where a murder victim stumbles across a room full of barbed wire makes no logical sense, but after you read Maitland explain how Argento works (kind of like surrealists, he uses a technique called "Automatic writing" which involves very little, if any, editing) you begin to understand that maybe Argento isn't necessarily TRYING to make sense. At any rate she does a fine job of defending him, as well as delving into recurring themes. One of the better books on a director you will ever read.

Italian filmmaker Dario Argento's horror films have been described as a blend of Alfred Hitchcock and George Romero psychologically rich, colorful, and at times garish, excelling at taking the best elements of the splatter and exploitation genres and laying them over a dark undercurrent of human emotions and psyches. *Broken Mirrors/Broken Minds*, which dissects such Argento cult films as *Two Evil Eyes*, *The Bird with the Crystal Plumage*, *Suspiria*, and *Deep Red*, includes a new introduction discussing Argento's most recent films, from *The Stendahl Syndrome* to *Mother of Tears*; an updated filmography; and an interview with Argento.

From Booklist Virtually unknown to mainstream moviegoers in the U.S. and even to most connoisseurs of foreign films, Italian director Dario Argento is highly esteemed among aficionados of the cinematic extremities. He's been called the Italian Hitchcock, but his work--11 films in the horror and thriller genres during the last 25 years--is far more lurid and violent than Hitchcock's. Argento often dispenses with such niceties as character development and narrative coherence in favor of the over-the-top effects his fans love; for example, in one film, a killer's madness is illustrated by shots of his pulsating brain. Most of Argento's American following consists of "psychotronic" types who disdain the scholarly critical approach, but for its verve, individualism, and technical virtuosity, Argento's work warrants such treatment. McDonagh strikes an effective balance between intellectuality and enthusiasm, offering film-by-film commentary enlivened by a generous helping of poster and production-still reproductions and topping everything off with a recent interview with Argento in which he admits, "I like when people are disgusted, because it means you've made an impression on them. A deep impression." Gordon Flagg About the Author Maitland McDonagh is a film critic and TV commentator who maintains her own Web site, MissFlickChick.com. She was the senior movies editor of TVGuide.com from 1995 to 2008.