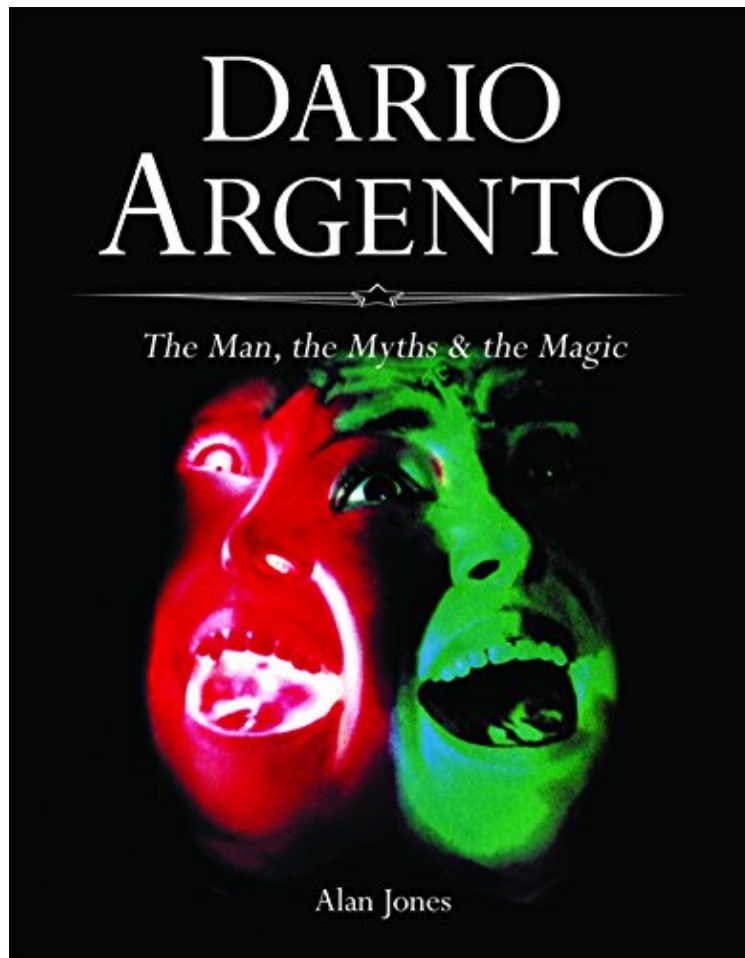


[Download] Dario Argento: The Man, the Myths the Magic

Dario Argento: The Man, the Myths the Magic

Alan Jones

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Alan Jones : Dario Argento: The Man, the Myths the Magic before purchasing it in order to gauge whether or not it would be worth my time, and all praised Dario Argento: The Man, the Myths the Magic:

1 of 1 people found the following review helpful. Wonderful and Deep Coverage of Argento By TheBooksofBlood Dario Argento is undeniably a horror legend. His horror and giallo films have proven groundbreaking, bringing us such classics as *Suspira*, *Tenebrae* and *Deep Red*, to name but a few from an illustrious body of work. His bold visual imagery and use of color on the screen have rarely been matched. This book provides an in-depth examination of his career, both as a director and a producer, looking at each of his films in chronological order. It's clear that Alan Jones, the journalist who put this together, is a dedicated fan of Argento and that comes through with his enthusiastic writing and thirst for detail and knowledge about the man and his work. After the background and discussion of each film, Jones follows up with a review, detailed production information, and shooting locations. *Dario Argento: The Man, the Myths the Magic* is the third edition of this book, originally

published in 2004. This edition contains additional material and brings the filmography covered up to date. It includes a foreword by BBC film critic Mark Kermode. Throughout the book, Jones gives us interviews with other high profile directors, effects artists, musicians and actors who have worked with Argento during his extensive career. These include interviews with George A. Romero, Tom Savini, and his daughter and often used lead actress, Asia, but the most important voice is Argento's. The interviews provide great insight into the creative process, struggles with studios, and the vision of Argento. He's a very confident, driven man who knows what he wants. His single-mindedness can be almost funny at times. It's clear he's the maestro. It's a joy to read his thoughts on his movies and find out where some of his ideas originated. There are plenty of arguments and conflicts covered in this book from quarreling with Romero about too much comedy in *Dawn of the Dead* to arguing with Fulci that there was not enough gore in a movie. The depth in this book is incredible. Even his relationship with Goblin, the band that provided the soundtrack to many of his movies, is covered. It would be hard to imagine his movies without them. This hefty tome is gorgeous and filled with hundreds of color and black and white photos, stills, and movie art. The behind-the-scenes photos taken during shooting are really fascinating. It's a visual treat on top of excellent writing. It could be argued that some of Argento's magic waned in his later years with *Mother of Tears* (which I actually loved) and *Dracula 3D*. However, it's impossible to argue against his impact on film-making and horror. This exhaustive book is a must for Argento fans and for fans of Italian horror. There has been no more thorough examination of his work.³ of 3 people found the following review helpful. Mondo Argento! By Pablo It's an update on Jones' previous Argento book probably about 30-40 pages of new material about the filmmakers' more recent films. You can tell Jones' enthusiasm is starting to wane with the lesser films *Mother of Tears*, *Dracula 3D*. If you didn't buy the first book get this one to have the most up-to-date info on Argento's films. If you don't care for the new films probably isn't worth your money.¹ of 1 people found the following review helpful. all in one! By Jacko mo if you want to know just about everything there is to know about Argento, here it is.

From his first work scripting Sergio Leone's *Once Upon a Time in the West*, his directorial breakthrough with the chic giallo *The Bird with the Crystal Plumage* and his ground-breaking collaboration with progressive rock group Goblin for the *Deep Red* soundtrack, to producing the gut-wrenching *Dawn of the Dead* and his *Terror Trilogy* with his Hollywood superstar daughter Asia Argento, everything you ever wanted to know about Dario Argento is all here. Internationally renowned journalist Alan Jones has tirelessly reported on every aspect of Argento's career. Every single feature, interview, review and in-depth look at Argento's multi-faceted universe has been meticulously collated into this stunning volume that tells the complete story of the man, the myths and the magic. With a wealth of new material included in this definitive overview of Argento's extraordinary body of work, Jones reveals all about the man who changed the face of global horror with the super-shock sensation *Suspiria*. Illustrated with rare stills, posters and candid behind-the-scenes photos from the author's private collection, Jones probes deep into the psyche and methodology of one of the world's most celebrated genre directors, and in doing so also uncovers the luminous chaos of the entire Italian Film Industry itself. Produced with the full blessing and cooperation of Dario Argento himself, and with a foreword by the BBC's film critic Mark Kermode. Features full-length interviews with: Asia Argento, Claudio Argento, Fiore Argento, Roy Bava, Simon Boswell, Michael Brandon, Chiara Caselli, Luigi Cozzi, Liam Cunningham, Keith Emerson, Franco Ferrini, Jessica Harper, Daria Nicolodi, Stefania Rocca, George A. Romero, Gianni Romoli, Dardano Sacchetti, Julian Sands, Tom Savini, Claudio Simonetti, Michele Soavi, Sergio Stivaletti, Max von Sydow, Ronnie Taylor, Luciano Tovoli, Rutger Hauer, Adam Gierasch, Jace Anderson.

Stunning tribute to a horror movie legend. There's nobody more knowledgeable about Dario Argento and horror movies. -- Billy Chainsaw, *Bizarre* "Immaculately presented and exhaustively detailed." -- Film About the Author Alan Jones is an internationally renowned reporter on the Horror Fantasy genre in all media and extensively travels the world to cover the making of movies in production. The first movie he extensively covered on location was the original *Star Wars* in 1977. He is currently a featured film critic in the 'Radio Times', the UK's biggest selling magazine. Other magazines and newspapers he has written for include *Empire*, *Total Film*, *SFX*, *The Guardian*, *GQ*, *Vogue*, *FHM*, *The Independent* and *Premiere*. He recently worked with Nicolas Winding Refn on the acclaimed coffee table book *The Act of Seeing*. Mark Kermode is the BBC's chief film critic, hosting the two-hour film review show on Radio 5 Live every Friday. Its podcast is the most heavily downloaded in BBC history. He also writes for many national newspapers and hosts the BBC News channel's weekly film review feature. Excerpt. Reprinted by permission. All rights reserved. When the first edition of this book was at the printers on the verge of publication in 2004, I was with Dario Argento on the Turin location of *Ti piace Hitchcock?/Do You Like Hitchcock?*. While there I vividly remember sitting him down during the lunch break on stairs in the hospital where he was filming and making him autograph a number of adhesive signature plates that would be fixed to all pre-ordered copies. Eight years, and a sold-out print run, later that incident has become a historical part of the updated edition you are now holding in your hands. I could have added more information to the original text. I could also have added quotes from assorted cast members of Argento's early works who have since surfaced on the proliferation of DVD Extra fillers. Like Tony Musante

admitting he was young, naive and desperate to make an impression in *The Bird with the Crystal Plumage* and that's why he seemed so impossibly egotistical to Argento during filming. Or that the famous 'haunted house underwater' scene in *Inferno* caused Irene Miracle to lose her hair so she had to wear a wig. I decided not to do that because people liked the first book a lot and if it wasn't broken there was no reason to try and fix it. Hence 'Primo Tempo', referring to the first part, as every movie released in Italy gets split in two to cater for the patrons' snack and cigarette break. 'Secondo Tempo' is the title seen before the second half of the movie begins and in this terminological case it brings Argento's career bang up to date with *Dracula 3D*. It was during the filming of *Mother of Tears* in Turin during 2006 that I finally did something I had never done before. Argento and I had gone out to dinner for our usual intensive mid-shoot interview - often far easier than trying to grab him between frantic setups on location - when he turned surprisingly reflective and talked about our linked pasts. It was then I seized the moment and told him how eternally grateful I was for his continued friendship and the all-areas access he has granted me throughout the 30 years of knowing him up close and personal. I'd never verbalised that appreciation before because of the professional divide I felt had to remain between us for me to still be critically impartial about his body of work. But the fact is few writers get the chance to become so involved with their favoured artists and I wanted mine to know what it meant to me. Of course, he knew that already.