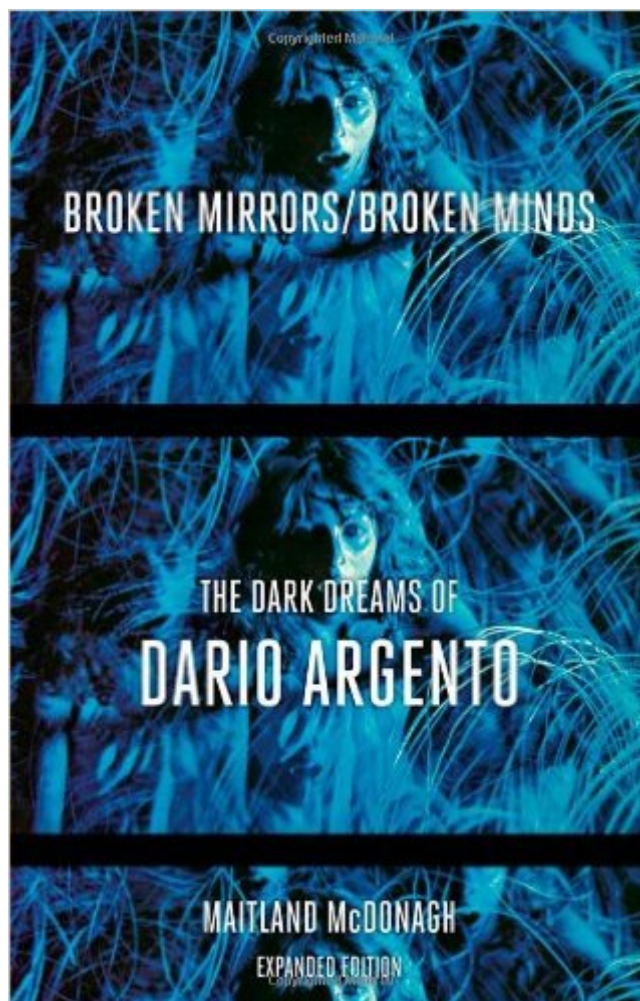


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# Broken Mirrors/Broken Minds: The Dark Dreams Of Dario Argento



## Synopsis

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.

## Book Information

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## Customer Reviews

This is a great book. If you're a fan of Dario Argento, the Italian maestro of horror, or if you're just a fan of well-made, artistically-minded horror films, you should read this book (and should take a closer look at the films of Dario Argento). "*Broken Mirrors/Broken Minds*" is out of print, but you can buy a used copy through .com (as I did) for a cheaper price. But then you must prepare yourself for a whirlwind. This book discusses in intimate detail the films of the great Dario Argento. The introduction gives us some context of who he is (ex-film critic, master of the beautiful and profane), where he came from (an Italian movie-making family and the tutelage of spaghetti-western-maker Sergio Leone), what he does (makes a particular style of thriller called a giallo and often draws on the broken imagery of dreams for his most effective material). Then we're off on a film-by-film analysis of Argento's career. We study the films he's made, the choices he's made within those

films, and gain an appreciation, if we don't already have one, of why this Argento is such a unique, talented film-maker. "Broken Mirrors/Broken Minds" often reads like the film school thesis which it is. Words and phrases like "diegetic," "filmic," and the old favorite "mise-en-scene" abound. But you shouldn't let that deter you, even if you aren't of the overly critical, or analytical stock. There is a lot of fascinating stuff in this book, and you're sure to walk away from it with a bigger, more profound appreciation for the films and career of one of the greats in the horror field, Dario Argento. And if you haven't seen all of Argento's films, or if it's been a while, reading this book is a great excuse to catch up on them.

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.

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