



**"I corpi presentano  
tracce di violenza  
carnale"**

*Suzy Kendall e Luc Merenda  
John Richardson  
Suzy Kendall  
Luc Merenda  
Tina Aumont  
Regia di Sergio Martino*

Notes on I corpi presentano tracce di violenza carnale (released in English as Torso), 1973, directed by Sergio Martino.

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### Giallo and Torso.

This hard-to-define collection of movies gets its name originally from paperback mystery novels that the Milanese publisher Mondadori began putting out in 1929. They were often translations of murder mysteries by English-language authors like Agatha Christie, S.S. Van Dine (the creator of Philo Vance), Edgar Wallace (a very prolific crime and adventure writer who among other things created the character of King Kong) and Earl Derr Biggers (the creator of Charlie Chan). These cheap editions, often sold in railway stations as a means of distracting travelers on long journeys, had yellow (giallo) covers, hence the genre name. The classic giallo is thus a mystery, but one into which unusual lurid elements from Italian exploitation sensibilities have been intermixed. Ernesto Gastaldi, the writer of this week's movie and frequent collaborator with its director, began an answer to the question like this:

A giallo is not a detective story, it is not a thriller, it is not a suspense movie, not a horror film. But it can be any one of these things and also all of these things all rolled into one. What sets a giallo apart from another story? Two things: a difficult to explain event and its rigorously logical explanation based on the evidence and details provided in that

story. The event is almost always a murder. (Hovarth 2015, p. 10).

At the root of most of the earlier gialli the motive is money, and that is certainly the case for many of the early gialli written by Gastaldi and directed by Sergio Martino (see below). There is money, or an insurance settlement, or an estate to be had, and a movie is constructed as a finely-engineered machine that brings about the deaths of many of its characters, often in grotesque ways, before the truth is finally revealed and the villain caught. The genre also is partly held together by certain common tropes: mysterious killers who are masked and wear black leather gloves, killings that take place at close, even intimate range often involving improvised weapons for stabbing or strangulation, etc. There are also often mysterious role reversals, in which apparently sympathetic or friendly secondary characters turn out to be villainous, and vice versa. And other exploitation elements are commonly present, especially from the late 1960s on gore, nudity and sex, which become more and more frequent and graphic as Italian censorship regulations relaxed.

(It's irreverent, but perhaps not entirely inaccurate, to think of a giallo as a kind of live-action version of Scooby Doo, in the course of which Daphne gets naked a lot and the various members of the Mystery Crew all meet gruesome ends at the hands of a masked and black-gloved killer. except for Velma who barely escapes death at the end only to find that when the killer is unmasked it's...Fred, who was killing off his fellow Mystery Crew members as part of a

convoluted plot to frame Old Man Marsh who is actually his uncle and the source of major inheritance.)

Today's movie Torso has an unusual place in the giallo world in that the plot turns out not to be about money but about something darker - human madness based in extreme deviance and childhood trauma. Torso is thus something of a transition from giallo to the classic slasher movies and might even have influenced them, as it was released the year before The Texas Chainsaw Massacre (with which it shares a trope of "people who inhabit the back country are weird and maybe dangerous," and five years before the original Halloween, with which it shares what looks like just a hint of the supernatural - something not found in most gialli. The killer in Torso, like Michael Myers, does seem to have the mysterious ability at times to appear and then just wink away. So love it or hate it, Torso might be pretty important in American as well as Italian film history.

#### Settings.

The first part of this movie is set in the Italian city of Perugia, an ancient city (it first appears in history sometime around 310 BCE) about equidistant between Florence and Rome. It's current population is about 160,000, probably not too different from what it was at the time Torso was made. It is a university town, home to one of the great medieval Italian universities (still in existence and now the Università degli Studi di Perugia, founded in 1308) as well as Università per Stranieri di Perugia (literally the University for Foreigners of Perugia). It is at the latter university, which is meant primarily as an institution for teaching Italian language and

culture to non-Italians that I believe most of our characters are meant to be studying (certainly that would explain the early panning shot, which has many African and Asian students, which would otherwise be highly unusual in Italy in the 1970s. Although the city looks a bit old and battered in the movie, it's a pretty sophisticated place, even more so now than it was when I would visit it (as a boy of 10 or 11) in the 1970s, usually as a stopping point either to or from the nearby hilltop town of Assisi, birthplace of St. Francis and St. Clare and now home to two large basilicas in honor of the respective saints. (I remember Perugia mostly for its outstanding chocolate industry, which it still has today.)

The second half of the movie is set in an around the Abruzzo town of Tagliacozzo. (Current population about 7,000). The town gives its name to an important battle fought near it in 1268 between the forces of Conradin of Hohenstaufen (and some local Ghibellines) and Charles I of Anjou, which, as I am sure you have learned in school, led to the extinction of Hohenstaufen power in Italy. As best I can determine, nothing remotely as exciting has happened there in the 750 years since. In his memoir Sergio Martino (2017) says it was selected because it was familiar to him (he spent some adolescent summers there) the small town surrounded by steep hills worked well with the plot (it puts help for anyone in distress in a villa outside those hills so near, yet so far). It is located in what Italians call the mezzogiorno, which is in general the poorer, more backward part of the country (historically part of the "Kingdom of the Two Sicilies"), and Martino does play for a hicksploitation element in at least one shot. (Note: locals speak a dialect which Martino calls

abruzzese which isn't quite Italian, which also adds to a sense of hicksploitation menace about the place). Although he doesn't mention it, there might be literary resonance behind the choice of Tagliacozzo as well. The soundalike Italian verb tagliare means to cut or to slash, obviously a rhyme for a movie that will involve its share of cutting or slashing. (The English-language verb "tally," in the original sense of making a cut or slash in something as a means of keeping a score or a count, is a remote cognate.) The town also merits a mention in Dante's Inferno, in Canto XXVIII, where are discussed the torments of the Makers of Discord in the ninth bolgia of the eighth circle of hell. After recounting a number of gruesome classical and near-contemporary battles that would have been familiar to his late-medieval audience, Dante recounts

...e là da Tagliacozzo  
dove sanz'arme vinse il vecchio Alardo  
e qual forato suo membro e qual mozzo  
mostrasse, d'aequar sarebbe nulla  
il modo della nona bolgia sozzo.

In John Sinclair's prose translation "...and there by Tagliacozzo where old Alardo conquered without arms; and were one to show his wounded limb and another his cut off, it would be nothing to compare with the foul fashion of the ninth ditch." (Aligheri 1939, 345-6)  
Dismemberments in battle, dismemberments in giallo, it all swirls around Tagliacozzo! (The rhymes for Tagliacozzo with mozzo

("severed, cut off") and sozzo ("filthy, foul, disgusting") are no doubt revealing as well.

Some social background: In 1973 Italy was in the beginning of a period known as the "years of lead," (anni di piombo) Beginning with the social ferment of the late 1960s - which came much closer to wrecking states in Western Europe than the U.S. - radical demonstrations, bombings, and assassinations by both right and left-wing terrorist groups were becoming increasingly common. Although probably the worst years were yet to come in 1973, Torso would have been released into an environment of increasing public violence and paranoia, something that Commissario di Salvo refers to in his address to the students. Many of the classic gialli were filmed outside of Italy, usually among jet-setters elsewhere in Europe. But with movies like Your Vice Is a Locked Room And Only I Have the Key and even more so Torso, the violence is moved inside of Italy, something that would have become increasingly thinkable for audiences of that era. It's probably even more shocking for the violence to be taking place not inside a major city (as is the case in Martino's later poliziotteschi) but deep in the Italian back-country, represented by Tagliacozzo.

Director:

Sergio Martino (b. 1938) has had a pretty extraordinary career as a director. His grandfather Gennaro Righelli (1886-1949) was a distinguished Italian movie director whose career spanned both the silent and sound eras and who made the very first Italian sound film

(La canzone dell'amore, 1930) (And his daughter Federica Martino is also now a writer and director in her own right.) Often working with his producer brother Luciano Martino he has and writer Ernesto Gastaldi he has made movies ranging from spaghetti westerns (Arizona Let's Fly and Kill Everybody, 1970), gialli (The Strange Vice of Mrs. Wardh, 1971; The Case of the Scorpion's Tail, 1971; All the Colors of the Dark, 1972; Your Vice is a Locked Room and Only I Have the Key, 1972), today's proto-slasher Torso (1973), poliziotteschi (The Violent Professionals, 1973; Silent Action, 1975; The Suspicious Death of a Minor, 1975). He has at least one entry in the weird and disturbing jungle-cannibal sub-genre (Slave of the Cannibal God, 1978), mad science/horror (Screamers, as its crappily titled in English, 1979), and post-apocalypse movies, including 2019 After the Fall of New York. (Does it make him a Grindbin All-Star if the movie he directed only appeared on the Patrons-only feed? Ask Mike.) Give the man an genre and he'll make a film in it, apparently. His productivity is little short of astonishing: in the early to mid 1970s he and his team were producing something like two movies a year, and to my eye they don't look cheap or rushed. He's had a remarkably lucky run recruiting some extraordinarily beautiful actresses into his projects: Edwige Fenech, Anita Strindberg, Tina Aumont, Barbara Bach, and Ursula Andress all appear in movies Martino directed in his career. He didn't land the biggest prize of all though. He and producer Tonino Cervi were actually in negotiations to sign Bruce Lee for one his action-movie projects - they actually flew all the way out to Hong Kong and met with Run Run Shaw to attempt to seal the deal but couldn't quite come up with



enough money. The fact that they did tantalizes us with the possibility of a poliziottesco set in Milan or Rome in which Bruce Lee goes around beating up Italian criminals. Maybe it could be a buddy picture with Lee and Luc Merenda (swoon). It's a great might-have-been of Italian genre cinema.

Martino has left us with a charming memoir of his career (Mille peccatti...nessuna virtù? which I recommend to anyone with an interest in Italian genre cinema (and the ability to read Italian, as I do not believe it has ever been translated out of its source language).

To Martino's memoir I owe a bit of information about the genesis of Torso. One inspiration is the 1971 horror-thriller See No Evil (dir. Richard Fleischer and starring Mia Farrow). The other is a bizarre newspaper story circulating in 1973 Rome about a butcher (macellaio) who murdered in in-laws in their apartment on the edge of Rome. Lacking any other means of discreetly disposing of their bodies, he would every day go to their apartment and saw off a bit of them, package them up, and then take the partial remains to a spot on the Tiber and throw them in the river. As if this story weren't sufficiently macabre, he was often accompanied on these trips by his eight year-old son, whom he would leave on a bench in a public park nearby the apartment of his (now deceased) grandparents with ice cream and comic books to keep him occupied while he went about his grisly business.

Casting Notes:

John Richardson plays Franz the art history professor. He is a British actor, born in 1934. In English-language films he played the love interest of both Ursula Andress in She (1965) and Raquel Welch in One Million Years B.C. (1966). He has a long career in Italian genre film, beginning with Black Sunday (1960) in which he played alongside Barbara Steele. He was apparently considered for the role of James Bond in On Her Majesty's Secret Service (1969) but was beaten out for the part by George Lazenby. He also appeared in a variety of other spaghetti westerns and gialli.

Suzy Kendall ("Jane") was probably born in 1944 but some sources say 1937. She had an uncredited role in Thunderball (1965) and a principal part ("Julia") in Dario Argento's directorial debut The Bird with the Crystal Plumage (1970). She was married Dudley Moore in 1968 and divorced him in 1972, although they are reputed to have remained friends until Moore's death in 2002. She now lives in London.

Tina Aumont ("Daniela") (1946-2006) was the daughter of French comedian Jean-Pierre Aumont and Dominican actress Maria Montez. She was noted early on for possessing an almost unearthly beauty, plausibly described by Italian filmmaker Tinto Brass in the 1960s as une des plus belles femmes au monde. She began her acting career in the 1960s and appeared in movies directed by Roger Vadim, Bernardo Bertolucci, and of course, Tinto Brass who cast her in Salon Kitty (an early example of the Nazisploitation film) in 1976. In his memoir, Sergio Martino describes her as "una ragazza fragile e

insicura" and suggests that within a few years she experienced a decline due to the use of drugs: "Qualche anno dopo la incontrai in una farmacia in Roma, mi salutò frettolosamente mentre comprava dei medicinali. Era spettrata, emaciata, intristita di una vita sbagliata."

Luc Merenda ("Roberto/the doctor") (b. 1943) is a French actor most noted for his appearance in action and poliziotteschi roles, such as The Violent Professionals (1973) Shoot First, Die Later (1974), and Silent Action (1975). His last reported film role was in 2007 in Eli Roth's Hostel: Part II.

Carla Brait ("Ursula") was born in Innsbruck in 1950, the daughter of an Austrian father and an African mother. She began an acting career in appearing in a 1968 spaghetti western released in English as Trusting is Good, Shooting is Better. She had an active career in Italian movies and television and is a Grindbin all-star, appearing in a minor part in The Bronx Warriors (1982) as "Iron Man Leader."

Conchita Airoidi ("Carol") had a relatively brief film career as an actress (she appears earlier in a central part in Sergio Martino's The Strange Vice of Mrs. Wardh and has a total of 8 IMDB acting credits) but would become very active as a producer around the turn of the 21<sup>st</sup> century with 41 producer credits, of which the best-known to Americans is probably Duplicity (2010).

Timed Notes:

These timing notes are based on the 94-minute Italian-language version with English subtitles published on Blu-Ray by Arrow Video. I believe that this version is the most complete extant. Timings usually approximate. I've done the best I can with character names. Where they can be found in the Arrow edition I've used them and filled in with IMDB for ones I couldn't, although comparing IMDB names with those clearly in the movie suggests that the IMBD is either inaccurate, or that whoever compiled its entry was relying on a different edition of the movie than I. Any errors remain mine alone.

Time	Event
00:00:00	Cold open in a scene that looks like a Sapphic interlude in a dark apartment. Initial titles are played over this sequence with sounds of a camera shutter working. This photography session goes on to oddly inappropriate theme music. The scene is occasionally interrupted by the appearance of a camera shutter opening and closing. An eyeless doll appears near the end of the sequence, which appears to be its only link to the rest of the movie.
00:02:24	An art history professor ("Franz," John Richardson) is lecturing about a famous painting of St. Sebastian by Pietro Perugino. <sup>1</sup> Comments that he thinks Perugino was not good at representing suffering. (Yeah, possibly. Like so many others who represented St. Sebastian he was probably more interested in the homoerotic possibilities presented by his subject.) Long pan of the audience. We see a number of students who we will see in the movie to come. Exchanges of glances between students. (The audience has a remarkable degree of diversity for but this should not be surprising as it appears to be set at the <u>Università per Stranieri di Perugia</u> , which is to say, rather literally, "foreigner university.")
00:04:00	The lecture wraps up. An American student ("Jane," Suzy

<sup>1</sup> Born Pietro Vannuci (ca. 1446-1523), one of the first Italians to work in oils.

Kendall), who looks a bit star-struck by the professor, tells her friend Dani (Tina Aumont) that she wants to ask Professor Franz something on their way out. In the next cut, they do waylay the Professor and Jane asks about whether Perugino wasn't more spiritual than represented. Franz points out that Vasari wrote of Perugino that he did not believe in the immortality of the soul.<sup>2</sup> The walk and talk continues for a while until Franz excuses himself. There's some commentary about how Perugino wouldn't paint blood but that it looks like tears. "Era un pittore, non un macellaio," comments on student, rather chillingly in light of subsequent events in the movie. One of the students involved in the conversation ("Stefano," Roberto Bisacco) asks to take Dani home but Dani blows him off, saying that Jane will take her home instead. Boy the look in Stefano's eyes is cold after that.

00:05:30 Walk out in the square where they meet other friends, including Flo (Patrizia Adiutori), who heads off with a boyfriend characters to "do something better" than whatever Jane had in mind. As Flo departs, followed by Stefano, whose eyes remain very cold.

00:06:40 Night under a highway underpass, presumably somewhere outside Perugia. (Note: Martino (2017) identifies it as a viaduct on the Autostrada Roma-L'Aquila, which might put it nearer to Tagliacozzo than Perugia). Flo and a boyfriend are having a makeout session in a tiny Italian car. Switch to P.O.V. of someone stalking the car. Smash cut of a masked man looking in. He's spotted and runs away. Boyfriend runs after him. Both disappear under the overpass. Silence, broken by one tumbling rock. Flo turns on lights of car but can see no one. She gets out of the car, gets, out. Someone turns out lights of car, then Michael Myers's away before she can turn around. All is silence, there is no one, and then out of nowhere the masked man strikes, strangling Flo with a a red-and-black scarf. With black-gloved hands he opens her blouse then makes a cut.

00:11:15 Cops at the same scene in daylight, photographing the crime scene. They are led by a police inspector ("Commissario Enzo di Salvo," Luciano di Ambrosis). They are interviewing an elderly man who might have witnessed the attack while defecating by the side of the road.

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<sup>2</sup> True! Or at least, that is what Vasari wrote. Giorgio Vasari was one of the first, perhaps the first, art historians and the first writer to use the term "renaissance" (rinascita) in the modern sense. Vasari devoted a chapter to Perugino in Volume IV of his Lives of the Most Eminent Painters, Sculptors, and Architects, (Vasari 1913) wherein Vasari records Perugino's doubts about the immortality of the soul.

00:12:00	A doctor ("Roberto," Luc Merenda) visits a stall run by a creepy vendor ("Gianni," Ernesto Colli). Another student, Carol (Conchita Airoidi), inspects the wares while Gianni inspects her legs. Carol is hailed by Dani who asks her if she has seen the papers. They reveal the murders of Flo and her boyfriend. Classes canceled for the day.
00:13:00	Jane and Franz chatting at what I presume is a side-altar in a Perugia church. They're still talking up Perugino (although I very much doubt the painting they're looking at is by Perugino, and in spite of considerable effort I've been unable to establish that the baroque interior of the church they're in matches any currently in existence in Perugia). The conversation is rather flirtatious. Franz makes a comment that the meeting might show the interplay between chance and necessity, or perhaps in some sense be meant to happen.
00:14:30	The "chance" meeting turns into a date and a walk about <u>bellissima Perugia</u> , and an invitation to a concert for Jane.
00:15:10	Conversation between Carol and an older man. A clue, a red herring?
00:16:00	Stefano picks up a streetwalker at night. The encounter goes badly - apparently Stefano can't get it up. Violence when the streetwalker accuses him of being queer.
00:17:30	Dani encounters Carol, who's being watched by the doctor. Carol begs off and then goes off with a pair of louche characters on a motorbike ("Peter" and "George," Luciano Baroli and Gianni Greco, or possibly vice versa). Dani watches the leave and also notes a possible pursuer in a car.
00:18:30	Carol at a drug party in a warehouse somewhere outside Perugia. A real hippie scene. Peter and George make a move on a joint-smoking Carol, who then suddenly bugs out, burning one with the joint and fleeing into the countryside outside the warehouse. Peter and George to pursue on their motorbikes but she she evades them easily, only to be pursued through some very ominous wetlands by a masked man. (This is splendid cinematography through blue filters making the misty swamplands seem even more unnatural and ominous than they otherwise might seem. The masked man appears first as a silhouette and then suddenly disappears - more Myers-ing. He then reappears and stalks Carol as she attempts to scramble through the mud. He strangles her with a scarf/drowns her in the swamp water before ripping open her shirt with gloved hands, putting out

	her eyes with his fingers (shot of a doll) and mutilating her body with a knife.
00:25:45	Superintendent di Salvo is addressing the assembled students at the University, explaining the murders. He shows a black and red cloth that resembles fabric found on the scene of the victims Flo and Carol. There is an appeal to be a witness "the police are the men who are there to defend you...after that you can go back to throwing stones at us on the streets." (see <u>anni di piombo</u> in notes above). Suspicious glances thrown around.
00:27:00	Dani comments she saw Carol go off with Peter and George.
00:28:00	Encounter of Dani with Stefano, who is in turn scoped by Inspector di Salvo. Could Stefano be our killer? Stay tuned.
00:28:30	Dani at home, looks out window. Dark figure in the streets below makes a pay-phone call to Dani. "Given a call in a whispery voice: forget you saw someone wearing the red and black scarf." Terrified, walking through her apartment she is startled when in comes her father, who calms her down. Seeing Dani in a terrible state, he suggests she go to his villa while he goes on a business trip to Paris.
00:31:00	Inspector di Salvo interviews Gianni the sleazy vendor, asking about a black and red scarf. He says he sells many, can't remember who he sold it to.
00:32:45	Gianni make a payphone call, explains to some party that the police are asking questions about a red and black scarf, decides he needs t leave two, extorts 2MM lire. (About \$2000 in 1973, which would be about \$11,600 in 2019 dollars, so a material, but hardly princely blackmail.)
00:34:00	Dani makes arrangements with Ursula (Carla Brait) and Katia (Angela Covello) to meet at the train station, presumably to go to the villa. She then turns to go into her apartment where she has a violent encounter on the stairs with Stefano who is desperate for her. In the course of this she remembers Stefano's having a red-and-black scarf. She breaks away and goes into her apartment, leaving Stefano to be chased off by angry neighbors. Dani calls Jane, who comes over and provides comfort in the form of a bath and a bare shoulder rub. An uncle shows up to do a bit of creepy voyeurism on Dani before saying goodbye to go to Paris. Dani confides to Jane the mysterious phone call and her suspicions about the scarf. Jane heads over to have a talk with Stefano to clear up all the nonsense about the murders.
00:37:30	Sleazy vendor Gianni drives off in his cart with his

	blackmail money, is then chased down and crushed by someone. driving a black automobile. Gianni gets crushed multiple times before dying (Italian automobiles of that era didn't have much mass).
00:39:30	Jane goes to Stefano's apartment, rings bell, gets no response. Door is ajar, Jane goes in. She goes in calling I the tiny, cramped apartment, finds a parrot and then some writing on a desk (also an eyeless doll). Among the papers on a desk she finds a pathetic letter, before being interrupted by an old lady who addresses her in French " <u>Voulez-vous quelque chose, mademoiselle?</u> " She says that her grandson Stefano departed earlier.
00:41:40	A train rolling through the Italian countryside. Katia and Ursula sleep together while Dani reads. A mysterious stranger walks down the corridor and then enters the compartment. It's the handsome doctor seen before in Perugia.
00:43:00	Arrival in Tagliacozzo. A bench of rubes stand around and gawk at Ursula while she waits on a tractor which is supposed to take them up the hill to the villa. Nice shot of rube faces through the raised leg of Ursula. A poor mute shoemaker (Enrico DiMarco) is mocked by some rubes about his presumed lack of sexual capacity.
00:45:00	Back in Perugia, Jane gets in her car to go to Tagliacozzo.
00:46:00	Talk at the Villa, Jane driving her car. Jane arranges with a helpful service mechanic to have her car washed and then driven back up to the villa. Back and forth about the scarf, also about how the villa has bars on all its windows because it is often unattended and is thus a magnet for thieves.
00:48:00	Locals in the street, talking in what I think is <u>abruzzese</u> dialect. But outside the villa, we have more stalker vision by a black-gloved figure.
00:49:30	Sapphic interlude with Ursula and Katia, apparently watched by the stalker outside.
00:51:00	Voyeur revealed to be the mute cobbler, who flees all the way back into Tagliacozzo, pursued by someone. He attempts to hide in his shop but he is successfully stalked and killed by his knife-wielding assailant, then dumped in a well.
00:54:50	Delivery guy comes up the hill outside of town to spot Dani, Ursula, and Katia all sunbathing nude outside the villa. He is interrupted by Jane, the girls depart laughing.
00:55:30	Jane falls down the stairs, badly hurting her ankle. In the village of Tagliacozzo below the handsome doctor is summoned. We get a shot of Stefano watching. The



	handsome doctor attends Jane, there's an exchange between doctor and Dani (who's the prettiest in this movie?) There's a call from her uncle, who "sounds like he's in the next room.:
00:58:30	More naked girl play in the pond below the villa. Dani spots Stefano (she thinks it is, anyway) hiding in the bushes.
00:59:30	The girls retire for a merry champagne-and-painkillers party before putting Jane to bed.
01:00:00	Dani playing the inappropriate theme music on the piano. (Strange to have diegetic use of the movie's theme music.) Stops when she realizes no one is listening. The door buzzer sounds. Dani opens the door. It's Stefano, or rather it's his corpse which falls inward. Poor Stefano, that shows what falling in love gets you. The girls scream. Cut to a churchbell ringing over Tagliacozzo. By the morning sun, someone is burying Stefano on the villa grounds.
01:02:30	Groggy from her indulgence of the night before and still in terrible ankle pain, Jane makes her way out of her room and finds her way to the bathroom. She calls downstairs to her friends. No response. Shot of ubiquitous bottle of J&B Scotch. Jane makes her way painfully downstairs to find that her friends have been murdered, aside from Dani, who is just barely alive and touches her shoulder before collapsing and dying.
01:06:00	Someone enters the villa with a bow saw and begins to dismember the bodies of the three murdered women. Jane hides in her room. This horror is briefly interrupted by the delivery guy, but he turns out to be pretty useless, leaving the killer to complete his grisly work. There is a moment of black comedy as the killer drops the bread and milk delivered earlier inside the villa's front door. After the killer leaves with one corpse Jane tries to phone for help - no good, the wires have been cut. She also finds that she has been trapped inside the villa by its doors having been locked from the outside. Dani retreats to her room, leaving behind a tell-tale slipper.
01:12:00	Desperate for help, Dani attempts to signal to Tagliacozzo below using a hand mirror as a makeshift heliograph. Down in Tagliacozzo, the doctor seems to notice this, and attempts a phone call to the villa above, getting no answer.
01:14:00	Jane spots the killer returning from her bedroom window. In haste, she strips her bed and attempts to make her room look uninhabited. She then remembers her lost slipper while watching the work of the killer disposing of the remaining bodies. This is interrupted by the

	<p>mechanic attempting to return Jane's car who buzzes and gets no answer. Jane runs across her floor, knocking over a chair and missing her chance to get help from this source. Jane hears the killer climbing the stairs and hides in an armoire. The killer surveys the room briefly, which he then closes up and locks from the outside (these are inside-outside locks, so this is possible - this villa has been constructed like a trap - doors that can lock you into rooms, and bars on the windows that prevent you from leaving via them. Fire inspectors are probably easy to bribe in the <u>mezzogiorno</u>). Descending the stairs, he finds Jane's lost slipper, and inspecting further, he finds her case in the bathroom. He then returns to his work.</p>
01:19:00	<p>Comedy as the doctor is driving an old lady in his car. He stops to survey the villa, and then is hit by a truck.</p>
01:21:00	<p>The killer finally leaves for the night, thinking his work is done, but he hears a bunch of village louts talking about how there are "eight legs not six," meaning that there is one still left unkilld and presumably in the villa. Man these mezzogiorno people really suck.</p>
01:22:00	<p>The doctor pulls into the service station, where he notices a car with American plates on it. The mechanic tells him that it belongs to a girl staying up at the Villa. A mystery - she never picks up her car, and no one comes down all night. The doctor heads off.</p>
01:23:00	<p>Jane, having figured out that the door key to her room is still in the lock on the other side, improvises a scheme to get it, pushing a newspaper under the door and pushing the key out. This "fails," but a gloved hand puts the key back on the newspaper. Jane retrieves the key, unlocks her room, and is confronted by...Franz! He confesse that the other girls were like dolls and that he had to kill them. Chance and necessity.</p>
01:25:30	<p>A childhood flashback in which Franz's brother falls off a cliff trying to retrieve a doll in response to a girl's provocations which take the form of you-me-yours-and-I'll-show-you-mine. (Someone falling off something is a Sergio Martino trope). The whole experience has left Franz a madman who cannot function sexually and therefore a serial killer. He murdered Dani as a witness to his pursuit of Flo.</p>
01:28:00	<p>The doctor bursts in. Confrontation and fight that spills outside the villa. This in turn turns into aa regular fight with knives, wild punches, at least one Captain Kirk style two-legged flying kick, a lot of farm equipment destroyed, and then both antagonists vanishing into a dark corner of the villa. I'm surprised we don't</p>

see a William Shatner two-fisted hammer punch deployed at some point. Who will emerge victorious. We can't tell and neither can Jane as they fight in the shadows. There is a final mortal scream before a dark figure walks out of the farm sheds. A moment of suspense, but happily it turns out to be the doctor, looking a bit worse for wear but hey, it's still Luc Merenda. "Andiamo via da qui." "Franz la chiamta la necessita." Closing titles over the inappropriate theme music. Honestly, the doctor has just killed a man after a brutal fight and Jane has just been through an utterly harrowing ordeal in which she has just seen three of her friends murdered and this dismembered, so I'm not sure how much I believe this conversation, but what are you gonna do?

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