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Anita Strindberg Elizabeth Serpieri
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José Quaglio Bonaiuti
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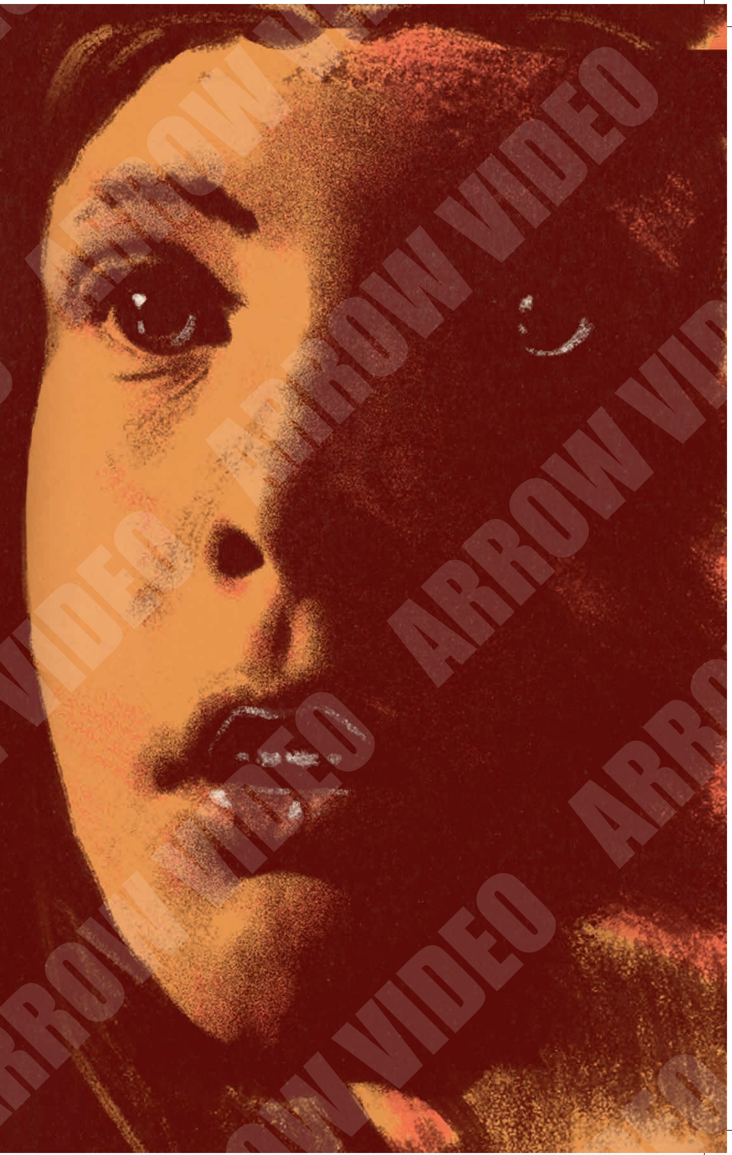
CREW

Directed by **Aldo Lado**
Produced by **Enzo Doria** and **Dieter Geissler**
Associate Producers **Ovidio G. Assonitis, Giorgio Carlo Rossi** and **Pietro Sagliocco**
Story and Screenplay by **Massimo D'Avak** and **Francesco Barilli**
With the Collaboration of **Aldo Lado** and **Ruediger von Spies**
Director of Photography **Franco Di Giacomo**
Film Editors **Angelo Curi** and **Jutta Brandstaedter**
Music by **Ennio Morricone**
Production Design by **Gisella Longo** and **Alessandro Parenzo**



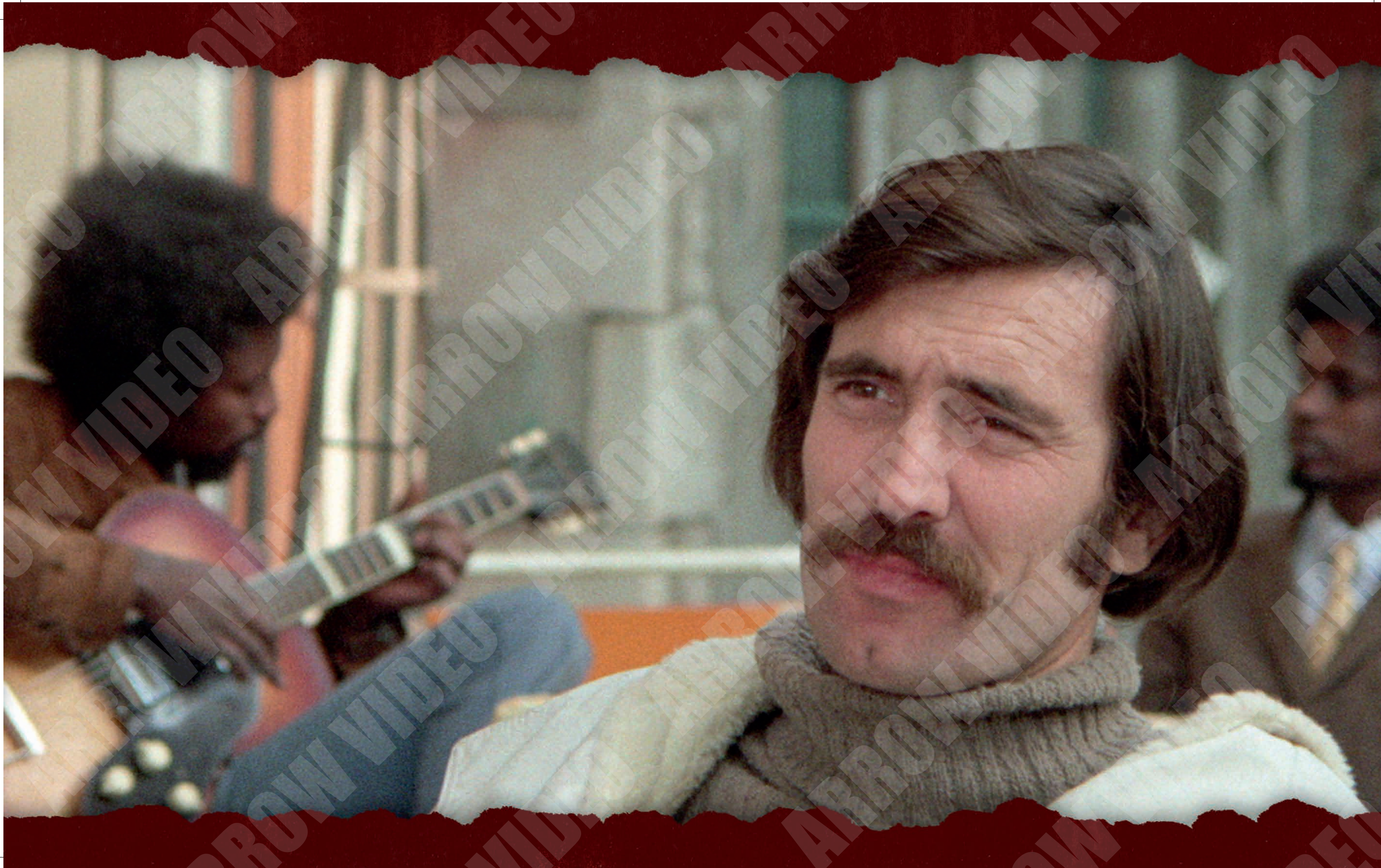
THE LOSS OF INNOCENCE IN ALDO LADO'S *WHO SAW HER DIE?*

by Rachael Nisbet

A remarkably effective and poignant entry in the giallo canon, Aldo Lado's seminal *Who Saw Her Die?* (*Chi l'ha vista morire?*, 1972) is a unique take on the genre, examining ideas pertaining to the defilement of childhood innocence, the abject cruelty of man and societal corruption on a conspiratorial level, set against an otherworldly, omnipresent Venetian backdrop. Through his politically charged approach to filmmaking, Lado brought gravitas to the Italian thriller at a time when originality was often eschewed in favor of superficial formulaic offerings. *Who Saw Her Die?* demonstrates Lado's ability to subvert genre conventions to convey a deeper overall meaning whilst grounding his ideology in emotional resonance, lending his film a poignancy typically not found within the genre.

Lado was something of a political filmmaker compared against his contemporaries working within the filone, and many of his politically-minded ideas were reflected in his key works of the 1970s. In *Who Saw Her Die?*, Lado examines themes previously established in his cinematic debut, *Short Night of Glass Dolls* (*La corta notte delle bambole di vetro*, 1971), pertaining to societal corruption, clandestine societies and the corruption of youth. *Who Saw Her Die?* is more of a traditional thriller than Lado's previous directorial foray, subscribing to the tenets of the giallo solidified by Dario Argento's framework in *The Bird with the Crystal Plumage* (*L'uccello dalle piume di cristallo*, 1970), though Lado eschews the set piece conventions that typify the genre and instead utilizes elements of the traditional giallo framework to explore thematic ideas pertinent to Italian society in the mid-to-late twentieth century.

Who Saw Her Die?'s effective prologue, set in Megève, France in 1968, establishes the film's somber tone whilst relaying its disturbing themes about the deceitful, corrupting nature of man. Sweeping shots of a snow-covered French landscape set against a soundtrack of near silence give way to the image of a young girl frolicking in the snow with her adult companion. The girl disappears off into the woods where she becomes prey for the awaiting killer, masquerading as an elderly woman. The joyous depiction of childhood innocence has been corrupted by the brutal nature of the killing, unrelenting in its starkness. The killer's frantic attempt to hide the body in the bloodstained snow



acts as a bleak visual representation of the eradication of the child's purity. This contrast between the violent, nefarious realities of adulthood and the innocence of childhood is frequently used by Lado to create a feeling of palpable unease. Ennio Morricone's haunting score, featuring a children's chorus, further serves to establish the film's ominous tone; the happiness of a child's nursery rhyme becomes funereal – something joyous and childlike has been corrupted into something dark and untoward. The killer's trusting appearance of an elderly lady is a ruse; appearances are deceptive and people are not who they appear to be. In the murky moral ambiguity established by Lado, those who appear to be trustworthy are often the most dangerous.

The uncompromising prologue immediately sets the film apart from the work of Lado's contemporaries. The taboo subject of child murder imbues the film with a sense of solemn gravitas rarely seen in the giallo – a far cry from many of the titillating entries of the early 1970s. The initial murder is significant in establishing the film's tone as well as its central ideas pertaining to loss of innocence – an idea developed further with the introduction of the film's protagonist, Franco Serpieri, and his daughter, Roberta. Despite taking place four years before the film's main storyline, the ominous opening feels like a premonition: from the moment we as an audience see the character of Roberta we are instilled with the sense of inevitability that she will meet the same fate as the red-headed child in Megève. By establishing the connection between Roberta and the murdered child from the offset, Lado is able to focus on the relationship of Franco and Roberta whilst simultaneously building on the sense of dread established in the prologue. This more restrained approach to the giallo focuses on creating emotional resonance through characterization, infusing the film with a sense of poignancy and creeping existential dread.

The sanctity of childhood, the innocence of youth and the paternal bond between father and child are integral concepts established in the film's first act. The introduction of the film's central characters defies expectation: we assume Franco, with his bouquet of roses, is meeting a young woman who emerges from the airport gate. Instead, the person he is waiting for is revealed to be his visiting daughter. In this introductory scene Lado establishes that Roberta is the most important woman in Franco's life. Franco actively engages with his daughter; they dance and play in the streets, they jokingly tease one another, he imparts wisdom onto her. The innocence and purity of their loving relationship serves as a direct contrast to the predatory behavior exhibited by the other adults Roberta encounters. Lado takes time to establish and develop Franco and Roberta's relationship so the audience is invested in their characters and shared bond. Their relationship is integral to *Who Saw Her Die?* and is the film's emotional crux and what makes Roberta's murder so devastating. Roberta is far more than a cypher to be murdered; we are invested in her character and her relationship with her father. Whereas the consequences of murder in the Italian giallo are seldom felt, the murder of Roberta has far-reaching consequences, devastating Franco's life and serving as the catalyst for his unrelenting quest for justice.

Franco's grief at the loss of his daughter is palpable, and the multifaceted, flawed nature of his character is perhaps what makes Franco such an engaging protagonist. We feel sympathy for Franco despite his missteps, a testament to George Lazenby's nuanced portrayal of a grieving father. Franco is not perfect: he deeply cares for his daughter yet appears dismissive of his ex-wife's feelings or those of Gabriella, the woman he is involved with. Franco prioritizes his relationship with Roberta above his relationship with Gabriella, but, when he gives in to his carnal desires, the consequences are grave. There's a stillness to Franco's grief; a frustrated outburst contained to a moment alone in his studio in which he takes a hammer to his art, conveying his status as a broken man consumed by grief and guilt. One of the film's most poignant scenes occurs when Franco believes he hears Roberta's voice from the apartment only to discover the noise is coming from his television. He has nothing to live for and attempts to assuage his guilt by obsessively trying to solve his daughter's murder. Yet even when he obtains a resolution, one gets the sense that he will never come to terms with what has happened.

In *Who Saw Her Die?* men are frequently depicted as predatory, with an unsavory interest in Roberta. Lado shrouds his male characters in a negative light, partly as a means of misdirecting his audience but also to highlight society's predilection and interest in the burgeoning development of young girls – especially in relation to fulfilling their expected societal roles as future wives and mothers. There's a pedophilic undercurrent that runs throughout the film that extends beyond Bonaiuti and his penchant for young girls, instilling in the viewer a sense of unease and wariness towards the film's male characters. Lado refrains from showing overt displays of sexual interest towards Roberta, instead focusing on interactions that appear friendly but contain an underlying feeling of inappropriateness. For example, when Franco introduces Roberta to Serafian, he remarks that "she is a real beauty" whilst looking at her in a lecherous manner. At the Serpieri apartment Roberta looks at slides of her mother and asks Franco's friend "when I smile am I beautiful too?"; he remarks that she is, stroking her hair in an overly intimate way, pulling his hand back when Franco enters the room. Despite her aspirations of adulthood and beauty, Roberta is shown to be happy and childlike, frequently engaging in childlike pursuits, which only serves to further highlight the perverseness of the adults who surround her. The vice-laden world that Franco and Roberta reside within fuels Father James' warped view of sexuality and purity, used as justification for his crimes. In the murder of Bonaiuti, James releases the birds kept in Bonaiuti's aviary, a clear metaphor for how he perceives his own actions: he is liberating his young victims from the corruption of the world of adult perversion.

The cross-dressing killer in *Who Saw Her Die?* was likely influenced by the character of Norman Bates in *Psycho* (Alfred Hitchcock, 1960). Father James carries out his crimes dressed as a woman, a veil obscuring his face. Often in the Italian giallo, a killer uses a disguise to obscure their true identity, which in turn serves as a way of misdirecting the audience. In the case of *Who Saw Her Die?* the killer's disguised appearance relates to their anxieties and neuroses surrounding motherhood and female sexuality. When Father James is revealed as the killer, it is attributed to sexual trauma at the hands of his uninhibited mother. His role as a priest elevates him, in his own mind and society's, to the position of moral guardian. James' crimes have an element of religious morality; he murders the young girls as an act of mercy, but murders adults like Ginevra and Bonaiuti as an act of punishment. Like with the gialli of Dario Argento, the nurturing qualities of womanhood and motherhood are inverted, possessing a negative sexual connotation. The killer views his mother as a whore, warping his perception of female sexual desire; he doesn't want little girls to become sinners like his mother and seeks to preserve their state of childhood innocence. Father James conflates motherhood and female adulthood with sexual depravity and views sexual maturity as the loss of innocence. Sex is shown as something to be feared and is weaponized, used as a tool to corrupt. Yet, contrary to Father James' views on fornication, the grief-stricken sex scene between Franco and Elizabeth depicts sex in a wholly different fashion, as the couple desperately attempt to alleviate their pain through physical intimacy.

The somewhat religiously-motivated, moralistic element to the killings and the connection between the Church, children and sexual deviancy echo *Don't Torture a Duckling* (*Non si sevizia un paperino*, Lucio Fulci, 1972) and would later be utilized in gialli such as *The Bloodstained Shadow* (*Solamente nero*, Antonio Bido, 1978). Whilst Lado offers a critique of the Catholic Church, lamenting the hypocrisy and moral failings of the institution, he predominantly sets his sights on the systematic failure of the police, examining the institution's incompetence in solving Roberta's murder. When Inspector De Donati states that the police will catch the killer with a bit of luck, Franco's friend responds, "I don't think you can catch pneumonia." It is evident that the police have inherent biases which prevent them from investigating Roberta's murder in an objective way. They appear oblivious and uninterested in the actions of Bonaiuti, Serafian and their cohorts, allowing the group to carry out their perverse and criminal behavior unchallenged, despite rumors about their activities. Pedophile Bonaiuti is able to operate under the perverse guise of charity, using his social standing to cover his sexual depravity. When Franco interviews the neighbor of the murdered girl's family, the neighbor states that Bonaiuti is a lawyer with an unhealthy interest in little girls, yet despite the severity of this accusation, it appears that a man with Bonaiuti's social status is untouchable, using his charitable actions to deflect from his morally objectionable crimes. The police appear to be more concerned with protecting

the establishment than serving the common citizen. In *Who Saw Her Die?* Lado suggests that an institutional and societal framework protects and favors those with power and disadvantages those without. This corrupt system that protects criminality through police negligence, bias and apathy is seemingly impervious to change, underlining the pessimism at the heart of Lado's film.

The police's ineffectualness is what drives Franco to investigate the case, driven by his personal connection and undeterred by the chicanery of the upper echelons of society. Yet, despite Franco's tireless efforts to solve his daughter's murder, it is Inspector De Donati and his officers who take the credit for the case's resolution. De Donati cites the police's hard work for the case's conclusion, brushing off Franco's contributions. The justice that Franco has obtained has come from his own hands rather than through lawful justice. Whilst police ineffectuality is often played for comedic effect in the Italian thriller, in *Who Saw Her Die?* it injects the film with a sense of futility, acting as an acerbic critique of institutional failure and the resulting ramifications for society.

Lado's rumination on the hypocrisy at play in the Catholic Church, and societal institutions at large, is somewhat undermined by the film's tacked-on revelation that Father James was merely masquerading as a priest. However, Lado states that the film's ending was a way of deflecting criticism from said institutions in order to get his message to the masses, demonstrating the underlying political nature of his film. *Who Saw Her Die?* critiques society's appointed protectors and moral guardians as self-serving charlatans, yet Lado masks this message by utilizing a twist ending, typically associated with the genre, to avoid criticism from those he castigates.

Lado's distinctive cultivation of theme, characterization and social commentary cements *Who Saw Her Die?* as one of the giallo's most poignant and engaging entries, utilizing the genre's established framework to convey political themes alongside the personal. Lado ruminates on the societal implications of conspiratorial corruption and class division whilst examining the devastating impact of childhood loss alongside the loss of one's own innocence.

Rachael Nisbet is an Edinburgh-based writer specializing in Italian genre cinema, with a slant towards style and gialli. She maintains a blog at http://hypnoticcrescendos.blogspot.com.

WHAT'S IN A NAME?
CURRYING FAVOR IN THE INTERNATIONAL MARKET

by Troy Howarth

All roads lead to Hollywood. Well, that's what they think in Hollywood, anyway. There's no doubt that there is a strong ethnocentric vibe running throughout the American film industry, but when you consider the manner in which the average blockbuster is crammed down our collective throats, this really isn't terribly surprising. It's a mentality which extends to so many different facets of filmmaking: the only way to tell a story is the Hollywood way; the only way to shoot a film is like they do in Hollywood; and so forth. When it comes to commercial viability, this has also had a tremendous impact on how the UK and continental Europe approach filmmaking. Simply put: if you want to make a film that's going to have some 'legs' in the all-important American (or indeed, English-language) marketplace, you need to have a familiar face situated front and center in your cast list. Other, more contained industries – notably those in India or in East Asia – function quite successfully without playing into this mindset, but especially where the multi-national 'Euro pudding' films are concerned, it's very much an ongoing concern.

Consider the British film industry of the 1950s, for example. In their earlier years, Hammer Film Productions (formerly Exclusive Pictures) made a habit of importing American actors to play the leads in their films. The actors in question were invariably on a downward slope in their career – read: they could be had cheap – and their accents and style of acting invariably clashed with their surroundings. Sometimes this could provide an interesting contrast – consider Brian Donlevy's blustering Professor Quartermass, or the very warm and avuncular Professor Royston played by Dean Jagger in *X the Unknown* (1956) – but, more often than not, they felt out of place… which, of course, they were. Things changed in 1956 when they set out to make a color version of *Frankenstein*. Rumor has it that they thought for a hot minute about securing the services of Boris Karloff – an Englishman, true, but one who made his name in Hollywood – but, sensibly, they decided to go in a very different direction. Peter Cushing, an experienced stage and screen actor (who spent a spell in Hollywood from the late 30s until the early 40s), was a major star in the UK TV scene; that meant that his name meant absolutely nothing outside of the UK, of course, but within the UK he was seen as a major coup. He was also the perfect man to embody the chilly and single-minded character of Baron Frankenstein, and so *The Curse of Frankenstein*

(1957), as the film would become known, would break free from the 'Hollywood or bust' mentality by featuring an exclusively British cast. It wasn't the first British horror film to do so, of course, as evidenced by the likes of Ealing's *Dead of Night* (1945), but nevertheless it marked an important transition in the way of thinking at Hammer – and while they would still import American names for a number of films (including a number of their Jimmy Sangster-scripted *Les Diaboliques* [1955] clones), the reigning stars at Hammer would be as British as you could get: Peter Cushing and Christopher Lee.

Meanwhile, as Italy was undergoing its 'economic miracle' following a period of devastation during the war, they struggled to maintain their cultural identity on cinema screens. Vittorio De Sica turned to the Americans for financial help in making *Bicycle Thieves* (*Ladri di biciclette*, 1948), but their money would come at a terrible cost: they'd finance the picture only if somebody like Cary Grant played the lead. De Sica quite rightly realized that casting a big star would totally undermine the realism, so he dug in his heels and said no; the American money went bye-bye, but in sticking to his guns and casting 'unknown' actors, he created one of the most significant films of the post-war era. Flash forward into the 1950s, and Hollywood epics started to make use of the sound stages at Cinecittà as well as the locations in the Italian and Spanish countryside. The advantages were obvious: readymade production value and comparatively cheap labor. The Italians benefitted in terms of the influx of work being afforded to them, but their many experienced stage and screen actors would, of course, never be given the chance to play starring roles. For that, they had to turn to the more arthouse-oriented fare of directors like De Sica, Fellini and Visconti; even Visconti would bow to pressure, however, and use American names like Farley Granger in *Senso* (1954) and, most famously, Burt Lancaster in *The Leopard* (*Il gattopardo*, 1963).[1] As such, the technicians were happy – they were fully employed and were often jumping from picture to picture – while the actors inevitably had mixed emotions: yes, they were working, but they were also playing second (or worse) banana to American pretty boys who more often than not weren't suited to shining their sandals. As the 1960s wore on and the run of Hollywood 'spectaculars' came crashing down due to the financial failure of expensive epics like *The Fall of the Roman Empire* (1964), the money flow was halted, and a great many artisans found themselves falling on hard times. Fortunately for them, the Italians enjoyed success with genre cinema – first with the *pepla* (sword and sandal films) which followed in the wake of Pietro Francisci's *Hercules* (*Le fatiche di Ercole*, 1958), then with the Gothic horrors wrought by Mario Bava's *Black Sunday* (*La maschera del demonio*, 1960), then with the Spaghetti Westerns inspired by Sergio Leone's *A Fistful of Dollars* (*Per un pugno di dollari*, 1964), and so on. Almost inevitably, these films were usually carried by imported talent: Montana-born Steve Reeves became an international sensation playing Hercules and assorted other historical muscle-men, while little-known American TV actor

1 - In fact, Visconti originally had hoped to cast Marlon Brando in the former and Laurence Olivier in the latter, but even there the point remains the same.

Clint Eastwood became one of the biggest stars in the world thanks to playing the Man with No Name (even if he was called Joe in one film, Manco in another, and Blondie in the third!).

In 1962, when Mario Bava set out to make *The Girl Who Knew Too Much* (*La ragazza che sapeva troppo*, 1963), he didn't really know that he was helping to create a new cinematic genre. And yet, that film became the official, agreed-upon starting point of the cinematic giallo. The title role would go to an Italian actress, Letícia Román, who was nevertheless cast as an American – thus establishing the 'tourist abroad in a strange land' trope for so many later gialli. Thanks to the co-financing from American International Pictures, however, there needed to be an American co-star – and so her Italian boyfriend would be played by Italian-American Hollywood veteran John Saxon. *Confusing, no?* Bava's initial efforts in the giallo were greeted with yawns at the box office, especially where the Italians were concerned. *Blood and Black Lace* (*Sei donne per l'assassino*, 1964) fared better on the international scene, by far, but once again the Italians didn't respond with enthusiasm; in any event, that one used Cameron Mitchell (a veteran of films by Ford and Hawks, among others) for its marquee value, even if the part assigned to him wouldn't have been much of a stretch for anybody. The giallo didn't really start to make much of a mark at the Italian box office until the release of Romolo Guerrieri's *The Sweet Body of Deborah* (*La dolce corpo di Deborah*, 1968), which inspired a series of other gialli directed by Umberto Lenzi; the Guerrieri film and several of Lenzi's all made use of the same 'fetish actress', Carroll Baker – a native of Johnstown, Pennsylvania. Most of the other gialli produced during that period also made use of American names, in roles large and small, none more surprising than former star tough guy Lawrence Tierney, whose talents were utterly wasted playing a minor supporting role – as a mute, to boot – in the obscure *Killer Without a Face* (*Assassino senza volto*, 1968).

Things, however, shot into hyperdrive with the release of Dario Argento's *The Bird with the Crystal Plumage* (*L'uccello dale piume di cristallo*). Shot in 1969 and released in February of 1970, it opened to indifferent reviews and similar audience response – but in the months which followed, word of mouth continued to build, and *Bird* became the 'sleeper' hit of 1970. Though he would later downplay his debt to Mario Bava, it was clear that Argento studied *The Girl Who Knew Too Much* and *Blood and Black Lace* well – *Bird* relies on the same 'American in Rome' plot device from the former, while the latter's iconic costume design for the killer would appear with fetishistic regularity in much of the director's work from that point forward. To play the leads in *Bird*, Argento was well-served by American Tony Musante and Brit 'dolly bird' Suzy Kendall; true, Argento hated Musante and used the experience as ammo for justifying his frosty relations with actors for many years after, but even so, he gave a terrific, winning performance and provided *Bird* with a truly human center. Unlike some of the other actors imported to appear in these films, Musante was very

much a star of the moment – he had earned raves for the tense *The Incident* (1967) before coming to Rome to appear in Sergio Corbucci's *The Mercenary* (*Il mercenario*, 1968) and *Love Circle* (*Metti, una sera a cena*, 1969), the latter of which was adapted for the screen by Dario Argento.

The success of *Bird* led to an onslaught of gialli, many of them with animals name-checked in the titles. It was the old *filone* approach at work: the big hit would result in a stream of imitators and this would continue until the stream ran dry. Some of these films compared well with Argento's model – Lucio Fulci's *A Lizard in a Woman's Skin* (*Una lucertola con la pelle di donna*, 1971) and *Don't Torture a Duckling* (*Non si sevizia un paperino*, 1972), Paolo Cavara's *Black Belly of the Tarantula* (*La tarantola dal ventre nero*, 1971), and so forth – while others were cynical exercises in 'monkey see, monkey do' and were all the worse for it. Quite a few of them, however, would stick with the idea of casting imported American or UK names in order to increase their international box office visibility.

One of the most interesting examples of this occurred in Aldo Lado's sophomore directing credit, *Who Saw Her Die?* (*Chi l'ha vista morire?*, 1972). The film itself is among the most interesting gialli of the period – its similarities to Nicolas Roeg's film version of Daphne Du Maurier's *Don't Look Now* (1973) are well known, but it stands on its own merits as a stylish, engrossing and unusually affecting example of the genre. To play the central role of the Italian sculptor whose daughter's murder sets off a chain of violence and grief, they reached out to an Australian, albeit an Australian with an interesting background. George Lazenby, born in New South Wales in 1939, started off as a model before throwing his hat into the media circus surrounding the casting of Sean Connery's replacement as James Bond. Connery, of course, had risen to stardom playing 007 – but by 1967, he was well and truly fed up with the franchise and he let it be known to the producers, to the press and pretty much anybody who would listen that he was looking to leave the spy game behind in favor of conquering fresh pastures. With Connery determined to hang up his Walther PPK, it was up to EON head honchos Harry Saltzman and Albert R. Broccoli to find a new actor to play their cash cow. Lazenby beat out some stiff competition – including another UK actor known best for Euro Cult fare, John Richardson (*Black Sunday*) – and he played the role in *On Her Majesty's Secret Service* (1969). By most accounts, he didn't behave very well during the shoot, but in fairness he was an inexperienced actor and he found himself at the center of a major franchise, funded by millions of dollars, and the press was pestering him at every turn. The film was a hit and while many critics bemoaned the lack of Connery, Lazenby acquitted himself remarkably well under the circumstances. And then, just as quickly as he had started, that was it for Lazenby and Bond. Contrary to popular belief, he was not sacked, either. Broccoli and Saltzman offered him a lucrative contract to continue with the series, but Lazenby was going through an anti-establishment period, he

was advised by a spiritual guru that the series would die without Connery, and he elected to pass; hey, it was the late 60s, man. Obviously, jumping ship in that manner didn't do much for Lazenby's career, but he bounced around for a while and eventually found himself in Rome – just in time for an offer from Enzo Doria and company to play the lead in *Who Saw Her Die?* As such, while his casting may have looked odd on the face of it, it was consistent with the trend towards importing 'names' for the domestic market. Lazenby may well have been on his way to becoming a trivial pursuit question – what actor played James Bond only once? – but *On Her Majesty's Secret Service* was still part of the pop culture climate in 1971 when the film was gearing up for production; ironically, December of that year saw Connery's return to the franchise with *Diamonds Are Forever*. As such, he would still have been regarded as a coup for a low budget thriller, and the ad campaign could certainly benefit from cashing in on his reputation as 'the other guy who played James Bond.'

Truthfully, comparing Lazenby in the two films is a bit of a shock. He was, of course, made to look his very best as Bond – with the requisite buttoned-down, conservative mode of style and dress intact (although those frilly shirts definitely did scream late 60s!). In *Who Saw Her Die?*, our man is clearly embracing his counter-culture attitude, with longer hair, a more relaxed mode of dress – and indeed a not-too-flattering porno 'stache to boot. He also looks a good deal skinnier, as if he'd spent the years in between the two pictures living life a little more on the lean side; well, who knows, maybe he had. And yet, while the 'stache may looks sleazy and the costuming isn't always very flattering, Lazenby makes a strong impression in *Who Saw Her Die?* The only real drawback is that his voice was dubbed by Michael Forest into English; Forest does his usual fine job (he also dubbed Tomas Milian in *Don't Torture a Duckling*, for example), but it would have been nice to have had Lazenby's line readings preserved for posterity.

In any event, the importing of foreign talent to topline gialli would continue well beyond *Who Saw Her Die?* Dario Argento originally looked to break from the trend by casting Lino Capolicchio in *Deep Red* (*Profondo rosso*, 1975), but ultimately, he settled on David Hemmings instead, which honestly worked out very well indeed. Anthony Franciosa, Stuart Whitman, Mel Ferrer, Ray Milland, John Saxon, Jack Hedley, Eli Wallach, Tom Skerritt, Ian Charleson, Donald Pleasence, Michael York, Jennifer Connelly, Mimsy Farmer, Jennifer O'Neill – these are just some of the many names who would come to Rome and lend their marquee value to the gialli which continued to flood Italian cinema through the 1970s and 80s. Truth be told, for the actors it was generally a blast: they earned good paychecks, they had a nice *per diem* that enabled them to enjoy the night life in Rome, and most importantly, they got star billing *and* the star treatment on set. Oftentimes, for many of them, they were seen as being vaguely washed-up in Hollywood, where they would often pay the taxes by doing guest bits on *The Love Boat* – but on the sound stages of Cinecittà

and De Paolis (among others), they were bona fide stars. The producers benefitted, too, as the use of these names often did have a major impact on the importing of these films for the American and UK markets. For that brief, glorious period of time, before the boom in television caused the roof to cave in on film production, the 'international' approach of Italian cinema was lucrative and provided a steady stream of gloriously enjoyable genre movies. We're all the poorer for their absence in the contemporary market, but then again: that's the beauty of home video.

Troy Howarth is a writer whose books include* The Haunted World of Mario Bava, Splintered Visions: Lucio Fulci and his Films, So Deadly, So Perverse: 50 Years of Italian Giallo Films*, and the upcoming* Murder by Design: The Unsane Cinema of Dario Argento*, all from Midnight Marquee Press.

ABOUT THE RESTORATION

Who Saw Her Die? / Chi l'ha vista morire? is presented in its original aspect ratio of 2.35:1 with Italian and English mono audio. Scanning and restoration work was completed at L'Immagine Ritrovata, Bologna. The original 2-perf Techniscope 35mm camera negative was scanned in 2K resolution on a pin-registered Arriscan. Thousands of instances of dirt, debris, scratches, picture instability and other instances of film wear were repaired or removed through a combination of digital restoration tools and techniques. The mono Italian and English language tracks were remastered from the optical sound negatives. The audio synch will appear slightly loose against the picture, due to the fact that the dialogue was recorded entirely in post-production, as per the production standards of the period.

The film was graded on Digital Vision's Nucoda Film Master at R3Store Studios, London.

All original materials used in this restoration were accessed from Surf Film.

Restoration supervised by James White, Arrow Films

L'Immagine Ritrovata:

Simone Arminio, Gilles Barberis, Valeria Bigongiali, Julia Mettenleiter, Alessia Navantieri, Charlotte Oddo, Caterina Palpacelli, Davide Pozzi, Elena Tammaccaro, Giandomenico Zeppa

R3Store Studios:
Gerry Gedge, Jo Griffin, Rich Watson, Nathan Leaman-Hill, Stephanie Mourey, Emily Kemp

Surf Film:
Stefania Carnevale

PRODUCTION CREDITS

Disc and Booklet Produced by **Michael Mackenzie**
Executive Producers **Kevin Lambert, Francesco Simeoni**
Technical Producer **James White**
QC **Nora Mehenni, Alan Simmons**
Production Assistant **Samuel Thiery**
Blu-ray Mastering and Subtitling **The Engine House Media Services**
Artwork by **Haunt Love**
Design **Obviously Creative**

SPECIAL THANKS

Alex Agran, Francesco Barilli, Travis Crawford, Nicoletta Elmi, Manlio Gomarasca, Troy Howarth, Aldo Lado, Rachael Nisbet, Frieda Smith

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