This talk attempts to account for waste in the horror and *giallo* films made by Dario Argento during the first decade of his directorial career, widely regarded as his canonical period. Taking a counterintuitive approach, this analysis brackets the infamous gore of those iconic films in order to foreground the non-human waste that populates Argento’s mise-en-scène. I argue that his imagery not only aestheticizes waste; his films depend upon waste to make their images cinematic. And in this respect, his films are keenly ecological not only for how they engage with the material impact of human life on the world, but also for the way in which they reveal how human domination of the environment leads to the eventual contraction of human living. By subtly and persistently asking their viewers to experience the skewing of the presumed hierarchy between humans and things, these films point to the consequences of what we now call the anthropocene, prompting a series of questions, not the least of which is: Is it ever possible to live cleanly and without a trace?