

Christopher Frayling

SERGIO LEONE ONCE UPON A TIME IN ITALY

Thames & Hudson



Sergio Leone Once Upon A Time In Italy

John G. Cawelti



Sergio Leone Once Upon A Time In Italy:

Once Upon a Time in Italy Christopher Frayling, 2008-01-01 In the mid 1960s an unknown Italian film director named Sergio Leone was given 200 000 and some leftover film stock and he went to make a Western With an American TV actor named Clint Eastwood and a script based on a samurai epic Leone wound up creating A Fistful of Dollars the first in a trilogy of films with For a Few Dollars More and The Good the Bad and the Ugly that was violent cynical and visually stunning Along with his later masterpiece Once Upon a Time in the West these films came to define the Spaghetti Western Sergio Leone Christopher Frayling, 2008 In the mid 1960s an unknown Italian film director Sergio Leone made A Fistful of Dollars the first in a trilogy of films that came to define the spaghetti western The films that complete the trilogy For a Few Dollars More and The Good the Bad and the Ugly are like the first film violent cynical and visually stunning and together they form the backbone of an important film genre that has influenced many contemporary filmmakers This book newly available in paperback is an authoritative in depth study of Leone and the Italian Western by film expert and cultural historian Sir Christopher Frayling Featuring analyses of and interviews with all the key players including Leone himself it forms a wonderful tribute to one of the master filmmakers of the 20th century **Once Upon a Time in Italy** Christopher Frayling, 2005-07 In the mid 1960s an unknown Italian film director named Sergio Leone was given 200 000 and some leftover film stock and he went to make a Western With an American TV actor named Clint Eastwood and a script based on a samurai epic Leone wound up creating A Fistful of Dollars the first in a trilogy of films with For a Few Dollars More and The Good the Bad and the Ugly that was violent cynical and visually stunning Along with his later masterpiece Once Upon a Time in the West these films came to define the Spaghetti Western **A History of Italian Cinema** Peter Bondanella, Federico Pacchioni, 2017-10-19 A History of Italian Cinema 2nd edition is the much anticipated update from the author of the bestselling Italian Cinema which has been published in four landmark editions and will celebrate its 35th anniversary in 2018 Building upon decades of research Peter Bondanella and Federico Pacchioni reorganize the current History in order to keep the book fresh and responsive not only to the actual films being created in Italy in the twenty first century but also to the rapidly changing priorities of Italian film studies and film scholars The new edition brings the definitive history of the subject from the birth of cinema to the present day up to date with a revised filmography as well as more focused attention on the melodrama the crime film and the historical drama The book is expanded to include a new generation of directors as well as to highlight themes such as gender issues immigration and media politics Accessible comprehensive and heavily illustrated throughout this is an essential purchase for any fan of Italian film **Radical Frontiers in the Spaghetti Western** Austin Fisher, 2014-02-06 Ever more popular in the age of DVDs eBay and online fandom the Spaghetti Westerns of the 1960s have undergone a mainstream renaissance which has nevertheless left their intimate relationship to the troubled politics of 1960s Italy unexamined Radical Frontiers reappraises the genre in relation to the revolutionary New Left and the events of 1968 to

uncover the complexities of a cinematic milieu too often dismissed as formulaic and homogeneous Establishing the backdrop of post war Italy in which the Roman studio system actively blended Italian and American culture Austin Fisher looks in detail at the works of Damiano Damiani Sergio Sollima Sergio Corbucci Giulio Questi and Giulio Petroni and how these directors reformatted the Hollywood Western to yield new resonance for militant constituencies and radical groups Radical Frontiers identifies the main variants of these militant Westerns which brazenly endorsed violent peasant insurrection in the Mexico of the popular imagination turning the camera on the hitherto heroic colonialists of the West and exposing the brutal mechanisms of a society infested with latent fascism The ways in which the films artistic failures reflect the ideological confusions of the radical groups is examined and the genre s legacy is reappraised as the revolutionary energy of Italy s New Left becomes subsumed amidst the conflicting agendas of New Hollywood blaxploitation and the grindhouse revival of Tarantino Rodriguez and Raimi Reclaiming the Spaghetti Western from the domain of the merely cool and repositioning it within the spectrum of late 1960s radical cinema Radical Frontiers analyses the genre s narrative and cinematographic inscriptions in their political context to uncover Far Left doctrines in these tales of outlaws and sheriffs banditry and redemptive violence

The Rhizomatic West Neil Campbell,2008-12-01 Is the American West in Sergio Leone s spaghetti westerns the same American West we find in Douglas Coupland s Generation X In Jim Jarmusch s movies In Calexico s music Or is the American West as this book tells us a constantly moving mutating idea within a complex global culture And what precisely or better yet imprecisely does it mean Using Gilles Deleuze and Felix Guattari s concept of the rhizome Neil Campbell shows how the West or west ness continually breaks away from a mainstream notion of American rootedness and renews and transforms itself in various cultural forms A region long traversed by various transient peoples from tribes and conquerors to immigrants traders and trappers the West reflects a mythic quest for settlement permanence and synthesis even notions of a national or global identity at odds with its rootless history culture and nature Crossing the concept of roots with routes this book shows how notions of the West in representations ranging from literature and film to photography music and architectural theory give expression to ideas about identity nationhood and belonging in a world increasingly defined by movement across time and borders The Rhizomatic West offers a new vision of the American West as a hybrid performative space a staging place for myriad intersecting and constantly changing identities

The Italian Cinema Book Peter Bondanella,2019-07-25 THE ITALIAN CINEMA BOOK is an essential guide to the most important historical aesthetic and cultural aspects of Italian cinema from 1895 to the present day With contributions from 39 leading international scholars the book is structured around six chronologically organised sections THE SILENT ERA 1895 22 THE BIRTH OF THE TALKIES AND THE FASCIST ERA 1922 45 POSTWAR CINEMATIC CULTURE 1945 59 THE GOLDEN AGE OF ITALIAN CINEMA 1960 80 AN AGE OF CRISIS TRANSITION AND CONSOLIDATION 1981 TO THE PRESENT NEW DIRECTIONS IN CRITICAL APPROACHES TO ITALIAN CINEMA Acutely aware of the contemporary rethinking of Italian cinema history Peter

Bondanella has brought together a diverse range of essays which represent the cutting edge of Italian film theory and criticism. This provocative collection will provide the film student, scholar or enthusiast with a comprehensive understanding of the major developments in what might be called twentieth century Italy's greatest and most original art form. *The A to Z of Italian Cinema* Gino Moliterno, 2009-10-12. The Italian cinema is regarded as one of the great pillars of world cinema. Films like *Ladri di biciclette* 1948, *La dolce vita* 1960 and *Nuovo cinema Paradiso* 1988 attracted unprecedented international acclaim and a reputation which only continues to grow. Italian cinema has produced such acting legends as Sophia Loren and Roberto Benigni as well as world renowned filmmakers like Federico Fellini, Sergio Leone, Mario Bava, Dario Argento and Lina Wertmüller, the first woman to ever be nominated for the Best Director award. *The A to Z of Italian Cinema* provides a better understanding of the role Italian cinema has played in film history through a chronology, an introductory essay, a bibliography, appendixes, black and white photos and hundreds of cross-referenced dictionary entries on actors, actresses, movies, producers, organizations, awards, film credits and terminology. **Historical Dictionary of Italian Cinema** Gino Moliterno, 2020-12-08. Italian cinema is now regarded as one of the great cinemas of the world. Historically, however, its fortunes have varied. Following a brief moment of glory in the early silent era, Italian cinema appeared to descend almost into irrelevance in the early 1920s. A strong revival of the industry which gathered pace during the 1930s was abruptly truncated by the advent of World War II. The end of the war, however, initiated a renewal as films such as *Roma città aperta*, *Rome Open City*, *Sciuscì*, *Shoeshine* 1946 and *Ladri di biciclette*, *Bicycle Thieves* 1948, flagbearers of what soon came to be known as Neorealism, attracted unprecedented international acclaim and a reputation that only continued to grow in the following years as Italian films were feted worldwide. Ironically, they were celebrated nowhere more than in the United States where Italian films consistently garnered the lion's share of the Oscars, with Lina Wertmüller becoming the first woman to ever be nominated for the Best Director award. This second edition of *Historical Dictionary of Italian Cinema* contains a chronology, an introduction and an extensive bibliography. The dictionary section has over 400 cross-referenced entries on major movements, directors, actors, actresses, film genres, producers, industry organizations and key films. This book is an excellent resource for students, researchers and anyone wanting to know more about Italian Cinema. **Spaghetti Westerns** Aliza S. Wong, 2018-12-15. Since the silent days of cinema, Westerns have been one of the most popular genres, not just in the United States but around the world. International filmmakers have been so taken by Westerns that many directors have produced versions of their own, despite lacking access to the American West. Nowhere has the Western been more embraced outside of the United States than Italy. In the 1960s, as Hollywood heroes like John Wayne and Randolph Scott were aging, Italian filmmakers were revitalizing the Western, securing younger American actors for their productions and also making stars of homegrown talent. Movies directed and produced by Italians have been branded spaghetti Westerns, a genre that boasts several hundred films. In *Spaghetti Westerns: A Viewer's Guide*, Aliza S. Wong identifies the most significant Westerns all Italian-produced as well as

the individuals who significantly contributed to the genre The author profiles such American actors as Clint Eastwood Eli Wallach and Lee Van Cleef composers including Ennio Morricone and Carlo Rustichelli and of course directors like Sergio Corbucci and Sergio Leone The most memorable movies of the genre are also examined including *Compañeros* *Django* *A Fistful of Dollars* *The Good the Bad and the Ugly* and *They Call Me Trinity* In addition to citing pivotal films and filmmakers this volume also highlights other relevant aspects of the genre including popular shooting locations subgenres like the Zapata western and the films and filmmakers who were inspired by the spaghetti western including Quentin Tarantino Richard Rodriguez and Takashi Miike An introduction to a unique homage of American cinema *Spaghetti Westerns A Viewer's Guide* allows fans and scholars alike to learn more about a genre that continues to fascinate audiences *TLA Film, Video, and DVD Guide 2002-2003* David Bleiler, 2001-11-03 A film video and DVD guide for the true lover of the cinema this volume focuses on independent and international films as well as the best of the mainstream 450 photos throughout *Popular Culture and the Austerity Myth* Pete Bennett, Julian McDougall, 2016-10-14 Contemporary popular culture is engaged in a rich and multi levelled set of representational relations with austerity This volume seeks to explore these relations to ask how does popular culture give expression to austerity how are its effects conveyed how do texts reproduce and expose its mythic qualities It provides a reading of cultural texts in circulation in the present age of austerity Through its central focus popular culture it considers the impact and influence of austerity across media and textual categories The collection presents a theoretical deconstruction of popular culture's reproduction of and response to mythical expressions of austerity in Western culture spanning the United Kingdom North America Europe and the Middle East and textual events from political media discourse music videogames social media film television journalism folk art food protest movements slow media and the practice of austerity in everyday life *Capital and popular cinema* Valentina Vitali, 2016-05-01 Capital and popular cinema responds to the need for a more solid academic approach by situating low film genres in their economic and culturally specific contexts and by exploring the interconnections between those contexts the immediate industrial financial interests sustaining the films and the films aesthetics **Quentin Tarantino's *Inglourious Basterds*** Robert von Dassanowsky, 2012-06-28 A wide ranging study of Tarantino's controversial 2009 film written by a luminous line up of international scholars *Terror and Modernity* Donatella Di Cesare, 2019-06-10 We are inclined to see terrorist attacks as an aberration a violent incursion into our lives that bears no intrinsic relation to the fundamental features of modern societies But does this view misconstrue the relationship between terror and modernity In this book philosopher Donatella Di Cesare takes a historical approach and argues that terror is not a new phenomenon but rather one that has always been a key part of modernity At its most basic level terrorism is about the struggle for power and sovereignty The growing concentration of power in the hands of the state which is a constitutive feature of modern societies sows the seeds of terrorism which is deployed as a weapon by those who are exposed to the violence of the state and feel that they have no

other recourse As Di Cesare illustrates her argument with examples ranging from the Red Brigades and 9 11 to jihadism and ISIS her sophisticated analysis will appeal to anyone who wishes to understand contemporary terrorism more deeply as well as to students and scholars of philosophy and political theory **Culture and Customs of Italy** Charles L.

Killinger,2005-05-30 Americans have a voracious appetite for Italy It remains a primary destination for travel art history cuisine and more Like no other source Culture and Customs of Italy engagingly explains the scope of Italy and Italians today to students and general readers in one volume As well this book provides the needed context to understand the enormous contributions of Italian Americans in shaping the cultural heritage and current popular culture of the United States It clearly summarizes the land people and history and relates the highlights of a culture that has excelled in so many areas such as food sports literature the arts architecture and design and cinema The powerful roles of religion and thought family and gender holidays leisure and media in Italian life are treated in depth in individual chapters as well Crucial regional aspects and historical framing of all topics add to the authoritativeness A chronology glossary photos and maps round out the coverage Descended from Hercules Robert A. Rushing,2016-10-15 Muscles six pack abs skin and sweat fill the screen in

the tawdry and tantalizing peplum films associated with epic Italian cinema of the 1950s and 1960s Using techniques like slow motion and stopped time these films instill the hero s vitality with timeless admiration and immerse the hero s body in a world that is lavishly eroticized but without sexual desire These sword and sandal films represent a century long cinematic biopolitical intervention that offers the spectator an imagined form of the male body one free of illness degeneracy and the burdens of poverty that defends goodness with brute strength and perseverance and serves as a model of ideal citizenry Robert A Rushing traces these epic heroes from Maciste in Cabiria in the early silent era to contemporary transnational figures like Arnold Schwarzenegger in Conan the Barbarian and to films such as Zach Snyder s 300 Rushing explores how the very tactile modes of representation cement the genre s ideological grip on the viewer **Italian Cinema from the Silent Screen to the Digital Image** Joseph Luzzi,2020-02-20 In this comprehensive guide some of the world s leading

scholars consider the issues films and filmmakers that have given Italian cinema its enduring appeal Readers will explore the work of such directors as Federico Fellini Michelangelo Antonioni and Roberto Rossellini as well as a host of subjects including the Italian silent screen the political influence of Fascism on the movies lesser known genres such as the giallo horror film and Spaghetti Western and the role of women in the Italian film industry Italian Cinema from the Silent Screen to the Digital Image explores recent developments in cinema studies such as digital performance the role of media and the Internet neuroscience in film criticism and the increased role that immigrants are playing in the nation s cinema The Six-gun Mystique Sequel John G. Cawelti,1999 To this structural analysis he adds a new account of the genre s history and its relationship to the myths of the West which have played such an influential role in American history BOOK JACKET

Reading Revelation as Pastiche Michelle Fletcher,2017-05-18 Scholars have often read the book of Revelation in a

way that attempts to ascertain which Old Testament book it most resembles. Instead we should read it as a combined and imitative text which actively engages the audience through signalling to multiple texts and multiple textual experiences in short it is an act of pastiche. Fletcher analyses the methods used to approach Revelation's relationship with Old Testament texts and shows that although there is literature on Revelation's imitative and multi-vocal nature these aspects of the text have not yet been explored in sufficient depth. Fletcher's analysis also incorporates an examination of Greco-Roman imitation and combination before providing a better way to understand the nature of the book of Revelation as pastiche. Fletcher builds her case on four comparative case studies and uses a test case to ascertain how completely they fit with this assessment. These insights are then used to clarify how reading Revelation as imitative and combined pastiche can challenge previous scholarly assumptions transforming the way we approach the text.

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