

# ONCE UPON A TIME IN ITALY

Christopher Frayling

THE WESTERNS OF SERGIO LEONE



# Once Upon A Time In Italy The Westerns Of Sergio Leone

**John Fawell**



## **Once Upon A Time In Italy The Westerns Of Sergio Leone:**

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

**The Art of Sergio Leone's Once Upon a Time in the West** John Fawell, 2014-12-24 Few directors are characterized by both extraordinary film craft and the ironic reputation for lowbrow films Despite his many achievements as a child of the Italian Cinecittà studios however Sergio Leone has been judged severely by writers who find his films lacking in ideas and moralists who find his films unduly cynical Nevertheless Leone's greatest cinematic achievement Once Upon a Time in the West served to refute these criticisms while exposing the director's unique romanticism and artistic ambition As Leone's fourth successful American western film Once Upon a Time in the West earned him acclaim for liberating the western genre restoring it to a place of antique American simplicity The principal goal of this book is to sharpen an appreciation for Sergio Leone and his most famous American western The first two chapters deal with the relationship between Once Upon a Time in the West and the western films that preceded it particularly those of John Ford Subsequent chapters concentrate on the central characters of Once Upon a Time in the West with special attention to Jill Leone's first female protagonist and a surprisingly successful character central to the plot and accorded a kind of existential strength usually reserved for men in Westerns The sixth seventh and eighth chapters address Leone's visual style which represents a unique fusion of Hollywood classicism and modernism and reveals the influences of Italian Surrealism and the French New Wave The final chapters explore the rhythm romanticism and musical character of Once Upon a Time in the West espousing the theory that Leone's approach to film is above all musical

**The Films of Sergio Leone** Robert C. Cumbow, 2008-02-15 Sergio Leone's renown as a filmmaker rests upon a fistful of films most notably the three Westerns he made with Clint Eastwood in the mid 1960s A Fistful of Dollars 1964 For a Few Dollars More 1965 and The Good the Bad and the Ugly 1966 While the success of these movies ensured Leone's reputation would endure the few films he made following The Man with No Name Trilogy culminating in his American gangster epic Once Upon a Time in America 1984 with Robert DeNiro would solidify Leone's place as one of the great visionaries of his time In this enhanced revision of Once upon a Time The Films of Sergio Leone Robert C Cumbow examines the work of this Italian filmmaker who made his mark re-envisioning the American Western This volume includes a greatly expanded introduction and contains newly revised essays in which Cumbow analyzes the transition from peplum films to westerns in the Italian popular tradition The book also examines each of Leone's major films as director as well as the swan song Italian Western My Name Is Nobody which Leone co wrote and guided as producer Cumbow also studies Leone's

compositional style and the influence of Catholicism and the Italian grand opera tradition on his work He provides a critical evaluation of Leone's style in reshaping the Western genre and later the crime film as well as an assessment of the influences on Leone's work and his continuing impact on subsequent generations of film makers Additional features of this book include thumbnail comments on the professionals who most frequently made up Leone's cast and crew as well as an entire chapter devoted to composer Ennio Morricone The book also includes an exhaustive bibliography discography and filmography completely updated for this new edition For fans and scholars seeking original and illuminating discussion of his work *The Films of Sergio Leone* provides a critical appreciation of this master stylist

**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

**Sergio Leone** Christian Uva, 2020-01-10 Celebrated film director Sergio Leone brings to mind spectacle myth and fable But what about the political aspects of his films This book offers a sophisticated portrait of Leone's professional and intellectual evolution through the lens of the political

**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 continue 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 white photos and hundreds of cross referenced dictionary entries on actors actresses movies producers organizations awards film credits and terminology

*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

**Aim for the Heart** Howard Hughes,2009-07-30 Clint Eastwood is one of the world s most popular action stars who has matured into a fine American producer director Entertaining illuminating and packed with information up to and including The Changeling this is the first book to cover his full life in the movies from his beginnings in 1950s B movies and in TV s Rawhide to Gran Torino showing how as both actor and filmmaker Eastwood aims for the heart of the drama whatever the story Howard Hughes follows Eastwood s craft through over 50 movies He looks at his launch into superstardom in Sergio Leone s 1960s spaghetti westerns Back in America he built on his success as western hero with such films as High Plains Drifter and The Outlaw Josey Wales winning an Oscar for Unforgiven in 1992 He blasted his way through the seventies and eighties as Inspector Harry Francis Callahan the last hope for law enforcement in San Francisco He also monkeyed around in two phenomenally popular films with Clyde the orang utan which brought tough guy Eastwood to a whole new audience and made him the biggest box office star of his generation Aim for the Heart also looks at Eastwood s more unusual roles including The Beguiled The Bridges of Madison County and Million Dollar Baby Since 1970 he has enjoyed parallel success as director producer of his own Malpaso Productions with Bird Mystic River and Letters from Iwo Jima demonstrating formidable directing credentials Aim for the Heart covers all Eastwood s movies of many genres in detail and Eastwood s story is illustrated with film stills glimpses behind the scenes and rare poster advertising material Aim for the Heart also includes the most comprehensive credits filmography has ever compiled on Eastwood s work as star and director

**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

**Transnationalism and Imperialism** Hervé Mayer, David Roche, 2022-04-05 While Western films can be seen as a mode of American exceptionalism they have also become a global genre Around the world Westerns exemplify colonial cinema driven by the exploration of racial and gender hierarchies and the progress and violence shaped by imperialism Transnationalism and Imperialism Endurance of the Global Western Film traces the Western from the silent era to present day as the genre has circulated the world Contributors examine the reception and production of American Westerns outside the US alongside the transnational aspects of American productions and they consider the work of minority directors who use the genre to interrogate a visual history of oppression By viewing Western films through a transnational lens and focusing on the reinterpretations appropriations and parallel developments of the genre outside the US editors Hervé Mayer and David Roche contribute to a growing body of literature that debunks the pervasive correlation between the genre and American identity Perfect for media studies and political science

Transnationalism and Imperialism reveals that Western films are more than cowboys they are a critical intersection where issues of power and coloniality are negotiated

**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 *Sciusci 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

*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 Félix 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 Celluloid Atlantic* Saverio Giovacchini,2025-02-01 Offers a fresh look at American and Italian cinema in the postwar period The Celluloid Atlantic changes the way we look at American and Italian cinema in the postwar period In the thirty years following World War II American and Italian film industries came to be an integrated transnational unit rather than two separate nation based entities Written in jargon free prose and based on previously unexplored archival sources this book revisits the history of Neorealism World War II combat cinema the Western all Italiana and the career of John Kitzmiller the African American star who made Italy his home and was the first person of color to win the Best Actor Award at the Cannes Film Festival The Celluloid Atlantic makes the trailblazing argument that culturally hybrid genres like the so called spaghetti Western were less the exceptions than the norm Giovacchini argues that the waning of the Celluloid Atlantic in the early 1970s was due to

the economic policies of the first Nixon administration specifically its important but largely neglected Revenue Act of 1971 as well as to the ideological debates between Europeans and Americans that intensified during the American intervention in Vietnam

The Making of The Magnificent Seven Brian Hannan, 2015-05-11 The story behind The Magnificent Seven could have been a movie in itself It had everything actors strike writers strike Mexican government interference and a row between the screenwriters that left one removing his name from the credits all under the lingering gloom of post McCarthy era Hollywood A flop on release it later became a box office hit This book tells the behind the scenes story how Yul Brynner became the biggest independent producer in Hollywood why John Sturges was not the first choice after Brynner surrendered the director's chair why Sturges quit the truth about the Mirisch Company producers the details of the film's botched release and unlikely redemption the creation of Elmer Bernstein's classic score and how internecine fighting prevented the making of the television series in 1963 Myths about Steve McQueen his feud with Brynner and the scene stealing antics of the cast are debunked A close examination of the various screenplay drafts and the writers source material Akira Kurosawa's Seven Samurai shows who wrote what Extensive analysis of Sturges directorial work is provided

*The Landscapes of Western Movies* Jeremy Agnew, 2020-10-15 Western films have often been tributes to place and setting with the magnificent backdrops mirroring the wildness of the narratives As the splendid outdoor scenery of Westerns could not be found on a studio back lot or on a Hollywood sound stage the movies have been filmed in the wide open spaces of the American West and beyond This book chronicles the history of filming Westerns on location from shooting on the East Coast in the early 1900s through the use of locations in Utah Arizona and California in the 1940s and 1950s and filming Westerns in Mexico Spain and other parts of the world in the 1960s Also studied is the relationship between the filming location timeline and the evolving motion picture industry of the twentieth century and how these factors shaped audience perceptions of the Real West

New Wests and Post-Wests Paul S. Varner, 2013-10-03 The writers of these chapters are often working with changing assumptions about literary and media interpretations of an American West Here we see critical approaches to a West that never was a West of myth so enduring that the myth dominates nearly all artistic representation about this place that never was In this collection we see critical approaches to a New West a West that is a state of mind not a geographical place but a mythic space with no boundaries and no political inevitabilities These New Western studies accept the idea of a West that includes Canada Mexico Alaska and in the case of the US every geographic and historical point west of the historic founding settlements The West we study today is a post West an idea of the West past the traditional views of an old West dominated by white US nationalism and gendered as uncompromisingly masculine The idea itself of a single West no longer holds validity We now understand that all renderings of the West are renderings of multiple Wests Wests constructed by American nationalists Wests constructed by EuroAmerican writers and filmmakers Wests constructed by native peoples or Wests constructed outside the geographical boundaries of the US This collection presents an eclectic array of new

scholarship ranging freely over the New Wests and Post Wests dealing with issues such as the literature of a 1950s California West eco crime genre fiction the West of Edward Dorn and the Beat Movement images of prostitution in California Gold Rush literature European perspectives on film representations of the first peoples the six shooter and the American West German Westerns and Italian Westerns The Authentic Death of Hendry Jones by Charles Neider and films such as The Treasure of Sierra Madre Into the Wild There Will Be Blood and The Last Picture Show A unique aspect of this collection is the range of writers interpreting the American West in film and literature besides those writing from within the United States five of the writers provide international perspectives from the United Kingdom and the Universities of Tunis Vienna and Rome Each chapter includes a review of scholarship on its subject and an extended bibliography for further research Film on Paper Richard Schickel, 2008 Presents essay reprints from Richard Schickel's The Los Angeles Times Book Review intended as a review of books about the movie industry but instead comments about different groups of players within the industry

Malaysian Cinema, Asian Film William Van der Heide, 2002 Annotation Elizabeth A Kaye specializes in communications as part of her coaching and consulting practice She has edited Requirements for Certification since the 2000 01 edition

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