

# Radical Frontiers In The Spaghetti Western Politics Violence And Popular Italian Cinema International Library Of Visual Culture

**MaryEllen Higgins,Rita Keresztesi,Dayna Oscherwitz**

*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.

*Radical Frontiers in the Spaghetti Western* Austin Fisher,2011-09-05 Though 1960s European cinema frequently reflected the shifting ideological tides which now characterise the era in the popular imagination, the complex and extensive relationship of the Italian - or 'Spaghetti' - Western to these political ferments has gone almost entirely unnoticed. *Radical Frontiers in the Spaghetti Western* fills this gap as the first in-depth analysis of militant political trends in the Italian

Western. Providing a detailed, historically-grounded examination of the films of Damiano Damiani, Sergio Sollima and Sergio Corbucci, Austin Fisher reveals how and why these filmmakers responded to international and national events by inscribing Italian Far Left revolutionary doctrine, and a legitimacy of violence, into the genre. Offering fresh perspectives across the Western genre while recasting the Spaghetti's influential position in exploitation cinema, Fisher brings the genre more firmly into the tradition of European political filmmaking.

*Spaghetti Westerns at the Crossroads* Fisher Austin Fisher, 2016-04-30 What links Italian neorealism to Django Unchained, French comic books to Third-World insurgency, and Bollywood song-and-dance to Eastern Bloc film distribution? As this volume illustrates, the answers lie in the Spaghetti Western genre. As the reference points of American popular culture became ever more prominent in post-war Europe, the hundreds of films that make up the Italian (or 'Spaghetti') Western documented profound shifts in their home country's cultural outlook, while at the same time denying specifically national discourses. An object of fascination and great affection for fans, filmmakers and academics alike, the Western allitaliana arose from a diverse confluence of cultural strands, and would become a pivotal moment in cinematic history. Reappraising a diverse selection of films, from the internationally famed works of Sergio Leone to the cult cachet of Sergio Corbucci and the more obscure outputs of such directors as Giuseppe Colizzi and Ferdinando Baldi, this comprehensive study brings together leading international scholars in a variety of disciplines to both revisit the genre's cultural significance and consider its on-going influence on international film industries.

**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'italiana 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.

*Once Upon A Time in the Italian West* Howard Hughes,2006-03-31 The ideal popular guide to the key Spaghetti Westerns - mainly the good but also the bad and the ugly - this is an authoritative, entertaining and comprehensive companion to the films that created the mythical Spaghetti West in the most improbable circumstances. Sergio Leone's Dollars trilogy is covered, with many more major and minor Spaghetti Westerns, including Sergio Corbucci's Navajo Joe, Carlo Lizzani's *The Hills Run Red* and Duccio Tessari's *A Pistol for Ringo*. This popular guide explores the films through the biographies and filmographies of key personnel, stories of the films' making, their locations and sets, sources, musical scores, detailed cast information, box office fortunes internationally, with many illustrations, including original posters and stills.

*The Spaghetti Western* Bert Fridlund,2014-12-24 The 1960s and 1970s were the heyday of spaghetti westerns--low-budget films about the early American West mostly filmed in Italy. Though sometimes derided as excessively violent imitations of American-made westerns, they attracted a substantial following that has endured. With its classic elements of gunfights, gambling, heroes, sidekicks, love, and death, the genre is now perceived by critics as an intriguing object of study. This book analyzes the construction of the stories presented in spaghetti westerns. It examines the content of the Italian western using concepts and constructs borrowed from scholars studying pre-industrial narratives. Plot, the constellation of characters, their relationship to each other, and their motives are studied. Films examined in detail include the seminal *A Fistful of Dollars* as well as *Django*, *For a Few Dollars More* and *The Good, the Bad and the Ugly*. There is also a discussion of the early spaghetti westerns. The study then probes the elements of bounty hunters, the deprived hero, partnerships, betrayal, and comedy. An appendix details the top grossing Italian westerns between 1964 and 1975, including title, director, lead actor and intake. A second appendix provides a list of films quoted by Italian title and then by English title.

**Spaghetti Westerns** Howard Hughes,2010-04-01 They are tough. They are mean. They are the fastest, coolest gunslingers of the 1960s, and they don't talk much. They are the heroes of the Italian Spaghetti West and they changed the Western forever. Clint Eastwood's poncho-clad, cigar smoking Man With No Name is the enduring symbol of the genre and his Dollars trilogy with Sergio Leone reinvented action cinema, adding a European freshness to the time-worn Western myths. But Leone and Eastwood weren't the only hombres to saddle-up and head west, and this guide rounds-up and reviews the best of a very wild bunch, including perennial cult classics *Django*, *The Big Gundown*, *Django Kill*, and *They Call Me Trinity*. He also charts the Spaghetti Western careers of actors like Lee Van Cleef, Terence Hill, and Klaus Kinski as they rode the trail to international success. As well as an introduction to the genre, 31 of the best Spaghetti Westerns are analyzed in detail and there is a comprehensive multi-media reference section.

*The Western in the Global South* MaryEllen Higgins,Rita Keresztesi,Dayna Oscherwitz,2015-04-24 The Western in the

Global South investigates the Western film genre's impact, migrations, and reconfigurations in the Global South. Contributors explore how cosmopolitan directors have engaged with, appropriated, and subverted the tropes and conventions of Hollywood and Italian Westerns, and how Global South Westerns and Post-Westerns in particular address the inequities brought about by postcolonial patriarchy, globalization and neoliberalism. The book offers a wide range of historical engagements with the genre, from African, Caribbean, South and Southeast Asian, Central and South American, and transnational directors. The contributors employ interdisciplinary cultural studies approaches to cinema, integrating aesthetic considerations with historical, political, and gender studies readings of the international appropriations and U.S. re-appropriations of the Western genre.

**International Westerns** Cynthia J. Miller, A. Bowdoin Van Riper, 2013-11-21 The Western tradition, with its well-worn tropes, readily identifiable characters, iconic landscapes, and evocative soundtracks, is not limited to the United States. Western, or Western-inspired films have played a part in the output of numerous national film traditions, including Asia, Central and Eastern Europe, and Latin America. In *International Westerns: Re-Locating the Frontier*, Cynthia J. Miller and A. Bowdoin Van Riper have assembled a collection of essays that explore the significance and meanings of these films, their roots in other media, and their reception in the national industries which gave them form. Among the questions that the volume seeks to answer are: What do Westerns not made in the U.S. reveal? In what ways do they challenge or support the idea of national literatures and cinemas? How do these films negotiate nation, narrative, and genre? Divided into five sections, the twenty essays in this volume look at films from a wide range of national cinemas, such as France (*The Adventures of Lucky Luke*), Germany (*Der Schuh des Maitu*), Brazil (*O Cangaceiro*), Eastern Europe (*Lemonade Joe*), and of course, Asia (*Sukiyaki Western Django*). Featuring contributions from a diverse group of international scholars—often writing about Westerns adapted to their own national traditions—these essays address such matters as competing national film traditions, various forms of satire and comedy based on the Western tradition, the range of cultural adaptations of the traditional Western hero, the ties between the nation-state and the outlaw, and Westerns in a variety of unanticipated guises. Representing a broader look at global Westerns than any other single volume to date—and featuring more than 70 illustrations—*International Westerns* will be of interest to scholars of film, popular culture, and cultural history.

**Spaghetti Westerns--the Good, the Bad and the Violent** Thomas Weisser, 2014-03-11 *Spaghetti Westerns*--mostly produced in Italy or by Italians but made throughout Europe--were bleaker, rougher, grittier imitations of Hollywood Westerns, focusing on heroes only slightly less evil than the villains. After a main filmography covering 558 *Spaghetti Westerns*, another section provides filmographies of personnel--actors and actresses, directors, musical composers, scriptwriters, cinematographers. Appendices provide lists of the popular *Django* films and the *Sartana* films, a listing of U.S.-made *Spaghetti Western* lookalikes, top ten and twenty lists and a list of the genre's worst.

The Euro-Western Lee Broughton,2016-06-22 The Western has always been inextricably linked to the USA, and studies have continually sought to connect its historical development to changes in American society and Hollywood innovations. Focusing new critical attention on films produced in Germany, Italy and Britain, this timely book offers a radical rereading of the evolutionary history of the Western and brings a vital international dimension to its study. Lee Broughton argues not only that European films possess a special significance in terms of the genre's global development, but also that many offered groundbreaking and progressive representations of traditional Wild West 'Others': Native Americans, African Americans and so-called 'strong women'. European Westerns investigates how the histories of Germany, Italy and Britain - and the idiosyncrasies of their respective national film industries - influenced representations of the self and 'Other', shedding light on the broader cultural, historical and political contexts that shaped European engagement with the genre.

**Spaghetti Westerns** Christopher Frayling,1998-12-31 A classic book on the production and cultural context of European Westerns

**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.

*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

10,000 Ways to Die Alex Cox,2009-09-01 40 years ago as a graduate student I wrote a book about Spaghetti Westerns, called *10,000 Ways to Die*. It's an embarrassing tome when I look at it now: full of half-assed semiotics and other attenuated academic nonsense. In the intervening period I have had the interesting experience of being a film director. So now, when I

watch these films, I'm looking at them from a different perspective. A professional perspective, maybe . . . I'm thinking about what the filmmakers intended, how they did that shot, how the director felt when his film was recut by the studio, and he was creatively and financially screwed. *10,000 Ways to Die* is an entirely new book about an under-studied subject, the Spaghetti Western, from a director's POV. Not only have these films stood the test of time; some of them are very high art. —Alex Cox

*Spaghetti Westerns* Christopher Frayling, 2006-01-27 "Christopher Frayling's *Spaghetti Westerns* is a particularly entertaining and enjoyably readable book. Frayling is obviously both a film buff and film critic, so he is able to appreciate Spaghetti Westerns as popular entertainments, to celebrate their cinematic stylishness, while simultaneously knowledgeably exploring their many social and political dimensions." - Gary Crowds, *Cineaste* "Unquestionably the single best book written about the Western." - *Journal of Popular Film and Television*

**Italian Western** Laurence Staig, Tony Williams, 1975-01-01

**Hollywood's West** John E. O'Connor, Peter Rollins, 2005-11-11 *Hollywood's West* examines popular perceptions of the frontier as a defining feature of American identity and history. Seventeen essays by prominent film scholars illuminate the allure of life on the edge of civilization and analyze how this region has been represented on big and small screens. Differing characterizations of the frontier in modern popular culture reveal numerous truths about American consciousness and provide insights into many classic Western films and television programs, from RKO's 1931 classic *Cimarron* to Turner Network Television's recent made-for-TV movies. Covering topics such as the portrayal of race, women, myth, and nostalgia, *Hollywood's West* makes a significant contribution to the understanding of how Westerns have shaped our nation's opinions and beliefs—often using the frontier as metaphor for contemporary issues.

**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.

*Deadly Spaghetti* John LeMay, 2018-03-04 Throughout the 1960s and 1970s the Italian film industry cranked out over 600 Spaghetti Westerns- and for every *Fistful of Dollars* were a dozen pale imitations, some of them hilarious. Many of these lesser known Spaghetthis are available in bargain bin DVD packs and stream for free on Amazon Prime. If ever you've wondered which are worth your time and which aren't, this is the book for you. Decipher the meaning of *April Morning* and see Lee Van Cleef bust a rap in *Captain Apache*! Check out the original *Shanghai Noon* in the form of the Shaw Brother's co-

production Blood Money. Puzzle at the Acid-induced Hippy Western Matalo! See hearts ripped out of chests in The Fighting Fists of Shanghai Joe! Thrill to William Shatner in dual roles in White Comanche! Visit Robert Shaw, Telly Savalas and Martin Landau in A Town Called Hell! Split a few heads with Bud Spencer in Massacre at Fort Holman! See faces melt and Giuliano Gemma shoot down Aztec sorcerers in Tex and the Lords of the Deep! And watch Django go bananas in tropical Mexico in Django Strikes Again!

Unveiling the Power of Verbal Art: An Emotional Sojourn through **Radical Frontiers In The Spaghetti Western Politics Violence And Popular Italian Cinema International Library Of Visual Culture**

In some sort of inundated with monitors and the cacophony of instantaneous interaction, the profound power and mental resonance of verbal artistry often diminish in to obscurity, eclipsed by the continuous barrage of noise and distractions. Yet, located within the lyrical pages of **Radical Frontiers In The Spaghetti Western Politics Violence And Popular Italian Cinema International Library Of Visual Culture** , a interesting perform of literary beauty that pulses with natural feelings, lies an remarkable journey waiting to be embarked upon. Penned by a virtuoso wordsmith, this mesmerizing opus manuals readers on a psychological odyssey, gently exposing the latent possible and profound affect stuck within the intricate web of language. Within the heart-wrenching expanse of the evocative evaluation, we will embark upon an introspective exploration of the book is main themes, dissect their charming publishing type, and immerse ourselves in the indelible impact it leaves upon the depths of readers souls.

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