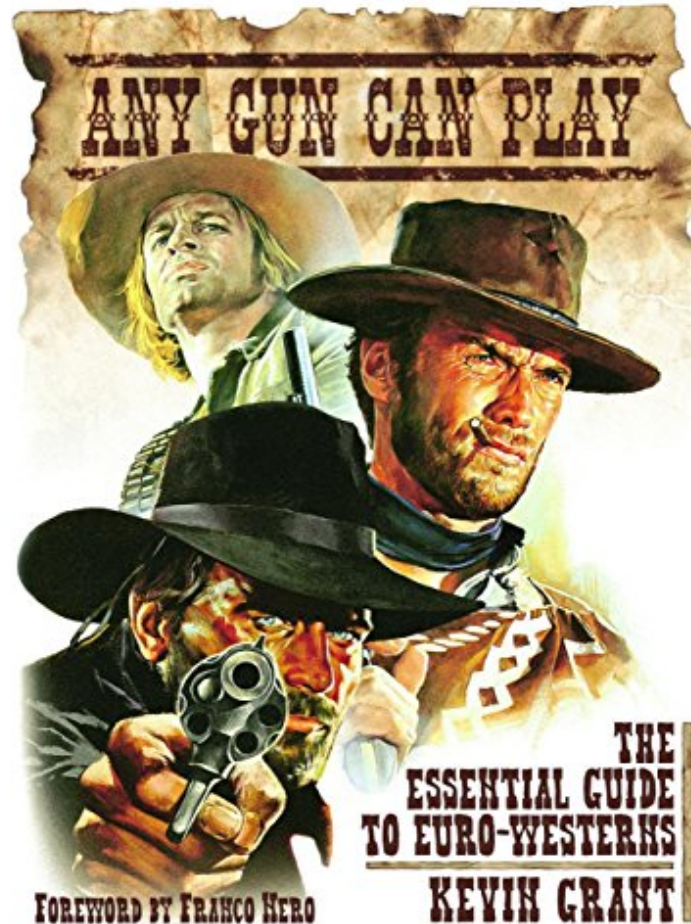


Any Gun Can Play: The Essential Guide to Euro-Westerns

Kevin Grant

ePub | *DOC | audiobook | ebooks | Download PDF



DOWNLOAD



READ ONLINE

#853611 in Books FAB Press 2011-05-10Original language:EnglishPDF # 1 10.00 x 1.00 x 7.50l, 3.45 #File Name: 1903254612480 pages | File size: 15.Mb

Kevin Grant : Any Gun Can Play: The Essential Guide to Euro-Westerns before purchasing it in order to gage whether or not it would be worth my time, and all praised Any Gun Can Play: The Essential Guide to Euro-Westerns:

0 of 0 people found the following review helpful. Spaghetti can improve your vision and intelligence when the procedures in this book are properly followed.By The DeuceSo, you may be asking yourself, why would I want to plunk this colossal tome into my shopping cart? Why this and not any of the other Spaghetti Western reference books also available? One HUGE difference and hence, reason. The author of this heavy volume (rumored to be printed on actual pasta, but that has never actually been proven) can actually WRITE, as in literature, as in GREAT LITERATURE and/or ART.If this was published in the 1920's and titled "Ulysses", we may not even know who James Joyce was today, because it would say Kevin Grant on the cover and people in that era would be puzzling over what a symbolic Spaghetti Western is and who the heck the mythical Tomas Milian was.Okay, okay, so I'm stretching this beyond my usual already far-fetched limits (good thing Klaus Kinski isn't the Sheriff on , or the local undertaker

would be nailing together my cheap casket as I type this), but hopefully for your sake I've made my point because if you love this genre and are as confused by it as much as I am (it's not always exactly spelled out for you especially in light of how many available movies are public domain, European prints vs. Domestic and/or Television prints, etc.), then you need this book to blow the dust-storm off of the ghost-town that you always hoped you could know more about. So buy it, it's like, what, in it's THIRD printing already? It's Published by FAB Press, the saviors of the genre-studies-as-literature, to whom I genuflect whenever I see their logo on printed material. I can't say that I'm familiar with all of their output, but what I do own is enough to describe their decision to publish a book as to meet the requirement of indispensability necessary for obsessors of these genres to drop folding money on because WE KNOW WE CAN DEPEND ON THAT BOOK TO PROVIDE LASTING REFERENCE and COMFORTING WARMTH LACED with COOLING KNOWLEDGE throughout our lifetimes. So next time you're curling up next to the space-heater or below the ceiling fan watching Lee Van Cleef looking like a Praying Mantis about to make short, precise work of a cowboy who may or may not be an outlaw, and you are wondering who THAT actor is playing that unfortunate man, or how many times this film got sent through the re-titling machine until it ended up in the version you are now giving eye-credit to, and what was the original running time of the uncut edition anyway? There are 2 scenarios; you can simply say, shucks I should have ordered a copy of Kevin Grant's "Any Gun Can Play", I wouldn't be in this lonely predicament if I had, OR you can reach up and grab the copy that you bought and is sitting there whispering your name, take a terlet break and brush up on some replenishing info before getting back to the motion picture and your refreshing beverage and peanuts. Uh-oh, Sheriff Kinski is knocking at the door, gotta scramble! 8 of 8 people found the following review helpful. The Euro Western Gets Its Due By William Amazzini The review included here by Richard Oravitz says it all but I just had to put in my two cents by saying this is one of the first books besides Sir Christopher Frayling's scholarly works that allows the layman to appreciate and see the importance of the Euro Western. Mr. Grant has given us an exhaustive overview of the entire genre. It shows how the Europeans who were avid fans of the American Western needed to give a makeover to the slowly fading cliches which filled the screens. After the explosion of Sergio Leone's Dollars films which forever changed the look and feel of the Western, everyone including Hollywood got on the band wagon to try and top each other. The Leone films are finally regarded as classics but there were countless others which were made that were glossed over by critics and considered inferior due to bad editing and dubbing or released to television in horrible pan and scan transfers decimating the beauty of the images which the directors and cinematographers intended. Mr. Grant explores all aspects of this remarkable trend by sectioning each chapter to specific motifs and European standards for the times as Bounty Hunters, priests, families and even women gunslingers are studied within the context of the screenwriters, Musical Composers, cinematographers and directors. Finally, Directors such as Sergio Corbucci, Sergio Sollima, Tonino Valeri, among others get their due and certain actors such as Guiliano Gemma, Anthony Steffen, George Hilton among others are celebrated showing their importance to the molding of the genre. It also highlights underrated masterpieces of the genre including 'THE HELLBENDERS', 'DAY OF ANGER', 'THE PRICE OF POWER', 'CEMETERY WITHOUT CROSSES' among others giving inciteful footnotes and interviews with the craftsmen of these photoplays at the end of each chapter. The reverberations of the Euro Western is still being felt today in modern cinema such as Producer/Director Luc Besson's 'TRANSPORTER' series with actor Jason Statham, Vin Diesel's 'FAST AND FURIOUS' franchise and Actor/Director Sylvester Stallone's 'THE EXPENDABLES'. These films are Westerns in camouflaged Action genre mode. So Mr. Grant, I would like to pour you a glass of JB, light your cigarillo and shake your hand if ever we meet on a job well done and showing the importance of viewing these wonderful films. Along side Author Tim Lucas's tome masterpiece 'MARIO BAVA- ALL THE COLORS OF THE DARK' which celebrates not only the Horror genre but Italian Cinema in general, this book is essential reading and an important contribution to appreciating and seeing the significance and inclusion of the European Western alongside their American counterparts. 1 of 1 people found the following review helpful. I think it goes without saying that any reader of this book (or any similar one) ought to have at least that number under their belt to get the most enjoyment out of it. At the very least, one would want to cover the major films of the genre and also the films of Leone, Corbucci, Solima before picking up the book. However, the book is, thankfully, not a film by film breakdown or even a summary of plots. It goes into depth on the major themes of religion, culture, imagery, character types, etc do it would still be enjoyable for a person who has seen, say, 15-20 Spaghetts. I can't recommend this book highly enough.

The success of Sergio Leone's 'Dollars' trilogy in the '60s sparked a gold rush, as a legion of European film-makers - many of them sharing the get-rich-quick mentality of Leone's mercenary anti-heroes - followed the master's lead to create some of the wildest Westerns ever made. Cynical and stylish, bloody and baroque, Euro-Westerns replaced straight-shooting sheriffs and courageous cowboys with amoral adventurers, whose murderous methods would shock the heroes of Hollywood Westerns. These films became box-office sensations around the world, and their influence

can still be felt today. Any Gun Can Play puts the phenomenon into perspective, exploring the films' wider reaches, their recurrent themes, characters, quirks and motifs. It examines Euro-Westerns in relation to their American ancestors and the mechanics of the Italian popular film industry, and spotlights the unsung actors, directors and other artists who subverted the 'code' of the Western and dragged it into the modern age. Based on years of research backed up by interviews with many of the genre's leading lights, including actors Franco Nero, Giuliano Gemma and Gianni Garko, writer Sergio Donati, and directors Sergio Sollima and Giuliano Carnimeo, Any Gun Can Play will satisfy both connoisseurs and the curious. Complete with a foreword by Euro-Western legend Franco Nero, this stunningly illustrated reference guide takes aim at the lingering notion that the genre has little to offer beyond the 'Dollars' films and a fistful of others, exposing the full, vibrant history of the Euro-Western. In much the same way that FAB Press's best-seller Book of the Dead has become the definitive text on the zombie movie, Any Gun Can Play is positioned to become the go-to source for everything any fan of Euro-Westerns could ever want to know.

"I cannot recommend this book highly enough. It is genuinely one of the very best I have read on the subject and it has taken pride of place on my shelf amongst some very worthy company." - Spaghetti Western.net
"A major new work on the genre." - Irish Times
"An essential purchase." - Cinema Retro
About the Author
Kevin Grant is a freelance journalist and film writer with a particular passion for exploitation movies. A fan of Westerns since childhood, he was led astray at an early age by the subversive vision of Sergio Leone and his European contemporaries. He has contributed to a range of publications including Flesh Blood, Delirium, Blood, Money and Vengeance, Hotdog and European Trash Cinema. This is his first book.
Excerpt. Reprinted by permission. All rights reserved.
PREFACE
European Westerns captured my imagination from the moment I first saw the animated credits of A Fistful of Dollars cantering across the television screen when I was eight years old, and they have never relinquished their grip. This book is distilled from many years spent seeking and viewing as many of Fistful's stablemates as possible, as well as countless hours of research and interviews. From the outset there seemed a number of possible avenues of approach. Euro-Westerns can easily be appreciated - or dismissed - as nothing more than rugged adventures or escapist exploitation flicks. Like other popular forms, however, they also reward closer examination. They can be treated as violent, liberating fantasies or Mediterranean amorality tales; a mishmash of ancient myths and contemporary mores; as vehicles for cult actors or diversions for writers and directors of subsequent renown. They can be considered as pastiches of American Westerns, or in relation to their own domestic film traditions. They can be regarded as part of the Sixties vogue for deconstruction and stylisation, viewed as socio-political commentaries or simply, en masse, as the correlative to some great music. All these interpretations are valid - and these are just the most common ones - but only in combination can they convey a sense of the genre's development from something imitative to something inspiring in its own right. This evolution is the subject of this survey. The focus is not on Sergio Leone's accomplishments, which have been extensively studied elsewhere, although as the prime mover behind most of the Euro-Western's finest qualities, he remains a source of reference throughout. To fully appreciate the genre's diversity and strength in depth, one must follow a parallel path, meeting the many other filmmakers who were drawn into its orbit and either adapted Leone's themes and ideas, expanded on them or steered this exciting new vehicle into previously uncharted terrain. While mapping this journey I inevitably acquired a great deal of baggage, much of which was jettisoned along the way. The purpose is to paint what is, from my point of view, as complete a picture of the Euro-Western's core characteristics as practicable. I hope this will prompt a reconsideration of established works as well as stimulate interest in the neglected majority, to dispel the lingering notion that the genre has little to offer beyond the Leone films and a fistful of others.