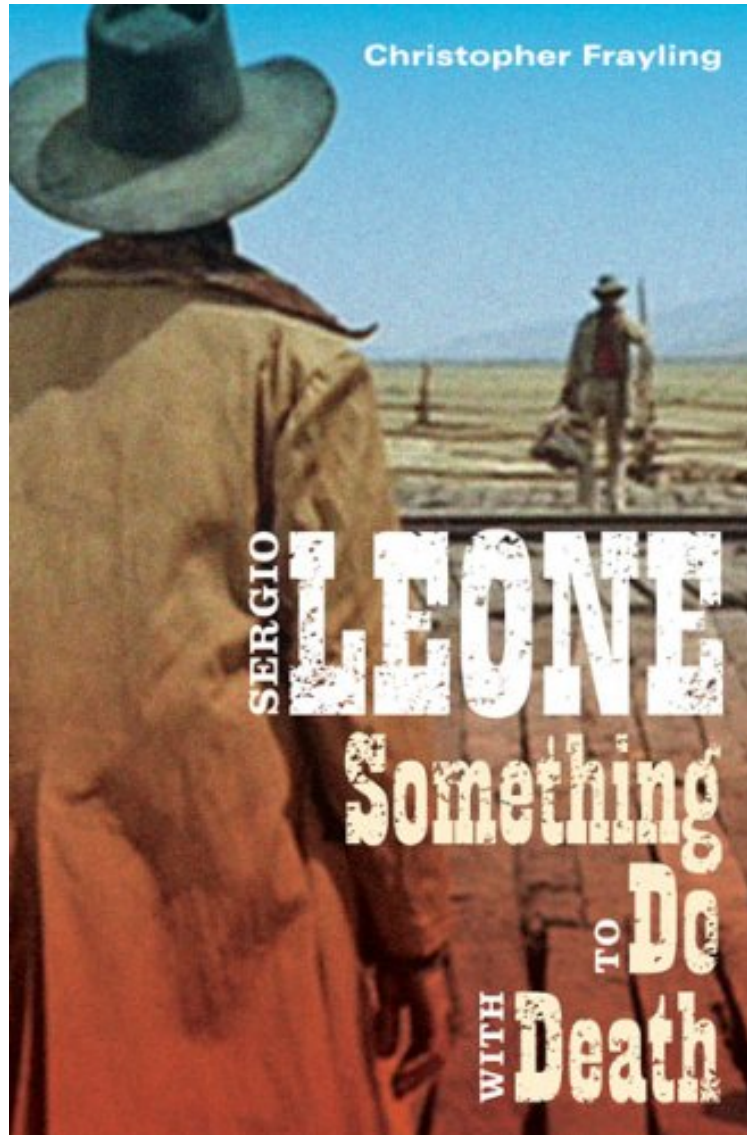


(Get free) Sergio Leone: Something to Do with Death

Sergio Leone: Something to Do with Death

Christopher Frayling

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#148944 in Books Frayling Christopher 2012-01-26Original language:EnglishPDF # 1 9.13 x 1.70 x 6.001, 1.75 #File Name: 081664683X592 pagesSergio Leone Something to Do with Death | File size: 44.Mb

Christopher Frayling : Sergio Leone: Something to Do with Death before purchasing it in order to gage whether or not it would be worth my time, and all praised Sergio Leone: Something to Do with Death:

1 of 1 people found the following review helpful. The definitive biography of one of cinema's greatest directorsBy Robert HayesSergio Leone is hands-down one of my favorite directors in all of cinema, and he is given a thorough and nuanced examination in this definitive biography by Christopher Frayling. No stone is left unturned as is covers everything from his childhood upbringing and influences through to his final projects and death. There is a wealth of

information on all of the behind-the-scenes details of his short, but impressive, filmography and also a balance in perspective, as Leone was known to embellish stories about himself. Not only that, but all of the information is contextualized in terms of Italian and world cinema. This should be read by any serious Leone fan, but really any cinephile would benefit from it. 24 of 25 people found the following review helpful. Masterful biography
By Sheckie Green
There aren't too many directors who could inspire me to read a 576-page tome about their career. In fact, apart from a handful of auteurs to whom I'm still trying to speak and the dozen or so who have opened their hearts to Cashiers du Cinemart, there aren't too many directors I'd even like to read about. Yet, of all directors-past and present-it's only Sergio Leone's name that I've been scanning for when I troll the "directors biographies" section at Borders Bookstore. Sure, sure, maybe it'd be fun to read a nicely done work on Fritz Lang or Kenji Misumi but it's Leone who presents me with the biggest challenges. This Italian mastermind helmed a handful of films, nearly all of which would rank among my favorites. More than creating some damn fine work, Leone's style influenced untold filmmakers. His films were operas powered by the music of Ennio Morricone. His dialogue's sparseness made it all the more powerful. Leone didn't shy away from embracing the language of cinema and creating his own dialect. Remarkably, though Leone's filmography can be tallied on both hands, the breadth of rumours and conflicting stories are enough to easily fill Frayling's tome. Luckily, Frayling isn't above questioning the veracity of his subject. While never denying Leone respect, Frayling doesn't shirk his journalistic duty to present as many facets of the fiery, passive-aggressive auteur as possible. Something to Do with Death takes its sweet time to get moving (I had to skip the second chapter and skim a few others before getting to the real "meat" of the book) but, once it gets going, there's little that can deter the reader from delving into the life of a truly enigmatic talent. (ISBN: 0571164382) 0 of 0 people found the following review helpful. Yes, Sergio
By Customer
This is THE book on Leone, incredibly researched, sourced and written. Offers insight on the production of all of his work as well as the man himself. A must-have for fans!

Sergio Leone is a singular figure among Italian filmmakers of the postwar years; his films grow in reputation year after year. Groundbreaking westerns such as his Dollars trilogy and the authoritative *Once upon a Time in the West* have made Leone one of the most popular and influential directors in world cinema. Christopher Frayling's remarkable biography of Leone the first ever affectionately explores his body of work and casts light on little-known details of his life. A wealth of research, story, and insight, *Sergio Leone: Something to Do with Death* stands as the definitive study of this master filmmaker, crafted by one of our most acclaimed critics and historians.

From Library Journal
Sergio Leone is identified with spaghetti Westerns—violent, visually imaginative Sixties and Seventies films that exploded the clichés of the Hollywood Western. Leone brought stardom to TV actor Clint Eastwood, who was cast as an antihero alien to Westerns and who admitted that Leone "really doesn't know anything about the West." Instead, the director's West existed as a sort of fever dream, and his tales, the author notes, were "fairy-tales for grown-ups." In the first detailed study of this original director, Frayling (*Spaghetti Westerns*) explores Leone's years of apprenticeship on American films shot in Italy, such as *Ben Hur* and sword-and-sandal epics like *Colossus of Rhodes*, which refined Leone's distinctive visual storytelling style. His imagination, however, was fired by the classic Westerns of John Ford. Frayling discusses the director's offbeat humor and considers the charges of misogyny and excessive violence without defending him. These features were evident in Leone's last film, *Once Upon a Time in America* (1984), an all-star gangster saga that confounded critics and admirers. This informative look at an underappreciated director should spark reappraisals of his work. Recommended for all film collections.
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From Booklist
Sergio Leone said he was "obsessed about detail, as everyone knows," so he might have enjoyed this massive biography. Frayling details the late director's life and career, starting with the quirky story lines and prescient casting of the spaghetti Westerns that first brought Leone to public attention and saved Clint Eastwood's career. Nowhere is Frayling's detailing more evident than in the description of the project that became *Once Upon a Time in America*. The script was based on a possibly autobiographical book by a taciturn recluse who may have been a retired gangster. Leone immersed himself in the story's milieu, which licenses Frayling's ample explanation of the surprising ethnic diversity Leone discovered in the gangsters of the mean streets of the Lower East Side in the 1920s and 1930s. The finished film's viewers will concur that, despite its rather preposterous climax, it looks great and positively drips atmosphere, as so many of Leone's films did. More active than introspective, despite its length, the book drips atmosphere, too. Leone fans and others will find it flavorful and informative. Mike Tribby
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"Comprehensive in scope, epic in achievement, *Sergio Leone: Something to Do with Death* is likely to be the definitive work on Leone." Times Higher Education Supplement