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Deleuzean Hybridity in the Films of Leone and Argento

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Acknowledgements

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Chapter 1: Introduction

Introduction/Overview

In this comparatively brief chapter I begin by introducing my central research proposition. I then introduce my corpus of films and establish their significance both in their own right and as somewhat representative examples of a broader area of cinema. Following this I introduce my corpus of theory. Throughout, I seek to position my research within its wider context, identifying precedents for the approach I will take, alongside the originality of the thesis as a whole.

Research Proposition

My central contention in this thesis is that the films made by the Italian directors Sergio Leone and Dario Argento between the mid-1960s and the early 1980s are distinctive instances of a Deleuzean hybrid cinema. Gilles Deleuze suggests that we can identify two main, contrasting forms of cinema. These are the cinema of the movement-image and the cinema of the time-image. As a philosopher of difference, Deleuze tends to present the two cinemas as alternatives. This is enhanced by their most important respective manifestations. The movement-image is associated with classical Hollywood genre cinema, the time-image with modern European art cinema. Accordingly, a Deleuzean approach leads to two contradictory hypotheses on the nature of Leone and Argento's films. On the one hand, that they are genre works (westerns, gangster, thrillers and horror films) suggests they are movement-image. On the other hand, that they are post-Second World War continental European films suggests they are time-image. My contention is that we can resolve this apparent contradiction by considering the films as including combinations of movement-images and time-images. This entails reading Deleuze's theory somewhat against the grain, by suggesting the existence of a continuum between the two image regimes. Crucially, however, there are a number of precedents for using Deleuze's ideas to investigate hybrid cinemas, with these also demonstrating the value of modifying or extending his theories. In addition, I would suggest that we can deploy notions of hybrid cinema as a means of exploring the career trajectories of certain directors, by considering the proportions and types of movement-image and time-image apparent over their filmographies.

The Films of Leone and Argento

My main corpus of films comprises fourteen works by Italian directors Sergio Leone (1929-1989) and Dario Argento (1940-). The Leone films span the period 1964 to 1984 and are all westerns with the exception of his final film, which belongs to the gangster/crime genre. The Argento films span the period 1970 to 1982 and are all *giallo*[1] thrillers or fantasy-horror films, with some overlap between these genres. The Leone films are *A Fistful of Dollars* (1964), *For a Few Dollars More* (1965), *The Good, The Bad and The Ugly* (1966)[2], *Once Upon a Time*

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[1] *Giallo* means yellow in Italian, and refers to the distinctive coloured covers in which mystery and thriller novels have been published since 1929. *Giallo* is thus somewhat equivalent to the more familiar French term *noir*.

[2] The two films with 'Dollars' in their titles and *The Good, The Bad and the Ugly* are collectively also known as the *Dollars Trilogy* or the *Dollars Films*.

in the West (1968), *Duck You Sucker* (1971), *My Name is Nobody* (1973)[3] and *Once Upon a Time in America* (1984). The Argento films are *The Bird with the Crystal Plumage* (1970), *The Cat o' Nine Tails* (1971), *Four Flies on Grey Velvet* (1971)[4], *Deep Red* (1975), *Suspiria* (1977), *Inferno* (1980)[5] and *Tenebrae* (1982)[6]. The exclusion of Argento's later films allows for a clearer and closer comparison to be made with Leone's films, my contention being that the two directors were doing similar things in their respective genres during this time period. Argento also broke into filmmaking through collaborating with Leone upon *Once Upon a Time in the West*.

Leone and Argento's influence

Leone and Argento's films were influential in their time. One indicator of this is to compare the numbers of westerns and thrillers produced in Italy before and after Leone and Argento's respective first films in these genres, *A Fistful of Dollars* and *The Bird with the Crystal Plumage,* in 1964 and in 1970 (figures from Fridlund, 2006: 8; Martin, 1996):

Western Production in Italy, 1962-1976		**Thriller Production in Italy, 1964-76**	
Year	Number of westerns	Year	Number of thrillers
1962	2		
1963	14		
1964	35	1964	2
1965	58	1965	2
1966	68	1966	5
1967	70	1967	4
1968	73	1968	8
1969	33	1969	7
1970	42	1970	6
1971	51	1971	28
1972	44	1972	33
1973	20	1973	8
1974	13	1974	9
1975	13	1975	9
1976	3	1976	3

As can be seen, the number of western productions increased markedly between 1964 and 1965, much as the number of thrillers did between 1970 and 1971. As is also evident, western productions in Italy were largely confined to a time period of ten or so years, with peak production between 1965 and 1968; indeed, in 1967 and 1968 more than one-quarter of all Italian productions and co-productions were westerns. The *giallo* thriller was always less important than the western in box-office terms. Whereas each of the *Dollars Trilogy* took the top spot for box-office receipts in Italy for the year it was released, each of the *Animal Trilogy* only placed in the top ten. Nevertheless, a comparable pattern is evident, with *giallo* production at its peak in production in 1971-72 (Baroni, 1995a, 1995b).

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[3] Based on a Leone scenario and co-directed with Tonino Valerii.

[4] The three films with animals in their titles are collectively also known as the *Animal Trilogy* or the *Animal Films*.

[5] Together *Suspiria* and *Inferno* constitute the first two parts of the *Three Mothers Trilogy*. They are also sometimes referred to as the *Three Mothers Films*.

[6] The film is entitled *Tenebrae* in English, but *Tenebre* in Italian. In both languages *Tenebre* is the title of the book within the film that gives it is name.

Leone and Argento's influence amongst Italian genre filmmakers is further demonstrated by the plethora of westerns and thriller with titles that aped those of the *Dollars Trilogy* and the *Animal Trilogy*. A by no means exhaustive list would include *For a Fist in the Eye* (Dir: Michele Lupo, 1965); *A River of Dollars* (Dir: Carlo Lizzani, 1965); *10,000 Dollars for a Massacre* (Dir: Romolo Guerreri, 1967); *For 100,000 Dollars a Killing* (Dir: Giovanni Fago, 1967); *The Beautiful, The Ugly and the Stupid* (Dir: Giovanni Grimaldi, 1967); *A Coffin Full of Dollars* (Dir: Demofilo Fidani, 1971); *The Bloodstained Butterfly* (Dir: Duccio Tessari, 1970); *The Iguana with the Tongue of Fire* (Dir: Riccardo Freda, 1971); *Don't Torture a Duckling* (Dir: Lucio Fulci, 1972), and *Two Cats of Nine Tails... in the Middle of Amsterdam* (Dir: Osvaldo Civriani, 1972).

A few examples demonstrate the continuing international relevance of the two directors' work: James Wan, the Australian-Malaysian director of *Saw* (2004), has remarked "a lot of people have said that *Saw* is similar in tone to *Se7en*, but the biggest influence wasn't a recent Hollywood thriller at all. It was the work of Dario Argento from the 1970s."[7] US director Quentin Tarantino has labelled *The Good, The Bad and the Ugly* "cinematically perfect" and spoken of asking cinematographers to give him "a Sergio Leone" rather than an extreme close-up.[8] Recent years have also seen the likes of the South Korean *The Good, The Bad and the Weird* (2008), the French-Belgian *Amer* (2009), and the UK *Berberian Sound Studio* (2012). Ji-woon Kim's film transposes the treasure hunt narrative of Leone's film from the American Civil War to Manchuria during the Second Sino-Japanese War. Hélène Cattet and Bruno Forzani's film presents an art-house exploration of the sort of psycho-sexual back-story characteristic of Argento's thrillers. Peter Strickland's film, set in the 1970s, sees a British sound designer accepting a job on an Italian horror film and increasingly suffering from an inability to distinguish between reality and cinema reality.[9]

Leone has also increasingly gained critical recognition as one of the front rank of Italian filmmakers. A 2008 *Cahiers du cinéma* list of the 100 best films included *Once Upon a Time in America* alongside works by Luchino Visconti, Michelangelo Antonioni, Federico Fellini, Roberto Rossellini and Vittorio De Sica.[10] In the decennial directors' and critics' polls conducted by *Sight and Sound* in 2012, *Once Upon a Time in the West* was ranked 44th greatest film overall in the directors' poll, 78th in the critics' poll, and third greatest western overall, behind only John Ford's *The Searchers* (1956) and Howard Hawks's *Rio Bravo* (1958). Argento's *Suspiria* also features in the critics' poll, albeit in 477th place. In the previous *Sight and Sound* poll, conducted in 2002, both Leone and Argento had films on the list of all 885 titles that had been mentioned by one or more respondents. Leone was also included on the directors' long list (films receiving five or more votes) with *Once Upon a Time in the West*, and narrowly missed having *Once Upon a Time in America* included on the critics' long

[7] Cited in McDonagh (2010: x-xi).

[8] Tarantino quoted on the UK DVD of *The Good, The Bad and the Ugly* and in the documentary *Once Upon a Time: Sergio Leone* (Dir: Howard Hill, 2001).

[9] *Berberian Sound Studio*'s poster recalls the Italian *locandina* for Argento's *Four Flies on Grey Velvet*, both presenting a head being split in two to reveal a second head beneath.

[10] http://www.filmdetail.com/2008/11/23/cahiers-du-cinemas-100-greatest-films/ (visited 8 December 2010).

list (the film receiving four votes).[11] Both Leone and Argento have also been the subjects of monographs published under the auspices of the influential *Cahiers du cinéma*.[12]

Amongst popular audiences, Leone's work ranks higher than any other Italian director. The Internet Movie Database's Top 250 films features *The Good, The Bad and the Ugly* in fifth place overall at the time of writing (it was previously fourth) and *Once Upon a Time in the West*, *Once Upon a Time in America* and *For a Few Dollars More* each in its top 125.[13]

Another website, They Shoot Pictures Don't They, publishes a poll-of-polls of 'The 1000 greatest films'. Leone has three films in the top 250 there, with *Once Upon a Time in the West* in 63rd place overall, while Argento's *Suspiria* is in 410th.[14] Unsurprisingly, Argento's films tend to be better represented in genre specific polls, the same film having placed at 9th in a recent *Time Out* poll of 'The Hundred Best Horror films'.[15]

European Popular Cinema

Writing in the introduction to their edited collection *Popular European Cinema* (1992) Ginette Vincendeau and Richard Dyer summed up the situation with regard to the study of European popular cinema as it was at the time:

> Part of the existing map of cinema is coloured in quite clearly: there is America, which is Hollywood, and there is Europe, which is art. Critics and historians of film have started to put new shades into the picture […] Yet one aspect of this equation has remained stubbornly unacknowledged: popular entertainment cinema made by Europeans for Europeans. (1)

This historic lack of attention is demonstrated by consideration of one representative study, Mira Liehm's *Passion and Defiance: Film in Italy from 1942 to the Present* (1984). Leihm's discussion are primarily of the neo-realists and their successors. Only four pages (184-187) address popular genre cinema. An improved situation is evident from a consideration of Marcia Landy's *Italian Film* (2000). Despite covering a longer time-period than Liehm, Landy devotes an entire chapter to the Italian western, including detailed discussions of *Duck You Sucker* and *My Name is Nobody* (181-204). She also devotes two pages to Argento's *Deep Red* (357-358). Nevertheless whilst Landy takes these films seriously her analyses are arguably less well developed than those given to works by canonical Italian filmmakers. For instance, Landy invokes Deleuze's notions of the time-image and the mirror-image with regard to Visconti's *The Leopard* (1963). She does not, however, directly bring these concepts to bear upon *My Name is Nobody*, despite noting the proliferation of mirror-images within it:

> The obvious reiteration of mirror-images – in Nobody's use of a mirror to look at himself and, later, to warn Beauregard, and still later in the extended play in the carnival's mirrored House of Horrors – reinforces the film's preoccupation with the notion of reflection, extended to that of the deceptive nature of the image and its problematic relation to actual events. (203)

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[11] http://www.bfi.org.uk/sightandsound/topten/ (visited 7 April 2012) and http://explore.bfi.org.uk/sightandsoundpolls/2012/ (visited 19 December 2012).

[12] Jean-Baptiste Thoret's *Dario Argento: Magicien de la peur* and *Sergio Leone* (both 2008).

[13] http://www.imdb.com/chart/top?tt0060196 (visited 8 December 2010).

[14] http://www.theyshootpictures.com/gf1000.htm (visited 7 April 2012).

[15] http://www.timeout.com/london/feature/2482/100-best-horror-films-the-full-list (visited 13 April 2012).

Other recent general texts often present a similar pattern. For example, Mary Wood (2006) discusses the juxtaposition of brutalist and baroque architectures in the political thrillers of Francesco Rosi and Elio Petri (187-191). Additionally she identifies this split as a characteristic of Argento's *gialli* (58). Wood does not, however, question whether Argento's films might thereby also be political, instead contextualising them as part of 'The Italian Contribution to Horror: Style and Visual Flamboyance'.

A growing awareness of Leone and Argento's films can also be seen in the likes of the third and later editions of Peter Bondanella's *Italian Cinema* and *A History of Italian Cinema* (2001, 2009), both of which include a chapter on Italian horror cinema, and the second editions of Jim Kitses' and Philip French's respective western genre studies *Horizons West* (2007) and *Westerns* (2005). Both of the latter include Leone as a significant western director, a stark contrast from their first editions (1969, 1974) from which Leone was essentially absent. Other recent work suggests Argento occupies a comparable position in relation to European horror cinema. For example, in a 2012 collection, *European Nightmares*, Argento's films are central to two essays, a feat unmatched by any other director mentioned therein. Brigid Cherry's essay 'Beyond *Suspiria*' (25-34) is especially significant, in showing via empirical audience research how Argento's best-known fantasy-horror film is a route into European horror for many fans.

Recent years have also seen a proliferation of more specialised books on Italian popular cinema, along with specific filmmakers and films. Leone, Argento and their work are prominent amongst these. A brief list of such texts includes Bert Fridlund's *The Spaghetti Western: A Thematic Analysis* (2006), Mikel Koven's *La Dolce Morte: Vernacular Cinema and the Italian Giallo Film* (2006); Austin Fisher's *Radical Frontiers in the Spaghetti Western* (2011); Maggie Günsberg's *Italian Cinema: Gender and Genre* (2004)[16]; the collection edited by Flavia Brizio-Skov, *Popular Italian Cinema* (2011); Maitland McDonagh's *Broken Mirrors/Broken Minds: The Dark Dreams of Dario Argento* (2010); James Gracey's *Dario Argento* (2010); *Christopher Frayling's Sergio Leone: Something to do with Death* (2000); John Fawell's *The Art of Sergio Leone's Once Upon a Time in the West* (2005); Adrian Martin's *Once Upon a Time in America* (1997) and Xavier Mendik's *Tenebre*/Tenebrae (2000).

Taken together, these publications further indicate the topicality of Leone and Argento's films and of the Italian popular cinema. One of the crucial points I wish to make in this thesis in this regard is that Leone and Argento's films can be distinguished from those of their imitators by combining images and aesthetic traditions usually perceived as mutually exclusive. To get a better grasp of this distinctiveness we may return to Dyer and Vincendeau's seminal discussion: outlining possible research programmes into European popular cinemas, the authors note the difficulty of accommodating them within dominant cultural and academic traditions:

> If one characterization of Europe emphasises history and antiquity, a second and contradictory vision invokes Europe as originator and site of modernity, against both

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[16] Günsberg indicates that the Italian western and Gothic horror cycles' gender representations diverged. The western generally focused upon a male agent, the Gothic a female victim. While Günsberg does not address the 1970s *giallo* thriller, she positions it as the dominant horror form of the 1970s and as having a different gender dynamic than the 1956-66 Gothic cycle (142).

> vulgar mass culture and obscurantist forces […]

> Here we may distinguish two tendencies, both making claims as representatives of the modern and in both of which film, for very different reasons, has had a privileged place. One is the tradition of 'realism', the project of 'showing things as they really are' […] This has underpinned several key moments in European culture, in each of which film, by virtue of its supposed special relation to reality, is central: [...] This has underpinned several key moments in European culture, in each of which film, by virtue of its supposed special relation to reality, is central: [...]

> The other approach to the modern breaks with realisms, often with much sound and fury, and has come to be known as 'modernism'. This is the most prominent manifestation of the high white tradition, which, it has been argued, is able to 'speak' a common European language (1992: 7-8)

One issue is that the bulk of European popular cinema is neither realist nor modernist. While these labels cannot be applied to Leone's or Argento's work in their entirety, their films do exhibit realist and/or modernist tendencies. If Leone's westerns are self-consciously mythic in some ways, they also have an unusual concern with showing things as they 'really' were, thus demythologising Hollywood's unrealistic images of the west. Similarly, Argento's highly stylised, non-naturalistic use of colour, architecture and design in *Suspiria* and *Inferno* could be considered as neo-Expressionist, a 1970s reconfiguration of a 1920s modernist style.

The tendency of Leone and Argento's films to draw upon a wide range of aesthetic traditions to be theoretically problematic is also evident in relation to the approaches Dyer and Vincendeau identify as most germane to the study of the European popular cinema:

> We may consider two avenues of research here. One is into that kind of cinema which most apparently conforms to the model […] of classical narrative cinema, assumed to be supremely represented by Hollywood. […] A second avenue of research is into forms that derive from the most 'low-brow' types of popular entertainments (a criteria with an extra edge in most European contexts […]). These are often discussed in terms of their formal differences from classical narrative cinema: their emphasis on the 'spectacular', their hybrid, disunified, aesthetically and ideologically contradictory nature. […] The implication may be that, compared with classical narrative cinema, such popular European cinema is less subjected to the disciplines of verisimilitude, generic unity and a rigorous regard for coherence, relating it to the aesthetics of 'primitive' cinema. (1992: 11-12)

As will be seen, subsequent commentators, including Koven and David Martin-Jones (2008) have approached Italian genres from the latter angle, emphasising the role of spectacle in the thriller and western respectively.

Of the other essays within *Popular European Cinema* the most important for my purposes is that by Christopher Wagstaff. While I will return in more detail to Wagstaff's 'A Forkful of Spaghetti' (245-261) in the subsequent chapter, some points must be made at this stage. The industrial context of the Italian cinema in the 1960s and 1970s was very different from its US counterpart, with a particular split between the first-run and third-run circuits and audiences. During the 1960s and 1970s the first-run circuit became more important than the third-run. This may have contributed to the emergence of a hybrid movement-image and time-image cinema, as making merely generic films was no longer enough commercially speaking.

A third-run type cinema is implicit in Dimitrios Eleftheriotis's *Popular Cinemas of Europe* (2001). Eleftheriotis's analysis is also a more personal one, informed by his formative

experiences film-going in a Greek context broadly comparable to Wagstaff's Italian third-run cinemas.[17] Watching Italian westerns and the comedies of Franco and Ciccio[18] meant that, to Eleftheriotis, Hollywood and European art cinemas (initially) appeared somewhat strange by comparison.

In discussing the western (92-133), Eleftheriotis presents a close reading of scenes from John Ford's *The Searchers* (1956) and Sergio Corbucci's *Django* (1965) and *Ringo and his Golden Pistol* (1966). He indicates that the lyrics of the ballads that accompany these films opening credits and their respective *mise-en-scène* suggest contrasting Hollywood and Italian approaches to the west. The Hollywood western centres upon the relationship between the protagonist and the wider society in which he is embedded, whereas in the two Italian westerns this is not the case. As we shall see in the third chapter, this distinction has wider implications regarding the extent to which narrative models developed in relationship to Hollywood (including the Deleuzean large-form) can be applied in an Italian generic context.

Deleuze's Film Theory

The main body of film theory I will use is that of Gilles Deleuze, as laid down in *Cinema 1: The Movement-Image* (1983/2005a) and *Cinema 2: The Time-Image* (1985/2005b). Since I will discuss the details of Deleuze's ideas within the next chapter, I here provide only a brief outline, highlighting their topicality and relevance.

Deleuze's approach to the cinema is very different from the traditionally dominant linguistic and psychoanalytic models. For, as Deleuze explains in the preface to the English-language translation of *Cinema 1*:

> This book does not set out to produce a history of the cinema but to isolate certain cinematographic concepts. These concepts are not technical (such as the various kinds of shot or the different camera movements) or critical (for example, the great genres, the western, the detective film, the historical film, etc.). Neither are they linguistic, in the sense in which it has been said that the cinema is a language. The cinema seems to us to be a composition of images and signs, that is pre-verbal intelligible content (pure semiotics), whilst semiology of a linguistic inspiration abolishes the image and tends to dispense with the sign. What we call cinematographic concepts are therefore the types of images and the signs which correspond to each type. (2005a: xi)

Deleuze's own main inspirations here are Charles Sanders Peirce and Henri Bergson. Peirce's semiotics provides Deleuze with a means of investigating images and signs. Bergson's philosophy gives him the two fundamental cinematic paradigms of the movement-image and the time-image (2005a: xix). The movement-image, in which time is expressed indirectly through movement, was the first to be established, by the mid-1910s. Then, around 30 years later, the time-image, in which time can be expressed directly, independently of movement, emerged. As Deleuze explains:

> Since the [Second World] war, a direct time-image has been formed and imposed

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[17] Eleftheriotis presents a useful analysis of Giuseppe Tornatore's *Cinema Paradiso* (1988) in these terms (180-209).

[18] Southern Italian comedians whose prolific output spoofed box-office successes, ranging from *The Leopard*, with *The Sons of the Leopard* (Dir: Sergio Corbucci, 1965), to Guy Hamilton's *Goldfinger* (1964), with *Two Mafiosi Versus Goldginger* (Dir: Giorgio Simonelli, 1965).

on the cinema. We do not wish to say that there will no longer be any movement, but that – just as happened a very long time ago in philosophy – a reversal has happened in the movement-time relationship; it is no longer time which is related to movement, it is the anomalies of movement which are dependent on time. Instead of an indirect representation of time which derives from movement, it is the direct time-image which derives from movement, it is the direct time-image which commands the *false movement*. (2005a: xi-xii. emphasis in original)

Deleuze formulated his theories of the movement-image and time-image in relation to a traditional film history and canon of *auteur* directors. Consequently the *Cinema* books are dominated by discussions of the images and signs found in classical Hollywood genre cinema and in modern European art cinema. Indeed, taken as a whole, these two cinemas have strong affinities with the movement-image and the time-image respectively. As indicated above, this presents contradictory hypotheses when it comes to Leone and Argento's films.

An important aspect of Deleuze's use of the canon is that he provides us with ways of approaching both director and genre. As far as the director is concerned, Deleuze foregrounds the importance of looking at the particular sets of images a filmmaker uses at the levels of shot, scene, film and filmography, or what he terms the filmmaker's stylistic:

[T]his type of analysis is desirable for every director. It is the necessary research programme for all director-analysis – what could be called a stylistic: the movement which is established between the parts of a set and a frame, or between one set and another in a reframing; the movement which expresses a whole in a film or in a oeuvre; the correspondence between the two, the way in which they echo each other, in which they sometimes pass from one to the other. (2005a: 23)

As far as genre is concerned, a fundamental question is the relative proportions of the three main types of movement-image that they contain:

The action-image […] find[s] a privileged milieu in the *film noir* and the ideal of a detailed segmentarised action in the hold-up. In comparison, the Western presents not only action-images but also an almost pure perception-image: it is a drama of the visible and the invisible as much as an epic of action; the hero only acts because he is the first to see, and only triumphs because he imposes on action the interval or the second's delay which allows him to see everything […]

A film is never made up of a single kind of image: thus we call the combination of the three varieties montage. Montage (in one of its aspects) is the assemblage [*agencement*] of movement-images, hence the inter-assemblage of perception-images, affection-images and action-images. Nevertheless a film, at least in its most simple characteristics, always has one type of image which is dominant: one can speak of an active, perceptive or affective montage, depending on the predominant type. (2005a: 72)

Combining Deleuze's approaches to director and genre analysis we are equipped with an initial means for making *metteur-en-scène/auteur* distinctions. All other things being equal, we may expect *auteurs* to present distinctive configurations of the main types of movement-image within a generic context. For instance, a cursory examination of the *Dollars Films* indicates that Leone used more close-ups (or affection-images) than was the norm for the western genre. Another way of distinguishing exceptional directors is the presence of more unusual types of movement-image within their overall stylistic. An important indication of this is Deleuze's concept of the comparatively rare impulse-image. Beyond such unusual types of movement-

image there are also time-images, images which are not of a (standard) generic type at all.

Though Deleuze provides us with ways of investigating directors, genres, and their inter-relationships, his own approach may appear problematic as far as investigating certain aspects of hybrid cinemas are concerned. For, as he remarks, "We can choose between emphasising the continuity of cinema as a whole, or emphasising the difference between the classical and the modern." (2005b: 39) As a philosopher of difference, Deleuze unsurprisingly takes the latter approach. Crucially, however, Deleuze also indicates that traces of the time-image in the movement-image cinema can be retrospectively discerned:

> It took the modern cinema to re-read the whole of cinema as already made up of aberrant movements and false continuity shots. The direct time-image is the phantom which has always haunted the cinema, but it took modern cinema to give a body to this phantom. (2005b: 39)

Remarks like this allow for the possibility of an alternative reading of the *Cinema* books, one where (certain) movement-images and time-images are considered as points on a continuum as well as polar opposites.

A good example of this is another unusual type of movement-image, the relation-image. To Deleuze the relation-image is associated specifically with Hitchcock. He proposes that it completes the movement-image; presages and precipitates its crisis, and indicates the necessary emergence of the time-image. The issue is that the presence of the relation-image in early Hitchcock films, such as *The Lodger* (1926), would mean these things were happening barely a decade after the movement-image had been established in the US. They would also be occurring more or less simultaneously with the German and Soviet approaches to montage[19] Hitchcock was drawing upon. As such, the relation-image might be better seen as gradually coming into being in Hitchcock's films over the course of the 1930s and 1940s. This sense of a relation-image that developed also influences my use of the concept of hybridity as a means of considering filmmakers' broader career trajectories.

One of the first English-language scholars to apply Deleuze's ideas was Steven Shaviro. In *The Cinematic Body* (1993) Shaviro uses Deleuze to mount a critique of psychoanalytic film theory. For Shaviro the most important thing about cinema is what it does to the viewer, as a source of affects and sensations. While Shaviro presents Argento's *Opera* (1987) as a powerful example of a film that operates in these terms (49-50; 60-61), he is less concerned with issues of narrative and the wider implications of considering cinema in relation to the kinetic and chronic regimes or, indeed, their potential hybrid co-presence. (In the next chapter I will suggest that the affection-image is implicit in both images, but takes somewhat different forms within them.)

Another author who was comparatively quick to explore Deleuze's ideas within anglophone Film Studies is D. N. Rodowick. In his Preface to *Deleuze's Time Machine* (1997: x-xviii), Rodowick notes a curious disjunction between the reception of the Cinema books in francophone and anglophone contexts. Whereas *Cinema 1* reportedly sold out instantaneously when published in France and, alongside *Cinema 2*, was quickly translated into English, surreptitiously little anglophone writing on Deleuze's film theory followed thereafter. Rodowick

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[19] Understood in Deleuze's specific meaning of the term, which will be explored in the next chapter.

attributes this in part to the challenge Deleuze's ideas posed to hegemonic semiotic-structuralist film theory. This, however, does not explain why Deleuze was not taken up by critics and opponents of this paradigm, besides Shaviro. As such, Rodowick posits that a more important reason for the slow uptake of Deleuze's ideas was his assumption readers would be familiar with the philosophical texts he discussed and his own body of work. Most film scholars, however, likely were not. Accordingly, Rodowick explicates the philosophical underpinnings of the *Cinema* books. Rodowick also notes that the quality of Deleuze's philosophical analyses therein is generally superior to his film analyses, contrasting the originality and precision of the former with the derivative and imprecise nature of some of the latter. Given this, Rodowick provides his own more detailed readings of certain exemplary scenes from Deleuze's corpus of films, some of which incorporate frame enlargements and dialogue. While Rodowick indicates the rationale behind Deleuze's decision not to include film stills in the *Cinema* books, namely their inability to show movement (38), Rodowick's own approach is the one I will follow here.

The most important influence of Rodowick's work upon my own, however, lies in his suggestion we might read the *Cinema* books against the grain to posit a less decisive kinetic-chronic split and more of a continuum between them. For, as Rodowick explains:

> In many of Deleuze's examples the border between the movement-image and the time-image is fluid or indistinct. One gets the sense that, for Deleuze, the cinema of the movement-image has been fully realised while that of the time-image is emergent. Comparatively speaking, there are few "pure" examples of films where direct images of time predominate. Mixed or hybrid examples are more common. (89)

This idea of hybrid cinema is one that has been taken up by other scholars deploying Deleuze's ideas, Prior to examining this work and outlining its significance in relation to this thesis, I wish to first return to Eleftheriotis's discussion of hybridity as a broader introduction to the topic.

Hybridity/Deleuze

In discussing hybridity (2001: 92-103), Eleftheriotis indicates that it is a somewhat awkward concept. He suggests this stems from hybridity's origins in 19th-century western biological discourses. These tended to establish a hierarchical binary of the pure over the hybrid, whilst simultaneously failing to recognise the difficulty in actually identifying pure, non-hybrid strains. In cinema this begins with the medium itself: whilst differentiated from photography via movement, and from theatre, via cutting and camera movement, cinema also clearly combines elements of both earlier art-forms. Eleftheriotis, however, focuses upon primarily upon hybridity as it relates to genre. As he explains through reference to the writings of earlier genre theorists, genres and any sense of their purity are created by the critic, whether consciously or otherwise, in what amounts to an essentialising and tautological act.

Eleftheriotis usefully brings out the contradictory valences that tend to be attached to hybrid genre. In a Hollywood context the interventions of Hitchcock into the thriller, to make the Hitchcock thriller, or of Ford into the western, to make the Ford western, were viewed positively. The *auteur*'s contribution elevated a film over others in their genre directed by *metteurs-en-scène*. In contrast, European hybrid forms, such as the Italian western, tended to

be viewed negatively, as impure and inauthentic when compared to their putatively pure and authentic Hollywood models; that a Leone western could be a hybrid work where the *auteur*'s contribution again took it beyond the merely generic, was rarely considered in the early years of the Italian western.

While broadly agreeing with Eleftheriotis's analysis, I would suggest that an additional and more positive way of considering hybrid cinemas more generally is through reference to another biological notion, namely heterosis or hybrid vigour: an impure, hybrid film, one incorporating different aesthetic traditions, may thus work better with or for wider audiences than its ostensibly purer counterpart.

In *The Skin of the Film* (2001) Laura U. Marks draws upon the concept of the minor (as used by Deleuze in *Cinema 2* in relation to modern political cinemas) to develop the notion of a contemporary intercultural cinema. By intercultural cinema Marks means a hybrid form made by diasporic filmmakers and artists influenced by their distinctive positions in relation to two cultures, typically those of the former colony (e.g. India, the West Indies) and the former imperial or colonial power (e.g. the UK). Given this, the concept of intercultural cinema is not directly relevant to the work of Leone and Argento. It is true that, as Fawell (2005: 17-19; 21-22) indicates, Leone's family background was southern and squarely within the cinema, thus situating him at odds with the dominant northern and literary Italian cultural discourse.[20] However, Leone and Argento's films were commercial genre products which played in first- and third-run cinemas in Italy. Dubbed for international release, they also circulated on the drive-in, grindhouse and fleapit circuits internationally, and did not circulate on the kind of gallery circuits which Marks indicates are the primary means of dissemination for intercultural cinema.

The theme of hybridity is also apparent in Patricia Pisters' *The Matrix of Visual Culture* (2003). Pisters' conceptualisation of hybridity is more relevant for my purposes, however, because she is concerned with applying Deleuze's own film concepts to popular genre cinema. While there were also elements of this in Rodowick's work[21], his emphasis upon explicating the philosophical side of the *Cinema* books necessarily meant these were less extensive and developed. Crucially, Pisters brings out several unexpected connections between seemingly disparate avant-garde and commercial films.[22] For instance, in exploring film violence in *I Can't Sleep* (Dir: Claire Denis, 1994); *Nathalie Granger* (Dir: Marguerite Duras, 1972); *Pulp Fiction* (Dir: Quentin Tarantino, 1994), and *Fight Club* (Dir: David Fincher, 1999), Pisters brings out some surprising affinities between the four films. This is despite the art-house and time-image position of the two French films and the popular and ostensibly movement-image position of the two Hollywood ones, both of which are demonstrated to also possess chronic characteristics (77-105).[23] Importantly, however, Pisters also identifies hybridity in earlier

[20] Pasolini was, after all, a poet and writer before becoming a filmmaker, while Bertolucci was both a poet and the son of a poet.
[21] Such as his examination (1997: 116-117) of *The Terminator* (Dir: James Cameron, 1984).
[22] Pister's argument thus has parallels with Joan Hawkins's (2000) exploration of the intersections between certain horror films (including some by Argento) with avant-garde cinemas.
[23] As I will discuss subsequently, violence is a topic where a clear-cut kinetic-chronic distinctions can be particularly difficult to discern.

Hollywood films, notably Hitchcock's *Vertigo* (1958) (33-41).

Another important topic in Pisters' study is the comparison of Deleuzean and psychoanalytic approaches to the image, most notably in contrasting Deleuze's reading of Hitchcock with Slavoj Žižek's (2010) Lacanian one. To Pisters, both have their merits, facilitating us in seeing different facets of Hitchcock's work. Pisters might thus be seen as challenging Deleuze's broad dismissal of psychoanalytic film theory.[24] This said, Pisters also makes it clear that whereas psychoanalytic approaches fix meaning a Deleuzean one opens up fresh interpretive possibilities. One reason that *Strange Days* (Dir: Katherine Bigelow, 1995), for instance, proves more amenable to Deleuzean concepts is because traditional psychoanalytic binaries and boundaries around the likes of subject and object, self and other, and male and female are necessarily thrown into confusion by the ability of the SQUID device within it to record one person's experiences and make them available to others.

Pisters also usefully builds on Deleuze with regard to the subject of film music. Due to the comparatively general nature of Pisters discussions, however, it is more valuable here to concentrate attention upon the more focused discussion offered by Amy Herzog in *Dreams of Difference, Songs of the Same: The Musical Moment in Film* (2009). Using Deleuze's *Difference and Repetition* (1968/1994) in conjunction with the *Cinema* books, Herzog develops the concept of the musical moment. This refers to a temporary state of affairs within a film in which the usual relationship between the visual and the aural is reversed, so that the latter leads the former in various ways. These may include determining the tempo, rhythm and duration of the scene; becoming its primary source of narrative meaning and of affective power, or even giving it a different ontological status. As such, musical moments can arguably also be understood as hybrid moments. For, as will be seen, the two image regimes are characterised by distinct approaches to duration and in the relationships between the virtual and the actual they present. Importantly, this hybridity also extends to genre. For while Herzog indicates that the the musical moment is understandably most prevalent in the musical genre, it is not confined to it, as she demonstrates through her analysis of the Taiwanese art-house film *The Hole* (Dir: Tsai Ming-liang, 1998). Given this, it is unsurprising that her concept proves applicable to various sequences and scenes in Leone and Argento's cinemas. Most notably, they sometimes use composed film techniques where the music precedes the visuals, thus determining the duration of a scene and its rhythms.

Two other commentators whose work I will discuss in greater detail in the next chapter are McElhaney and Martin-Jones. This is because their discussions of hybrid cinema are again directly engaged with the co-presence of the movement-image and the time-image, McElhaney in a period broadly contemporaneous with Leone's 1960s films, Martin-Jones with the cinema of the 1990s and 2000s.

Martin-Jones's essay 'Spectacle and the Spaghetti western' (2008: 75-88) is, however, worth considering at this point. Taking *Django* as a representative example of the Italian western, Martin-Jones usefully brings out differences between its narrative structure and that

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[24] Powell (2005: 2-5) is similarly reluctant to completely abandon a psychoanalytic approach for a Deleuzean one.

of Hollywood westerns. While his reading thus has affinities with that of Eleftheriotis, as outlined earlier, Martin-Jones adds a Deleuzean element by considering *Django*'s failure to conform to Deleuze's action-image model. For, rather than presenting situations and actions which build upon one another, *Django* is instead constructed out of largely self-contained scenes of set-piece/spectacle:

> The narrative trajectory of *Django* is extremely straightforward. Django (Franco Nero) arrives in town looking for revenge, kills practically everyone, the end. It is not the narrative that is the point of the film, but the spectacles that it enables." (85)

Importantly, in identifying *Django* as spectacle-based, Martin-Jones draws upon the notion of the early cinema as a cinema of attractions, as earlier alluded to by Dyer and Vincendeau in the second of their two research programmes for European popular cinemas. This idea, developed by Tom Gunning and others in the late 1970s and early 1980s[25], was part of a new historiography of cinema which challenged the prevailing assumption (one apparently shared by Deleuze, albeit with a different emphasis) that the early cinema was simply a less developed version of later narrative cinemas in the formalist and realist traditions.

In a later study (2011: 50-53), Martin-Jones looks at another Italian Western, Enzo G. Castellari's *Keoma* (1976) alongside *Django*. Developing his earlier discussion, he suggests the two films are structured around an attraction-image rather than an action-image, thereby critiquing and extending Deleuze's ideas. In addition, Martin-Jones suggests that *Keoma*'s distinctive flashbacks are neither movement-image nor time-image. While placing the adult Keoma in the frame alongside his childhood self suggests the co-presence of past and present, there is no doubt that the earlier events depicted actually occurred as we and the adult Keoma witness them, given the consistency of characterisation between the two time-frames.

Martin-Jones' decision to draw upon the cinema of attractions is also significant for my purposes in that 'Spectacle and the Spaghetti Western' appears in a volume edited by Ian Buchanan and Patricia MacCormack, *Deleuze and the Schizoanalysis of Cinema* (2008). The central premise behind this collection is outlined in Buchanan's introductory essay, 'Five Theses of an Actually Existing Schizoanalysis of Cinema' (1-14). The first of these theses sees Buchanan argue for the the necessity of going beyond the *Cinema* books to other aspects of Deleuze's work to engage with those cinemas and areas of cinema he did not discuss: "The first proposition I want to make concerning the schizoanalysis of cinema is that *in order to engage with the cinema as a whole we need to take Deleuze as a whole*." (4, emphasis in original)

Where I will diverge somewhat from Buchanan is with regard to his suggestion we look at all of Deleuze to look at all of cinema. I certainly agree that concepts drawn from Deleuze's non-film work can prove useful. Indeed, this has already been seen in some of the existing literature as discussed thus far, beginning with Rodowick's advice that we should consider the *Cinema* books in the broader context of Deleuze's *oeuvre*. However, as Martin-Jones's discussion of *Django* implies, it may also sometimes be more fruitful to look at non-Deleuzean Film Studies instead.

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[25] See, for example, the retrospective discussions by Gunning, Andrè Gaudreault and others in the collection edited by Wanda Strauven (2007).

The fundamental issue here is how useful any given concept or idea proves when it is applied to a particular film or body of films. For, as Hugh Tomlinson and Barbara Habberjam explain in their translators' introduction to *Cinema 1*:

> For Deleuze, philosophy cannot be a reflection on something else. It is […] a creation of concepts. But concepts, for Deleuze, are thought of in a new way. They are no longer 'concepts of', understood by reference to their external objects. They are "exactly like sounds, colours or images, they are intensities which either suit you or don't, which work or don't". Concepts are the images of thought. (2005a: xv)

Writing in *The Deleuze Dictionary* (2005), James Williams helpfully further clarifies Deleuze's position here, notably on the relationship between use-value and truth:

> Deleuze defines truth in terms of creativity and construction. […] to say something is true is not to say something verifiable in some way, but to say something that vivifies and alters a situation. A poem about World War I that makes us sense it and live through and with it in a different way is truthful. (289-90)

Put another way, Deleuze seems to invite us to apply his theories in other contexts and, should we find it necessary, modify them to become suited to these contexts, or more useful.[26] Again, we have already seen valuable demonstrations of this in the work of Marks, Pisters and Martin-Jones. Just because Deleuze tended to concentrate upon the classical Hollywood cinema of the movement-image and the modern European cinema of the time-image as alternatives, that does not prevent us from taking these selfsame concepts to investigate hybrid cinemas. A further justification for taking this approach stems from Deleuze's own preference for the combinatorial 'and... and... and' over the oppositional either/or:

> As Deleuze explained it, the important thing was to transform "is" (*est*) into "and" (*et*) not in the sense of any particular, purely conjunctive relationship but in the sense of an implication in a whole series of relationships. The "and" was assigned to the possibility of creation, to the creative stuttering, to multiplicity. (Dosse, 2010)[27]

Moreover, there is arguably a precedent for this to be found in the *Cinema* books themselves. For, recalling Rodowick's sense of an emergent time-image, the two image regimes sometimes co-exist, resulting in a cinema that is *multiple*, one capable of being both movement-image *and* time-image within the same film.

Pasolini and Chion

There are two other sources of ideas that I wish to particularly emphasise, namely Pier-Paolo Pasolini and Michel Chion (1982/1999, 1990/1994). Using their work to augment Deleuze might also be seen as a return to the *Cinema* books, insofar as he also deploys their respective ideas, albeit in somewhat particular ways.[28]

The two main ideas from Pasolini's work that I will use are the cinema of poetry (1965/2005a) and the unpopular cinema (1970/2005b). Significantly Koven has applied the

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[26] Here we might also consider Deleuze's own description of his approach to other philosophers: "I saw myself as taking an author from behind and giving him a child that would be his offspring, yet monstrous" (cited in Martin-Jones, 2006: 9)

[27] http://cup.columbia.edu/book/978-0-231-14560-2/gilles-deleuze-and-felix-guattari/excerpt (visited 2 April 2012).

[28] This might be considered an example of Deleuze's conceptual sodomy.

former concept to the Italian thriller or *giallo* film. He suggests that *gialli* (and by extension other vernacular cinemas[29]) are prosaic narratives punctuated by (low-quality) poetic set-pieces. As such, Koven's understanding of the Italian genre cinema has points of convergence and divergence with that of Martin-Jones. Both authors emphasise the place of set-piece or spectacle, but theorise it in different ways. While agreeing with Koven's analysis of the typical Italian western, thriller or fantasy-horror film, I will demonstrate that a distinguishing characteristic of Leone and Argento's work is their extension of the cinema of poetry beyond the obvious set-piece in a manner closer to that of the art-cinema filmmakers Pasolini originally identified as exemplifying the concept.

Pasolini's notion of an unpopular cinema, or one positioned in-between the poles of an apolitical mainstream and a political avant-garde, has not been taken up by other commentators to the same extent. I believe it is of use in relation to Leone and Argento's films by virtue of helping us further understand their general hybrid approach and in validating its appropriateness to the particular circumstances in which their films were produced and consumed. In this it will prove to have a greater utility for my purposes than Deleuze's concept of the minor cinema.

Film sound has been identified by Anna Powell (2005: 205-206) as an area where Deleuze's theories are comparatively under-developed. As such, Chion's work is useful in helping us better understand how cinema sound operates. While not presenting any particular overarching theory in the manner of Deleuze, Chion examines film as an audio-visual medium, emphasising how the typical audio-visual "clump of sensations" (1994: 112) is greater than the sum of its parts, also conveying the other senses. Chion also emphasises the distinction between seeing and hearing, that we can hear all around but can only see what is in front of us. For his part Deleuze associates the unitary image with the movement-image cinema, and the separation of sensory components with the time-image cinema.

It is not clear if this completely accords with Chion's own understandings. While Chion certainly discusses various figures and tropes that rely upon audio-visual disjunction, he does not identify these as unique to modern cinemas. Accordingly, I will take a pragmatic approach, bracketing questions over where to place the likes of the *acousmêtre* and phone story in relation to the movement-image and time-image to concentrate upon demonstrating their use-value as regards Leone and Argento's cinemas. I will also apply Chion's notion of the cinematic screaming point to *Tenebrae*'s final images. This will further show how it acts as a break-point in Argento's cinema and, thereby, the logical point at which to end my discussion of his work.

Summary

My corpus of films consists of the westerns, thrillers, fantasy-horror and gangster films directed by Sergio Leone and Dario Argento between the mid-1960s and early 1980s. These are films which inspired imitators in Italy at the time and which have continued to influence filmmakers internationally into the present. As instances of the European popular cinema, they are also

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[29] A term Koven uses in preference to popular cinemas.

part of an area which has become increasingly topical within Film Studies. Much the same can be said for my main body of theoretical work, Deleuze's *Cinema* books. Other commentators have increasingly applied the ideas contained within them to areas of cinema not discussed by Deleuze. The European popular films of Leone and Argento do not obviously fit within the framework of the movement-image and time-image established by Deleuze. Or, rather, they fit, but as a hybrid cinema that exhibits both kinetic and chronic characteristics. Similar kinds of hybrid cinema have been identified by a number of researchers, while Rodowick has also suggested a more fluid boundary between the two image regimes. Such work has also established precedents for combining Deleuze's ideas with those of other theorists and for emphasising the practical use-value of a particular concept. Pasolini and Chion's ideas present useful supplements to those of Deleuze, helping us better understanding the distinctive qualities of Leone and Argento's hybrid cinemas.

Chapter 2: Theory

Introduction

In this second chapter I discuss the theoretical concepts I will use to demonstrate the hybrid nature of Leone's and Argento's films in the next two chapters. I begin by positioning Deleuze's film theory in the broader context of his work with Guattari, identifying areas of commonality and divergence. I then outline Deleuze's film theory, as presented in *Cinema 1: The Movement-Image* (1983/1995a) and *Cinema 2: The Time-Image* (1986/2005b). For the most part I present Deleuze's images, signs and concepts in the broad historical and chronological sequence in which they appear in the books. Sometimes, however, I move forwards or backwards to highlight specific relationships between the kinetic and chronic regimes or their formulations of a concept. Following this I discuss some alternative theories of classical and modern cinemas that usefully complement or contrast with those of Deleuze. I then outline Chion and Pasolini's respective theories, foregrounding their use-value in relation to aspects of Leone and Argento's cinemas. Finally I examine some schizoanalytic and functional aspects of the Italian cinema in the 1960s and 1970s that presented the background to Leone and Argento's filmmaking and which may have encouraged them to take hybrid approaches. Throughout this chapter I will also identify areas where a particular concept is likely to be relevant to Leone and Argento's films. I will not, however, undertake more detailed analysis, instead leaving this to the respective chapters on the two filmmakers.

Placing Deleuze's Cinema Books

As Rodowick notes, Deleuze's *Cinema* books are a difficult read. Deleuze tends to assume his readers are familiar with the films, filmmakers, film theorists and philosophers he discusses, along with his earlier work. Few, however, are likely to have this knowledge (1997: iv-vi). A further complication, as Buchanan remarks, is that Deleuze uses concepts with consistency but without constancy (2008: 1): while key conceptual terms recur throughout Deleuze's work, both as sole author and in his collaborations with Félix Guattari, their meaning frequently changes from one text and context to another. They are, we might say, continually being deterritorialised and reterritorialised. A good example of this is deterritorialisation itself: in *Kafka: Toward a Minor Literature* (1975/1986) Deleuze and Guattari use the concept with reference to written language:

> A minor literature doesn't come from a minor language; it is rather that which a minority constructs within a major language. But the first characteristic of minor literature in any case is that in it language is affected with a high coefficient of deterritorialisation." (1986: 16)

However, within the Preface to the English-language translation of *Cinema 1* Deleuze immediately indicates that film is not a language, but a distinctive way of presenting images. Yet, as quickly becomes clear, deterritorialisation is also an inherent property of film images. For cinematic perception is inherently different from natural perception[1]: in our everyday lives we see images from our individual position, whereas in cinema our position is constantly changing

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[1] This is one of the reasons Deleuze favours Bergson's vitalism over Husserl's phenomenology as a means of understanding the film image (2005a: 58-59).

through cutting and camera movement. Yet, if all film images entail the deterritorialisation of natural perception, some are more deterritorialised than others, most notably the affection-image or close-up:

> The close-up does *not* tear away an object from its set of which it would form part, of which it would be a part, but on the contrary *it abstracts it from all-spatial temporal co-ordinates* [...]
>
> If it is true that the cinematic image is always deterritorialised, there is therefore a very special deterritorialisation which is specific to the affection-image. (2005a: 98)

Given Deleuze's conceptual consistency and inconstancy, it is useful to read the *Cinema* books in relation to his wider work. Valuable demonstrations of this are provided by Buchanan and MacCormack (2008) and Paola Marrati (2004).

With their idea of a schizoanalysis of the cinema, Buchanan and MacCormack emphasise looking backwards, particularly at the two volumes of Deleuze and Guattari's *Capitalism and Schizophrenia*. They see the ideas presented in *Anti-Oedipus* (1972/1977) and *A Thousand Plateaus* (1980/1988) as providing a means of engaging with cinemas and aspects of the cinema that Deleuze did not (or could not) address in a broadly Deleuzean manner. Areas where such a schizoanalysis could potentially occur include non-Hollywood genre cinemas (such as the Italian) along with film technology, economics, production, distribution and consumption.[2]

Marrati emphasises looking forward, by reading aspects of the *Cinema* books in relation to Deleuze and Guattari's *What is Philosophy* (1991/1994). This makes particular sense when we consider Deleuze's Conclusions (251-269) to *Cinema 2* alongside the co-authored Introduction (1-12) to *What is Philosophy?* With the former book and its companion volume having given Deleuze's answers to the Bazinian[3] question "What is Cinema?" Deleuze then raises the question "What is Philosophy?" – i.e. the selfsame question he and Guattari then offer their answer to. For her part, Marrati identifies the *Cinema* books as where Deleuze develops his political philosophy. She suggests that the movement-image and the time-image present distinctive notions of agency and its transformation which both reflect and pre-empt wider changes and developments. Crucially, however, this does not entail downplaying the significance of Deleuze's engagement with the cinema, nor cinematic specificity (2004: x).

As indicated in the previous chapter, I am concerned more with demonstrating that Leone and Argento's films exhibit a hybrid aesthetic by which they incorporate aspects of both the movement-image and the time-image. As such the use-value of Marrati's work in terms of this thesis lies in its defence of agency and of classical cinema: it is not that a time-image cinema of the seer is inherently superior to an action-image cinema of the agent. Rather, both sets of images or concepts are appropriate to particular historical and social contexts; by extension, the same could be said of a hybrid approach that combines the kinetic and the chronic. This would seem consistent with Deleuze's own discussion of the creative "powers

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[2] The latter group of these could be seen in terms of the film/cinema distinction found in Metz, with film referring to the properties of film texts and cinema to other contextual factors.

[3] As posed by the titles of André Bazin's collected essays in the volumes of *What is Cinema?* (1967, 1971)

of the false" in *Cinema 2* (2005b: 122-150), insofar as human creation tends to imply action or agency.

The main importance of *What is Philosophy?* for my purposes lies in the way Deleuze and Guattari's discussions of the likes of image, concept, percept and affect help further understand these terms as they appear in the *Cinema* books. Drawing upon Bergson, Deleuze and Guattari begin with the premise that the universe is chaotic and comprised of an infinite number of images, understood in monadic terms as both physical and mental. From this starting point, they contend that philosophy, art and science select and extract distinct subsets from this infinite set to establish their own distinctive planes and impose order upon this universe.

Philosophy creates a plane of immanence populated by concepts or images of thought. These help us to think and act in new and different ways: "If one concept is 'better' than an earlier one, it is because it makes us aware of new variations and unknown resonances, it carries out unforeseen cuttings-out, it brings forth an Event that surveys us" (1994: 28). Art establishes a plane of composition populated with percepts, affects and sensations. While sensations and feelings exist in the everyday world they are tied to objects and often ephemeral. The red or green of an apple changes as it decays, for instance. The value of art lies in its capacity to embody these sensations independently and to preserve them. Science, finally, creates a plane of reference populated by functions or functives. Their usefulness lies in being able to be applied in a consistent, uniform way.

For Deleuze and Guattari philosophy, art and science are equally important. The extent to which they can be combined in hybrid forms, however, differs. Art and philosophy are closer than philosophy and science. This makes sense if we consider the fundamentally incommensurable[4] qualities of the scientific function and the philosophical concept and of their associated partial observers (1994: 129) and conceptual personae (1994: 61-83). Science entails predictability and impersonality, philosophy unpredictability and personal associations. This in turn entails different relationships with the actual and virtual. Crucially these two concepts also have an important place in the *Cinema* books, in that they present some of the key points of distinction between the movement-image and the time-image cinemas.

Deleuze and Guattari's emphasis on the creative aspect of art means they downplay the traditional Aristotelian emphasis upon mimesis. This also comes into play in the *Cinema* books, insofar as Deleuze places formalist and realist cinemas on an equal footing and encompasses them both within his own film theory. This is obviously important for my purposes, given that Leone's films can often be characterised as combining elements of both approaches and some of Argento's (most notably *Suspiria* and *Inferno*) are more formalist than realist, as these terms are traditionally defined.

As Buchanan and MacCormack's call for a schizoanalysis of cinema suggests, philosophy, art and science are not of equal importance in the *Cinema* books. Deleuze is more interested in film as art and its relationships with philosophy than in scientific or functional questions (such as why it took Leone 17 years to actually bring *Once Upon a Time in America* to the screen). But if film is an art form, Deleuze indicates that the majority of films are

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[4] Or incompossible, a concept Deleuze presents in *Cinema 2* (2005b: 126-127).

not good art. The primary reason for this is the subordination of aesthetic concerns to non-aesthetic ones:

> One cannot object by pointing to the vast proportion of rubbish in cinematographic production – it is no worse than anywhere else, although it does have unparalleled economic and industrial consequences. The great cinema directors are hence merely more vulnerable – it is infinitely easier to prevent them from doing their work. The history of the cinema is a long martyrology. Nevertheless, the cinema still forms part of art and part of thought, in the irreplaceable, autonomous forms which these directors were able to invent and get screened, in spite of everything. (2005a: xix-xx)[5]

Here, Buchanan and MacCormack's notion of a schizoanalysis of the cinema arguably leads to another research programme, of examining how filmmakers work with the constraints upon them and the artistic and/or philosophical consequences of this. A good example is the way Leone used '2-Perf' Techniscope on his westerns. This technology saved on film stock compared to other widescreen processes. In other respects, however, it was inferior, particularly if the filmmaker's intention was to emulate the look of better-resourced Hollywood westerns. What Leone and cinematographer Massimo Dallamano realised was that they could use the technology as part of a new aesthetic. For, as Leone's former assistant director Tonino Valerii explained:

> The new widescreen format […]mean[t] that you'd need a new kind of close-up, a sort of *very close* close-up, which would frame the face from the chin to the bottom part of the forehead, in order not to lose too many of the small details of the features (quoted in Frayling, 2000: 132)

As part of their general emphasis upon the aesthetic and philosophical aspects of film, the *Cinema* books tend to celebrate the genius of the individual director-author. André Bazin's famed "genius of the system," (1968: 143; 154), the ability of the Hollywood Studios in the classical era to reliably produce a certain number of films of acceptable quality each year at both the A- and B-film levels is less evident. Equally, however, Deleuze also considered B-films to be as important as their bigger-budgeted counterparts, remarking that "[w]e can often see the B movie as an active centre of experimentation and creation" (2005b: 167). A good example of this is *Willard* (1971): Deleuze and Guattari identify Daniel Mann's "fine film" as schizoanalytically interesting for presenting the non-Oedipal "lines of flight" or becomings of its human and rat protagonists (2004: 257). Willard's absence from the *Cinema* books might thus be attributed to its failure to present anything of particular interest in relation to film aesthetics.

The image regimes

Deleuze's fundamental contention in *Cinema 1: The Movement-Image* and *Cinema 2: The Time-Image* is that the cinema can be divided up into the two main Bergsonian categories that give the books their subtitles. The central difference between the movement-image (the kinetic or organic regime) and the time-image (the chronic or crystalline regime) lies in how they represent time: in the movement-image cinema time appears indirectly, or through movement.

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[5] We might here also think of science-fiction writer Theodore Sturgeon's law, that 90% or 95% of all art works in any given area are likely are not particularly good art.

In the time-image cinema time appears directly, or independently of movement. Another way of putting this is that in the movement-image time is subordinated to movement, whereas in the time-image this is no longer the case. A non-cinema example (drawn from Bergson) that helps illustrate the distinction between the movement-image and the time-image is that of sugar dissolving in water. If we do nothing the sugar will dissolve into the water in its own particular time, more slowly. If we stir the sugar with a spoon, then the sugar dissolves into the water more rapidly, but it now appears that the motion of the stirring caused the sugar to dissolve (2005a: 8-9).

Beyond this central distinction in how they represent time, the two cinemas can be distinguished by the specific subtypes of images and signs they present. For instance, the movement-image features the action-image whereas the time-image may present the crystal- or crystalline-image.

Deleuze argues that the cinema underwent a shift[6] from the movement-image to the time-image over the course of the period from around 1915 to around 1980, with the first consistent appearance of the direct time-image occurring around the end of the Second World War. This shift parallels that of philosophy, but occurs at an accelerated pace. It also does so in an asymptotic way. I would suggest that this asymptotic relationship between the film image and the philosophical concept is vital to understanding the full creative potential of film and Deleuze's theory of it.

In mathematics the asymptote of a curve is a line which gets ever closer to the curve as they approach infinity without ever actually converging with it. In film theory Bazin (1971: 82) had earlier used the asymptote in discussing De Sica's *Umberto D* (1952) to express what he believed to be the relationship between film and reality. With each new technological development (colour, sound, widescreen, 3D, etc.) film got ever closer to reality but would never entirely converge with it. In drawing this comparison Bazin did not, however, address that the mathematical asymptote may pass through the curve it is otherwise following into infinity. As such, if there is a curve that is reality and an asymptotic line that is cinema, arguably on occasion cinema paradoxically became more real than reality itself. Reworking this idea in relation to Deleuze's film theory, there is thus the corresponding possibility that cinematic thought is sometimes in advance of philosophy, provididing it with new images to conceptualise; here we might again consider Maratti's suggestion that the political importance of cinema stems from providing philosophy with new notions of agency and of action to conceptualise.

Though Deleuze's central concepts of the movement-image and time-image come from Bergson, Bergson himself did not see cinema as having any particular importance or value. Deleuze suggests this is because Bergson encountered the cinema at too early a point in its evolution to appreciate its creative potential. For in the 1890s and 1900s[7] the cinema did

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[6] Or something of a shift: even in the cinema of the late 1970s and early 1980s Deleuze's recognises that the majority of films, especially popular genre ones, were still movement-image (2005a: 210).

[7] As Martin-Jones (2011: 23) indicates, Deleuze is somewhat vague on the exact point at which the movement-image replaced the image-in-movement. The earliest film he mentions (2005a: 32) is D. W. Griffith's *Enoch Arden* (1911).

not yet present the movement-image but only images-in-movement. By this Deleuze means the only movements present in films like the Lumière Brothers' *La Sortie des usines Lumière* (1895) and *Arrival of a Train at La Ciotat* (1896) was that of the people and other images on the screen. The camera occupied a fixed position and just recorded whatever passed before it. As such, the essence of cinema was lacking (2005a: 3).

Deleuze's use of essence may seem confusing given the general understanding that, as well as being a philosopher of difference, he is an anti-essentialist. But, as Claire Colebrook explains, essence needs to be understood here in a distinctive and even somewhat paradoxical way: "We define something by its style of becoming and not by its already given forms. What would cinema be if pushed to its limit?" (2002: 34) For Deleuze the essence of the cinema is thus precisely its ability to creatively become something other than what it is at any given point. Taken in these terms, the image-in-movement was not really cinema. Rather, with its fixed camera before a fixed space, it was more like an inferior (silent and monochromatic) version of theatre. This understanding of essence also explicates why Deleuze will later refer to the "soul of the cinema" as to be found in the time-image rather than the movement-image in the post-Second World War period (2005a: 210). For with the movement-image having reached both a crisis and its logical end point in the relation-image, cinema could only remain true to its creative essence by finding new images, such as those of the sort presented by the time-image. It also helps us understand Deleuze's hesitancy towards the electronic-image emerging in the 1970s and early 1980s. For with this electronic-image film was in danger of losing its distinctiveness and becoming something like television. Or, as Deleuze remarks: "The electronic image, that is, the tele and video image, the numerical image coming into being, had either to transform cinema or to replace it, to mark its death." (2005b: 254).[8]

The Frame and the Set

Deleuze understands the creative essence of the movement-image as first becoming evident in the mobile section. By this he means that the frame or screen around the images shown on it was no longer fixed, as in the early cinema of the image-in-movement. The camera could move, showing a different part of the same space and time (as emphasised in realist theories) or cut, showing a different space and/or time (as emphasised in formalist theories). The film spectator's viewpoint was thus no longer fixed, like that of their theatrical counterpart, but rather constantly moving and changing.

The main difficulty with Deleuze's concept of the set is that it does not coincide with any of our normal ways of understanding and referencing the set within Film Studies. As Deleuze concentrates his attentions upon the images on the screen (or in the frame) rather than how they got to be there, his set clearly does not refer to the pro-filmic set – such as the set of a frontier trading post constructed in Cinecittà Studios for a sequence in *Once Upon a Time in*

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[8] This process has continued given the increasing importance of computer generated images (CGI) within cinema. Some of Argento's more recent films, including *The Stendhal Syndrome* (1996), *The Card Player* (2004) and *Giallo* (2009) have used and explored the electronic-image. While Leone's filmmaking career ended before CGI technology was sufficiently advanced, his discussions of certain images he imagined for *Once Upon a Time in America* (Frayling, 2000: 396; 408) suggests he might have found 'morphing' a way of actualising these.

the West. Nor does it refer to the when and where of a narrative, in the sense that this film is set somewhere on the western frontier of the USA some time around 1870 – i.e. a conventional (indeed *cliché*) setting for a western. Nor does it refer to where a given scene within a film is set, in the sense that Leone's shooting script would indicate that this first encounter between the characters Harmonica (Charles Bronson), Jill (Claudia Cardinale) and Cheyenne (Jason Robards) was set in an interior, the aforementioned trading post, in the daytime. Nor does it refer to the set-piece, in the broad sense of an unusually elaborate or spectacular image or series of images, such as the bravura long-take and crane shot with which Leone had introduced Jill, then the bustling frontier town of Flagstone, then the grandeur of Monument Valley[9] a few minutes earlier.

Rather, Deleuze's notion of the set, or what I will hereafter refer to as the *image-set*, in order to distinguish it from more conventional Film Studies uses of the term set, is as an information system (2005a: 13). His usage of set is one broadly derived from set theory, as found in informatics and mathematics, epitomised by Venn- and Euler-type diagrams showing the intersections and differences of various sets, subsets and supersets. For instance, the set vertebrates includes the subsets mammals and reptiles, while the set mammals includes the subsets of the cat family, the felids, and the dog family, the canids.

We can identify several distinct image-sets, subsets and supersets that are of importance in cinema. First, the infinite set, a superset comprised of all possible images (this is obviously comparable to the infinite set from which philosophy, art and science establish their relative planes).[10] Second, the subset of this superset comprising all the images in a film. Third, a subset of this superset, comprising of all the images present on screen and/or heard on the soundtrack at this particular instant. For instance, in this trading post scene there are times where, due to cutting, camera movement, or their own movements, zero, one, two, or all three of the characters (or images) Harmonica, Cheyenne and Jill are present on the screen (or in the frame) at a given instant. Fourth, the superset of all the images in the subsets of all the individual films by a given filmmaker. This constitutes their unique directorial stylistic, as mentioned in the introductory chapter. For instance, Leone's stylistic places greater emphasis upon framing the images in his image-sets in long-shots and in close-ups than most filmmakers, with medium-shots correspondingly less important. Finally, the superset of all the images in the subsets of all the individual films that we might consider as constituting a particular genre, sub-genre or cycle. For instance, one difference between the sub-generic image-sets of Hollywood and Italian westerns[11] is the images of ethnic conflict they tended to present. In Hollywood westerns it was typically European settlers versus Native Americans, in Italian ones Gringos (US Americans) versus Mexicans. This difference in part of the western genre image-set can be partly explicated schizoanalytically (or functionally) by the ready availability of Spanish Gypsy extras in the region of Almeria in southern Spain, where many Italian westerns were filmed; these extras were more convincing as Mexicans than as Native Americans.

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[9] The location used in seven of Ford's westerns.

[10] This also corresponds closely with Pasolini's notion of an infinite dictionary of im-signs.

[11] This is less so in *Once Upon a Time in the West* itself as Leone filmed some scenes in Monument Valley.

At any given moment in a film a number of the images present on screen and/or the soundtrack in the third of the Deleuzean image-sets may be acting upon, reacting to, and interacting with one another, thus establishing new relations. For instance, as sounds of commotion and gunfire are heard outside the trading post, some of those inside become visibly anxious. There is, however, an obvious difference between the interaction of sugar and water, in Deleuze's earlier example, and of Leone's characters inside and outside the trading post. The former interaction is a deterministic, scientific-functional one: all other things remaining equal a given quantity of sugar will dissolve in a given quantity of water in a given period of time. The latter is probabilistic, since film characters may not do what we expect them to. Most of the time, however, at least within the movement-image cinema, this is not the case.

This predictability is due to the way in which within this cinema a stimulus, in the form of a perception-image, establishes a sensory-motor schema, which elicits a response, in the form of an action-image. For example, after he has entered the trading post Cheyenne (the source of the commotion outside) perceives that one of the other men within it is surreptitiously moving for his gun. This elicits an action, as Cheyenne makes it clear he knows what the man is doing: "You don't know how to play." This in turn elicits a reaction, as the man moves his hand away from his gun. What is likely unexpected, however, is that Cheyenne, as a known outlaw and reputed badman, did not draw his own gun and simply shoot the man.

Deleuze identifies a number of possibilities for the image-set, of images on the screen and the sounds heard simultaneously (2005a: 14). The image-set might be saturated with images, or might be rarefied. An example of a rarefied image-set is a completely black or white screen, as with the screen-filling close-up of a glass of milk in Hitchcock's *Spellbound* (1945).[12] An example of a saturated image-set is the overlapping dialogue characteristic of Robert Altman's polyphonic approach to sound design in such ensemble films as *Nashville* (1976) and *A Wedding* (1977).

The images in an image-set might also be difficult to immediately comprehend such that we must undertake a "pedagogy of the image" (2005b: 14) to make sense of them. Deleuze identifies this as a characteristic of Jean-Luc Godard's films and (towards the end of *Cinema 2*) as indicative of the time-image, remarking "The new regime of the image [i.e. the time-image] is constructed on this pedagological base." (2005b: 238).

Whilst not necessarily pointing to their hybrid nature, I will show that rarefied and saturated image-sets are comparatively common in Leone and Argento's films and tend to be presented or used in ways that are certainly distinct from those of classical Hollywood. Deleuze's concept of a pedagogy of the image is also relevant to Argento's films, in that his investigator protagonists must often learn how to properly see or read certain images they have been confronted with in order to solve a mystery.

Montage

As with the set (or image-set), Deleuze also has a distinctive understanding of concept of montage. For rather than referring to Hollywood continuity editing or to Soviet montage,

[12] Argento alludes to this image in *The Cat o' Nine Tails* when two characters almost drink poisoned milk.

he identifies montage as the indirect representation of time through the three main forms of movement-image, the perception-image, affection-image and action-image. As noted in the previous chapter, different genres characteristically present distinct overall proportions of these images. Deleuze also suggests four national approaches to montage can be identified in the early movement-image cinema of the silent era, forming two contrasting pairs. The organic montage of the American cinema contrasted with the dialectic montage of the Soviet cinema. This can be broadly understood in conventional Film Studies terms as corresponding to the differences between Hollywood continuity editing and the various types of montage editing practiced by the likes of Sergei Eisenstein, Vsevolod Pudovkin, and Dziga Vertov in the Soviet Union. While the US and Soviet cinemas thereby respectively expressed harmony and discord, they shared a common belief the world could be understood in its entirety. The intensive montage of the German cinema contrasted with the quantitative montage of the French cinema, with the former emphasising the movement of light and shadow and the latter the movement of more tangible images.

The German cinema is also important for presenting the first appearance of the any-space-whatever (2005a: 112). This is a space dislocated or detached from its normal relationships, as part of a defined space, to become capable of entering into new, unpredictable rhizomatic[13] connections to other spaces. As Deleuze explains:

> Any-space-whatever is not an abstract universal, in all times, in all places. It is a perfectly singular space, which has merely lost its homogeneity, that is, its principle of metric relations or the connection of its own parts, so that the linkages can be made in an infinite number of ways. It is a space of virtual conjunction, grasped as pure locus of the possible. [...]

> How can any-space-whatever be constructed (in the studio or on location)? How can any-space-whatever be extracted from a given state of things, from a determinate space? The first way was shadow, shadows: a space full of shadows, or covered with shadows, becomes any-space-whatever. [...] Expressionism operates with darkness and light" (2005a: 113-114)

This notion of an Expressionist or Gothic any-space-whatever will be shown to appear in Argento films. While insufficient in itself as an indicator of Deleuzean hybridity, its co-presence alongside three other forms of any-space-whatever subsequently identified by Deleuze suggests this.

The Perception-Image

In simple terms, the perception-image refers to what is seen on the screen at any given instant and the sounds that accompany it, or the third of the five image-sets described above. Perception-images can also be distinguished in terms of whether they are objective or subjective. A subjective perception-image is one presented from the point of view of someone who is part of the image-set. An objective perception is one presented from a position seemingly external to the image-set. The complication here is that seemingly objective perception-images may turn out to be subjective. Indeed, as will be seen, such images are quite prevalent in both Leone

[13] The rhizome or root is contrasted by Deleuze and Guattari with the arborescent or tree-like. The arborescent grows in a predictable manner whereas the rhizome does not. Conceptually, the arborescent is thus closer to science and the rhizome to philosophy.

and Argento's cinemas, with the latter also making distinctive use of seemingly subjective shots that are never actually (re-)incorporated into the image-set. Beyond the objective and subjective, perception-images can also be distinguished in terms of whether they are what Deleuze terms solid, liquid and gaseous (2005a: 73-88). In broad terms, these reflect the extent to which a particular point-of-view is privileged, and thus how far the image-set is centred and anchored.

As will become apparent, a characteristic feature of both Leone and Argento's approaches here is to grant the camera considerable autonomy in its placement and movements. It is more difficult to give this a clear kinetic/chronic distinction though. It can, however, be identified as more a component of the modern than the classical cinema if looked at through the lens of Pasolini's notions of the cinemas of poetry and of prose (2005a). For Pasolini identifies classical prosaic cinema is one in which images are identifiable as either objective or subjective and where the spectator is generally not made aware of the camera's mediating presence.

In that its name implies the percept, there is a connection between the perception-image of film and the percept of art more generally. This also suggests the perception-image, or something comparable, is to be found in the time-image cinemas. This is confirmed by the Bergsonian distinction Deleuze draws between habitual and attentive responses to the image-set early in *Cinema 2* (2005b: 42-44). Habitual recognition is reductive. It works by taking those qualities from the image-set that are (or appear) relevant to us. In contrast attentive recognition is open to exploring the image-set in its own right.

We can see habitual and attentive recognition as respectively associated with the kinetic and chronic regimes. For in the movement-image perception-images are perceived as *clichés* and serve primarily as a precursor to action, or the action-image. As Deleuze explains:

> A *cliché* is a sensory-motor image of the thing. As Bergson says, we do not perceive the thing or the image in its entirety, we always perceive less of it, we perceive only what we are interested in perceiving, or rather what it is in our interests to perceive, by virtue of our economic interests, ideological beliefs and psychological demands. (2005b: 19-20)

However, as the action-image breaks down, there is often a heightened awareness of the *cliché* as a *cliché*. Within the time-image there is both an increasing need for and opportunity to interrogate the image, as with the aforementioned pedagogy of the image.

I will show Leone and Argento's films differ in their approaches to image recognition. In Leone's westerns the dominant mode of recognition is habitual, although there are also some significant occasions where a character is required to use a more attentive approach, indicative of their hybrid position. In Argento's thrillers and fantasy-horror films, the two modes are more evenly balanced. Importantly, a character will often initially respond to an image in a habitual manner, perceiving and acting upon the *cliché*, only to then discover their understanding of the situation is fatally flawed and that they thus need to return to the image itself in a more attentive way.

The affection-image

As we saw in the previous chapter, Deleuze remarked in his introduction to *Cinema 1* that he was interested in analysing the images and signs of the cinema rather than shots. As such, he possibly contradicts himself somewhat when it comes to the affection-image. This is because he associates the affection-image in first instance with the use of the close-up.

Drawing on Béla Balázs (1952) Deleuze suggests there are two distinct types of close-up: those of (human) faces and those of objects, which vary on a number of poles. Part of a given director's stylistic can be both the extent to which they use the device and whether they exhibit a preference for faces or objects; as we have already began to see, the (extreme) close-up certainly appears to be an important aspect of Leone's stylistic.

With a close-up we are liable to be given a smaller than usual image-set, such as a face and a fragment of sky rather than an entire figure against a landscape. This helps explains why the close-up is an especially deterritorialising technique. In this regard, I will suggest that the use of the close-up and extreme close-up is also an important part of Argento's stylistic, being one of the main ways in which he produces shock effects in his films.

It is useful to supplement Deleuze's conceptual discussion with some empirical findings from David Bordwell, Janet Staiger and Kristin Thompson's (1988) study of classical Hollywood cinema. They found that close-ups would generally only be used after an establishing shot and that on those occasions where a scene began with a close-up an establishing shot would follow shortly after (63). In this regard one of the striking things about Leone and Argento's stylistics is their tendency to begin a scene with a close-up and perhaps also avoid a subsequent establishing shot. Bordwell *et al*. also found that the extreme facial close-up was not found in classical Hollywood at all (54). Such shots are found in both Leone and Argento's films.

Within the movement-image cinema the affection-image appears as an interruption of the sensory-motor schema by which a perception-image normally leads more or less instantaneously to an action-image. The affective power of the close-up, the feelings and emotions it invokes, is such that it temporarily breaks this connection, overwhelming the character (and, by implication and extension, the spectator).

Though Deleuze does not directly address whether or not there is a time-image type of affection-image, that affect and feeling are part of art suggests there must be. This can also be extrapolated from Deleuze's discussion of the use of colour to create affect and another variety of the any-space-whatever:

> In certain respects, Expressionist darkness and lyrical white played the role of colours. But the true colour image corresponds to a third mode of the any-space-whatever. [...] the colour-image of the cinema seems to be defined by another characteristic, one which it shares with painting, but gives a different range and function. This is the *absorbent* characteristic. Godard's formula 'it's not blood, it's red' is *the* formula of colourism. In opposition to a simply coloured image, the colour-image does not refer to a particular object, but absorbs all that it can: it is the power which seizes all that happens within its range, or the quality common to completely different objects. (2005a: 121)

In addition to citing Godard on colourism Deleuze also discusses Michelangelo Antonioni's particular use of colour, as in *The Red Desert* (1964), here. This is significant as Antonioni is another major time-image filmmaker, whose *Blow-Up* (1966) is a key intertextual reference point for Argento's thrillers, especially *Deep Red*, and because similar uses of colourism might be identified therein and in *Suspiria* and *Inferno*. Conversely *The Bird with the Crystal Plumage* and *Tenebrae* arguably use whiteness or what Deleuze terms "lyrical abstraction" (2005a: 115). Deleuze associates this way of creating affect and establishing the any-space-whatever with Jacques Tourneur, whom Argento has also acknowledged as an influence.[14] In combination, then, we might here see Argento's films as using both kinetic and chronic variants of the affection-image and the any-space-whatever, thus further indicating the hybrid nature of his cinema. More generally, meanwhile, the emphasis Deleuze places on colourism as a means of creating affect in the time-image cinema perhaps suggests it sees a decoupling of the affection-image and the close-up, particularly when other technologies such as the hand-held camera and the zoom lens became available to filmmakers as alternative parametric or paradigmatic choices.

The Impulse-Image

Rather than discussing the action-image, Deleuze next turns to one of the minor varieties of the movement-image, the impulse-image. Unlike the perception-image, affection-image and action-image, it is not ubiquitous within the kinetic regime. Rather, the impulse-image is associated with filmmakers working within the contexts of the naturalist and surrealist cinemas, along with the horror genre. Deleuze's examples here include Erich von Stroheim's naturalistic *Greed* (1924)[15], Luis Buñuel's early surrealist films, such as *Un Chien andalou* (1929), and Terence Fisher's *The Brides of Dracula* (1960).[16]

Deleuze views these films as presenting distinctive originary universes, in which characters are slave to their impulses: The protagonists of Stroheim's film need gold, just as the vampire in Fisher's film needs blood. As such their perceptions do not lead to action-images but rather impulses, usually of a destructive and self-destructive nature.

The fetish or partial object also has an important role in this cinema: "The object of the impulse is always the 'partial object', or the fetish; a haunch of meat, a raw morsel, a scrap, a woman's briefs, a shoe." (2005a: 132)[17] A third characteristic of the impulse-image is that it presents the first manifestation of time independently of movement. Impulse-image time can nevertheless be distinguished from its time-image counterpart in taking a wholly negative form, exhausting both the character and their originary world.

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[14] Particularly Tourneur's serial-killer thriller *The Leopard Man* (1943). Another filmmaker who worked for producer Val Lewton's unit at RKO worth mentioning in this context is Mark Robson, whose *The Seventh Victim* (1943) has plot affinities with *Inferno*.

[15] Bordwell *et al*. identify *Greed* as pointing to the incompatiblity of Naturalism with classical Hollywood (1988: 18, 80) by presenting nature rather than the characters as the primary driver of the narrative.

[16] Deleuze also refers to "the excellent work of Mario Bava" (2005a: 133) here, unfortunately without specifying any films by name.

[17] A question is how this relates to the close-up, in that an easy way to produce a partial object is to frame it thus.

The action-image

Unlike the perception-image and the affection-image the action-image is exclusive to the movement-image cinema. It is the dominant image type found in the classical Hollywood cinema and, by extension, in cinema as a whole. Indeed, Deleuze suggests that the action-image allowed for the triumph of the US cinema internationally and for the relatively easy entry of European filmmakers into Hollywood. This latter point is worth noting in relation to Leone and Argento, inasmuch as neither became a Hollywood filmmaker despite working in genre cinema and sometimes on US co-productions. There seems to have been something not quite right about Leone's westerns and Argento's horror-thrillers and fantasy-horror films from a Hollywood perspective. In terms of their positions as Deleuzean hybrid film-makers this might be the co-presence of more European-type (and less obviously genre-based) time-images within their films.

Whereas the impulse-image was associated with naturalism, Deleuze identifies the action-image as associated with realism. Rather than presenting originary worlds, the action-image presents milieu. These exist before the events depicted in the film's narrative begin, continue to exist after the film's narrative has ended, and are not exhausted by the actions of the characters within them.

Drawing upon Nöel Burch's *Theory of Film Practice* (1969/1974), Deleuze suggests there are two main varieties of action-image. These are the large and small forms. They differ in the relationship between situation, S, and action, A. In the large form the situation is initially clear. This produces a response, an action. This in turn leads to a new situation (2005a: 146-147). Contrastively in the small form the situation is initially unclear. An action is needed to disclose it. This situation then provokes another action (164-165). Importantly, the paradigmatic generic examples of the large and small forms are the western and the detective thriller respectively.

A further difference between the large SAS form and the small ASA form is the types of image or sign they present. In the large form the key figure is the binominal or duel, in which protagonist and antagonist attempt to get the better of one another, whether directly or indirectly. The western film showdown is the prime example of a direct binominal: The protagonists face off, and the one who is quicker on the draw (i.e. in perceiving and pre-empting the other's imminent action) triumphs (146-147). In the small form the key figure is the index. This is the small detail the protagonist must learn to understand and manipulate in order to reveal everything else, to make it fall into place or present a pattern. The detective film clue is the classic example of this (165-167); here Deleuze cites a passage from Dashiell Hammett's *The Maltese Falcon*, in which the act of "throwing a spanner in the works" (2005a: 168), is pivotal.[18] Given these descriptions and definitions, their relevance to Leone and Argento's films is largely self-evident. The devil is in the detail. For example, rather than presenting a straightforward duel, Leone's westerns often present three-way trinominal or polynominal conflicts that break down into a succession of one-against-one or two-versus-one or even one-

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[18] This same passage from Hammett is quoted by McDonagh as representative of how Argento's films operate (2010: 3).

versus-one-versus-one duels.[19]

Deleuze suggests that the large and small forms may each be broken down into three subtypes depending on the nature of their narrative end points (147-149). In the dominant versions of the large and small forms the end point is an improvement on the start point. Deleuze designates these as the SAS′ and ASA′ structures respectively. Less frequently, however, the end point may present no improvement on the start point, SAS and ASA, or even present a worsening, SAS″ and ASA″. Where one of these four outcomes is the result, the indication is that the protagonist has been unable to satisfactorily transform the situation or reveal it via his actions. There remains, however, a crucial distinction between such action-images and the time-image. In the SAS, ASA, SAS″ and ASA″ action-images the value and efficacy of action itself is not called into question. Rather, we are made aware of the inadequacies of the protagonist. This is how another of the great generic forms, the gangster film, classically operated. In an argument that parallels Robert Warshow's seminal essay on 'The Gangster as Tragic Hero' (1948), Deleuze suggests the Hollywood gangster does not directly challenge the American Dream (2005a: 149-150). The gangster believes in the same ends as the rest of US society, but uses illegitimate rather than legitimate means to attain them. Ultimately the gangster could not, however, be permitted to triumph. This contrasts with westerns, which legitimated the myth and the means simultaneously (2005a: 150-152). Something Deleuze does not discuss here is the more schizoanalytic issue of censorship, in that during the Studio Code era (1934-1968) Hollywood filmmakers were obligated to show that crime did not pay; this will prove significant in the post-Code *Once Upon a Time in America*.[20]

One aspect of classical Hollywood narratives that Deleuze does not address is their dual nature. Bordwell *et al.* (1988: 16) found that around 95% of the films in their sample featured two somewhat distinct narrative threads, a primary generic one and a secondary romantic one, typically ending in marriage or the likelihood of marriage. For instance, in *Stagecoach* (Dir: John Ford, 1939) the main narrative is the coach journey and the question of whether the Ringo Kid will be able to defeat the Plummer brothers. The secondary narrative is Ringo and Dallas's developing relationship. As will be seen, the avoidance of heterosexual romance subplots is a characteristic of Leone's westerns, while Argento's thrillers often present the breakdown of a relationship or the failure to form one.[21]

Deleuze does not believe the western to have followed any one developmental trajectory or teleology. He would thus appear to disagree with Bazin's notion in his essay 'The Evolution of the western' (1971: 149-157) that the high point of the genre was the classical western of the late 1930s while the 1950s saw the rise of overly self-conscious superwesterns

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[19] See especially Cumbow's analysis of *The Good, The Bad and the Ugly* as a film which is based on threes, beginning with the opening sequences which introduce the title characters, each of whom kills (or in Tuco's case appears to kill) three opponents (2008: 51-52).

[20] For example, the re-releases of William Wellman's *The Public Enemy* (1930), Mervyn LeRoy's *Little Caesar* (1931) and Howard Hawks' *Scarface* (1932) after the implementation of the Studio Code in 1934 had cuts, with 1950s prints also carrying a prologue denouncing the gangster.

[21] As such we might consider the possibility of a further subsidiary SAS or ASA outcome, that of the romantic subplot. In *Stagecoach*, for example, both the main and secondary narrative have SAS′ outcomes.

no longer content to be merely westerns. This is important since it suggests Deleuze would not be implicitly hostile to Italian westerns, nor view them as inherently degenerate variants on their earlier Hollywood counterparts. The underlying reason for Deleuze's position here is his denial that there is a single central point of origin. It is not that there was ever a true west, either in historical reality or cinema, which subsequent images deviated from. Rather, there were always multiple wests. (2005a: 151; 172) Leone's Italian westerns of the mid 1960s and early 1970s can thereby be understood as potentially presenting a west just as valid as those of Ford, Anthony Mann, Budd Boetticher and Sam Peckinpah, each of whom Deleuze does refer to. This, however, leads to the question why Deleuze does not mention *Once Upon a Time in the West*. The film, after all, was a considerable success with French audiences, especially in Paris (Frayling, 2000: 296-297). It was one of the major hits of 1968 alongside Stanley Kubrick's *2001: A Space Odyssey*, which Deleuze does address in *Cinema 2* (2005b: 198-199) in a time-image context. The deliberate pace of Leone's film, which contributed to its mostly negative critical and commercial reception in the US at this time, would seem to similarly mark it out as a time-image film. This is indirectly indicated by Leone's own remarks on the film's reception in Paris:

> There was a phrase going around Paris menswear houses, just after *Once Upon a Time in the West* opened. The phrase was 'This year the style is Sergio Leone'. Somehow the French film-going public was better prepared for a kind of cinema which was slow and reflective. (quoted in Frayling, 2000: 296)

One possibility here is that *Once Upon a Time in the West* had already been territorialised by another major French theorist and contemporary of Deleuze's, namely Jean Baudrillard, who referred to Leone as "the first post-modernist director" (quoted in Frayling, 2000: 492). For Baudrillard's invocation of the post-modern is obviously difficult to square with Deleuze's classical movement-image/modern time-image framework. It might, however, be reconceptualised in relation to a Deleuzean hybrid cinema. A further indication of this comes from another contemporary theorist, Umberto Eco, when he wrote of Michael Curtiz's *Casablanca* (1942) in relation to the *cliché*: "Two *clichés* make us laugh, but a hundred *clichés* move us because we sense dimly that the *clichés* are talking amongst themselves, celebrating a reunion" (1985: 3). For *Once Upon a Time in the West* is likewise a film self-consciously replete with *clichés*. The issue, if we wanted to consider the film as time-image, is that Deleuze considers this kind of awareness of the *cliché* characteristic of the crisis of the action-image (2005a: 212). Prior to addressing this crisis, however, Deleuze discusses an image-type that contributed to its emergence, namely the relation-image.

The relation-image

The relation-image is another of the less frequently encountered types of movement-image. As noted in the previous chapter, Deleuze associates it with Hitchcock's films. In these the relationships between images are not just physical but also mental. In particular guilt and/or crime are frequently transferred from one character to another. The Hitchcock thriller differs from its action-image counterpart on two grounds. First, rather than presenting the index it

presents the demark (2005a: 207-208). This is a sign which is part of the image-set but which stands out for some reason. (For example, in *Foreign Correspondent* (1940) one of an image-set of windmills is being used by the villains as their base. It stands out from the others because its sails turn in the opposite direction.) Second, because it privileges suspense over surprise. This introduces another aspect of the relation-image, that it also sees the spectator being brought into the film by being made aware of things ahead of those in the diegesis. Rather than having a bomb suddenly go off, to shock viewer and character alike, Hitchcock preferred to first make his viewers aware of a bomb about to imminently explode; this particular image can be seen in *Sabotage* (1936) where a child is oblivious to the fact that he is delivering an explosive device for his adoptive father. Unexpectedly the bomb goes off, killing the child and other passengers on the bus.[22]

Correspondingly, Hitchcock disliked 'whodunnit' mysteries as these entailed keeping the spectator in the dark around certain relations. It might be argued here, however, that Hitchcock did not always make the viewer aware of relations prior to his characters. Most obviously, in *Psycho* (1960) we are not made party to the fact that Norman Bates, not his dead mother, is the killer. The shock of this revelation shows that suspense and shock both have their uses and value.

Deleuze reads the Hitchcockian image of mental relations as the high point and logical end point of the movement-image. On the one hand, the relation-image increased the role of and capacity for thought. On the other hand, it served to indicate that more thought would entail less action. In this it helped signal the emergence of a crisis in the action-image and the need to go beyond the action-image. This raises questions over what it means for later filmmakers to follow Hitchcock's lead. If the relation-image was advanced for 1940s Hollywood, it might be somewhat retrograde in later decades when the direct time-image was possible.

The crisis in the action-image

Deleuze identifies a crisis in the action-image as having emerged in the 1940s. Although he generally presents cinema as having followed the same trajectory as philosophy in the shift from movement to time, he here also invokes a more material explanation, the devastation wrought by the Second World War. This is not necessarily a contradiction, however, if we consider Deleuze's monism, his universe of images and images of thought, such that the war might be considered a material manifestation of conceptual differences (i.e. fascism vs anti-fascism).

Deleuze identifies the crisis in the action-image as having five components. First, "a dispersive situation", in which the characters' relationships to the situation and to one another are unclear or comparatively limited in scope. Second, "deliberately weak links", with a greater emphasis upon the role of chance. Third, the "voyage form", with journeys that are not motivated by a particular situation. Fourth, a "consciousness of *clichés*". Last, "a condemnation of the plot" (2005a: 211-214). Unfortunately, Deleuze does not say whether

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[22] Hitchcock later regretted presenting this scene, telling François Truffaut that "when the bomb exploded and [the boy] was killed, the public was resentful" (1986: 144). This points to a difference in sensibility from Leone, three of whose films depict the killing of children.

the presence of one, all or a number of these within a film is indicative of the crisis situation, or if more of these components might be expected to be seen in later films than earlier ones. What is clear, however, that some of these components can be seen in Leone and Argento's films. For example, in *The Good, the Bad and the Ugly* the Good and the Ugly spend the first third of the narrative wandering the West working a scam before the Good arbitrarily dissolves their partnership. Similarly, *The Bird with the Crystal Plumage* and *Four Flies on Grey Velvet* revolve around their male protagonists responding to *cliché* images in habitual ways.

Many of Deleuze's own examples of the crisis in the action-image are drawn from 1970s US cinema. He suggests, however, that this crisis (and the emergence of the direct time-image) manifested earlier in European national cinemas, first in Italy, then in France and finally in West Germany, at approximately ten-year intervals in 1948, 1958 and 1968 respectively (2005a: 215-216). This chronology is particularly important for my purposes. It suggests Italian filmmakers emerging in the 1960s and 1970s may have indirectly felt more of a need to depart from the time-image or to incorporate it into their work in order to distinguish it: the previous generations of French and German filmmakers implicitly made movement-image films. As such, the presence of the time-image in the films of Leone and Argento's contemporaries in these countries was perhaps sufficient in itself to be innovative. In contrast the previous generation of Italian filmmakers had established a situation in which the time-image was present, at least in an art cinema context. As such, producing a hybrid cinema that combined elements of both the kinetic and chronic regimes was arguably a way for Leone and Argento to innovate in an Italian, post neo-realist/time-image context.

The Opsign, Sonsign and Seer

Deleuze begins *Cinema 2* by posing questions around Italian neo-realism: Why does it represent the first consistent manifestation of the time-image? What makes it the first cinema to really go beyond the movement-image? To answer these questions Deleuze turns to Bazin's influential aesthetic reading of neo-realism. Bazin's fundamental point was that neo-realism's understanding of reality was distinct from that of earlier cinemas, most obviously the classical Hollywood cinema. As Deleuze summarises it, "The real was no longer represented or reproduced but 'aimed at'. Instead of representing an already deciphered real, neo-realism aimed at an always ambiguous, to be deciphered real." (2005b: 1) This aiming at invokes the aforementioned idea of the asymptote, or the asymptotic relationship between the neo-realist film and its target, reality.

Deleuze recasts Bazin's analysis as also expressing a fundamental difference between sensory-motor situations and optical/sonic descriptions. As he explains: "What defines neo-realism is this build up of purely optical situations (and sound ones, although there was no synchronised sound at the start of neo-realism) which are fundamentally distinct from the sensory-motor situations of the action-image in the old realism." (2005b: 2-3) A consequence of the shift from situations to descriptions was that characters no longer knew how to act appropriately in response to what they encountered. As such they became spectators or seers rather than agents. This represented both a continuation and a reversal of Hitchcock's

relation-images. Whereas Hitchcock brought the spectator into the film, neo-realism made the characters within the film into spectators. This reversal mirrors that of the position of time against movement, from (seemingly) dependent to independent (2005b: 3).

One of the characteristic figures within neo-realist cinema is the child. Deleuze suggests that a reason for the child's importance is that he or she was relatively prone to being positioned as a seer: "The role of the child in neo-realism has often been been pointed out […] this is because, in the adult world, the child is affected by a certain motor-helplessness, but one which makes him all the more capable of seeing and hearing." (2005b: 3)

Another feature that distinguished neo-realist cinema from classical Hollywood cinema was its treatment of space. As we saw earlier, the action-image is associated with defined milieus, with these contrasting with the originary worlds and constructed any-space-whatevers of the impulse-image and affection-image. Neo-realism saw the emergence of a new kind of any-space-whatever, one that arose naturally from pre-existing space rather than being constructed through the manipulation of darkness and light in the studio. As Deleuze explains:

> The space of a sensory-motor situation is a setting which is already specified and presupposes an action which discloses it, or prompts a reaction which adapts to or modifies it. But a purely optical or sound situation becomes established in what we might call 'any-space-whatever', whether disconnected, or emptied. (2005b: 5)

The key instance of this type of any-space-whatever, at least in the initial neo-realist period[23], was the war-ravaged city. This is most notably seen in Rossellini's *Rome Open City*[24] (1945) and *Germany Year Zero* (1948). For the bombed out city no longer has its identifiable landmarks or patterns of streets and roads that can be responded to. Instead, it is just a featureless, grey expanse that provides no obvious stimulus to action.

Jaimey Fisher (1997) has applied Deleuze's ideas to the German 'rubble film' cycle of the immediate post-war years. He argues that films such as Wolfgang Staudte's *The Murderers are Among Us* (1946) present a time-image comparable to that found in contemporaneous Italian films, with 'mutant' seer figures and any-space-whatevers. Through this, Fisher both demonstrates the applicability of Deleuze's ideas to other cinemas and something of the limitations of his traditional film canon and history. (Deleuze only focuses on two German cinemas, namely the Expressionist cinema of the 1920s and the *Neuer Deutsches Film* of the late 1960s and 1970s.) Fisher's analysis also contradicts Bordwell's critical assessment that the *Cinema* books inhibit contemporary research (1997: 116-117). For Fisher also extends Deleuze's discussions of the agent and the seer by arguing that gender also needs to be taken into account. A distinctive feature of the rubble film was the presence of adult males as seer protagonists. This contrasted with classical Hollywood cinema where comparable adult males

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[23] In later years reconstructed urban and suburban environments in an modernist style, such as the EUR district of Rome seen in Antonioni's *L'Eclisse* (1962) could also be considered any-space-whatever, as might the flat, featureless Pontine Marshes of *The Red Desert*.
[24] The title *Rome Open City* indicates its setting more precisely than *Germany Year Zero* does, insofar as it identifies Rome whereas *Germany Year Zero* does not specify Berlin. It also features the landmark of the Vatican in its opening and closing shots.

were agents.[25]

Both Leone and Argento's films arguably present aspects of a neo-realist or post-neo-realist approach here, further indicating their hybrid filmmaking practices alongside their excessiveness in drawing from both formalist and realist tendencies. The breakdown of the unitary action-image into the separate opsign and sonsign and concomitant shift from sensory-motor situations to descriptions is also a recurrent feature of Argento's films. Correspondingly his protagonists, both male and female, are often positioned as becoming-seers. Crucially, however, this tends to be a temporary state as, having re-examined these descriptions, they then become able to act more or less decisively. The idea of the description that does not extend into action is an important component of *Once Upon a Time in the West*, although like Leone's other westerns it presents male agent protagonists who rarely have difficulty acting when required. *Once Upon a Time in America* is correspondingly noteworthy in that some of the characters go from being active agents in the childhood scenes to more passive seer-type figures in the adult scenes, reversing the usual trajectory.

As Deleuze acknowledges, the seer's passivity was problematic as far as some politically-minded critics were concerned, since it could be construed that nothing could be done to change the global situation, if indeed any such thing existed: "In Japan and Europe, Marxist critics have attacked [time-image] films and their characters for being too passive and negative, in turn bourgeois, neurotic or marginal, and for having replaced modifying action with a 'confused vision'." (2005b: 18) An obvious expression of the traditional Marxist position here is the eleventh of Marx's 'Theses on Feuerbach' (1845/1888): "The philosophers have only interpreted the world, in various ways; the point is to change it."[26] Again, as Maratti argues, it is not so much that Deleuze was here denying the value of action entirely. Rather, he was positing the time-image led to an awareness of the impossibility of certain established notions of agency, and that seeing the world differently was sometimes a necessary precursor to changing it. Here we may also consider Deleuze's discussion of the modern political cinema later in *Cinema 2*

To Deleuze the classical political cinema of Soviet directors operated on the premise that 'the people' already existed and only had to be mobilised. This might be understood with reference to a Marxist notion that the proletariat already existed as a class in itself. but still had to attain consciousness to become a class for itself. In contrast the modern political cinema of Alain Resnais, Jean-Marie Straub and Danièle Huillet, Glauber Rocha and others was characterised by an awareness that the people were in fact 'missing' and would have first to be constructed, whether on class or other grounds (2005b: 207-215). The difficulties of creating a people are critically explored in *Duck You Sucker* and Argento's broadly comparable *Le cinque giornate* (1973). More generally, however, Deleuze's emphasis upon a minor cinema"associated with Third World and ethnic minority filmmakers means Pasolini's notion of an unpopular cinema arguably proves the more appropriate here.

Deleuze presents the time-image in general as characterised by a greater range of

[25] In reviewing Fisher, Bell (1997) posits Eastwood's westerns as ideal examples of the male agent.
[26] Available online at http://www.marxists.org/archive/marx/works/1845/theses/theses.htm (Visited 24 January 2011).

creative possibilities being available to the filmmaker and the breaking down of established boundaries between particular pairings. The key issue here is whether we choose to place any given pairing as points on a continuum or as polar opposites. As a philosopher of difference, Deleuze emphasises the distinctions between the two image regimes. However, here as elsewhere, there are indications these are rarely absolute.

Virtual, Actual and Recollection-images

This is further evident with regard to the next vital concepts that Deluze introduces in *Cinema 2*, namely virtual, actual and recollection-images (i.e. flashbacks), which may again be found in both movement-image and time-image cinemas. This said, recollection-images are not ubiquitous. Howard Hawks, for instance, claimed never to have used flashbacks (Hawks and Breivold, 2006: 82), while Bordwell *et al* found flashbacks in between only ten and 20% of their sample of classical Hollywood films depending on period; if the flashback seemed more common than this it was because it tended to be memorable (1988: 42-43). More importantly, there were restrictions upon how flashbacks could be used in movement-image cinema. As Deleuze explains:

> The question of the flashback is this: It has to be justified from elsewhere, just as recollection-images must be given the external mark of the past from elsewhere. The circumstances must be such that the story cannot be told in the present. It is therefore necessary for something else to justify or impose the flashback, and to mark or authenticate the recollection-image. (46)

Such a recollection-image could not lie, as demonstrated by angry audience responses to the 'false' flashback in Hitchcock's *Stage Fright* (1950).[27] Rather, it had to serve as a true report on what really happened at a point in the past, or a past actuality.[28] Moreover, it had to be distinguishable from virtual states like dreams and hallucinations, just as these had in turn to be clearly distinguishable from the here-and-now actual. Here we may also note Bordwell *et al*'s finding that the flashforward was absent from their sample of classical Hollywood films (1988: 42). Significantly, they attribute this to the flashforward being a device that drew too much attention to itself and, through this, the arbitrariness of film narratives.

Deleuze contrasts the recollection-images of Marcel Carne's *Daybreak* (1939) with Joseph Mankiewicz's *All About Eve* (1950). Carne's film exemplifies a movement-image approach to the recollection-image. Each flashback goes from the present to the past to cumulatively explain the present situation. In Mankiewicz's more time-image work the flashbacks have a forking path approach. We are made aware of multiple directions that the narrative could have taken and that only one path was followed and actualised. (2005b: 47-48).

A complex treatment of the actual, the virtual and the recollection-image is a characteristic of both Leone and Argento's cinemas. To give one example, *For a Few Dollars More* has flashbacks that present something which actually happened, but which are also

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[27] "I did one thing in that picture that I never should have done; I put in a flashback that was a lie. [...] Strangely enough, in movies, people never object if a man is shown telling a lie. And it's also acceptable, when a character tells a story about the past, for the flashback to show it as if it were taking place in the present. So why is it that we can't tell a lie through a flashback?" (Hitchcock and Truffaur, 1986: 275)

[28] A different sense of actual from the actuality films of the Lumière Brothers mentioned earlier.

somewhat dream-like and ambiguously positioned between two characters, one of whom could not have been present at the scene depicted.

The Crystal-Image and Incompossibility

Other time-image films go further than *All About Eve* in their treatment of the virtual and the actual. Clear-cut distinctions between the ontological status of images are thrown into confusion in *Last Year at Marienbad* (1961). In Resnais's film it is impossible to ascertain the truth as to whether the woman, known only as A, and the man with the Italian accent, known only as X, met at the titular place and time or did not. Some descriptions suggest that they did, others that they did not. Through this Resnais's film exemplifies two other important time-image concepts, namely the crystal- or crystalline-image and the co-presence of incompossible images.

The crystal-image or hyalosign presents the emergence of a circuit between the actual and virtual images, such that they perpetually chase after one another, often to the point of becoming indistinguishable. In Resnais's film, for instance, one side of the crystal-image is that A and X did meet last year, the other side that they did not. We cannot, however, tell which is actual and which is virtual. With the crystal-image Deleuze also presents an alternative to the psychoanalytic notion of the screen as a distorting mirror. For, as he explains, the mirrored image is in fact a crystal-image:

> The most familiar case [of the crystal-image] is the mirror. Oblique mirrors, concave and convex mirrors are inseparable from a circuit […] The circuit itself is an exchange: the mirror-image is virtual in relation to the actual character that the mirror catches, but it is actual in the mirror which now leaves the character with only a virtuality and pushes him back out of field. (2005b: 68)

As discussed in the introduction, the mirror-image is of obvious significance in relation to *My Name is Nobody*. Indeed, it may be argued that film is about its unnamed protagonist's desire to actualise the virtual image he has in his mind's eye (or, in more Deleuzean terms, on his mindscreen[29]): "I see it clear as crystal: Jack Beauregard standing alone, facing the Wild Bunch. Just think of it. You'll be written up in all the history books."

The overt reference here to Sam Peckinpah's *The Wild Bunch* (1969) foregrounds another facet of the crystal-image, that of the self-referential work. While self-reflexivity obviously has a long history in art generally and is also found in classical cinema[30], Deleuze suggests it is more prevalent in the modern cinema.[31] Crucially it is also a common feature of Leone and Argento's cinemas, although both filmmakers tend to avoid directly references to cinema and its milieu. For example, while the "horror film director" in *Opera* (1987) is an obvious stand-in for Argento, the film's own setting is that of an opera production. Arguably this may be taken as a further indication of the filmmakers' hybrid positions. They are modern

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[29] Later in *Cinema 2* (2005b: 207) Deleuze addresses how potentially any image could be used as a screen.
[30] For instance in Buster Keaton's *Sherlock Jr.* (1924).
[31] For a wide-ranging, if non-Deleuzean, discussion of different modes of reflexivity in cinema and literature see Robert Stam's *Reflexivity in Film and Culture: From Don Quixote to Jean-Luc Godard* (1992).

in wanting us to be aware that we are watching a film, but classical in letting us take pleasure in this. They have a belief in genre cinema sometimes less evident in more modern or time-image films-about-film, such as Godard's *Contempt* (1963) and *Wind From the East* (1969), Fellini's 'Toby Dammit' segment of *Spirits of the Dead* (1968)[32] or R. W. Fassbinder's *Beware of a Holy Whore* (1970), each of which more critically invokes Italian genre cinema.[33]

Incompossibility is a concept that Deleuze develops from Gottfried Liebniz's discussions of compossibility and the problem of future contingents. These are states of future affairs neither necessarily true nor false. With the concept of compossibility Liebniz suggested that one way to resolve the paradox of the future contingents was to consider the existence of alternate worlds. In more Deleuzean terms we might think of these as being like the different planes or cuttings out of images from the infinite plane. In one plane or world something does indeed happen, but in the other it does not. *Last Year at Marienbad* demonstrates incompossibility (albeit with reference to the past rather than the future) in the alternatives of A and X's meeting and not meeting co-exist in the crystal-image circuit. Incompossibility is also a vital concept in relation to *Once Upon a Time in America*. Leone refused to take a position upon the ontological status of some of the film's scenes, as to whether they really happened or only played out in a character's mind as a dream.

Another aspect of the crystal-image is the emergence of time as a creative as well as a destructive force. Indeed, Deleuze credits Resnais with enabling Buñuel to go beyond the impulse-image of his earlier Surrealist works (2005b: 99-100). For in the likes of *Belle de jour* (1967) Buñuel also presents incompossible images. At the end of the film Pierre Serizy is confined to a wheelchair, or is not, depending on which image we take as virtual and which as actual; Buñuel, crucially, gives us no clues as to whether either eventuality is more probable.

The Powers and Figures of the False

Creativity also manifests in the form of the powers of the false. These further distinguish the classical cinema of the movement-image and the modern cinema of the time-image. For within the modern cinema images may be presented as a character's own virtual creations. As Deleuze explains:

> Narration ceases to be truthful, that is, to claim to be true, and becomes fundamentally falsifying. This is not at all a case of 'each has his own truth', a variability of content. It is a power of the false which replaces and supersedes the form of the true, because it poses the simultaneity of incompossible presents, or the co-existence of not necessarily true pasts. Crystalline description was already reaching the indiscernibility of the real and the imaginary, but the falsifying narration which corresponds to it goes a step further and poses inexplicable differences to the present and alternatives which are undecidable between true and false to the past. The truthful man dies, every model of truth collapses, in favour of the new narration. [...] It is Nietzsche, who, under the name of 'will to power', substitutes the power of the false for the form of the true, and resolves the crisis of truth [...] in favour of the false and its artistic, creative power. (2005b: 127)

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[32] Fellini's segment of the anthology film was based on an Edgar Allan Poe story and was scripted by Bernardino Zapponi, who would later collaborate with Argento on writing *Deep Red*.
[33] Pasolini's concept of the unpopular cinema is also of relevance here.

Deleuze's identifies four figures associated with the powers of the false. The first of these figures is, somewhat paradoxically, the seeker after truth. Characters seeking truth are, after all, found in the classical cinema. But this truth was shown to exist independently and to be discovered or uncovered through the investigator's actions, not actively created through an act of will to power. This new emphasis upon creation means that there is sometimes overlap here with the second figure, the forger. For instance, in Orson Welles' *Touch of Evil* (1958) Quinlan investigates a bombing and manufactures evidence to prove that Sanchez is guilty; the irony is that Quinlan turns out to be correct in his suspicion. The third figure is the avenger, or seeker after vengeance, the final one the artist (2005b: 133-142).

Instances of these figures can be found in Leone and Argento's films. They also sometimes take more complex, compound forms, especially in the two directors' later work. For example, the protagonist of *Tenebrae* is a writer who secretly kills the murderer at large in Rome and then embarks upon his own series of revenge killings. The subject of truth is also, however, an area where the movement-image characteristics of Argento's cinema are apparent. The investigator protagonists of his thrillers discover a pre-existing truth. They do not fabricate a new truth in the manner of Welles's Quinlan or the protagonist of Lang's *Beyond A Reasonable Doubt* (1956).

Film Music

Deleuze mentions music only briefly in the *Cinema* books, referring to the gallop and the *ritornello* as two musical forms particularly important to the cinema. (2005b: 89-90) Although not obviously related to the kinetic and chronic regimes, thse perhaps have certain affinities or connotations. The gallop, after all, implies movement. Indeed, in Leone's films such pieces of imusic often accompany chase scenes or otherwise drive the action forward. *Ritornello* means 'little return' and might thereby be associated with Nietzsche's 'eternal recurrence' (or Deleuze's own notion of repetition as difference) and the time-image. Indeed, in Argento's *Deep Red* a piece of music is introduced accompanying an initial murder scene in the past, then reprised whenever the killer strikes in the present. The main issue is that Deleuze did not address possible associations of this sort to either affirm or deny them.

Gregg Redner (2009) has sought to examine film music from a Deleuzean perspective. He considers the scores for six films in relation to Deleuzean concepts. He refers to the movement-image and time-image only in relation to *Things to Come* (1936) and *Scott of the Antarctic* (1948). William Cameron Menzies's and Charles Frend's films were scored by British classical composers, Arthur Bliss and Ralph Vaughan Williams respectively. Redner contends Bliss's score helps establish a movement-image space that is territorialised and knowable, whereas Vaughan Williams's score increasingly constructs a time-image space that is deterritorialised into a smooth, featureless any-space-whatever.

We can extrapolate from Redner's discussions and the *Cinema* books into Deleuze's wider approach to music. The key concepts here are territorialisation and deterritorialisation, particularly as they relate to the *ritornello* or refrain. As Ronald Bogue explains, the *ritornello* or refrain has three components, namely a point of order, a circle of control (or territorialisation)

and a line of flight (or deterritorialisation). (2007: 27)

In line with his general philosophy, Deleuze emphasised deterritorialisation and becoming. He was thereby critical of Arnold Schoenberg's atonal music, which used the established twelve tones (of western music) in unconventional ways but combined this with conventional (western) treatments of rhythm and timbre. Schoenberg did not go far enough, failing to produce "an experimentation on all aspects of music, 'a generalised chromaticism' that puts all musical constants in variation." (Bogue, 32) Deleuze levelled similar criticisms against Futurist Luigi Rossolo's broadly contemporaneous 'art of noise', which he compared unfavourably with the likes Pierre Schaeffer's later *musique concrète*. Rossolo's approach entailed territorialising noise within existing notions of music, whereas Schaeffer's deterritorialised sound into music.

Based on this territorialisation/deterritorialisation pairing and their respective movement-image/time-image associations, I will argue that Ennio Morricone and Goblin's scores for Leone's and Argento's films have hybrid elements. This having been said, questions remain that are beyond the scope of this thesis. For instance, though Redner identified movement-image and time-image associations in two of his six scores, he did not locate these in the four other scores he analysed. This might point to the essence of film music being distinct from that of music and of film, that film music's own creative becomings cannot be reduced to the kinetic or the chronic image regimes. Film music's distinctiveness may lie in its hybrid and deterritorialising potential. Significantly one thing both Leone and Argento have done here is challenge the conventional relationship between film images and score, as briefly mentioned in the previous chapter in relation to Herzog's notion of the musical moment.

Violence and the Shock to Thought

The final aspect of *Cinema 2* that I will address in Leone's and Argento's cinemas is their treatments of shock and violence. Deleuze's position here is perhaps somewhat ambiguous. He was not opposed to shocking and violent images in themselves, so long as they served to provide a shock to thought. This is in line with his general philosophical-conceptual approach to cinema. But it arguably downplays the possibility that images which did not provide a shock to thought as far as Deleuze was concerned might have done so for their target or implied audiences, or have had a broader schizoanalytic use-value. Deleuze's critique is directed at the comparative ease with which original and thought-proving images could be conventionalised and commercialised:

> What becomes of Hitchcock's suspense, Eisenstein's shock and Gance's sublimity when they are taken up by mediocre authors? When the violence is no longer that of the image and its vibrations, but that of the represented, we move into a blood-red arbitrariness. When grandeur is no longer that of the composition, but a pure and simple inflation of the represented, there is no cerebral stimulation or birth of thought. It is a rather generalised shortcoming of authors and viewers. (2005b: 159)

There are a number of points I will develop here. First, a relatively high proportion of Leone and Argento's violent images, especially compared to their respective imitators, can be considered as presenting shocks to thought. Second, their hybrid approach arguably enabled their work

to reach a wider audience than their time-image contemporaries. Third, the juxtaposition of Hitchcockian suspense with Eisensteinian shock in Deleuze's discussions suggests it is up to each filmmaker to find the images that work for them. Thus Argento should not be criticised just because he values shock more than Hitchcock. As far as Leone's cinema is concerned, we may note Deleuze's positive appraisal of Peckinpah's westerns (2005a: 171-172), suggesting the notorious violence of *The Wild Bunch* (1969) was not an issue for him.

Bordwell, Deleuze and Hybrid Cinema

Bordwell (1997) presents the history of film style as having been written in four stories or programs, emerging in the 1910s and 1920s; 1930s; 1940s, and 1960s respectively. These are the basic story, standard version, dialectical program and oppositional program. The basic story saw film identified as an art form with its own specific formal properties. The standard version built on the basic story by drawing a line between the silent and sound cinemas, presenting the coming of sound as the end of cinema as a distinctive art in its own right. The dialectical program, associated with Bazin, inverted previous assumptions and foregrounded realism rather than formalism. The oppositional program, associated with Burch, presented a modernist critique of dominant film aesthetics. An important aspect of this was re-evaluating the early cinema and emphasising its distinctiveness.

Although Deleuze is very much a secondary target in Bordwell's critique compared to what Bordwell terms the Lacanian Althusserian Paradigm[34], he sees the *Cinema* books as presenting a similarly 'neo-Hegelian' totalising theory. What Deleuze has done, for Bordwell, is take the traditional history of film style and recast it into a new overarching framework of the movement-image and time-image. Bordwell finds this too neat, remarking that there seems "No body of work that does not fit somewhere; no category without a historical manifestation." (1996: 117)

It is true that Deleuze synthesises a wide range of previous theory within the *Cinema* books, but Bordwell does not discuss the relationship between Deleuze's image-in-movement and Burch's reading of the early cinema. For Burch (1969/1974, 1990) the early cinema's Primitive Mode of Representation was not lacking compared to the Institutional Mode of Representation found in Hollywood cinema from the later 1910s onwards. Rather this Primitive Mode was fundamentally distinctive. Moreover it could not be subsumed within a teleological or evolutionary framework. There was no intrinsic reason why the films of Lumière and Méliès should lead irrevocably to the realist and formalist tendencies, as in traditional history, or to Deleuze's mobile section and movement-image. There are thus certain aspects of earlier work which Deleuze has not accommodated within his framework.

Bordwell's other major criticism of Deleuze's theory is that it "disables contemporary work" by its apparent failure to provide a "research program" of its own, or a set of "hypotheses to be analyzed, tested, recast, or rejected" (1997: 117). Whilst this might have been valid at the time Bordwell was writing, more recent years have seen a proliferation of studies inspired by the *Cinema* books, as discussed in the previous chapter.

[34] Earlier SLAB Theory, for Saussure, Lacan, Althusser and Barthes.

McElhaney's *The Death of Classical Cinema* (2006) is of particular importance here. This is because in theorising the idea that the classical cinema ended between the late 1950s and early 1970s, he draws from Bordwell and Deleuze. McElhaney certainly acknowledges that there are differences between the two theorists' positions. For example, Bordwell tends to frame his discussions in terms of the distinctions between classical and modernist cinemas, whereas Deleuze's preferred terms are classical and modern. What is more important, however, is that in his own critical practice, McElhaney clearly finds both theorists' ideas useful. He is not particularly concerned with pitting them against one another in an agonistic manner. It is not about saying that one theorist's ideas are better than the other's. Nor indeed does McElhaney suggest that there is necessarily any absolute incompatibility, incommensurability or incompossibility between Bordwell's modernist cinema and Deleuze's modern cinema. Rather, sometimes the ideas of the one theorist can usefully supplement those of the other. Sometimes both may help us see particular facets of a film in different ways. This is less surprising than it may first appear. Deleuze and Bordwell are, after all, united in their rejection of dominant psychoanalytic and linguistic film theory. They also have a shared enthusiasm for many other theorists outside this paradigm, including Bazin and Burch. Bordwell's emphasis on differences thus arguably obscures similarities.

One example of this is Bordwell's notion of parametric narration. This is a term he selects with reference to Burch's idea of parameters as introduced in *Theory of Film Practice* (1969/1974). It refers to an approach to filmmaking in which style goes beyond the strict requirements of narrative and, as such, becomes its own justification and may form its own parallel (or excessive) system of meaning. Burch identified fifteen different parameters, which he saw as having dialectical possibilities. Most filmmakers, however, did not explore these. They instead preferred to draw upon the relatively narrow range of parameters characteristic of the Institutional Mode of Representation. Style, along with the representation of space and time, were subordinated to telling a story in a particular, conventional manner. In *The Films of Carl Theodor Dreyer* (1980) Bordwell refers to *Gertrud* (1964) as an example of a film with parametric features. As he explains:

> What is excessive is the way that [*Gertrud*'s] narrative is subjected to the work of cinematic representation. […] Narrative events – dialogue, gesture, character confrontations – become swallowed up in cinematic structures, like pennies tossed into a canyon. The film's structuring of space and time creates that excess described by Roland Barthes. (180: 176)

This is all the more significant given that Barthes' notions of a third, obtuse or excess meaning (1970) have also been invoked by McDonagh (2010: 3) in relation to Argento's cinema.

In his discussion of parametric narration in *Narration in the Fiction Film* (1985: 278-279), Bordwell also indicates Burch's analysis of parameters provoked a number of responses from others in the early 1970s, including Pascal Bonitzer's discussion of off-screen space (1972). This suggests a further point of possible connection with Deleuze. Bonitzer is another theorist whom Deleuze draws upon in the *Cinema* books, with this same essay inspiring aspects of his analysis of the out-of-field, mobile section (framing and reframing) and audio-

visual relationships. These, in turn, are areas where other parametric aspects of Leone's and Argento's cinemas may sometimes be discerned. Argento explores audio-visual disjunctions, Leone the distinctive characteristics of the 2.35:1 widescreen frame.

McElhaney's notion of the death of classical cinema refers to his sense that the type of cinema discussed by Bordwell *et al* in *The Classical Hollywood Cinema 1917-1960* and characterised by Deleuze as the dominant instance of the movement-image, underwent an important change between the late 1950s and the early 1970s. Looking at three exemplary films – Lang's *The Thousand Eyes of Dr Mabuse* (1960), Hitchcock's *Marnie* (1964) and Vincente Minelli's *Two Weeks in Another Town* (1962) – he argues for the increasing emergence of a cinema with hybrid classical and modern(ist), movement-image and time-image features. Often this development was not viewed positively by contemporary critics. Rather, they saw these established filmmakers' works as unsuccessfully attempting to integrate elements derived from (European) art cinema into Hollywood product.

In positioning these films as hybrid works, McElhaney sometimes presents Deleuze's movement-image and time-image to be more flexible than Bordwell's classical cinema, which seems overly monolithic by comparison. This sense also emerges in Bordwell's discussion of contemporary Hollywood cinema in *The Way Hollywood Tells It* (2006). While characterising Hollywood cinema since the 1960s as increasingly drawing upon other filmmaking approaches and traditions, Bordwell nevertheless stops short of describing it as post-Hollywood. Instead, he emphasises the continuing dominance of a classical cinema which selectively incorporates non-Hollywood elements. Nonetheless, Bordwell's discussion of contemporary Hollywood has some overlaps with the kind of Deleuzean hybrid cinema discussed by Martin-Jones (2006). Some films, including Michel Gondry's *Eternal Sunshine of the Spotless Mind* (2004) and Christopher Nolan's *Memento* (2000), are used as examples of contemporary tendencies by both authors.

In identifying the points of commonality and difference between contemporary Hollywood and the Art cinema, Bordwell also relates *Last Year at Marienbad* to John Boorman's *Point Blank* (1967) and *Blow-Up* to Francis Ford Coppola's *The Conversation* (1974). According to Bordwell in Resnais's and Boorman's films the "entire […] action seems indeterminate, and […] we lose all moorings. We can't be sure that any events or states of affairs count as veridical, and the narration is revealed as thoroughly unreliable", suggesting something close to the crystal-image. Antonioni's film is "a detective story without a solution" and thereby contrasts with Coppola's provision of a resolution (2006: 82). Bordwell thus presents additional reference points for positioning *Once Upon a Time in America* and *Deep Red* as hybrid works: Leone's film presents similar uncertainties to those of Resnais and Boorman and thereby seems more modern or time-image in its lack of resolution. Argento's presents a detective story with a solution, and thereby seems more classical or movement-image.

Some of the features of contemporary Hollywood practice identified by Bordwell can also be recast in more Deleuzean terms. Network narratives which focus upon a place and time rather than a single protagonist might, for instance, be seen as having affinities with Deleuze's

crisis in the action-image; significantly *Nashville* is a reference point for both theorists. Equally, however, Bordwell's reference to the classical Hollywood ensemble film *Grand Hotel* (Dir: Edmund Goulding, 1934) serves to complicate any simple oppositions we might want to establish here.[35] As elsewhere, it is more usually a matter of the classical/modern, modernist or contemporary cinemas being understood as existing on a continuum or of films incorporating elements associated with either pole.

Bordwell also sees contemporary Hollywood films as increasingly characterised by the use of stylistic devices and techniques which would previously have been defined as excessive. He identifies this new style as having four components: "rapid editing, bipolar extremes of lens lengths, reliance on close shots, and wide-ranging camera movements" (2006: 121). Although Bordwell does not here use the term, we might think of these as parameters. But, rather than presenting possible instances of parametric narration, Bordwell emphasises the dominance of classical continuity editing, albeit in the form of intensified continuity' For "far from rejecting traditional continuity in the name of fragmentation and incoherence, the new style amounts to an intensification of established techniques. Intensified continuity is traditional continuity amped up, raised to a higher pitch of emphasis." (2006: 120) That this new self-consciously stylish style does not take a parametric form may be attributed to the continuing subordination of technique to narrative, with a corresponding lack of formal experimentation of parameters for their own sake. As such, while Bordwell identifies Leone as a filmmaker who has influenced aspects of contemporary Hollywood practice (2006: 152) we can also see that he has been taken up selectively.

In sum, reading McElhaney, Bordwell and Martin-Jones we can identify a broader tradition of hybrid cinemas into which Leone and Argento's films from the mid-1960s to the early 1980s may be placed: the early 1960s saw long-established filmmakers incorporate modernist art cinema elements into their work, but were often poorly received by critics and taken as indicative of the classical cinema in crisis or decline. As younger filmmakers with no established associations with classical cinema, Leone and Argento were better placed to draw upon modern(ist) and time-image cinemas. The 1990s and 2000s have seen the emergence of a younger generation of filmmakers, often influenced as much by the previous generation as the classical masters. The most obvious example of this shift is Tarantino, who is more likely in interviews to refer to Leone's than Ford's westerns, or to Argento or Brian De Palma's thrillers than Hitchcock's. Compared to today's Hollywood directors Leone and Argento were perhaps freer to present challenging images. Here it is instructive to recall how *Once Upon a Time in America* was drastically recut for its initial US release as a shorter, linear, narrative (Frayling, 2000: 460-461), and of the difficulties Argento experienced in attempting to rework *Deep Red* for a US audience with *Trauma* (1993) (Jones, 2004: 215-221).

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[35] Bordwell also remarks on how Ford's *Stagecoach* (1939) was at the time "known as *Grand Hotel* on wheels" (2006: 94), thus further highlighting the existence of (generic) hybrids in classical Hollywood.

Pasolini and The Cinema of Poetry

Pasolini developed the notion of the cinema of poetry in response to developments in film theory and practice in the early 1960s. In theory the key development was the application of linguistic models to the cinema. In cinema it was the emergence of a distinctive use of the camera in the films of Antonioni, Bernardo Bertolucci, Godard, and others associated with modernist and new wave cinemas.

Pasolini's approach to the work of Christian Metz and others who sought to use linguistics as a means of better understanding the cinema image is somewhat divergent from that of Deleuze. As discussed earlier, Deleuze considered linguistics could not offer much to aid our understanding of cinema. Pasolini was more enthusiastic. Nevertheless, he also immediately set out his points of disagreement with Metz's approach, entailing a move from Saussure's semiology to Pierce's semiotics.

Taken as a whole, the essay 'The Cinema of Poetry' is about the relationship between film and language, particularly as used in literature and poetry. This was a particular concern for Pasolini, as a writer and poet who had turned to film directing, beginning with *Accatone* (1961). Pasolini's central premise is that film is not a language in the conventional sense of the term. There are two main reasons for this. First, film lacks a dictionary of established, pre-existing meanings or definitions. Second, film lacks a grammar, or a set of rules specifying which combinations of units are syntactically possible. Both these differences relate to the fact that the basic unit of the film is not the word but the image, or what Pasolini terms the im-sign. Although it is possible to imagine a dictionary of images, Pasolini suggests this dictionary would be an infinite one; this sense of an infinite set has obvious similarities to Deleuze and Guattari's infinite set of image-concepts from which philosophy, art and science extract their distinctive subsets. To Pasolini the job of the filmmaker was twofold. He or she takes images from out of the world, and then imbues them with meaning in the context of the film.

Pasolini argues that while cinema lacks a grammar proper, stylistic conventions quickly emerged and established a somewhat rule-like status. The emergence of these stylistic conventions meant that historically most cinema was of a prosaic type. There were a few exceptions to this. One was the early cinema, which was not of a narrative nature. Another was the Expressionist, Impressionist and Surrealist films of the 1920s. These featured a more self-consciously expressive use of images. Poetic moments could also be found in more mainstream films. Beneath the prosaic narrative lay a repressed irrationality which inevitably returned:

> Narrative convention belongs without question, by analogy, to the language of prose communication, but it has in common with such a language only the external manifestations – the logical and illustrative processes – while it lacks one fundamental element of the "language of prose": rationality. Its foundation is that mythical and infantile subtext which, because of the very nature of cinema, runs underneath every commercial film which is not unworthy, that is, [which is] fairly adult aesthetically and socially. (2005a: 172)

Besides being fundamentally irrational, Pasolini understands cinema images as being inherently simultaneously objective and subjective. They are objective in that they have an independent existence in the world. They are subjective in that they are imbued with particular meanings

by the filmmaker, even if these tended to become conventionalised and prosaic.

Although the cinema had historically presented poetic moments and, in some rare cases, such as *Un Chien Andalou*, entire films which foregrounded the irrational nature of the image, Pasolini understands the cinema of poetry proper as something that only emerged in modern cinema: "In the history of the cinema, I would not be able to cite any cases of the total disappearance of the filmmaker into a character – at least until the early sixties." (2005a: 177)

The key distinction between the cinema of poetry and the poetic moments of earlier cinemas was that between direct and free indirect uses of the camera, particularly in point-of-view shots. In the classical cinema the point-of-view shot was direct and, as such, obviously expressed a particular individual or character's perspective. Pasolini here gives the example of the famous shot from Dreyer's *Vampyr* (1931) taken from the inside of a coffin. The free indirect point-of-view shot, introduced in the modern cinema, is less obviously subjective than its direct counterpart. Rather than being extravagantly associated solely with the character, it tended to be more subtle and intersubjectively associated with character and filmmaker alike. Perhaps somewhat paradoxically, it could also be associated with an increased awareness of the camera's independent presence, through what Pasolini terms obsessive framing, as found in the likes of *The Red Desert*. Obsessive framing had two main components, namely showing the same object from slightly different positions[36] or with different lenses, and making the existence of the frame boundary evident by having characters repeatedly enter or leave the frame. Through the use of these devices in *The Red Desert*:

> Antonioni no longer superimposes his own formalistic vision of the world on a generally committed content (the problem of neuroses caused by alienation), as he had done in his earlier films […] Instead, he looks at the world by immersing himself in his neurotic protagonist, reanimating the facts through her eyes [...] By means of this stylistic device, Antonioni has freed his most deeply felt moment: he has finally been able to substitute the world seen through his eyes, *because he has substituted in toto for the worldview of a neurotic his own delirious view of aesthetics*. (2005a: 179; emphasis in original)

Given his Marxist beliefs, Pasolini gives the cinema of poetry a class aspect. The bourgeois filmmaker had a natural tendency to perceive the world as a bourgeois and to express themselves as such. This could create difficulties in using the free indirect mode when representing non-bourgeois characters, as the filmmaker's worldview might dominate that of the character.

As I will show, a poetic use of the camera and conflation of character and director are found in Leone's and Argento's films. Where Argento diverges from Pasolini's formulation is in tending to be equally concerned with gender issues. This shift may be related to wider developments in Italian society and politics over the course of the 1960s and 1970s, as the politics of gender and sexuality became increasingly important.

In *Contemporary Cinema* (1998), John Orr applied Pasolini's ideas to contemporary world and art cinemas. He found a number of instances where filmmakers, such as Andréi Tarkovsky, with *Stalker* (1979), and Wong Kar-wai, with *Chunking Express* (1994), produced films that could be regarded as poetic in the Pasolinian sense. This demonstrates the wider

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[36] And thus in contravention of the 30-degree rule of classical Hollywood, by which the angles of successive shots had to differ by at least 30 degrees.

relevance of the idea, albeit with reference to a fairly traditional and conventional canon of cinema. More recently, Koven has applied the idea of the cinema of poetry to the Italian popular cinema of the 1960s and 1970s, particular the *giallo* thriller. As such, his work is more obviously relevant to my own concerns and is worth addressing in greater detail.

The Unpopular Cinema

Unlike the cinema of poetry the unpopular cinema does not appear within the *Cinema* books. The most obvious point of comparison there is the concept of minor cinema. But Deleuze's minor cinema is more directly political than Leone and Argento's films tend to be. It is also strongly associated with marginal filmmakers, who are either from the Third World and/or part of minority groups. In contrast, Pasolini's 'Unpopular Cinema' (2005b) is something that can potentially be made by any filmmaker regardless of their cultural context. It is also a notion that helps answer one of the questions that remains from his earlier essay: if, historically, narrative meant a prosaic reining in of the cinema's poetic potential, why not make experimental, non-narrative films?

Pasolini answers this question by proposing a three-fold division of cinemas in terms of the relationships they imply between filmmaker and audience. The first of these cinemas is the mainstream commercial one, represented by Hollywood. It is also the least interesting, being a prosaic cinema in which the filmmaker rarely sought to challenge the audience with unfamiliar or difficult images. This meant the filmmaker could not be considered an author or artist, who to Pasolini had to take a more oppositional stance. This oppositional aspect was evident in the second of Pasolini's three types of cinema, the avant-garde cinema. It might be thought that Pasolini would be in favour of such a cinema. But while preferable to the mainstream cinema politically, Pasolini felt that the underlying relationship between filmmaker and spectator it presented was problematic. The third of Pasolini's cinemas is the unpopular cinema, positioned between the mainstream and the avant-garde.

To get at the differences between the unpopular and the avant-garde cinemas Pasolini draws upon Barthes' contemporaneous essay on 'The Death of the Author' (1967). For Pasolini the filmmaker and the spectator are, like Barthes' reader and author, figures who need to be placed on a more egalitarian footing. The problem with avant-garde cinema for Pasolini was that it entailed the author's re-asserting their freedoms over the spectator's. An avant-garde film like Godard and the Dziga Vertov Group's *Wind from the East* (1969) was intended to frustrate the spectator at every turn by transgressing against cinematic codes. The result of this transgression was to bifurcate the audience. A minority of spectators went along with the filmmaker's transgression, but in doing so effectively submitted their own freedoms to the director's aggressions and thereby entered into an essentially unequal, masochistic relationship. The majority of spectators were unwilling to accede to the filmmakers's demands and engage with their work. By doing this they helped confirm these filmmakers as martyrs. Whereas Deleuze placed a positive value on the martyrdom of great directors in both classical and modern cinemas, Pasolini was more critical:

It is one thing to be martyred in private, and something else altogether to be martyred

in the public square […] but the essential thing is to remain alive and keep the code vigorous; suicide creates a void which is immediately filled by the worst quality of life; while *excessive transgression against the code finished by creating a sort of nostalgia for it*. (273; emphasis in original)

Unlike the mainstream cinema the unpopular cinema had critical potential. Unlike the avant-garde cinema it respected its audience. It also had respect for the code, as something that could be subverted and played with, but not dispensed with entirely.

Leone and Argento's films may be considered unpopular in the way they play with the codes of the genre cinema. The use of western and thriller forms make the likes of *Once Upon a Time in the* West and *Tenebrae* accessible to mainstream audiences. But the ways in which these films play out challenge this audience is through the presence of less generic elements associated with art cinema.[37]

Michel Chion and Cinema Sound

Another theorist Deleuze draws upon in the *Cinema* books is Michel Chion. As with Pasolini, however, we cannot assume that the uses Deleuze makes of Chion's ideas are necessarily in accord with Chion's formulations and understandings. As such, it is worth considering Chion's work in its own right. As identified earlier, film sound and music are areas where Deleuze's conceptual framework is sometimes lacking.

Deleuze refers to Chion towards the end of *Cinema 2*, when he uses Chion's audio-visual analysis of Fritz Lang's *The Testament of Dr Mabuse* (1933) to bring out the film's separation of the visual and the aural components of the image:

> [Mabuse's] terrible voice seems to always be to the side, in accordance with the first aspect of the out-of-field, but as soon as there is a move to the side, it is already elsewhere, omnipotent, in accordance with the second aspect of the out-of-field, until it is localised, identified in the image seen (voice-in). None of these aspects, however, negates the others, and each survives in the others: there is no last word. (2005b: 227)

In this, *The Testament of Dr Mabuse* is an unusual film in that it presents opsigns and sonsigns as much as unitary images, and two incompossible data sets that cannot be recuperated with one another. If we accept this sound as being true, this sight must be false, and vice-versa. Given these characteristics, *The Testament of Dr Mabuse* may appear an instance of the time-image cinema, and as foregrounding the fundamentally irrational nature of film images.

In itself there is nothing in Deleuze's analysis here that directly contradicts Chion's discussion of the film, nor that represents an obvious abuse of his ideas. For Chion likewise brings the multiplicity of voices and figures associated with the character of Dr Mabuse and how they cannot be reconciled:

> When the film ends, apparently giving closure to the story – having identified Baum with the dead Mabuse whose place he takes […] – all the disparate elements are still mixed-up pieces of a puzzle; the plot pretends they fit together but they don't. (1999: 35)

Putting this Mabuse effect another way, it might be said that within *The Testament of Dr Mabuse*

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[37] Concomitantly the presence of genre elements might be seen as challenging the audience for art and avant-garde cinemas.

Lang achieves a cinema of poetry-type fusion of form and content. I would contend that a comparable analysis may be made of the first two parts of Argento's *Three Mothers Trilogy*, both of which also feature Mabuse-like figures who are heard but not seen. In particular, I would contend that *Inferno* is less an incoherent film, as some critics have claimed, than one which is successful in conveying its protagonist's incomprehension.[38]

Returning to Deleuze's appropriation of Chion, the issue is the point in film history at which Lang's film was made in relation to its implicit positioning as a time-image work. *The Testament of Dr Mabuse* simply appears to have been made too early to be part of the time-image cinema. One way around this conundrum could be to suggest that these irrational, time-image aspects only became apparent in retrospect. Deleuze would appear to allow for this given the ways he characterises some of Ozu's films as being prototypically time-image despite having been made in the late 1920s and early 1930s (2005b: 13-16).

Deleuze's time-image re-reading of Lang's film in turn reflects a basic difference between his approach to film sound compared to that of Chion. As a philosopher seeking to recast film history in relationship to Bergson's notions of the movement-image and time-image, Deleuze is primarily interested in film sound as another manifestation of the kinetic and chronic regimes. Unitary audio-visual images correlates with the movement-image cinema. Audio-visual separation and disjunction, the presence of the opsigns and the sonsigns, especially if incommensurable or incompossible, correlate with the time-image cinema. As a composer with an interest in film, Chion is more interested in film sound in itself than as a symptom or index of something else.

In Chion's analyses the aural and visual are brought together most of the time, but occasionally separation is foregrounded instead. To some extent this distinction corresponds to the discussions within the two texts I wish to draw upon here. In *Audio-Vision: Sound on Screen* (1994) Chion examines cinema sound in more general terms, with an overall emphasis upon the ways cinema typically uses the aural to supplement the visual. In *The Voice in Cinema* (1999) Chion looks at figures and tropes associated with the voice specifically, foregrounding the separation of the aural and the visual and their refusal to combine in conventional ways.

In his preface to *Audio Vision*, Chion outlines his aim as one of demonstrating that film is fundamentally an audio-visual rather than a visual medium:

> The objective of this book is to demonstrate the reality of audio-visual combination –
> that one perception influences the other and transforms it. We never see the same thing
> when we also hear; we don't hear the same thing when we see as well. (1994: xxvi)

Chion's first key idea here is that of the added value which sound brings to the visuals. Although film is still primarily understood as a visual medium, this is more a matter of historical accident than anything else. Contrary to formalist theorist Rudolph Arnheim (1933/1957), Chion would deny that the essence of the cinema was to be found in the silent era. Indeed, as he and Deleuze both note, the term silent cinema itself is in any case something of a misnomer. The silent cinema was not so much silent as voiceless, with the images and intertitles on screen

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[38] "The message of *Inferno* seems to be that every man is an island. The problem is that Argento has fused medium and message to the point of incoherence." (Martin, 1998: 20)

invariably being accompanied by music. This is significant in that it suggests the visual has always needed some sort of supplementation, or added value. Correspondingly the emergence of sound cinema actually created a space for silence to be used in a structurally meaningful way. This is something which filmmakers were quick to use within the context of the horror film, as Robert Spadoni (2007) shows with reference to Tod Browning's *Dracula* (1930) and James Whale's *Frankenstein* (1931). For example, in Whale's film the monster is uncannily silent when he walks, despite his size and clumsiness. This in turn perhaps suggests that if sound was not in itself sufficient for the development of the time-image as a whole, it was nevertheless perhaps necessary. Besides anything else, the emergence of sound on film technologies meant the imposition of a fixed duration to the film image for the first time.

Added value itself, as Chion explains, refers to "the expressive and informative value with which a sound enriches a given image so as to create the definite impression, in the immediate or remembered experience one has of it, that this information or expression "naturally" comes from what is seen, and is already contained in the image itself." (1994: 5)

This might be recast in Deleuzean terms in relation to the image and the idea that art produces and preserves percepts, affects and sensations. Nevertheless, there are also differences here in the relative importance of the philosophical and the artistic between the two theorists. Overall, Chion is more interested in sound as a medium for sensation. This manifests in a greater enthusiasm for contemporary mainstream genre cinema and awareness of the limitations of some art films.

An awareness and attention to the sensational, affective qualities of sound is characteristic of Leone and Argento's cinemas. One example of this in the attention paid to sound design in the opening sequence of *Once Upon a Time in the West*. Though near-speechless, the sequence presents a virtual symphony of *musique concrète*-type sounds.

Just as the visual is more important than the aural, there is a hierarchy of importance within sound itself. Speech is given greater weight within the soundtrack than the voice, while the voice is positioned above music and noise. At the same time, however, music and noise are also capable of being used in their own distinctive empathetic or anempathetic ways. As Chion explains:

> The anempathetic effect is most often produced by music, but it can also occur with noise – when, for example, in a very violent scene after the death of a character some sonic process continues, like the noise of a machine, the hum of a fan, a shower running, as if nothing had happened. (1994: 9)

This is an idea which is relevant to some of Argento's films. In her article 'Troubling Synthesis: The Horrific Sights and Incompatible Sounds of Video Nasties' (2007: 167-188) Kay Dickinson contends that the video nasty status in the UK of certain Italian horror films, including *Tenebrae* and *Inferno*, stemmed in part from an anempathetic use of music, particularly synthesiser sounds. As she explains:

> These films are more than elaborate spectacles; the bewilderment and shock they engender are partially generated by their equally startling soundtracks [...] What marks these movies [...] is their soundtracks' refusal to condemn or morally justify the images and ideas they are accompanying. (2007: 167-168).

For Dickinson the synthesisers of the 1970s and early 1980s were especially suited to creating anempathetic music on account of inhuman, dispassionate connotations of their artificially produced sounds.[39] Dickinson's analysis can be extended to other Argento films and aspects of his use of sound. In particular, certain sounds in Argento films occupy an ambiguous position. They are neither quite empathetic nor anempathetic, instead encouraging (mis)identification with the aggressor-antagonist character. This ambivalence in turn also contributes to their shock value. Indeed, in her later, book-length study *Off-Key: When Music and Film Won't Work Together* (2010), Dickinson places her earlier discussion of Italian horror film soundtracks into the broader context of situations where there is a disjunction between music and image. Arguably empathetic music implies the unitary image, anempathetic music the discrete opsign and sonsign.

Chion identifies three distinct listening modes. These are causal, semantic and reduced listening. Causal listening is motivated by the need to identify the cause or source of a sound. Semantic listening is motivated by the need to identify the meaning of a sound. Reduced listening is not motivated and instead entails listening to the sound in its own right. These listening modes might be compared in certain respects to Bergson's modes of habitual and attentive perception: Causal and semantic listening means perceiving a sound in a relatively reductive way. Reduced listening means openness to the sound itself.

The idea of reduced listening is also to the fore in Chion's method of audio-visual analysis. This entails watching a sequence of film without sound, listening to the sequence without visuals, and in the usual manner in order to better bring out the ways in which the aural and the visual work together to create particular impressions and sensations. This is a useful technique of analysis in relation to the likes of the gallery sequence in *The Bird with the Crystal Plumage*, which presents a space where vision is privileged over hearing.

Most discussions of film sound emphasise the distinction between diegetic and non-diegetic sound, or sounds which come from within the world of the film and sounds which do not. Chion complicates this picture by drawing further distinctions between onscreen and offscreen sounds to muddy the diegetic/non-diegetic binary and by introducing the idea of acousmatic listening and corresponding figure of the *acousmêtre*. Acousmatic refers to "a sound that is heard without its cause or source being seen" (1999: 18). The radio and telephone are thus acousmatic technologies. The *acousmêtre* is a film being (*être* in French) that is heard but not seen, or an internal invisible presence. As Chion explains:

> The *acousmêtre* [...] cannot occupy the removed position of commentator, the voice of the magic lantern show. He must, even if only slightly, have *one foot in the image*, in the space of the film; he must haunt the borderlands that are neither the interior of the filmic stage nor the proscenium – a place that has no name, but which the cinema forever brings into play. (1999: 24)

> Existing in the littoral zone between the frame and the out-of-frame, or the onscreen and offscreen, the *acousmêtre* is an inherently uncanny, quasi-magical figure. He or she is characterised by four powers: "The ability to be everywhere; to see all; to know

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[39] The development of digital and sample-based synthesisers in the 1980s has meant older analogue synthesisers are often re-contextualised as having warm and organic rather than cold and mechanical sounds.

all; and to have complete power. In other words, ubiquity, panopticism, omniscience and omnipotence." (1994: 24).

Chion's non-Deleuzean interest in psychoanalytic formulations comes into play here, as he associates these qualities with the figure of God, or the Lacanian Name of the Father. Significantly, however, Chion then positions the figure of the Mother as anterior to even this (1999: 62).[40] Despite these differences in approach, the *acousmêtre* might potentially also be recast in more Deleuzean terms as entailing a deterritorialisation of the voice through its dissociation from the body.

Film narratives featuring the figure of the *acousmêtre*, such as the aforementioned *The Testament of Dr Mabuse* and Mervyn Leroy's *The Wizard of Oz* (1939) typically revolve around their protagonists' need to affix an *acousmêtre*'s voice to a body and thereby rob it of its special powers. For, as Chion explains:

> As long as the face and mouth have not been completely revealed, and as long as the spectator's eye has not "verified" the co-incidence of the voice with the mouth (a verification which only needs to be approximate), de-acoustimization is incomplete and the voice retains an aura of invulnerability and magical power (1999: 28)

The *acousmêtre* is of obvious relevance to Argento's fantasy-horror films *Suspiria* and *Inferno*. There is also a precedent here inasmuch as *The Wizard of Oz* has been invoked by Jodey Castricano (2002) in relation to *Inferno*, although she does not refer to Chion's work. Within Argento's thrillers, meanwhile, there are certain points at which the invisibility associated with the *acousmêtre* is brought into play in other ways. For example, in *The Cat o' Nine Tails* the insane killer is presented in the *mise-en-scène* so as to minimise his visible presence; the irony is that the investigator who eventually unmasks him is blind. The sense of a connection here is further reinforced by the presence of the *acousmêtre*'s structural counterpart, the mute, in the two *Three Mothers Films*. As Chion explains:

> The mute character serves the narrative, and at the same time often plays a subservient role. Thus he's servant both to a central character and to a fiction. He's rarely the protagonist or the crux of the plot; most often he's a secondary character, marginal and tangential, but also somehow positioned intimately close to the heart of the mystery. Be he there to disturb, catalyze or reveal, he is most often an instrument. [...]

> Presumed to have virtually unlimited knowledge and vision, and maybe even unlimited power – in sum, potentially omniscient, panoptic and omnipotent, the limits of his power are never clearly determined – it turns out that the mute, *the body without a voice*, displays many of the attributes of his counterpart, *the voice without a body*, the acousmatic voice, the voice of one we do not see. (1999: 95-97)

Another more common acousmêtric figure is the threatening voice on the telephone. This is often found in thriller films, because of its usefulness as a suspense device. Argento and Leones's uses of such phone stories are, however, comparatively imaginative. For example, the opening sequence of Leone's *Once Upon a Time in America* features an incessantly ringing

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[40] Chion does not refer to Kristeva's ideas around the abject and the maternal *chora* here despite their apparent relevance. These concepts have been used by Barbara Creed (1993), who discusses *Suspiria* and *Inferno*'s witches as 'monstrous feminine' figures. Creed arguably does not engage with other aspects of the films, most notably the characterisation of the witch-house in *Inferno* as the body of both the male architect who built it and the witch he nominally built it for.

telephone to connect different temporal and ontological points and establish an enigma that will not be resolved until around three hours into the film.

The final one of Chion's voice-based figures I wish to discuss here is the notion of the screaming point. Whereas the *acousmêtre* and mute foreground the separation of the aural and the visual, the screaming point emphasises sensation and affect, at least in the first instance:

> Let us define the screaming point in a cinematic narrative as something that generally gushes forth from the mouth of a woman, which by the way does not have to be heard, but which must above all fall at an appointed spot, explode at a precise moment, at the crossroads of converging plot lines, at the end of an often convoluted trajectory, but calculated to give this point a maximum impact. (1999: 76-77)

Chion's key example here is De Palma's *Blow Out* (1981). This is significant given De Palma and Argento's frequently overlapping interests[41], characterisations as excessive filmmakers, and that *Blow Out* is a reworking of *Blow-Up*. To Chion, *Blow Out* is arbitrarily rigged to provide a screaming point. De Palma asks us to believe a film sound engineer would not have a suitable scream to hand when making a slasher film. *Tenebrae* is less rigged, to arguably better exhibit another facet of the screaming point, namely the way in which it points to the limits or breakdown of meaning. As Chion explains, "The screaming point is a point of the unthinkable inside the thought, of the indeterminate inside the spoken, of unrepresentability inside representation" (1999: 76-77). Chion's psychoanalytic approach here means that he links the scream, gendered as female, with the unrepresentable or unknowable of the female orgasm. Again, however, Chion's idea can also be accommodated within a more Deleuzean framework. For Chion also characterises the screaming point as making time manifest, saying that "it occupies a point in time, but has no duration within. It suspends the time of its possible duration; it's a rip in the fabric of time." (1999: 77).

In sum, while there are no absolute movement-image and time-image relationships between Chion's audio-visual combinations and figures, there are possible affinities, allowing for the co-presence of certain images here to again point to a kinetic-chronic hybridity.

Italian film production, distribution and audiences in the 1960s and 1970s.

In order to better understand the hybrid images Leone and Argento present we must also consider the wider contexts of Italian film production, distribution and audiences in the 1960s and 1970s. Christopher Wagstaff's aforementioned essay 'A Forkful of Spaghetti' is especially valuable here. Wagstaff identifies several issues in approaching Italian genre cinemas from an academic perspective. These include the sheer quantity of films produced, averaging 200 or so a year; the difficulties in accessing them, especially beyond Italy; and their lack of status within academic Film Studies. Though the situation has improved somewhat over recent decades, challenges remain. I have endeavoured to see as many Italian westerns, thrillers and horror films as I can, but it is obviously impossible to watch everything that may be relevant.

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[41] For example, De Palma's *The Phantom of the Paradise* (1974) stars Jessica Harper, who later appeared in *Suspiria*, and draws inspiration, like Argento's *Opera*, from Gaston Leroux's *The Phantom of the Opera*.

There is always the possibility that some other Italian genre films also present hybrid mixtures of movement-images and time-images. The consistent combination of these image types is, however, something that I have not seen in the work of directors Lucio Fulci, Enzo Castellari, Sergio Martino, Umberto Lenzi, Antonio Margheriti, Riccardo Freda, Demofilo Fidani, Joe D'Amato, and Alberto De Martino, amongst others.

Italian cinema was characterised by a large number of small producers and the relative absence of big studios. With producers working largely on a film-by-film basis and depending upon the money from one film to finance the next, they were understandably risk-averse, preferring tried-and-tested formulas to innovation. This helps explain the relative lack of stable output across genres and the prevalence of shorter, more intensive *filone*[42] cycles where one genre suddenly became dominant for a few years. For example, the so-called peplum or historical-mythological adventure genre[43] was in fashion in the late 1950s and early 1960s, but was then supplanted by the western in the wake of *A Fistful of Dollars*. By the mid-1970s the western was in turn largely moribund, with filmmakers turning their attention to thrillers (or *gialli*) and crime films (or *polizotti*). Generic hybrids, such as Bava's 1961 horror-peplum *Hercules at the Centre of the Earth* and Dallamano's 1974 *giallo-poliziotto What Have you Done to Your Daughters?*, sometimes appeared where *filone* cycles overlapped. Being unsure which genre or cycle to bank upon, filmmakers and producers spread their bets across multiple *filone*.[44]

The crucial fact about Leone and Argento in this context is that they were risk-taking innovators. Whereas most of the Italian westerns that had been made prior to *A Fistful of Dollars* imitated Hollywood models, Leone did something new. Argento likewise took a gamble with a distinctively different take on the thriller with *The Bird with the Crystal Plumage*, at a time when this genre was neither particularly popular nor established at the box-office. Equally, neither filmmaker could afford to alienate backers, audiences and others too much on these early films. In particular, the extent to which they could present more challenging forms of the time-images was limited. The most obvious indication of this is the difficulty Leone had in actualising *Once Upon a Time in America*.

The Italian cinema of the 1960s and 1970s was also characterised by the existence of three distinct cinema circuits. These were the first-, second- and third-run cinemas. In his essay Wagstaff concentrates upon those at opposite ends of the spectrum. The first-run cinemas (or *prima visione*) were located in the major cities, predominantly in the north of Italy. They charged higher ticket prices and were attended by a younger, more educated, more mixed gender, more middle class audience. The third-run cinemas (or *terza visione*) were located in small towns and villages, predominantly in the south. They charged lower ticket prices and were attended by an older, less educated, mostly male, more working class and peasant audience. While the canon of 40 or 50 Italian westerns by directors such as Leone,

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[42] The term literally means tributary or stream; for a useful summary of its connotations see Koven (5-6).
[43] On the peplum see Lagny (1992: 163-180)
[44] Cozzi has indicated that "in Italy, when you bring a script to a producer, the first question he asks is not 'what is your film like?' but 'what film is your film like?' That's the way it is, we can only make *Zombie 2*, never *Zombie 1*." (quoted in Gaiman and Newman, 1985: 327)

Sergio Sollima and Damiano Damiani played equally in first-run and third-run cinemas, the remaining 400 or so played largely in third-run cinemas (1992: 248).

I would argue that there is also evidence that a similar distinction held in the thriller and horror genres. Argento associate Luigi Cozzi has indicated to me that Bava's films, for instance, rarely played in first-run cinemas in the way that Argento's did. Likewise, Kevin Heffernan (2007) contends that the commercial failure of Bava's *Lisa and the Devil* (1972) stemmed from its position as an art film made by a filmmaker generally associated with popular genre cinema. Consequently the film's producer and distributors did not know what to do with it.[45]

As Wagstaff indicates, the first- and third-run audiences approached cinema in different ways. The typical member of the first-run audience was close to the model of the spectator usually assumed within Film Studies: he or she would go to the cinema to see a specific film, chosen on the basis of genre, star or director, and would watch it attentively from beginning to end. The typical member of the third-run audience was more like a television viewer: he would go to the cinema without particularly caring what film was on, and would socialise with friends whilst watching inattentively, only paying attention when something dramatic was happening or seemed about to happen (1992: 253). Drawing on Ellis (1982), we might thus posit that first-run audiences were gazers and third run audiences glancers. Or, in more Deleuzean terms, the first-run and third-run audiences engaged in attentive and habitual recognition respectively.

Here, as Wagstaff notes, it must also be recognised that television itself was relatively slow to develop and penetrate in Italy compared to the US and UK (1992: 249). Indeed, the rise of television in the US actually helps explain the emergence of the Italian western. During the 1950s the US studios cut back on B-western production to concentrate on television western series. These did not reach Italian audiences. As a result there was a gap in the market waiting to be filled. Italian audiences liked Hollywood westerns, but Hollywood was no longer supplying them with product.[46] By the mid-1970s most Italian homes had television. This in turn helps partly account for the decline in western production within Italy and of the third-run circuit, audience and type of film. The former third-run cinema attendee could now just switch on their television and see a western from five or ten years earlier, for free, and without needing to enter the increasingly dangerous public space of the Years of Lead.[47] Images of characters watching Italian westerns on television can actually be seen in the thrillers *Don't Torture a Duckling* and *My Dear Killer* (Dir: Tonino Valerii, 1972), amongst others. The decline in importance of the third-run cinemas relative to the first run meant that there was more scope (and perhaps need) for Italian genre filmmakers to present images that would work with first-run audiences. I would contend this was something which Leone and Argento were doing from comparatively early on.

[45] It was later recut and reworked, against Bava's wishes, and reissued under the title *House of Exorcism* (1975) as a belated attempt to cash in on the success of William Friedkin's *The Exorcist* (1973).

[46] This encouraged Italian directors to use English-sounding pseudonyms when working in westerns and on Gothic horror films; on being told to choose an "old English"-sounding pseudonym Mario Bava elected to use John M. Old.

[47] These encompass the period 1969-1983 and were characterised by a perception of rising street crime along with terrorist acts by both Left and Right, sometimes of a false flag nature.

The gap in ticket prices between the first- and third-run cinemas also impacted on the economics of Italian film production. One film could make most of its money by being seen by a smaller number of people on the first-run circuit in a short period of time, another by being seen by a larger number of people on the third-run circuit over a longer time period. Here Wagstaff also emphasises the distinction between what he terms commercial and box-office success. Commercial success was when a film made a profit relative to its cost, box-office success was when a film made a lot of money relative to other films (1992: 246-247). This distinction also applies to some of Leone and Argento's films. Both *A Fistful of Dollars* and *The Bird with the Crystal Plumage* were successful in commercial and box-office terms, producing unexpected returns on comparatively small investments. In contrast while *Once Upon a Time in the West* was a box-office success, as the fourth highest-grossing Italian film of 1968, it was less of a commercial success due to its considerably higher budget.

The international fortunes of films aimed at the first- and third-run circuits also differed. As Wagstaff notes, the canon of 40 or 50 Italian westerns that most commentators and critics focus upon are not just those which played in the first-run cinemas but also those which were distributed in the US and western European markets. In contrast, films which played primarily on the third-run cinemas were more likely to be distributed only within Italy or to Third World countries. Indeed, while *Django* (1965) was denied a UK release for several years on account of its violence, UK audiences could see extracts from it in the Jamaican gangster film *The Harder they Come* (Dir: Perry Hentzell, 1972); Corbucci also found himself having to shoot an alternate happy ending for *The Great Silence* (1967) after distributors feared its downbeat conclusion was unsuitable for Third World audiences (Cox, 2009: 191).

A distinction between genre and art first-run product can nevertheless still be made with those films shown elsewhere: Italian art films were usually distributed in the US and UK with subtitles and played in arthouse cinemas. Genre films would be dubbed into English and played drive-in, grindhouse and fleapit cinemas. This, of course, tended to negatively impact their critical reception in these countries compared to their subtitled counterparts. For example, *Monthly Film Bulletin* reviews of Italian genre films in the 1960s and 1970s rarely comment on dubbing except in negative terms. The same magazine's critics did not routinely remark upon the quality or accuracy of subtitles in their arthouse counterparts.

The way in which the third-run audience characteristically watched films impacted on how Italian writers and directors structured their films. As Wagstaff, Martin-Jones and Koven each indicate, a characteristic of many Italian westerns and *gialli* horror-thrillers is an emphasis upon regular moments of set-piece spectacle. This in turn often negatively impacted their critical reception internationally, as they were often judged by more familiar Hollywood-based criteria and inevitably found wanting. The example of Hollywood western director Anthony Mann, quoted by Wagstaff, is worth mentioning here: Mann criticised *For a Few Dollars More* for having too many shoot outs and failing to properly build suspense (Fenin and Everson, 1973: 234). What Mann failed to recognise, however, was that a shoot out "every five minutes" was what audiences in the third-run cinemas wanted (or were presumed to want).[48]

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[48] There are perhaps also parallels between the formal structure of 1960s and 1970s Italian genre films

Importantly, Wagstaff indicates that Leone's films were somewhat different from many of his imitators (248) while Martin-Jones (2008: 82-83) suggests that the narrative structures of Leone's westerns are distinctive from those of Corbucci and others. Likewise, there are arguably aspects of Koven's analysis of the *giallo* inapplicable to Argento's work within the genre. Accordingly, if an understanding of the wider functional and schizoanalytic contexts of the Italian film industry is necessary to understand Argento and Leone's filmmaking practices they cannot ultimately be reduced to merely being an expression of this.

Summary

In the *Cinema* books Deleuze presents a wide range of images and concepts around the movement-image and the time-image. These include his distinctive notions of framing and montage; the three major movement-image types of the perception-image, affection-image and action-image, and their respective subtypes; the less frequently encountered impulse-image and relation-image; the figures of the agent and the seer; virtual and actual images; the crystal-image, and the powers and figures of the false. Sometimes these are exclusive to the one or other of these cinemas. The figure of the seer, for instance, is not found in the movement-image cinema. Others are manifest in both, but take distinctive forms within them or are more associated with one or the other. The figure of the agent, for instance, is strongly associated with the movement-image, specifically the action-image, while habitual and attentive modes of recognition have strong affinities with the kinetic and chronic regimes respectively.

Given this, the co-presence of many of these images in Leone's and Argento's films may be taken as indicative of their hybrid nature. This serves to distinguish them from the films and filmmakers Deleuze discusses, which he generally positions as being either movement-image or time-image, but not both. While Deleuze himself did not address hybrid cinema, this does not preclude us from using his ideas against the grain or going beyond aspects of his conceptual framework. Correspondingly, to better understand the distinctive qualities of Leone and Argento's hybrid cinemas, we also have to sometimes consider the work of other commentators and theorists. For example, Deleuze sometimes focuses on the visual image to the detriment of its sound counterpart, such that Chion's ideas prove a useful supplement. Similarly, it may sometimes be that another theorist's formulation is better for this purpose, as with Pasolini's unpopular cinema as an alternative to the minor cinema. More generally it is impossible to completely detach film images from the wider contexts in which they were created.

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and that of Hong Kong popular cinema. Bordwell (2000) indicates that Hong Kong filmmakers often consciously strove to have a set-piece at the end of every reel, or at regular ten-minute intervals.

Chapter 3: Sergio Leone

Overview

I begin this chapter with a brief biographical sketch, highlighting aspects of Leone's early life having a bearing upon his films. I then present an overview of the films, discussing their features in relation to the two main points I wish to make. First, that Leone's cinema presents a hybrid combination of movement-images and time-images. Second, that the overall balance between the two image regimes shifts from the kinetic to the chronic between his earlier and later films. This trajectory is not, however, linear. I then give more detailed examinations of Leone's treatments of Deleuze's image-concepts, approaching them in the broad sequence they appear within the *Cinema* books. Following this I explore Leone's treatments of politics, music and violence. Throughout I will make extensive use of representative, illustrative examples. I will also draw upon Leone's own comments on the films, those of his collaborators, and critical writings by Christopher Frayling (1997, 2000, 2008), John Fawell (2005), Oreste De Fornari (1998), and Robert Cumbow (2008), amongst others.

While Leone's remarks on his earlier films may be understood as retrospective justifications he became increasingly interested in theoretical matters as his career progressed. Indeed, Leone's remarks on his work, and those of his collaborators, can often be recast in Deleuzean terms. Whilst contemporary critics have been in a position to discuss Leone's work in this way, they have generally refrained from doing so.[1] Their readings of the films' images can nevertheless often be related to Deleuze's film theory. For example, Cumbow states his work presents "no theory of film in general or Leone in particular" (2008: 3) but then tellingly contrasts *Once Upon a Time in the West*'s treatment of time with one of its many intertexts, Fred Zinnemann's *High Noon* (1952):

> The awareness of time pervades [Leone's] film – and always with a sense of "It's getting late." All these clocks and time references are another wry subversion of the cinematic grammar of *High Noon*. The characters of *High Noon* are time's slaves; the titans of *Once Upon a Time in the West* are its masters. (75)

The implication that *High Noon* and *Once Upon a Time in the West* fundamentally differ in the way they approach time can obviously be reworked in a kinetic/chronic way. Cumbow's titans reference is likewise suggestive given the etymological link between the chronic and the titan Kronos and Leone's belief "that by far the greatest writer of westerns was Homer for he wrote fabulous stories about the feats of individual heroes" (quoted in Frayling, 2000: 12)

Leone's early life and career

Sergio Leone was born in Rome in 1929. His father Roberto was a film director, his mother Edwige an ex-actress. Because of his politics, Roberto struggled to find work and discouraged Sergio from following him into film. While Leone soon abandoned his legal studies to attend the Italian state film school, his father's legacy influenced his attitudes towards politics and the social role of artists (Frayling, 2000: 305-307). Leone's key formative experience was the divergence between the images of the US he saw in films and in the flesh:

> In my childhood, America was like a religion. Throughout my childhood and

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[1] One exception is Adrian Martin's monograph on *Once Upon a Time in America* (1997).

> adolescence […] I dreamed of the wide open spaces of America. The great expanses of desert. The extraordinary melting-pot, the first nation made up of a people from all over the world. The long, straight roads – very dusty or very muddy – which begin nowhere, and end nowhere – for their function is to cross the whole continent. Then real-life Americans abruptly entered my life – in jeeps – and upset all my dreams. They had come to liberate me! I found them very energetic, but also very deceptive. They were no longer the Americans of the West. They were soldiers like any others, with the sole difference that they were victorious soldiers. Men who were materialist, possessive, keen on pleasures and earthly goods. (Frayling, 2000: 65)

Leone's remarks might be recontextualised and explored in relation to Deleuze's actual and virtual images. A similar contrast is evident in Leone's disillusionment after working with Hollywood directors on Italian-shot productions whilst undergoing his filmmaking apprenticeship: "I cannot say that working with the great American directors was a heartening experience." (quoted in Frayling, 2000: 75) More important, distinctions between the virtual/ideal and the actual/real abound in Leone's own films. They are consistently concerned with illusion, deception, trickery, false appearances and the exploration of the inter-relationships between history, myth and cinema itself. Even a cursory consideration of the connotations of the titles *Once Upon a Time in the West* and *Once Upon a Time in America* suggests a mixture of the mythic ('Once Upon a Time') and the specific ('in the West', 'in America') within these films.

The films, their images, and their hybrid characteristics: an overview

A Fistful of Dollars sees wandering gunfighter, Joe[2] (Clint Eastwood) arrive at a border town where two families, the Baxters and the Rojos, are fighting for control. Hiring his services out to one family and then the other, he eventually defeats the leader of the victorious Rojo's, Ramon (Gian Maria Volonté), in a duel.

While primarily a movement-image film *A Fistful of Dollars* is important in laying the foundations for Leone's subsequent hybrid westerns. Its image-set is distinctive compared to that of Hollywood westerns, as is Leone's approach to framing and montage, or his directorial stylistic. So too is its protagonist: Joe is not good in the absolute sense of, say, the title character of George Stevens' *Shane* (1953). Rather, Joe is good relative to the villains, along with being considerably more cool and stylish. This was something recognised when the film was released in the US, with the distributors creating the "Man with no Name" character and promoting him as "going to trigger a whole new style in adventure".[3] The film also has a distinctive narrative, albeit one still broadly of a SAS′ type. To bring this out we must, however, look beyond Deleuze's general picture of the large form somewhat.

One of *A Fistful of Dollars'* ironies is that its deterritorialisation of Hollywood westerns was accomplished by reterritorialising Akira Kurosawa's *chambara*[4] film *Yojimbo* (1961) from

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[2] Joe is the name is given the character by Silvanito, the saloon keeper.

[3] Note here how The Man with No Name can be related to Odysseus using the alias Nobody to trick the Cyclops, and that the distributors chose the wider "adventure" over the narrower "the western".

[4] Or *chanbara*, the Japanese terms being onomatopoeic and referring to the sound of swords clashing.

its Japanese context. For Kurosawa, like Leone, admitted to being a disciple of John Ford, and to have re-imagined westerns into Samurai films for Japanese audiences (Frayling 2000:122-124). Disputes with Kurosawa over copyright delayed the international release of *A Fistful of Dollars* and precipitated Leone finding new production partners for his second film. On it he was also able to use his own name, *A Fistful of Dollars* having been credited to Bob Robertson[5], in accord with the then-standard practice of Italian directors using pseudonyms to pass their westerns off as Hollywood product.[6]

For a Few Dollars More sees two 'bounty killers', Monco (Eastwood) and Mortimer (Lee Van Cleef), form an uneasy partnership to defeat outlaw Indio (Volonté) and his gang. Monco is motivated by the reward money, while Mortimer seeks revenge on Indio for a past crime. Equipped with a bigger budget, the film built on its predecessor in scope and scale and saw Leone incorporating more hybrid elements. Notably, the film delays the establishment of the situation while the relationship between the bounty killers remains somewhat unclear. It sees Leone begin exploring the flashback in a non-classical manner. The continuing relevance of the action-image is, however, demonstrated by the importance of Deleuze's binominal within the film and its eventual SAS′ resolution through a duel.

The Good, The Bad and the Ugly sees the three titular protagonists (Eastwood; playing Blondie/The Good; Van Cleef, playing Angel Eyes Sentenza/The Bad; and Eli Wallach playing Tuco/The Ugly[7]) search for a fortune in gold against the backdrop of the American Civil War. While lacking flashbacks, a crisis in the action-image is increasingly evident. Scenes stretch on, resulting in a three-hour plus running-time. They also increasingly take on their own internal durations and rhythms, with Leone preferring to cut some entirely to preserve others in their entirety (Frayling 2000: 230-231). This measured pace contrasts with imitators like Enzo G. Castellari's *Kill Them All and Come Back Alone* and *I Came, I Saw, I Shot* (both 1968), which only run 95 and 100 minutes respectively. While there is again a SAS′ resolution accomplished through the final showdown or duel, the overall treatment becomes more complex due to the three characters repeatedly pairing up and breaking up. Here Cumbow's notion that "The world of *The Good, The Bad and the Ugly* is a closed set of threes" (2008: 52) can usefully be related to Deleuze's binominals and polynominals.

Following *The Good, The Bad and The Ugly* Leone sought to distance himself from the Italian-style western. He wanted to make a gangster film, but had difficulties interesting backers in his source material, the memoirs of a former gangster published under the title *The Hoods* (1952) under the pseudonym of Harry Grey. Accordingly Leone made another western, *Once Upon a Time in the West*. It engaged more directly with the Hollywood western than the previous three films had done. The story sees the mysterious Harmonica (Charles Bronson)

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[5] Frayling indicates this was a nod to Leone's father's Roberto (2000: 48).

[6] Pseudonyms were also used on horror films to fool Italian audiences into thinking these films were from the UK or USA, the practice having begun after director Riccardo Freda saw people looking at the poster for his *I Vampiri* and losing interest when they saw the Italian names of the cast and crew (Bruschini, 1996: 21).

[7] The initial US release of the film saw Van Cleef and Wallach being confused in advertising, as the Ugly and the Bad respectively (Frayling, 2000: 246). This is significant inasmuch as it further shows the relativism of the film's good, bad and ugly labels.

and bandit Cheyenne (Jason Robards) team up to protect Jill (Claudia Cardinale) from railway boss Morton (Gabriel Ferzetti) and hired gun Frank (Henry Fonda), who want Jill's land, Sweetwater. Eventually Harmonica and Frank face off, through which Harmonica avenges Frank's murder of his brother.

If the western image-set presented in *Once Upon a Time in the West* is closer to that of classical Hollywood, Leone's self-conscious way of presenting his images as *clichés* illustrates a crisis in the action-image. Deleuzean opsigns, sonsign and descriptions that do not extend into action also become more important. The pace of the film, in terms of the duration and rhythm of individual scenes, was different. Leone's own comments on this can clearly be seen as indicating a growing interest in what we could consider the time-image:

> My childhood and adolescense were lived under the sign of "speed". Then I noticed that all the [Hollywood] directors I assisted were alike in their obsession with moving fast... They constrained their actors to accelerate their dialogue to the point where you couldn't hear the last syllables of one speaker or the first of the other. Never the slightest interval to show that a person might wish to think about it before replying. I didn't agree with this system. I found it too artificial... The sense of pondering a reply I could only find in Japanese cinema. And so I was influenced by it... I'd wanted for a long time to give this rhythm to a film. (quoted in Frayling, 2000: 291)

This increasing awareness of time was also recognised by Argento, who collaborated with Leone on the film's story:

> From [Leone] I learned that films are time, rhythm – and that thought obsessed me to the point that in my work I time everything with a chronometer, even where it is not necessary. And I learned to use the camera for narration, with continuous interference from the author who behaves like a writer, individualistic even in his punctuation. I understood the character, the meaning of a boom, a dolly shot, of shooting behind someone's shoulders, the author as one more character, present in every scene and making that presence felt as Godard does. (quoted in De Fornari, 1997:135)

Argento's remarks are especially significant insofar as he alludes to Leone's work as having poetic qualities. *Once Upon a Time in the West* also saw Leone develop his hybrid approach to the flashback, while the final situation is a somewhat ambiguous one in relation to the large form, in that it might be read as SAS′, SAS or even SAS″ depending on which character and image of the West we take.

Following *Once Upon a Time in the West*, Leone continued trying to get *Once Upon a Time in America* into production. He also sought to move into a producer-only role on his next film, *Duck You Sucker* (1971) but soon found himself required to direct it. The film, set in Mexico in 1913, sees Mexican bandit Juan (Rod Steiger) encounter Irish revolutionary John (James Coburn) and persuade him to use his explosives expertise to break into the vaults of the Mesa Verde bank. What Juan does not know, however, is that the vaults now contain political prisoners. Juan thus becomes an accidental "hero of the revolution" and a target for government reprisals. Besides demonstrating Leone's hybrid approach through its combination of action-images and complex recollection-images, *Duck You Sucker* presents his most direct engagement with politics. It also sees history supplanting myth. This is reflected by a shift in the nature of the protagonists, as they become capable of changing.

Leone's interest in myth was evident in his next film, which he co-directed with Tonino Valerii. Indeed, *My Name is Nobody* was originally to be a re-imagining of Homer's *Odyssey* set in the West (Frayling, 2000: 352-353). It then became another commentary on the western genre generally and *Once Upon a Time in the West* in particular, although a Homeric reference remained in the titular character's name. The narrative sees Nobody (Terence Hill) dog ageing gunfighter Beauregard (Fonda) across the West, ultimately making him participate in two stage-managed showdowns that establish Nobody's name and allow Beauregard to escape to Europe. Though not as personal a film for Leone, *My Name is Nobody* is important for seeing him experiment with the Deleuzean crystalline-image and powers of the false as ways of working through the relationships between myth, history and cinema.

Following *My Name is Nobody*, Leone continued to take a producer role on other directors' films whilst working on *Once Upon a Time in America*. The film was eventually released some 17 years after it was first mooted. Leone's most structurally complex film, it has three sections set in the early 1920s, 1930s and 1968. Crucially these are not presented in chronological sequence, with the actual or virtual status of the 1968 scenes also unclear. The film chronicles the lives of gangsters Noodles (Scott Tiler/Robert De Niro) and Max (Rusty James/James Woods) from youth to old age, exploring themes of friendship, betrayal, loss and revenge. With it Leone takes another traditional action-image genre, the gangster film, and re-imagines it in a predominantly time-image way. Rather than a narrative occurring primarily in the present tense of the action-image, perhaps with journeys into the past actual and/or the virtual, Leone presents incompossible flashbacks and flashforwards and "peaks of present and sheets of past" (Deleuze, 2005b: 95).

Leone's image sets, approach to framing and the image-of-time

Drawing upon a number of studies of the western[8] we can draw a composite picture of the now-*cliché* set of images found in Classical Hollywood genre entries: They usually presented western frontier settings; indeed this was implicit in the genre's name. Conflict was between good and bad cowboys, recognisable by their coded appearance (white hats/black hats, clean shaven/unshaven), or took an ethnic dimension, being between European settlers and the Native American. These conflicts reflected alternative prospects for the land, whether it would remain a desert or be transformed into a garden. Women were important as symbols of civilisation and as romantic interest for the male hero. While Christian iconography and imagery was present in wedding and funeral scenes, it was rarely to the fore. The bounty hunter was a marginal and disreputable figure. The Civil War was presented as a regrettable but necessary conflict. Drawing upon studies of the Italian western[9], we can see how the *Dollars Trilogy* depart from Hollywood's images through a composite picture: They are set in the South-West, on the Texas-Mexico border. Ethnic conflict, if present, is between Americans

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[8] See Kitses (2007), Cawelti (1984), Wright (1975), Varner (2008), French (2005), Kitses and Rickman (1998) and Bazin (1971).
[9] See Frayling (1997), De Fornari, Cumbow, Hughes, Cox, and Tentori *et al.* (1998, 2001, 2006)

and Mexicans. Conflict more generally tends to be between morally ambiguous and villainous characters. Iconographic codes are mixed: Joe and Manco wear combinations of Mexican poncho, cowboy jeans and hat, while men are rarely clean-shaven. Conflict tended to be over possession of a monetary prize. Christian (especially Roman Catholic) images, allusions and iconography are prominent, as usefully catalogued and analysed by Cumbow in the 'Sergio Leone: Catholic Filmmaker?' chapter of his book (2008: 207-218). At times, however, the religious symbolism was somewhat subtler: Joe rides into San Miguel on a mule; saves the Holy Family of Marisol, Julian and their young son Jesus; is taken out of town in a coffin as if dead; undergoes a symbolic resurrection underground, and returns to deliver justice to the evildoers a few days later. The mercenary bounty killer is central rather than peripheral, the milieu being one "Where life had no value but death, sometimes, had its price" as *For a Few Dollars More*'s opening credits put it. The Civil War is an absurd, pointless conflict whose reference points are drawn from First World War trench warfare and Second World War concentration camps alongside Matthew Brady's contemporaneous photographs of the conflict (Frayling, 2000: 208-10). The role of women is minimal. There are no romantic subplots, attachments or distractions in any of the *Dollars Trilogy*.[10] For, as Leone explained, in the West:

> the essential problem was to survive, and women were an obstacle to survival. [...]
> Ever since I was a small boy I've seen a lot of Hollywood westerns where, if you cut
> the woman's role out of the film in a version which is going on in your own head, the
> film becomes far better (quoted in Frayling, 2000: 261)

Put in more Deleuzean terms, with the *Dollars Trilogy* Leone was actualising the virtual image of a West without women that he had in his head. Given Leone's position, the centrality of Jill in *Once Upon a Time in the West* attests to the likely influence of co-scenarists Argento and Bertolucci, both of whose films feature more developed female characters, alongside Hollywood westerns such as *High Noon*, *Shane* and *Johnny Guitar* (Dir: Nicholas Ray, 1953). As a corollary Leone generally seemed more interested in exploring homosocial relationships between men: Mortimer and Monco's relationship has a father/son quality, their preferred terms for one another being "old man" and "boy". So too does that between Nobody and Beauregard's relationship, although their relationship is more equal in that both learn from one another whereas Mortimer generally proves smarter and more cunning than Monco. A more equal relationship also characterises John and Juan, with the former trying to politically educate the latter only to find his own assumptions and values challenged. Blondie and Tuco refer to one another as "brothers" after leaving the monastery run by the latter's actual brother. John seeks to educate Juan and himself learns thereby. Although part of a different genre, Noodles and Max's gang also forms a surrogate family; at one point, when the young Max calls for Noodles, Deborah pointedly remarks "Your mother's calling you".[11]

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[10] A scene of Manco in bed with a woman was filmed for *For a Few Dollars More* but was then cut by Leone (Frayling, 2000: 260-261)

[11] The film diverges from its source novel, which features Noodles' family and sees a number of confrontations between Noodles and his non-criminal brother. These are reminiscent of those between Tom Powers and his brother in William Wellman's *The Public Enemy* (1931) and were likely excised by Leone because he felt they were *cliché*.

A number of other aspects to Leone's presentation of his image-sets can be identified. Within the westerns there is a contrast between the fullness of interiors and the sparseness of the exteriors (Frayling 2000: 230). The details of the cluttered interiors arguably operate mainly at a surface level, however, in presenting an excess of detail we can choose to engage with. If a particular image within an image-set is of narrative importance it will be emphasised through *mise-en-scène* or dialogue. The pair of pocket watches carried by Indio and Mortimer are a case in point. This is not to say, however, that Leone's framing and staging is that of an 'excessively obvious' and redundant classical Hollywood (Bordwell *et al.*, 1988: 3-5). While the watches connect Indio and Mortimer, we still have to work at making sense of their meaning. Leone also does not begin his narrative by stating Mortimer is seeking revenge on Indio for personal reasons. Instead he secretes a subtle clue into an unsubtle montage: After Indio has been sprung from jail Leone makes a match cut between the bandit laughing maniacally and a wanted poster showing a still image of his laughing face. Manco focuses upon the reward offered, not his new quarry (Figures 1 and 2). Conversely Mortimer focuses upon Indio's face then, following a series of close-ups that become ever more intense and rapid, accompanied by gunshots, turns his attention to the bandit's name and that he is wanted "dead or alive", ignoring the reward (Figures 3 and 4).

As Frayling indicates, art-world terms often used to describe Leone's cinema are baroque, mannerist and hyper-realist. These are particularly applicable to his approach to framing. Whereas classical Hollywood films generally effaced their construction, Leone draws attention to his directorial presence in a more "poetic" way. Long shots may be held in their own right rather than as establishing shots prior to decoupage, as with the minute long static shot that opens *For a Few Dollars More*. Alternatively a long shot may be followed by a close-up or even effectively transformed into one, as when actor Al Muloch's grizzled visage suddenly circles in from beneath the camera in front of the deserted ghost town at the start of *The Good, The Bad and the Ugly* (Figures 5 and 6). Long shots and close-ups are sometimes alternated to the near exclusion of the medium shot, as in the duel at the end of the same film. The 2.35:1 Techniscope widescreen space may be divided into two sides to create quasi-split screen effects, as when Joe secretly listens in on Don Miguel (Antonio Prieto) and Esteban Rojo's (Sieghardt Rupp's) plans to betray him.

Leone's use of widescreen also serves to differentiate the look of his westerns from earlier filmmakers who had grown up with and often preferred the 4:3 or 1.37:1 Academy Ratio, viewing widescreen as suitable 'only for coffins and snakes' to paraphrase Lang's ironic remarks in Godard's *Contempt* (1963). Interestingly Bazin also believed the western was a genre for which widescreen was unsuitable (1971: 157) and the close-up of limited use (1971: 147)[12] Muloch's entrance also shows how images may dramatically become part of the set in Leone's work: A pistol or rifle intrudes into the frame, or a spade is thrown from off-screen space into the frame; a watch floats up into view in close-up over a long shot; and nooses drop into view. (Frayling: 1998: 175; Figures 7 and 8)

Through such images Leone makes us aware of the frame and the out-of-frame. This is particularly important in *The Good, The Bad and the Ugly*. For, as critic Roger Ebert has

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[12] For more on the use of widescreen by a range of filmmakers internationally see Belton, Hall and Neale (2010).

noted, the film operates on the general principle that something out of frame is invisible to those within it.[13] For instance, Tuco and Blondie walk right into a Union patrol which logically they would have seen. The conventional movement-image relationship by which the visual and the aural form a unitary image is also indirectly brought out. For we would have expected there to have been some noise from the battlefield, with its hundreds of entrenched soldiers and artillery, a few metres further on. This is similarly exposed in *For a Few Dollars More*'s pre-credits scene. Onscreen, in the extreme distance, there is a figure on a horseback. In close-up we hear the striking of a match and the pulling of a rifle bolt. A shot rings out and the man on the horse drops. His assassin remains out of field.

Leone also liked to draw attention to the frame by referencing it within the image. He would sometimes present 2.35:1 widescreen-inspired compositions centred around a character's eyes: The badly injured Joe peers out from the coffin he is being secretly taken out of town in by coffin-maker Piripero (Josef Egger), while Juan peers out from a poster at firing squads and the Mesa Verde bank (Figures 9 and 10). A two-shot of Frank and Jill apparently facing one another unexpectedly then sees the camera turn 90 degrees, revealing Frank is actually atop Jill.

Leone sometimes presents layers within his images to bring out their depth: Joe wonders what the noise is when saloon-keeper Silvanito (Jose Calvo) tells him that no-one in San Miguel works, so Silvanito opens the shutters to reveal Piripero behind them preparing a coffin for Joe (Figure 11). Juan's sons suddenly thrust their guns through a curtain and into the frame (Figure 12). Harmonica gets off the train on the opposite side of the tracks to Frank's men and announces his presence by playing on his instrument (Figures 13 and 14).[14]

Elsewhere Leone makes associations within the frame by the use of match cuts between similar images, often located at different points in space and/or time. The poster scene in *For a Few Dollars More* exemplifies this "rhizomatic" approach. It also has a precedent in the first *Dollars* film: After Ramon Rojo explains his plans to his brothers, he bursts out laughing. His laughter merges with that of Silvanito as he mocks the apparent failure of Joe's own schemes. In Leone's final film the elderly Noodles' hand clutching a money-filled case match cuts to his younger self having his bag taken from him by Max after Noodles' release from prison (Figures 15 and 16). These scenes also bring out the differences in bodily attitude and posture between the young and old Noodles, the former confidently striding forward and the latter walking at a slower pace, wary of his surroundings.

While Leone's playful, attention-seeking approach to framing marks him out from the classical Hollywood movement-image cinema, it is important to recognise what he does not do compared to some modern, time-image filmmakers. His *mise-en-scène* is relatively easy to understand when compared to the likes of Godard's *Weekend* (1967). There are not shots deliberately over- or under-lit or out-of-focus. Nor are there points where the sound mix makes it difficult to hear something important. Nor do Leone's characters break the fourth wall and

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[13] http://rogerebert.suntimes.com/apps/pbcs.dll/article?AID=/20030803REVIEWS08/308030301/1023/ (Visited 31 August 2011).

[14] Harmonica is never seen going from one place to another. Instead he is always already present in a scene, in the out-of-frame space.

acknowledge themselves as characters in a film. Nor, when there is a climactic duel, does he deny us the instant of decisive action, as with the anti-climactic shoot out of Takeshi Kitano's *Sonatine* (1993).[15] Fundamentally, Leone was not interested in giving audiences unpleasure in the manner of certain Brechtian or Artauldian cinemas. As he explained:

> When I'm working on a subject, I'm always looking for the element of surprise. I work hard to sustain people's curiosity […] On first viewing, people experience the aggression of the images. They like what they see, without necessarily understanding everything. On second viewing, they grasp more thoroughly the discourse which underlies the images. (quoted in Frayling, 2000:125)

That Leone suggests a discourse underlay his images also, however, indicates his distance from the Hollywood cinema of avowed anti-intellectuals like Hawks and Ford.

In addition to audio-visual disjunction the pre-credits scene in *For a Few Dollars More* is also notable for providing no stimulus to action and having no bearing upon thee subsequent narrative. This contrasts with classical Hollywood films, where the title sequence would typically not be wasted in this way, instead beginning the story (Bordwell *et al.*, 1988: 25). Frayling (2000: 187) suggests the scene re-introduces Joe/Monco. I would disagree. Joe never used a rifle, Ramon's weapon of choice. Moreover, the only time Monco uses a rifle is when he loans Mortimer his pistol. Monco also always offers his opponents the chance to give themselves up or see if they can outdraw him. Ambushing them from distance is not his style. Another obvious example of the opsign and sonsign in Leone's westerns is the scene in the trading post discussed in the previous chapter. We hear Cheyenne's escaping from his captors, but do not see him do so, with Leone instead concentrating upon the reactions of those within the trading post.

As Cumbow's remarks on *Once Upon a Time in the West* and the matched pocket watches central to *For a Few Dollars More* indicate, what we might term images-of-time are often found in Leone's cinema. These draw our attention to the subject of time, whether in kinetic or chronic ways.[16] Morton's race against time to reach the West Coast with his railway before tuberculosis kills him is a movement-image, time being subordinate to movement and expressed through it; how much track can be laid today? A more hybrid formulation is the way Indio's musical pocket watch imposes a longer than usual interval between perception-image and action-image: "When the chimes end, pick up your gun. Go ahead and shoot me Colonel. Just try." Another hybrid image-of-time is found when Harmonica saves Frank from his men, who have been bought off by Morton: Noticing a sniper positioned above an incomplete clock, which has hour markings painted in but no hands, Harmonica tells Frank "Time sure flies", this contradicting what he said moments earlier, advising the would-be businessman he must "learn to take things easy". The irony, of course, is that with this particular clock-face time is standing still because it has no hands to indicate the present time nor the passage from one any-instant-whatever to the next (Figure 17).

Images-of-time are especially important within *Once Upon a Time in America*: When

[15] Kitano's film is of interest as a gangster film where the characters are idle most of the time, waiting to be told to go into action against a rival *yakuza* family.

[16] They might also be compared to the "Destiny Machine" Elsaesser (2000) identifies as a key theme within Lang's cinema as a whole.

Noodles returns to New York in 1968 and visits his childhood friend Moe, his first act is to return the key to Moe's clock after "35 years of going to bed early". Time, which had been standing still, now begins again. A pocket watch also provides a key point of connection between the 1920s and 1968 scenes (Figure 18). Initially Noodles and Max compete for it:

> Max: And look what time it is [shows watch, which he had earlier bested Noodles for after they had 'rolled' a drunk]. It's already 6:36 and I gotta go. Boy, I got a lot of work to do. [puts watch away and picks up lamp]
>
> Noodles: Hold it a minute [takes watch] Now it's 6:37. And I ain't got a damn thing to do.
>
> Max: [holding lamp in both arms] Just you wait, asshole. I'll do something with your time.
>
> Noodles: Since we're talking about time... it looks like you're gonna break that lamp at 6:37.

They are united as the watch is taken by Whitey (Richard Foronji), the corrupt neighbourhood policeman:

> Whitey: [Grabs watch, which Noodles had been dangling before Max] Where'd you pinch this?
>
> Noodles: It's mine.
>
> Whitey: Prove it.
>
> Max: I gave it to him.
>
> Whitey: Yeah? Who the hell are you? Where you from?
>
> Max: The Bronx.
>
> Whitey: And you give away watches?
>
> Noodles: He's my uncle.
>
> Whitey: And who gave it to you?
>
> Max: My Uncle Nathan.
>
> Noodles: My little brother.
>
> Whitey: Tell your uncle to stop by the precinct.
>
> Noodles: He's dead.
>
> Max: Alcoholic. In Kishnev, Poland.
>
> Whitey: Then he don't need it no more. It's been requisitioned.
>
> Max: What's that mean?[17]
> Noodles: Pinched, by him. At 6:38.

Finally in 1968 Max/Senator Bailey references the watch and the time to indicate his seemingly hopeless situation: "It's 10:37 and I've got nothing left to lose." This image-of-time can be read as a time-image since Noodles refuses to shoot Max/Bailey[18], instead leaving his mansion. This, significantly, is via a side door[19]; unlike Harmonica, Noodles always seems to be moving

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[17] That Noodles knows the meaning of requisitioned while Max apparently does not is perhaps an error of judgement on Leone and his writers' part, in that Max is generally positioned as being smarter than Noodles.

[18] Bailey may be a reference to *It's a Wonderful Life* (1946) insofar as both films see a character have problems with a financial scandal and make use of dream-type sequences. Frank Capra's film emphasises the actual (George Bailey's life) over the virtual (Bedford Falls had George never existed) whereas Leone's presents the crystal-image circuit where we cannot determine what is actual; for an analysis of Capra's film and its movement-image approach to the virtual see Martin-Jones (2006: 4).

[19] A detail which suggests that Bailey is Max, since he would be familiar with Noodles' habit of entering

from one place, entering and leaving the frame and image-set. The following scene also shows how far Leone had departed from the movement-image here. A man, who may or may not be Max, follows Noodles into the street. A garbage truck passes and the man is no longer there.[20] Leone gives a close-up of the blades of the truck, churning the garbage. Was the man Max? Was he murdered? Did he commit suicide? We simply do not know.

The Perception-Image

As the above example shows, perception-images are found in both movement-image and time-image cinemas. As discussed in the previous chapter, however, they take somewhat different forms. Leone's approach to the perception-image has both classical and modern aspects. Most of the perception-images in his earlier westerns are of a *cliché* nature and can be responded to in a habitual way. Nevertheless, even in *A Fistful of Dollars* and *For a Few Dollars More* there are images which do not obviously extend into action, and where a critique of automatic action may be discerned. *The Good, The Bad and the Ugly* contains more scenes where Leone delays the interval between perception-image and action-image. This is continued in *Once Upon a Time in the West* through the inclusion of optical-sonic descriptions that do not extend into action. While the 1968 part of *Once Upon a Time in America* is characterised by the denial of action, the earlier periods present several gangster-film action-images. Taken together, these images show the overall trajectory of Leone's cinema from the kinetic to the chronic as well as its hybrid qualities. *Clichés* that do not extend into action are evident in the first scene of *A Fistful of Dollars*. Clint Eastwood succinctly describes the scene and its differences from classical Hollywood westerns:

> Usually the hero rides into town, sees a horse get beaten, sees the schoolmarm, rescues the horse, and you know who he's gonna get hitched with at the end — and it isn't the horse. But in this he rides into town on a mule and wearing a black hat, sees a kid being shot at and kicked about, sees the maiden in distress, and then he just turns and rides away. You're never really sure if he *is* the hero until about halfway through. And then you're not sure because he's only out to get whatever he can. (quoted in Frayling, 2000: 138)

Indeed, when the film was shown on US television networks in the 1970s a prologue that positioned Joe as a government agent sent to clean up San Miguel was added to recontextualise his inaction.[21]

Subsequently Joe is puzzled by the arrival of Mexican soldiers in San Miguel. Silvanito suggests that if Joe wants to know whether their cargo is valuable he go up and try to look in the coach. If the Mexicans shoot him, then it is. Joe goes up, inspects one of the horses, and tries to look in the coach. A soldier inside thrusts his pistol in Joe's face. Put in Deleuzean terms, Joe's action discloses the situation, by making the index reveal itself. As the soldiers depart early the following morning Joe and Silvanito tail them to the Rio Grande, where the

and leaving via side or back doors.

[20] The 35 on the garbage truck is worth noting in that it equals the number of years that have elapsed between Noodles and Max's last meeting. The truck also obviously suggests the idea of "a life gone to waste".

[21] This prologue, filmed by Monte Hellmann and only showing Joe from behind, can be seen amongst the extra features on the UK Special Edition DVD of the film.

Mexicans meet their US counterparts. A grinning Silvanito remarks "It's just like playing cowboys and Indians," thus drawing attention to *cliché* images of the West and how Leone is himself playing with them. The American soldiers are then revealed to be Rojo men in disguise as Ramon mows the Mexicans down with a Gatling gun. Leone draws attention to the point-and-shoot nature of the gun and film camera through point-of-view shots from Ramon's position showing the barrel of his gun panning left and right.[22]

Joe seeks to work the new situation to his advantage by making it seem two Mexican soldiers survived the ambush. He sells this information to the Baxters and the Rojos, then sneaks around the Rojo compound looking for the missing gold while most are away.[23] Joe hears someone coming, punches them and thus knocks Marisol unconscious. Being the first to see and to thus to act complicates things. This gag also echoes one of Leone's favourite apocryphal tales from the West:

> When he was nominated sheriff in a small town, Wyatt Earp decided to go and provoke a petty criminal into a duel. This was a duel which obeyed the rules – a rare thing. Wyatt's opponent found himself in the dust. But wait a moment! At the end of the duel, hearing a sound behind him, the new sheriff thought that one of the dead man's friends had come for his revenge. He turned round, drew his gun and fired ... at his own deputy, a man he had appointed that same day. He killed him with a bullet between the eyes. (quoted in Frayling, 2000: 177-178)

Overall, however, these moments in Leone's earlier films are exceptional. Rather than showing the actual breakdown of the sensory-motor schema, they tend instead to illustrate Deleuze's small form. This is further evident from the scene in *For a Few Dollars More* where Manco and Mortimer observe Indio's men casing the El Paso bank. It begins with the bandits riding into town and entering the saloon. The bounty killers follow them, Manco observes unobtrusively while Mortimer tries to provoke Wild (Klaus Kinski). Something is clearly not right, however, as the other bandits prevent Wild going for his gun:

> Saloon keeper: I know that man. It's a miracle you're alive.
>
> Mortimer: Why should a man walk around with a pistol and let himself be insulted? It's mighty strange.
>
> Saloon keeper: If the hunchback didn't shoot you he had a very important reason, that's all.
> Mortimer: I was thinking that myself.

Later, the four bandits position themselves around the corners of the bank to time its guards doing their rounds. Leone uses his split-screen type technique here, showing the bandits' faces in extreme close-up on one side of the frame while the guards pass unawares in long shot on the other (Figures 19 and 20). As this happens, the bandits are in turn being observed by Manco and Mortimer. Mortimer is initially unawares he is being watched by Manco, who had earlier employed a boy to notify him of other strangers in town. The irony is that neither bounty killer is aware the bandits are actually interested in the back of the bank, which they cannot themselves see. Besides foregrounding the act of looking this scene is also noteworthy

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[22] Perhaps inspired by Lewis Milestone's *All Quiet on the western Front* (1930).

[23] As Frayling notes on his DVD commentary track, the cross-cutting between Joe's searching and the gunfight at the cemetery also sees Leone create subtle associations through the matching of numbers of Joe's taps on the barrels and of gunshots.

for its duration. It takes a slow count to 30 for the guards to complete their round, with Leone showing the scene in its entirety. Like Mortimer and Manco we can do nothing but watch and wait. Importantly there is also no action-image payoff to the scene, as the bandits then quietly ride out of town.

Leone slowed the pace down still further in *The Good, The Bad and the Ugly*. This is exemplified by the sequence introducing The Bad: Angel Eyes Sentenza rides up to Stevens' place, slowly dismounts from his horse[24], stands in the doorway of Stevens house[25], walks up to and sits down with Stevens (Antonio Casas), and helps himself to some food. This all takes three and a half minutes. Finally, Stevens speaks: "You're from Baker?" These are the first words spoken in the film, and occur after almost ten minutes have elapsed.

Dead or empty time is again foregrounded in the opening scene of *Once Upon a Time in the West*. Three of Frank's men, Stoney (Woody Strode), Knuckles (Muloch) and Snakey (Jack Elam) wait for the train bringing Harmonica to arrive at Cattle Corner. For over 12 minutes of screen time, again almost all dialogue-free, Leone presents us with descriptions that do not extend into significant action. Water drips onto Stoney's head; a fly buzzes around Snakey; Knuckles cracks his knuckles, an incessantly creaking windmill sail turns.

The hybrid nature of *The Good, The Bad and the Ugly* and *Once Upon a Time in the West* is further indicated by the way both scenes culminate in a brief moment of action: Stevens tries to surreptitiously get his pistol from a drawer but is pre-empted and shot by Angel Eyes. The three gunmen try to outdraw Harmonica but fail. Frayling usefully summarises this approach as "the dilation of time, followed by sudden interruptions" (2000: 230).

The presence of the movement-image sensory-motor schema in *Once Upon a Time in America* is demonstrated by the gang's raid on the Detroit jewellers and the subsequent exchange which turns into a mob hit. In the latter scene, everything seems to be going fine until Patsy (James Hayden) suddenly pulls out an automatic pistol, shoots Detroit Joe (Burt Young) through the eye[26] and dives for cover, at which point Max and Cockeye (William Forsythe) also open fire. As the driver escapes this ambush, Noodles pursues him and guns him down. Noodles' response to this stimulus is habitual. It is only afterwards he asks the others what is going on and learns they agreed to kill Joe for crime syndicate boss Frankie Manoldi (Joe Pesci), but had not told him because Max knew he would refuse to do so: "You're right. I would have said, no. [...] Today they asked us to get rid of Joe. Tomorrow they ask me to get rid of you. Is that okay with you? 'Cause it's not okay with me."

Once Upon a Time in America is also distinctive in the way it approaches the *cliché*

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[24] Van Cleef found mounting and dismounting a horse awkward on account of injuries sustained in an accident; these also made it difficult for him to move quickly. Part of the dynamic of scenes which have a long build up followed by a sudden moment of action also stemmed from Leone's perception of Eastwood as being cat-like, lazy one minute and springing into action the next. (Leone cited at http://wconnolly.blogspot.co.uk/2009/03/sergio-leone-on-clint-eastwood.html; visited 30 April 2012.) This understanding also corresponds with a lesson Eastwood received from an acting teacher: "My old drama coach used to say, 'Don't just do something, stand there.' Gary Cooper wasn't afraid to do nothing."

[25] Leone's framing of Angel Eyes in the doorway echoes that of Ford in *The Searchers*.

[26] This image recalls the shooting of Moe Green in *The Godfather*, in turn inspired by the real-life shooting of Bugsy Siegel through the eye.

and the cinema of poetry. Though the Noodles of 1968 develops compared to his younger self, he and the other gang members never show much self-awareness of themselves as *cliché* characters like those in a gangster film. This contrasts with Grey's novel, which Leone felt to be unconsciously "enmeshed with *cliché*" (quoted in Frayling 2000: 391). It also contrasts with the diegetic awareness Jill and Harmonica have of the stereotype, as when Jill remarks "You don't look at all like the noble defender of poor defenceless widows, but then I don't look like a poor defenceless widow."

Leone's *mise-en-scène* in his final film is comparatively restrained and classical. The camera is more static, less prone to moving independently of or with the characters. This lack of movement has poetic connotations. *Once Upon a Time in America* is, after all, a film where perceptions are prone to extending in time rather than space. It also connotes the world-weariness of Noodles and Max/Bailey as old men, with actors De Niro and Woods convincingly made-up to look older than their actual ages and expertly modifying their gestures and movements accordingly. Noodles now has to wear glasses to read and indicates that he would be no good with a gun now because his hands shake too much.

The Affection-Image

As discussed in the previous chapter the affection-image is also part of the realm of art. Consequently it can be found in both the kinetic and chronic cinemas. Extrapolating from Deleuze, I suggested the time-image sees the decoupling of the close-up and affect and scope for affection-images to cause the breakdown of the sensory-motor schema.

Deleuze also suggests different movement-image genres presented different combinations of the perception-image, affection-image and action-image. Given this, one of the most immediately obvious things about Leone's westerns is the importance of the affection-image therein. Any discussion of Leone's stylistic will, after all, soon mention the sheer number and the intensity of close-ups in his films, whether adjudging these positively or negatively.

The early scenes of A *Fistful of Dollars* illustrate several characteristic aspects of Leone's use of close-ups. As Joe, Marisol and Chico observe one another Leone gives several close-ups of their faces. He does likewise when Joe confronts the Baxter men. In the former scene there is a certain irrationality to Leone's use of the device, in that the actual distance between Joe and the others is that of the long-shot. Logically they would be unable to make one another out in close-up. Yet while this is a common aspect of Leone's close-ups, reflecting his frequent juxtaposition of long shots and close-ups , it is not something he particularly draws attention to. In both scenes there is also what might be termed a democratic or egalitarian element to Leone's use of the device. He is just as willing to give a close-up to an unnamed bit-part gunman as a protagonist (Figure 21). This was something recognised by actor Woody Strode (Figure 22), who remarked that he received more close-ups from Leone in the opening scene of *Once Upon a Time in the West* than in his entire Hollywood career, including his titular role in Ford's *Sergeant Rutledge* (1960) (Frayling, 2000: 283).[27]

[27] Strode also appeared in Richard Brooks' *The Professionals* (1966). The presence of a black gunman or cowboy in a Hollywood western was unusual. There had, however, been several all-black cast westerns

When Leone gives close-ups of secondary characters he is typically interested in exploring their faces as a type and/or as a landscape. His main influences here, as Frayling states (2000: 144) are likely Eisenstein and Fellini. This is revealing insofar as Deleuze categorises Eisenstein as a movement-image filmmaker and discusses Fellini in a time-image context. As Leone explores the worn, pock-marked territory of a gunman's face we get a powerful sense of how time has passed for this individual and the broader type of man that he represents.

In the early scenes from *A Fistful of Dollars* the close-up is also used to create an interval between the perception-image and the action-image, As discussed above, however, Joe's encounter with Chico does not lead to action. His encounter with the Baxter men does, as the men attempt to outdraw Joe and he guns them down. While the interval between the perception-image and action-image imposed by the affection-image is not as long as those in Leone's later westerns, it is still longer than usual. About a minute elapses before the moment of gunplay.

Another thing apparent in both scenes is Joe's inexpressiveness and coolness. He does not really give anything away by displaying any emotion himself. This also characterises Colonel Mortimer and Harmonica, whereas Tuco and Juan are more expressive. Significantly Leone admitted to being particularly interested in a characters' eyes and how they could tell "everything you need to know" and that "the eyes are the most important element to me. Everything can be read in them" (quoted in Frayling, 2000: 144; 267)

The affection-images in Joe's first duel are, however, conventional compared to those within the final duel with the Rojos, where Leone makes greater use of the extreme close-up: Rather than Deleuze's deterritorialised face against the sky, Leone gives part of the face, centred around the eyes almost the entire frame. His stylistic also has a unusual liking for close-ups of hands and feet.[28] Most of the time, however, these images can still be connected to a particular character: We have no difficulty in distinguishing Joe from Ramon. Joe has blue eyes and wears tight cowboy-style jeans, whereas Ramon has brown eyes and wears wider-bottomed Mexican-style trousers (Figures 23-26). These close-ups are also deployed in the build-up to a decisive instant, rather than in a more neutral, parametric way. We can thus again see Leone charting a course between the Classical and modern cinemas. While the interval occupied by the affection-image is longer than usual for the movement-image cinema, there is still an eventual extension into action.

Another scene worth mentioning in relation to the affection-image is the exchange of prisoners between the Baxters and Rojos. As Marisol and her son embrace Leone isolates them by rapidly dollying in. The effect is similar to a close-up, in terms of conveying their emotions and that at this moment nothing else matters to them.

Subsequent westerns saw Leone push the affection-image interval and the intensity of the close-up still further, and to seek other ways of conveying emotion. *For a Few Dollars More* features more close-ups overall than its predecessor. They are also often more intensive

for the African-American cinema circuit of the 1920s to 1940s, such as the Herb Jeffries vehicles *Harlem on the Prairie* (Dir: Sam Newfield, 1937) and *Harlem Rides the Range* (Dir: Richard C. Kahn, 1939).
[28] This was also seen in Robert Bresson's *Pickpocket* (1959) and *Lancelot du lac* (1974) with their unusual interest in the characters' hands and feet respectively.

or extreme. The use of the musical pocket watch to establish the duration of the duels Indio engages in means that some affection-images are held for longer periods: His first duel with the treacherous Tomaso (Lorenzo Robledo) has approximately one minute 15 seconds build up and his second, with Mortimer, over twice this. The watches themselves are also shown repeatedly in close-up to establish their importance, and in triggering flashbacks. The watches also contain a face, in the form of a portrait photograph of Mortimer's sister, thus combining Deleuze's close-ups of the face and of objects.

Leone also experiments with using colour for affect within the film. After being used as the backdrop for the intertitle explaining why the bounty killers appeared, red is largely absent (barring the obvious red of blood) from the palette or image-set of of colours within the narrative. Red re-appears in the second and third flashbacks, where a tint is applied to the image to convey Indio's subjective state and heighten its emotional impact.

Leone's excessive use of the close-up raises questions about Deleuze's affection-image/close-up equivalence. The power of the close-up arguably stemmed from its limited use in between the perception-image and action-image. It may be that when used more frequently the affective power of the individual close-ups declines; certainly Hollywood western director Anthony Mann felt *For a Few Dollars More* contained too many close-ups, remarking on the ugly faces. Likewise, when Leone and Peter Bogdanovich met to discuss the possibility of Bogdanovich directing *Duck You Sucker* they soon found themselves disagreeing about the use of the device. Part of the reason for this seems to have been Bogdanovich's preference for a more classical and restrained style (Frayling 2000: 317).

With his next two films Leone again made extensive use of the close-up and further pushed the period of time it was allowed to interrupt the sensory-motor schema. The final duel in *The Good, The Bad and the Ugly*, much of it shown in close-ups and in extreme close-ups (Figures 27-32), takes over five minutes. Its counterpart in *Once Upon a Time in the West* takes six minutes. Actor Van Cleef recognised the absurdity of the former film's duel and its affective power:

> There we were in the middle of this cemetery and Sergio was taking one close-up after the next of each of us, and taking close-ups of our hands wavering near our guns, and all sorts of unusual angles. I said to Sergio "I could take Clint, you know. Shoot him down." "I know," said Sergio, "and that's why the audience will wonder just who will walk away from this gunfight alive!" He made that scene last, what, five minutes? And all we do is stand there and look at each other across this great circle, with the music blaring on the soundtrack. It's one of the most impressive scenes I've ever seen, let alone been involved in. (quoted in Frayling, 2000: 238)

The duel within the latter film also incorporates a flashback within which Leone uses slow-motion as the young Harmonica falls to the ground and his older brother is thereby hanged. The use of slow-motion enhances the emotional impact of the images, whilst conveying Harmonica's subjective sense of this instant. It may only takes a second of clock time for him to fall and his brother to die, but it feels like an eternity. If this is not necessarily a time-image as such, in that the passage of time is still manifest through movement, it nevertheless makes time unusually visible and might be considered an image-of-time.

Another affect-based use of slow-motion occurs in *Once Upon a Time in America* when Bugsy (James Russo) shoots the youngest and smallest member of Noodles' gang, Dominic (Noah Moazezi). This is, after all, the young Noodles' (Scott Tiler's) first real encounter with death. Again, however, the scene extends into action, as Bugsy stalks the rest of the gang and is attacked with a knife by a frenzied Noodles. It is less clear, however, whether this is an action-image or an impulse-image insofar as Noodles' becoming-animal means he also attacks the police when they arrive shortly afterwards.

Duck You Sucker again saw Leone finding other ways to convey emotion. To express the scale of the massacre in the caves, with dozens or hundreds of dead, he uses long panning shots over the dead bodies. The impact of these images on Juan and John are obvious: Juan says he has never counted his six sons before, while the normally cool and collected John can only say "Jesus, Juan, I'm sorry". Juan seeks to respond with action, taking a machine gun and going out to face the government troops in a suicidal gesture. Leone, however, does not follow him to give an action-image, instead remaining with John as he recalls his past life in Ireland and his own traumatic experience of loss. The sound of machine gun fire thus has a sonsign quality. We hear it, but do not see the visual images it accompanies. It is also somewhat deterritorialised temporally, in that it could also be read as referring to the earlier massacre of the revolutionaries. Support for this interpretation is strengthened by the fact that Leone intended the scene to allude to the Ardeatine Massacre in the Second World War, though non-Italian audiences may not have recognised this reference (Frayling 2000: 324).

Within the scene Leone again uses colour as a means of creating associations and affect, though in a more subtle way than in *For a Few Dollars More*. The green within the caves and of the Irish countryside in the flashback scenes stand out against the dominant greys, browns and blues of the arid Mexican landscape.[29] Colour was again deployed in a subtly affective way in *Once Upon a Time in America*. The three time periods have distinctive colour palettes. The 1920s scenes have a sepia tone to convey Noodles' nostalgia for his childhood, the 1930s an almost monochromatic look, while the 1968 ones present a wider range of colours (Frayling 2000: 431). Yet while Leone sometimes uses colour for affect, his approach can be seen as quite classical when compared to the likes of Godard and Antonioni. Leone's red is, after all, supposed to be blood, not red.[30] Nor is the sensory-motor schema broken in its entirety as it would be in a pure time-image film. Nor do the protagonists generally become seers on a long-term or permanent basis.

The Impulse-image

Since the impulse-image is of a purely kinetic type, its presence in Leone's cinema cannot directly be taken as an indicator of its hybrid character. A trajectory from an impulse-image treatment of time towards a time-image one is however apparent in his work. This can be associated with the shift from characters of a fixed nature to those who can change.

In *A Fistful of Dollars* Ramon Rojo's effectiveness as the *de facto* leader of his family

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[29] While the betrayal and IRA themes of the film stem from Ford's *The Informer* (1935) the verdant countryside seems inspired by the same director's *The Quiet Man* (1953).

[30] This is a point of contrast between Leone's cinema and Argento's from *Deep Red* through *Tenebrae*.

is weakened by his obsession with Marisol. If Ramon had not been infatuated with Marisol the Rojos would have been the clear victors in their duel with the Baxters at the cemetery. They both silenced the two Mexican 'survivors' and captured Antonio Baxter (Bruno Carotenuto). Rather than exchanging captives the Rojos could have used Antonio as a way to force his family to leave town.

Ramon's other weakness is his need to demonstrate his prowess with his Winchester rifle by shooting his opponents through the heart. Joe takes advantage of this fetish by armouring his chest and closing the distance until his pistol is the more effective weapon. As he does so, Ramon and the his brothers become visibly disconcerted: is, as Joe proclaims, Ramon "losing his touch"?

Indio's life is dominated by the traumatic legacy of his rape of Mortimer's sister and her suicide. None of his other crimes appear significant compared to this incident. The relationship of Indio's drug use to this scene is ambiguous. It may be a way of trying to forget the pain of these images and/or a means of trying to rework and overcome them. For, as will be seen, the flashbacks work in a different way from their classical Hollywood counterparts. Indio might even be seen as having a death-wish, becoming increasingly self-destructive as the narrative develops. Despite knowing how dangerous the bounty killers are, he decides to let them live and to kill off most of his own gang.

With *The Good, The Bad and The Ugly* Leone presented an impulse-image protagonist rather than antagonist in Tuco. We first see him crashing through a window in freeze-frame after being ambushed by three gunmen, his pistol in one hand and a hunk of meat in the other (Figure 33). This is significant since Deleuze mentions the "haunch of meat" as an impulse-image fetish object (2005a: 132). Moreover, taken as a whole, *The Good, The Bad and The Ugly* has stronger Naturalist and Surrealist affinities than its predecessors. Tuco's marching Blondie through the desert may have been part-inspired by a similar sequence in *Greed*. The pink parasol with which Tuco shields himself from the sun is an obvious Surrealist touch (Figure 34), as are some of the aforementioned *trompe l'oeil* framings (Frayling 2000: 230-234).

Tuco is, however, forced to re-evaluate his relationship with Blondie after they each learn half of the gold's location. A hierarchy of impulses thus begins to emerge, granting Tuco a greater degree of control over them. He still wants revenge on Blondie, but wants $200,000 (or his share of it) more.

Early in *Duck You Sucker* there is a scene where Juan boards an enormous carriage filled with respectable bourgeois passengers. They taunt and abuse him, while he plays to their *cliché* images:

> Priest: You can't imagine the depravity.
> Bourgeois woman: Oh I can, Father, I can.

Leone then reveals what lies beneath the civilised veneers of the passengers and their claims to superiority via a grotesque Buñuelian-Eisensteinian montage of them eating and drinking in extreme close-up. Soon after, Juan springs his trap and robs the passengers with his family-

cum-gang, who have been lying in wait up the road. In line with the becoming-animal theme Juan has the men stripped naked and dumped into a pigsty and rapes the woman since this seems what she subconsciously wanted (this 'seduction' takes place in an empty bull-ring, echoing the circular duels of Leone's previous westerns). If problematic in terms of their sexual politics, these images also illustrate a potential issue with the Deleuzean concept of becoming-animal.

An unambiguous rape scene associated with the protagonist is also seen in *Once Upon a Time in America*. Noodles takes Deborah (Elizabeth McGovern) for a elaborate meal in an attempt to woo her. In the back of his limousine he then forces himself upon her, driving her away from him for good. She goes to Hollywood on a train, while he retreats into the opium den for several weeks or months. This pattern repeats when Noodles betrays the rest of the gang in an attempt to save them from a likely suicidal robbery of the Federal Bank. Crucially, however, by the time of the 1968 portion of the film Noodles has changed (whether virtually or actually) so that he can finally face Deborah and has no desire to directly take revenge on Max.

A number of other characters within the film exhibit impulse-image characteristics. Noodles' moll Carol (Darlane Fluegel) is a masochist ("Come on, hit me!" "Hit me!") whilst the voluptuous Peggy (Amy Rider) appears to have nymphomaniac tendencies. In the 1968 scene between Carol and Noodles, she suggests Max's flying into a rage when Noodles called him "crazy" may have been because his father ended up in an asylum, with Max worrying the same fate would befall him.[31] An alternate reading, encouraged by Bailey/Max's own remarks, is that he merely pretended to be going mad to further convince Noodles to betray him: "My mind was never as clear as it was at that moment."

A more humorous example of the impulse-image occurs in a childhood scene when Patsy (Brian Bloom) learns Peggy's (Julie Cohen's) sexual favours may be bought for the price of a charlotte russe. He goes and purchases the cake, and asks Peggy's mother if he may see her. Peggy is bathing so he must wait outside. The temptation to pick at the charlotte russe and then consume it entirely becomes irresistible. By the time Peggy appears it is finished, so Patsy can only make his excuses and leave; still basically a child, food triumphs over sex in his hierarchy of impulses.

One reason the impulse-image is particularly prominent in *Once Upon a Time in America* is its generic context. For while not Naturalistic in Deleuze's Zola-derived sense of the concept, classical Hollywood gangster films were concerned with exploring the aetiology of gangsterism in relation to a nature versus nurture discourse.[32] For example, in Hawks' *Scarface* (1932) Tony Camonte was played as ape-like by Paul Muni, and the character's downfall is precipitated by his incestuous desires for his sister Cesca. There is a strong environmental element to Noodles' criminality. Deborah suggests he will "always be a two

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[31] The naturalist connotations of this, in relation to Émile Zola's *Les Rougon-Macquart* cycle of novels are obvious; in the cinema, meanwhile, we might also consider Jean Renoir's 1938 adaptation of *La bête humaine* with its protagonist who succumbs to his violent impulses..

[32] Most of the important gangster films were produced by Warner Brothers, who had a reputation for making socially conscious films. Another Warners film, Michael Curtiz's *Angels with Dirty Faces* (1938), sees a duel for the hearts and minds of the titular youths between a gangster and a priest.

bit punk" while his lack of ambition relative to Max is indicated by his reluctance to leave the Jewish ethnic ghetto behind and join with the Italian-American dominated syndicate: "I like the stink of the streets." This is perhaps what condemns him in Max's eyes. For in Hollywood gangster films the gangster who rested on his laurels or wanted to leave the criminal life was traditionally doomed. For instance, in *Little Caesar* Joe Massara is murdered by former friend Enrico Bandello after he seeks to go straight.

The Action-Image

Deleuze identified the western with the large form action-image. While he sees a characteristic of Peckinpah's westerns as being the proliferation of different 'wests', Deleuze also suggests the genre as a whole was characterised by a multiplicity of approaches. No particular developmental trajectory could be discerned or applied. As discussed in the previous chapter this reading has obvious advantages and disadvantages as far as Leone's westerns are concerned: Deleuze would likely disagree with critics who saw the Italian western as inherently indicative of the genre's decline and degeneration.[33] But it may make it harder to bring out the distinctiveness and freshness of Leone's westerns. Problems here are compounded by the fact that other commentators on both Hollywood and Italian westerns have indicated that there were discernible trajectories, with certain narratives becoming more and less prevalent at certain points in their histories.

Deleuze's understanding here can, however, be squared somewhat with those of Cawelti (1984), Wright (1975), Frayling (1997) and Fridlund (2006). For they are often talking about different films and have divergent interests and methodologies. This is most clearly seen in the case of Deleuze and Wright. Deleuze's corpus of westerns comprises films he thinks were of particular artistic and philosophical significance. Wright's sample of westerns comprises films that made over $4 million at the US box office and thus seemed most popular with audiences. Recasting this in Deleuzean terms, Wright's corpus is constituted on schizoanalytic grounds. One narrative dominated at a point in time because it was more functionally appropriate. There were other westerns, less successful at the box-office, of interest on other grounds. Indeed, sometimes the artistic, philosophical and scientific coincided. This is shown by Sam Peckinpah's *The Wild Bunch* (1969) being a reference point for both.

Wright's central contention is that between 1930 and 1970 four distinct types of western narrative can be identified. These are the classical[34], transitional, revenge and professional plots. The four plots systematically differed in their depictions of the relationships between the hero, the villain and the wider society. In the classical plot, which dominated for the first 20 years of this period, the hero acted to defend the weak society against the villains, thereby endorsing it and the value of civilisation. In the revenge and transition plots, which became more prominent in the 1950s, the relationship between the hero and the society became more problematic. Then with the emergence of the professional plot in the 1960s, the society, whilst still weak, became largely irrelevant to the conflict between the group of professionals and their opponents. For Wright this shift reflected wider changes in the structure of US capitalism,

[33] And also with Bazin's aforementioned Superwesterns.

[34] Not to be confused with classical Hollywood.

from a classical liberal economy to a corporate one. The skilled amateur was appropriate to the 1930s economy, the skilled professional its 1960s counterpart; cast in more Deleuzean terms, these figures might be understood as akin to the conceptual personae of the Hollywood western.

Cawelti looks at a longer time-span than Wright and also at the western as a literary form, going back to James Fenimore Cooper's *Leatherstocking* stories from the 1820s. While not using as strict a structuralist-formalist approach as Wright, he nevertheless agrees the basic relationships in the western are between the same three parties and that there were broad changes over time. Certain types of western figures were difficult to conceive of at certain points in the genre's history.

Frayling (1997: 48-53) has questioned whether Wright's framework can be applied to the Italian western. He does not believe that *The Good, The Bad and The Ugly* (whose US box-office met Wright's $4 million criteria) can be categorised as an instance of the professional plot. Frayling points out neither Blondie nor Tuco is a professional and there is no strong and organised opposition to them unless we count the Civil War itself. Beyond this, it is obviously unlikely that changes in the structures of US capitalism could be expected to be exactly paralleled in 1960s Italy. Consequently, Frayling advances three alternative Italian narratives, namely the foundational, transitional and Zapata plots. Frayling associates the foundational plot with *A Fistful of Dollars*. Indeed, Leone's comparison of its narrative with Carlo Goldoni's 18th-century play gives it its more descriptive alternate name: "The Servant of Two Masters".[35] The key feature of this plot is the anti-hero playing two enemy factions against one another for his own benefit. Leone was also one of the two main sources for the transitional plot, which Frayling associates with *The Good, The Bad and The Ugly* and *Django*. In both cases the key feature is a treasure hunt whose positioning against a wider context provides scope for morally evaluating the protagonists' actions; in Leone's film this is the Civil War, in Corbucci's a division amongst the rival factions (retained from the foundational plot) between those wishing to use the treasure for political and for personal ends. This feeds into the Zapata plot, which Frayling names after Corbucci's suggestion that his films *A Professional Gun* (1968) and *Compañeros* (1970) could be considered Zapata westerns. In the Zapata plot there are two protagonists, a Mexican peon and a 'Gringo' specialist and/or revolutionary. While initially at odds, they typically overcome their differences to unite against a common capitalist and/or imperialist enemy.[36]

Fridlund questions the representativeness and relevance of Frayling's plots, particularly in relation to Italian westerns beyond the canon of films by Leone, Corbucci and a select few others. Looking at around 200 Italian westerns, Fridlund identifies a wider range of plots. He argues *A Fistful of Dollars* is better seen not as the instigator of the Servant of two Masters plot but as one of the films, alongside Duccio Tessari's *A Pistol for Ringo* (1965), which established the infiltrator plot. (2006: 15-38) Similarly, if *Django* has some characteristics of the infiltrator plot, it is also a foundational example of the 'deprived hero' plot (93-109). This in turn distinguishes it from *The Good, The Bad and The Ugly*, as more a "story of betrayal" and the "deterioration of partnership" (204-208).

[35] As Frayling indicates, Leone cited Goldoni and Dashiell Hammett's 1929 novel *Red Harvest* in trying to defend his film from accusations that he had plagiarised *Yojimbo* (2000: 148-149).
[36] As will be seen, *Duck You Sucker* presents Leone's critical response to the politics espoused in these films.

Points of commonality between Frayling and Fridlund can nevertheless be drawn out. Both view Leone as having his greatest influence in the earlier years of the Italian western cycle, or at the point when, in Delezuean terms, his films were more movement-image. *Once upon a Time in the West* did not spawn imitators in the way the *Dollars Films* had, even though it was successful at the Italian box-office.[37] Both authors also indicate the rapid development and differentiation of plots relate to the specific conditions of the Italian film industry. This was also seen in Wagstaff's work, as discussed earlier.

Fridlund's work is also useful for the attention he gives earlier Italian westerns (66-92). Two films can be singled out for my purposes: Ricardo Blasco's *Gunfight at Red Sands* (1963) and Mario Caiano's *Pistols Don't Argue* (1964). Both were produced by the same company behind *A Fistful of Dollars*, Arrigo Columbo and Giorgio Papi's Jolly Film. They also share a number of locations and personnel with Leone's film. Cinematographer Dallamano and composer Morricone worked on all three films, whilst production designer Carlo Simi redressed the frontier town sets of Caiano's film for Leone's. Indeed the two films were shot back-to-back, Leone beginning his shoot once Caiano had finished his. Jolly Film anticipated Caiano's film would be the more important and profitable and devoted more money and attention to it. The relative freedom Leone had was arguably crucial for the emergence of his distinctive vision of the West.

Another distinction between the films is where their plots fit in relation to those presented by Wright. Fridlund and Frayling concur *A Fistful of Dollars*'s is fundamentally Italian. Accordingly, its distinctiveness and importance become all the more evident when we consider *Gunfight at Red Sands* and *Pistols Don't Argue* are respectively instances of Wright's revenge and classical plots respectively.

Caiano's film is the more conventional. It sees US lawman Pat Garrett having his wedding interrupted when Billy the Kid robs the bank and flees over the border into Mexico. Having apprehended his quarry and recovered the stolen gold, Garrett is forced to undertake a dangerous trip across the desert to avoid the Mexican authorities, whilst simultaneously pursued by bandit Santero In the finale, when Garrett and a family of homesteaders have been surrounded by Santero and his men, the US cavalry even show up to save them. The Mexicans thus play the role of 'Other' traditionally assigned to the Native American through a straightforward commutation. Moreover, there are two romantic subplots, the second being between Billy's essentially good younger brother and one of the homesteaders.

Blasco's film is more interesting, both for its avoidance of a romantic subplot and its treatment of ethnic issues. The hero is the adoptive son of a Mexican, the villain a racist Anglo sheriff. It is however noticeable that the Mexican qualities of Gringo Martinez[38] diminish as the film progresses until he looks like the traditional white hat cowboy.

Leone's film is more successful in its treatment of issues around ethnicity. This is despite (or maybe because of) its greater complexity. It is true that enemy factions in the film

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[37] According to Celli and Cottino-Jones (2007: 177) the film was the third most successful Italian production of 1968.

[38] Martinez was played by Richard Harrison, a US-born Italian based actor who by some accounts turned down the role of Joe in *A Fistful of Dollars*.

are divided on ethnic grounds. But the real power in the Baxter family is not John Baxter (Wolfgang Lukschy) but his Mexican-coded wife Consuela (Margerita Lozano); a further indication of this is that their son is named Antonio rather than Anthony.

Yet if *A Fistful of Dollars* presents a successful reterritorialisation of the Hollywood western to a European context, its narrative might be understood as being broadly Classical in Deleuzean terms, by taking a predominantly action-image form: Joe enters into San Miguel, where two rival gangs are vying for control. This is the initial situation, which Joe sees as an opportunity to make money. He acts by goading some of the Baxter men into a duel and gunning them down, thus demonstrating his prowess to Don Miguel Rojo and hiring on as one of his gunfighters. This establishes a new situation.

Contrary to the emptying streets that Deleuze identifies in the classical Hollywood western (2005a: 147), those of San Miguel actually fill up somewhat as Don Miguel and others watch the showdown. Telling the coffin maker to prepare three coffins, Joe walks up to the Baxter men and demands they apologise to his mule, which they had earlier panicked. Their responses are mocking laughs. Joe throws his poncho over his shoulder, revealing his pistol and that he is serious. In an instant, he outdraws the four men and shoots them dead. Here Leone presents another image characteristic of his stylistic, of the gun extending in from the bottom edge of the screen. Besides drawing attention to the frame boundary this image is significant for its non-classical representation of gun violence.

Another facet to this duel is that it is between the always cool Joe and the essentially uncool Baxter men. More generally, in the *Dollars Trilogy* coolness, style, and the Italian notion of *la bella figura* or always looking one's best, present a supplemental conceptual framework to the good versus evil duels found in Hollywood westerns. Frayling encapsulates this in the formulation that in Hollywood westerns "the hero is the fastest on the draw" whereas in the Italian western "the one who is fastest on the draw is the hero".[39] Put another way, in the absence of traditional visual signifiers (white hat/black hat, clean shaven/unshaven, Anglo/Other etc.) we cannot identify the Italian western hero except through his actions. This arguably presents a higher level duel within the genre itself, between the classical Hollywood emphasis upon morality and the Italian emphasis upon style.[40]

The final between Joe and Ramon likewise plays upon a number of structural oppositions established over the course of the narrative: the good Joe versus the bad Ramon; the .45 pistol versus the Winchester rifle; and Joe's willingness to give his opponents a chance (or at least the semblance of a chance) versus Ramon underhand tactics. For this duel Leone makes greater use of close-ups and extreme close-ups, heightening the tension and its importance. He also uses the hand-held camera for creating affect, conveying Ramon's shock at his defeat. This reflects a further departure from the Hollywood western's treatment of death via what Stephen Prince (2000) terms a "clutch and fall" approach.[41] The duel also occurs at a well, introducing a circular motif that would recur, in more conscious form, in Leone's next four films.

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[39] These remarks again come from the Special Edition DVD commentary on of *A Fistful of Dollars*.
[40] See Deleuze's somewhat comparable discussion of the duel between Expressionism and the New Objectivity in Lang's *M* (2005a: 156-158).
[41] As in the person shot clutches at their stomach, then falls down, dead, with minimal mess or fuss.

The literal duel occupies a more important position in Leone's second western, beginning with the first post-credits sequences: Mortimer is introduced first, as he stops the train in Tucumcari and establishes that the wanted Calloway (José Terrón) is staying in a hotel. Mortimer knocks on the door and slides a wanted poster under it, stepping aside before Calloway peppers the door with bullets. Mortimer enters the room and calmly apologises to a woman who is there taking a bath, while Calloway flees. Mortimer leisurely walks downstairs, exits the hotel and unties a cloth on his horse's saddle, revealing an array of firearms. Selecting a rifle, Mortimer shoots Calloway's horse from under him. This was something rarely seen in the Hollywood western, where characters would tend to instead shoot the rider. After Calloway has regained his footing, Mortimer shoots again, wounding him. Mortimer is unperturbed as Calloway draws his pistol and advances, firing, swearing "I'll kill you". Calloway, however, is out of range, his shots impacting in front of Mortimer. While Calloway advances and shoots, Mortimer attaches a folding stock to a long barrelled pistol, takes aim, and shoots Calloway in the forehead; again, this is a more extreme image of violence than expected. Mortimer collects his bounty and inquires about another wanted man, Red Cavanagh (José Marco). Mortimer learns Cavanagh was last seen in White Rocks and that another man, Manco, inquired about him. Leone then cuts to Manco entering White Rocks, shooting Eastwood from behind much like in his first appearance in the previous film. Manco enters the saloon and asks where Cavanagh might be found, learning the wanted man is playing poker and has his back to them. Rather than shooting Cavanagh from behind, as his informant seems to expect, Manco goes up to Cavanagh and draws himself a hand of cards. Cavanagh inquires what the bet is. Manco, whose hand proves the better, replies "your life". Meanwhile, the man who pointed Cavanagh out goes to inform the other members of his gang that he is in trouble. They appear at the saloon door (one with his face half-shaved) and demand Manco "let Red go". The men move for their guns, but Manco outdraws them. Cavanagh tries to shoot Manco from behind, but Manco proves alert to him. As Manco collects the reward, he learns the town sheriff was his informant.

Taken together these duels establish points of similarity and difference between the bounty killers. Unlike the unseen killer in the credit scene, they refrain from ambushing their quarry. The younger Manco is more direct and relies upon speed. The older Mortimer is more methodical and favours technology. These distinctions establish a framework for the subsequent literal and metaphorical duels between the two. They also establish a point of contrast with Indio. His escape from prison is based on the ambush whilst his duel with Tomaso, the former bandit turned informer, is heavily weighted in his favour. Indio, after all, knows exactly how long the chimes on the watch will play for. This duel is more ritualised and formalised than its predecessors, with Leone making greater use of cross-cutting between close-ups. By the device of the watch chimes he also gives the scene its own distinct duration, delaying the moment of action compared to the 'count to ten' or 'take ten paces and draw' approaches characteristic of Hollywood westerns.

The next duel in the film is between the two bounty killers, as Manco tries to force Mortimer out of El Paso. Manco steps on Mortimer's boot, strikes him, and shoots his hat off.

Mortimer does not react, instead calmly going to pick his hat up. Manco shoots it again, further increasing the distance between them. Mortimer again goes to pick it up. This continues until Manco misses with his sixth and final shot. Mortimer draws his long barrelled pistol and shoots Manco's hat off. Then, with it still in the air, he shoots it repeatedly until his own pistol is empty; Mortimer has triumphed in this non-fatal, parodic duel. The two men's actions are observed by a group of boys, who offer a running commentary on the action: "It's a trick, maybe." "It's just like the games we play." Leone cuts to the two men having a drink together and agreeing to a "partnership with no tricks" against Indio and his gang. This introduces a further distinction between them, of inside/outside, as Manco infiltrates the gang, Mortimer being unable to do so on account of his his earlier attempt to goad Wild into a duel. The next duel occurs when Manco and three of Indio's gang go to Santa Cruz to create a diversion whilst the others rob the El Paso bank. One of the men is suspicious of Manco and confronts him:

> Bandit: Hey, amigo, you know when you told that story yesterday, I fell for it. Big joke, wasn't it, amigo?
> Manco: Who said I was jokin'?
> Bandit: I don't get that. If it's true...
> Manco: Too bad you have to die.

Manco does not shoot the man, who is prone. Instead he wakes the other men and challenges them to outdraw him; again killing an unarmed or helpless opponent is not his style. The relative unimportance of this duel is evident from the straightforward way Leone stages it, along with its brevity. This is also the case with the film's next duel, between Mortimer and Wild, in which they draw "on the count of three". Mortimer's use of technology and his cunning, as he shoots Wild with a concealed derringer rather than his pistol, is again apparent.

In contrast, the ability to improvise and a less ritualistic approach are foregrounded in the contest between the two bounty killers and the remaining bandits. This is turn is juxtaposed with the final, ritualised, duel between Mortimer and Indio, which again occurs inside a circular arena. Indio takes advantage of Mortimer's being distracted by Groggy (Luigi Pistilli) to shoot his pistol from his hand. This provides a further indication of Indio's prowess alongside his sadism: Rather than merely killing Mortimer, Indio wishes to prolong his suffering. Like Tomaso earlier, Mortimer is in a duel loaded against him. He knows when the chimes will end, but has no chance of reaching his pistol. That we now understand the significance of the watches adds an affective dimension, as do the close-ups of Mortimer, stoically resigned to failure and death. Suddenly the chimes pick up as Manco's hand rises into the frame, holding Mortimer's watch in close-up. The shock here is thus achieved primarily through formal means. Mortimer and Indio look up, the former instinctively reaching for his watch and the latter for his gun before realising Manco has a rifle trained upon him. After giving Mortimer his pistol, Manco takes up a position between the two men at the edge of the circle, indicating his role as referee. As the chimes continue, merging with the non-diegetic score, Manco remarks "Now we start". This time around it is a fair contest, one Mortimer is fated to win, albeit only a further minute and a half's wait. Indio, after all, has proven not only the clear villain of the

narrative but also to be comparatively lacking in coolness and style through his enslavement by the impulse-image. Mortimer's victory does not however represent a triumph for the time-image over the movement-image. There has, after all, still been a moment of decisive action, albeit after over four minutes build-up. The duel between the purely negative impulse-image form of time embodied by Indio and the more positive alternative offered by the avenger Mortimer is resolved in the latter's favour.

Overall the literal duel is less important in *The Good, The Bad and The Ugly* than its predecessor. However the emphasis upon three-way conflicts gives them a greater degree of complexity. Recast in Deleuzean terms, they are polynominal rather than binominal. Like *For a Few Dollars More*, the film begins with three sequences introducing the three protagonists and establishing points of similarity and difference: first three gunmen try to ambush Tuco, but are defeated; we do not learn the third of the men survived until two hours into the film, with this encounter also indicating nine months have elapsed by that time. Then 'Angel Eyes' kills Stevens (Antonio Casas) and his elder son on Baker's behalf and Baker (Livio Lorenzon) on Stevens' behalf, justifying this in professional terms: "When I'm paid I always see the job through." Angel Eyes pre-empts Stevens' attempt to surprise him, drawing his gun when Stevens' back is turned, while the invalid, bed-bound Baker is defenceless. This establishes a contrast with Blondie, who gives the three men who ambush Tuco the chance to retreat:

> Gunman: You know that you have a face beautiful enough to be worth $2000?
> Blondie: But you don't look like the one who will collect it. A couple of steps back.

The three men do not back down and are thus gunned down. Leone's staging of this duel is not drawn out. It introduces the distinctive use of framing discussed earlier, in that neither Tuco nor the gunmen see Blondie when he must have been directly in front of them. Blondie is also contrasted with Angel Eyes as he then saves Tuco, although his action is similarly self-interested, in that he has increased the bounty on his new partner to $3000. That the duel within the film is between relative notions of good (or not evil) and bad (or evil) is thereby again reinforced. The Ugly's position in relation to these poles is explored in the next duel: Following his betrayal by Blondie, Tuco recruits three former colleagues to sneak up on Blondie from the front whilst he sneaks up behind. This scene sees Leone diverge from his general approach to the frame and the image-set, as Blondie defeats the three gunmen due to hearing the noise of their spurs from the opposite side of the door. Blondie is, however, defenceless against the silent and hitherto unseen Tuco: "There are two kinds of spurs, my friend. Those that come in by the door and those that come in by the window." Tuco does not simply kill Blondie in the efficient, professional manner of Angel Eyes. Instead he attempts to be more personal and stylish by hanging Blondie: "I have another system. A little different than yours: I don't shoot the rope. I shoot the legs off the stool! *Adiós*!" Unfortunately for Tuco fate intervenes as a shell hits the hotel, giving Blondie the opportunity to escape. This duel between the cool, stylish Blondie and the exciteable, unstylish Tuco is thus resolved in the former's favour.

Subsequent encounters between the three characters establish further pairings:

Blondie will not reveal the name on the grave, whereas Tuco gives the name of the cemetery to Angel Eyes when tortured. Blondie is more cunning than Tuco, as Angel Eyes recognises: "you're smart enough to know that talking won't save you". Blondie and Tuco then re-unite and defeat Angel Eyes' five-man gang, thereby re-establishing their partnership. Angel Eyes' escape, meanwhile, indicates his and Blondie's literacy against Tuco's illiteracy, as he has difficulty reading the note left. (Blondie: "'See you soon. Idiots': it's for you.") Cumulatively these oppositions set up the situation for the final three-way duel, set in the centre circle of the circular Sad Hill cemetery. The three men take up positions, forming a triangle with Blondie at its centre, Tuco on the left and Angel Eyes on the right. The essential oppositions of style (good) versus lack of style (ugly) and good and evil (bad) are thereby reinforced. The three-way conflict can ultimately have only one winner, Blondie, and one loser, Angel Eyes. What we do not yet know, though, is that Blondie has rigged the situation in his favour by emptying Tuco's pistol. Whereas the others must divide their attentions, he can concentrate exclusively upon the Bad. The three men's understandings of the situation are also conveyed in the close-ups of their eyes, as Frayling notes:

> Virtually the whole of the film could be read in the eyes of the main characters: Tuco has the eyes of a 'rat', anxious, calculating, naïve; Blondie has the eyes of a 'guardian angel', assured, intelligent, amused; Angel Eyes has the eyes of a 'robot', cold, collected, implacable (2000: 237)

The duration of the scene, and the montage of close-ups of the protagonists' faces, eyes and hands is excessive, taking over five minutes of screen time. In part this is because Leone uses montage techniques to stretch rather than compress time. What could be three simultaneous glances or movements are here presented sequentially as if they were shots and reaction shots. If this is perhaps more chronic than kinetic filmmaking, the need for a movement-image type resolution to the situation is nevertheless evident as Angel Eyes finally makes his move and is outdrawn by Blondie, with Tuco reacting a split second later. Again, this decisive instant is shown in long shot.

The first duel in *Once Upon a Time in the West* is comparatively straightforward in its *mise-en-scène* and brevity — if, that is, we distinguish between it and the 12 minutes of dead time beforehand:

> Harmonica: And Frank?
> Snakey: Frank sent us.
> Harmonica: Did you bring a horse for me?
> Snakey: Looks like we're shy one horse.
> Harmonica: You brought two too many. [Men draw, Harmonica shoots them]

This simplicity relates to the parodic nature of the duel. The sequence plays as a conscious inversion of *High Noon*. Zimmermann's film presents the villains arriving on the train at High Noon, presenting the build up to the inevitable showdown between them and the sheriff. It does, however, present a kinetic image-of-time insofar as the duration of the film is basically identical to that of the hour and a half which passes from 10.30am to 12 noon, with repeated shots of the clock ticking down. Here, by contrast, one of the heroes arrives on the train, which

is three hours late[42], while three of the villain's gunmen are waiting for him.

With this sequence Leone kills off two of his guest stars almost as soon as they have appeared. It is interesting here to commutate actors Strode, Elam and Muloch for Eastwood, Wallach and Van Cleef, with the latter trio Leone's first choices to play the gunmen. This might have better indicated that Leone was here leaving the specific western milieu of the *Dollars Trilogy* behind.

Eventually Frank is drawn into accepting a final settling of accounts with Harmonica as inevitable: "The future don't matter to us. Nothing matters now. Not the land, not the money, not the woman. I came here to see you. 'Cause I know that now, you'll tell me what you're after." Frank's references also indicate some of the other symbolic duels in the film: the classical western approach to the landscape as civilised garden versus natural/untamed desert; the past versus the future; the old West versus the new West; and the mythic West versus the real West. This duel also occurs after Frank has resolved his own internal conflict between staying a gunman and becoming a businessman. As such, the duel is between a hero and villain who both represent an old world whose time is acknowledged to have passed. Regardless of its inevitable outcome, Harmonica and Frank are leaving the West, as they have known it, behind. Staging-wise, the duel sees Leone re-use images from his previous films. It takes place in a circular arena, further brought out by circling camera movements tracking Frank as he seeks to get the sun behind him and into Harmonica's eyes. It emphasises the close-up and the extreme close-up, tracking in on Harmonica's face and eyes, along with rhythmic montage. The build-up to the decisive moment of action is again unusually prolonged, taking around six minutes, while this instant is once more presented in long shot. The main difference is that the recollection-image is incorporated into the duel rather than preceding it.

After this the formal duel declines in importance in Leone's cinema. It is absent from *Duck You Sucker* and *Once Upon a Time in America*. The milieus of the Mexican Civil War and the New York ethnic ghetto are ones where the duel is fundamentally inappropriate.[43] There are, however, duels in *My Name is Nobody*. The first, between Nobody and Beauregard is a still more parodic version of Manco and Mortimer's hat-shooting, as the two men first shoot a hole in one another's hats, and then repeatedly shoot through this hole. The confrontation between Beauregard and the 150-strong Wild Bunch lacks the personal and ritual qualities of Leone's earlier duels. Beauregard is not after revenge, while The Bunch's number and collective identity preclude their individualisation. The second duel between the two protagonists is more conventional. This might be partly attributed to co-director Valerii. The most memorable duel in his earlier work occurred in *Day of Anger* (1967)[44], where the duellists had to load and fire their rifles whilst charging towards one another on horseback. In other words, it was a time-

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[42] That these three hours are condensed into around 12 minutes nevertheless indicates that there is still a durational limit to commercial time-image films when compared to experimental works such as Andy Warhol's *Sleep* (1964) and *Empire* (1965), which present single, fixed shots of several hours duration.

[43] In Grey's novel, the New York ghetto and the wild west are contrasted as being closed and open, with the first chapter seeing Cockeye reading a pulp western (about the Jesse James gang) whilst he and the others are in their school classroom.

[44] The film stars Van Cleef alongside Giuliano Gemma and presents a variant on the older teacher/ younger pupil dynamic of *For a Few Dollars More*.

limited, action-oriented duel. It also reflects the more classical nature of *My Name is Nobody* compared to the *Dollars Trilogy*. Their circular bull-ring motif is absent, being replaced by the mirror, with the *mise-en-scène* also more linear. The duel occurs in a busy New Orleans street, before a crowd of onlookers, with less delay and close-ups before the decisive instant when Nobody outdraws Beauregard. The two minutes that elapse beforehand are, however, still excessive by Hollywood action-image standards. The scene avoids accelerated motion, earlier used to comic effect and to demonstrate Nobody's phenomenal speed on the draw. The hybrid qualities of the duel reflect the film's more celebratory attitude towards the Hollywood western as a whole. *Once Upon a Time in the West* resolved the duel between the actual/real and the virtual/imagined West by showing history (embodied by Jill) replacing myth (Harmonica and Frank). Here, by contrast, the mythic remains alive as one incarnation of the hero (the old Beauregard) is replaced by another (the young Nobody). This is, however, presented with a high level of knowing irony and awareness on the filmmakers' part for us as spectators, if not our diegetic counterparts.

Another way of reconciling Deleuze's reading of the western with those of genre scholars is to consider the crisis in the action-image in relation to Wright's post-classical plots and Frayling's Italian plots. Wright's classical western narrative is, after all, one in which the protagonist and the milieu are basically in accord. The society or global situation is one which can both be believed in and successfully transformed. By contrast his other plots and Frayling's foundational Italian plot present situations where the milieu and/or its wider transformation are less important.

The crisis in the action-image

As discussed in the previous chapter, Deleuze characterised the crisis in the action-image through reference to five characteristic image-concepts. The first indicator of the crisis, for Deleuze, was the avoidance of an obvious protagonist and a tendency to instead shift attention between multiple characters. This is often apparent in Leone's films. In *For a Few Dollars More* we are first introduced to Mortimer, then to Monco, then to Indio. This takes around 20 minutes of the running time. While it is then established that Mortimer and Manco are after Indio, their own relationship is not clarified until they duel and team up, at just before the hour mark. Rather, Leone alternates between scenes of Mortimer and of Manco as our primary point of reference: Manco employs a child to tell him of strangers in town and thus learns of Mortimer's presence and of the arrival of four of Indio's gang. Mortimer also observes the gang members' arrival in town and confronts them in the saloon, while Manco observes. In terms of the Proppian[45] framework used by Wright, we still do not know if one character is the 'true hero' and the other the 'false hero' or a 'helper' to this hero. Moreover, while we know there are two hero protagonists after the men pair up, Mortimer's real motives are not revealed. As Manco betrays Mortimer, Mortimer appears to become secondary, before then being dramatically reintroduced in Agua Caliente as having manoeuvred Manco and Indio to ~~going exactly to~~ where he wanted:

[45] Vladimir Propp's *Morphology of the Folktale* (1928/1968); Koven (2007) has applied similar methods of folktale analysis to the slasher film.

Manco: You mind telling me how you got here?

Mortimer: I just reasoned it out. I figured you'd tell Indio to do just exactly the opposite of what we agreed, and he's suspicious enough to figure out something else. Since El Paso was out of the question, well, here I am!

In some ways *The Good, The Bad and The Ugly* presents a progression. Again we have three characters, introduced sequentially, and again the narrative repeatedly moves between them. While there is an obvious villain, Angel Eyes, the relationship of the Good and Ugly to him remains unclear until over 70 minutes into the narrative as Blondie and Tuco learn between them where the gold is located. In their relationship, meanwhile, it is questionable who is principal. For the most part Leone follows Tuco. For instance, Tuco's voyage through the desert after he has been abandoned and his recruitment of three gunmen are shown, whereas Blondie's reworking his scam with the ill-fated Shorty is not. Leone, however, declines to show Blondie removing the bullets from Tuco's pistol, as an image which could more strongly align us with one or the other to impose a different dynamic (or relation-image) upon the final three-way duel.[46]

The avoidance of a single protagonist is still more evident in *Once Upon a Time in the West*, as is the movement of characters between primary and secondary positions. The film has five main characters. They never appear in the same place at the same time, in the same Deleuzean framed image-set. Instead they form overlapping but mutually exclusive image-sets: Jill never meets Morton, the man indirectly responsible for the murder of her husband. Cheyenne never meets Frank, the man who tried to frame him for murder and whom he would conventionally have cause for action against. Instead, Cheyenne's revenge is passive, in allowing himself to be taken prisoner by Harmonica, so he can claim a $5,000 bounty and outbid Frank's men for Sweetwater. Sweetwater itself foregrounds a sixth character, McBain (Frank Wolff). While Jill and Frank are the only ones who interact with him (the former's marriage occurring before the film's narrative begins) McBain otherwise presents a rhizomatic point of connection for Morton, Cheyenne and Harmonica.

Duck You Sucker and *My Name is Nobody* seem simpler. Yet, while both present two protagonists, they again have a tendency to shift focus between them and delay the point where their relationships with one another and the situation are clarified. Instead we get scenes focusing on one character or the other and, in the former case, the avoidance of potential connections. For while John and the audience see Villega (Romolo Valli) betray the other revolutionaries under torture, John never lets Juan or anyone else know this.

The second indicator of Deleuze's crisis is a weakening of connections and the rise of chance-based narratives. Leone repeatedly foregrounds chance in *The Good, The Bad and The Ugly*: Blondie's decision to abandon Tuco seems unmotivated and arbitrary. Blondie is then saved from being hung by his former partner when a shell wrecks the room they were in. After Tuco tracks Blondie down and forces him through the desert to the point of near death,

[46] One reason Eastwood was reluctant to appear as a Man with No Name type character in the opening sequence of *Once Upon a Time in the West* was his awareness of having less and less to do over the course of the *Dollars Trilogy*, as he became secondary to Van Cleef and Wallach in the second and third films respectively (Frayling, 2000: 217-18).

he is distracted by the sudden appearance of a carriage in the middle of the desert. It contains the man Angel Eyes Sentenza is searching for. After Tuco and Blondie have each learned one half of Carson's/Jackson's secret, Tuco seeks medical care for his dehydrated, badly sunburnt 'friend'/partner. A monastery-turned-makeshift field hospital nearby turns out to be the one his brother, Father Ramirez (Pistilli), runs. After Blondie has recovered, the two set off, posing as Confederate soldiers. Having run into a Union patrol, whose dust caked uniforms made them look like Confederates, they are taken to a prisoner of war camp, Betterville. There, they encounter Angel Eyes, now posing as a Union officer. He wonders why Tuco should be masquerading as Carson. Later, having defeated Angel Eyes' men and been reunited with one another, Blondie and Tuco find their way blocked by two opposing armies. Discussing the film, Cumbow usefully summarises Leone's approach to narrative contingencies:

> The question "what would they have done if things had happened differently?" doesn't arise in watching a Leone film — at least not until the Gorgon of plot analysis is summoned up [...] Leone's films do not feature character interaction in response to a situation or an environment, the way that conventional narrative cinema does. Things happen the way they do in Leone's films because they cannot happen otherwise. (2008: 61)

The issue is whether this is more indicative of a crisis in the action image or of Leone's acknowledged use of a picaresque form traceable back to Cervantes' *Don Quixote*.[47] Within literary and dramatic history there have long been episodic and chance based narratives and those using the *deus ex machina*. On the evidence of Bordwell *et al.*, however, such approaches may not have been permissible within classical Hollywood. Here we can also consider the difficulties Welles had in attempting to bring *Don Quixote* to the screen. There is maybe something about Cervantes' approach to narrative difficult to reconcile with dominant approaches to film narrative derived from 19th-century literature and theatre. It is also significant in this regard that Leone sometimes talked of his desire to adapt Louis-Ferdinand Celine's modern picaresque *Journey to the End of the Night* (1932) along with the challenge of translating Celine's words into images (Frayling, 2000: 212-213; 325-326). This can be interpreted in Deluzean terms insofar as he and Guattari identified Celine's early novels as examples of a minor literature through their distinctive deterritorialising use of French (1985: 26).

The unmotivated peregrinations of characters without a particular purpose or goal is also evident in the *Dollars Films*: Joe arrives in San Miguel, surmises that there is money to be made from the town's two rival bosses and decides to stay.[48] Manco and Mortimer go from one nondescript any-space-whatever frontier town (Tucumcari, White Rocks) to another (El Paso, Agua Caliente) in pursuit of bounty. Blondie and Tuco likewise initially lack any wider purpose to their wanderings. They go from one nameless frontier town to another, working their scam.

An awareness of the *cliché* is also evident in Leone's cinema more generally. Here, however, we perhaps need to distinguish between images as they appear to characters and

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[47] The working title for the film's script was *Two Magnificent Rogues*, referring to Blondie and Tuco.
[48] Chance is, however, perhaps more evident in *Yojimbo* in that the path taken by the nameless *ronin* is determined by his throwing a stick upon encountering a fork in the road.

to spectators respectively. We may engage in attentive recognition, going beyond the *cliché*, whilst characters continue to respond habitually. Even at its crisis point the action-image cinema still entails the agent more than the seer as its conceptual persona.

As discussed earlier, one way Leone draws attention to the *cliché* is through his highly stylised approach to framing and, particularly within the *Dollars Trilogy*, presentation of a different western image-set to that of classical Hollywood. By doing so he encourages us to take a second look. If Joe is the hero of *A Fistful of Dollars*, why does he not do anything conventionally heroic until late in the narrative, and then perhaps apparently under duress? Why does *For a Few Dollars More* refer to bounty killers rather than hunters? What marks Blondie out as 'the Good' when he is mercenary and treacherous? Leone was most explicit about the *cliché* in relation to his most classical western, *Once Upon a Time in the West*:

> I wanted to take the most stereotypical characters from the American western – on loan! The finest whore from New Orleans; the romantic bandit; the killer who is half-businessman, half-killer, and who wants to get on in the new world of business; the businessman who fancies himself as a gunfighter; the lone avenger. (quoted in Frayling, 2000: 254)

Sometimes Leone's characters are aware of the *clichés* within the diegesis, as when Manco collects the bounty on Red Cavanagh:

> Sheriff: Two thousand dollars. It's a lot of money. Takes me three years to earn it!
> Monco: Tell me, isn't the sheriff supposed to be courageous, loyal, and above all, honest?
> Sheriff: Yeah. That he is.

Similarly when Jill questions Harmonica on his motives, she remarks he does not "look at all like the noble defender of poor defenceless widows, but then I don't look like a poor defenceless widow" (this whilst slugging down a shot of scotch). When Beauregard leaves for Europe, he writes Nobody a letter in which he reflects upon how things have changed in the West: "Looking back, it seems to me that we were all a bunch of romantic fools; we still believed that a good pistol and a quick showdown could solve everything."

Another way Leone draws attention to the *cliché* is through his use of quotations from earlier westerns, as exhaustively itemised by Frayling (2005: 59-63). Though present in the *Dollars Trilogy*, these are more prominent in *Once Upon a Time in the West* and (sometimes as self-citations) in *My Name is Nobody*. Many of Leone's quotations also have an ironic aspect to them. This might lead us to conclude that Leone is engaging in nothing but a cinema of empty parody, as mentioned by Deleuze regarding Chabrol and Altman (2005a: 218). Yet, while Deleuze discusses this position on these filmmakers, it is not one he endorses. His discussions of Chabrol and Altman's films in the *Cinema* books are positive; Deleuze did not discuss a film or filmmaker unless he believed they had something useful to say. There are obvious affinities between the revisionist approach to genre cinema taken by these directors and by Leone. Altman's *McCabe and Mrs Miller* (1971), for instance, is a post-Leone western that deconstructs the genre's *clichés* and myths. Chabrol's thrillers, meanwhile, arguably occupy a somewhat similar position in relation to Hitchcock as Leone's westerns do to Ford. If Leone

presents *clichés*, it is with affection and an acute awareness of their origins and significance. He sought not just to present the *cliché* but to do something distinctive with it. Addressing the main characters in *Once Upon a Time in the West*, for instance, he commented:

> With these five most stereotypical characters from the American western, I wanted to present a homage to the western at the same time as showing the mutations which American society was undergoing at that time. So the story was about a birth and a death. Before they even come on the scene these stereotypical characters know themselves to be dying in every sense, physically and morally – victims of a new era which was advancing. (quoted in Frayling, 2000:254)

Another important aspect of Leone's use of *clichés* and stereotypes is that he did not condemn those members of his audience who failed to get the ways in which he was playing with them. Rather, his films could be enjoyed at both third-run or genre and first-run or arthouse levels.

The final indication of the crisis was the awareness of a conspiracy in which it became impossible to distinguish between legitimate and illegitimate milieus.[49] Here we might consider Leone's approving references to Chaplin's *Monsieur Verdoux* (1946) in relation to *The Good, The Bad and The Ugly*, that his three protagonists were "mere amateurs" in murder compared to political leaders (Frayling, 2000: 212). In *Once Upon a Time in the West* there is a greater sense of distinction. Frank, the hired gun (i.e. an illegitimate figure), cannot transform himself into a capitalist (i.e. a legitimate one), because he fails to realise, as Morton indicates, the dollar is more powerful than the gun. Morton has, however, long been Frank's employer and turned a blind eye to his murderous methods.

The blurring of the boundaries is most pronounced in *Once Upon a Time in America*. The police, as represented by Whitey, O'Halloran[50] and Chief Aiello (Danny Aiello), are invariably corrupt. Similarly, politicians, businessmen and the syndicate are in cahoots. It is even (perhaps) possible for a gangster, Max, to become a respectable politician, Senator Bailey.[51] Anyone who fails to recognise this set of inter-relationships is naïve or foolish, as Noodles explains to O'Donnell and then Max (ironically) to Noodles:

> O'Donnell: Who are you? Who's paying you?
>
> Noodles: I think this is gonna piss you off, Mac. I think it's those dirty politician friends of yours.

And, in 1968:

> Max: You were too shocked to realize that the cops were in on it too. That was a syndicate operation, Noodles.

Leone's film is thus somewhat different from *The Godfather* films, which Deleuze presents as preserving the classical distinction between the legitimate and illegitimate milieus (2005a: 214).[52] Arguably, however, Deleuze omits the functional or schizoanalytic role of censorship in relation to classical Hollywood gangster films. They could not present the two milieus as

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[49] These milieus might thus form a kind of crystal-image circuit.

[50] O'Halloran is the policeman who takes Noodles' call betraying his friends in an attempt to save them from their suicidal robbery attempt of the Federal Reserve Bank.

[51] Here we might also consider how in *The Godfather* Vito Corleone did not wish his son Michael to follow in his footsteps but instead to become a senator.

[52] As expressed, for instance, by Michael having the door closed on his wife Kay at the end of the first of the films and refusing to ever discuss business matters with her.

identical. If there were corrupt policemen, lawyers or businessmen, these were unrepresentative individuals rather than part of the system. Comparing Coppola and Leone's post-Studio Code films, Coppola tends to blur the boundaries whereas Leone denies them. Deborah (Elizabeth McGovern), the seemingly good girl, may have been Max's moll all along, having recognised their mutual ambition. Deborah's brother Moe (Larry Rapp) runs the gang's speakeasy from the front of his father's restaurant. Carol (Tuesday Weld) works at a jewellers and in the gang's brothel.

In sum, all five aspects of Deleuze's crisis in the action-image manifest in Leone's cinema from *A Fistful of Dollars* onwards. They are not always consistent, nor is there any obvious, linear progression. Nonetheless, their presence, alongside that of time-images, provides another indicator of the hybrid nature of his cinema.

The Agent and the Seer

The majority of Leone's characters are agents. Although Joe delays immediate action, this is more a mark of strength than weakness. Similarly, while he spends time observing in the early stages of the narrative, this can be understood as showing an ASA context where the situation is unclear. Why are the Rojos reluctant to press their advantage? Manco and Mortimer's extended observations of Indio's gang at the bank at El Paso are similar. They want to act, but cannot do so until the situation is revealed. While Blondie appears overwhelmed by the carnage of the battlefield this is only momentary and does not bring about his becoming-seer. The same can be said of John when he encounters the massacre in the caves. In this case, however, he is rendered incapable of acting for a longer period, as he recalls an incident in his past.

One exception to this pattern is Jill. She is a relatively passive figure. Rather than showing agency Jill generally observes the male characters acting, is acted upon by them (e.g. Frank's threats and rape), or acts for them (e.g. Jill's making coffee for Cheyenne). The crucial point is that if Jill is thereby more an observer than an agent this is because she has comparatively little choice. The gender dynamics of acting and seeing identified by Fisher (1997) are worth recalling here. While the man may become a seer in the modern cinema, within the classical cinema the woman was often implicitly positioned as a passive observer anyways. Yet, while Jill's position within the film has affinities with Laura Mulvey's (1975) earlier active male/passive female division, there is an obvious point of divergence: Jill is sometimes the one who is looking, as with the final duel between Harmonica and Frank. Moreover, she is not always punished for doing so.

Deleuze recognised that neo-realism often presented child seers and that it was more difficult for them to take action. The issue is whether the time-image and the seer might be decoupled, with child-seer figures appearing in movement-image cinemas. The child-seer appears in *For a Few Dollars More* in the form of the boy Manco employs to tell him about any strangers in town. He is able to perform this task precisely because neither Mortimer nor Indio's gang pay him attention; tellingly, as discussed earlier, the child and his friends are also the only ones to observe Manco and Mortimer's duel.

The most developed and complex of Leone's treatments of the agent and the seer

is found in *Once Upon a Time in America*. In the 1930s portion of the film the gang move and act freely. When Noodles sees his friends' bodies, however, his sensory-motor capacity is overwhelmed, as indicated by Max/Bailey's remarks cited earlier and Noodles' second retreat into the opium den. Leone also inverts the usual relationship between children and adults. Noodles and Max are more agents in the 1920s scenes than the 1968 ones. As children, they sometimes have difficulty in being taken seriously by adults, as when one of the Italian-American bootleggers responds to their business proposal with a "Get the fuck out of here. Go back to school where you belong." Yet this underestimation also works to the gang's advantage, as when they catch Whitey having sexual intercourse with the under-aged Peggy and photograph him *in flagrante delicto*:

> Noodles: I think it's time we got our watch back.
> Whitey: Okay, boys, we're even.
> Max: The hell we are. You'll be collecting your pension before we're even [...]
> Whitey: What do you boys want? [...]
> Noodles: So why does Bugsy pay you? What do you do for him?
> Whitey: I close an eye once in a while.
> Noodles: Well, now you close an eye for us. [...] Me, him, Cockeye and Patsy, we're working together.

While a situation is revealed to Noodles in the 1968 scenes that could spur him into action, namely the revelation of Max's treachery, he declines to take revenge and kill Max. Leone's approach here can again be usefully contrasted with Coppola. When the small form indexes reveal that Tessio and then Fredo are traitors to the Corleone family Michael, as its head, does not hesitate to have them killed; this despite the fact that the weak-willed Fredo is his brother and may simply have been misled. The impersonality of Tessio's betrayal, which he identifies as "only business" also contrasts with Noodles and Max's highly personal situation, with Max telling Noodles he is the "only one" who can take the job of killing him.

The Recollection-Image and the Crystal-Image in Leone

As discussed in the previous chapter another way Deleuze distinguishes between the movement-image and time-image cinemas is how they approach virtual and actual states, most notably the flashback or recollection-image and the crystal-image circuit of the virtual and actual.

Four of Leone's films present flashbacks: *For a Few Dollars More*, *Once Upon a Time in the West*, *Duck You Sucker* and *Once Upon a Time in America*. In purely numerical terms this is a disproportionately high number, given that Bordwell *et al.* found the device in only one-fifth of their sample of classical Hollywood films. Beyond this, Leone's treatments of the flashbacks in these films are unusually complex, including presenting shared flashbacks and flashbacks which begin with one character and end with another. Though similar traits were evident in Elia Kazan's *Boomerang* (1947) and Jacques Tourneur's *I Walked with a Zombie* (1943) respectively, Bordwell *et al.* singled out these films as exceptional (1988: 42-43).

As Cumbow (2008: 20) notes, the absence of a flashback in *A Fistful of Dollars* can

retrospectively be seen as unusual for Leone and as presenting a kind of structuring absence. For in the scene when Joe helps the Holy Family of Marisol, Jesus and Julian escape the Rojos, Marisol asks Joe why he is helping them. Joe's somewhat awkward response is "I knew someone like you once, but there was no-one there to help". With no flashback, we do not know if he is telling the truth or not, or if his remark is an attempt to establish a truth.

The first of *For a Few Dollars More*'s flashbacks is positioned approximately half-way through the narrative. The build-up sees Mortimer decline to answer Manco's question about his past, indicating the answer could be "indiscreet" and looking at his pocket watch. The watch's chimes play as Leone cuts to a close-up of Indio, a drugged cigarette in his mouth. The sound of the watch multiplies and distorts as Leone dissolves to a close-up of the younger Indio, seen through a rain-streaked window. Another cut presents the reverse angle point-of-view shot, again distorted, of the unwitting objects of Indio's gaze, a young man and woman in a bed. The man shows the woman a pair of watches and they embrace. Indio reaches for his pistol and slowly advances into the room. Realising his presence, the man moves for his gun but is shot down. Indio advances on the woman and rips her nightdress away, throwing it behind him and towards the camera. A dissolve returns us to the present and the immobile, drugged Indio. His loyal henchman Niño (Brega) takes the cigarette from his lips and covers him with a coat. The sound of the pocket watch dies away.

Another flashback occurs just before the climactic showdown between Indio and Mortimer. Slumped against a table, Indio toys with the watch, prompting Groggy (Pistilli) to ask what it means. Leone tracks in on Indio, then cuts to a close-up of the watch, revealing the inside of its lid holds a photo of the woman from the earlier flashback. This image then blurs and, with the distorted bell chime sound playing, Leone cuts to a point-of-view shot of Indio looking down on the couple from between bars. A series of dissolves presents a shortened montage of images from the earlier flashback. This time as Indio tears off the woman's nightdress and throws it away, the image turns red. The next cut shows Indio atop the woman, forcing himself upon her. The camera pans down to reveal her taking his pistol, then back to their heads. A shot rings out, startling Indio. The camera pans down, revealing the bullet hole in the woman's side. As Indio looks into her dead eyes, the image dissolves to solid red and to Indio's face, back in the present, accompanied by the normal, non-distorted version of the watch tune. Mortimer calls out to Indio, revealing his identity and challenging the bandit. Finally realising who he is, Indio bolts up.

These flashbacks do not just present a neutral, factual presentation of a past actuality. There is a strong virtual and subjective dimension to Leone's affective use of close-ups, colour and sound. Though Leone's own terminology was obviously not Deleuzean, he indicated that he wanted to get away from the conventional recollection-image:

> The function of the flashback is Freudian. Until then, the Americans had been using flashbacks in a very closed way, too rigorously. This was a mistake: you have to let them wander like the imagination or like a dream." (quoted in Frayling, 2000: 197)

Critic and filmmaker Alex Cox (2009: 67-68) has suggested the flashbacks are shared between Indio and Mortimer, and that they thereby raise the possibility Mortimer had incestuous desires

towards his sister, or they were in an incestuous relationship. Whether or not we accept this reading, it further signals Leone's non-traditional approach to the flashback. As mentioned above, classical Hollywood flashbacks were usually linked to a single character. A movement-image flashback would also have clarified Mortimer's relationship to the flashback in a way that closed off Cox's readings. Had *For a Few Dollars More* been made in Hollywood, we could expect flashbacks where Mortimer's sister might have lived long enough after her rape to identify Indio as responsible for the crime and/or where Mortimer was seen swearing that he would avenge his sister by hunting down and killing Indio.

In some respects *Once Upon a Time in the West*'s flashbacks present a logical progression from those in *For a Few Dollars More*. They again present a single scene through a series of fragments, have a strong virtual component, and link two characters in a revenge scenario. The main difference is that Harmonica and Frank are co-present in the flashback, though this revelation is delayed.

The first flashback appears after Harmonica is captured by Frank, as the two men meet for the first time, midway through the film. As Harmonica's theme begins to play on the soundtrack, Leone cuts between the two men, then from Frank to Harmonica's point of view, into the flashback, in which an indistinct, unidentifiable figure in long shot slowly advances out of the desert. Leone cuts back to Harmonica, as Frank tries to find out who he is and what he wants. He is unsuccessful, Harmonica instead giving the names of a number of Frank's victims.

The second flashback appears as the two men meet for the second time. Harmonica has just purchased McBain's land, preventing Frank from acquiring it. Frank comes to see Harmonica in the saloon, tries to find out who he is and to intimidate him into selling, without success. As Harmonica looks out from the doors of the saloon onto the town, Leone cuts to the figure continuing their advance, but now becoming somewhat more distinguishable. Following this, Harmonica alerts Frank to the fact that some of his men have betrayed him, further adding to the enigma when Jill asks why he helped save Frank: "I didn't let them kill him, and that's not the same thing."

The final flashback occurs as Frank and Harmonica meet for the third time. Having abandoned his dreams of becoming a businessman, Frank has come to confront Harmonica. Harmonica again refuses to reveal who he is, indicating he will do so "only at the point of dying". The two men face off and move into position. After again establishing the theme of circularity, Leone cuts back to the previous flashback image. As it continues, the figure advances into medium close-up. It is a younger version of Frank. He smiles, takes a harmonica and offers it to the observer/camera. Leone cuts to an extreme close-up of Harmonica's eyes back in the present, then to the flashback. Frank puts the harmonica into the young Harmonica's mouth, telling him to "keep your loving brother happy". A close-up reveals the boy has someone's feet on his shoulders. The camera tracks back to reveal a man, Harmonica's brother, is precariously balanced on his shoulders, a noose around his neck. The noose is suspended from a semi-circular archway, around which Frank' men are arranged. Leone cuts to the various members of the group, most smiling sadistically while another, seemingly disinterested, eats an apple.

After a few seconds, Harmonica either slips or his brother kicks free, dropping the instrument from his mouth as he hits the ground. Leone cuts back to Harmonica in the present as he outdraws Frank. Frank staggers forward, seemingly unable to believe what has happened, and slumps to the ground. He still does not recognise Harmonica, half whispering "Who are you?" Harmonica answers by pulling his instrument free from its lanyard and placing it in Frank's mouth, mirroring the earlier image. The image of the young Harmonica falling replays, but as one shared between the two men. A look of recognition appears on Frank's face as he slumps, his image again mirroring that of Harmonica in the flashback but for the fact that he is dead (Figures 35 and 36). Though the flashback is linked to Harmonica and Frank by its positioning within the diegesis, the musical accompaniment (Harmonica's theme in the first two instances, the blending of his theme with Frank's in their duel) and cutting from one or other of the men into and out of it, we still have to work things out ourselves. Leone does not state things in an excessively obvious Classical manner by starting with an establishing shot of the lynching scene and then cutting to close-ups of Harmonica and Frank. The way the final flashback interrupts the action-image duel, prolonging the wait before the decisive moment, is also distinctive, part of his stylistic.

Leone's approach can usefully be contrasted with another Italian revenge western, *Death Rides a Horse* (1967). In Giulio Petroni's film, Bill Mecetia goes in search of revenge against the four men who murdered his parents when he was a child. The sole flashback occurs at the start of the film and clearly shows the young Bill along with three of the men and their identifying indexes; Four Aces Cavanaugh, for instance, is named for the distinctive tattoo on his chest. The duels as the adult Bill confronts the men are less drawn out and make relationships clear: "Remember 15 years ago at the Meceita ranch? Another time when you took it out on a woman? Unfortunately for you, that woman happened to be my mother." Significantly, Petroni's film was written by Leone writing collaborator Luciano Vincenzoni and presented a conscious reworking of his earlier *For a Few Dollars More* screenplay by pairing older and younger gunfighters, the former again being played by Van Cleef; Vincenzoni would later reunite with Leone to write *Duck You Sucker*.

Duck You Sucker includes five flashbacks, all associated with John and together presenting three distinct scenes. The first flashback occurs after he and Juan first meet and the bandit tries to interest him in robbing the Mesa Verde bank. It thus serves as an interruption to the narrative, the images it presents having no obvious bearing on the situation that has been established. This contrasts with the third and fourth flashbacks, positioned as John sees the traitor Villega pick out fellow revolutionaries and as John implores Villega to jump from the explosives-carrying train he has been forced to co-man in atonement for this betrayal. In these two flashbacks John recalls a similar incident of betrayal from earlier in his life.

Whereas the flashbacks in Leone's earlier films were linear, those in *Duck You Sucker* are circular. For the fifth flashback refers back to the first, which is chronologically positioned before the second, third and fourth. The first flashback depicts John, his friend Nolan (David Warbeck) and a female friend enjoying a drive in the verdant Irish countryside. The fifth flashback, shown as John dies, continues this scene. In between them the second flashback

shows Nolan distributing a pro- Irish independence leaflet and making a speech. The third and fourth flashbacks are set in the same pub, but at a different point in time: A badly beaten Nolan picks out fellow Irish Republicans to the British authorities, then John shoots the soldiers and his friend.

One device common to these flashbacks is the use of slow-motion, albeit again primarily as a lyrical, affective device. Another is that they are free of dialogue, instead being overlaid with non-diegetic music, a slow romantic theme dominated by Edda Dell Orso's melismatic singing and the refrain 'Sean, Sean, Sean'. Significantly we do not definitively know who Sean is from the diegesis. While Sean is the Irish version of John, John always identifies himself as such. Although Leone indicated in interviews that Sean was John, watching the film we may understand Sean as Nolan. Nolan is never named within the diegesis, his surname only being given in the screenplay. Nolan's being Sean would make sense in further highlighting John's regret at his friend's betrayal, along with the relative unimportance of the unnamed woman.

Though these flashbacks are movement-image in being linked with a character and motivated by current events, they are more ambiguous than those within a classical film. While Leone certainly had his own understanding of what the final flashback meant, he did not impose this upon the audience:

> This wasn't just libertarianism and free love; there was also a symbolic dimension. This woman represented the revolution everyone wanted to embrace [...] Sean sees these images while smoking his strange cigarette. You don't know if he's dreaming, imagining or remembering. [...] And I inserted the scene in such a way that Juan also sees Sean's phantasm. (quoted in Frayling, 2000:330)

Leone's analysis of this image would place it as time-image, neither clearly actual nor virtual. Another time-image aspect of the flashbacks is the use of mirror-based compositions in the third and fourth fragments. The scene begins with a close-up of John rather than an establishing shot. As the camera pulls back, it is revealed that he was initially shown in a mirror. John does not face Nolan until the moment he turns to shoot. Prior to this he observed the scene through the mirror-image.

Overall, if the recollection-images in *For a Few Dollars More*, *Once Upon a Time in the West* and *Duck You Sucker* do not entail the establishment of a crystal-image circuit, they often problematise the actual/virtual distinction characteristic of the kinetic regime. As such, they may be taken as further indication of the hybrid characteristics of Leone's cinema. His tendency to move towards the chronic in the later films is meanwhile demonstrated by the presence of the crystal-image in *My Name is Nobody* and *Once Upon a Time in America*.

In *My Name is Nobody* the crystal-image manifests in various ways. The most important of these, as noted by Landy and discussed in the previous chapter, is the use of mirror-images. The film's extended opening scene, which itself mirrors that of *Once Upon a Time in the West*, sees Beauregard visit the barbers, where three gunmen attempt to ambush him. Intertextually, it also recalls Ford's *My Darling Clementine* (1946), where the first act of Fonda's Wyatt Earp on returning to civilisation is to go for a shave. Later, Nobody demonstrates his extraordinary prowess via a saloon duel whereby he must turn and shoot smaller and smaller whiskey shot

glasses (having drunk their contents) before they hit the ground. Besides the prominent mirror above the bar, through which some of the images are framed (Figure 37), this scene also presents the shattering of the crystal/glass in slow motion. The crystal shattering is also seen shortly afterwards when Nobody and some of the gunmen after Beauregard have a shoot out in a fun-house hall of mirrors (Figure 38). In this the actual and virtual Nobody's also become indiscernible: "What a lot of Nobodys, identical every one. But which is that son of a gun?" The scene also recalls the finale of Welles's *The Lady from Shanghai* (1948) and the infinite mirror-images receding into one another in *Citizen Kane* (1940).[53] Beauregard's defeat of the Wild Bunch and his becoming a legend also stems from a reflection, in the form of the sunlight bouncing off their mother-of-pearl encrusted saddlebags, causes Beauregard to recall how he had earlier seen the Bunch filling these saddlebags with sticks of dynamite. In the duel between Nobody and Beauregard we see the image of the two men upside down, as it appears to the cameraman intent on recording the event. The closing scene mirrors the opening one, as Nobody goes to the barbers and bests the members of the Bunch who try to ambush him.

Nobody's scheming to see Beauregard defeat the Bunch and then to defeat him may also be read as the actualisation of the virtual image. Indeed, as noted in the previous chapter, Nobody actually refers to the first part of his scheme with a reference to seeing things "as clear as crystal". Leone's *mise-en-scène* here is also suggestive, Nobody saying these lines through a cloud of dust from the bomb he had just returned to its senders. The image has a somewhat hallucinatory or unreal quality, recalling Joe's final appearance before the Rojo brothers and their terror after Ramon's shots to Joe's heart fail to stop him. Here dust clouds are associated with the 150-strong Wild Bunch, who "ride as if they were thousands".

As Beauregard faces off against the Bunch, Leone blurs the boundary between what happened and what is presented in history books through the use of optical printing to freeze the images, then wiping to these same images as sepia-tone photographic plates (Figures 39 and 40). It seems, as with Ford's *The Man Who Shot Liberty Valance* (1962), that the legend is here being printed before our eyes.

In the duel between the two men incompossible images are presented. The public face of the duel, as recorded for posterity by a photographer, is that Nobody outdraws and kills Beauregard. The private face of the duel, known only to its participants, is that Nobody does not kill Beauregard, who slips away to Europe. Both men get what they want from a supposedly antagonistic duel, in the contrasting forms of fame and anonymity.

Though the mirror-image is less prominent within *Once Upon a Time in America*[54] it otherwise presents Leone's most sustained engagement with the crystal-image and the virtual. One crude measure of this is the amount of narrative time devoted to flashbacks. In Leone's earlier films such images, though disproportionately important in narrative terms, only took up small proportions of the running time, five or ten minutes at most. Here, by contrast, flashback

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[53] A photograph of Deleuze caught in similar *mise-en-abîme* mirrors is one of the most famous images of him, and is reproduced on the cover of the collection edited by Jean Khalfa, *An Introduction to the Philosophy of Gilles Deleuze* (1999).

[54] One childhood scene sees Noodles being caught in a three-panel mirror and being told by Deborah to "take a good look at yourself".

scenes predominate. Even if we take the film as presenting flashbacks and flashforwards from 1933, the starting point of the narrative is still towards the end of the 1933 portion, with Noodles' betrayal of his friends. Most of what we see has already happened. Accordingly the narrative might be read in relation to Deleuze's peaks of present and sheets of past. This reading is further enhanced by the way in which the 1968 scenes see Noodles becoming a detective figure like the reporter in *Citizen Kane* (1940). For, as Frayling remarks (2000: 421), Noodles goes from one old acquaintance from the past to another, picking up pieces of information from each as he gradually learns about the mysterious Mr Bailey. The main difference between the two films in this regard is that in *Citizen Kane* we find out what "Rosebud" means, whereas in *Once Upon a Time in America* we are left with unanswered questions.[55]

    Once Upon a Time in America has a notably different opening to Leone's other films. Rather than introducing characters and, through them, the situation, Leone immediately plunges us *in medias res* without offering much in the way of explanation. Three syndicate gunmen are looking for someone named Noodles, first identified and introduced via a portrait photograph. They learn he is hiding out at the Chinese theatre. Despite his drugged state, Noodles manages to evade two of the hitmen at the theatre and ambushes the third, killing him. Taking the key to a safe deposit box from Moe, Noodles goes to the train station only to find the box unexpectedly empty. With the syndicate after him, Noodles takes the next train out of New York. Although located at different points in space and time, with the deaths of Noodles' friends clearly occurring before the hitmen came looking for him to position this image as an implicit recollection-image, the initial scenes are overlaid with the same sound, an incessantly ringing telephone. The sound then changes into a high pitched whine, as Noodles awakens with a start. These sounds have a sonsign quality. The ringing telephone is not obviously diegetically situated, instead seeming to exist independently. Its transformation into the sound that brings Noodles from the virtual dream world to the actual waking world thus adds a further layer of ontological complication. Following this, we move forward in time as an aged Noodles returns to New York. The rhizomatic portal through which he passes at the station is recognisable, but the image around it has changed (Figures 41 and 42). The return movement, that is, occurs more in time than in space. Next, Noodles goes to see Moe, whose 1933 speakeasy has become a 1968 bar/diner. Noodles returns the key he took 35 years earlier and, after examining some photographs on the wall, goes to a storeroom, removes a block and looks into the room opposite (Figure 43). At this point Leone cuts to a reverse-angle of what the elderly Noodles sees, a girl practising ballet (Figure 44). This image, however, is clearly situated in an actual or virtual past, given that an early-20th-century song, *Amapola*, plays on a gramophone record player with a horn. We are moving in time rather than space. As Leone cut back to Noodles's point-of-view, we see the boy from one of the photographs, Noodles as he was almost 50 years earlier (Figure 45).[56] To summarise this sequence, Leone starts in one time period, with a succession of scenes whose temporal, spatial and ontological relationships are unclear. He then jumps forward in time to 1968, then back to 1920. Movement in time is

[55] The more classical aspect of Welles's film is indicated by this; Welles presumably could not have disappointed his audience in the same way as his investigator protagonist.

[56] Robert De Niro's distinctive facial mole provides a point of connection between the man and the boy.

foregrounded over movement in space. A phone story enigma is introduced, but not directly made the focus of the narrative in a classical ASA′-type way. The answer to it will not be provided for another three hours of the narrative, by which point we may have forgotten about it. The kind of narrative redundancy found in classical Hollywood, of emphasising an important image through a number of technical devices and repetition, is less apparent (Bordwell *et al.*, 1988: 31-32). Accordingly we have to watch the film more attentively.

As discussed earlier, Bordwell *et al.* did not find prolepsis in their sample of classical Hollywood cinema. This was because it would have made the essentially arbitrary and constructed nature of film narrative too obvious. As such, it might be seen as indicative of the time-image. In terms of Deleuze's discussions within the *Cinema* books, meanwhile, an obvious point of reference for *Once Upon a Time in America*'s narrative is *Last Year at Marienbad* – i.e. the film which exemplifies crystal-image circuit. In both films one character (Noodles, A) refuses to accept the actuality of past events as described by another (Max/Bailey, X) to position these as virtual. In some regards, Leone's film is perhaps even more complex than Resnais's. It presents three time periods rather than two and thereby raises the question of which represents the present. Is the narrative told from 1968, with flashbacks to 1933 and the early 1920s? If so, why does it begin in 1933? Or are we in 1933, with a flashback to the early 1920s and a flashforward to 1968? If this is the case, does this flashforward depict an actual state of affairs which will come to pass, in the virtual imaginings of the narcotised Noodles? The film's final image is especially significant here, in that it brings Noodles back from 1968 to the opium den in 1933. The entire 1968 portion of the film, or even Noodles's escape from New York, may just be in his head. Leone refused to be drawn on the matter:

> Opium can create visions of the future […] As far as I'm concerned, it is possible that Noodles never leaves 1933. Maybe this is the first time a film has actually finished on a flashback. It could all have been a journey of the imagination. […] The film offers a double reading – I say it here and I deny it here. (quoted in Frayling, 2000: 424)

Some of the 1968 images seem to suggest an actual future. It is difficult to explain how Noodles could have imagined the frisbee used in a match cut that bridges his retrieving the gang's suitcase in 1968 and being met by the others as he is released from prison, for instance, or how he should have heard the Beatles' song *Yesterday*. Others seem more virtual. Deborah hardly appears to have aged, perhaps suggesting that this is not how she really is but how she appears to the still-fixated Noodles. (As Noodles remarks, quoting the play she is appearing in, *Anthony and Cleopatra*, "Age cannot wither her".)

This use of the time-image in a gangster film is unusual. It is another way *Once Upon a Time in America* can be differentiated from the similarly epic *Godfather* films. While *The Godfather: Part II* features parallel narratives, the scenes in the 1910s and 1920s are not flashbacks in a conventional sense. They are associated with a character, Vito Corleone, who is dead and absent in the present-tense 1950s scenes focusing on his son Michael. Similarly while there is a brief flashback at the end of the film to the Corleone family as they were in December 1941, this is an actual recollection-image.

In sum, several of Leone's films take a non-classical approach towards the recollection-

image or flashback. *My Name is Nobody* and *Once Upon a Time in America* blur the boundary between the actual and virtual, with the latter establishing a crystal-image circuit encompassing the bulk of its narrative. That Leone did this within the context of two action-image genres, the western and the Gangster film, provides a further indicator of the films' hybrid status.

The Powers and Figures of the False in Leone

Another characteristic of the time-image for Deleuze was the rise of the powers of the false, associated with figures seeking truth or vengeance or who were forgers or artists. Though the movement-image also featured truth seekers, most obviously the detective, it only allowed for the discovery of a pre-existing truth, rather than the active creation of one. The first three of Deleuze's four figures can be found in Leone's films, generally becoming more prominent in the later ones.

While the forger is found in the *Dollars Trilogy*, he tends to take the form of the trickster. Joe, Mortimer, Manco and Blondie are each adept at manipulating indexes. Joe makes the bodies of two dead soldiers appear alive, and makes it seem that a number of the Baxters attacked the Rojo out-building and recaptured Marisol. He encourages Ramon to shoot at the armour plate around his heart, terrifying the Rojos into thinking he must be an avenging ghost. Blondie repeatedly works a scam with Tuco, turning Tuco in for the reward money then saving him from execution. He also misleads Tuco by not telling him the correct grave to dig up, and Tuco and Angel Eyes into believing he has written the name of the unnamed grave on a stone.

Harmonica indicates that faking evidence has long been one of Frank's tricks. Frank has his men wear duster coats like Cheyenne's men, leaving one at the McBain homestead to implicate Cheyenne in the massacre. Significantly, Cheyenne never bothers trying to convince the wider community of his innocence, instead allowing himself be brought in by Harmonica, thereby confirming the 'truth' of his guilt.

John pretends to be uninterested in robbing the bank at Mesa Verde, concealing that its vaults hold political prisoners rather than gold. Later, as he and Juan wait for Ruiz's (Antoine Saint John's) troops to arrive, he pretends to be asleep, leading Juan to think about sneaking off. John withholds the fact of Villega's betrayal, allowing Villega to die as a hero and martyr to the revolutionary cause.[57]

The most important of Leone's forger characters are found in his final films. Nobody and Beauregard construct a convenient public fiction to give the people larger-than-life figures to look and live up to. If we take the 1968 portion of *Once Upon a Time in America* as actual, then Max is also a forger. He faked his own death in order that he could reinvent himself as a respectable politician, Bailey. Max also made it seem that he was becoming increasingly mentally unstable. In 1968 Max may be the victim of a syndicate hit, or have faked his own death and/or disappearance. The image of a garbage truck as the man disappears is significant given that "a lifetime of work going to waste" is the last thing Noodles says to Bailey and is the film's final line of dialogue. Conversely, if we take the 1968 portion as virtual, occurring only in Noodles's head, then he emerges as a forger. Noodles constructs a version of events in

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[57] This has similarities with Athos Magnani senior in Bertolucci's *The Spider's Stratagem* (1970).

which he was not the betrayer but the one who was betrayed, thus exculpating himself from guilt. Noodles is then also positioned as a very particular sort of avenger, one who gets his revenge by directly refusing to take it when offered it on Max's terms:

> Bailey/Max: I brought you back here for this. To even the score between you and me.
>
> Noodles: I don't know what you're talking about. You don't owe me a thing. […] It's true, I have killed people, Mr. Bailey. Sometimes to defend myself. Sometimes for money. And many people used to come to us […] Some of the jobs we took, and some we didn't. Yours is one we would never touch.
>
> Bailey: Is this your way of getting revenge?
>
> Noodles: No.

The virtual and actual dimensions to these later films also foreground the construction of truth in the time-image cinema. One way *Duck You Sucker* is different from Deleuze's classical political cinema is that it does not endorse a single truth. It is not that John, the committed revolutionary who reads works of political theory and has come to Mexico to fight capitalists and imperialists, is right, and Juan, the asocial bandit who thinks only of himself and his family/gang, is wrong. Rather, both men discover new truths from their encounter. Though less directly political, *My Name is Nobody* likewise deals with truths about the West. Beauregard emphasises the messy reality, Nobody an ideal image:

> Beauregard: You're sure trying hard to make a hero out of me.
>
> Nobody: You're that already. You just need a special act, something that'll make your name a legend.
>
> Beauregard: What I don't understand is what difference it makes to you.
>
> Nobody: If a man is a man, he needs someone to believe in.
>
> Beauregard: I've met all kinds in my life. Thieves and killers. Pimps and prostitutes. Con men and preachers. Even a few fellas that told the truth. The kind of man you're talking about, never.
>
> Nobody: Maybe you've never met them. Or hardly ever. But they're the only ones who count.

Eventually Nobody's vision of the truth wins through, as Beauregard passes from life into legend. This does not mean, however, that Beauregard accepts Nobody was right. Rather, Beauregard's letter to the younger man continues to question the past whilst expressing some optimism for the future. Different truths have been established and co-exist in a somewhat incompossible way. The legend has been printed, but the facts behind it remain even if no-one else knows them.

Another point of interest in *My Name is Nobody* is the conscious invocation of fables, recalling Welles's/Aesop's fable of the scorpion in *Mr Arkadin* (1955). In this fable a frog carries a scorpion across a river, then the scorpion stings the frog, because it is in his nature, with the result that both drown. In Nobody's fable a young bird falls out of its nest and is covered up by a cow who excretes on him. Later a coyote helps the bird out, only to eat him. Beauregard initially cannot make sense of the fable, then realises what it may mean: "Folks that throw dirt on you aren't always trying to hurt you, and folks that pull you out of a jam aren't always trying to help you. But the main point is when you're up to your nose in shit, keep your mouth shut."

In *Once Upon a Time in America* searching for and constructing truth are inseparable. There is no independent, neutral perspective offered on what really happened, whether Noodles betrayed Max, Max betrayed Noodles, and if the 1968 scenes are actual. Rather, something is true or false to its perceiver or, to quote Noodles, "just the way I see things." The importance of seeking the truth is also found in *For a Few Dollars More* and *Once Upon a Time in the West*. For it is insufficient for Mortimer and Harmonica to take revenge upon Indio and Frank anonymously, impersonally. Rather the latter must also be made to know why they are being confronted and judged.

The triumph of these avenger protagonists also confirms Leone's belief in the myth, even if only as a myth. He never presented the more realistic, downbeat ending of Corbucci's *The Great Silence* (1968), in which the titular protagonist, his hands mangled, goes to confront the bounty killers and is summarily gunned down. Corbucci's film also presents a more cynical view of the bounty killer than *For a Few Dollars More*, in that it presents his quarry as innocents declared outlaws by those in power rather than actual badmen.

Politics in Leone's films

Two key points about Leone's approach to politics may be made. First, while his films cannot be considered directly political in the sense of Deleuze's (majoritarian) movement-image and (minoritarian) time-image political cinemas, this might be taken as an indirect indication of their hybrid qualities. Second, we can however sometimes consider the films as instances of Pasolini's alternative concept of an unpopular cinema positioned in between classical Hollywood and modern avant-garde cinemas.

Whilst political considerations are not particularly important in the first two *Dollars* films, they see Leone present a critique of authority figures as corrupt and/or ineffectual, as with Baxter and the sheriff of White Rocks. Yet while Manco questions the sheriff's suitability and throws his badge into the dirt he noticeably does not take up the sheriff's post himself. He has no commitment to the people or "the American dream, in the manner of his predecessors in 1930s and 1940s westerns. Rather the landscapes and towns of the West are places through which he passes in pursuit of money. He is uninterested in facilitating the transformation of the desert into a garden, nor in defending and advancing civilisation.

Leone developed his critique further with *The Good, The Bad and The Ugly* by more directly engaging with the dominant myth of the Civil War, that it was fought for a just cause. For Leone the war was not to end slavery, as US mythologies present it, nor to ensure the triumph of industrial capitalism over rural agriculture, as an otherwise contrasting Marxist analysis would suggest. Rather, the Civil War was essentially absurd:

> The Civil War which the characters encounter, in my frame of reference, is useless, stupid: it does not involve a 'good cause'. The key phrase in the film is the one where a character comments on the battle of the bridge: 'I've never seen so many men wasted so badly.' (quoted in Frayling, 2000: 204)

This cynical analysis is difficult to square with that of classical political cinema. There is also little sense of its modern counterpart. While new assemblages of the people are lacking, Blondie

and Tuco are again too individualistic to bring these into existence.[58] (Note, for example, how Tuco sacrifices the three gunmen so he can get the drop on Blondie, or his unwillingness to let Blondie shoot Shorty off his noose.)

Once Upon a Time in the West saw a more traditional engagement with politics. One reason is that it sees Leone move more directly into the territory of the Hollywood western. The film's subject matter is, after all, the coming and impact of the railroad, as found in the likes of *The Iron Horse* (Dir: John Ford, 1924), *Union Pacific* (Dir: Cecil B. Demille, 1940) and *How the West Was Won* (Dirs: John Ford, Henry Hathaway, George Marshall; 1962). Another reason is that Leone was working with more politically engaged collaborators, especially Bertolucci. Again, however, the film's politics cannot really be positioned as classical or modern in Deleuze's schema. Leone and his collaborators bring out the brutal logic underlying the dream of a nation and railroad stretching from the Atlantic to the Pacific in ways more celebratory Hollywood films did not. It is more efficient for Morton to employ Frank to "clear small obstacles" like McBain out of the way than to use legitimate methods. Effectively the heroic troubleshooter in DeMille's film becomes the villainous killer in Leone's. The irony is that McBain is a visionary and an entrepreneur who realised what the coming of the railroad would mean when he planned Sweetwater; "The dream of a lifetime," as Harmonica puts it. The film presents the coming of the railroad as signalling the inevitable demise of men like Harmonica, Cheyenne and Frank and of the Old West. Progress means they become obsolete, deterritorialised from the land they once bestrode like titans, with nowhere left to go. They represent a mythic, heroic people whose time has been, not a historical, mundane people to come.[59] In contrast to *Stagecoach*, where the Ringo Kid and Dallas leave for new frontiers at the film's close, safe from "the dubious blessings of civilisation" for now, there is no prospect of Harmonica or Cheyenne forming a couple with Jill. Harmonica is "not the kind of man who invests in land" while Cheyenne admits to Jill he is "not the right man" for her. The romantic subplot found by Bordwell *et al*. in 95% of their sample of films, and ending in the promise or prospect of marriage, is thus again denied by Leone. In this the film's resolution is closer to *The Searchers*, where Ethan leaves his family after retrieving/rescuing Debbie, and *The Man Who Shot Liberty Valance*, where Tom implicitly accepts his obsolescence. As such, Leone's film might be positioned at the end of a trajectory between the traditional SAS′ large form, with its implicit belief in classical liberalism, through the more questioning crisis of the action-image, SAS and SAS″, to a direct engagement with the time-image.

My Name is Nobody and *Once Upon a Time in America* present respectively more optimistic and pessimistic re-readings of *Once Upon a Time in the West*. Beauregard tempers Nobody's successful creation of a new myth by wondering if "there never were any good old days" and lamenting how "violence has changed," by having "gotten organised". This

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[58] This contrasts with Peckinpah's *Major Dundee* (1965), in which a mixed group of Confederate and Union soldiers (some African-American) along with Native Americans and a Mexican, gradually become a coherent unit under the command of their titular commander.

[59] In terms of Deleuze's Nietzschean reading, we might consider them 'supermen' who create their own morality, while those that come after them, building the railroad, are anonymous examples of the 'ultimate' (or last) man.

organised violence is at the heart of the later film, set in a milieu where there are no new frontiers or territory to conquer. Instead, conflict is over the already territorialised, beginning with the ghetto controlled by Bugsy. Leone is however otherwise ambivalent as to whether the American Dream was dying, always a myth (a position according with Deleuze's analysis) or remained a possibility (the virtual, ideal America still to be actualised). This can be seen in the exchange between the gangsters and union organiser Jimmy O'Donnell (Treat Williams)[60], after they have rescued him from a rival gang:

> Max: This country is still growing up. Certain diseases it's better to have when you're still young.
>
> O'Donnell: You boys ain't a mild case of the measles. You're the plague. Bastards like him are immune. That's the difference between us and them!
>
> Noodles: Take it easy. The difference is, they'll always win. And you'll keep getting it up the ass.

However, if there is a people in the form of the workers O'Donnell represents, there is little sense of a people to come. It is also unclear if O'Donnell is including Max when he refers to us. While Noodles rejects association with the worker's movement, he also fails to clearly side with his erstwhile employer, indicating that 'they' always win, even if an O'Donnell will always lose.

The great theme of the film is, however, more personal than political, manifesting in the alternatives expressed by Noodles and Max respectively. They rose out of childhood poverty (Noodles' "We're getting it up the ass") to be in a position of some power as men (Noodles' "We're better than fate. We give some the good life, give it to others up the ass") only for their friendship to be ruined by Max's ambitions. This is further confirmed by Noodles' closing remarks:

> You see, Mr. Secretary, I have a story also. A little simpler than yours: many years ago I had a friend, a dear friend. I turned him in to save his life, but he was killed. But he wanted it that way. It was a great friendship. It went bad for him, and it went bad for me too.

Friendship is also an important theme in *Duck You Sucker*. There, however, it is explicitly and repeatedly brought into play along with the political. Initially Juan is committed solely to the well-being of himself and his family, not to his class or country, the two dominant alternative conceptualisations of the people. John tries to make Juan aware of the possibility of wider social relationships by involving him in the revolution, leading Juan to explain his own understanding:

> Juan: What's that?
>
> John: It's a map. It's your country [...]
>
> Juan: It's not my country. My country is me and my family.
>
> John: Well, your country's also Huerta, the governor, the landlords, Gunther Reza and his locusts. This is a revolution we're having here.
>
> Juan: Don't tell me about revolutions! I know all about revolutions and how they start. The people that read the books they go to the people that don't read the books, the poor people and they say 'ho, ho, the time has come for a change' […] So the poor

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[60] A character who Leone admitted to basing on union leader/organised crime associate Jimmy Hoffa.

> people make the change and then the people who read the books they all sit around at big polished tables and they talk and talk and talk and eat and eat and eat. And what has happened to the poor people? They are dead! That's your revolution. So please, don't tell me about revolutions. [pauses] And what happens afterwards? The same fucking thing starts all over again!

This prompts John to discard the volume of anarchist theory he had been reading. Later, after Juan's family have been killed, John also comes to regret involving him in the revolution ("Oh, my friend, I gave you a right screwing"). As discussed earlier, John has been politically educated by Juan as well as the other way, transforming both men's understandings.

Leone was critical of the political films of the likes of Rosi and Godard, feeling that they appealed only to those who were already politically committed (Frayling 2000: 305-306). He was also dubious as to the value of the political spaghetti westerns of Sollima and, especially Corbucci. Significantly, in his recent study of radical left-wing politics in the Italian western (2011) Austin Fisher does not present a detailed analysis of *Duck You Sucker*, indicating that its concerns diverge from those of his corpus.

As such, a more productive way of situating Leone's cinema is in relation to Pasolini's unpopular cinema. Unlike Pasolini's avant-garde, Leone did not reject broader audiences and what they took from his films. Unlike most Hollywood filmmakers he gave a critical view of the underlying assumptions of US liberalism. In that Leone was critical of critical cinema in the name of a what he called "cinema cinema", unpopular cinema might be an alternative conceptual description for his hybrid practice. For rather than denying one possibility in favour of another, be it Classical or modern or popular or political cinema, Leone preferred to draw upon and raise questions of both alternatives.

Violence in Leone's films

As we saw, Deleuze was not intrinsically opposed to violent films, more to images which failed to stimulate thought. Deleuze may here be understood as drawing something of a form/content division, with some preference for the first of these. However, his general theory also makes it clear form and content are often inseparable, whilst on sex and violence he also made clear his hostility towards formalism for its own sake. The main difficulty with using Deleuze's ideas in relation to hybrid cinema is that they do not have any obvious movement-image or time-image dimension. There are good and bad films within both regimes that are violent, but not an obvious distinction between chronic and kinetic violence. Accordingly, this is an area where it is useful to supplement Deleuze's analysis.

The work of Stephen Prince (1998, 1999, 2003) is especially valuable here. Though Prince does not directly engage with Deleuze's ideas, he examines Kurosawa and Peckinpah's approaches to violence in his volumes on those directors. He thus presents two obvious points of comparison for Leone, as a director whose first western was a re-imagining of *Yojimbo* and whose westerns influenced Peckinpah.

Prince identifies the *Dollars Films* as part of the backdrop of the move in US cinema from the Studio Code to the post-1968 MPAA Ratings System era. This in turn relates to the emergence of the New Hollywood of the late 1960s and early 1970s, insofar as the likes of *The*

Wild Bunch and *The Godfather* could get away with images inconceivable a decade earlier.[61] Other important films here included some works by the French *nouvelle vague*. Godard and Truffaut were suggested as directors for *Bonnie and Clyde* (1967) while eventual director Arthur Penn acknowledged their influence in its uneasy tonal shifts. The film's climactic scene where the titular bank robbers are gunned down also set a new standard for bloodshed in a Hollywood production. Similarly Sidney Lumet admitted to being influenced by Resnais's *Night and Fog* (1955) and *Hiroshima mon amour* (1959) in his Holocaust-themed drama *The Pawnbroker* (1964), which included complex flashbacks and (more problematic as far as the Code was concerned) female nudity.

Besides violent content, the fundamental distinction between Code- and Ratings-era approaches to violence is that in the former filmmakers were more limited in what they could do formally. They presented what Prince terms a clutch and fall aesthetic. Someone would be shot, clutch their stomach, and fall to the ground, dead. In contrast Ratings-era films often exhibited stylistic amplification, or the use of formal techniques to enhance the impact of violent images. Peckinpah's films, for instance, were characterised by the use of varing speeds of slow-motion, montage editing and exploding squibs. A further difference was that in classical films violence was a secondary facet of the western, gangster, horror and war genre, whereas in contemporary films it became a subgenre in its own right with the emergence of concept-categories such as violent film and violent western[62].

Eastwood suggested that Leone was unwittingly responsible for bringing about a change in Hollywood's treatment of gun violence. In interviews he has said there was a Studio Code stipulation that someone shooting and someone being shot could not be shown together; there had to be a cut from the one to the other, and that Leone's showing Joe firing in the foreground and the Baxter men falling in the middle distance (Figure 46) violated this (Prince, 2003: 105). Prince indicates he himself has found no evidence of such a regulation, but acknowledges Eastwood may have been basing his understanding on having worked in the more restrictive medium of television. Prince also notes there were definitely Studio Code stipulations about images of guns being pointed and fired as if at the spectator (2003: 35).[63] This was an image Leone presented in *Once Upon a Time in the West*, as Frank shoots McBain's younger son, Timmy (Figure 47). Arguably it is more important that a restriction was believed to exist virtually, than written down and codified actually, insofar as both impacted upon classical Hollywood cinema. Most mainstream filmmakers, after all, tend to shy away from provocative and shocking images.[64]

Another way Leone accomplished a Deleuzean shock to thought is by casting against

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[61] An obvious example here is *Psycho*: Hitchcock suggests Marion Crane's murder, whereas Peckinpah and Coppola show almost everything.

[62] For example Ralph Nelson's *Soldier Blue* (1970), marketed as "The most savage film in history".

[63] The intriguing *giallo*-western hybrid *Closed Circuit* (Dir: Giuliano Montaldo, 1977) presents a supernatural scenario where the character in the western screening shoots into the auditorium and actually kills the person sitting in a particular seat. In Lamberto Bava's Argento-produced horror film *Demons* (1985) the titular monsters break through the screen and attack the audience.

[64] One obvious exception here is Otto Preminger.

type. This is first evident in casting Van Cleef, a bit-part villain in Hollywood genre films[65], as the heroic lead in *For a Few Dollars More*. It is more pronounced in the casting of normally heroic Henry Fonda as villain of *Once Upon a Time in the West*. Indeed, having agreed to play Frank, Fonda recalled in his autobiography meeting Leone with a beard and wearing dark contact lenses. Leone demanded he get rid of them. Leone explained he wanted Fonda's distinctive 'baby blue' eyes to be immediately recognisable so that when he appeared at the head of the gang who had murdered the McBain family audiences would go "Jesus Christ! It's Henry Fonda!" (quoted in Frayling, 2000: 270-271) The shock of the scene is amplified by the way Leone introduces Frank, the camera circling around to reveal his face (Figures 48-50). The scene is also notable for in fact not showing Frank shooting Timmy McBain in the way Prince indicates. Instead, as Frank fires, Leone makes a match cut to the hazy image of the train chimney blowing smoke, accompanied by the piercing sound of the train whistle. The shock of the juxtaposition alongside the rhizomatic affinities between the images makes us think we have seen the boy being shot. Prince erroneously describes the scene in these terms:

> The behavioral axis [of screen violence] expands because filmmakers since 1968 can show things that earlier directors could not. In *Once Upon a Time in the West* […] Sergio Leone can have a character gun down a little boy at point-blank range. (2003: 35)

Retrospectively, this match cut also makes a provocative connection between two wider sets of images within the film. The train is not only bringing Jill to Flagstone, where she expects to meet the McBain family, but is also operated by Morton, the capitalist ultimately responsible for their murder.

The Good, The Bad and the Ugly was renamed *The Burn, The Gouge and the Mangle* by *New York Times* critic Renata Adler in her January 25th 1968 review. This suggests how Leone was perceived to be at the forefront of a new approach to screen violence. Adler, however, seems to have been unwilling or unable to engage with the position Leone advanced in the film, that good and bad are not absolutes and that the crimes of the individual are insignificant compared to those of the state. Indeed, throughout Leone's work we can generally draw distinctions between the kinds of violence engaged in by his heroes and villains. One way they diverge is that the latter use violence against women, children and others traditionally understood as innocent and/or defenceless: Chico kicks the child Jesus and shoots at his feet, while Indio has Tomaso's wife and child killed. Another point of distinction is that Leone's protagonists refrain from using ambush tactics. The Men with No Name, Mortimer and Harmonica draw their enemies into duels where their technical skill and/or style prevail. There is also a vestigial trace of this when Detroit Joe is ambushed, bringing out Noodles' good and Max's bad understandings of the situation. Leone's villains also indulge in excessive, sadistic violence for its own sake, as with the Rojos' massacre of the Baxters, or the beatings handed out to Joe, Manco and Mortimer. Leone also sometimes used these moments of excess to point to distinctions between the more and less intelligent amongst his characters. Ramon realises that Joe has become numbed to further pain and that further violence might kill him, whereas his brothers are keen to continue the beating. Angel Eyes has Sergeant Barnes (Brega) torture

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[65] For example *High Noon* and *The Big Combo* (Dir: Joseph H. Lewis, 1955)

Tuco, but not Blondie, because he surmises nothing can be gained thereby:

> Angel Eyes: I know the name of the cemetery now, and you know the name of the grave.
> Blondie: You're not going to give me the same treatment?
> Angel Eyes: Would you talk?
> Blondie No, probably not.
> Angel Eyes: That's what I thought.

A more awkward area in Leone's approach to violence is the sub-category of sexual violence. As discussed earlier, Indio's rape of Mortimer's sister is presented somewhat ambiguously, in a way that may allow us some sympathy for Indio as the victim of impulses he could not control. Juan's rape of the bourgeois woman is even more problematic, in that it is played for laughs. Noodles' attempt at courting Deborah that turns into her rape is more significant and shocking. It is a pivotal, impulsive act that prevents any chance of a normal relationship between them. Leone's also spares the viewer little with the scene's brutality, heightened by his unusually realistic *mise-en-scène* (Frayling, 2000: 467-48). Certainly critics at the time of the film's release had issues with the images presented, as with a headline remarking "Oh no Sergio" (quoted in Frayling, 2000: 462). One question that thus arises is what the filmmaker should do when presenting such images, of showing them unflinchingly to confront the audience or employing a more allusive approach. Another question is whether the distinction between shocking images and images providing a shock to thought is somewhat too individual and subjective for analysis. It may be we must simply accept images that work for one viewer and not another.[66] Use-value, whether in philosophical, artistic, functional or schizoanalytic terms, becomes paramount.

Music

As Cumbow, Frayling and Charles Leinberger (2004) indicate, one of Morricone's major innovations on his *Fistful of Dollars* score was to eschew pop music in favour of rock. An important aspect of this was the use of a twangy electric guitar in the style of rock instrumentals and John Barry and Monty Norman's James Bond theme. Morricone's score also incorporated the *mariachi* trumpet, male choral vocalism, whip cracks, metal percussion and other less conventional timbres. Though solo trumpets playing a *deguello* were featured in Hawks's *Rio Bravo* (1959) and John Wayne's production of *The Alamo* (1960), these were diegetically positioned, indicating the Mexican antagonists were giving no quarter to their Anglo protagonists.

Another way Leone and Morricone's approach to scoring differs from Hollywood westerns is the amount of music used and its prominence. Like dialogue, music is actually used quite sparingly in Leone's films, but granted an unusual prominence when it does appear. Leone rarely has dialogue and music appear simultaneously, with the latter underscoring,

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[66] This is particularly pronounced with horror films and so-called 'extreme cinema'. See, for example, debates about Tobe Hooper's *The Texas Chain Saw Massacre* (1974); Meir Zarchi's *I Spit on Your Grave* (1977); Srdjan Spasojevic's *A Serbian Film* (2010) and Tom Six's *Human Centipede: Full Circle* (2011).

supporting or supplementing the former (Lienberger, 14). This suggests a different relationship between the aural and visual data sets and a greater awareness of the opsign and sonsign.

Morricone's score for *A Fistful of Dollars* is more conventional than his later work in other respects. The bulk of the cues are still oriented towards the action-image, with suspense and chase themes for the likes of the sequence where Joe searches the Rojo *hacienda* as the two families race to the cemetery. Prior to this there is also a *cliché* sinister cue introducing and situating Ramon as the villain after his massacre of the Mexican soldiers.

With the *For a Few Dollars More* score, Morricone continued to use an eclectic range of sounds, also incorporating the jaw harp and quotations from Classical music, notably the Bach-inspired pipe organ that plays as Indio preaches to his flock of bandits. Morricone also presents a distinctive, non-Hollywood approach to the *leitmotif*. Here Leinberger contrasts the Wagnerian operatic style dominant in Hollywood with that of Italian composers Guiseppe Verdi and Giacomo Puccini. In the Wagnerian tradition *leitmotifs* are introduced, then developed and combined. In the Italian tradition themes remain discretely associated with the chorus, aria or recitative. (Leinberger, 17) Morricone presents four little themes or cells, but does not develop or combine these, namely an electronic whirr for Indio; a guitar twang for Mortimer; a flute trill for Manco, and a tuba burp for Wild.

Indio and Mortimer are, however, connected by their musical pocket watches. These also illustrate Morricone's idea of internal music. This is a term he uses to describe music located within the scene. As such, it has affinities with the more familiar concept of diegetic scoring. Where Morricone's approach differs is that a piece of internal music may acquire non-diegetic qualities as it develops. In *For a Few Dollars More*'s showdown, for example, the chimes associated with the watch are gradually overwhelmed by the orchestral instrumentation (Leinberger, 35).

Though *For a Few Dollars More* again features some straightforward gallop-type movement-image cues, the pocket watches suggest a more hybrid approach. They connect Indio and Mortimer in a rhizomatic manner, entailing shifts between the actual and virtual registers and in time more than in space. As discussed earlier, Indio's fetish for using the pocket watch theme to determine the moment at which to draw also means the two duels in which he participates have their own distinct internal duration and rhythm.

With *The Good, The Bad and The Ugly* Morricone again made limited use of the *leitmotif*. Rather than individual musical identifiers, the title characters have their own version of the hyena howl or call cell, differing in pitch and timbre: Blondie's is played on a soprano recorder; Tuco's with electronically treated male screams, an octave lower, Angel Eyes' on a bass ocarina, another octave lower (Frayling, 2000: 236). The thematic unity between the three cells reinforces the reduced moral distance between the three characters. The film also presents a mixture of action-image and other cues. Although the title music is suggestive of cavalry charges, for instance, the cue playing as Angel Eyes arrival at the Stevens homestead, *The Strong*, is deliberately paced and difficult to consider as a gallop. The most important development, however, was Morricone and Leone's use of composed film techniques for the

first time.[67]

The notion of the composed film or of composed sequences within a film was not a new one. It had been explored by Eisenstein and Sergei Prokofiev in the battle on the frozen sea in *Alexander Nevsky* (1938), and by Michael Powell, Emeric Pressburger and Brian Easdale in the finale to *Black Narcissus* (1947); the *Red Shoes* ballet sequence in the film of the same name (1948) and in the entirety of their opera film *The Tales of Hoffmann* (1951). It was also indirectly deployed by Kubrick on *2001: A Space Odyssey*, in that he ultimately preferred the scratch or temp score provided by pre-existing pieces of music (such as Johann Strauss's *Blue Danube* and Gyorgy Ligeti's *Lux aeterna*) to composer Alex North's score.[68] Though these filmmakers had different conceptualisations of what composed film meant, the core idea was composing and editing images to music prepared beforehand. As this entailed a reversal of the usual way of working (i.e. adding music in post-production and synchronising it to the images) it might be considered a deterritorialisation and reterritorialisation of the visual image.

Two scenes within *The Good, The Bad and The Ugly* are composed. These are *The Ecstasy of Gold*, where Tuco frantically searches Sad Hill cemetery for Arch Stanton's grave, and the *Triello* shortly after it, where the three men duel to determine who will win the $200,000. Taken together the two scenes, named after Morricone's cues, occupy about ten minutes of screen time. In both, duration and rhythm are again determined by the music rather than the visuals. Tuco finds Stanton's grave and the Bad moves to draw his gun at the exact points Morricone's cues end.

The *Ecstasy of Gold* cue is also notable for prominently featuring the soprano melisma or vocalism of Edda Dell'Orso alongside a male choir. Dell'Orso's voice became increasingly prominent in Leone's next two films, a shift also notable in relation to *Once Upon a Time in the West*'s gendered thematics. Two scenes within it whose music-image relationships are especially significant are Frank's gunmen waiting for Harmonica at Cattle Corner station and Jill's arrival in Flagstone.

Cattle Corner presents Morricone's most deterritorialised piece of music in his work for Leone, one constructed around found sounds such as dripping water, creaking sails and a steam engine. Here we may recall Deleuze and Guattari's discussion of chromaticism. They argue that early 20th-century composers such as Arnold Schoenberg deterritorialised music more than their 19th-century predecessors, notably Richard Wagner, had done, but this chromaticism was nonetheless limited. Schoenberg challenged conventional western tonality, but nevertheless retained the existing set of 12 semitones, instrumentation/timbres and rhythms. In contrast later 20th-century modernist composers such as Olivier Messaien and Pierre Boulez presented a general chromaticism where all these elements were brought into play.[69]

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[67] Both Leone and Morricone had been keen to use this approach on the earlier *Dollars Films*, but there was insufficient time and money to do so (Frayling, 2000: 234-235).

[68] Kubrick later used a more self-consciously composed approach on *Barry Lyndon* (1975), on which he also acknowledged the influence of *Once Upon a Time in the West* (Frayling, 2000: 299).

[69] As Morricone biographer and fellow composer Sergio Miceli (2001) notes, Morricone was influenced by Serialism and collaborated with a number of other composers as part of the experimental music collective *Nuovo consonanza*. Morricone also talked of the influence of a concert where the musician

Jill's arrival presents one of Leone's longest and most complex camera movements. He tracks Jill along the platform and into one of the station buildings, thus presenting a characteristic frame-within-a-frame composition. As Jill leaves the building, the camera cranes up and Morricone's *Jill's America* theme swells on the soundtrack, revealing the bustling town and expanse of Monument Valley behind it; again the duration and rhythm of the scene are led by the music. Like the *Ecstasy of Gold* this is also a set-piece where Leone's poetic approach is evident. We are made aware of the presence of the camera, its perceptions inhuman and machine-based. The crane shot is unmotivated, just as the rapid circling of the camera tracking Tuco does not correspond to the point of view of Blondie or Angel Eyes.

While Morricone's score for *Once Upon a Time in the West* deterritorialises some musical aspects, in other respects it is closer to Hollywood scoring. Though his palette of sounds again incorporates the electric guitar, other sounds found in the *Dollars* scores, such as gunshots, whipcracks and whistling are absent. There are also *leitmotifs* for five characters, with those for Harmonica and Frank, the harmonica and the electric guitar, being brought together in their duel in the manner of a Bolero.[70] None of the *leitmotifs* are of a gallop type. Rather, the music tends to be slower paced and more elegiac, particularly Morton's and Jill's themes. While in a more traditional and indeed perhaps borderline *cliché* western idiom, Cheyenne's banjo-and-percussion based theme proves more a clip-clop than a gallop, suggesting his world-weariness and awareness of becoming obsolete. In this regard it is significant that Jill's theme plays over the end credits in a different orchestration. The female refrain has now territorialised the West, displacing and silencing the males who had hitherto been its masters in Leone's cinema.

Harmonica's eponymous instrument allows Morricone to again explore internal music and the boundary between diegetic and non-diegetic. While Harmonica announces his presence to Frank's men and to Cheyenne with the instrument, he does not play it during his duel with Frank. In the scene, however, the role of the music in bridging different times, spaces and ontological states is foregrounded, as the instrument which rhizomatically connects the men and their past encounter.

The decline in the importance of action-image music is also evident in the score for *Duck You Sucker*. The main themes in the film, *The March of the Beggars* and *Sean, Sean, Sean* have a *leitmotif* role, insofar as they are associated with the two protagonists, even if the latter's name is ambiguous. Juan's march, while implying forward movement, is slow-paced. It also has parodic, mock-heroic characteristics.[71] While *The March of the Beggars* swells in accord with the number of men following Juan as he opens the bank vaults, in a broadly mickey mousing manner, Juan's actions cannot be said to have had the effect he desired.[72]

played a ladder, showing how any object had the potential to be used as an instrument. (Interview at http://morricone.cn/englishweb/englove/englove-sherry-008.htm; visited 30 April 2012.)

[70] The comparative lack of development to the other characters' themes may be attributed to their separation, as discussed earlier. As Jill and Cheyenne do not form a couple, their themes remain distinct.

[71] These are particularly apparent on avant-garde jazz saxophonist John Zorn's cover version of the March, along with a number of other Morricone themes, on the CD *The Big Gundown* (1987)

[72] Frayling (2000: 326) identifies this scene as alluding to the moment in Chaplin's *Modern Times* (1936) where his tramp character picks up a flag and unwittingly finds himself leading a political procession;

John's theme, meanwhile, works less to move the action forward than to present a movement into the past and his memories.

The music for *Once Upon a Time in America* includes fewer original compositions by Morricone, and a greater use of pre-existing music, albeit sometimes adapted. Crucially the music again accompanies movements in time and between possible ontological states. In the 1920 and 1930s scenes Cockeye plays the pan-pipes while Deborah is associated with *Amapola*, a popular song of the time. The pan pipes and the song's melody line are used in various cues, both diegetically and non-diegetically. Sometimes they are associated with characters in a *leitmotif* manner, as in *Deborah's Theme* and *Cockeye's Song*, but sometimes presented independently of them in relation to a concept, as with *Amapola* and *Childhood Memories*. In the 1968 scenes these refrains are again heard, but now appear more in Noodles' head than anything else, establishing connections to the past and/or from this past to a possible or virtual future; Cockeye has, after all, been dead 35 years by this point.

The title theme for the film suggests connections to its counterpart in *Once Upon a Time in the West*, with the melody being similar but transposed (or deterritorialised) into another key. As with its predecessor, this main theme is not an action-image gallop. Similar connections between different parts of Morricone and Leone's corpus of work together can be found elsewhere. The *Triello* incorporates a fragment of the musical watch theme, while some of the cells or phrases accompanying Beauregard in *My Name is Nobody* rework Frank's *leitmotif*. *My Name is Nobody*'s scoring as a whole again presents a hybrid mixture of action-image and other cues. The Wild Bunch are associated with a parody Wagnerian theme, *The Wild Horde*, which sees cells from Wagner's *The Ride of The Valkyries* being played on car horns alongside Morriconean chants, screams and whistling. *A Dangerous Barber* uses the sound of a clock being used metronomically to again highlight the internal duration and rhythm of the seven-minute-long scene of Beauregard being shaved.

Overall, Leone and Morricone deterritorialised the scores found in Hollywood westerns in a number of ways. Those for the *Dollars Trilogy* are nevertheless still basically movement-image in that they tend to emphasise the gallop. Those for the *Once Upon a Time* films and *Duck You Sucker* are more deterritorialised and less movement-image, downplaying the importance of the gallop and increasingly using the more time-image *ritornello*. In using internal music and composed film techniques Leone and Morricone also inverted the conventional relationships between sound and image.

Summary/Conclusion

The concepts presented by Deleuze in relation to the movement-image and the time-image give us a new understanding of Leone's work. In the *Dollars Films*, Leone presented an unfamiliar image-set of western images, whilst his work as a whole often does unusual and innovative things with the frame, drawing attention to its essentially unnatural or irrational qualities. That there are still limits to what Leone did indicates his in-between position. Leone's approach to the perception-image and affection-image also demonstrate his hybrid approach. Objective,

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Argento uses the same gag in *Le cinque giornate*.

subjective and intersubjective (or poetic) perception-images are found in his films, in which the close-up is also extremely important. Leone found other ways of producing affect, however, and also used the close-up in ways not found in the movement-image cinema. He decouples the close-up of the face from expressing affect in a character or inducing it in his audience. He also extends the interval the affection-image occupies, taking its interruption of the normal sensory-motor schema to extremes. The presence of the impulse-image in some of Leone's film attests to his Surrealist and Naturalist influences. The importance of the duel and the large-form SAS′ narrative foreground the movement-image side to Leone, while the more specific differences between his western narratives and those of his Hollywood predecessors show his westerns are not only classical. This is further demonstrated by the ways they manifest the crisis in the action-image, as with *The Good, The Bad and The Ugly*'s episodic, chance-filled narrative; the way in which the characters in *Once Upon a Time in the West* affect each other without necessarily meeting, or the heightened awareness of *cliché*. While the protagonists of Leone's westerns are movement-image agents, *Once Upon a Time in America* sees Noodles becoming a seer. The flashback or recollection-image is more important in Leone's films than in classical Hollywood and is considerably more complex. *My Name is Nobody* and *Once Upon a Time in America* also see Leone bringing together classically distinguishable virtual and actual images into a crystal-image circuit. Both furthermore present the powers and figures of the false, characteristic of the time-image. Nobody transforms Beauregard and himself into legendary figures, while Noodles potentially becomes the one who was betrayed rather than the betrayer and perhaps takes vengeance through his paradoxical refusal to do so. Throughout, two key things are evident. First, Leone's films present combinations of kinetic and chronic images that are sometimes difficult to account for in the either/or terms of Deleuze's conceptual framework even as they demonstrate its utility in approaching this hybrid cinema. Second, there is a general shift in Leone's work in the proportions of movement-images and time-images presented, the former being dominant in the earlier films and the latter becoming increasingly prominent in the later ones. Leone's approaches to politics, music and violence emerged as areas where a clear-cut kinetic/chronic division was harder to make and, as such, where Deleuze's ideas required supplementation. The politics of Leone's cinema are not those of Deleuze's classical political cinema, with its belief in the people, nor of his modern minor political cinema, with its sense of a missing people. They are better understood through Pasolini's notion of the unpopular cinema. Leone and Morricone's use of music and sound also has hybrid characteristics, with aspects that are deterritorialising and conventional. The violence in Leone's films is also post-classical, using formal means in addition to the images themselves. Violence, however, seems an area where images which work for one viewer or purpose may not work for another.

To further demonstrate the use-value of Deleuze's concepts in relation to a European popular cinema he did not address, I turn now to the films made by Dario Argento between 1970 and 1982. For, as will be shown, whilst not presenting the exact same manifestations of Deleuze's concepts as Leone's work, there is a similar consistent co-presence of kinetic and chronic images.

Chapter 4: Dario Argento

Overview

In this chapter I will discuss Dario Argento's cinema from *The Bird with the Crystal Plumage* (1970) through to *Tenebrae* (1982). My central contention is that Argento's films, like Leone's, are distinguished by the co-presence of both the movement-image and the time-image. Beyond this, I argue the specific image-types found in Argento's films are somewhat different from those of Leone's. For instance, the perception-image is often more important, whilst the affection-image takes other forms, with more emphasis upon objects and less on the facial close-up. I also propose that Argento's stylistic starts from a more time-image position than Leone, with Argento's *The Bird with the Crystal Plumage* more reliant on a time-image presentation than *A Fistful of Dollars*, although this is later eclipsed by *Once Upon a Time in America*.

Whereas my discussion of Leone's films entailed bringing out the kinetic and chronic dimensions in what previous commentators had found in them, this chapter will be more critical of the extant literature. In particular I will challenge Colette Balmain's reading of the *giallo* and of Argento's work within it as time-image cinemas, whilst also endorsing her Deleuzean approach over Gary Needham and Xavier Mendik's preferences for psychoanalytic theory. I will suggest the *giallo* as a whole is more a movement-image genre and that Argento's cinema has more of a movement-image dimension than Balmain acknowledged. My approach will otherwise remain similar. I will, however, also make greater use of Pasolini's concept of the cinema of poetry, to suggest that the poetic dimensions of Argento's cinema extend beyond the obvious set-pieces characteristic of his imitators' work. Throughout I will endeavour to compare and contrast Leone and Argento's approaches to a hybrid cinema, in terms of both filmmakers reworking classical Hollywood genre forms of the 1930s and 1940s (westerns, gangster, thriller and horror films) in the more modern Italian context of the 1960s, 1970s and early 1980s.

Argento's Early Life and Career

Dario Argento was born in Rome in 1940. Like Sergio Leone, his parents were in the film business. His father Salvatore was a film producer, while his mother Elda Luxardo was one of a family of portrait photographers. Both parents had an influence on his future career. Salvatore would later act as producer on his son's early films, before Argento's younger brother Claudio took over in this capacity. Argento has been argued to have developed a strong compositional sense from watching Elda at work in her studio (Jones, 2004: 15). Argento's own route into filmmaking was through criticism and later screenwriting. As a critic for the Italian Communist Party (PCI)-backed newspaper *Paese sera*, Argento was an early champion of *A Fistful of Dollars* and *For a Few Dollars More* (Frayling, 2000: 162-63, 200). Leone returned the favour by hiring Argento and Bertolucci to write the story for *Once Upon a Time in the West*. Accounts differ as to who was responsible for what, but it does seem that Jill, as arguably the only important female character in Leone's filmography to that point, is likely to have been the work of his collaborators; certainly strong female characters are a prominent feature of Argento's work.

While collaborating with Leone enabled Argento to transition from being a critic to a

screenwriter, he was generally dissatisfied with the quality of other projects that he worked on, finding these did not enthuse him to the degree that collaborating with Leone and Bertolucci had done. During this period, Bertolucci employed Argento to produce a treatment of Fredric Brown's novel *The Screaming Mimi* (1949), which he was interested in adapting. The project fell through but encouraged Argento to produce what he felt was his best work since *Once Upon a Time in the West*. In his script Argento took the central conceit from Brown's thriller, of a woman whose madness is triggered by an art work which causes her to recall a traumatic incident from her past, and combined it with elements drawn from Mario Bava's *giallo* thrillers *The Girl Who Knew Too Much* (1963) and *Blood and Black Lace* (1964) along with *The Telephone* segment of Bava's anthology film *Black Sabbath*/*Three Faces of Fear* (1963).

The films, their images and their hybrid characteristics: an overview

The story in *The Bird with the Crystal Plumage* begins with American writer Sam Dalmas (Tony Musante) noticing a man and a woman involved in a struggle inside an open-plan art gallery. Rushing to the woman's aid, Sam becomes trapped in the double entryway to the gallery by the fleeing man. Going over what he saw with Inspector Morisini (Enrico Maria Salerno[1]), Sam becomes convinced some vital detail is eluding him. Eventually he realises it was the woman, gallery owner Monica Ranieri (Eva Renzi), and not the man, her husband Alberto (Umberto Raho), who was the attacker.

Argento was dissatisfied with the various directors proposed for *The Bird with the Crystal Plumage*, feeling they would not give it a sufficiently modern touch. Eventually his father suggested that he direct it himself. At this point Argento was still thinking of his future career as being a writer rather than a director. He admitted that his knowledge of direction was theoretical, stemming from his work as a critic, rather than practical. He had not attended film school, made short films or served as an assistant director (Jones, 2004: 20-21).

The surprise box-office success of the film meant Argento was quickly encouraged to change his plans, while other directors also sought to exploit the new popularity of the *giallo*. Following *The Bird with the Crystal Plumage*, Argento made two similarly titled films within two years, *The Cat o' Nine Tails* (1970) and *Four Flies on Grey Velvet* (1971). Though referred to as the *Animal Trilogy*, the films present separate stories with no shared characters. Like the *Dollars Films* the *Animal Films* have thematic and stylistic points in common, and also present a more self-consciously modern take on the thriller than most of their 1960s predecessors.

My contention is that *The Bird with the Crystal Plumage* saw Argento establishing a basic problematic he would revisit in *The Cat o' Nine Tails*, *Deep Red* and *Suspiria*. In each film, the protagonist is presented with an aural and/or visual fragment that does not initially make sense and cannot be readily extended into decisive action. He or she is thus forced to become seer. Ultimately the mystery of what this fragment means is resolved through agency. This provides the crucial point of distinction between Argento's hybrid cinema and a purer

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[1] Salerno was the Italian dubbing voice of Eastwood in the *Dollars Trilogy*. Frayling suggests that Eastwood subsequently changed his voice to be more like Salerno's (2000: 150).

time-image cinema in Deleuzean terms. Beyond this, *The Bird with the Crystal Plumage* also saw Argento begin to develop a distinctive approach to the flashback.

Argento's second thriller, *The Cat o' Nine Tails* begins with blind ex-newspaperman Arno (Karl Malden) overhearing a fragment of a conversation that suggests blackmail. Shortly afterwards the Terzi Institute near to Arno's apartment is broken into. Curiously, however, nothing has been taken. After one of the scientists working at the institute falls in front of a train, Arno suspects foul play. The investigation reveals a complex web of intrigues at the institute, precipitating three more murders before it is discovered that another scientist, Casoni (Aldo Reggiani), committed the murders to conceal a rare genetic condition which threatened his career. In terms of its images *The Cat 'o Nine Tails* presents something of an inversion of its predecessor, in that its fragment is a sonsign rather than an opsign and that it explores the flashforward rather than the flashback..

With Four Flies on Grey Velvet Argento moved away from the whodunit or murder-mystery form somewhat, while again presenting a female killer traumatised by events in her past. Nina Tobias (Mimsy Farmer) married her husband Roberto (Michael Brandon) because he looked like her hated father, who had her committed to mental institutions when she was younger. Nina hires a heavy to stalk Roberto and draw him into a confrontation, in which Roberto appears to accidentally kill the man. Nina, her features concealed by a mask, photographs the scene, then torments Roberto and fuels his paranoia as he realises his persecutor must be someone close to him. Eventually Roberto discovers that Nina is behind the crimes. Nina flees and is decapitated in a car crash.

Four Flies on Grey Velvet sees Argento consolidate and build upon the hybrid images presented in his previous films, such as through the possible flashforwards/premonitions Roberto has and the poetic representations of Nina's perceptions. It also shows how Argento was disinclined to explore the Hitchcock relation-image.

After *Four Flies on Grey Velvet*, Argento sought to get away from the *giallo* by making the picaresque adventure/comedy *Le cinque giornate*, usually referred to in English as *The Five Days of Milan* (1973). Only ever intended for release within Italy, the film has thematic affinities with *The Good, The Bad and the Ugly* and *Duck You Sucker* in its cynical treatment of politics. The loose, episodic narrative sees Cainazzo (Adriano Celentano) escape from jail during the 1848 Milanese uprising against Austrian rule and try to find his friend Zampino (Glauco Onorato). Teaming up with a baker from Rome, Romolo (Enzo Cerisico), Cainazzo has various misadventures before eventually finding Zampino, who has sided with the Austrians.

During this time Argento also worked on the popular four-part television series *La porta sul buio*/*Door into Darkness* (1973), introducing the episodes in a manner recalling Hitchcock on *Alfred Hitchcock Presents* (1955-65). Through this Argento cemented his position as a thriller specialist, before returning to the *filone* with *Deep Red* (1975). Besides incorporating supernatural horror and screwball comedy elements, the film also saw Argento begin a personal and working relationship with Daria Nicolodi and make a productive partnership with musical group Goblin; in the film Nicolodi plays a feminist journalist who teams up with the male

protagonist, another of Argento's amateur detectives.

The narrative begins at a parapsychology conference. Psychic Helga Ullmann (Macha Méril) senses there is a murderer amongst the audience and predicts that they will kill again. Ironically Helga is murdered that night. Marc Daly (David Hemmings), an English pianist, is outside with his friend Marco (Gabriele Lavia) when Helga's body crashes through her apartment window. Marc rushes to the scene and unwittingly walks past the killer, Marco's mother (Clara Calamai[2]). As the police quiz Marc he thinks that a painting has been moved and embarks upon his own investigations, which lead him to The House of the Screaming Child. Eventually Marc is confronted by Carlo, who had repeatedly tried to warn him off. The police arrive just in time and Carlo is killed. As he heads home, Marc realises Carlo could not have killed Helga. He is confronted by Carlo's mother and realises what he misrecognised earlier, before she attacks him.

Deep Red is arguably the closest Argento came to a Leone film in terms of narrative structure, with many scenes going on longer than necessary on strict narrative grounds to make time manifest in itself. However, its movement-image qualities are apparent in the way that the narrative is again brought to a clear resolution. This contrasts in particular with the film's obvious inspiration, *Blow-Up*, and its famously ambiguous conclusion, with which it shares star David Hemmings and core problematics around seeing and interpreting images. In addition the film further develops the minor feminist politics of Argento's thrillers.

Argento and Nicolodi collaborated on writing *Suspiria* (1977) with one of their main inspirations being Nicolodi's grandmother's claim to have attended a school which housed a coven of witches (Nicolodi in Palmerini and Mistressa, 1996: 70). The film begins with Suzy Banyon (Jessica Harper), an American, arriving in Freiburg, Bavaria to study ballet at the famous Tanzakademie. Suzy is denied entry to the school, while another student, Pat Hingle (Eva Axén), flees saying something about "hidden irises" or "secret irises". Shortly after, Pat and her friend are murdered. Subsequent events lend credence to the claim by another student, Sara (Stefania Casini), that the Tanzakademie is haunted, as does Sara's own mysterious disappearance. Eventually Suzy discovers the meaning of the irises, revealing a secret passage that takes her to the chamber of the Black Queen, Helena Markos. Suzy manages to defeat Helena, destroying the rest of her coven and causing the Tanzakademie to burst into flames.

Suspiria was successful domestically and internationally, encouraging Argento to rework it into the first part of a trilogy continued with *Inferno* (1980). The film begins by introducing the mythology of the Three Mothers, which Argento and Nicolodi drew from Thomas De Quincey's *Confessions of an English Opium-Eater* (1821). Rose Eliot (Irene Miracle) learns that her New York apartment is the home of the Mother of Darkness and writes to her brother Mark (Leigh McCloskey), a music student currently residing in Rome, the home of the Mother of Tears. Mark's friend Sara (Eleonora Giorgi) reads the letter and is killed by the Mothers' agents. Finding only torn fragments of the letter, Mark telephones his sister, but is cut off. Rose is then murdered. Mark returns to New York and tries to find out what has happened to her. Eventually he discovers the secret passage leading to the Mother of

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[2] Calamai played the female lead in *Ossessione*.

Darkness's chambers, and escapes as the building burns down.

Inferno was less successful internationally than its predecessor.[3] Consequently Argento returned to the *giallo* with *Tenebrae*. Aspects of the film's narrative recall *The Bird with the Crystal Plumage* and *Four Flies on Grey Velvet*. Author Peter Neale (Anthony Franciosa) travels from New York to Rome to promote his latest best-selling thriller, *Tenebre*. Neale arrives to find a killer is using his work for inspiration. Neale soon realises the killer is television presenter Christiano Berti (John Steiner) and decides to take advantage of the situation. He murders Berti and then kills his editor, Bulmer (John Saxon)[4] and estranged wife, Jane (Veronica Lario). Neale is about to attack his secretary, Anne (Nicolodi), when he is accidentally impaled by a metal statue, this presenting both a literal "death of the author" and the end of one distinct period in Argento's filmmaking.

The first sustained study of Argento's films was Maitland McDonagh's *Broken Mirrors/Broken Minds* (1991, 1993, 2010). McDonagh's key finding is that Argento's work is characterised by excess. McDonagh conceptualises this excess in terms of Barthes' (1970) notion of a third or obtuse level of meaning which must be approached in its own terms rather than through a pre-given interpretive framework. The main weakness of McDonagh's work is that she frequently resorts to psychoanalytic interpretations of Argento's images which he tends to self-consciously invite audiences to take via references to Freudian and Jungian concepts.[5]

Another way of approaching this excessive quality is through the notion of parameters proposed by Burch (1974) and developed by Bordwell (1988). These, as discussed earlier, entail the filmmaker consciously using paradigmatic alternatives (e.g. close-ups and long shots, long takes and rapid edits) in a non-classical way that draws attention to style and which may establish a parallel system of meaning to that of the narrative itself. For example in *Suspiria* we might consider how the combination of Deleuzean colourism (i.e. red as an image in itself) and conventional film colour (i.e. red as a property of another image) potentially indicate which locations are under the Witches' influence and which are not. The use of colour in the opening scenes presents a contrast between colour inside the airport building and colourism outside of it, with the sense of a threshold being crossed enhanced by an otherwise unmotivated close-up of the automatic door mechanism that separates the two zones. Equally, however, as Daniel Frampton (2006: 103-112) indicates in his broadly Deleuzean critique of Bordwell, we must also be wary of looking at such stylistic aspects only in relation to their possible narrative meanings.

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[3] This has been attributed to a change of management at 20th Century Fox, who were co-production partners on the film. (Jones, 2004: 108)

[4] Saxon had earlier appeared in *The Girl Who Knew Too Much*. His casting can be read as one of *Tenebrae*'s dense tapestry of intertextual references. Whereas Bava's film presented a female reader-consumer of *gialli* as its protagonist, Argento's presents a male writer-producer. Whereas Bava's film features a touristic version of Rome, Argento's features a modernist Rome devoid of readily identifiable landmarks and architecture.

[5] For example in *Deep Red* Marc is asked why he plays the piano. He first gives a psychoanalytic interpretation, that he is 'really' bashing his father's teeth in when he does so, but then provides a more quotidian explanation, that he simply enjoys playing.

Psychoanalytic interpretations of Argento's work are favoured by Needham (2000, 2002, 2003) and Mendik (1999). Needham (2003: 138-139) usefully notes that while most *giallo* filmmakers concentrated upon neurotic female protagonists, as exemplified by Edwige Fenech's characters in Sergio Martino's *The Strange Vice of Signora Wardh* (1970) and *All The Colours of the Dark* (1972), Argento's films often present neurotic males and psychotic females instead. Mendik uses the work of Maureen Turim (1989) on flashbacks to suggest that Argento's approach is more European or modernist than American or Classical in style. Insofar as Turim drew upon Bergson amongst other philosophers and theorists, there is obviously the possibility of developing Mendik's insights in a Deleuzean direction in relation to virtual, actual and crystal-images. Elsewhere, however, Needham and Mendik's tendency to focus upon the implied male gaze foregrounded by psychoanalytic film theory proves less helpful.

Needham (2002) contends that *The Cat o' Nine Tails* is a less satisfactory film than *The Bird with the Crystal Plumage* and *Four Flies on Grey Velvet*. The main reason for this, he suggests, is that *The Cat o' Nine Tails* lacks a strong central visual image to provide a puctum moment. The punctum is a concept Needham derives from Barthes (1980), who contrasted it with the studium. One issue here is that Barthes indicated the punctum was specific to the still photographic image. Another is that Barthes defines the punctum as something uniquely personal, in contrast to the socially constructed and conventionalised studium. As such, Deleuze's more film-specific notion of the movement-image *cliché* seems more conceptually appropriate.

In the case of *The Bird with the Crystal Plumage*'s gallery sequence there is also a splitting of the unitary image into its optical and sound components which Needham arguably fails to adequately address. This applies to *The Cat o' Nine Tails* more generally, in that its general dynamic is concerned with separating the senses and exploring different ways of seeing. I would contend that the film is not lacking when viewed in terms of its own problematic, and in fact sees Argento further develop his poetic approach in the ways he represents Arno and Casoni.

Much the same can be said of one of *Tenebrae*'s poetic set pieces, a Louma crane plan-sequence which sees the camera move up and over a house in extreme close-up. As the Louma's perception is a mechanical, inhuman one it is difficult to satisfactorily theorise in the psychoanalytic terms favoured by Mendik. It can, however, be approached with reference to Deleuze's concept of gaseous perception and Pasolini's cinema of poetry.

The relevance of the cinema of poetry to Argento's cinema is further confirmed by Mikel Koven's work on the *giallo*. Drawing upon Pasolini's theories and Donato Totaro's (2003) discussion of the role of the violent set-piece in Italian horror cinema, Koven contends that the typical *giallo* presents a basically prosaic narrative punctuated by poetic moments in its murder scenes. While Koven suggests that as a vernacular cinema these poetic moments are not necessarily good poetry, he does single out some of Argento and Bava's films as being of high artistic quality (2006: 157). I would argue that Koven's ideas can be taken further, with a defining feature of Argento's work being the blurring of the distinction between narrative and spectacle.

Balmain (2004) looks at Argento's *giallo* films from *The Bird with the Crystal Plumage* through to *The Stendhal Syndrome* (1996). She argues that these represent Argento's most important work and correspondingly downplays the importance of his fantasy-horror films, including *Suspiria* and *Inferno*. I would question this interpretation for a number of reasons. *Suspiria* is probably still Argento's best-known and most influential film internationally and arguably the best demonstration of his distinctive stylistic in terms of its use of colour, music, production design and *mise-en-scène*. It also enabled Argento to make a US co-production with a major studio and established his name in Japan, which remains a major market for his work.[6] More straightforwardly, it is *Suspiria* that tends to be mentioned by non-specialist writers and ordinary filmgoers, suggesting their greater awareness of it. For instance, when Argento directed a fashion show in the mid-1980s for the designer Nicola Trussardi, the imagery he used referenced *Suspiria* rather than any of the four films he had made since 1977. Amongst Argento's fans, meanwhile, perhaps the most frequently asked question after the release of *Tenebrae* was when he was going to make the conclusion to the *Three Mothers Trilogy*.

While wider awareness of the *giallo* has certainly increased, it still appears the case that Argento remains better known internationally as a director of horror films than as of a particular type of Italian thriller. For instance, three documentaries on his work, the Italian *Il Mondo dell'orrore di Dario Argento (Dir:* Michele Soavi, 1985) and *Dario Argento: Master of Horror* (Dir: Luigi Cozzi, 1991) and the UK *Dario Argento: An Eye for Horror* (Dir: Leon Ferguson, 2000) each use the former term. Similarly, while the film memorabilia shop-cum-museum owned by Cozzi and Argento is named *Profondo Rosso*, its museum is named *Museo degli orrori di Dario Argento*, translating as Dario Argento's horror museum.

The importance of the horror side of the *giallo* film over its thriller aspects is also something Balmain tacitly acknowledges. Her theoretical reference points in terms of film genre, such as Carol Clover's *Men Women and Chainsaws* (1992) and Barbara Creed's *The Monstrous Feminine* (1993) are concerned with the horror film more than the thriller. Moreover, while addressing where Argento's *gialli* fit in relation to these conceptual horror models, Balmain does not do anything comparable in relation to theories of the thriller genre, such as those offered by Tzvetan Todorov (1977) and Charles Derry (2002).

As will be shown, Derry's work is of particular significance here for exploring the suspense/shock dynamic underpinning much of the division between the classical small-form thriller and its more modern relation-image counterpart. This leads back to the most important area of disagreement that I have with Balmain, namely her reading of Argento as a time-image filmmaker. I agree that Argento's films have time-image elements, but believe Balmain over-states these, at least in relation to the five main films her studies and this one have in common – The *Animal Trilogy*, *Deep Red* and *Tenebrae*.

Besides providing examples of the chronic regime, Balmain's work is useful in other ways. She again demonstrates the relevance of notions of excess in pointing to the ways Argento's *gialli* are difficult to accommodate with dominant Anglo-American

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[6] In Japan *Deep Red* was retrospectively released as *Suspiria 2.* The continuing importance of the Japanese market to Argento can be seen in *Mother of Tears* (2007) and *Giallo* (2009), both of which feature Japanese characters in supporting roles.

conceptualisations of the horror film, particularly those using psychoanalytic theory. She also proposes a broad developmental trajectory for his *gialli*: those through to *Tenebrae* explore issues around masculinity, while *Opera* (1987), *Trauma* (1993) and *The Stendhal Syndrome* constitute a *Diva Trilogy* in which the feminine is instead to the fore. This is something I wish to build upon in relation to *Suspiria*, *Inferno* and *Tenebrae*. I will argue the former two films saw an initial move away from the adult male concerns of Argento's earlier films, and that aspects of the latter's final scene support Balmain's contention that a kind of epistemological break or paradigm shift[7] occurred in Argento's work in the early-to-mid 1980s.

Balmain's reading of non-Argento *gialli* is less satisfactory. She considers three main points of comparison, namely *Ossessione*, *The Girl Who Knew Too Much* and *Blood and Black Lace*. On the basis of this extremely limited group she implies the *giallo* as a whole can be taken as a time-image cinema. While *Ossessione*'s proto-neo-realist credentials would certainly suggest it is closer to the chronic than the kinetic regime, it differs from Argento's *gialli* in eschewing the whodunnit. Besides such differences of interpretation, I would also argue that characterising an entire generic cycle of films as time-image lessens Argento's distinctiveness. If, as Balmain asserts, he is a time-image filmmaker, then this comes to seem more a consequence of genre than his own stylistic.

Argento's image sets and approach to framing

Many aspects of the general image-set found in the *giallo* genre have been usefully identified by Needham (2003) and Koven (2006). Here I wish to focus upon those where Argento's approach is distinctive. Needham (2000: 96; 2003: 136) suggests the archetypal outfit worn by the *giallo* killer, of dark raincoat, hat and gloves, underwent a fundamental change between *Blood and Black Lace* and *The Bird with the Crystal Plumage*. In Bava's film the costume is more about fashion and disguise; one scene sees model Peggy being surprised by a black rain-coated figure, who we take to be the killer, but who is actually the housekeeper, Clarice. There is nothing comparable in Argento's film, whose opening scene instead emphasises a fetishistic treatment of Monica's leather gloves, PVC raincoat and weapons.

Interestingly this fetishisation was prefigured by French actor-director Robert Hossein's Italian-style western *Cemetery without Crosses* (1969). The film, co-written with Argento, and dedicated to Leone, features a gunman protagonist who ritualistically dons black gloves before going into action.

A further distinguishing feature between Argento's *gialli* and those of most other filmmakers is the disproportionate number of female killers they contain. According to Richard Dyer (2011[8]), approximately one-third of *gialli* feature female killers. Argento's films have more of an even gender split or even a bias towards female killers, with those in *Phenomena*

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[7] These concepts come from the philosophy of science and are associated with Gaston Bachelard and Thomas Kuhn respectively, with Althusser having popularised the former notion in his reading of Marx's work as dividing into an earlier humanistic period and a later scientific one.

[8] In a lecture on the serial killer in European cinema delivered at Edinburgh University, 23 November 2011.

and *Trauma* also being women. While Argento did not introduce this trope, given its presence in Bava's early *gialli*, he popularised it. This can be seen from a consideration of Lucio Fulci's *A Lizard in a Woman's Skin* (1971); Umberto Lenzi's *Knife of Ice* (1972), Renato Polselli's *Delirium* (1973)[9]; Andrea Bianchi's *Strip Nude for Your Killer* (1975)[10] and Enzo Milioni's *The Curse of Ursula* (1978), amongst others.

The murder methods used by Argento's killers are relatively mundane, when compared to the likes of Paolo Cavara's *The Black Belly of the Tarantula* (1971) and Sergio Pastore's *Seven Yellow Silk Scarves* (1973). In the latter film the killer's weapon is a cat whose claws have been dipped in curare and who attacks anyone bearing the scent with which the titular scarves have been impregnated. Also known as *The Crimes of the Black Cat*, the film is notable for taking inspiration from *The Cat o' Nine Tails* in featuring a blind detective, who has an artistic/creative job as a composer, and various non-visual clues/indexes.

Reflecting the greater importance of the fetish in Argento's *gialli*, his killers also tend to have impulse-image type motives. In contrast, within Bava's *Greed Trilogy* of *Blood and Black Lace*, *Five Dolls for an August Moon* (1970) and *A Bay of Blood* (1971) the crimes are financially motivated.

Another distinguishing aspect of Argento's *gialli* is the place of homosexual characters, beginning with the lesbian victim and gay-coded antique dealer in his debut and followed by Dr Braun (Horst Frank), Arrosio (Jean-Pierre Marielle), Carlo, and Tilda (Mirella D'Angelo) in his next four thrillers. Besides being a more prominent feature of Argento's work than that of his imitators (and Bava) these characters tend to be sympathetically treated and normalised. In other filmmakers' *gialli* homosexual characters were usually negatively portrayed, often being presented as paedophiles (Koven, 2006: 71-72).

A further aspect of Argento's image-set that differentiates his work from his imitators is the prominent place of art and artists. Amongst his characters of this period there are the self-mockingly proclaimed "Great Hope of American Literature," Sam Dalmas, along with his more successful counterpart Peter Neale; several musicians, including Roberto, Mirko (Fabrizio Moroni) and the rest of their rock group, along with pianists Marc and Carlo; ballet dancers like Suzy and Sara; a poet, Rose; and students of musicology in her brother Mark and his friend Sara. Moreover, the central enigmas in *The Bird with the Crystal Plumage* and *Deep Red* relate to paintings. The potential danger posed by art is another near-constant, whether the painting that triggers Monica's latent insanity; the novel that motivates Berti to murder, or the jagged sculpture that impales Peter Neale.

It may be noted that I have referred to the *Three Mothers Films* as fantasy-horror rather than horror. This is a reflection of avowedly also drawing upon Disney fairy-tale adaptations such as *Snow White and the Seven Dwarfs* (Dirs: William Cottrell, David Hand *et al*., 1937). As such, whereas Fisher was fond of describing Gothic horror films like *Dracula* and *The Gorgon* (1964) as "fairy-tales for adults,"[11] Argento was literally using fairy-tale sources. The

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[9] The film has three killers, two female and one male.
[10] Another *giallo* with a fashion house setting like *Blood and Black Lace* and *A Hatchet for the Honeymoon* (Dir: Bava, 1969).
[11] In an interview with *The Daily Telegraph*, 27 November 1976.

hyphenate term fantasy-horror also reflects a more general distinction between Continental European and Anglo-American approaches, as discussed by Cathal Tohill and Pete Tombs (1995: 5-15; 20-21). They suggest the dominant European approach was that of the French *fantastique* rather than Gothic horror. This manifested through being less concerned with narrative coherence and logic. For example, in Hammer's *Dracula* the filmmakers are careful to define the title character's abilities and weaknesses[12], just as in *The Brides of Dracula* the vampire can be relied upon to act according to his impulses. Contrastively within *Suspiria* and *Inferno* we never really know what the witches can and cannot do.[13] Part of the films' way of shocking us is that we cannot predict what will happen next. Why is there a room filled with razor wire in a boarding school? Why does a library in Rome contain an alchemist's workshop? Such images and the approach they represent violate classical Hollywood norms of plausibility and realism.

Argento's colour palette develops over the course of his films. McDonagh suggests that an excessive approach, in terms of using colour in a highly stylised and non-realist manner, only became evident with *Four Flies on Grey Velvet* (2010: 89). Certainly the film makes more striking use of colour than its predecessors, as with the sequence of four deep red curtains Roberto passes through on entering the theatre; this excess is further amplified through an unmotivated shot taken from in front of rather than from Roberto's point of view as he passes through the third curtain (Figures 51 and 52). As will be seen, Argento's subsequent thriller and fantasy-horror films do indeed go further here.

A number of aspects of Argento's approach to framing are foregrounded in the credits sequence of *The Bird with the Crystal Plumage*, which shows (an unidentified) Monica stalking her next victim and preparing to go out and kill them. The two sets of images are intercut rather than presented chronologically, with there being no obvious reason for this. Though perhaps not time-image, we are nonetheless made aware of cinematic time and the potential to present it in unexpected ways. The scenes also present a combination of monochrome, colour, still and moving images through Monica's photographs (Figure 53). The photographs also establish frames within the frame. Throughout the interior scene Argento avoids giving an establishing shot, instead focussing on details such as the killer's knives (Figure 54) and their typed message. It is not until later in the film that we see the distinctive painting in this room and the end before the room is geographically placed. The scene ends as the killer switches off the light, as the screen goes black and a scream is heard on the soundtrack. Whilst the two are associated[14], there is something of a separation of the unitary image into its component opsign and sonsign. This also showcases a minimalist rather than excessive approach to the representation of violence, as confirmed when we then cut to a close-up of a written text announcing the murder of a third young woman in as many months. After momentarily

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[12] See in particular the discussions by Pirie (1973/2007) and Hutchings (1993).

[13] One of the main shocks in *Dracula* is how the Count is introduced, a charming rather than sinister figure. This has been identified as characteristic of Fisher's work, with Dixon's 1991 study even being entitled *The Charm of Evil*.

[14] Consider, for example, Philip Marlowe's description of losing consciousness in *Farewell My Lovely*: "I caught the blackjack right behind my ear. A black pool opened up at my feet. I dived in. It had no bottom."

delaying the establishing shot in favour of this detail, the camera then pulls back to establish it is outside, daytime, next to a news kiosk, and more importantly to introduce Sam and his friend Carlo (Raf Valenti).[15]

The film's centrepiece gallery sequence further exhibits important aspects of Argento's general approach to framing. Audio-visual disjunction is again apparent. The gallery space is one which accentuates the visual at the expense of the audible. Sam can see what is going on inside, but not hear anything. When Sam becomes trapped in the double entrance between the gallery interior and the outside, Argento repeatedly moves the camera between the three zones. The sound levels, however, do not always accord with these movements. The sequence again shows frames within frames, both in the gallery space itself and in the repeated movements back and forth between the zones. It also shows two initially distinct sets combining to interact with one another. The first shots present either the struggle inside the gallery or Sam's looking at it (Figures 55 and 56). As he realises what is going on, responding to the *cliché* perception-images, Sam then moves to act on the basis of these, at which point he and those in the gallery are shown together (Figure 57). A split between what Sam perceives and what we perceive is thereby established. This is vital when it comes to the reverse-angle shot taken from behind the struggling figures, as it conceals from us, but not Sam, who is holding the knife (Figures 58 and 59).

The use of images within or behind images is another common component of Argento's framing. It is evident in, for example, his aforementioned use of curtains, also seen in *Deep Red* and *Suspiria*, the latter made of thin sheets and thus barely concealing the shadowy form of Helena Markos; the gruesome mural on the wall uncovered by Marc in the House of the Screaming Child; in *Tenebrae*'s climax when the figure of Neale standing exactly behind Giermani is revealed as the policeman bends over (Figures 60 and 61); and in repeated images of characters crashing through glass.[16]

The gallery sequence also presents a restricted colour palette, dominated by a monochrome colour scheme of black, in the apparent attacker's attire, and white, in Monica's clothes and the gallery interior as a whole.

As argued earlier, saturated and rarefied image-sets are perhaps more associated with the time-image. Though some of Argento's scenes present 'average' or classical image-sets a disproportionate number do not. In general he has a preference for saturated over rarefied image-sets. Besides the aforementioned black screen, another rarefied image-set in *The Bird with the Crystal Plumage* occurs as Sam follows Monica, into a dark passage, leading to a comparatively long single shot (40 seconds). The image-set consists of a yellow square, of the light coming in from the street, surrounded by darkness, and the silhouette of Sam as he moves forward, before finally disappearing from view (Figure 62).

In *The Cat o' Nine Tails*, *Deep Red* and *Tenebrae* Argento repeatedly fills the screen with one of his signature images, an extreme close-up of a single eye, in each case identified with the killer (Figures 63 and 64). *Deep Red* also features extreme close-ups shots of various

[15] Ironically, given subsequent events, neither is concerned about the murder, Carlo commenting the paper is full of "the same old rubbish."

[16] A similar shot can be seen in De Palma's *Raising Cain* (1992).

objects associated with the murderer and of parts of a piano, musical score, a record player and a reel to reel tape recorder (Figures 65-68). These present a combination of saturation and rarefaction. They allow us to take in details and textures not normally seen, whilst also being deterritorialising and/or defamiliarising in taking the images out of the wider set without obvious reason. Much the same might be said of the surfaces of the walls and roof of the house in *Tenebrae*'s Louma crane sequence.

Like Leone, Argento also likes to draw attention to the edges of the 2.35:1 Techniscope frame, which he used on all his films prior to *Inferno*. This is perhaps most noticeable in *Deep Red*, as when Marc unwittingly walks past Carlo's mother in the hallway. She is in the periphery of his vision and thus the point-of-view shot for an instant in the bottom left of the frame (Figure 69). Later as Marc tries to remember what he saw and talks with Carlo, their exchange of dialogue takes the form of shouting across the square with the image dominated by the statue in the middle of it (Figure 70). Their exchange is about the vagaries of perception and memory:

> Marc: There's something else that's very funny you know. It's very strange and I don't even know if it's true or not. But, but when I went into her apartment first I thought I saw a painting. And then a few minutes later it was gone. Now how could that be?
>
> Carlo, slurring his words: Maybe the painting was made to disappear, because it represented something important.[...]
>
> Marc: No, I don't think so. If I remember well, it was, it was some sort of combination of faces. Something very unusual.
>
> Carlo: Look, maybe you've seen something so important that you can't realise it. [...] You know, sometimes what you actually see and what you imagine get mixed up in your memory like a cocktail from which you can no longer distinguish one flavour from another.
>
> Marc: But I'm telling you the truth.
>
> Carlo: No, Marc. You *think* you're telling the truth, but in fact *you're telling only your version of the truth*.

In general Argento draws attention to his framing in non-classical ways that can sometimes be associated with the time-image. In this he is, like Leone, a hybrid filmmaker. Again, however, there is a clear sense of limits in how far he is able or willing to go compared to a more modern filmmaker. If something is important, as with the eventual reveals of Monica and Carlo's mother, it will be shown.

As discussed earlier, a distinct image type found in Leone's films was the image-of-time. This is an image that is not necessarily time-image, but which does draw our attention to conventions concerning cinematic time. Often Leone drew attention to images and dialogue concerned with clocks, watches and time. He also presented scenes that went on longer than conventionally the case, with a long build up before a brief instant of action. Argento likewise makes us aware of time, but in somewhat different ways from Leone. He again presents scenes drawn out beyond their narrative function, such as Suzy's taxi ride in *Suspiria* and Rose's and Marc's explorations of the haunted houses in *Inferno* and *Deep Red*. There tends, however, to be more obviously going on in Argento's use of colour, music and production design to keep us engaged compared to, say, the deliberate sense of boredom conveyed as Frank's gunmen

waited for Harmonica.

Argento also sometimes cuts between scenes in unusual ways. In *Four Flies on Grey Velvet*, for instance, one scene shows Nina and her neighbour talking outside as their postman goes up to the Tobias's door to deliver a letter. The next scene begins inside the house, as a hand – Nina's – takes a letter[17] as it is posted through and hands it to Roberto. Logically it cannot be the letter the postman was delivering, since Nina is now inside and several friends are round for a party.

A more dramatic, obvious use of this technique is seen in *Deep Red* as Argento unexpectedly cuts from Helga's being attacked in her apartment to Marc and Carlo talking outside. It is only when Helga's body suddenly comes crashing through the window we realise the temporal and spatial connections between the scenes. In particular, the former is temporally contained within the latter. It actually begins before and continues after. If we think about it, we might also come to realise that the generally tight framing of Marc and Carlo means Carlo's mother could have passed by them unnoticed in out-of-field space; indeed it may be that Carlo is present as a look out, albeit an ineffectual one on account of his inebriated state.

Another way Argento makes us retrospectively aware of time's presence and its malleability is through his tendency to directly cut to images that can only later be placed as being virtual or past actual. There is nothing in the flashback-type images subsequently associated with Nina, Carlo or Neale to directly position them in the past, nor with these characters. Instead we have to work at interpreting these images. For example, the child's clothes in the *Deep Red* flashback seem somewhat old-fashioned, whilst the Christmas tree suggests the scene to be taking place around Christmas-time, unlike the rest of the narrative; to use Vivian Sobchack's formulation (1991), the body of the film here appears somewhat older.

The Perception-Image in Argento's Films

Deleuze identified three distinct types of perception-image, the solid/objective, liquid/subjective and the gaseous. The gaseous can be associated with Pasolini's cinema of poetry and subdivided in two. First, there are gaseous perception-images which are intersubjective, as where the perceptions of the character doubly express the perceptions of the filmmaker. Second, there are gaseous perception-images where the cinematic apparatus, as machine, is foregrounded. On the whole, objective and subjective perceptions are more movement-image type, intersubjective and machine perceptions more time-image. Another distinction between the kinetic and chronic regimes is in the way perception (or recognition) works. In the former perceptions are habitual, of the image as *cliché*, and lead into action. In the latter perceptions may be attentive, turning to the image in its own right rather than extending into action.

As with Leone's and most other directors' cinemas, examples of objective and subjective perception-images are not difficult to find in Argento's work. As such, I wish to emphasise those images which are of a more time-image type and which thereby again illustrate his hybrid film practice.

One aspect of Argento's use of objective and subjective perception-images is his

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[17] The couple live on 23 via Fritz Lang.

frequent use, especially in *Deep Red*, *Suspiria* and *Inferno*, of what we might call false subjective shots. Deleuze discusses their corollary, the false objective shot. This is a shot taken from what initially appears to be a position external to the image-set, but which is then revealed to be from the position of someone who is part of it (2005a: 73-74). For example, we might get a shot of a scene, then see that someone is observing it through binoculars or a telescope, as when Indio's men case the bank in *For a Few Dollars More*. In the false subjective shot, meanwhile, we are given a shot from what appears to be a position within the image-set, but this is never confirmed by a reverse angle. Such shots are particularly prevalent in *Deep Red* and *Suspiria*. In both cases they may be associated with the supernatural, insofar as they imply invisible presences that can observe without themselves being observed.

In *Deep Red*, these shots are mainly associated with the theatre space. As Helga's talk begins, Argento gives us a high angle shot looking down on the stage (Figure 71). It seems to be from a member of the audience in the upper circle, but this is never confirmed. All the reverse angle shots of the audience concentrate upon the stalls. We also know that Carlo's mother is sitting there, since a point-of-view shot shows her getting up and going to the bathroom after Helga has announced the presence of a killer. Later, as Helga intimates to Professor Giordani (Glauco Onorati) that she knows the murderer's identity, they are observed from a position to the side. We never see this observer, however, despite their being in direct line of sight and Helga again sensing a malevolent presence (Figure 72). While Argento's general avoidance of the Hitchcock-type relation-image explicates why he does not show Carlo's mother at this point, we might have expected a more classical filmmaker to provide a reverse angle shot. Through this we would see that there was no-one there, thus confirming a haunting, spectral presence, or that someone was there but was hidden.

In *Suspiria* there are two particularly notable false subjective shots. The first looks down from a balcony upon Suzy and Sara as they swim in the centre of the Tanzakademie's pool. Sara confesses to Suzy that she was the friend of Pat's on the other side of the door who told Suzy "go away". Since Sara is soon afterwards murdered, we may infer the observer is one of the Three Mothers' agents. Curiously, showing them would not have been much of a revelation, in that by this point in the narrative we have had plenty of indication that something is very wrong at the Tanzakademie, and that the staff are part of the conspiracy. In this regard, a later shot from the top of a high building looking down upon Suzy as she talks with Frank Mandel (Udo Kier) and Professor Milius (Rudolph Schündler) is more disconcerting (Figure 73). The scene takes place in natural daylight, in modernist architecture. As discussed earlier, it thus contrasts parametrically with the unnatural light and Expressionist, Gothic and Escherian styles of the Tanzakademie and its students' lodgings. As such, it perhaps suggests Helena Markos's power also extends here. Another noteworthy thing about Suzy's conversations here is that Argento's framing is deliberately off, concentrating more upon the virtual reflections in a window than the actual figures before it (Figure 74). This seemingly unmotivated stylistic choice might retrospectively be related to the way in which Suzy later sees the enigmatic "hidden iris" reflected in a mirror.

A further aspect of Argento's use of otherwise classical perception-image is the

retrospective importance of taking an attentive rather than a habitual approach to image recognition. In *The Bird with the Crystal Plumage* and *Deep Red* in particular the protagonist's initial habitual recognition of an image in a *cliché* way means they fail to perceive what is distinctive about it. Their eventual realisation of this mistake also entails undertaking a sort of pedagogy of the image. Unlike a more modern filmmaker, however, Argento does not insist upon this pedagogy on the part of his audience. Rather, it is something we can engage with if we choose to, that gives these films a depth lacking in most of their imitators. Most *gialli* probably do not stand up to a second viewing once we know the solution to the mystery of who committed the crime. In contrast a repeat viewing of an Argento film is arguably likely to reveal new subtleties in the *mise-en-scène* and dialogue, while the what and why of the crime are often just as important as the who. For example, in *The Bird with the Crystal Plumage* we retrospectively realise how the juxtaposition of Alberto Ranieri's dark costume with Monica Ranieri's white outfit encourages us to read their roles in *cliché* terms as aggressor and victim, and the ways in which Argento splits our perceptions of the scene from Sam's.

A common modern or time-image component of Argento's cinema is the way in which he expresses a character's subjectivity through their perception-images. This is something which applies to both psychotic antagonists, as with the likes of Monica, Casoni, and Nina, and to his neurotic protagonists, as with the likes of Roberto and Marc. One of the issues here is arguably the comparatively limited possibilities for an intersubjective doubling of perception that Pasolini allows for. Besides anything else, his neurotic bourgeois protagonist doubling for neurotic bourgeois filmmaker formulation does not address gender. In turn, in his application of Pasolini's theories, Koven fails to explore what the distinction between the filmmaker and the character means when dealing with psychotic characters.

The earliest examples of doubled perception in Argento's cinema appear in his debut. As Monica stalks her fourth victim, Argento uses a half-objective, half-subjective shot from slightly behind and to the right of her. It is not a conventional semi-subjective over-the-shoulder shot, in that we see more of Monica whilst also being unable to identify her except as the *cliché* black raincoat wearing *giallo* killer. Equally it is not a conventional point-of-view shot. Instead, we both share Monica's perspective and are subtly distanced from it. This doubling and distancing also serves to suggest something of her own mental state, in terms of her being the killer but not obviously cognisant of this.

Monica's presence within the frame can be contrasted with Casoni's near absence from it. The main way Argento represents Casoni in the violent set-pieces, especially in the early scenes, is through an extreme close-up of a single eye and a musical drumbeat sting. A cosh seems to knock a security guard out by itself; photographer Righetto seems to be strangled by a cord and have his cheeks slashed without human agency, and so on. This combination, of seeing-eye and absent body, may be seen as a subjective, acousmetric representation of how Casoni wishes he could ideally (or virtually) be. His growing madness and concomitant loss of control, whether the result of the XYY genetic triad or simply his beliefs around it, necessarily entails his de-acousmatisation. Significantly this is achieved after Arno wounds Casoni with the blade concealed in his cane. Unable to see Casoni, Arno nevertheless feels that "I got him

good," with Casoni leaving a tell-tale trail of blood from his wound. This suggests intertextual connections to one of Chion's examples of the *acousmêtre*, *The Invisible Man* of H. G. Wells's 1897 novel and James Whale's 1933 film.

Argento's exploration of subjective expressions of the killer's mental state is also evident in *Four Flies on Grey Velvet*. Retrospectively a series of 360-degree pans around an all-white padded cell can be associated with Nina. Along with the circular pendant of the trapped fly that belatedly reveals her to be the killer and the look behind that precipitates her death, she is thus repeatedly linked to circular and backwards movements. This serves to express Nina's entrapment by her traumatic past and her inability to overcome it in the present. It also establishes something of a contrast with Roberto's perception-images, although these are sometimes equally disconcerting. For example, the camera suddenly detaches from Roberto's point of view when following his erstwhile stalker and turns 180 degrees to position Roberto as its subject. As discussed earlier, when Roberto enters the theatre Argento switches for no obvious reason between objective and subjective view-points. In both instances, however, Roberto's overall movement is a forward one: he continues his pursuit.

Another important aspect of many of these images is that they are poetic, but not part of violent set-pieces. This shows an aspect of Argento's use of the cinema of poetry that was to become increasingly pronounced in subsequent films. In *Suspiria* and *Inferno*, for instance, as much attention is lavished on the general *mise-en-scène* of Suzy's and Sara's taxi rides in the rain as upon the murders of Pat and her friend or of Sara that follow shortly after them. Similarly what is probably *Tenebrae*'s most famous shot, the aforementioned Louma crane plan-sequence, serves to interrupt the narrative and delay a violent set-piece. This wider use of the cinema of poetry distinguishes these films from those of most other Italian thriller and horror directors.

A further way Argento complicates the cinema of poetry is by raising the question of whether there might be a paradoxical poetry to prosaic scenes. For as McDonagh (2010: 45-47) and Mendik (2000: 22-23) have respectively pointed out, *The Bird with the Crystal Plumage* and *Tenebrae* are characterised by a visual split between their set-piece and investigative scenes. In the latter film this contrast was a self-conscious one made by Argento, with the economic, functional style used in the investigative scenes a reflection of his interest in television detective series of the time. Parametrically this deliberate flatness serves to heighten the impact of the set-pieces. Poetically it might be taken as expressing the predictability and lack of imagination that tends to characterise Argento's policemen. This split contrasts with *Opera*, which has been characterised by Argento "as a poetic film in the Pasolinian sense of the word, whereby every camera movement corresponds to a psychological interpretation" (quoted in Palmerini and Mistressa, 1996: 16). Significantly in this later film the detective investigating the crimes is also their perpetrator.

A number of Argento's perception-images also see him explore distinctions between human and non-human perceptions. For example, the Louma crane's ability to navigate the surfaces of a building, at an intimate distance of inches, revealing the haptic textures of walls and roof, is alien to us. Like Dziga Vertov's mechanical-eye, and/or Siegfried Kracauer's

(1965: 46-55) notion of the refuse that we otherwise filter out, and of things too large, small, fast or slow for us to perceive, we are thereby made aware of things otherwise unseen. Other example here are the ultra-slow-motion car-crash[18], with its shattering glass, which sees Nina decapitated; the extreme close-ups of the incongruous fetish objects associated with Carlo's mother in *Deep Red*, a quasi-Surrealist collision of childhood toys (marbles, dolls) and adult weapons (knives); and the defamiliarising, deterritorialising close-ups of the mechanisms of tape recorders, record players and pianos in the same film. These mechanisms, of course, also present variations on the visualisation of sound, earlier seen in the oscilloscope opsign versions of the two telephone call voice sonsigns in *The Bird with the Crystal Plumage*.

Whilst realised through technology and movement, the ultra slow-motion image of Nina's demise arguably also has a subjective, time-image element, in that it shows how time or duration feels in such a limit situation. Even if we have not been in a car crash or similar, and thus not had the personal experience of time dilating, we may still intersubjectively recognise the proverbial notion of one's life flashing before one's eyes. Here we may recall Leone's use of slow-motion for the likes of Dominic's death in *Once Upon a Time in America* and how the combination of movement and the direct expression of time are not necessarily incommensurable or incompatible.

Another important aspect of Argento's perception-images is his repeated use of the photograph. Besides again drawing attention to the difference between human and machine perceptions, this again recalls one of his key intertexts, *Blow-Up*.[19] In each of Argento's *gialli* we are made aware of distinctions between the photographic image and the film image. These include the presence of a frame within the frame, stillness versus movement, and monochrome versus colour[20].

In *The Bird with the Crystal Plumage* and *Tenebrae* photographs have a fetish role for the killer, as a kind of trophy of murder. In the former film, Dalmas's recollection-images of what he saw in the gallery are also rendered photographic through the use of the freeze frame and optical zoom. In *Four Flies on Grey Velvet* photographs of Roberto's confrontation with the heavy Marosi seem to confirm that he is guilty of murder in a camera never lies manner. They also position him as subject of the gaze, as does feminist journalist Gianna's framing of Marc in *Deep Red*.

In sum, there are many aspects of Argento's use of the perception-image which go beyond the movement-image to show the hybrid nature of his cinema. These include poetic or gaseous perception images, whether of an intersubjective or machine variety, and images that can be approached attentively. Many of these images also have affective qualities, thus leading onto the affection-image and questions of how, as components of art, we can clearly

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[18] Likely influenced by the final scenes in Antonioni's *Zabriskie Point* (1970).

[19] There are also, however, some Italian horror-thriller films which explore the photographic image prior to Antonioni. In Massimo Pupillo's *Bloody Pit of Horror* (1965) the crew for a Gothic *fotoromanzo* decide to use a castle and its torture chamber as a location. The spirit of an inquisition torturer, the Crimson Executioner, is unleashed, with his presence being announced by a hand activating one of the torture devices in one the photographer's images.

[20] At least in the *Animal Trilogy*. Wider technological changes, affecting the meanings of monochrome and colour, must also be considered here.

differentiate them.

The affection-image in Argento's films

Like Leone, the affection-image holds an important place in Argento's cinema. It manifests in a number of different ways, some more associated with the classical cinema, others with the modern cinema. One possible reason for the significance of the affection-image to Argento is the genres he works in. As we saw, Leone's use of the affection-image, especially the extreme close-up, was somewhat unusual for the western, in that it was a genre where Deleuze emphasised the perception-image and action-image. In contrast many of Deleuze's examples of the affection-image relate to the horror film, either directly or via German Expressionism and its wider legacy.

Argento uses the close-up less frequently than Leone, both in the sheer number of close-ups in his films and their duration. Leone's democratic use of the device, in giving minor characters and non-dramatic situations almost as much attention as major characters and dramatic ones, is largely absent. Argento's close-ups are however arguably more intensive and deterritorialisating. Leone tended to give a close-up of the face outlined against the sky, or an extreme close-up of his characters' eyes, or to pick out a major character's hand or feet in an identifiable way. In contrast, Argento is more prone to give an even more extreme close-up of a single eye filling the entirety of the frame. Usually, as in *The Cat o' Nine Tails*, *Deep Red* and *Tenebrae*, these images are associated with the killer. But as they are generally not preceded by an establishing shot or even a close-up of the face they belong to, they have an extremely disorienting, deterritorialising effect. Indeed, the close-ups of Neale's eye in *Tenebrae* lead into scenes whose temporal and spatial relationship to the rest of the film, as flashback-type images, is only clarified at the end of the film. Another way Argento uses images of eyes for affect is to isolate them as the only thing visible in an otherwise empty black image-set. In *Deep Red*, one eye peers out of the darkness, while in *Suspiria* two inhuman yellow eyes glare at Pat from an undefined exterior space, the shock magnified by a musical sting/stab (Figures 75 and 76). The first of these images makes little logical sense, in that Carlo's mother has two eyes, and is all the more shocking and puzzling for this reason: does the killer have one eye?

Elsewhere Argento also likes to present close-ups of other parts of the face. In *The Bird with the Crystal Plumage*, for example, he uses a surgical-type camera to close in on and then actually enter the mouth of one of Monica's screaming victims (Figure 77).[21] Similarly in *Deep Red* Argento presents a close-up of Helga's mouth helplessly dribbling water as she recoils in psychic shock from the murderous thoughts assaulting her. Later this image is reprised as drool dribbles from Carlo's mother's mouth when she herself is decapitated. In between these images we see drops of sweat drip down the side of Marc's head as he is threatened by the figure outside (Figure 78). These images of mouths from *Deep Red* also see Argento and co-screenwriter Bernardino Zapponi create affect through what Aaron Smuts (2002) terms associations and which we might extrapolate into association-images. These

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[21] This also demonstrates Argento's interest in the use of technology to produce distinctive, often poetic, perception-images especially divorced from normal, non-cinema, human perceptions.

association-images are made up of pairs. The first image[22], such as a road repair truck, or of a espresso machine blasting steam, is normal and innocuous. It is intended in part to create a sense of deja-vu in relation to the second image, the combination of the two also serving to express the wider theme of extra-sensory perception – i.e., I have seen this before. The second image, such as another road repair truck dragging Carlo along the road to his death, or Amanda Righetti having her head repeatedly plunged into a steaming bath of scalding hot water, is of a limit situation.

To Zapponi the effectiveness of such associations was often further strengthened by their relatively quotidian nature. As he explained in interview[23], most people have not experienced being shot. They will however have experienced stepping into a bath that is too hot, or of banging a tooth against a glass. Our memories of such experiences would thereby enable us to better imagine or intuit what it would feel like to have our head submerged in boiling water or to repeatedly have our teeth bashed against a mantelpiece: instinctively we recoil or shudder.

Close-ups of objects are more important in Argento's films than Leone's overall. While Leone did give several close-ups of the identical pocket watches carried by Mortimer and Indio in *For a Few Dollars More*, for example, this reflected their narrative significance. In contrast Argento often gives close-ups of objects that do not have obvious narrative significance. Sometimes this is a reflection of their fetishistic importance to the killer, as with the children's toys and knives in *Deep Red*. On other occasions, however, they are of objects with no apparent narrative significance, as with the plugholes and mechanisms of tape recorders, record players and a piano in the same film.

Like Leone, Argento also sometimes uses the zoom lens and the hand-held camera for affect. As discussed previously, both these technologies are part of the modern rather than the classical cinema. Their use is not necessarily affective, instead being contingent upon parametric contrasts. If a filmmaker uses the zoom or the hand-held extensively then they arguably become less effective as affective devices. Insofar as Argento tends to use these devices sparingly, the likes of the crash zoom in *Deep Red* that suddenly places Marc and Helga in temporal and spatial contiguity are more dramatic and telling. This distinguishes Argento's work from the likes of Bava, who frequently used the zoom, and Fulci, who would often rack focus between foreground and background. In general, Argento prefers to use a sequence of two or three jump cuts, as with the (Eisensteinian) eagle, waterfall, and storm-drain in *Suspiria* (Figures 79 and 80). In a similar way, the impact of Monica's attack on her fifth victims in a elevator is heightened by the use of subjective hand-held shots and their contrast with the more objective presentation of the build-up, where static shots and the conventional camera predominate.

Perhaps the strongest indicator of Argento's hybrid use of the affection-image comes from the ways in which he establishes any-space-whatevers. As discussed earlier, four distinct

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[22] These also include lines of dialogue, Marc's remark about playing the piano equating to his hatred of his father, prefiguring Professor Giordani having his teeth smashed against a mantelpiece and being pinned to a piano by a knife.

[23] Included as an extra feature on the Anchor Bay Region 1 DVD of *Deep Red*.

varieties of any-space-whatever can be identified in the *Cinema* books: the Gothic; lyrical abstractive; colourist, and neo-realist/post-neo-realist. The first two are associated with the movement-image, being found in German Expressionism and Tourneur respectively. Accordingly, they have strong associations with the horror genre and film noir. The latter are associated with Antonioni and Godard, amongst others, being found in the likes of *Blow-Up* and *Pierrot le fou* (1965). Each these any-space-whatevers can be found in Argento's cinema, sometimes in combinations that are themselves hybrid. An early example of this is the gallery space of *The Bird with the Crystal Plumage*. It is a piece of modern architecture, presumably of concrete and steel construction, almost exclusively glass fronted and with its interior brilliantly visible through lighting and being all white. As such, it has both neo-realist and lyrical abstractive associations. The emphasis upon visibility makes it a place where an attack on someone should not take place, thus making the struggle Sam witnesses all the more shocking. Later, Sam follows Monica, now revealed as the maniac, into a tenebrous passage. In that it uses darkness, this is a Gothic space, albeit one somewhat modernised by the illumination from the doorway being yellow-coloured rather than white. After Sam has cautiously advanced into the darkness (feeling his way forward, haptically), the lights suddenly go on to reveal Sam is back in the gallery, seemingly rhizomatically connected to the Ranieris' second apartment.

Another instance of this is *Suspiria*. To some extent, the distinctive space of the Tanzacademie stems from its peculiar architecture and decor. This incorporates the use of defined colours, as with the red, yellow and blue rooms.[24] Beyond this, however, the way Argento and cinematographer Luciano Tovoli technologically manipulated the red, blue and green parts of the tricolour matrix Technicolor stock, flooding the image with unmotivated shifting intensities of these colours (Figures 81-83), is colourist.[25] For here colour is less something which is a property of an image than something in itself. It is not that redness is a property of blood, but that red, rather than blood, is being presented. This was recognised by Richard Misek (2010: 142-143), who presents the film as a key instance of a modern optical or chromatic colour where it is independent of objects/images. Equally, however, Misek also indicates that Argento does not present a generalised chromaticism where all parts of the image-set are treated in a colourist way:

> There is, however, a limit to the chromatic excess of *Suspiria*. Though multiple optical colors share the frame at once, these colors generally remain separate. The impression may be [...] of colors "promiscuously" interacting, but in fact Argento and Tovoli rigorously separate colors into different spatial zones. Faces are key-lit in one color, figures rim-lit in another, backgrounds floodlit in yet another. The multiple colors that appear to emanate from off-screen stained-glass windows take the form of autonomous blocks or bands of optical color, not of multiple optical colors dynamically commingling. *Suspria*'s pristine compositions also tend toward the static – too much motion would disturb Argento and Tovoli's careful chromatic zoning.

Misek contends that a still more modern generalised chromaticism can be found in some of the

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[24] These may be an allusion to Poe's *The Masque of the Red Death*..
[25] Tovoli would later work with Antonioni on *The Oberwald Mystery* (1981) in which the manipulative, non-realistic possibilities of the electronic video image for colourism were explored.

collaborations between director Wong-Kar Wai and cinematographer Chris Doyle, including *Chungking Express* (1994), *Fallen Angels* (1995) and *Happy Together* (1997).

In *Tenebrae* Argento makes extensive use of both lyrical abstraction and the post-neo-realist any-space-whatever. The image is unusually bright, this in contrast to the title with its connotations and expectations of darkness, and unrecognisable as Rome, despite the early on-screen indication of the location. This deterritorialisation is achieved through the use of the EUR region of the city, a modern development of the future begun by the Fascist regime in the 1930s. Significantly the EUR was also used by Antonioni for *L'Eclisse* and by Bertolucci in *The Conformist* (1970).[26] One of Tenebre's most shocking and affective scenes in this regard is the murder of Neale's agent Bulmer in a wide-open, brightly lit, well-populated plaza, the sort of space where a murder should not, logically, take place (Figure 84).[27]

The Impulse-Image in Argento's Films

The importance of the impulse-image for Argento's cinema is first evident in *The Bird with the Crystal Plumage*. As discussed earlier, there is a strong fetish component to Monica's choice of attire when killing and her weapon of choice[28], both of which derive from her misreading of the traumatic incident in her youth when she was attacked by a madman. Her insanity was also triggered by a fetish object, in artist Consalvi's (Mario Adorf's) "naive yet macabre" representation of this scene. While Consalvi's work is perhaps not Surrealist, arguably being closer to the post-impressionist Henri Rousseau, it is also clearly not aiming for realism. This establishes a contrast with the photographs which Monica takes of her young female victims, with these also having a fetish quality as trophies. Although there is a pre-meditated quality to these attacks, it is also clear that Monica is the victim of impulses she cannot control. Had Monica not felt the need to attack Carlo and Giulia after her husband's dying confession it is possible she could have continued her campaign of terror for some time to come. Alberto Ranieri, in turn, is also the victim of his impulses. For as Morisini comments when summing up the case, he "loved her not wisely but too well", and thus tragically attempted to conceal her crimes and confound the investigation rather than get her the psychiatric treatment she required. The irony here is that it is Alberto rather than Monica who dies, or who has his originary world exhausted. Two of the minor characters in the film also struggle with impulses. The hired killer Needles' (Reggie Nalder's) nickname stems from his addiction to drugs, while the imprisoned pimp Garullo needs to constantly say "so long" to maintain control of his speech.[29]

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[26] In the horror context it was also used by Sidney Salkow and Ubaldo Ragona for their adaptation of Richard Matheson's modern vampire novel, *I Am Legend* (1954), *The Last Man on Earth* (1964). Matheson's novel also inspired Romero with his *Living Dead* films.

[27] There is an additional intertextual irony here in that John Saxon, who plays Bulmer, had earlier appearanced in *The Girl Who Knew Too Much* and remarked "does this look like the kind of place where people get stabbed?" when describing another (more obviously tourist and *cliché*) area of Rome.

[28] The gleaming knife in G. W. Pabst's *Pandora's Box* (1929) was identified by Deleuze as an exemplary affection-image (2005a: 105)

[29] Argento's framing when Sam finds Needles dead, whether of an overdose or as a victim of another assassin, again illustrates his interest in showing layers behind layers. Needles' body is revealed to us as Sam moves within the frame, with his own reaction momentarily delayed until he looks around.

Another character who struggles, albeit more successfully, with impulses is Sam himself. Though initially reluctant to become involved in the investigation, he soon finds his inability to remember the vital detail "turning into an obsession". Here we may also note, for example, the placement of the first gallery flashback, after he and Giulia have presumably made love; Sam's intent staring at the painting (which Giulia regards as "a bit perverted") in an attempt to discover its secrets; or Sam spending his final hours in Italy seeking out Consalvi rather than with Giulia. The second of these scenes is especially revealing, as Argento slowly tracks in on Sam's black and white reproduction, then out on Monica's coloured original. A rhizomatic connection between the two characters and their fixations with this image is established (Figures 85-87). It is also, however, important to remember that Sam's interest in the painting is based on its indexical significance, the belief that it can provide him with a guide for action. This action-image element also helps explicate why he does not succumb to the destructiveness of the impulse-image in the way the Ranieris do.

The impulse-image is also significant in *Four Flies on Grey Velvet*. Even more so than Monica, Nina is the victim of an earlier trauma which has come to determine her present. She married Roberto because he presented her with a double of her father, who died before she could extract her revenge upon him. Like Monica and Casoni, Nina becomes more violent and unable to control her impulses as the narrative progresses, as she murders their maid, followed in quick succession by the heavy she had hired; private investigator Arrosio, and her cousin, Daria (Francine Racette). Nina nevertheless remains somewhat in control of her impulses, in that that she never psychotically confuses the virtual Roberto with her actual father. Nina's fundamental inability to overcome her past and the way it eventually destroys any possibility of a future for her is, however, clearly conveyed through the poetic *mise-en-scène*. This is also evident in the closest the film gets to a fetish object, the fly pendant Nina wears. The fly, after all, is enclosed in for eternity, trapped and unable to move.

With *Deep Red*, Argento might be seen as reconfiguring *The Bird with the Crystal Plumage*'s impulse-images. While Carlo's mother appears to have a greater independence from her impulses, they nevertheless lead to both her and her son's demise and the end of their hitherto concealed secret: "no one must know". Similarly although her adoption of the classic *giallo* killer outfit seems more a matter of disguise than fetishism, in that this attire was not part of the traumatic scene when she killed her husband, there is again a strong fetish component. This can be seen in her ritualistic application of eye make-up; the various objects associated with her (some of which perhaps have a voodoo doll-like quality[30]), and the nursery rhyme theme she plays as a prelude to most of the murders; the last of these is, as Bardi conjectures, essentially their recurring "*leitmotif*". Carlo's self-destructive level of alcohol consumption ("You keep on going like that and you're not going to last long." "Who wants to last?") might be interpreted as the result of the same trauma. The hierarchy of impulses earlier identified in the characters of Tuco and Juan can also be seen in Carlo's behaviour, in that he places his mother over his friend Marc:

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[30] Ronald Bogue (2003: 84-85) identifies the Deleuzean evil fetish as a vult, a term associated with voodoo.

> Marc: I know who you [i.e. the killer] are. I read the name, Carlo.
>
> Carlo: I told you to stay out of it. Pack up and clear out, I said. Why didn't you listen to me? Don't you realise it's all your fault. You're just so damn stubborn. If you hadn't meddled, stuck your damn nose in it all

Marc, meanwhile, is like his predecessor Sam in terms of becoming obsessed with the case, in needing to ascertain the truth of what he saw regardless of the consequences. Like Sam, however, Marc is able to act when he needs to, his final confrontation with Carlo's mother leading to her death and thus the exhaustion of her world.

As a kind of reworking of *The Bird with the Crystal Plumage* and *Four Flies on Grey Velvet*, it is unsurprising *Tenebrae*'s treatment of the impulse-image should be the most complex of the films under discussion. Like the first of the *Animal Trilogy* the film emphasises the fetishistic treatment of black gloves, bladed weapons and the taking of photographs of his victims by Berti as trophies or *memento mori*. Berti nevertheless contrasts with Monica in that he is lacking a clear past motivation. Instead, it is Neale himself who is eventually revealed as the one who is the greater prisoner of his past and the impulses stemming from it. Here it is worth noting that the first lines spoken come from Neale's novel and effectively state that he has willingly given in to his murderous impulses:

> The impulse had become irresistible. There was only one answer to the fury that tortured him. And so he committed his first act of murder. He had broken the most deep-rooted taboo, and found not guilt, not anxiety or fear, but freedom. Any humiliation which stood in his way could be swept aside by the simple act of annihilation: murder.

Much like his predecessors, Neale's inability to overcome his impulses leads to his death. The fetish object is again present, in the red shoes worn by the woman in the flashbacks and those he later sends to Jane. These shoes can also be seen as having an intertextual association with the magical red shoes of Powell and Pressburger's film *The Red Shoes* (1947), in that the ballerina wearing them is compelled to dance to her death.

The Action-image and the Relation-image in Argento's films

As discussed earlier, Balmain contends the presence of the time-image in Argento's *gialli* marks him out as a modern film-maker. I agree that the time-image is found in the *Animal Trilogy*, *Deep Red* and *Tenebrae*. I disagree, however, that it is the only image type found in these films. Instead I emphasise their hybrid characteristics and the co-presence of image-types drawn from both the chronic and kinetic regimes. Insofar as the action-image can be taken as the dominant form of movement-image, the one that the perception-image and the affection-image serve as preludes or precursors to, especially in classical Hollywood cinema, it is thus vital to consider its place in Argento's work.

The first thing to be said here is that each of Argento's *gialli* from 1970-82 (and indeed *Opera* and *Trauma* from Balmain's *Diva Trilogy*) make use of the whodunnit form. Deleuze implicitly associates this, as the dominant variety of detective/mystery film, with the small ASA form of action-image. In a whodunnit the central narrative enigma is who committed a

crime (i.e. who done it), with the mystery being resolved at the climax; in Argento's *gialli* the mystery invariably resolves around the identity of a murderer. The mystery is typically solved through the investigator's successful reading of a series of clues or, in Deleuze's terms, their ability to make the index reveal a (new) situation through action.

As we saw, Deleuze contrasted the whodunnit with the work of Hitchcock, who famously disliked the whodunnit, in which the relation-image and the demark are emphasised instead of the small form action-image and the index. The fundamental aspect of the relation-image here is making the identity of the criminal(s) known to the audience in advance of the investigator. In *Rope* (1948), for example, we are aware that Brandon Shaw and Philip Morgan have killed David Kentley and hidden his body in a trunk. The question is thus not whodunnit but whether any of the other guests at the party, most notably the students' philosophy professor, Rupert Cadell, will realise this. Similarly in *Frenzy* (1972) we know that Bob Rusk is guilty of the neck-tie murders and has set up his friend Richard Blaney as the police's main suspect.

Another important distinction between the small-form and the relation-image was their positions relative to surprise/shock and suspense. To Hitchcock, making the audience aware of relations that the protagonist was not encouraged suspense, which he felt preferable to pure shock. Importantly, however, Hitchcock did not thereby abandon shock. Rather, he sometimes presented it after a suspenseful build-up. Deleuze's own position on shock is similarly ambivalent. While disliking routinised, conventionalised and formalised shocks, he was happy to praise those filmmakers who could present a shock to thought, including Hitchcock.

This complexity points to the usefulness, as with the western, of supplementing Deleuze's relatively broad-brush, philosophical understanding of the mystery/thriller genre with the work of other theorists and scholars. In particular, we may consider the aforementioned work of Todorov and Derry. In his *Typology of Detective Fiction* (1966/77) structuralist critic Todorov proposes a division between the whodunnit and the thriller sub-genres. Todorov's use of these terms is, however, distinctive. The whodunnit is the older of the two, beginning in the mid-19th-century with Poe's stories featuring the Auguste Dupin character, while the thriller emerged in the early-20th-century with the likes of Raymond Chandler's Philip Marlowe and Dashiell Hammett's Sam Spade.[31] The key aspect of a whodunnit is its presentation of two distinct narratives, one concerning the commission of the crime and the other its investigation. These are temporally separate, such that the investigator himself is never in any danger nor implicated in the crime; often this would further be evident with the narration of the second story itself being a retrospective one, perhaps by the detective himself. The key aspect of the thriller, by contrast, is the temporal co-presence of the crime and investigation, such that the investigator may be in danger or implicated in the crime. Relating Todorov's ideas to Argento's *gialli*, we can see that they are whodunnits in the Deleuze/Hitchcock sense, in that they do not generally make the audience aware of relations in advance of the investigator protagonist, yet are thrillers in the Todorov sense, in that the crime and its investigation are concurrent.

[31] The naming of Sam Dalmas in *The Bird with the Crystal Plumage* may be a reference to Chandler's character John Dalmas, an earlier prototype for Philip Marlowe. Indeed, some Dalmas stories were later rewritten with Marlowe as their investigator protagonist.

One way Argento's *gialli* distinguish themselves from most classical Hollywood whodunnit and thriller films is the nature of their detectives. Unlike Spade in John Huston's *The Maltese Falcon* (1940) or Marlowe in Hawks' *The Big Sleep* (1945/46[32]), Argento's sleuth protagonists in the *Animal Trilogy*, *Deep Red* and *Tenebrae* are amateurs rather than professional private investigators or policemen. While the police are present in each of these films, they have a secondary role. This is also the case with private investigator Arrosio in *Four Flies on Grey Velvet*, though significantly he is briefly promoted to a primary role. Though Argento's downplaying of the police might be seen as similar to Hitchcock's, he tends to display them as more ineffectual and less antagonistic. Most notably, Argento avoids Hitchcock double-pursuit narratives, as seen in the likes of the aforementioned *Frenzy* and its silent predecessor *The Lodger* (1926), in which the protagonist is pursued by the authorities for a crime he did not commit and must thereby pursue and unmask the actual perpetrator to demonstrate his innocence. This is quickly established in *The Bird with the Crystal Plumage*: Inspector Morisini is soon satisfied Sam is the eye-witness to the attack in the gallery, not the maniac at large in the city, with the two men thereafter co-operating on the case.

The distinction between different types of investigator is also important to the central aspect of Derry's work that I wish to draw upon, namely his analysis of suspense in *The Suspense Thriller* (2002). For Derry the generation of suspense is crucially related to the probability that we grant to a negative outcome befalling a character whom we identify with. If we believe this is likely then, all other things being equal, the propensity for suspense is greater. As such, Todorov's thriller form is inherently more suspenseful than his whodunit form, in that the investigator of the crime may be endangered. What we can also see, however, is that we will typically grant different characters different propensities to come out of similar situations and that suspense, as a concept, has wider applications than just the relation-image. For example, we might contrast the suspense in *North by Northwest* (1959) with that of the Bond series which arguably emulated it (Wood, 2002: 131-132). In Hitchcock's film the famous crop-dusting plane scene and others are suspenseful because of protagonist Roger O. Thornhill's situation as a normal man being pursued by powerful enemies. In the Bond films otherwise comparable set-pieces are not as suspenseful because of Bond's superhuman abilities and array of gadgetry.

Making the spectator aware of relations can certainly be a factor in creating suspense, but it is not the only one. Further factors that may come into play here are our awareness of a character's prior history; the previous work of the actor and the director, and the narrative and generic contexts. In Leone's case, for instance, by the time of *The Good, The Bad and the Ugly*'s finale we have already seen two previous films in which Eastwood's protagonist has won through, along with a recurring moral framework, whereby the good or less bad triumph over the truly bad; if Leone challenged aspects of the classical Hollywood western, this was not one of them.

In this regard, the duel-type figures that appear in Argento's films are generally suspenseful. They present a mismatch of power between the good and bad characters. In the

[32] Two versions of *The Big Sleep* were issued, with the initial edit being recut and then rereleased.

scene in *The Bird with the Crystal Plumage* where hired assassin Needles and Sam stalk one another through the scrapyard, for instance, Needles has a pistol whereas Sam is unarmed. Likewise, in *Suspiria* it may seem doubtful that Suzy can prevail over Helena Markos. Against this, however, our reading of their confrontation is necessarily influenced by awareness of *auteur* and genre: by the time of *Suspiria* Argento had, after all, presented four thrillers whose denouements saw the survival of the investigator protagonist and the destruction of their antagonist. He had not presented any resolution as bleak, or even nihilistic, as that of his US counterpart Romero in *Night of the Living Dead* (1968) and *The Crazies* (1973). In the former film the sole survivor of the flesh-eaters' attack on the farmhouse, Ben, emerges from the cellar on hearing sounds of gunshot outside, only to be shot by a posse who mistake him for one of the living dead. In the latter film the US military inadvertently destroy the cure to an escaped biological warfare agent that drives its victims insane, then spread the contamination elsewhere. In this, *The Crazies* thus again also shows the applicability of the relation-image to filmmakers and genres beyond the Hitchcock thriller.[33]

If Argento's films are not as bleak as *The Crazies* or *Night of the Living Dead*, they nevertheless tend to eschew straightforwardly positive ASA′ and SAS′ resolutions. The end point is rarely clearly and unambiguously an improvement on the start point, while the protagonists frequently fail to make indices reveal their secrets and sometimes need to be rescued after effectively losing a one-on-one duel with their antagonists. As such, the narrative structures of Argento's films contain more points where the chain of actions and situations temporarily breaks, or where a link in the chain goes AS, AS″, SA or SA″ rather than AS′ or SA′. Or, as Peter Neale ironically puts it in *Tenebrae* following the murder of chief suspect Berti:

> Neale: I've made charts and tried building a plot the same way as you have, tried figuring it out, but I just have this hunch that something is missing – a tiny piece of the jigsaw. Somebody who should be dead is alive or somebody who should be alive is already dead.
>
> Giermani: Explain that.
>
> Neale: You know, there's a sentence in a Conan Doyle book: When you have eliminated the impossible whatever remains, however improbable, must be the truth.
>
> Giermani: The Hound of the Baskervilles
>
> Neale: The impossible in this case is that the chain of killings doesn't make sense. [...] The improbable is something weird, unbelievable, but possible. That's what we have to find. Truth is always possible.

This tendency for the chain of actions and situations to break begins in *The Bird with the Crystal Plumage*. Sam correctly surmises that Consalvi's painting is somehow mixed up in the affair and eventually learns from Consalvi that it was inspired by an incident in which a girl was attacked by a maniac. Unlike his counterpart in *The Screaming Mimi*, he fails to learn who the girl was. Likewise, Sam fails to hear Alberto desperately telling Monica "give me the knife" and continues to believe that Alberto is the killer until Monica reveals her madness.

As Sam is saved in the nick of time by Morisini, and Monica apprehended and sent

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[33] Both films could be interpreted as Romero's responses to Hitchcock's *The Birds* (1963). Argento would also allude to Hitchcock's film with *Opera*.

for treatment, it might be considered that *The Bird with the Crystal Plumage* has an ASA′-type resolution. Certainly Morisini remarks that the case has come to a close. However, the fragmentary editing of the closing scenes, which intercuts Morisini's explanation of the facts of the case (he falsely indicates that a police psychologist cracked the case) with Sam and Giulia's preparing to depart in a jet (with Sam apparently entering twice, and a confusion of direction in terms of where the planes are going, with apparent breaches of the 180-degree rule) perhaps hints that Giulia is a potential Monica in waiting following her own traumatic ordeals.

The Cat o' Nine Tails is more ambiguous and, as such, less positive in terms of its resolution. For one thing it is unclear whether Arno's ward Lori (Cinzea de Carolis) has been murdered by Casoni. Whilst we hear her voice crying out on the soundtrack after Casoni has fallen to his death down a lift-shaft, this sonsign is never given a visual counterpart and situated as an actual image. For another the romance between Giordani (James Franciscus) and Anna Terzi (Catherine Spaak) is not successfully concluded. Instead, Giordani suspects Anna of poisoning him and misreads the blood on her hand, actually the result of accidentally breaking a vase, as confirming her to be the killer. Put another way, while Argento here includes the heterosexual romance plot seen in over 90% of the classical Hollywood films Bordwell *et al.* looked at, he did not give the conventional ending of this romance in terms of marriage or its promise. Significantly Argento has indicated that he shot but ultimately decided against using a coda to the film which would have reunited Arno, Lori and Anna with Giordani as they visited him in hospital recovering from his injuries (Jones, 2004: 25).

Besides the avoidance of straight ASA′ resolutions to the main plot and the romance subplot, the final showdown between Arno and Casoni is of interest for the way it subverts aspects of the duel. For one thing, it is not so much a duel between good and bad, as with those at the climax of Leone's westerns, as one between a near-madman and a madman: Arno has been driven to the brink from fear that the only thing in his life, Lori, has been taken from him, whilst Casoni is now completely insane. For another, Arno's victory and Casoni's defeat are more by accident than design. The blind Arno did not know there was a skylight when he pushed Casoni. Yet if these elements suggest a more modern and less classical aspect to the film than its predecessor, this is counterbalanced by Arno's superior abilities as a small-form detective when compared to Sam.

Given this, *Four Flies on Grey Velvet* might be taken as a more paradigmatically 'modern' film than its predecessors. There are a various reasons for this. First, it presents the disintegration of a relationship rather than the formation of one. Second, it concludes with the death of one of the partners in this relationship, Nina, thus forestalling any possibility of her treatment and rehabilitation. Third, its protagonist, Roberto, tends only to make things worse through his actions. For example, besides setting the whole chain of events into motion by apparently killing his stalker, he inadvertently sets Daria up to be killed by embarking upon an affair with her. Finally, whilst the audience becomes aware of the truth that Roberto's stalker was killed by Nina when he demanded too much money, Roberto never learns of his innocence.

Perhaps surprisingly *Deep Red* is in some ways the most classical of Argento's *gialli* in its overall approach to the small-form narrative. Marc succeeds in making more of the clues he discovers reveal their secrets, establishing a stronger narrative chain than either Sam or Roberto if not Arno. The nursery rhyme leads Marc to the House of the Screaming Child, where he discovers a mural depicting a murder scene along with skeletal remains in the hidden chamber behind. However, Marc is unable to prevent Amanda Righetti (Giuliana Calandra) from being killed and also fails to discover the clue she left. Again, however, he ultimately discovers the truth about who was behind the murders. He also triumphs over Carlo's mother in a one-on-one duel, despite the odds being against him inasmuch as she is armed with a cleaver. Moreover, while Argento again avoids a conventional romantic coda, there is otherwise sufficient indication in the Screwball comedy-style interplay between Marc and Gianna to suggest that their relationship is now an ongoing one. Yet, despite these more ASA′ and SAS′ elements, it is worth here also recalling the final image of the film, over which the credits roll: Marc, staring intently into a pool of Carlo's mother's blood which reflects his face (Figure 88). This, moreover, contrasts markedly with its counterpart in *Suspiria*, where we see Suzy smile at her escape from the Tanzacademie (Figure 89) before the credits unfold separately on a black screen; insofar as the denouements leading up to these images themselves revolve around a mirror-image, I will return to them subsequently.

Tenebrae is arguably the most difficult of Argento's thrillers to read in relation to the action-image, precisely because its resolution compels us to reinterpret many images that have gone before. Taken in their own terms, what we seem to have is the failure of the investigators, led by protagonist Peter Neale, to identify the killer. Indeed, their prime suspect, Berti, is himself killed, only for the murders to continue unabated. The chain of actions leading to situations seems to break. However, when these images are re-read in the light of the revelation there are two killers we are presented with an alternative chain. As one ASA narrative is secretly concluded by Neale another begins. Moreover, even when we know this we still have difficulty in deciding what to make of Neale's death. On the one hand, both killers are now dead and a sense of equilibrium has perhaps been restored thereby. On the other hand, the second killer was our point of identification all the way through to this point and strong senses of shock and imbalance remain. Our assumptions and expectations, including those established by Argento's earlier *gialli*, have been betrayed. This betrayal is particularly evident if we consider the fate of Bulmer's assistant, Gianni (Christian Borromeo), who was with Neale when they witnessed Berti's murder. Like Sam and Marc before him, Gianni comes to feel that something about the scene was wrong and decides to revisit the scene of the crime, Berti's villa. Neale is thus compelling to murder Gianni lest he realise the truth about who killed Berti. Neale's parting remarks to Gianni here are of note due to their retrospectively confessional/clue nature:

> Neale: I'm sorry Gianni. I'm really sorry that you had to get caught up in all this.
> Gianni: If he [Cristiano Berti] was the murderer, who killed him?

The unmasking and death of Neale might also be taken as a further indicator of the moral universe of Argento's films. The first key point to be said about the *gialli* of this period is

that they show us why their antagonists do what they do. Excepting Casoni, violence in the present is presented as stemming from violence in the past. The most sympathetic of Argento's killers in this regard is Monica, precisely because she is unaware of how she has misread her past trauma. Correspondingly Casoni, Nina, Carlo's mother and Neale are less sympathetic because they are conscious of what they are doing. Overall, however, Argento's antagonists are still more sympathetic than those of other *giallo* filmmakers, like Bava in his *Greed Trilogy*, the films of which presented fiduciary motivated conspiracies of murder amongst wealthy bourgeois milieus. The second is that the wrongness of these antagonists' actions is typically related to their lack of proportion and use of excessive force and violence: Casoni's protecting his career does not warrant multiple murder. Nina's abuse at the hands of her father does not justify her torment of Roberto, especially since she knows he is not her father. Carlo's father deciding to have his mother institutionalised does not excuse his murder. Considering death to be just punishment for humiliation, as Neale does, is ultimately wrong.

This distinction between appropriate and inappropriate responses to a situation might also be seen as another way in which Argento's films are somewhat classical. If we accept a more relativist or constructivist position on the truth then it harder to position another's actions as inappropriate. Rather, they could be perfectly appropriate from their perspective. We saw examples of this earlier in relation to Welles' *Touch of Evil* and Lang's *Beyond a Reasonable Doubt*. In both films characters fabricate evidence and lie in the name of a higher truth. Here it is useful to also consider the importance of Nietzsche for Deleuze in his discussion of the powers and figures of the false, especially in relation to revenge. Nietzsche understood revenge as a concept that had underwent a historical transvaluation between Greco-Roman and Christian cultures. The former's master morality considered revenge as not only morally right but also a duty, such that the latter's slave morality inverted this to consider revenge sinful. Given this, Nina and Neale might be considered as exemplars of a modern master morality that rejects Christianity and its ideal of turning the other cheek.[34] The problem here, from a Deleuzean perspective, may be characterised as that of presenting an anti-fascist Nietzsche while rejecting the uses to which fascists had put certain of his concepts. The ending to *Deep Red* might also again be contrasted with that of *Blow-Up* here: Thomas' throwing an invisible tennis ball back to the tennis players could be read as indicating his (perhaps resigned) acceptance of a new truth in which a man's murder is no longer an issue. Correspondingly Marc's discovery that Carlo's mother's was behind the murders along with her fate might suggest that certain Truths remain, even if Marc's faith in them has undoubtedly been shaken by his experiences.

The sense of appropriate and inappropriate uses of violence and of revenge also allows Argento's films to be further situated in relation to Leone's. As we saw, excessive violence was something Leone associated with his villains. Revenge was something which Leone positioned as acceptable in the old West, but as increasingly irrelevant thereafter in the modern world. Whereas Morton and Harmonica's quests are justified and validated, Beauregard pointedly refuses to avenge his brother, just as Noodles (ambiguously) refuses to take revenge in the way

[34] Neale is certainly aware of Greek and Roman discourses if we think of the name given his book, *Tenebre*, and of his remarks about "a classical education" when translating the Latin phrase left by Berti alongside Tilda and her partner.

Max wants him to.

The moral universe of Argento's fantasy-horror films is considerably more straightforward than that of his *gialli,* with a clear good/evil distinction. There is no real psychology or back-story to the Witches. Their motives, in seeking power and wealth regardless of the cost in suffering to others, are transparent. In relation to the discussion above, they are also perhaps linked with fascism; this is a point I will return to in discussing the broader politics of Argento's films.

Compared to some other notable horror films of this broad period, *Suspiria* and *Inferno* are thus quite conventional and conservative in some respects. For example, in Romero's *Dawn of the Dead* (1978/79)[35] the flesh-eating living dead are presented as creatures of pure instinct (or impulse) with no control over their compulsions to consume. In the same filmmaker's *Day of the Dead* (1985) the domesticated, pet-like zombie soldier Bud proves less monstrous than most of his former human comrades in arms.

While this might be seen as an indication of *Suspiria* and *Inferno*'s relatively classical position, this must be considered alongside the fact that they present more of the modern relation-image than Argento's *gialli*. In *Suspiria*, as Newman (1988: 107) notes, the soundtrack alerts the audience about the witches long before Suzy learns about them. The opening voice-off in *Inferno* from architect Varelli's book similarly establishes the film as sequel to *Suspiria* for those familiar with its predecessor, even before the first few minutes of the diegesis itself identify the apartment block Rose is living in as the home of Mater Tenebrarum. Equally, however, it must also be noted that we are not allowed to see the veracity of Suzy's suggestion that the Academy staff do not leave it at night, nor directly shown Helena Markos, prior to the finale.

The limited role of the relation-image in Argento's *gialli* is best seen in *Four Flies on Grey Velvet*. Besides Roberto's never learning he did not kill a man, Argento declines to let the viewer in on Nina's secret and the meaning of the titular flies prior to Roberto. Other aspects of the relation-image are present. With Roberto becoming culpable of the crimes committed by Nina's father there is an implicit exchange relationship. This is also evident in the case of Neale, whose plan is that the killer still seemingly at large will be assumed responsible for his crimes. Monica's assumption of the killer's role might also be seen as an exchange relationship, as she swaps being a victim for becoming a victimiser. Indeed, it can also be said that our own relations with these three films and with *Deep Red* change markedly on a repeat viewing. Once we know their secrets, images, lines of dialogue and nuances of performance take on new meanings, as with the interchange between Neale and Giermani cited earlier.

Deep Red's association-images might also be considered a weaker form of relation-image, with the second image in each pair presenting an affective amplification of the first and/or foregrounding the pivotal themes of doubling and clairvoyance. For example, while in a cafe Marc finds himself being repeatedly blasted by steam from the espresso machine adjacent to the phone he is using, prefiguring Amanda Righetti's drowning in a bath of scalding hot

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[35] Argento's cut of the film was released in Italy in 1978, whilst Romero was still struggling with the MPAA in the US.

water.

The Crisis in the Action Image in Argento's Films

As we saw earlier, Deleuze identified the crisis in the action-image as having five components. Not all of these needed to be manifest in an individual film for it to present the crisis. As such, it is not a surprise to find that Argento's films present a different set of images here to those of Leone, though their presence is again indicative of Argento's hybrid use of both kinetic and chronic image regimes.

The first characteristic of the crisis was a decline in the protagonist's importance in favour of an ensemble based approach in which characters moved between primary and secondary positions or failed to influence one another with their actions. While most of Argento's films have an identifiable protagonist, some also devote undue amounts of screen time to characters of secondary importance. *Four Flies on Grey Velvet* has two such sequences. The first occurs when the Tobias's maid waits in the park. The scene runs for six minutes, far longer than necessary in narrative terms; a similar scene in Martino's *The Strange Vice of Signora Wardh* (1970) runs only two minutes. Whilst establishing a new situation, as the maid is murdered by Nina, Roberto does not know how to respond. The second occurs when the focus shifts from Roberto, who becomes secondary, onto Arrosio, who becomes primary for the next 12 minutes of the narrative. Again, however, Arrosio's investigations do not give the viewer or Roberto any new information to establish a relation-image or an action-image situation. He finds out that Nina is behind the crimes, but is killed by her before he can impart this information to Roberto.

Much the same happens in *Deep Red* when Professor Giordani visits Amanda Righetti's house. He notices the index, in the form of the message written in steam, that Marc did not on his visit earlier, and through this realises the killer's identity. He is not able to communicate this before being murdered, however, so again no new relations or situations are established. This contrasts somewhat with the sequence in *Suspiria* where Sara tries to find the hidden chamber in the Tanzakademie where the staff go at night, only to be murdered. While Suzy is temporarily made the secondary character here on account of her drugged state, she does not know Sara's fate, thus creating a relation-image-type split between her and the audience. This is also the case in *Inferno* in that Mark never actually learns what happened to his sister. His investigations also start from scratch, rather than building upon the discoveries made by Rose and Sara. Indeed, it is not clear that Mark is the protagonist until around midway through the film and they have been killed off. Within this first half, meanwhile, we follow Rose in New York, then Sara in Rome, then Rose again. One becomes primary as the other becomes secondary. Importantly the two characters never actually communicate directly with one another. Nor, indeed, is there any indication that Rose knows who Sara is. This narrative structure might be associated with another of Argento's avowed influences, H.P. Lovecraft. Lovecraft's stories tend to emphasise descriptions over action or dialogue and sometimes saw one investigator inherit a mystery and fragmentary clues from another. As with the picaresque

discussed in the previous chapter, they do not accord with the norms of 19th-century literary realism and are concomitantly difficult to adapt in a classical manner.[36]

The second characteristic of the crisis was a weakening of SAS and ASA linkages and an increase in the role of chance. This is again evident in a number of Argento's films, though perhaps more pronounced in the early stages of their narratives. It is also related to Argento's Hitchcock-like preference for amateur detectives. Sam, Arno and Marc are each basically ordinary men who happen to find themselves in the wrong place at the wrong time, witness a crime and feel compelled to investigate. Likewise, Nina indicates that she could not believe her good fortune in meeting Roberto:

> Nina: I want so badly to see you die slowly. Painfully.
>
> Roberto: Why?
>
> Nina: Why? Because you're so much like him. [...] I've suffered too. My pig father. He made me suffer. He brought me up as a boy. He felt cheated because he had a girl. He dressed me like a boy. And he beat me! He beat me! He said I was crazy! My mother – she died in an asylum. He put me there too. When I met you I couldn't believe it. It was like a miracle. You looked just like him. I knew I'd kill you.

Chance is also important in Argento's fantasy-horror films. Suzy happens to arrive at the Tanzacademie at the exact moment Pat is leaving and then to befriend Sara, who knows of the witches' existence. Rose happens to find herself living in the New York apartment block that is home to Mater Tenebrarum. Neither has the initial intention of destroying the witches, unlike the vampire hunters in Fisher's *Dracula* and *Brides of Dracula* and Don Sharp's *Kiss of the Vampire* (1964). Similarly Mark happens not to read Rose's letter, whereas Sara does.

The third characteristic of the crisis was the importance given to the stroll, the voyage and the continual return journey. This manifests in the *giallo* more generally in two ways. First, through the figure of the urban *flâneur*, as discussed by Koven (2006: 92-95). Second, through the importance of travel, especially by jet plane, as discussed by Needham (2003: 136, 143). Unsurprisingly both tropes are present in Argento's films; indeed Argento has indicated that the *Animal Trilogy* were labelled "Jet-set *gialli*" (Jones, 2004: 25). *Suspiria* begins with Suzy's arrival in Bavaria from New York, *Tenebrae* with Peter's departure from New York for Rome. Conversely *The Bird with the Crystal Plumage* concludes with Sam and Giulia departing from Rome for New York, while the early scenes of his wandering past the gallery and then back from the police station suggest his status as *flâneur*.

The fourth characteristic of the crisis is an awareness of the *cliché* as a *cliché*, or of returning to the perception-image rather than extending it into action. The inability to see beyond the *cliché* in an attentive rather than habitual way is what impels Sam, Roberto and, to a lesser extent, Marc to act as they do when confronted with the *cliché* image of the *giallo* killer or heavy. Sam and Marc's perceptions are also conditioned by their *cliché* understandings of gender: Monica could not possibly be the aggressor, while Helga's murderer had to be a man. The theme of the *cliché* is also found in the films' dialogue. Giulia comments to Sam about his "running around playing the detective" and suggests that it might be "a little silly". Likewise,

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[36] The Lovecraftian *City of the Dead* (Dir: John Moxey, 1960) has been compared to *Psycho* on account of unexpectedly killing off its apparent protagonist around half-way through its narrative.

as discussed earlier, Carlo points to what ultimately turns out to be the crucial distinction between what Marc actually saw (i.e. an attentive recognition) and what he thought he saw (i.e. a habitual recognition of the *cliché*). Similarly the failure of Giordani and Anna Terzi's relationship stems from his *cliché* reading of a number of indices:

> Giordani: I want to talk to you.
>
> Anna: What's wrong? [...] Well, what happened?
>
> Giordani: Plenty, I'm beginning to think a lot of it has to do with you. To start with the least of it, you are not Terzi's daughter, right?
>
> Anna: I was going to tell you...
>
> Giordani: Also that you're more than a daughter to him?!
>
> Anna: Yes, I would. In fact, let's talk about it
>
> Giordani: Yes, we'll do that sometime. Right now there are other things that begin to fall into place. That night I heard the murderer leaving after poisoning the milk. And a little later you showed up.
>
> Anna: What are you saying?
>
> Giordani: That milk was in your hand one full minute before I knocked it away. But you didn't even take a sip. Maybe you knew it wasn't going to taste very good, huh? Another thing: Earlier this evening, Arno wounded the murderer. How's your hand?
>
> Anna: You put two and two together after you found out about me and Terzi.
>
> Giordani: Let's say it started me thinking.
>
> Anna: Petty, narrow-minded little reporter. You figured it out, didn't you? A neat equation Italian-style: whore equals liar equals murderer. I thought I'd run into someone civilised but I was wrong.

The most important and sustained exploration of the *cliché* is however found in *Tenebrae*. For example, when they first meet Anne offers Giermani a drink:

> Anne: I'd offer you something harder, but you don't drink on duty? Right?
>
> Giermani: I *only* drink on duty. A scotch please, straight up.

Likewise, when Peter and Gianni sneak around Berti's property, Gianni is soon fed up waiting to do something:

> Gianni: This is boring!
>
> Neale: All detection is boring. But if you cut out the boring bits and keep the rest you've got a bestseller.

Put another way, if the writer concentrates on the parts of the investigation that are more exciting (i.e. *clichéd*) then they can produce a bestseller, albeit one that may not be well received by critics:

> Tilda: *Tenebre* is a sexist novel [...] Do you write to a fixed pattern, or do your publishers tell you that this kind of sexism sells copies?

The fifth and final characteristic of the crisis is the emergence of global rather than localised conspiracies and breakdown of the distinction between legitimate and illegitimate worlds. This is found in Argento's films in a number of ways. A surveillance society is implicated in *The Bird with the Crystal Plumage* through the police computers and their profiling of the killer. The problem facing the investigators, having eliminated the recognisable 'perverts' is that this killer is then presumed to be "a man who seems perfectly normal". Yet if the boundary

between deviant and normal men dissolves, the assumption is still that the aggressor could not be a woman. In *Cat o' Nine Tails* Casoni talks of the possibility that people could be screened at birth to see if they have the XYY triad and appropriate action taken for those that do. Whilst the genetics underlying this idea have been disproven, there is again thus the sense of increasing surveillance and control over the population. Certainly Casoni fears that his having the triad becoming known would ruin his career. More generally, the various conspiracies around the institute and the secrets held by most of those involved (industrial espionage, blackmail and a quasi-incestuous relationship) point to a growing inability to distinguish between legitimate and illegitimate society. Here we may also note how Giordani recruits Gigi the Loser (Ugo Fangareggi) to help him break into the Terzi home and go through their papers. That Giordani knows to go to Gigi suggests he has used his criminal talents previously. In *Four Flies on Grey Velvet* Nina's scheme likewise relies upon predicting Roberto's reaction to being followed and confronted. The line between the normal man and the killer is thereby shown to be a fine one. In each of *Deep Red*, *Suspiria* and *Inferno* the murderers and agents of evil are likewise often those we would not expect: a seemingly scatter-brained old woman; ballet teachers; a blind man's seeing eye dog; an old man's nurse; the servants of an infirm noblewoman and, perhaps most shockingly, a hot-dog vendor who runs, apparently to a man's aid after he has fallen and cannot get up, then only to then hack at him with a cleaver

The Opsign, Sonsign and Seer in Argento

As has been discussed, the discrete visual opsign and auditory sonsign are frequently found in Argento's films. Most commonly his investigator protagonists are confronted with either a visual or an aural perception-image but not the more usual compound audio-visual one: Sam sees the struggle in the gallery, but does not hear anything. Arno hears Calabresi's blackmail threats, but cannot see anything due to his blindness. Marc walks past the silent Carlo's mother, seeing her face but misrecognising it as part of a painting. Then, when she threatens him in his apartment, he hears the nursery rhyme theme she habitually plays as a prelude to murder, but does not dare look out. Suzy hears Pat shouting something about "hidden irises" or "secret irises" but cannot see anything that makes sense of this until she first works out from the noise of the teachers' footsteps that they do not leave the Tanzacademie at night. Time and again the separation makes it difficult for the investigator to act to reveal the situation, causing the jamming of the normal sensory motor-schema whereby the perception-image quickly leads to the action-image. Correspondingly the investigator is often presented as shifting from agent to seer. Sam, for instance, replays the gallery scene repeatedly in his head in an manner that is more attentive than habitual and intently studies Consalvi's painting in the hope that it might reveal something. Such shifts, however, tend to still be driven by the desire to act. Moreover, when the time to do so comes, as when Sam finally perceives Monica to be the killer; Marc recalls that Carlo was with him in the square and so could not have been the killer; or Suzy confronts Helena Markos, they are able to do so. These duels are rarely as decisively resolved as those of Leone's gunfighters, being less triumphant and more muddled through. Nevertheless they are still more clearly resolved than in Antonioni's modern, time-image anti-thrillers. In

L'avventura (1960) we never find out what happened to Anna, with the narrative instead just petering out after two and a half hours of screen time, during which the investigators have not managed to make a situation reveal itself. *Blow-Up*'s protagonist Thomas is more successful in establishing the situation, in that he notices the gunman hidden in the undergrowth in a photographic enlargement and then discovers the dead man's body. The disappearance of both pieces of evidence and of the woman mixed up in the conspiracy leads Thomas into a state of paralysis. He does not go to the police, nor try to track down the woman. The key thing here, of course, is that *Deep Red* presents another of Argento's responses to *Blow-Up*, which had began with Righetto's (Vittorio Congia's) cropped photograph in *The Cat o' Nine Tails* and been continued by the apparent capturing of the heavy's accidental death in *Four Flies on Grey Velvet*. In each case Argento offers an answer to the enigmas that have been posed. Likewise, if these films are critical of unthinking, unreflexive, habitual actions, as with Giordani's *cliché* response to Anna Terzi's injury or Roberto's walking into Nina's trap, they are not inherently critical of action itself. Rather, it seems more that the agent and the seer both have a role to play. Again, this can be argued to be in accord with the *Cinema* books. As Maratti emphasised, it is not that agency is impossible, rather that old, familiar versions of it are inadequate to contemporary conditions. Moreover, the powers of the false tend to imply creative action to establish new truths more suitable to the post-Second World War context. Correspondingly, if the resolution to *Deep Red* sees Marc finally recognise the truth in a more traditional way, it can nevertheless be said that this truth is still preferable to the destructiveness and negativity of the impulse-image as incarnated by Carlo and his mother.

Overall the figure of the seer is more important in Argento's fantasy-horror films. One reason for this is the nature of their protagonists, who are more child-like than their counterparts in the thrillers. They are positioned as students (whereas Marc is a teacher) and are not shown to be in sexual relationships (unlike Sam and Giulia, or Giordani and Anna). For, as discussed earlier, Deleuze associates the child, especially in neo-realism, with a greater capacity to observe but less capacity to act.[37] As Jones (2004: 81) indicates, Argento and Nicolodi had originally intended to make *Suspiria*'s students children and adolescents rather than young adults, in line with Nicolodi's grandmother's stories and the film's fairy-tale sources. While functional, logistical issues meant that they had to abandon this idea, it can still be felt at a subliminal level. Giuseppe Bassan's production design deliberately scales things up, making Suzy and Sara seem smaller. This is most evident in the film's door handles, which are positioned at a greater height than normal, mimicking the position of a child in an adult-size world.

In both *Suspiria* and *Inferno* the protagonists are also prevented from acting at certain crucial moments as they are struck by the sorcery of the Three Mothers and their agents. Suzy collapses whilst dancing after being struck by a beam of light reflected by one of the ogre-like servants, despite Miss Tanner exhortations to continue ("Come on Suzy – you're not paralysed"); here we might again think of *The Red Shoes* and its titular Hans Christian Andersen-inspired ballet. Suzy's collapse leads to her being brought to stay at the Tanzacademie,

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[37] Here we might consider the revealing title of *The Children are Watching Us* (Dir: De Sica, 1944).

despite her earlier refusal to do so, and being put on a special diet by Dr Verdegast[38]. Whether or not her food is drugged, it is noticeable that she is unable to stop falling unconscious after realising that the teachers' footsteps indicate their going further into the school rather than towards the exit. Consequently Sara is forced to explore by herself, and is killed. Moreover, before Suzy herself begins her explorations after meeting Frank, she pointedly pours her wine and food down the sink and toilet. The red wine is curiously paint-like, as the blood has been earlier; again this seems intentional to further highlight the film's artifice and establish rhizomatic connections between otherwise distinct images. In this regard it is also worth noting that the servants earlier seemed somewhat on guard when chopping up some meat, possibly hinting at a fairy-tale like cannibalism trope, just as Verdegast's special diet might be read as fattening Suzy up for slaughter.[39] In *Inferno* Mark is momentarily paralysed after gazing at the mysterious student with the cat, whom it is implied is the Mother of Tears. This prevents him from reading Rose's letter. Later, after Sara is murdered, Mark can only tell the police "I don't know anything". Then, following his return to New York, he is mysteriously struck down by a hitherto undiagnosed "heart condition" and thus cannot intervene as the Countess Elise (Nicolodi) is killed. Significantly, Mark's diagnosis and medication are given by the nurse later revealed to be the Mother of Darkness.

Images of characters becoming seers can also be seen in the three *Diva Trilogy* films discussed by Balmain and in *Phenomena* (1985). The protagonist of *Phenomena*, Jennifer (Jennifer Connolly), is a student at the Richard Wagner Academy in Swiss Transylvania, who is afflicted by sleepwalking and unwittingly encounters the film's killer whilst on one of her noctambulations. A comparable scene in *Trauma* sees anorexic 16-year-old protagonist Aura (Asia Argento) being given a psychotropic berry by her physician and her ghostly form then dancing on the ceiling. In *Opera* the young female protagonist Betty (Cristina Marsillach), the understudy in an avant-garde production of *Macbeth* directed by a horror filmmaker, is tied up by the maniac and forced to watch him torture and murder people by having needles taped next to her eyeballs. Finally, in *The Stendhal Syndrome*, the fact that Anna Manni (Asia Argento), a young detective, is afflicted by the titular syndrome means on a number of occasions she is effectively paralysed as she experiences herself going into the space of paintings.

Each of these characters can be seen as relatively weak in sensory-motor terms compared to most of Argento's adult male protagonists and even more so to Leone's gunfighters. In Deleuze's analysis this is, of course, in accord with their literal or metaphorical position as children and, in most cases, as female. In general, however, the sensory-motor schema reasserts itself at the crucial instant. As the re-animated corpse of Sara comes for Suzy she picks up a needle and stabs at the Mother of Sighs, killing her. As Varelli (Feodor Chialapin jr.) injects a poison into Mark, he manages to suck it out of the wound, before encountering and escaping from the Mother of Darkness/Death itself. After being tied to a mattress and repeatedly raped by the maniac, Anna still manages to untie her arms and to stab him with a couple of sharpened bed-springs and then shoot him.

[38] As McDonagh (2010: 135) notes, the character's name may be a reference to the Vitus Werdegast character in Edgar G. Ulmer's *The Black Cat* (1934).
[39] For example, as with Hansel and Gretel.

Given such shifts back into agency, we are presented with another powerful indicator of the hybrid nature of Argento's cinema. The question of the exact nature of the relationship between the seer and particular types of character is also raised. Is a character positioned as seer more because of who they are, as a child or a woman rather than a man, or the type of cinema they appear in, as chronic rather than kinetic?

The actual, virtual and crystal-image in Argento's films

As we saw in the previous chapter an important aspect of Leone's status as a hybrid filmmaker was the way in which he presented actual and virtual images along with the increasing presence of the crystal-image in his later films. Much the same can be said of Argento's work. Argento, however, begins at a more advanced state than Leone, in that his first film already features complex treatments of the flashback. Arguably he does not go as far as Leone, in that he never presents an enduring crystal-image circuit in the period under discussion.

The Bird with the Crystal Plumage presents four flashbacks to the gallery sequence. All are presented from Sam's perspective, as occurring on his mindscreen. The first three show his attempts to work through what he actually saw in the gallery, the fourth the revelation that Monica was wielding the knife. This fourth image shows the scene from Sam's perspective, as the reverse angle from what we saw, being positioned behind Monica and Alberto. The first three flashbacks however present incommensurable or incompossible versions of the same scene. The camera moves in different directions, independently of Sam and Monica, and focusses upon different details through freeze frames and optical zooms. Significantly Argento storyboarded the scene and filmed it three times, using the alternate takes to provide multiple perspectives (Jones, 2004: 21). While the scene is actual, in terms of being a flashback to something that did occur, it also has a strong virtual dimension, in not just presenting what happened but also being coloured by Sam's subjective memories of it. As such, these flashbacks are comparable to those in *For a Few Dollars More*, though Leone and Argento do not utilise the same devices.

While *The Cat o' Nine Tails* does not present any comparable flashback images it again confuses the distinction between the actual and the virtual by showing a number of images as taking place in blind seer Arno's mindscreen. First, Arno seems to see Casoni knocking the security guard at the Terzi institute unconscious as a precognition, with the same image being repeated and further developed a few moments later (McDonagh, 2010: 65-68). Then when Arno and Lori visit Giordani at his workplace Argento cross-cuts rapidly between their apartment and the newspaper offices. He thus draws attention to the editing in a non-classical way and makes us aware of the time that must have elapsed between the two scenes, even if both are soon confirmed as actual. Later Arno asks Lori about the sound he heard when they visited Bianca (Rada Rassimov), leading to a close-up of her nervously playing with the chain of her locket. Besides the fact that Arno could not have seen the locket this again points to Argento's separation of the unitary image into the opsign and sonsign, as Balmain (2004: 145-148) indicates. What she arguably does not recognise, however, is the virtual

reunification of the aural and the visual on Arno's mindscreen. The film's final flashback is more straightforward and, as such, again points to its overall hybrid characteristics. A drop of blood lands on Giordani's collar, though he does not notice it at this point. After leaving the room he notices it, with the image being replayed in close-up and slow-motion for emphasis. Though these techniques add a virtual dimension, the image is clearly actual.

The opening sequence of *Four Flies on Grey Velvet* again sees Argento separating sound and vision and cross-cutting between the present and past. While we hear Roberto playing the drums along with his band on the soundtrack, the image track shows that he has been followed by his stalker for a number of days. A sense of dislocation is also apparent in Roberto's recurring nightmares of an execution. Though initially prompted by Mirko's story, they come to be something of a premonition and/or unconscious wish fulfilment, of the virtual becoming actual, when Nina is decapitated. The scenes of the padded cell in the asylum, the camera doing a 360-degree turn and an unidentified haranguing voice-off are also of note here. Whilst we can later associate these images with Nina, we still do not know how far they are virtual and how far they are actual, although the camera movement and voice-off would tend to imply the latter.

The theme of precognition or extra-sensory perception seen in the second and third films of the *Animal Trilogy* is more pronounced in *Deep Red* due to its structuring around repeated images and retrospective (re-)interpretations. For example, Marc does not initially realise that the House of the Screaming Child is now missing a window present in the photograph of it in Amanda Righetti's book (Figures 90 and 91). Both images are actual, but pertain to different points in time.

The most important repeated image is, of course, that of Carlo's mother being reflected into the painting. For one thing this presents an illustration of Deleuze's crystal-image circuit of the mirror-image. For another it presents the three main paradigms for understanding the image proposed by realist, formalist and psychoanalytic theorists. It is simultaneously a part of the pro-filmic reality captured by the camera; an image that is framed as part of an art work, and a distorted reflection; here we may also note how the faces in the painting are stylised, being reminiscent of Edvard Munch's proto-Expressionist *The Scream* (1893). Given this complexity it is understandable that Marc should not initially recognise what he actually sees (Figures 92-94).

The flashback scenes depicting the murder of Carlo's father are also worth noting here. As with *Four Flies on Grey Velvet* they are not concretely situated as recollection-images until the denouement. Instead we can only infer that they are set in the past from the unidentified child's outmoded clothing and the Christmas tree and decorations. If this is not a direct time-image it again presents a treatment of the flashback which goes against the norms of the classical movement-image cinema, where everything must be clearly motivated.

Argento's fantasy-horror films are comparatively straightforward. Whereas *The Bird with the Crystal Plumage* saw Sam trying to work out what he actually saw, Suzy's problem is working out the meaning of Pat's cryptic remarks about the irises. As with *Deep Red*, however, Argento again presents the answer to the enigma hiding in plain sight. When Suzy and the other

students are summoned to Madame Blanc's office in the aftermath of the rain of maggots the blue painted flower is visible in the frame (Figure 95). Later Suzy notices the irises reflected in a mirror (Figure 96).

Whilst *Inferno* presents Mark's dream sequence in a distinctive manner, using black and white, superimposition and symbolism, it also features a laugh which we and Mark hear but Elise does not. As such it is impossible to tell whether this laugh is virtual or actual. Though a tracking shot through the ducts of the building suggests the latter, the laugh is never sourced. Instead it remains acousmatic. The film's finale also makes use of the mirror-image, as the nurse/Mater Tenebrarum (Veronica Lazar) crashes through the glass and transforms into Death. Though this scene has been criticised for the obvious falseness of the figure, as Mitch Davis (2001: 170) indicates, it also has symbolic resonances. In particular we might think of Fredersen's nightmare in Lang's *Metropolis* (1927) where he sees the Seven Deadly Sins and Death coming to life.

The flashback scenes in *Tenebrae* are much like those in *Four Flies on Grey Velvet* in that they are unanchored. It is only at the end of the film that we can link them to Neale and situate them in time, his adolescence, and place, Long Island. Even then the flashbacks are again subjectively coloured, being preceded by close-ups of pills and an eye and featuring a distorted music box theme, recalling the pocket watches of *For a Few Dollars More*. In this regard the flashbacks again exclude dialogue, while their dominant colour palette of white and red is obviously stylised and unnatural. While these scenes certainly happened in actuality, they are depicted more as they exist virtually on Neale's mindscreen.

In sum, Argento frequently blurs the distinction between the actual and virtual to establish crystal-image circuits. Where he differs from Leone in *Once Upon a Time in America* is in ultimately resolving things in favour of one or the other. Even so, his non-classical or non movement-image approach to flashbacks and dream sequences again marks him out as a hybrid filmmaker.

The Powers and Figures of the False in Argento's Films

As we have seen, Deleuze identified four figures appearing in the time-image cinema who expressed the creative powers of the false. These were the seeker of truth, the avenger, the forger and the artist. Excepting the artist, each of these figures was found in Leone's cinema, sometimes combining in a single character.[40] Argento's cinema is similar, except that he also presents the artist. As we also saw, seekers of truth and vengeance might be identified in classical cinema, such that the difference between the kinetic and chronic regimes here was

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[40] One reason the artist is absent from Leone's films is perhaps genre-related. Few westerns and gangster films present a milieu appropriate to the artist. Interestingly, one exception is Eastwood's *Unforgiven* (1992) in which gunfighter English Bob is followed by an author of pulp westerns intent on chronicling (and embellishing) his exploits. Correspondingly art is often important in thrillers. For example, Minturn (1999) discusses the relationship between Abstract Expressionism and Film Noir and indicates this artistic style was often used as shorthand to indicate a character's mentally instability or disturbance. Two *noir* examples here are Lang's *The Woman in the Window* (1944) and *Scarlet Street* (1945).

more in the underlying understandings and motivations of the character. In the movement-image truth is implicitly pre-existing, whereas in the time-image it is constructed by the actions of the character.

In *Four Flies on Grey Velvet* Roberto can be understood as unwittingly creating the truth and reality of the situation he finds himself in. Nina believes that Roberto will react angrily to being followed and confront his stalker. Roberto's predictability, the *cliché* way in which he acts in response to actualise the first part of her scheme, reflexively establishes it as truth. Similarly, Roberto's belief that he is truly responsible for killing a man governs his subsequent actions. He will not go to the police to explain what happened, believing that he will "get 15 years" in prison, and fearfully reads a newspaper article about the discovery of a man's body in the river as referring to the man he killed. Argento omits what happened between Roberto's killing the man and returning home. We may infer he did not check the man was actually dead, probably fled the scene, and then waited some time before returning; certainly there was enough time for Nina to return home and make it seem she was waiting for him.

While Roberto eventually learns the truth that Nina was behind the conspiracy against him, along with her motivations, it is also noticeable that he still does not know that he is innocent of murder. This probably would not have been the case in a Studio-era version of the same story. Hitchcock's *Blackmail* (1929) got away with its young couple agreeing to stay silent on the fact that the woman had killed the man who had attacked her, blaming this murder on the titular blackmailer, who (conveniently) falls to his death in an accident. In contrast, in *Suspicion* (1941) Hitchcock was compelled to present an ending which established its male lead to be innocent of the crime his wife suspected him of.[41] The resolution of Argento's film may also present a reconfiguration of the resolution of one of Deleuze's examples here, *Beyond a Reasonable Doubt*. While the protagonist of Lang's film is saved from execution for a crime the audience knows he did not commit, his fiancée still believes he is guilty.

Nina's scheme against Roberto positions her as simultaneously an avenger, creator of truth and a forger. The reason she wants to kill her husband is, after all, as a form of revenge by proxy on her father, whom Roberto is apparently the exact double of. Unlike Monica, who actually seems to believe that she is the man who attacked her, Nina is not delusional. She knows perfectly well that Roberto is not her father, as indicated by the way she talks about "him" and "you", or her father and Roberto, even when at her most hysterical. As such, in addition to deceiving Roberto she also consciously seeks to deceive herself.[42] Nina's reason for this, moreover, is that she believes killing Roberto/her father, taking revenge, will be life-

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[41] As Hitchcock explained to Truffaut: "I'm not too pleased with the way *Suspicion* ends. I had something else in mind. The scene I wanted, but it was never shot, was for Cary Grant to bring her a glass of milk that's been poisoned and Joan Fontaine has just finished a letter to her mother: 'Dear Mother, I'm desperately in love with him, but I don't want to live because he's a killer. Though I'd rather die, I think society should be protected from him.' Then, Cary Grant comes in with the fatal glass and she says, 'Will you mail this letter to Mother for me, dear?' She drinks the milk and dies. Fade out and fade in on one short shot: Cary Grant, whistling cheerfully, walks over to the mailbox and pops the letter in." (1986: 198-200)

[42] In Sartrean existential terms we might consider her as thereby acting in bad faith.

enhancing for her. Here we may again note how within the *mise-en-scène* she is associated with circular and backwards camera movements. Through symbolically killing her father, Nina seems to believe she will finally progress in her life, by going beyond the unresolved trauma of her youth.

While Nina is not an artist, the importance of photographic images to her scheme and in enabling Roberto to eventually realise the truth ("You! You did it all! You killed Daria!") suggests a self-reflexive element. This can be further seen if we think of Nina as a further analogue for the film spectator, along with Hitchcock's relation-image protagonists and the seer of Italian neo-realism. In taking the image of Roberto as that of her father, whilst knowing Roberto is not her father, Nina is effectively doing what we as spectators do in taking the images on screen as real and suspending our disbelief in order to be entertained or stimulated. Insofar as this in turn entails considering our investments in the film image, what it does for or to us, what use-value it has, it is an area where a schizoanalytic approach would likely prove helpful.

While Argento again draws attention to the constructed nature of the film image here, and elsewhere through his use of the theatre space (the drama that unfolds being Nina's psychodrama, in which Roberto obligingly assumes his scripted role by acting in a predictable, *cliché* way), it is again important to recognise what Argento does not do in relation to a more modernist filmmaker such as Godard in *Two or Three Things I Know About Her* (1967). There is no use of Brechtian distanciating techniques. Argento does not breach of the fourth wall by having Nina or any of the other characters address the audience directly. Nor does he make authorial comment or seek to remind us of the distinction between actor Mimsy Farmer and the role of Nina[43] that she is playing. Through this we again see Argento's hybrid approach. He wants his audience to believe in the illusion he is creating as he simultaneously draws attention to it elsewhere.[44]

Argento's use of a more movement-image approach to truth is also evident in *The Bird with the Crystal Plumage* and *Deep Red*. Both films, after all, present protagonists who are determined to discover what it is that they actually saw. Whereas Marc realises Carlo could not have been the killer himself, it is possible that Sam would have continued to believe Alberto committed the murders had Monica been able to control her impulses.

As indicated earlier, these impulses (impulse-images) also eventually unmask and undo Peter Neale, bringing about his death. Like Nina this was not something he consciously sought. In conjunction with the disproportionate violence they inflict upon others, some of whose only crime is discovering the truth, it is thus difficult to see these characters as entirely positive exemplars of a Niezschean will to power. Time, for them, manifests in destructive and constructive forms. This, of course, further indicates the hybrid movement-image and time-

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[43] While perhaps co-incidental the name Nina is also close to the Nana of an earlier Godard film about prostitution and which used Brechtian techniques, *My Life to Live* (1962).

[44] One reason Godard is a particularly relevant point of comparison here is that the character of the Professor, an eccentric figure with wild hair, glasses, a cigarette between his lips and a tendency to quote verses from the Bible that he has learnt by heart, seems at times to recall the French director and his Professor Pluggy character in *King Lear* (1987).

image characteristics of Argento's cinema.

In other ways, however, Neale can be considered a still more complex composite figure than Nina. He embodies both classical and modern versions of the truth. As a movement-image figure, he determines that Berti is the killer. As a time-image figure, he then murders Berti and secretly begins his own campaign of murders that he anticipates will be attributed to the ostensibly still-at-large maniac who purportedly knocked him out. This also entails his acting as a forger, later further seen in his use of a fake stage weapon. Neale, as an author, is also more obviously positioned as an artist. This is something Neale admits when acknowledging his role as author of the crimes to Giermani: "It was like writing a book."

Politics in Argento's Films

Argento is obviously not an overtly political or feminist filmmaker. It is however worth noting that as a journalist he worked at a Communist Party-backed newspaper; in the early 1970s expressed his enthusiasm for the work of Bertolucci and Marco Bellochio; and has remarked on how there "is politics" beneath the surface of his films (Martin, 1991: 1-2). *The Bird with the Crystal Plumage* and *Four Flies on Grey Velvet* are clearly films that engage with gender issues in a critical way. Both films ground female violence in earlier male violence, in the figures of the maniac who attacks Monica and Nina's abusive father. Both women are thus presented with a choice between two basically unattractive positions, of being a female victim or becoming a masculinised victimiser; as Nina's father is heard to say, "I wanted a son, not a weakling like you". Importantly Argento's critique of dominant masculinity extends beyond individual bad men and mad men to address normal figures perhaps little different from their counterparts in the audience. This is most clearly evident with Roberto, who is characterised as a somewhat aggressive, unthinking figure whose immediate reaction at pivotal moments is to strike out. *Deep Red* is more overtly feminist than the *Animal Trilogy* due to the inclusion of Gianna as a strong female investigative counterpart to Marc who raises gender issues within the diegesis:

> Marc: Why did you become a journalist?
> Gianna: Because I like working. I think that a woman's got to be independent so she can...
> Marc: Oh, don't start that with me, about all that woman stuff. It is a fundamental fact that men are different from women. Women are weaker, well, they're gentler.
> Gianna: They're what? Weaker? Gentler? [Laughs]

Marc's analysis is, of course, deeply ironic given that a woman, Carlo's mother, is the killer. Gianna then challenges Marc to an arm-wrestling contest, which she wins. At other points, Gianna is positioned as bearer of the gaze and Marc as its subject, as when she photographs him. Gender issues are also directly addressed in *Tenebrae*. The complication, however, is the film's self-consciousness about the Barthesian distinction between the empirical author of the text (Neale or Argento) and the author that the reader or viewer constructs from this text ('Neale' or 'Argento').[45] As Argento admitted:

> *Tenebrae* is an ironic film which I made to show those who are convinced that if you

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[45] On the distinctions between these authors see in particular Wollen (1969).

make a certain kind of film, you must be a madman, that this is not the case. The fact that Peter Neale turns out to be the murderer is a game, it shows how foolish people can be. (quoted in Palmerini and Mistress, 1996: 16)

The split between the author and their texts is most clearly seen when Neale, Tilda and Berti debate gender politics and notions of deviance at a press conference and in an interview:

Tilda: *Tenebre* is a sexist novel. Why do you despise women so much?

Peter: Sexist? No, I don't think it's sexist.

Tilda: Women as victims, as ciphers. The male heroes with their hairy macho bullshit. How can you say it isn't?

Peter: Tilda, what's the matter with you? You've known me for ten years, ever since you studied in New York. You know very well that I...

Tilda: Look, I'm talking about your *work*.

And:

Berti: Now, *Tenebre* is about human perversion and its effects on society. I'd like to know how you see the effects of deviant behaviour on our lives.

Neale: Well, first of all it isn't just about that...

Berti: Two of the victims are deviants

Neale: One of them is gay but so what? He's portrayed as perfectly happy. In fact...

Berti: The killer's motivation is to eliminate what he calls corruption...

Neale: The killer is insane. What I mean by that is the only aberrant behaviour...

Berti: Ah, what is aberrant behaviour?

Taken in the context of the early-1980s Hollywood slasher film cycle[46] this self-awareness and self-criticism on Argento's part distinguish his work from the likes of De Palma's *Dressed to Kill* and Sean S. Cunningham's *Friday the 13th* (both 1980). In De Palma's *giallo*-influenced thriller the killer turns out to be a man who is confused about his gender identity. In Cunningham's film there is an implicit (if perhaps unconscious) endorsement of a puritanical morality whereby the final girl character, as identified by Clover (1992), who survives is the one who does not drink alcohol, take drugs or have sex.[47]

The most important ways in which Argento's films present a minor politics are through establishing links between the political and the personal and emphasising becoming over being. The latter aspect is also evident in the fantasy-horror films, albeit in an inverse form, insofar as a characteristic of the Three Mothers is that "they do not want anything to change".

Another trait of the minor political cinema is an awareness of the people as something which does not yet exist and must instead come into being. Argento's most overtly political film, *Le cinque giornate*, presents this by using its 1848 setting to comment obliquely on the contemporary post-1968 political landscape. The film is, after all, about a failed revolution. It also exposes the absence of the people in various ways. Social divisions are still evident amongst the Milanese patriots, as when Cainazzo is refused entrance to a nobles' dinner except

[46] See Koven (2006: 159-171) for a discussion of the influence of the Italian *giallo* upon Hollywood slasher films. A lift murder scene in *Dressed to Kill* is similar to one in Giuliano Carnimeo's *The Case of the Bloody Iris* (1972).

[47] *Friday the 13th* was likely also influenced by the *giallo* in that Cunningham and Wes Craven's earlier *The Last House on the Left* (1972) was distributed in the US on a double-bill with Bava's *A Bay of Blood* and that Bava's film was later reissued under the name *Last House on the Left, Part II*.

as a servant. The cultural and linguistic differences between the Milanese Cainazzo and the Roman Romolo are also highlighted ("I like Milan less and less. I didn't understand much of what they were saying.") Most importantly, Cainazzo ultimately discovers that his friend Zampino has betrayed the Milanese cause:

> Zampino: You don't know anything, Cainazzo. I am Liberty. I was pretending! I've always worked with the Austrians. If you saw the money they're giving me, it would make your head spin.
>
> Cainazzo: So you're a traitor?
>
> Zampino: I don't like that word. Let's say I'm double-crossing.
>
> Cainazzo: How nice! Meanwhile, you're killing everybody who gets out of here.
>
> Zampino: Why do you care? Are they your friends?
>
> Cainazzo: No.
>
> Zampino: Are you a patriot?
>
> Cainazzo: So?
>
> Zampino: Don't you understand that this rebellion doesn't concern people like us? It's their business. Noblemen from Austria, from Piemonte and from Milan. If you're smart enough, the only thing to do is to try to bring home a big pot of money. That's what I'm doing.

As a commentary on the post-1968/69 context *Le cinque giornate* might be seen as suggesting that the time of the people had now passed, if indeed it had ever existed. There was not a single cause against which the people could be defined and motivated. This sense of the failure of traditional politics is expressed by Cainazzo when he is asked to testify before other revolutionaries and patriots and (as the closing lines of the film) can only tell them "We've been tricked! We've been tricked for good! We've been tricked!"[48]

That Argento's films do engage with politics, even at a more subtextual level, establishes a distinction from the ostensibly apolitical thriller and horror films made by other Italian directors and those which also represented the bulk of classical Hollywood's output. This again brings us back to Pasolini's notion of an unpopular cinema, neither too formally radical for the wider audience nor as uncritical as the purely mainstream.

This in-between or hybrid position is, of course, also something found in Leone's films. Another point of connection is their anti-fascism. This is unsurprising when we consider their shared broadly left-wing politics. In Argento's case, anti-fascism is most pronounced in *Suspiria* and, to a lesser extent and in a more oblique way, in *Deep Red*. In the latter film Balmain (2004: 189-190) foregrounds the role played by Helga, who is presented as Jewish, in discovering the crime committed by Carlo's mother a quarter-century earlier. In the former Linda Schulte-Sasse (2002) emphasises the film's Bavarian locations, which include a beerhall and a vast platz/paradeground adorned with imperial eagle statues, connoting Hitler's 1923 putsch and the Nazi rallies represented in Leni Riefenstahl's *Triumph of the Will* (1935) respectively; the Nazi's interest in the occult in relation to the witches; Daniel's Alsatian guide dog turning on him, and the Jewish connotation of his name along with that of Sara[49].

[48] All translations of the film's dialogue come from an unofficial fan subtitled version, the film never having officially been released outside Italy or with English subtitles.

[49] Under a Nazi racial law of 1938 all Jewish females with "non-Jewish" forenames were required to add the name Sara to their passports (Schülte-Sasse, 2001).

Argento's interest in exploring fascism and its legacy is further confirmed by several other projects he has been associated with. Prior to *Four Flies on Grey Velvet* Argento and Luigi Cozzi worked on the possibility of doing an adaptation of the Frankenstein story to be set in Weimar-era Germany.[50] As noted earlier, *Tenebrae*'s unfamiliar, coldly alienating images of Rome stem in large part from its use of the city's EUR region, a Fascist-era city of the future. *Phenomena*, *Demons* (both 1985) and *Opera* (1987) each also allude to 20th-century European history. *Phenomena* is set around a sinister girls' school, tellingly named The Richard Wagner Academy, and has been described by Argento as being about a sense he had that fascism was resurgent at the time (Jones, 2004: 147-148). *Demons*, directed by Lamberto Bava[51], is set in Cold War Berlin, the city's divisions having earlier been used by Andrej Zulawski on a film which had avowedly influenced Argento, *Possession* (1981)[52] The opera within *Opera* is a version of *Macbeth*[53] updated to the 20th-century, with its look prefiguring Richard Loncraine's adaptation of *Richard III* (1997) to a 1930s fascist Britain.

In sum, the politics of Argento's films are broadly comparable to Leone's and again hybrid. Aspects of Deleuze's minor cinema are evident in Argento's *gialli*. The most notable of these are their emphasis on gender rather than class politics, with a concomitant sensibility that the personal is political, and a questioning of the idea of the people as a pre-existing body. Overall, however, Pasolini's notion of an unpopular cinema is more useful in understanding Argento's position in between the mainstream and avant-garde. For, like Leone, Argento used genre in a 'cinema cinema' way, being both respectful and critical of it.

Violence in Argento's films

As discussed in the previous chapter violence is an area where a clear-cut distinction between the kinetic and chronic regimes is hard to make. What is evident, however, is that Deleuze was in favour of violence that presents a shock to thought, in favouring the work of directors such as Hitchcock and Peckinpah and not mentioning those who merely imitated their formal techniques. Using the work of Prince, meanwhile, we can distinguish between classical and modern approaches to film violence. The latter allowed for more to be shown, in terms of content, and for greater stylistic amplification, in the use of particular formal techniques.

Argento's interest in formal exploration of violence is first evident in the opening sequence of *The Bird with the Crystal Plumage*. He presents the murder of Monica's third victim (and the first within the diegesis) in a minimalist way, through the combination of a completely black screen, or an empty visual set, and a single scream. This might be compared

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[50] While not realised, this might be compared to Paul Morrissey's *Flesh for Frankenstein* and *Blood for Dracula* (1973, 1974), which combine Gothic horror with tongue-in-cheek socio-political commentary. In the former film Frankenstein seeks to create a Serbian master race, while in the latter Dracula is destroyed by a Marxist handyman. Both title characters were played by Udo Kier, who later appeared in *Suspiria*.

[51] Son of Mario Bava.

[52] Like *Inferno* and *Tenebre, Possession* was caught up in the British video nasties scare. Critics noted its distinctiveness amongst the nasties due to being more of an arthouse than a grindhouse film, with actor Isabelle Adjani winning a *Palme d'Or* at the Cannes Film Festival for her performance.

[53] This citation of Shakespeare presents another indication of his often unacknowledged importance to Argento (Balmain, 2004: 4), alongside the likes of Poe and De Quincey.

to *M* (Lang, 1931), in that it too encourages the viewer to imagine what is happening for themselves, thereby making them complicit in the crime. Nevertheless this image also represents the path not chosen for Argento, in that subsequent violent scenes in the film and his work more generally tend to present more in the way of content. In other scenes depicting Monica's attacks, he presents things both objectively and quasi-subjectively from the positions of Monica and her victim. Importantly Argento never reveals Monica's face, thus making us continue to believe the attacker is a man. Consequently the shock when the truth is revealed is heightened, given both the extremity of the violence and its sexualised nature, as seen in the implicit phallic symbolism of the knife and explicitly when Monica rips one of her victims underwear off. The alternation of victim and attacker's positions also serves to indicate the two options available to Monica, neither particularly desirable. Two other notable scenes are Alberto's fall out the apartment window and Monica's attack on Sam. In the former, Argento elects to show Alberto's fall subjectively by dropping the camera. This contrasts with the approach taken by most *giallo* filmmakers, who tended to use the more economical and less complex alternative of an objective shot of a dummy falling. In the latter scene, as previously discussed, the shock is amplified by the juxtaposition of a single long take with rapid montage.

Cat o' Nine Tails also sees Argento use montage to enhance the impact of blackmailer Calabresi's (Carlo Alighiero's) murder. The build-up to the scene, which sees Casoni waiting, emphasises relatively long takes along with shots of a clock; a poster for eye-drops also prominently features a single eye, echoing Argento's representation of Casoni. While perhaps not making us aware of time in itself in the way that the opening sequence of *Once Upon a Time in the West* did, this image-of-time does establish a contrast with the rapid-fire sequence of eight shots in as many seconds as Calabresi is pushed in front of a train (Figures 97-104). While some of the images presented in this sequence, most notably Calabresi's body spiralling beneath the train, are shocking in themselves, their impact also comes from the use of the facial close-ups, reaction shots, and the use of sound (a thud as Calabresi is hit by the train and the screech of metal on metal). The coda to the sequence also makes us think, as Righetto and the other paparazzi realise they have forgotten about their reason for being there, the arrival of a starlet, and rush to capture her disembarking from the train.[54] The starlet's lack of awareness and/or concern for what had just happened is also shocking, as Righetto remarks: "Smile, right, a man is dead."

Overall the violence in *Deep Red* is more stylised, extreme and excessive than that of the *Animal Films*. As before, however, Argento's ability to exercise restraint is also evident. The opening murder is shown in silhouette, while the shock of Helga's murder is accentuated by the sudden switch from the gentle nursery rhyme to a kinetic, driving theme as the killer bursts through the door and brings a hatchet down upon Helga, the cutting here being both literal and metaphorical. More generally, the impact of the film's violence is heightened by Argento and Zapponi's use of associations, in that we have heard the nursery rhyme before. Perhaps most shocking and surprising, however, is the way Argento cuts away the scene

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[54] There is a similar scene of a starlet being met by the paparazzi as she disembarks from a train in *L'avventura*.

partway through to a seemingly disconnected sequence.

The violence in *Suspiria* also goes beyond mere content. The opening double murder of Pat and her friend has been argued to be structurally wrong by Alan Jones (2004: 83), in that subsequent scenes fail to match or surpass its intensity. Whether or not we accept this, much of the shock of the image comes from the treatment of space, which makes little sense. In the build up it is unclear where the figure observing Pat actually is, earlier images of her getting into a lift suggesting they are several floors up. Then, as the figure attacks, Argento cuts from the bathroom to Pat's friend trying to raise the alarm. We see that Pat's friend is several floors up. As Argento cuts back to Pat she is now in a location that, in the absence of an establishing shot, is impossible to place in relation to the bathroom. Then, as the killer puts a noose around Pat's neck and she crashes through the glass cupola, her friend is at ground level, being impaled with falling glass and wood.

While again presenting a visceral pay-off, the murder of Daniel (Flavio Bucci) later in *Suspiria* gains much of its impact from its unexpectedness.[55] The scene begins with Daniel sensing a presence in the square. This is confirmed by the dramatic subjective point-of-view shots of something swooping in on him. It then seems the danger has passed, only for Daniel's guide dog to suddenly turn on him and rip out his throat. Within the scene the dog's barking had seemed to scare away whatever was threatening Daniel. Earlier the dog's biting the child Albert (Giacopo Mariani) suggested an awareness of and hostility towards the Witches and their minions. The shock also comes from the juxtaposition of long and extreme long shots, emphasising Daniel's isolation in the middle of the square, with tight close-ups.

Much of the violence in *Inferno* is again structural and formal. As discussed earlier, the film introduces Rose as an apparent protagonist, then switches attention to Sara, then unexpectedly kills both off. While their murders are somewhat predictable, coming after suspenseful build-ups, the same cannot be said of Kazanian's death at the hands of the hot-dog vendor. We expect the vendor to rescue Kazanian, not attack him with a cleaver.

Argento's use of formal means is further evident in *Tenebrae*. Part of the shock of Bulmer's murder comes from its improbability. Much like the seemingly innocuous plane spraying the fields in *North by Northwest*, the location seems a safe one. Bulmer is in the middle of a wide-open, well-lit plaza with several other people around. It does not look like the sort of place where someone could sneak up, stab him, and then walk away unnoticed.[56] Later, when Jane is attacked with an axe, the shock is amplified by the whiteness of the interior being painted red in a manner reminiscent of action painting as she flails around (Thoret, 2008a: 48-49; Figure 105). Finally the revelation that Peter is the killer presents a further shock to thought, in that we have been drawn into identifying with him.

Argento's extensive use of formal devices to heighten the impact of a violent moment can be contrasted with one his chief imitators, Lucio Fulci. In the wake of *Suspiria* and *Dawn of the Dead*, Fulci made a quartet of fantasy-horror films influenced by Argento and Romero. These briefly established Fulci as a leading figure in European horror cinema, along with an

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[55] Fulci would present a similar scene of an Alsatian seeing-eye dog turning on its owner in *The Beyond*.
[56] A similar scene in *The Case of the Bloody Iris* sees a woman being stabbed in a busy street and the male protagonist pursued after he is mistaken for the killer.

enduring cult following. The violence in *Zombie* (1979), *City of the Living Dead* (1980), *The Beyond* and *The House by the Cemetery* (both 1981) is primarily based around what is shown on screen. Fulci has been described as using a nailed-down approach to gruesome, effects-based scenes, in which a static camera serves primarily to record the pro-filmic before it. In *City of the Living Dead*, for example, there is a scene where a young woman bleeds from her eyes and vomits up her intestines, after which her boyfriend has his skull crushed by a zombie's hand. While Fulci cuts as a dummy is substituted for the woman partway through the scene, the emphasis in the comparatively long take leading up to this is on the fact that the actor was really expelling (animal) guts from her mouth.

     A similar distinction is evident if we compare Fulci's *giallo The New York Ripper* (1982) with *Tenebrae*. The violence in *Tenebrae* has a stylised, hyper-real quality and is distanced through the self-conscious, ironic way it is presented. That of *The New York Ripper* is more realistic and extreme. For instance, when Elsa (Ania Pieroni) and Tilda have their throats slashed with a straight razor in Argento's film the shots are brief, the shock accentuated by editing and use of sound. When Kitty in Fulci's film has her nipple and eyeball bisected with a razor blade, he lingers on these images in a more gratuitous way.[57]

     As we saw, Leone's films often exhibited a distinction between the uses of violence made by the good and ugly characters, and the bad characters. The former were generally more restrained in their use of violence and in who they would use it towards. Cheyenne, for instance, indicated that he would not kill women or children, whereas Frank draws no distinctions amongst his victims. In Argento's films similar broad distinctions can be drawn. One obvious difference is that of milieu. The contemporary city is a far cry from the West of the 1860s and 1870s or even the New York ghetto of the 1920s. Violence is unexpected rather than an everyday part of life. Accordingly Argento's protagonists generally only resort to violence in self-defence, as with Marc fighting off Carlo's mother, or when under duress, as with Arno's second confrontation with Casoni. An exception to this is Roberto, whose hot-headedness Nina relies upon as a means of ensnaring him in her scheme. Correspondingly Argento's antagonists are often distinguished by the relative ease with which they resort to violence and their excessive use of it. Nina's tormenting Roberto with a view towards ultimately murdering him can be seen, for example, as an extreme if logical extension of her father's dictum "you get hit once, you hit back twice". This also points to a distinction between the *Animal* and *Three Mothers Films* in particular. Whilst not condoning Monica, Casoni and Nina's violence, Argento presents it as an understandable if inappropriate response to the tragic circumstances they found themselves in. In contrast the Three Mothers are essentially evil. There is no trauma underlying their actions. Rather, they and their minions are simply malignant and self-interested. In *Suspiria* Professor Milius indicates that Helena Markos and her coven seek wealth, which can only be gained at the cost of others suffering, whilst in *Inferno* Varelli indicates the witches want nothing to change. Taken together, and considering the political subtexts of *Suspiria*, we might consider their violence as fascist and capitalist in

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[57] Whereas *Tenebrae* was released in UK cinemas and then banned on video, *The New York Ripper* was refused to be even considered for a certificate. For a Deleuzean defence of Fulci's films, see MacCormack's work on cinesexuality (2008).

the conceptual sense given by Deleuze and Guattari in the two volumes of *Capitalism and Schizophrenia*. Correspondingly the violence of Monica and Nina might be understood as having a potential (if unactualised) anti-fascist component, promoting creative change. Indeed, part of the issue here is perhaps that the trajectories of their becomings are more male than female. That Argento's approaches to violence and politics are often interconnected is further indicated by the fact that in terms of sheer number of violent incidents, *Le cinque giornate* is undoubtedly his most violent film. More people are killed during its barricade battle scenes than in any of his other films in the period under discussion. This was also something we also saw in Leone's *The Good, The Bad and the Ugly* and *Duck You Sucker* in relation to the American and Mexican Civil Wars. In both filmmakers' work organised political violence surpasses anything the individual is capable of.

Music and sound in Argento's films

Film music is another area where it can be difficult to identify a clear movement-image/time-image distinction in Deleuze's work. In general, however, deterritorialisation is associated with the chronic regime and territorialisation with the kinetic. Morricone's scores for Leone were often characterised by a combination of these two tendencies, reflecting their hybrid status. For instance, while using unusual timbres these were generally combined with familiar tonalities and rhythms.

Compared to the scores for Leone's *Dollars Films*, Morricone's instrumentation for Argento's *Animal Trilogy* is relatively conventional. For example, there are no pistol shots, whip cracks, whistling or jaw harps. The most distinctive element is usually Dell'Orso's voice. In addition to singing in a conventional sense, as on *Once Upon a Time in the West* and *Once Upon a Time in America*, Dell'Orso provides other vocal sounds such as moans and heavy breathing. This is sometimes complemented by heartbeat-type percussion and/or bass. Together the two elements combine to create tension and to unnerve the audience in the build-up to an anticipated moment of violence. The territorialising *leitmotif* is less evident overall, typically being reduced to a brief fragment, such as the la-la-la-la vocal that often accompanies Monica's attacks or the bass heartbeat dum-dum and string stab associated with Casoni. Correspondingly, the most deterritorialising element of the scores is their partly improvised nature. For instance, for the piece that plays in *The Bird with the Crystal Plumage*'s gallery flashbacks, *Fraseggio senza struttura* (i.e. *Phrase without Structure*), Morricone and his performers had a basic idea of what they were going to do, but not a strict score indicating exactly what was to be played and when.[58] This aleatory approach is, of course, basically the structural opposite of the composed film approach taken by Morricone and Leone on scenes of the second and third of the *Dollars Films* and exclusively on *Once Upon a Time in the West*.

Equally, however, Morricone's use of improvisation is not as pronounced on the *Animal Films* as on some thrillers of this period, such as *The Cold Eyes of Fear* (1971). The jazz-fusion score for Castellari's film, influenced by Miles Davis's work on Louis Malle's *Lift to the Scaffold* (1958) and his *Bitches Brew* album (1970), was entirely improvised; its

[58] Discussed in the Alan Jones and Kim Newman commentary track for the Blue Underground DVD of *The Bird with the Crystal Plumage*.

comparative difficulty is indicated by the fact that the filmmaker also saw fit to use a pre-existing Morricone party theme from another film, *L'Alibi* (1969), *Belinda May*.[59] Likewise, Morricone's use of atonal and *musique concrète*-type experimentation is less evident in his scores for Argento than some other filmmakers, such as Elio Petri's *A Quiet Place in the Country* (1968) and *The Working Class Goes to Heaven* (1971), the latter of which makes extensive use of factory/machine sounds.

Taken as a whole, however, Morricone's scores for the *Animal Films* are more challenging than his work for most other filmmakers working in the *giallo* around this time. The typical early 1970s *giallo* score, including many by Morricone[60] or written in a similar idiom by his frequent orchestrator and/or conductor Bruno Nicolai[61], featured three main types of cue. These were the suspense theme, the most amenable to experimentation; the gentle lullaby motif; and party music, typically in a bossa nova, easy-listening or pop idiom.[62] Whilst also featuring lullaby motifs, such as *Cat o' Nine Tails' Nina nanna in blu* (i.e. *Lullaby in Blue*), Argento's films generally avoid such party music. This is partly because social gatherings tend not to be found in his films, but this in turn may be attributed to differences in artistic temperament. *Four Flies on Grey Velvet*, after all, features two such gatherings at the Tobias house, by which Nina puts Roberto further on edge.

One aspect of Morricone's scores for Leone that is absent from his work for Argento is the clear use of internal music, or music that begins with a diegetic source. The closest the *Animal Trilogy* scores come to this are the titular cue which plays over the gallery scene in *The Bird with the Crystal Plumage* and Roberto's band at the start of *Four Flies on Grey Velvet*. The former is the more interesting, because of the ambiguous positions occupied by Dell'Orso's vocalism. Her moans and heavy breathing may be situated as external or as internal, in the latter case being associated with the injured Monica. They might also be interpreted as sounds of pain or of (sexual) pleasure.

As such, this is one of the more deterritorialising aspects of Goblin's score for *Deep Red*. The first time we hear the nursery rhyme theme, *School at Night Lullaby Version*, over the flashback fragment in the credits sequence, it appears to be non-diegetic. Then as it is re-introduced immediately prior to Carlo's mother's attack upon Helga, it is diegetic, being played on a portable tape recorder. As she bursts through the door and brings her hatchet down, however, a non-diegetic theme begins. This theme is far more kinetic and exciting than its predecessor. It also seems associated with the attacker rather than the victim, thus confusing the usual empathetic/non-empathetic distinction. Later the theme is heard again on the tape recorder as Carlo's mother threatens Marc. He then buys a copy of a record containing the nursery rhyme, and plays it to Professor Giordani and Bardi, who suggests that it might be "the *leitmotif* of the crime". Finally, as the flashback to the murder is presented again at the finale,

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[59] These are absent from the Dagored release of the film's soundtrack, which features a number of alternate takes of the improvisations.

[60] For instance for Fulci's *A Lizard in a Woman's Skin* and Lenzi's *Spasmo* (1974).

[61] For example for Martino's *The Case of the Scorpion's Tail* (1971), *Your Vice is a Locked Room and Only I have the Key* (1971) and *All the Colours of the Dark*.

[62] Morricone recorded a samba/bossa nova album with Brazilian singer and composer Chico Buarque in 1970 entitled *Per un pugno di samba* – i.e. *For a Fistful of Samba*.

the piece is recontextualised as diegetic. These repetitions of the cue, along with its fetishistic quality, suggests the Deleuzean *ritornello*.

The score for *Inferno* also confuses the diegetic/non-diegetic distinction. The first time we here *va pensiero* from Giuseppe Verdi's *Nabucco* it is in the lecture theatre. The second time it is as Sara takes a taxi to the library. This version, however, is played at double tempo, this giving it something of a Deleuzean gallop quality; in $^5/_4$ rather than $^4/_4$ time, and rearranged for keyboard and drums by arranger/performer Keith Emerson. Put another way, it is deterritorialised from its original classical idiom.[63] The third time Verdi's version is played diegetically on a record as Sara entertains Carlo ("You've probably heard this before"). Here the sound is visualised, in that as the power repeatedly cuts in and out the lights go on and off and the music stops and starts. As Sara and Carlo are then murdered by the Three Mothers' agents, with a woman hinted to be Mater Lachrymarum earlier having appeared in the lecture hall and later passing the crime scene in a taxi, *va pensiero* gains *leitmotif* qualities and an association with the Three Mothers.

Argento again plays with the diegetic/non-diegetic convention in *Tenebrae*'s Louma crane sequence. As the crane begins its move around the house, Goblin's *Paura* (i.e. *Fear*) theme begins. Part of the way through the otherwise uninterrupted two and a half minute shot, Argento cuts to the inside of the house as Tilda tells her girlfriend to "turn it down". She does so, thus situating the music as coming from a record player in the room. However, as the crane continues, the music then rises in volume. Oddly Tilda does not say anything about this.

For *Suspiria*, Argento used composed film techniques. As with parts of *The Good, The Bad and the Ugly* and *Once Upon a Time in the West*, rough versions of cues were written in advance of filming and played on the set during takes; here it must be remembered that like most Italian films of the time, dialogue was post-synchronised. As discussed in the previous chapter, this technique can be seen as inverting the usual sound-image relationship where the sound follows the visuals. Indeed, even where composed techniques were not used, *Suspiria*'s score is distinctive for its intensity, with some prints being done in quadrophonic sound, and for revealing vital plot details in advance. ("Helena Markos: she is witch, witch, witch")

Another deterritorialising aspect of the *Suspiria*'s music is Goblin's use of unusual timbres, including the Greek bouzouki, Indian tabla, metal percussion and Moog synthesisers. Synthesiser sounds are an important component of Goblin's soundtracks as a whole and can also be analysed in Deleuzean terms. Deleuze praised the synthesiser for its deterritorialising possibilities, such as generating sounds which had no natural analogues (2004: 105-106, 378-379). Against this conceptual understanding, however, it might be argued that the pragmatic (functional) decision by Robert Moog and others to add a keyboard to the synthesiser as a means of giving musicians a familiar way of performing reterritorialised it somewhat. While a pitch-bend facility allowed the player to vary pitch microtonally in a way impossible on a piano, for instance, the addition of the keyboard turned the synthesiser into a member of a

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[63] This was something Emerson frequently did while a member of Emerson, Lake and Palmer. The album *Pictures at an Exhibition* (1971), for example, contains the group's reworkings of Modest Mussorgorsky while the same year's *Trilogy* features Aaron Copeland's *Hoedown*.

specific family of instruments and meant it presented a conventional western 12-tone scale;[64] in this regard it is worth noting that one of the earliest popularisers of Moog synthesisers, Walter/Wendy Carlos, was a classically trained pianist who adapted several Johann Sebastian Bach compositions for the instrument on *Switched on Bach* (1968) and *The Well-Tempered Synthesiser* (1969).[65] Correspondingly, the progressive rock idiom favoured by Goblin might be seen as having deterritorialising and reterritorialising aspects. On the one hand, progressive rock entailed bringing together classical, rock and other musical idioms that had previously been seen as incompatible. Progressive albums would often feature compositions broken into movements, spanning a side of an LP or more, or reworkings of classical pieces for a rock format. On the other hand, that Goblin could acknowledge the likes of Keith Emerson's band Emerson, Lake and Palmer along with Genesis, Yes and King Crimson as influences indicates how progressive rock had itself inevitably become territorialised as a specific idiom by the mid-1970s.[66]

As with Morricone's scores for the *Animal Trilogy*, Goblin's scores for *Deep Red* and *Suspiria* were to prove influential for subsequent Italian horror and thriller films. Besides themselves scoring the likes of Joe D'Amato/Aristide Massaccesi's *Beyond the Darkness* and Richard Franklin's *Patrick* (both 1979) and Luigi Cozzi's *Contamination* (1980), a number of other films featured Goblin-like soundtracks, including Antonio Bido's *The Cat with the Eyes of Jade* and Mario Bava's *Schock* (both 1977).[67]

Argento's interest in sound-vision relationships is demonstrated by the importance sound recording and/or reproduction technologies assume within many his films. The records and tapes in *Deep Red* effectively deacousmatise what would otherwise be acousmatic sounds, giving them an identifiable source. As with *The Bird with the Crystal Plumage*, we also get the visualisation of sound. For when Marc works on a composition on the piano we hear the notes he plays and see them being written on the stave. Yet while this scene shows the time-image opsign and sonsign it also presents something more like the movement-image unitary image. This image, a sequence of notes, produces this melody when played.

Another example of sound/image disjunction occurs in *Inferno* when Mark meets Elise, who has discovered that the pipes running through the apartment block carry sound in unusual ways. A laugh is heard on the soundtrack, and by Mark, but Elise denies hearing it. Argento then cuts to the pipes on the wall, and tracks up them, suggesting the camera's independence from the characters and the possibility of an unseen presence. The position of the laugh is further complicated when we consider that Elise has no reason to lie, suggesting

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[64] This said, the similarity in appearance with the piano or organ was sometimes deceptive. In Hans Fjellestad's documentary *Moog* (2003), for instance, progressive rock keyboard player Rick Wakeman recounts how he acquired a Minimoog synthesiser from another musician who had not realised it was only capable of producing one note at a time.

[65] Carlos also performed on the soundtrack to Kubrick's *A Clockwork Orange* (1971), an important intertext for Argento's *Opera*.

[66] A pre-Goblin version of the band, Oliver, had been based in the UK and worked with Yes's producer Eddie Offord. For a useful overview of Italian Progressive Rock, see the websites Italian Prog Rock http://www.italianprogrock.com/index.php and Prog Archives http://www.progarchives.com/subgenre.asp?style=28 (both visited 5 February 2012).

[67] The original Australian version of Franklin's film features a different soundtrack.

she did not hear the sound.

Each of the *Animal Trilogy* and *Tenebrae* has phone story characteristics in Chion's terms, with calls where the point of origin or destination is not clearly shown. We know that the killer (or, as later realised, an associate) has called Sam or the police, but not who they are. Conversely we know that Calabresi and the Tobias's maid have made blackmailing calls, but not who the recipient of these was. While Neale receives an anonymous phone call, it is perhaps that he sees Berti but prefers to covertly warn him whilst alerting the police. The absence of a point-of-view shot from Neale's perspective makes it difficult to tell.

Suspiria and *Inferno* can be considered as stories which feature the *acousmêtre* and the mute. The latter figures are easier to identify, in the figures of Pavlos, the handyman who "speaks only Romanian" but is never actually heard to do so (unlike the ogre-like cooks/ servants), and the wheelchair-bound Varelli, who scratches a message onto Mark's leather attache case. Varelli does actually speak at the film's climax, through a technological apparatus, this occurring immediately before his nurse reveals herself to be Mater Tenebrarum/Death. If this placing of the acousmatic voice is somewhat problematic, as this character does not seem to be bound to a single body, it also accords with *The Testament of Dr Mabuse*. In Lang's film, after all, there is no single definitive Mabuse body or voice but rather a number of incompossible ones. In *Suspiria*, meanwhile, Helena Markos is initially identified by Sara on the basis of her distinctive breathing. Although we can see what may be Helena's shadowy form on the opposite side of the curtain neither Sara nor Suzy looks in this direction (Figure 106). Later, as Suzy confronts Helena, the witch, initially hidden behind another curtain, magically disappears from view, leaving only a momentary outline (Figure 107). Suzy, however, is able to stab at where Helena was, causing her to become visible and die. Through this Argento reworks Victor Fleming's *The Wizard of Oz* (1939) by having the evil witch rather than the good wizard as the one behind the curtain.

The most important of Chion's concepts in relation to Argento's films of the 1970s and early 1980s is arguably the screaming point. As will be recalled, Chion considered the (female) scream as indicative of the breakdown of meaning. It resisted classification or recuperation. The scream is first heard in the opening scene of *The Bird with the Crystal Plumage*, as Monica claims her third victim. Although perhaps pointing to the impossibility of a film actually representing the instant of death, it is thereby given a specific meaning, one confirmed by its position in the film. Accordingly it contrasts with Anne's extended scream, as the closing image of *Tenebrae*. The preceding scenes of the film, revealing Neale as the (second) killer and seeing him murder four other characters, presents a shock to thought, given all that has gone before in the film for the viewer and Anne alike. Anne's reaction is understandable, as she comes to realise she did not truly know her lover, Neale (Figures 108 and 109).

This breakdown of meaning also helps confirm Balmain's contention *Tenebrae* marked the end of a period in Argento's filmmaking. It also however again points to the hybrid nature of Argento's cinema from 1970-1982. For if this screaming point is an instance of Chion's "rip in the fabric of time" and thus more a Deleuzean time-image than movement-image, this contrasts markedly with the relentless, driving quality of Goblin's earlier cues within the film.

Summary/Conclusion

Like Leone, Argento is a hybrid filmmaker, whose films present combinations of movement-images and time-images. Argento's developmental trajectory is less clear than Leone's, with a shift from the kinetic to the chronic regime less pronounced. 1970's *The Bird with the Crystal Plumage* already had a considerable time-image component. 1982's *Tenebrae* contains more of the time-image overall, but fails to establish an enduring crystal-image circuit in which the actual and virtual become indistinguishable, as in *Once Upon a Time in America*. Instead, every enigma posed is unambiguously resolved by the end. The puzzling images on the beach are revealed as Peter's actual recollection-images of a traumatic incident in his youth. That *Tenebrae*'s final image is of Anne screaming demonstrates the usefulness of looking beyond Deleuze's concepts, in that it is best understood with reference to Chion's notion of the screaming point.

The pivotal gallery scene in *The Bird with the Crystal Plumage* presents the breakdown of the unitary image into its visual and audio components, but it is questionable if Sam becomes a time-image seer rather than a movement-image agent. Sam, after all, responds to a *cliché* reading of the situation through action and, after he fails to decisively intervene, then endeavours to make the various indices associated with the case reveal their meaning in the manner of Deleuze's small form of the action-image. Similarly in *Deep Red* Marc eventually discovers the truth about the vital detail that had hitherto eluded him to answer the narrative's central enigma. This contrasts markedly with the lack of resolution in Antonioni's more strongly time-image anti-*gialli L'Avventura* and *Blow-Up*.

Argento's approach to the frame and the set in his thrillers and fantasy-horror films has some affinities with that of Leone in his westerns, as well as some differences. Both present genre-related image-sets that contrast with those used by Hollywood filmmakers. Whereas Leone established a distinctively Italian image-set of western images, Argento drew more upon a pre-existing image-set established by Bava's early 1960s *gialli*. Nonetheless Argento both popularised the *giallo* image-set and sometimes presented his own distinctive take on them, as with his emphasis upon the fetish and *cliché* aspects of the killer's archetypal costume. His films also featured more personal treatments of common images. Other *giallo* filmmakers, for example, generally exhibited less interest in art and presented unsympathetic and usually villainous homosexual characters.

Argento's interest in art is further reflected by the distinctiveness of his approach to framing, which frequently draws attention to itself in a non-classical manner. This establishes a point of connection with Leone, although some of the specifics vary. For example, while both filmmakers present rarefied and saturated image sets, Argento's are less obviously associated with exteriors and interiors. Similarly whilst both filmmakers use stylised colour palettes, Leone's tended to be naturalistic and Argento's non-naturalistic. Like Leone, Argento's position as a hybrid filmmaker is demonstrated by the limits of his formal experimentation. If something is important it will be shown, emphasised and/or repeated. For example, Argento does not draw attention to the out-of-field in relation to the contiguous actions and spaces of

Helga's murder, but does present a flashback at the denouement to remind us that Carlo, who was with Marc, could not have been the murderer. His use of doubling also means he shows what Marc initially missed, the face reflected by a mirror into a painting. Argento's images of time are similarly hybrid. While he sometimes presents scenes which take a comparatively long time to make their narrative point, as with the maid's wait in the park or Marc's two investigations of the House of the Screaming Child, they do advance the story.

In terms of montage, Argento uses both Soviet and German Expressionist varieties on a number of occasions. The power of Calabresi's death scene, for instance, stems in large part from the juxtaposition of a rapid-fire series of images with the slow build up to this brief instant. While Argento uses darkness and shadow to create deterritorialised any-space-whatevers, he also deploys Tourneur-type lyrical abstraction, colourism and pre-existing modern(ist) architecture, with all three evident in *Tenebrae*. This again points to the hybrid quality of his films as neither classical or modern, but a combination of each side of this ostensible binary.

The most important aspect of Argento's perception-images is their frequently poetic quality. While perhaps not time-image in terms of Deleuze's concepts, these are certainly more modern than classical. Argento draws attention to the camera through elaborate and extravagant movements that cannot directly be associated with any character. This is not, however, confined to the obvious set-piece, as tended to be the case in other Italian filmmakers' *gialli* and horror films. Rather in Argento's films from *Deep Red* through *Tenebrae*, a clear and consistent distinction between prosaic narrative and poetic set-piece becomes unsustainable. Argento's use of false subjective shots and often jarring cuts further convey the edginess of his cinematic world.

Like Leone, Argento makes considerable use of the close-up. The two mens' approaches can nevertheless be distinguished. Overall, Argento uses the technique less, but does so in a more extreme manner, such as presenting an unidentifiable eye rather than an identifiable face. Argento also gives a greater emphasis to objects, particularly those with fetishistic qualities. Argento's use of colour is also more obviously affective than Leone's. The importance of the fetish object also reflects the place of the impulse-image in Argento's cinema. In his *gialli* the antagonists are frequently the victims of impulses they cannot control and which ultimately destroy them. While his investigator protagonists sometimes become obsessed with solving the mystery they are nevertheless not consumed in the same way.

The significance of the mystery in Argento's thrillers and fantasy-horror films testifies to the role the small form action-image plays in them. One of the more obvious movement-image aspects of Argento's cinema is that he always presents a resolution to the central enigmas posed by his narratives. This is something not found in Antonioni's modern anti-thrillers. Compared to the detective figures of classical Hollywood, however, Argento's amateur investigators are often somewhat unsuccessful, with the mystery being solved more through chance than anything else. Somewhat ambiguous ASA or even ASA″ resolutions are also more prevalent than in classical Hollywood films.

Argento's films strongly manifest the crisis in the action-image. Each of its five

components can be identified in one or other of his films, though none presents all of them. Rose, Sara and Mark each investigate the mystery of the Three Mothers separately, with Mark only being identified as the protagonist about midway through. There is no apparent global situation, the connections between the characters remain weak, and they shift between primary and secondary roles. Perhaps the most important components of the crisis overall for Argento are the breakdown of the division between legitimate and illegitimate worlds and the self-conscious awareness and use of the *cliché*. Argento's killers tend to be ostensibly normal people. The motivation of the Three Mothers, their desire for wealth and power regardless of the suffering this invariably causes others, might be read as a critical commentary on capitalist logic; certainly its quotidian, even banal, nature contrasts with the supernatural and fantastical aspects of the films. As with Leone there is also sometimes awareness on the part of those within the diegesis that they are *cliché* figures in *cliché* situations. However unlike their counterparts in some more modern cinemas, they do not express awareness of themselves as characters in a film.

Argento's films often present the separation of visuals and sound, though they vary between explicitly announcing this, as with the Louma crane plan-sequence, and leaving it implicit, as with the gallery scene. Similarly, while the seer is present, particularly in the somewhat child-like protagonists of the *Three Mothers Films*, becoming seer tends to be a temporary state of affairs.

Like Leone, Argento's treatments of the recollection-image and virtual and actual states are distinctive, lacking the straightforwardness that a purely movement-image filmmaker would have given them. Flashback-type images are often not initially positioned as such and may also be positioned as more rather than actual recollections. Flashforwards are presented, as are images that may only be occurring on the mindscreen of a character. But if Argento thereby presents crystal-image circuits of virtual and actual images (as also seen in his use of mirror-based compositions) his films nevertheless ultimately make a distinction between the virtual and the actual, to shatter this crystalline circuit. Often the virtual is associated with the killer and is not actualised, as with Monica and Nina's becoming-man.

The hybrid nature of Argento's cinema is further demonstrated by his approach to the figures and powers of the false. His detective protagonists tend to have a classical understanding, that they are seeking the truth in a singular sense. His antagonists are more likely to be forgers and/or avengers creating a truth which they believe to be life-enhancing. This is particularly seen in Nina and Neale, the latter also presenting a self-consciously ironic stand-in/mouthpiece for Argento. Both characters are however unsuccessful in their attempts to create a new truth through the exercise of their will to power, instead being destroyed.

Argento's position on politics presents similarities and differences from Leone's whilst also being broadly definable as hybrid. Argento is more concerned with issues of gender and sexuality than Leone was. These could be taken as somewhat indicative of a minor cinema approach, in terms of the equation of the personal and the political. Argento's most overtly political film, the otherwise atypical *Le cinque giornate*, approaches politics through a distinctly post-1968 understanding. In identifying the absence of a singular Italian identity in

1848 it also points to the demise of such an identity in the 1970s. In other respects, Argento's approach to politics suggests an affinity with Pasolini's idea of an unpopular cinema. *Deep Red* and *Suspiria* have political elements, but these are at the level of subtext and not vital to our understandings of and enjoyment of the films.

Though distinctions between the image-regimes are harder to draw as far as film violence is concerned, it is clear that the shocking impact of Argento's images is often achieved through the careful manipulation of their formal properties rather than their content. This violence also has the ability to provoke thought, especially when taken in its wider context. For instance, the female killers of the first and third films of the *Animal Trilogy* may make us reflect upon how their violence is situated as a response to earlier male aggression.

Sound is another area where Argento's practice is distinctive and provocative but again difficult to always position as either movement-image or time-image. The time-image opsign and sonsign are certainly present in his films, as is the unitary action-image. However sounds sometimes occupy a complex position of being simultaneously diegetic, non-diegetic and neither. The music of Morricone, Goblin and Emerson can be understood as having familiar territorialising and unfamiliar deterritorialising aspects. Other aspects of Argento's use of sound, most notably the figures of the *acousmêtre* and the mute, can be approached through Chion's concepts. In this regard the screaming point at the end of *Tenebrae* indicates the need to sometimes go beyond Deleuze's formulations of the image.

While there are differences between Argento and Leone's cinemas from the mid-1960s to early 1980s, reflecting both the particular genre traditions they drew upon and their personal interests, we can nevertheless see their similarities as more significant. Both presented a hybrid Hollywood/European, classical/modern, prosaic/poetic, movement-image/time-image cinema at a time when most other filmmakers, including those Deleuze himself addresses, were on one or other side of these dividing lines.

Chapter 5: Conclusion

Conclusions

As I have argued, the films of Leone and Argento from the mid-1960s to the early 1980s present hybrid combinations of movement-images and time-images. As such, they may be placed within a group of films which Deleuze scholars such as Pisters, McElheney and Martin-Jones have suggested also evidence kinetic-chronic hybridity, including *Pulp Fiction*, *The Thousand Eyes of Dr Mabuse* and *Memento*.

Until the 1990s relatively little attention within Film Studies was given to popular European cinema compared to Hollywood genre cinema and European art and *auteur* cinemas. This is reflected in Deleuze's work, written in the early 1980s. European popular cinema is largely absent from the *Cinema* books, barring brief but significant references to Fisher and Bava. In other respects Deleuze presents a radically different understanding of film from more familiar formalist, realist and psychoanalytic film theories.

I began with a detailed reading of the *Cinema* books, showing how Deleuze's discussions of the likes of the frame, the image-set, the perception-image and the affection-image were applicable to both image regimes, albeit in different ways. I also identified areas where Deleuze's theory is comparatively lacking, most notably film music and violence, such that supplementation with works by other theorists and commentators, like Pasolini, Chion, Bordwell and Prince, is helpful. I then turned to examining Leone's and Argento's films.

As I have shown, in Leone's cinema there is a general progression from the movement-image to the time-image. More specifically, Leone's first western, *A Fistful of Dollars*, is essentially a movement-image film. It is structured mainly around a series of action-image duels, though the character Joe's playing the rival families off against one another means that he is sometimes positioned as observer rather than obvious agent. The film begins to establish Leone's distinctive view and aesthetic of the West. While identifiable as a western (in contrast to *Yojimbo*) it is obviously distinguishable from classical Hollywood westerns and earlier Italian westerns that imitated them. It looks, sounds and feels different, presenting defamiliarised images simultaneously both more realistic and stylised. *A Fistful of Dollars'* commercial success allowed Leone to develop a hybrid kinetic-chronic approach to the western in the subsequent parts of the *Dollars Trilogy*. One obvious manifestation of this in *For a Few Dollars More* is the looser structuring of the narrative. Almost a quarter of the running-time elapses as the three main characters are introduced. Even then their exact relationships are comparatively ill-defined. Another key hybrid aspect is the unusual complexity of the flashback scenes. On the one hand, they present a record of an actual event in the past. On the other, they reflect the subjective perceptions and memories of Indio (some of which appear to be shared with Mortimer despite his absence in the actual scene). The flashbacks also fail to make the relationship between the two characters as clear as a purely movement-image treatment would have done.

Taking place on a broader, more epic scale than the preceding films, *The Good, The Bad and The Ugly* builds upon the narrative and duration-based time-image aspects of *For a Few Dollars More* whilst downplaying Deleuze's virtual and crystalline-images. Approximately

one-sixth of the film is taken up in identifying the three title characters, with the sequence introducing The Bad running far longer than necessary in strictly narrative terms. Even then, the Good and the Ugly remain unaware of the Deluzean large-form situation until a third of the three-hour running-time has elapsed. A frequent sense of chance and arbitrariness to their encounters remains, with these often failing to build upon one another in a large-form way. Concomitantly individual sequences and set-pieces become more important (as illustrated by the musical moments of the *Ecstasy of Gold* sequence and the climactic three-way duel, which prolongs the moment of action even more than its counterpart in *For a Few Dollars More* had done).

With *Once Upon a Time in the West*, Leone turned to western images drawn principally from classical Hollywood. Crucially, however, these were self-consciously presented as *cliché* characters, tropes and situations. The narrative again unfolds at a leisurely pace and in a way which made the crisis in the action-image and direct time-image evident. This is combined with a complex treatment of the flashback, albeit this time with an actual intersubjective reference point that incorporated avenger Harmonica and forger and truth-seeker Frank. The climactic duel again saw time becoming manifest, both in the extended build up to the decisive instant and in shifts from the present to the past. If still a hybrid film, the time-image was thus more evident overall in *Once Upon a Time in the West* than its predecessors. It also marks something of a dividing point in Leone's work, between the more mythical and more historical, and/or 19th- and 20th-century settings.

In relation to this shift, *Duck You Sucker* is somewhat different from most Italian and Hollywood westerns, on account of its Mexican revolution setting. Again having a distinctive narrative structure and treatment of the flashback, the film also further demonstrates Leone's approaches to politics and violence and their inter-relatedness. It shows conclusively that Leone's approach to violence was more thought-provoking than gratuitous.

Leone's final film, *Once Upon a Time in America*, presents a generic shift from the western to the gangster genre. Sometimes this obscures the ways in which the film serves as a culmination of the overall trajectory of his hybrid cinema, from movement-image to time-image. This is most evident in the film's narrative structure. Regardless of whether we consider the present to be 1933 or 1968, only a small proportion of the narrative occurs within either time-frame. While the early 1920s scenes might broadly be taken as past actual flashbacks, the 1933 and 1968 scenes form a crystal-image circuit where it becomes impossible to differentiate between virtual and actual. These scenes also often present a combination of seeker of truth, vengeance and forger characters that express the sometimes contradictory powers of the false. Most notably, Noodles potentially takes revenge by refusing to act in taking revenge the way Max wishes him to.

In sum, Leone's films from 1964 to 1984 present a hybrid combination of images drawn from the kinetic and organic regimes unusual at this point in film history in Deleuze's general model. On the one hand, Leone uses classical Hollywood genre forms, the western and the gangster film. On the other, he gives these a more modern, European treatment in terms of narrative structure and the importance of ambiguous images that were neither clearly actual

nor virtual if not always crystalline or incompossible. Throughout all this, Deleuze's concepts have been shown to provide a useful, productive way of re-imagining the work of earlier commentators on Leone, such as Frayling and Cumbow.

A trajectory from the movement-image to time-image is less discernible in Argento's hybrid cinema over the period from *The Bird with the Crystal Plumage* through to *Tenebrae*. The main reason for this is that the time-image is more evident in Argento's earliest work compared to Leone's. In many respects Argento's debut sets up a basic framework for a number of his subsequent thriller and horror films. Its centrepiece gallery sequence sees amateur investigator protagonist Sam respond to a *cliché* perception-image in a predictable way by engaging in action. Then, however, the sensory-motor schema breaks down, prompting reconsideration of these images in a more attentive way. This leads to a series of flashback-type images that, whilst referring to an actual event, present various somewhat distinct recollections/reinterpretations of it. This recalls the flashbacks found in Leone's westerns and their non-classical, if not necessarily crystal-image, treatment.

The confusion of the virtual and the actual, along with the separation of the image into its opsign and sonsign components is more pronounced in *The Cat o' Nine Tails*. While perhaps reflecting the literal blindness of one of its protagonists, Arno, these images are not always classically placed as occurring in actuality or in Arno's mind. They also have a poetic dimension, heightened via their contrast with the subjective representations of the killer, Casoni, and his perceptions. Argento's use of the cinema of poetry was to further develop over the course of his subsequent films, in ways that often went beyond the prosaic narrative/poetic set-piece formulation generally seen in his imitators' work. The final film in the *Animal Trilogy*, *Four Flies on Grey Velvet*, built upon its predecessors' hybrid images whilst presenting a guilty rather than an innocent protagonist. Crucially Roberto's guilt relates to his responding to an image in a *cliché* or habitual manner, just as his wife Nina had anticipated. *Deep Red* further developed the characteristic hybrid images of the *Animal Trilogy* whilst also inaugurating a generic shift into fantasy-horror. One way it makes time more directly manifest is through the increasing presence of scenes that go on longer than required in strict narrative terms. Another is through a conscious pattern of repetitions, whereby similar images are presented in a way that cumulatively echoes the theme of precognition or clairvoyance. The most important indicator of the movement-image in each of these films is that they have a clear resolution. One way or another, the investigator protagonist proves adequate to the eventual situation and ascertains what actually happened and who was responsible for the crime. This contrasts with Antonioni's more wholly time-image based films.

With *Suspiria* and *Inferno* Argento built upon his earlier films to further develop his hybrid kinetic/chronic cinema. *Inferno*'s narrative structure is especially distinctive. A protagonist, Mark, is not identified until almost halfway through and then fails to comprehend what is going on, whilst still managing to indirectly solve the mystery that his sister Rose could not. Both films see a collapse of the boundaries between narrative and set-piece, or the cinemas of poetry and prose, with similar approaches to *mise-en-scène* and the perception-image apparent throughout. *Suspiria* also presents an unusual combination of movement-

image Gothic/Expressionist darkness and time-image colourism.

Argento's return to the *giallo*, *Tenebrae*, further demonstrates his distinctive approach to the flashback. The images of a traumatic incident are not associated with protagonist Neale and his past until the denouement. The film also ultimately establishes Neale as a combination of artist, avenger and forger whose position as murderer comes as a shock to the audience, insofar as we had hitherto been drawn to identifying with him. Throughout the film is strongly self-referential, addressing the difference between real and fictional or actual and virtual detective discourses. Its hybrid position, as neither exclusively movement-image nor time-image, is confirmed by the fact that its own diegetic milieu remains self-contained. Unlike a more modern film, no-one ever directly acknowledges this world as a meta-fictional one or invokes similar *mise-en-abîme*/crystalline-image strategies. The film's closing image, of Anne at the screaming point, nevertheless indicates a clear breakdown in received meanings and understandings.

In sum, Argento's films from 1970 to 1982 again illustrate the usefulness of Deleuze's concepts of the movement-image and time-image, albeit in hybrid combination. They often present the breakdown of the unitary perception-image into the opsign and sonsign, along with protagonists whose actions fail to reveal a global situation and who are thereby compelled to temporarily become seer. In a more movement-image way, however, the protagonist's agency tends to ultimately lead to the discovery of the truth and the defeat of the antagonist.

Areas for Further Research

An obvious questions that arises from this research is its broader application. Can we identify other filmmakers working in the 1960s and 1970s whose career trajectories saw a shift from movement-images to time-images – or, indeed, in the opposite direction? Can we identify other films of this period which present similar combinations of movement- and time-images? I would argue that we can. This said, it is also important not to overstate the case by way of suggesting that many or even most films at this time exhibit hybrid characteristics. Deleuze, after all, indicates that movement-image films remained in the majority even after the emergence of the time-image. Nevertheless, I would suggest there are a sufficient number of other works combining the kinetic and chronic to position Leone and Argento as part of a broader trend.

For sake of brevity I wish to bring out elements of hybridity in the work of three filmmakers: John Ford, with *The Man Who Shot Liberty Valance* (1962); Sam Peckinpah, with *Major Dundee* (1965), *The Ballad of Cable Hogue* (1970) and *Pat Garrett and Billy the Kid (1973)*; and Bernardo Bertolucci, particularly with *The Spider's Stratagem* and *The Conformist* (both 1970).

Ford and Peckinpah's films are westerns, and thus provide points of comparison and contrast with the bulk of Leone's work. Ford's film has also been identified by McElhaney (2006: 5) as one likely exhibiting his notion of the death of classical cinema, increasing its significance as a test case. Peckinpah (1925-1984) was of a similar generation to Leone. They are also probably the two most important figures in the development of the western genre

in the 1960s and early 1970s. The two Bertolucci films are a mystery and a thriller, broadly defined, and thus provide points of comparison and contrast with Argento's early 1970s *gialli*. Bertolucci (1940-) was born in the same year as Argento; collaborated with him and Leone on *Once Upon a Time in the West*, and worked initially within the context of the Italian cinema industry of the 1960s and early 1970s, albeit primarily for the first-run and international art cinema circuits.

The Man Who Shot Liberty Valance as a hybrid film

The Man Who Shot Liberty Valance is a film that Leone and Peckinpah viewed very differently. Peckinpah indicated that it was one of his least favourite Ford films (Seydor, 1997: 355) whereas Leone considered it one of his favourites (Frayling, 2000: 258). Leone's enthusiasm for the film stems from its greater affinities with his own work, in terms of its comparatively critical exploration of the myths of the west. It was, he said, "at long last, a work of disenchantment" (quoted in Frayling, 2000: 127).

When making *Citizen Kane*, Welles famously indicated that his filmmaking education consisted in large part of repeated viewings of Ford's *Stagecoach*. With *The Man Who Shot Liberty Valance* Ford arguably returns the favour, the film's structure having affinities with that of *Citizen Kane*. The narratives of both films centre around an investigation of the past, prompted by a character's death in the present. As such, both narratives are constructed primarily of flashbacks (or Deleuze's sheets of past punctuated by points of present), showing events which have already occurred and so directly cannot be influenced by action. There is also, however, a crucial point of divergence. The diegetic investigator in *Citizen Kane* does not discover the meaning of "Rosebud" whereas in *The Man Who Shot Liberty Valance* audience and characters alike learn the truth as to who shot notorious outlaw Valance (Lee Marvin). It was not Ransom Stoddart (James Stewart), the senator who has built his political career on his reputation as the man who shot Valance, but rather the now-dead and largely forgotten Tom Doniphon (John Wayne). If this revelation can be seen as movement-image aspect, in that the factual truth is given, the depiction of the confrontation between Valance, Stoddart and Doniphon emerges as more time-image. The first presentation of this ostensibly action-image scene shows Stoddart face off against Valance in a duel and triumph against the odds and expectations. The second presentation gives an alternative perspective. Doniphon, standing off to the side of Valance and Stoddart, shot and killed Valance in what effectively amounts to an ambush. Here we may contrast Doniphon's actions with those of the Ringo Kid in *Stagecoach*. It is vital for the Kid to confront the Plummer Brothers directly and prove his technical and moral superiority by triumphing over them in a SAS′ duel. For Doniphon, defeating Valance by whatever means necessary seems to be more important. Doniphon's killing of Valance can also be seen as an ambiguous resolution in terms of the varieties of large-form narratives. On the one hand, Valance's death can be read as SAS′ for the wider society that emerges. A new and improved order has been established, one governed by the rule of law more than the rule of the

gun. On the other hand, Doniphon's actions render himself obsolete and forgotten, a gunman with no real future or place in this selfsame society that he has brought into being, suggesting an alternative (or additional) SAS″ resolution. Here there is an obvious parallel with *Once Upon a Time in the West*, in terms of Harmonica, Cheyenne and Frank each accepting that they have no place in the new west they have helped establish. Another time-image aspect of the film is how the newspaper men respond when confronted with the factual truth that Stoddart did not shoot Valance. They decide to continue to maintain the false as the true. The noble lie that Stoddart shot Valance is life-enhancing compared to the decidedly more grubby truth.

There are arguably also some parallels between *The Man Who Shot Liberty Valance* and a film Ford made around the time the time-image was emerging, namely 1948's *Fort Apache*. *Fort Apache* presents an ongoing conflict (or large-form duel) between Captain Kirby York (Wayne), who had anticipated being appointed commander of the titular fort, and Lieutenant-Colonel Owen Thursday (Henry Fonda), who has instead been given the job. Thursday repeatedly ignores York's advice, culminating in his death and that of many of his men in a foolhardy action against the Apache, one that has clear parallels with the historical Custer and the Battle of Little Big Horn. Later, York is asked about a painting depicting Thursday leading a charge. When asked about this virtual image and its relation to the actual battle York lies. He thus actualises the virtual image created by the artist as a truth that is more beneficial for the nation. As such, there are also correspondences with *My Name is Nobody*, albeit without one of the protagonists consistently manipulating events.

Hybridity in Peckinpah's Westerns

Peckinpah's first two westerns, *The Deadly Companions* (1961) and *Ride the High Country* (1962) are comparatively straightforward. The former is a work-for-hire on which Peckinpah had little creative input, the latter a tightly plotted, low-budget B-movie. In this it contrasts with the director's third western, *Major Dundee*, a big-budget, sprawling epic.

Major Dundee's narrative begins in the aftermath of an Apache raid upon a border settlement, in which three children have been taken as captives by the Apache leader, Charriba. Major Dundee (Charlton Heston), who has been posted to a Union prisoner-of-war camp as punishment for disobeying orders, decides he will rescue the children. Dundee assembles a makeshift force including white and African-American Union troops; a group of Confederates led by his West Point classmate Captain Tyreen (Richard Harrison); Native American and other scouts, and a Mexican Sergeant.

After his pursuers have illegally followed him into Mexican territory, Charriba releases the children, which Dundee then has taken back across the border. *The Searchers* thus declines in importance as an intertextual reference point for the film and, as Peckinpah acknowledged (Seydor: 83), the narrative then becomes more akin to Herman Melville's *Moby Dick*: Captain Ahab and the whale he obsessively pursues are respectively commutated to Dundee and Charriba.

As Dundee hunts Charriba, spatial and temporal reference points become increasingly confused, with a series of encounters that are more self-contained than links in a SAS chain,

and which show Dundee's failings and flaws as much as his heroic prowess. Eventually Dundee manages to catch up with Charriba, who is killed. Unexpectedly Dundee, the ostensible protagonist, does not kill Charriba, with Peckinpah thereby further subverting *The Searchers*. Instead Charriba is killed by greenhorn bugler Tim Ryan, who takes the Indian by surprise and then remarks, deflated, that "He looks so small now." A further complication is added here by the fact that Ryan has intermittently provided a voice-off narration throughout, thus positioning the on-screen events as having already happened. While Ryan's commentary, taken from the found source of his diary, is not particularly self-serving, it frequently brings out his naïvete when juxtaposed with what we see or hear from other characters.

The ending of the film is also decidedly ambiguous. The remnants of Dundee's command reach the Rio Grande river and the border between Mexico and the US, where they are confronted by French troops. Tyreen's self-sacrifice allows Dundee and some of the others to cross into the US. What is not revealed, however, is the response of Dundee's superiors to his actions, what they elect to actualise. We do not know if Dundee is represented as an audacious hero whose decisions are vindicated (i.e. a SAS′ resolution); or as a glory-seeking opportunist who is to be further punished (SAS″); or, indeed, whether the answer is one contingent upon who asks and who answers the question. Dundee's triumph, such as it is, thus emerges as a truth fundamentally of his own construction, albeit one apparently accepted by bugler Ryan and the other survivors. In sum, *Major Dundee* appears to be a hybrid work in which a large-form epic quest is repeatedly undercut with elements more suggestive of the crisis in the action-image and which raise questions as to the ontological status of the film's images.

The difference between Peckinpah's career trajectory and Leone's is demonstrated by *The Wild Bunch* (1969). Whilst also exploring the theme of the end of the west like *Once Upon a Time in the West* and *My Name is Nobody*, *The Wild Bunch* is more of a movement-image western. Its narrative presents a SAS chain, structured around three action-image set-pieces: the opening robbery in Starbuck[1]; the tightly choreographed robbery of a US-army train, and the final confrontation between four members of the Bunch and hundreds of Mexican troops.

The failure of the opening robbery and realisation that they are being pursued by ex-member Deke Thornton (Robert Ryan) forces the five surviving members of the Bunch over the border into Mexico. They encounter warlord Mapache, who hires them to steal weapons from the US. Angel (Jaime Sánchez), the Mexican member of the gang and an opponent of Mapache, gives up his share of the money for the job in exchange for a box of rifles, which he gives to Mapache's opponents. Mapache realises what has happened and takes Angel prisoner. The four other members of the Bunch go to rescue their comrade, but Mapache slits Angel's throat. Despite the odds, the Bunch face off against Mapache's men, resulting in their deaths and those of most of the Mexicans.

Importantly, the three flashbacks in *The Wild Bunch* refer to actual events in the past. In the first the overconfidence of the Bunch's leader Pike (William Holden) results in Thornton's capture. While more movement-image than its counterparts in *For a Few Dollars More*, given both Pike and Thornton were actually present in the scene, this flashback is also unusual from

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[1] Starbuck is also the name of a character in *Moby Dick*.

a classical perspective in that it begins with Pike and ends with Thornton. Unlike those in Leone's film, however, it lacks subjective touches, instead being more an objective presentation of a past actuality. This is also the case with the other two flashbacks, one associated with Pike and the other with Thornton. We see Pike being shot by the husband of the woman with whom he was having an affair, and Thornton being whipped whilst in jail. Both these flashbacks thus work in a movement-image way, by explaining the present, in the form of Pike's debilitating leg wound and Thornton's agreeing to turn against his former friend and colleague, through reference to the past. Another area where the kinetic nature of Peckinpah's film is apparent, particularly when compared to those of Leone, is the contrasting pacing and rhythms the two men use with regard to the build-up to violence and then the violence itself. In Leone's films, as we saw, there tended to be a long build-up to a brief instant of violence. In Peckinpah's film there is more of a balance between the time allocated to the build-up and to the violence.

Peckinpah's interest in taking a hybrid approach to the western was more in evidence with his next genre entry, *The Ballad of Cable Hogue*. Though *The Wild Bunch* has endured as Peckinpah's best received film critically, he often indicated that his favourite amongst his films was *The Ballad of Cable Hogue* and would sometimes screen it when he had been expected to show one of his better-known films (Weddell, 1997: 387-388).

Besides eschewing spectacular violence, *The Ballad of Cable Hogue* is also a film that unfolds at a leisurely pace with comparatively little in the way of action-images given its two-hour running time. Indeed, the role of chance is repeatedly foregrounded over agency. The narrative begins with Hogue (Jason Robards) being left to die in the desert by his companions Bowen (Strother Martin) and Taggart (L. Q. Jones) after they realise there is insufficient water for the three of them. Nearing death, Hogue's prayers to God are answered when he miraculously finds an oasis. Having recovered, Hogue does not go after revenge on Bowen and Taggart, as a more traditional westerner would likely have done. Instead he settles down and establishes a watering station, Cable Springs, for stagecoaches and other passing traffic. He also courts prostitute Hildy (Stella Stevens) to be his partner. Both these plot points have obvious parallels with Brett McBain's plans for Sweetwater Station and his marriage to Jill. Hildy, however, lacks Jill's awareness of her position as a *cliché* figure, namely the archetypal whore with a heart of gold. Eventually Bowen and Taggart return, clearly intent on robbery. Despite this, Hogue only shoots Bowen when he tries to go for his gun and lets Taggart go. As this is going on, a car drives past Cable Springs, indicating the imminent obsolescence of the stagecoach and thus Hogue's business. Later, Hildy returns from San Francisco with her own car. After its brake is accidentally loosed, Hogue moves to push Taggart out of the way only to himself be run over to die a fundamentally absurd, meaningless death that is at odds with the logic of classical movement-image cinema.

Whilst containing more in the way of decisive action, *Pat Garrett and Billy the Kid* again sees Peckinpah take a hybrid approach to the western genre. The narrative begins in 1908, as aged ex-lawman Pat Garrett (James Coburn) is ambushed by gunmen sent by his former employers, the Santa Fe Ring. Significantly this encounter also sees the shooting of

Garrett's reflection in a mirror. Besides being a common trope in Peckinpah's films[2], this image also invokes the crystal-image even if only to immediately break the possibility of a circuit between the virtual and the actual in favour of the latter. As Garrett lies dying, he recalls the job he once did for those behind his murder: neutralising the threat apparently posed to them by Billy the Kid (Kris Kristofferson). The bulk of the film's running time thus presents events that have already happened, as they unfold on a protagonist's mindscreen. While this suggests potential affinities with *Once Upon a Time in America* and *Point Blank*, their temporal and ontological uncertainties are absent. Importantly, however, the small-form investigative element of *The Man Who Shot Liberty Valance* is absent. Garrett was, after all, the principal agent in these events. As soon becomes apparent, however, Garrett's dealings with his old friend and partner are characterised primarily by a reluctance to act against the Kid, whom he only kills after Billy repeatedly refuses to co-operate and makes it clear he would rather stay and die than leave and live. The relationship between Garrett and the Kid thus has some affinities with that between Harmonica and Frank in Leone's film, while also presenting its own distinctive configuration. In both films a showdown could have occurred far earlier, but is deliberately delayed. The Harmonica-Frank showdown is delayed because of an apparent lack of connection, that Frank does not know who Harmonica is. Here, by contrast, Garrett delays precisely because of his and Billy's shared personal history.

As we saw, Leone's film presented duels between characters, most notably the good Harmonica and the bad Frank, and competing images of the west. In Peckinpah's film the good/evil distinction is downplayed, the positions Garrett and the Kid have taken towards the west and the changes sweeping it emphasised:

> The Kid: Ol' Pat... Sheriff Pat Garrett. Sold out to the Santa Fe Ring. How does it feel?
>
> Garrett: It feels like... times have changed.
>
> The Kid: Times, maybe. Not me.

Peckinpah's approach here perhaps seems the more time-image, in that it implies a greater degree of Nietzschean perspectivism. Both Garrett and the Kid have their reasons for the positions they implicitly take on being and becoming, and on history and myth. Crucially, however, Peckinpah arguably provides an authorial position on which is to be preferred. The Kid's decision to die and become legend is endorsed over Garrett's decision to live and become part of history. For while Garrett's decision gave him an additional 30 or so years of life, this life would seem to have been a living death, in contrast to the dead Kid's enduring living legacy.

Hybridity in Bertolucci

Bertolucci's career trajectory is markedly different from that of Peckinpah and Leone. Rather than shifting from a predominantly movement-image position to one increasingly incorporating the time-image, Bertolucci arguably goes in the other direction. Bertolucci began

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[2] This is also an image that has strong personal resonances for Peckinpah, in that he was reported by friends and collaborators to shoot his own reflection when drunk and in a dark mood.

his filmmaking career as an assistant to Pasolini on *Accatone* (1961). Bertolucci's directorial debut, *The Grim Reaper* (1962) was written by Pasolini, and presents what could in some ways be be considered a neo-realist re-imagining of Kurosawa's *Rashômon* (1950). *The Grim Reaper*'s narrative centres upon the killing of a prostitute and the ensuing police investigation, thus giving the film a generic connection to the *giallo*. The investigators seek out and interview those who were potential witnesses to the murder, leading to a series of subjective flashbacks. One of these, however, is later revealed to be false, with the man who recounted it being identified as the murderer. As such, the film is arguably more classical or movement-image than *Rashomon*. In Kurosawa's film we know the basic facts, that there was an encounter between a samurai and a bandit, which led to the former's death. None of the accounts of this encounter, however, are affirmed as truthful. Rather, there are deliberate incommensurabilities (or incompossibilities) and contradictions between them, reflecting the self-interest of those who recount them. In contrast, *The Grim Reaper* allows the viewer to retrospectively position the ostensible flashback associated with the killer as virtual rather than actual.

The chronic regime is more evident in Bertolucci's third film, *Partner* (1968). The key factor here is how the protagonists, both named Giaccobe and both played by actor Pierre Clémenti, are depicted. Bertolucci does not first establish the reality of one Giaccobe to then situate the other as his double or alter-ego in the manner of, say, *Dr Jekyll and Mr Hyde* (Dir: Rouben Mamoulian, 1931) or *The Student of Prague* (Dir: Henrik Galeen, 1926). As such, if Giaccobe the theatre teacher and Giaccobe the student radical could be considered as one another's mirror-images they are so without beginning from a position where one is definitely the figure before the mirror and the other his reflection. They thus arguably present an unusual variety of crystal-image circuit where two actual or two virtual images may be pursuing one another. This circuit is also one that endures throughout the narrative, thus contrasting with the more movement-image *Fight Club*, where one character, Tyler Durden, is eventually revealed to be a virtual imagining of the unnamed narrator.

Partner has been identified as Bertolucci's most Godardian film by Yosefa Loshitsky (1995: 15). Following *Partner* Bertolucci then disagreed with the direction Godard took, one of consciously abandoning the wider audience in favour of an avant-garde strategy of politicising all aspects of the filmmaking process from production through to distribution. Godard's approach may arguably thus be considered as a form of Deleuze's minor cinema, in that it is premised upon the creation of a new audience (or people). In rejecting it, Bertolucci can correspondingly be seen as moving in the direction of Pasolini's unpopular cinema, as one positioned between the mainstream and the avant-garde. As he explained in an interview: "I had finished the period in which to be able to communicate would be considered a mortal sin. He [Godard] had not."[3] This, of course, also contributes to the hybrid nature of the images in *The Spider's Stratagem* and *The Conformist*. One obvious way in which the two films are more movement-image is their direct use of action-image formats, *The Spider's Stratagem* being a detective story of sorts and *The Conformist* a political thriller. Another is that both narratives

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[3] The Guardian, 22 February 2008; online at http://www.guardian.co.uk/film/2008/feb/22/1 (visited 15 January 2012).

have a clear resolution.

The Spider's Stratagem is a loose adaptation of 'Theme of the Hero and the Traitor' (1944) by Argentinian writer Jorge-Luis Borges. Whereas Borges's story does not indicate its setting, Bertolucci's adaptation is situated in a specific place and time: a northern Italian town, Tara, in 1970. As such the any-space-whatever and any-instant-whatever potential in Borges' story is downplayed. The film sees Athos Magnani return to Tara to investigate the circumstances of his father's murder by the Fascists 35 years earlier. Through a series of flashbacks Athos learns that his father, also called Athos and played by the same actor, Giulio Brogi, was actually a traitor to the anti-Fascist cause but then agreed to be killed by his comrades to provide them with a hero and martyr figure. Like their counterparts in *For a Few Dollars More* or *Once Upon a Time in the West*, these flashbacks arguably occupy a hybrid position in relation to the kinetic and chronic regimes. On the one hand, they depict actual events in the past and are clearly motivated by the narrative. On the other hand, Athos senior's comrades appear in the flashbacks as they do to his son in the present, in their late sixties rather than their early thirties. As such they cannot be true recollection-images of events. I would argue that these flashbacks might be considered as images-of-time. Like their counterparts in *Keoma*, which showed the adult Keoma watching himself and his adoptive brothers as children, they make us unusually aware of time in itself but do not form a crystal-image circuit in which actual and virtual and past and present become indiscernible. Another area where the hybrid nature of *The Spider's Stratagem* is apparent is what Athos junior decides to do with the truth about his father. Rather than going public, he chooses to keep it to himself. As with *The Man Who Shot Liberty Valance*, continuing to present the false as the true is better for the community and society.

The Conformist is again drawn from a literary source, Italian author Alberto Moravia's novel of the same name (1951). While Moravia's novel is situated during the Fascist era, Bertolucci makes some important changes, having protagonist Marcello Clerici (Jean-Louis Trintignant) present at the scene of the assassination he sets up in 1938 and surviving the fall of the regime in 1943. The narrative is presented in a fragmentary, non-linear way, repeatedly moving back and forth to the assassination scene. While excessive from a classical perspective, this is counterbalanced somewhat by Bertolucci's movement-image use of the recollection-image. For Clerici's desire to conform to the Fascist norm is shown to be the consequence of a traumatic incident in his youth: his family's chauffeur (Pierre Clémenti) made advances to him, resulting in Clerici's accidentally shooting the man, perhaps fatally, and fearing that he himself might have homosexual inclinations. In addition, the 1943 coda sees Clerici encounter the now-blind chauffeur, rather than taking a relation-image approach in letting the spectator know the chauffer is alive but not Clerici. Another hybrid aspect of the film is the nature of Clerici as a protagonist. He is not a strong figure able to impose himself on a situation and transform it with his actions. This is most evident in the assassination scene, which results not only in the murder of the Fascists' target, the exiled anti-Fascist Professor Quadri, but also Quadri's young wife, Anna, Clerici having failed in his attempts to separate her from her husband. Clerici also proves unable to kill Quadri in cold blood, much to the disgust of the

Fascist in charge of the mission, Manganiello, who finds himself forced to perform the deed:

> How disgusting! I've always said so. Make me work in the shit — sure, but not with a coward! It's up to me! Cowards, homosexuals, Jews — they're all the same thing! If it were up to me, I'd stand them all against a wall! Better yet — eliminate them when they're born!

The deaths of Quadri and his wife do not spur Clerici into potentially redeeming himself by turning against Manganiello and avenging them. Instead he is overwhelmed by what he has just witnessed, to become seer.

The most classical movement-image element of *The Conformist* is arguably Bertolucci's majoritarian treatment of politics. As suggested by the title, the Fascists are presented as a pre-existing people whom Clerici seeks to become a part of. As the regime falls, he feels safe because of his anonymity as just another (ex-)Fascist, stating that "When there are so many of us, there's no risk." Crucially this approach also extends to the Fascists' opponents, as indicated by Quadri's remark ("Clerici is a Fascist. I'm an anti-Fascist. We both knew.") and the prominent place of images of the Popular Front[4] in the Paris-set scenes.

A similar approach to politics is evident in the final Bertolucci film I wish to address, *1900* (1976). This is evident from its opening image, Giuseppe Pellizza da Volpedo's 1901 painting *Il quarto stato* (i.e. The Fourth Estate), which depicts the advance of a unified body of peasants. Following this, we are introduced to the two central characters, Alfredo and Olmo. Both are born on the January first 1900, into contrasting northern Italian families[5], Alfredo's being part of the aristocracy, Olmo's the peasantry. Their respective political attitudes derive from these positions. Most obviously, Olmo is raised as a socialist and remains so. The narrative then follows Alfredo and Olmo through the next 45 years, before being concluded by a brief coda set thirty years later.

Given the epic scale of the film, in its length (over five hours in Bertolucci's original cut); the resulting distribution difficulties; the timespan covered by the narrative; and its focus upon two males, one being played by Robert De Niro, *1900* can also be identified as having various points of similarity with *Once Upon a Time in America*. Crucially, however, Bertolucci's film lacks the temporal, spatial and ontological uncertainties of Leone's film. Everything is presented in linear sequence and as occurring in the present actual, with no flashbacks, flashforwards, hallucinations, dreams or nightmare. Compared to *The Spider's Stratagem* and *The Conformist*, *1900* thus emerges as less of a hybrid film and more of a movement-image one. When considered in relation to Leone, meanwhile, the general trajectory of Bertolucci's filmmaking from the mid-1960s to the mid-1970s suggests an opposite movement along the kinetic-chronic continuum, from time-image to kinetic-chronic hybrids to the movement-image.

Conclusion

Leone and Argento's films from the mid-1960s to the early 1980s are distinguished by their hybrid combinations of Deleuze's movement-image and time-image. Such admixtures are not

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[4] A strategic anti-Fascist alliance of communists, socialists and liberals.
[5] As with *The Spider's Stratagem*, *1900* is situated in Bertolucci's home region of Emilia-Romagna.

directly addressed by Deleuze, but can be extrapolated from the *Cinema* books and the ways several subsequent scholars have applied them.

While both Leone and Argento's films are hybrid, their career trajectories were somewhat different. Leone's work present a broad shift from the kinetic to the chronic between *A Fistful of Dollars* and *Once Upon a Time in America*. Though a comparable shift is also evident in Argento's work, it is somewhat less pronounced due to his more time-image starting position in *The Bird with the Crystal Plumage* and less time-image end position in *Tenebrae*.

Similar kinetic-chronic combinations can also be discerned in the work of other filmmakers in the 1960s and early 1970s, such as John Ford, Sam Peckinpah, and Bernardo Bertolucci, to give the ideas explored in this thesis a wider application. The specifics of each individual filmmaker's hybrid images must, however, also be explored, there being a multiplicity of ways of being hybrid and of moving between the two image regimes, as most clearly illustrated by Bertolucci's work.

Figures

Figure 1
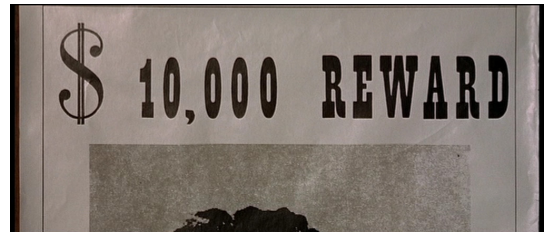
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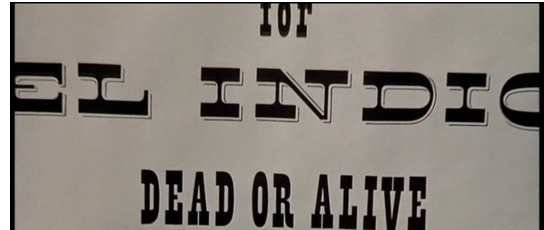
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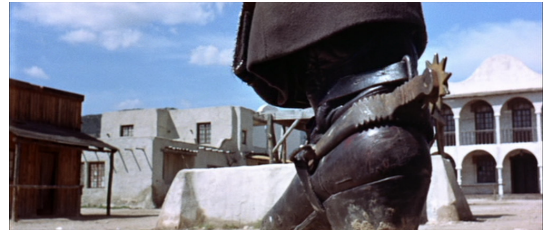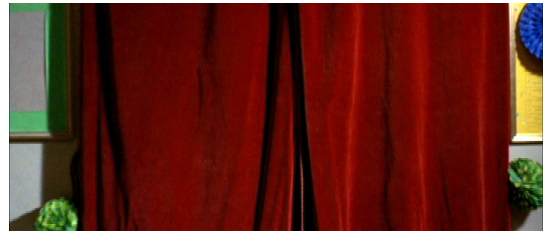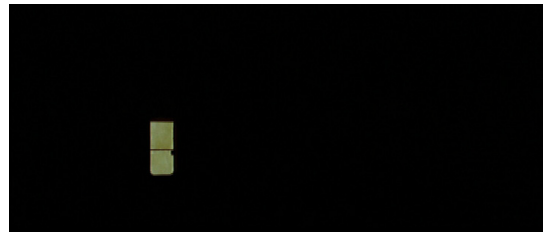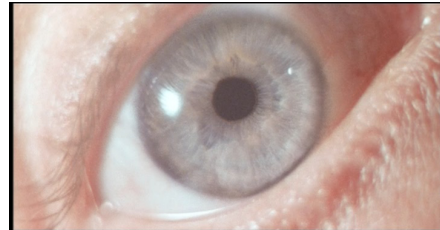Figure 19

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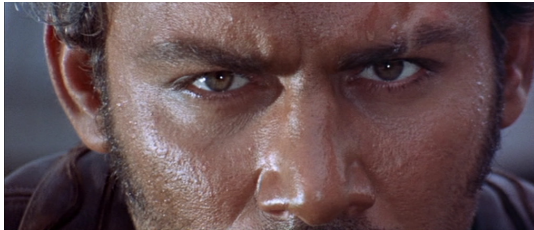
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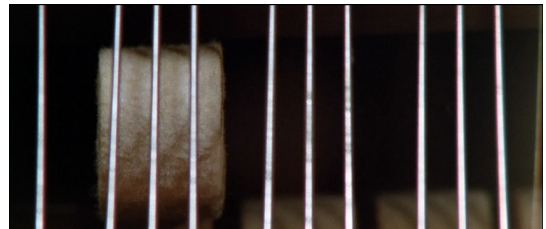Figure 24

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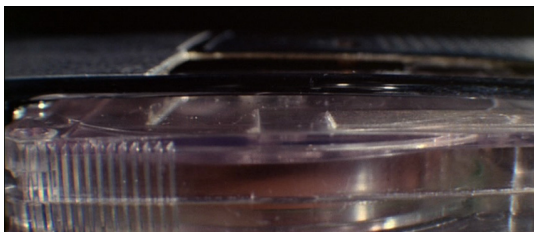Figure 61

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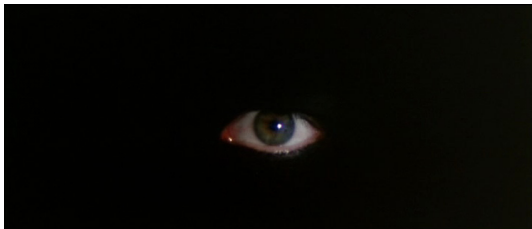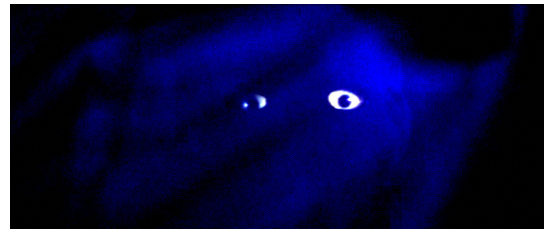Figure 73

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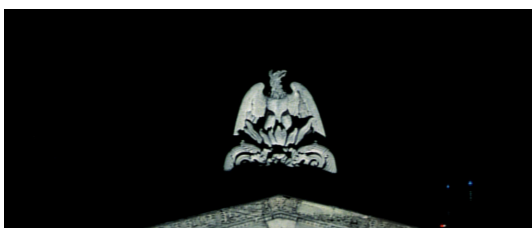Figure 76

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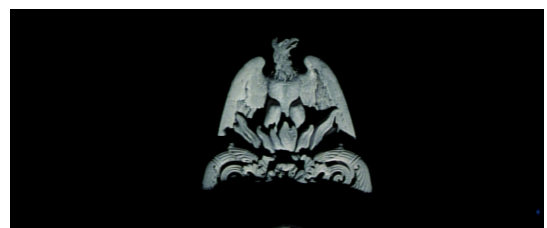

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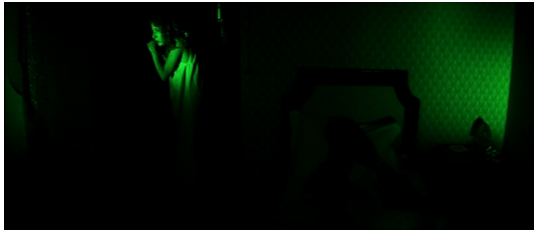
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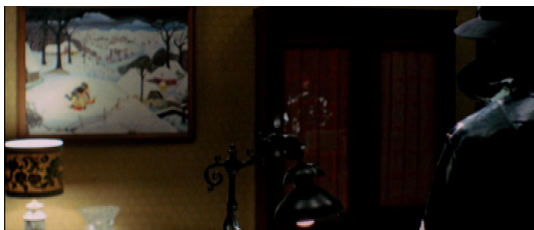

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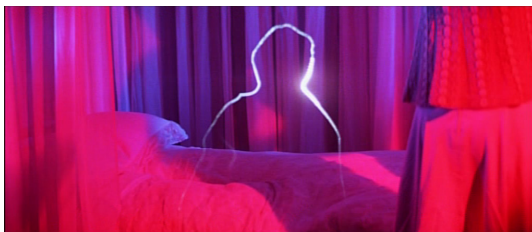Figure 104

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Filmographies

Sergio Leone

A Fistful of Dollars/Per un pugno di dollari
Jolly Film, 1964. Produced by Arrigo Columbo and Giorgo Papi; directed by Sergio Leone; story and screenplay by Leone and seven others; cinematography by Massimo Dallamano; edited by Roberto Cinquini; production design by Carlo Simi; music by Ennio Morricone; with Clint Eastwood ('Joe'), Marianne Koch (Marisol), Gian Maria Volonté (Ramon Rojo), Sieghardt Rupp (Esteban Rojo), Antonio Prieto (Don Miguel Rojo), Jose Calvo (Silvanito), Joseph Egger (Piripero) Mario Brega (Chico); Wolfgang Lukschy (John Baxter) and Margarita Lozano (Consuelo Baxter).

For a Few Dollars More/Per qualche dollaro in più
P.E.A., Arturo Gonzalez and Constantin Filmproduktion, 1965. Produced by Alberto Grimaldi; directed by Sergio Leone; scenario by Leone and Fulvio Morsella; screenplay by Leone and Luciano Vincenzoni; dialogue by Vincenzoni; cinematography by Massimo Dallamano; edited by Eugenio Alabiso; production design by Carlo Simi; music by Ennio Morricone; with Clint Eastwood (Monco), Lee Van Cleef (Colonel Douglas Mortimer), Gian Maria Volonté (Indio), Luigi Pistilli (Groggy), Mario Brega (Niño) and Klaus Kinski (Wild).

The Good, The Bad and the Ugly/Il buono, il brutto, il cattivo
P.E.A., Arturo Gonzalez and Constantin Filmproduktion, 1966. Produced by Alberto Grimaldi; directed by Sergio Leone; story by Leone and Luciano Vincenzoni; screenplay by Leone, Vincenzoni and Age and Scarpelli; English dialogue by Mickey Knox; cinematography by Tonino Delli Colli; edited by Eugenio Alabiso and Nino Baragli; production design by Carlo Simi; music by Ennio Morricone; with Clint Eastwood ('Blondie'/'The Good'), Eli Wallach (Tuco/'The Ugly'), Lee Van Cleef ('Angel Eyes' Sentenza/'The Bad'), Aldo Giuffrè (Union captain), Luigi Pistilli (Father Pablo Ramirez), Mario Brega (Sergeant Barnes).

Once Upon a Time in the West/C'era una volta il West
Paramount, Rafran and San Marco, 1968. Produced by Fulvio Morsella; directed by Sergio Leone; story by Leone, Dario Argento and Bernardo Bertolucci; screenplay by Leone and Sergio Donati; English dialogue by Mickey Knox; cinematography by Tonino Delli Colli; edited by Nino Baragli; production design by Carlo Simi; music by Ennio Morricone; with Henry Fonda (Frank), Charles Bronson ('Harmonica'), Jason Robards (Cheyenne), Claudia Cardinale (Jill McBain), Gabrielle Ferzetti (Morton), Frank Wolff (Brett McBain), Woody Strode (Stony), Jack Elam (Snaky), Keenan Wynn (sheriff) and Lionel Stander (cook).

Duck You Sucker/Giù la testa (also distributed internationally as *A Fistful of Dynamite* and *Once Upon a Time: The Revolution*).
Rafran and Euro International Films, 1971. Produced by Fulvio Morsella; directed by Sergio Leone; story by Leone and Sergio Donati; screenplay by Leone, Donati and Luciano Vincenzoni; cinematography by Giuseppe Ruzzolini; edited by Nino Baragli; production design by Andrea Crisanti; music by Ennio Morricone; with Rod Steiger (Juan Miranda), James Coburn (John Mallory), Romolo Valli (Dr Villega), Antoine Saint-John (Colonel Reza),

Rik Battaglia (Santerna) and David Warbeck (Sean).

My Name is Nobody/Il mio nome è Nessuno
Rafran, Les filmes Jacques Leitienne, La Société Imp. Ex. Ci., La Société Alcinter and Rialto Film, 1973. Produced by Fulvio Morsella; directed by Tonino Valerii and Sergio Leone (uncredited); idea by Leone; story by Fulvio Morsella and Ernesto Gastaldi; screenplay by Gastaldi; cinematography by Giuseppe Ruzzolini; edited by Nino Baragli; production design by Gianni Polidori; music by Ennio Morricone; starring Terence Hill ('Nobody'), Henry Fonda (Jack Beauregard), Jean Martin (Sullivan), R. G. Armstrong (Honest John) and Neil Summers (Squirrel).

Once Upon a Time in America
The Ladd Company, Embassy International Pictures, and PSO International, 1984. Produced by Arnold Milchan; directed by Sergio Leone; written by Leone and seven others from the novel *The Hoods* by Harry Grey; cinematography by Tonino Delli Colli; edited by Nino Baragli; production design by Carlo Simi; music by Ennio Morricone; with Robert De Niro (David 'Noodles' Aaronson), James Woods (Maximilian 'Max' Bercovicz), Elizabeth McGovern (Deborah Gelly), Larry Rapp ('Fat Moe' Gelly) Joe Pesci (Frankie Mainoldi), Burt Young (Joe), Treat Williams (James O'Donnell), Danny Aiello (Police Chief Aiello) and Tuesday Weld (Carol).

Dario Argento

The Bird with the Crystal Plumage/L'uccello dalle piume di cristallo
CCC, Glazier and SeDA spettacoli, 1970. Produced by Salvatore Argento; directed by Dario Argento; written by Dario Argento; cinematography by Vittorio Storaro; edited by Franco Fraticelli; production design by Carlo Leva; music by Ennio Morricone; with Tony Musante (Sam Dalmas), Suzy Kendall (Giulia), Enrico Maria Salerno (Inspector Morisini), Eva Renzi (Monica Ranieri), Umberto Raho (Alberto Ranieri), Reggie Nalder ('Needles') and Mario Adorf (Berto Consalvi).

The Cat o' Nine Tails/Il gatto a nove code
Labrador Films, SeDA spettacoli, Terra-Filmkunst and Transconta SA, 1971. Produced by Salvatore Argento; directed by Dario Argento; written by Dario Argento, Luigi Colli and Dardano Sacchetti; cinematography by Erico Menczer; edited by Eugenio Alabiso; production design by Carlo Leva; music by Ennio Morricone; with Karl Malden (Franco Arno), James Franciscus (Carlo Giordani), Cinzea de Carolis (Lori), Catherine Spaak (Anna Terzi), Horst Frank (Dr Braun) and Werner Pochath (Manuel).

Four Flies on Grey Velvet/4 mosche di velluto grigio
Marianne Productions, Universal Productions France and SeDA spettacoli, 1971. Produced by Salvatore Argento; directed by Dario Argento; story by Dario Argento, Luigi Cozzi and Mario Foglietti; screenplay by Dario Argento; cinematography by Franco Di Giamaco; edited by Françoise Bonnot; production design by Enrico Sabbatini; music by Ennio Morricone;

with Michael Brandon (Roberto Tobias), Mimsy Farmer (Nina Tobias), Jean-Pierre Marielle (Gianni Arrosio), Bud Spence ('God'/Godfrey), Oreste Lionello (the Professor) and Francine Racette (Dalia).

Le cinque giornate/The Five Days of Milan
SeDA spettacoli, 1973. Produced by Salvatore Argento; directed by Dario Argento; story by Dario Argento, Luigi Cozzi and Enzo Ungari; screenplay by Dario Argento and Nanni Balestrini; cinematography by Luigi Kuveiller; edited by Franco Fraticelli; production design by Giuseppe Bassan; music by Giorgio Gaslini; with Adriano Celentano (Cainazzo), Enzo Cerusico (Romolo), Marilù Tolo (the Countess) and Glauco Onorato (Zampino).

Deep Red/Profondo Rosso
Rizzoli Film and SeDA spettacoli, 1975. Produced by Salvatore Argento; directed by Dario Argento; written by Dario Argento and Bernardino Zapponi; cinematography by Luigi Kuveiller; edited by Franco Fraticelli; production design by Giuseppe Bassan; music by Giorgio Gaslini and Goblin; with David Hemmings (Marc Daly), Gabriele Lavia (Carlo), Daria Nicolodi (Gianna Brezzi), Clara Calamai (Carlo's mother), Macha Méril (Helga Ulmann), Glauco Mauri (Professor Giordani) and Piero Mazzinghi (Bardi).

Suspiria
SeDA spettacoli, 1977. Produced by Salvatore Argento; directed by Dario Argento; story by Dario Argento and Daria Nicolodi, cinematography by Luciano Tovoli; edited by Franco Fraticelli; production design by Giuseppe Bassan; music by Dario Argento and Goblin; with Jessica Harper (Suzy Banyon), Stefania Cassini (Sara), Flavio Bucci (Daniel), Barbara Magnolfi (Olga), Joan Bennett (Madame Blanc), Alida Valli (Miss Tanner) and Udo Kier (Dr Frank Mandel).

Inferno
Produzione Intersound, 1980. Produced by Claudio Argento; directed by Dario Argento; story and screenplay by Dario Argento; cinematography by Romano Albani; edited by Franco Fraticelli; production design by Giuseppe Bassan; music by Keith Emerson; with Leigh McCloskey (Mark Elliot), Irene Miracle (Rose Elliot), Eleonora Giorgi (Sara), Daria Nicolodi (Elise Stallone Van Adler), Sacha Pitoëff (Kazanian), Alida Valli (Carol), Veronica Lazar (Nurse) and Gabriele Lavia (Carlo).

Tenebrae/Tenebre
Sigma Cinematografica Roma, 1982. Produced by Claudio Argento; directed by Dario Argento; story and screenplay by Dario Argento; cinematography by Luciano Tovoli; edited by Franco Fraticelli; production design by Giuseppe Bassan; music by Massimo Morante, Fabio Pignatelli and Claudio Simonetti[1]; with Anthony Franciosa (Peter Neale), Christian Borromeo (Gianni), Daria Nicolodi (Anne), John Saxon (Bulmer), Guiliano Gemma (Detective Giermani), John Steiner (Cristiano Berti), Mirella D'Angelo (Tilda) and Veronica Lario (Jane McKerrow).

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[1] The three musicians were from Goblin but were not permitted to record under that name for legal reasons.

Films Cited

10,000 Dollars for a Massacre (Dir: Romolo Guerreri, 1967)

1900 (Dir: Bernardo Bertolucci, 1976)

2001: A Space Odyssey (Dir: Stanley Kubrick, 1968)

Accatone (Dir: Pier Paolo Pasolini, 1961)

The Alamo (Dir: John Wayne, 1960)

Alexander Nevsky (Dir: Sergei Eisenstein, 1938)

L'alibi (Dirs: Adolfo Celi, Vittorio Gassman and Luciano Lucignani, 1969*)*

All About Eve (Dir: Joseph Mankiewicz, 1950)

All the Colours of the Dark (Dir: Sergio Martino, 1972)

All Quiet on the western Front (Dir: Lewis Milestone, 1930)

Amer (Dirs: Hélène Cattet and Bruno Forzani, 2009)

Angels with Dirty Faces (Dir: Michael Curtiz, 1939)

Arrival of a Train at La Ciotat (Auguste Lumière, 1896)

L'Avventura (Dir: Michelangelo Antonioni, 1960)

The Ballad of Cable Hogue (Dir: Sam Peckinpah, 1970)

Barry Lyndon (Dir: Stanley Kubrick, 1975)

A Bay of Blood (Dir: Mario Bava, 1971)

The Beautiful, The Ugly and the Stupid (Dir: Giovanni Grimaldi, 1967)

Berberian Sound Studio (Dir: Peter Strickland, 2012)

La bête humaine (Dir: Jean Renoir, 1938)

Beware of a Holy Whore (Dir: R. W. Fassbinder, 1971)

Belle de jour (Dir: Luis Buñuel, 1967)

The Beyond (Dir: Lucio Fulci, 1981)

Beyond a Reasonable Doubt (Dir: Fritz Lang, 1956)

Beyond the Darkness (Dir: Joe D'Amato/Aristide Massaccesi, 1979)

The Big Combo (Dir: Joseph H. Lewis, 1955)

The Big Sleep (Dir: Howard Hawks, 1945/1946)

The Black Belly of the Tarantula (Dir: Paolo Cavara, 1971)

The Black Cat (Dir: Edgar G. Ulmer, 1934)

Blackmail (Dir: Alfred Hitchcock, 1929)

Black Narcissus (Dirs: Michael Powell and Emeric Pressburger/The Archers, 1947)

Black Sabbath (Dir: Mario Bava, 1963)

Blood and Black Lace (Dir: Mario Bava, 1964)

Blood for Dracula (Paul Morrissey, 1974)

The Bloodstained Butterfly (Dir: Duccio Tessari, 1970)

Bloody Pit of Horror (Dir: Massimo Pupillo, 19650

Blow Out (Dir: Brian De Palma, 1981)

Blow-Up (Dir: Michelangelo Antonioni, 1966)

Bonnie and Clyde (Dir: Arthur Penn, 1967)

Boomerang (Dir: Elia Kazan, 1947)

The Brides of Dracula (Dir: Terence Fisher, 1960)

The Card Player (Dir: Dario Argento, 2004)

Casablanca (Dir: Michael Curtiz, 1942)

The Case of the Bloody Iris (Dir: Giuliano Carnimeo, 1972)

The Case of the Scorpion's Tail (Dir: Sergio Martino, 1971)

The Cat with the Eyes of Jade (Dir: Antonio Bido, 1977)

A *Cemetery without Crosses* (Dir: Robert Hossein, 1969)

Un Chien Andalou (Dir: Luis Buñuel, 1929)

The Children are Watching Us (Dir: Vittorio De Sica, 1944)

Chungking Express (Dir: Wong Kar-Wai, 1994)

Cinema Paradiso (Dir: Giuseppe Tornatore, 1988)

Citizen Kane (Dir: Orson Welles, 1941)

City of the Dead (Dir: John Moxey, 1960)

City of the Living Dead (Dir: Lucio Fulci, 1990)

A Clockwork Orange (Dir: Stanley Kubrick, 1971)

Closed Circuit (Dir: Giuliano Montaldo, 1977)

A Coffin Full of Dollars (Dir: Demofilo Fidani, 1971)

Compañeros (Dir: Sergio Corbucci, 1970)

The Conformist (Dir: Bernardo Bertolucci, 1970)

Contamination (Dir: Luigi Cozzi, 1980)

The Conversation (Dir: Francis Ford Coppola, 1974)

Contempt (Dir: Jean-Luc Godard, 1963)

The Crazies (Dir: George A. Romero, 1973)

The Curse of Ursula (Dir: Enzo Milioni, 1978)

Dario Argento: An Eye for Horror (Dir: Leon Ferguson, 2000)

Dario Argento: Master of Horror (Dir: Luigi Cozzi, 1991)

Daybreak (Dir: Marcel Carné, 1939)

Dawn of the Dead (Dir: George A. Romero, 1978)

Day of Anger (Dir: Tonino Valerii, 1967)

Day of the Dead (Dir: George A. Romero, 1985)

The Deadly Companions (Dir: Sam Peckinpah, 1961)

Dead Man (Dir: Jim Jarmusch, 1995)

Death Rides a Horse (Dir: Giulio Petroni, 1967)

Delirium (Dir: Renato Polselli, 1973)

Demons (Dir: Lamberto Bava, 1985)

Django (Dir: Sergio Corbucci, 1965)

Django Kill (Dir: Giulio Questi, 1967)

Don't Torture a Duckling (Dir: Lucio Fulci, 1972)

Door into Darkness (Dirs: Dario Argento, 1973)

Dracula (Dir: Tod Browning, 1930)

Dracula (Dir: Terence Fisher, 1958)

Dressed to Kill (Dir: Brian De Palma, 1980)

Dr Jekyll and Mr Hyde (Dir: Rouben Mamoulian, 1931)

L'Eclisse (Dir: Michelangelo Antonioni, 1962)

Empire (Dir: Andy Warhol, 1965)

Enoch Arden (Dir: D. W. Griffith, 1911)

Eternal Sunshine of the Spotless Mind (Dir: Michel Gondry, 2004)

The Exorcist (Dir: William Friedkin, 1973)

Fallen Angels (Dir: Wong Kar-Wai, 1994)

Fight Club (David Fincher, 1999)

Five Dolls for an August Moon (Dir: Mario Bava, 1969)

Flesh for Frankenstein (Paul Morrisey, 1973)

For 10,000 Dollars a Killing (Dir: Giovanni Fago, 1967)

For a Fist in the Eye (Dir: Michele Lupo, 1965)

Foreign Correspondent (Dir: Alfred Hitchcock, 1940)

Fort Apache (Dir: John Ford, 1948)

Frankenstein (Dir: James Whale, 1930)

Frenzy (Dir: Alfred Hitchcock, 1972)

Friday the 13th (Dir: Sean Cunningham 1980)

Germany Year Zero (Dir: Roberto Rossellini, 1948)

Gertrud (Dir: Carl Theodor Dreyer, 1964)

Giallo (Dir: Dario Argento, 2009)

The Girl Who Knew Too Much (Dir: Mario Bava, 1963)

The Godfather (Dir: Francis Ford Coppola, 1972)

The Godfather: Part II (Dir: Francis Ford Coppola, 1974)

Goldfinger (Dir: Guy Hamilton, 1964)

The Gorgon (Dir: Terence Fisher, 1964)

The Good, The Bad and the Weird (Dir: Ji-woon Kim, 2008)

Grand Hotel (Dir: Edmund Goulding, 1932)

The Great Silence (Dir: Sergio Corbucci, 1968)

Greed (Dir: Erich von Stroheim, 1924)

The Grim Reaper (Dir: Bernardo Bertolucci, 1962)

Gunfight at Red Sands (Dir: Ricardo Blasco, 1963)

The Harder they Come (Dir: Perry Hentzel, 1972)

*Harlem on the Prairi*e (Dir: Sam Newfield, 1937)

Harlem Rides the Range (Dir: Richard C. Kahn, 1939).

Happy Together (Dir: Wong Kar-Wai, 1997)

A Hatchet For the Honeymoon (Dir: Mario Bava, 1969)

Hercules at the Centre of the Earth (Dir: Mario Bava, 1961)

High Noon (Dir: Fred Zinnemann, 1952)

Hiroshima mon amour (Dir: Alain Resnais, 1959)

The Hole (Dir: Tsai Ming-liang, 1998)

The House by the Cemetery (Dir: Lucio Fulci, 1981)

House of Exorcism (Dirs: Mario Bava and Alfredo Leone, 1975)

How the West was Won (Dirs: John Ford, Henry Hathaway, George Marshall; 1962)

Human Centipede: Full Circle (Dir: Tom Six, 2011)

I Came, I Saw, I Shot (Dir: Enzo G. Castellari, 1968)

I Can't Sleep (Dir: Claire Denis, 1994)

I Spit on Your Grave (Dir: Meir Zarchi, 1977);

I Walked with a Zombie (Dir: Jacques Tourneur, 1943)

The Informer (Dir: John Ford, 1935)

The Iron Horse (Dir: John Ford, 1924)

It's a Wonderful Life (Dir: Frank Capra, 1946)

The Iguana with the Tongue of Fire (Dir: Riccardo Freda, 1971)

The Invisible Man (Dir: James Whale, 1933)

Johnny Guitar (Dir: Nicholas Ray, 1953)

Kill Them All and Come Back Alone (Dir: Enzo G. Castellari, 1968)

King Lear (Dir: Jean-Luc Godard, 1987)

Kiss of the Vampire (Dir: Don Sharp, 1962/1964)[1]

Keoma (Dir: Enzo G. Castellari, 1976)

Knife of Ice (Dir: Umberto Lenzi, 1972)

The Lady from Shanghai (Dir: Orson Welles, 1948)

Lisa and the Devil (Dir: Mario Bava, 1972)

A Lizard in a Woman's Skin (Dir: Lucio Fulci, 1971)

Lancelot du lac (Dir: Robert Bresson, 1974)

The Last House on the Left (Dirs: Wes Craven and Sean Cunningham, 1972)

The Last Man on Earth (Dirs: Sidney Salkow and Ubaldo Ragona, 1964)

Last Year at Marienbad (Dir: Alain Resnais, 1960)

The Leopard (Dir: Luchino Visconti, 1963)

The Leopard Man (Dir: Jacques Tourneur, 1943)

Lift to the Scaffold (Dir: Louis Mann, 1958)

Little Caesar (Dir: Mervyn LeRoy, 1931)

The Lodger (Dir: Alfred Hitchcock, 1926)

McCabe and Mrs Miller (Dir: Robert Altman, 1971)

M (Dir: Fritz Lang, 1931)

Major Dundee (Dir: Sam Peckinpah, 1965)

The Maltese Falcon (Dir: John Huston, 1940)

The Man who Shot Liberty Valance (Dir: John Ford, 1962)

Marnie (Dir: Alfred Hitchcock, 1964)

Memento (Dir: Christopher Nolan, 2000)

Metropolis (Dir: Fritz Lang, 1927)

Modern Times (Dir: Charlie Chaplin, 1936)

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[1] Though completed in 1962 *Kiss of the Vampire* was not released until 1964 as its climax was felt to be too similar to that of Hitchcock's *The Birds* (1963)

Il Mondo dell'orrore di Dario Argento (Dir: Michele Soavi, 1985)

Monsieur Verdoux (Dir: Charlie Chaplin, 1946)

Moog (Dir: Hans Fjellestad, 2003)

Mother of Tears (Dir: Dario Argento, 1997)

Mr Arkadin (Dir: Orson Welles, 1955)

The Murderers are Among Us (Dir: Wolfgang Staudte, 1946)

My Darling Clementine (Dir: John Ford, 1946)

My Dear Killer (Dir: Tonino Valerii, 1972)

My Life to Live (Dir: Jean-Luc Godard, 1962)

Nashville (Dir: Robert Altman, 1975)

Nathalie Granger (Dir: Marguerite Duras, 1972)

The New York Ripper (Dir: Lucio Fulci, 1982)

Night and Fog (Dir: Alain Resnais, 1955)

Night of the Living Dead (Dir: George A. Romero, 1968)

North by Northwest (Dir: Alfred Hitchcock, 1989)

The Oberwald Mystery (Dir: Michelangelo Antonioni, 1982)

Once Upon a Time: Sergio Leone (Dir: Howard Hill, 2011)

Opera (Dir: Dario Argento, 1987)

Ossessione (Dir: Luchino Visconti, 1942)

Pandora's Box (Dir: G. W. Pabst, 1929)

Partner (Dir: Bernardo Bertolucci, 1968)

Pat Garrett and Billy the Kid (Dir: Sam Peckinpah, 1973)

Patrick (Dir: Richard Franklin, 1979)

The Pawnbroker (Dir: Sidney Lumet, 1964)

The Phantom of the Paradise (Dir: Brian De Palma, 1974)

Phenomena (Dir: Dario Argento, 1985)

Pickpocket (Dir: Robert Bresson, 1959)

Pierrot le fou (Dir: Jean-Luc Godard, 1965)

Possession (Dir: Andrej Zulawski, 1981)

A Pistol for Ringo (Dir: Duccio Tessari, 1965)

Pistols Don't Argue (Dir: Mario Caiano, 1964)

Point Blank (Dir: John Boorman, 1967)

A Professional Gun (Dir: Sergio Corbucci, 1968)

The Professionals (Dir: Richard Brooks, 1966)

Psycho (Dir: Alfred Hitchcock, 1960)

The Public Enemy (Dir: William Wellman, 1930)

Pulp Fiction (Dir: Quentin Tarantino, 1994)

The Quiet Man (Dir: John Ford, 1953)

A Quiet Place in the Country (Dir: Elio Petri, 1968)

Raising Cain (Dir: Brian De Palma, 1992)

Rashômon (Dir: Akira Kurosawa, 1950)

The Red Desert (Dir: Michelangelo Antonioni, 1964)

The Red Shoes (Dirs: Michael Powell and Emeric Pressburger/The Archers, 1948)

Richard III (Dir: Richard Loncraine, 1997)

Ringo and his Golden Pistol (Dir: Sergio Corbucci, 1966)

Rio Bravo (Dir: Howard Hawks, 1959)

A River of Dollars (Dir: Carlo Lizzani, 1965)

Rome Open City (Dir: Roberto Rossellini, 1945)

Rope (Dir: Alfred Hitchcock, 1948)

Sabotage (Dir: Alfred Hitchcock, 1936)

Saw (Dir: James Wan, 2004)

Scarface (Dir: Howard Hawks, 1932)

Scott of the Antarctic (Dir: Charles Frend, 1948)

Se7en (Dir: David Fincher, 1995)

A Serbian Film (Dir: Srdjan Spasojevic, 2010)

The Searchers (Dir: John Ford, 1956)

Scarlet Street (Dir: Fritz Lang, 1945)

Sergeant Rutledge (Dir: John Ford, 1960)

Seven Yellow Silk Scarves (Dir: Sergio Pastore, 1973)

The Seventh Victim (Dir: Mark Robson, 1943)

Shane (George Stevens, 1953)

Sherlock Jr. (Dir: Buster Keaton, 1924)

Shock (Dir: Mario Bava, 1977)

Sleep (Dir: Andy Warhol, 1964)

Snow White and the Seven Dwarfs (Dirs: William Cottrell, David Hand *et al*., 1937)

Soldier Blue (Dir: Ralph Nelson, 1970)

La Sortie des usines Lumière (Dir: Louis Lumierè, 1895)

Sonatine (Dir: Takeshi Kitano, 1993)

The Sons of the Leopard (Dir: Sergio Corbucci, 1965)

Spasmo (Dir: Umberto Lenzi, 1974)

Spellbound (Dir: Alfred Hitchcock, 1945)

The Spider's Stratagem (Dir: Bernardo Bertolucci, 1970)

Spirits of the Dead (Dirs: Federico Fellini, Louis Malle, and Roger Vadim, 1968)

Stage Fright (Dir: Alfred Hitchcock, 1950)

Stagecoach (Dir: John Ford, 1939)

Stalker (Dir: Andrei Tarkovsky, 1979)

The Strange Vice of Signora Wardh (Dir: Sergio Martino, 1970)

The Stendhal Syndrome (Dir: Dario Argento, 1996)

Strip Nude for Your Killer (Dir: Andrea Bianchi, 1975)

The Student of Prague (Dir: Henrik Galeen, 1926)

Suspicion (Dir: Alfred Hitchcock, 1941)

The Tales of Hoffmann (Dirs: Michael Powell and Emeric Pressburger/The Archers, 1951)

The Terminator (Dir: James Cameron, 1984)

The Testament of Dr Mabuse (Dir: Fritz Lang, 1932)

The Texas Chain Saw Massacre (Dir: Tobe Hooper, 1974)

Things to Come (Dir: William Cameron Menzies, 1936)

The Thousand Eyes of Dr Mabuse (Dir: Fritz Lang, 1960)

Touch of Evil (Dir: Orson Welles, 1958)

A Train Arriving at the Station (Dir: Auguste Lumierè, 1896)

Trauma (Dir: Dario Argento, 1992)

Triumph of the Will (Dir: Leni Reifenstahl, 1935)

Two Mafiosi Versus Goldginger (Dir: Giorgio Simonelli, 1965)

Two or Three Things I Know About Her (Dir: Jean-Luc Godard, 1967)

Two Cats of Nine Tails... in the Middle of Amsterdam (Dir: Osvaldo Civriani, 1972)

Two Weeks in Another Town (Dir: Vincente Minnelli, 1962)

Umberto D. (Dir: Vittorio De Sica, 1952)

Unforgiven (Dir: Clint Eastwood, 1992)

Union Pacific (Dir: Cecil B. Demille, 1940)

Vampyr (Dir: Carl Theodor Dreyer, 1932)

I Vampiri (Dir: Riccardo Freda, 1956)

A Wedding (Dir: Robert Altman, 1978)

Weekend (Dir: Jean-Luc Godard, 1967)

What have you Done to your Daughters? (Dir: Massimo Dallamano, 1974)

The Wild Bunch (Dir: Sam Peckinpah, 1969)

Willard (Dir: Daniel Mann, 1971)

Wind from the East (Dir: Jean-Luc Godard/Groupe Dziga Vertov, 1970)

The Wizard of Oz (Dir: Victor Fleming, 1939)

The Woman in the Window (Dir: Fritz Lang, 1944)

The Working Class Goes to Heaven (Dir: Elio Petri, 1971)

Yojimbo (Dir: Akira Kurosawa, 1961)

Your Vice is a Locked Room and Only I have the Key (Dir: Sergio Martino, 1971)

Zabriskie Point (Dir: Michelangelo Antonioni, 1970)

Zombie (Dir: Lucio Fulci, 1979)

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