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| [Enter your biography] | | | |
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| **Your article** |
| **Scorpio Rising** |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| A cinematic reflection on the style and iconography of the biker subculture, *Scorpio Rising* celebrates and satirizes speed and masculinity, underlining their intense homoerotic allure and fascistic potential. The filmmixes raw documentary footage with highly stylized and choreographed sequences showing bikers fixing their machines, idling about, dressing, and primping up for a party. Anger incorporates into the film various found materials combined in skilful montage: Lil’ Abner cartoons; scenes from a D-grade film on the life of Jesus, from nazi rallies, and from Laslo Benedek’s *The Wild One* (filmed off the television screen); and photographs of Marlon Brando and James Dean. The soundtrack is made up of pop songs — radio hits from 1962, when the film was made — whose lyrics often provide an ironic counterpoint to the images. Despite its conciseness, *Scorpio* has a considerable tonal range; it starts out seductive and humorous, turning sinister and violent towards the end, with insinuations of fascism, sadistic brutality, and fatal wipe-out. For its appropriative aesthetic, masterful blend of music and visuals, and irreverent brashness, *Scorpio Rising* anticipates much subsequent dissident audio-visual culture, from punk to digital mash-ups. |
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| Further reading:  (Anger)  (Hutchison)  (Sitney)  (Suárez) |