In 2000, when the American Film Institute released its “100 Years, 100 Laughs,” list ranking of the best American comedies Mel Brooks’ Blazing Saddles earned the number six spot. Most of the film analysis of black participation in the film industry during the 1970s focuses on the Blaxploitation movement, and films such as Cotton Comes to Harlem, Sweet Sweetback’s Baadasssss Song, Super Fly, and Foxy Brown are typically discussed as important black films that represent the decade. This leaves black-themed films from the 1970s, such as Sad-dles, Lady Sings the Blues, Sounder, or The Bingo Long Traveling All-Stars and Motor Kings that do not fit neatly into the overly broad category of Blaxploitation lacking in critical attention. This presentation will discuss the ways in which Blazing Saddles calls attention to and mocks stereotypes about black men, how the film plays with the themes of the Blaxploitation movement, and how Brooks uses the quintessential American film genre, the Western, to critique American racism.