

# THE SIX-GUN MYSTIQUE

Second Edition

BY JOHN G. CAWELTI



# Six Gun Mystique

**Sheena B. Stief, Kristen L.  
Figgins, Rebecca Day Babcock**

## Six Gun Mystique:

*The Six-gun Mystique Sequel* John G. Cawelti, 1999 To this structural analysis he adds a new account of the genre's history and its relationship to the myths of the West which have played such an influential role in American history BOOK JACKET **The Six-gun Mystique** John G. Cawelti, 1984 **The Six-gun Mystique** John G. Cawelti, 1984 The Six-gun Mystique John G. Cawelti, 1975 Six-Gun Mystique John G. Cawelti, 1970 *Mystery, Violence, and Popular Culture* John G. Cawelti, 2004 For two years Philip Gambone traveled the length and breadth of the United States talking candidly with LGBTQ people about their lives In addition to interviews from David Sedaris George Takei Barney Frank and Tammy Baldwin Travels in a Gay Nation brings us lesser known voices a retired Naval officer a transgender scholar and drag king a Princeton philosopher two opera sopranos who happen to be lovers an indie rock musician the founder of a gay frat house and a pair of Vermont garden designers In this age when contemporary gay America is still coming under attack Gambone captures the humanity of each individual For some their identity as a sexual minority is crucial to their life's work for others it has been less so perhaps even irrelevant But whether splashy or quiet center stage or behind the scenes Gambone's subjects have managed despite facing ignorance fear hatred intolerance injustice violence ridicule or just plain indifference to construct passionate inspiring lives Finalist Foreword Magazine's Anthology of the Year Outstanding Book in the High School Category selected by the American Association of School Libraries Best Book in Special Interest Category selected by the Public Library Association **Contemporary Westerns** Andrew Patrick Nelson, 2013-10-10 Though one of the most popular genres for decades the western started to lose its relevance in the 1960s and 1970s and by the early 1980s it had ridden into the sunset on screens both big and small The genre has enjoyed a resurgence however and in the past few decades some remarkable westerns have appeared on television and in movie theaters From independent films to critically acclaimed Hollywood productions and television series the western remains an important part of American popular culture Running the gamut from traditional to revisionist with settings ranging from the old West to the new Wests of the present day and distant future contemporary westerns continue to explore the history geography myths and legends of the American frontier In *Contemporary Westerns Film and Television since 1990* Andrew P Nelson has collected essays that examine the trends and transformations in this underexplored period in Western film and television history Addressing the new Western they argue for the continued relevance and vibrancy of the genre as a narrative form The book is organized into two sections Old West New Stories examines Westerns with common frontier locales such as *Dances with Wolves* *Unforgiven* *Deadwood* and *True Grit* New Wests Old Stories explores works in which familiar Western narratives characters and values are represented in more modern and in one case futuristic settings Included are the films *No Country for Old Men* and *There Will Be Blood* as well as the shows *Firefly* and *Justified* With a foreword by Edward Buscombe as well as an introduction that provides a comprehensive overview this volume offers readers a compelling argument for the healthy survival of the Western Written

for scholars as well as educated viewers Contemporary Westerns explores the genre's evolving relationship with American culture history and politics

**Film Genre Reader IV** Barry Keith Grant, 2012-12-01 From reviews of the third edition Film Genre Reader III lives up to the high expectations set by its predecessors providing an accessible and relatively comprehensive look at genre studies The anthology's consideration of the advantages and challenges of genre studies as well as its inclusion of various film genres and methodological approaches presents a pedagogically useful overview Scope Since 1986 Film Genre Reader has been the standard reference and classroom text for the study of genre in film with more than 25 000 copies sold Barry Keith Grant has again revised and updated the book to reflect the most recent developments in genre study This fourth edition adds new essays on genre definition and cycles action movies science fiction and heritage films along with a comprehensive and updated bibliography The volume includes more than thirty essays by some of film's most distinguished critics and scholars of popular cinema including Charles Ramirez Berg John G Cawelti Celestino Deleyto David Desser Thomas Elsaesser Steve Neale Thomas Schatz Paul Schrader Vivian Sobchack Janet Staiger Linda Williams and Robin Wood

Teaching Religion and Violence Brian K. Pennington, 2012-04-27 Teaching Religion and Violence is designed to help instructors to equip students to think critically about religious violence particularly in the multicultural classroom

The New Western Scott F. Stoddart, 2016-03-01 American moviegoers have long turned to the Hollywood Western for reassurance in times of crisis During the genre's heyday the films of John Ford Howard Hawks and Henry Hathaway reflected a grand patriotism that resonated with audiences at the end of World War II The tried and true Western was questioned by Ford and George Stevens during the Cold War and in the 1960s directors like Sam Peckinpah and George Roy Hill retooled the genre as a commentary on American ethics during the Vietnam War Between the mid 1970s and early 1990s the Western faded from view until the Gulf War when Kevin Costner's Dances with Wolves 1990 and Clint Eastwood's Unforgiven 1992 brought it back with moral complexities Since 9 11 the Western has seen a resurgence blending its patriotic narrative with criticism of America's place in the global community Exploring such films as True Grit 2010 and Brokeback Mountain 2005 along with television series like Deadwood and Firefly this collection of new essays explores how the Western today captures the dichotomy of our times and remains important to the American psyche

Boom or Bust Sheena B. Stief, Kristen L. Figgins, Rebecca Day Babcock, 2021-04-01 A vast number of studies have documented the economic and geological effects of oil production but the impact of boom and bust cycles on individuals and communities has received less attention Boom or Bust remedies this gap by highlighting the personal experiences of those directly affected in an economy dominated by oil and natural gas production The Permian Basin is one of the largest oil producing regions in the United States People who live there have benefited from explosive growth only to see opportunities vanish with sudden industry downturns In 2016 the National Endowment for the Humanities funded a grant for the study and collection of energy narratives in this economically volatile region Boom or Bust derives from that community initiative and offers a unique

contribution to the developing field of energy humanities The oil field industry may seem to be all about numbers but as Boom or Bust demonstrates residents of oil and gas country whether they work in the oil field or not are at the mercy of an ever shifting economy When the price of oil rises companies move in and newcomers flood the area expanding the employment force And as the population booms so does the infrastructure of cities When prices drop though families must make difficult choices whether to stay put or follow the oil to another location With the ensuing declines in population small businesses close their doors and unemployment levels rise Despite the inevitable declines and despite the increase in alternative energy resources many West Texans feel a sense of pride that borders on patriotism Boom or Bust reveals the full complexity of boomtown culture

*Re-Entering Old Spaces* Aleksandra Nikcevic-Batricevic, 2016-05-11 This book is a product of the XI International Conference on English Language and Literary Studies held in Montenegro in 2014 The old spaces were taken as a metaphorical tool for reintroducing a wide range of established topics with new approaches Space was thus understood as physical mechanical continuous linear as measurable and symbolic as subjective and relational and as aesthetic It was found on maps in architecture on theatre stages in books in hearts in one's identity in time and in theses and theories from the Aristotelian topos to Einstein's construct of space time Therefore the means of travel to these spaces and the forms the journeys take are also multifarious However so are the discursive strategies and their limitations when it comes to presenting the journeys and their destinations The contributors to this volume represent a range of nationalities and present research that either follows in the footsteps of other authors in a literal or secondary literary journey to real geographical places or observes the universal literary and old theoretical issues through new critical lenses Indeed they are often on both roads witnessing how inextricable human efforts are to finding identifying and aestheticising oneself in relation to a particular space Their contributions to this book expose how spaces were created and recreated through writing and symbolical representations in general They also show how the images of these spaces have been changing in consent to the intentions of their visitors and reveal that persistent and obstinate moment in a space that despite or in spite of changing perspectives itself refuses to be changed The book will encourage further contributions to this expanding field in the humanities In their numerous and distinct ways the contributions to this particular book maintain that understanding how spaces are conceived and conceptualised is of pronounced importance in the globalized world in which cultures are gradually losing authenticities while their spaces geographical tourist spiritual literary aesthetic are as reflective of the visitors as they are of the hosts

*Hell-Bent for Leather* Kerry Fine, Michael K. Johnson, Rebecca M. Lush, Sara L. Spurgeon, 2025 This edited collection explores the role of sex and sexuality in the genre known as the weird western a popular hybrid form that mixes western themes iconography settings or conventions with elements drawn from horror fantasy supernatural or science fiction genres

**Captivating Westerns** Susan Kollin, 2019-05-01 Tracing the transnational influences of what has been known as a uniquely American genre the Western Susan Kollin's *Captivating Westerns* analyzes key moments in the history of

multicultural encounters between the Middle East and the American West In particular the book examines how experiences of contact and conflict have played a role in defining the western United States as a crucial American landscape Kollin interprets the popular Western as a powerful national narrative and presents the cowboy hero as a captivating figure who upholds traditional American notions of freedom and promise not just in the region but across the globe Captivating Westerns revisits popular uses of the Western plot and cowboy hero in understanding American global power in the post 9 11 period Although various attempts to build a case for the war on terror have referenced this quintessential American region genre and hero they have largely overlooked the ways in which these celebrated spaces icons and forms rather than being uniquely American are instead the result of numerous encounters with and influences from the Middle East By tracing this history of contact encounter and borrowing this study expands the scope of transnational studies of the cowboy and the Western and in so doing discloses the powerful and productive influence the Middle East has had on the American West

**The Wire, Deadwood, Homicide, and NYPD Blue** Jason P. Vest, 2010-11-02 This book offers the only examination of the television writing of David Milch and David Simon as significant contributions to American culture literature and social realism David Milch and David Simon are two of the most prolific and successful television drama writers in the last 30 years These talented writers have combined real world knowledge with wild imaginations and understandings of the human psyche to create riveting shows with realistic environments and storylines Milch and Simon s writing have resulted in television series that have earned both critical acclaim and millions of viewers The Wire Deadwood Homicide and NYPD Blue Violence is Power is the most comprehensive text yet written about Milch and Simon and documents how television dramas of the 1980s 1990s and 2000s mirrored American culture with unprecedented sociological accuracy The author explains how both individuals are not only capable dramatists but also insightful cultural critics This book also examines the full range of Milch s and Simon s authorial careers including Milch s books True Blue The Real Stories behind NYPD Blue and Deadwood Tales of the Black Hills and Simon s Homicide A Year on the Killing Streets and The Corner A Year in the Life of an Inner City Neighborhood

**Genre and Contemporary Hollywood** Steve Neale, 2019-07-25 This wide ranging text is one of the first to look in detail at some of the principal genres cycles and trends in Hollywood s output during the last two decades It includes analysis of such films as Sense and Sensibility Grifters The Mask When Harry Met Sally Pocahontas Titanic Basic Instinct Coppola s Dracula and Malcolm X

**Music in the Western** Kathryn Kalinak, 2012-05-22 Music in the Western Notes from the Frontier presents essays from both film studies scholars and musicologists on core issues in western film scores their history their generic conventions their operation as part of a narrative system their functioning within individual filmic texts and their ideological import especially in terms of the western s construction of gender sexuality race and ethnicity The Hollywood western is marked as uniquely American by its geographic setting prototypical male protagonist and core American values Music in the Western examines these conventions and the scores that have shaped them But the

western also had a resounding international impact from Europe to Asia and this volume distinguishes itself by its careful consideration of music in non Hollywood westerns such as *Ravenous* and *The Good the Bad and the Ugly* and in the easterns which influenced them such as *Yojimbo* Other films discussed include *Wagon Master* *High Noon* *Calamity Jane* *The Big Country* *The Unforgiven* *Dead Man* *Wild Bill* *There Will Be Blood* and *No Country for Old Men* Contributors Ross Care Corey K Creekmur Yuna de Lannoy K J Donnelly Caryl Flinn Claudia Gorbman Kathryn Kalinak Charles Leinberger Matthew McDonald Peter Stanfield Mariana Whitmer Ben Winters The Routledge Music and Screen Media Series offers edited collections of original essays on music in particular genres of cinema television video games and new media These edited essay collections are written for an interdisciplinary audience of students and scholars of music and film and media studies

**Commie Cowboys** Ryan W. McMaken, 2014-04-28 The Western genre has long been associated with right wing and libertarian politics and is said to promote individualism and free market economics In a new look at the Western however Ryan McMaken shows that the Western is in fact often anti capitalist and in many ways the genre attacks the dominant ideology of nineteenth century America classical liberalism The classical Westerns of the mid twentieth century often feature wealthy capitalist villains who oppress the cowardly and defenseless shopkeepers and farmers of the frontier The gunfighter a representative of the law and order provided by the nation state intervenes to provide safety and justice In addition to attacks on capitalism the Western attacks other prized values of the bourgeois middle classes including Christianity education and urbanization McMaken examines these themes as used in the films of John Ford Anthony Mann and Howard Hawks These pioneers of the classical Westerns are then contrasted with later innovators such as Sergio Leone Sam Peckinpah and Clint Eastwood Also included are discussions of the role of the *LITTLE HOUSE ON THE PRAIRIE* series Victorian literature and the nature of crime on the historical frontier With a foreword by Paul A Cantor author of *GILLIGAN UNBOUND* and *THE INVISIBLE HAND IN POPULAR CULTURE*

**Westerns** Janet Walker, 2013-11-26 The cowboys and Indians sheriffs and outlaws schoolmarmes and barkeepers of Western films have wholly transformed our ideas about the reality of the American frontier *Westerns* is the first book to consider seriously the historical meanings and functions of the Western film genre In *Westerns* leading scholars unpack the ways in which the form has embellished mythologized and erased past events Contributors explore the mythic Wild West envisioned by Buffalo Bill Cody the revisionist aims of recent westerns like *Posse* *Lone Star* and *Dead Man* and how the genre addresses key issues of biography authenticity race and representation Included is an introduction by Janet Walker

**Best Mounted Police Stories** Dick Harrison, 1978 22 stories about the Canadian Mountie

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