



Jon Tuska

The American West in Film

*Critical
Approaches
to the
Western*

The American West In Film Critical Approaches To The Western

Jeremy Agnew



The American West In Film Critical Approaches To The Western:

The American West in Film Jon Tuska,1988 Critical survey of the Western film providing a means of viewing intelligently

The American West on Film Johnny D. Boggs,2019-11-15 More than a history of Western movies The American West on Film intertwines film history the history of the American West and American social history into one unique volume The American West on Film chronicles 12 Hollywood motion pictures that are set in the post Civil War American West including The Ox Bow Incident Red River High Noon The Searchers The Magnificent Seven Little Big Man and Tombstone Each film overview summarizes the movie s plot details how the film came to be made the critical and box office reactions upon its release and the history of the time period or actual event This is followed by a comparison and contrast of the filmmakers version of history with the facts as well as an analysis of the film s significance then and now Relying on contemporary accounts and historical analysis as well as perspectives from filmmakers historians and critics the author describes what it took to get each movie made and how close to the historical truth the movie actually got Readers will come away with a better understanding of how movies often reflect the time in which they were made and how Westerns can offer provocative social commentary hidden beneath old fashioned shoot em ups

Critical Perspectives on the Western Lee Broughton,2016-09-19 For decades the Western film has been considered a dying breed of cinema yet filmmakers from Quentin Tarantino to Ethan and Joel Coen find new ways to reinvigorate the genre As Westerns continue to be produced for contemporary audiences scholars have taken a renewed interest in the relevance of this enduring genre In Critical Perspectives on the Western From A Fistful of Dollars to Django Unchained Lee Broughton has compiled a wide ranging collection of essays that look at various forms of the genre on both the large and small screen Contributors to this volume consider themes and subgenres celebrities and authors recent idiosyncratic engagements with the genre and the international Western These essays also explore issues of race and gender in the various films discussed as well as within the film genre as a whole Among the films and television programs discussed in this volume are The Assassination of Jesse James by the Coward Robert Ford Django Kill Justified Meek s Cutoff Tears of the Black Tiger Appaloosa The Frozen Limits and Red Harvest Featuring a diverse selection of chapters that represent current thinking on the Western Critical Perspectives on the Western will appeal to fans of the genre film students and scholars alike

Robert Redford and the American West Elisa Leonelli,2007-05-03 ROBERT REDFORD has played many Westerners on the big screen a romantic outlaw in Butch Cassidy and the Sundance Kid 1969 with Paul Newman a sheriff in Tell Them Willie Boy is Here 1968 a mountain man in Jeremiah Johnson 1972 a rodeo cowboy in The Electric Horseman 1979 with Jane Fonda a Montana rancher in The Horse Whisperer 1998 which he also directed He is the founder of Sundance an admirer of Native American art and culture and a committed environmentalist He embodies the best values of the American West

New Deal Cowboy Michael Duchemin,2016-09-22 Best known to Americans as the singing cowboy beloved entertainer Gene Autry 1907 1998 appeared in countless films radio

broadcasts television shows and other venues While Autry's name and a few of his hit songs are still widely known today his commitment to political causes and public diplomacy deserves greater appreciation In this innovative examination of Autry's influence on public opinion Michael Duchemin explores the various platforms this cowboy crooner used to support important causes notably Franklin D Roosevelt's New Deal and foreign policy initiatives leading up to World War II As a prolific performer of western folk songs and country western music Autry gained popularity in the 1930s by developing a persona that appealed to rural small town and newly urban fans It was during this same time Duchemin explains that Autry threw his support behind the thirty second president of the United States Drawing on a wealth of primary sources Duchemin demonstrates how Autry popularized Roosevelt's New Deal policies and made them more attractive to the American public In turn the president used the emerging motion picture industry as an instrument of public diplomacy to enhance his policy agendas which Autry's films backed by Republic Pictures unabashedly endorsed As the United States inched toward entry into World War II the president's focus shifted toward foreign policy Autry responded by promoting Americanism war preparedness and friendly relations with Latin America As a result Duchemin argues Sergeant Gene Autry played a unique role in making FDR's internationalist policies more palatable for American citizens reluctant to engage in another foreign war New Deal Cowboy enhances our understanding of Gene Autry as a western folk hero who during critical times of economic recovery and international crisis readily assumed the role of public diplomat skillfully using his talents to persuade a marginalized populace to embrace a nationalist agenda By drawing connections between western popular culture and American political history the book also offers valuable insight concerning the development of leisure and western tourism the information industry public diplomacy and foreign policy in twentieth century America *Wild Open Spaces* Yardena Rand, 2005 Love Westerns Then smile pardner Pop culture expert Yardena Rand has interviewed over 1 000 Western fans who represent an audience 57 million strong in America alone With hundreds of fans quoted she takes a first hand look at the enduring power of the myth of the American West showing the diversity of the audience why Westerns continue to have such pull and top fan favorites *American Studies* Jack Salzman, 1990-05-25 This volume supplements the acclaimed three volume set published in 1986 and consists of an annotated listing of American Studies monographs published between 1984 and 1988 There are more than 6 000 descriptive entries in a wide range of categories anthropology and folklore art and architecture history literature music political science popular culture psychology religion science and technology and sociology Television Western Players of the Fifties Everett Aaker, 2024-10-15 Modeled after the Mack V Wright 1920 film version the 1949 western television series The Lone Ranger made Clayton Moore's masked character one of the most recognized in American popular culture Other westerns followed and by 1959 there were 32 being shown daily on prime time television Many of the stars of the nearly 75 westerns went on to become American icons and symbols of the Hollywood West This encyclopedia includes every actor and actress who had a regular role in a television western from 1949 through 1959

The entries cite biographical and family details accounts of how the player first broke into show business and details of roles played as well as opinions from the actors and their contemporaries A full accounting of film serial and television credits is also included The appendix lists 84 television westerns with dates show times themes and stars

Transnationalism and Imperialism Hervé Mayer, David Roche, 2022-04-05 While Western films can be seen as a mode of American exceptionalism they have also become a global genre Around the world Westerns exemplify colonial cinema driven by the exploration of racial and gender hierarchies and the progress and violence shaped by imperialism Transnationalism and Imperialism Endurance of the Global Western Film traces the Western from the silent era to present day as the genre has circulated the world Contributors examine the reception and production of American Westerns outside the US alongside the transnational aspects of American productions and they consider the work of minority directors who use the genre to interrogate a visual history of oppression By viewing Western films through a transnational lens and focusing on the reinterpretations appropriations and parallel developments of the genre outside the US editors Herv Mayer and David Roche contribute to a growing body of literature that debunks the pervasive correlation between the genre and American identity Perfect for media studies and political science Transnationalism and Imperialism reveals that Western films are more than cowboys they are a critical intersection where issues of power and coloniality are negotiated

Radical Frontiers in the Spaghetti Western Austin Fisher, 2014-02-06 Ever more popular in the age of DVDs eBay and online fandom the Spaghetti Westerns of the 1960s have undergone a mainstream renaissance which has nevertheless left their intimate relationship to the troubled politics of 1960s Italy unexamined Radical Frontiers reappraises the genre in relation to the revolutionary New Left and the events of 1968 to uncover the complexities of a cinematic milieu too often dismissed as formulaic and homogeneous Establishing the backdrop of post war Italy in which the Roman studio system actively blended Italian and American culture Austin Fisher looks in detail at the works of Damiano Damiani Sergio Sollima Sergio Corbucci Giulio Questi and Giulio Petroni and how these directors reformatted the Hollywood Western to yield new resonance for militant constituencies and radical groups Radical Frontiers identifies the main variants of these militant Westerns which brazenly endorsed violent peasant insurrection in the Mexico of the popular imagination turning the camera on the hitherto heroic colonialists of the West and exposing the brutal mechanisms of a society infested with latent fascism The ways in which the films artistic failures reflect the ideological confusions of the radical groups is examined and the genre s legacy is reappraised as the revolutionary energy of Italy s New Left becomes subsumed amidst the conflicting agendas of New Hollywood blaxploitation and the grindhouse revival of Tarantino Rodriguez and Raimi Reclaiming the Spaghetti Western from the domain of the merely cool and repositioning it within the spectrum of late 1960s radical cinema Radical Frontiers analyses the genre s narrative and cinematographic inscriptions in their political context to uncover Far Left doctrines in these tales of outlaws and sheriffs banditry and redemptive violence

The Landscapes of Western Movies Jeremy Agnew, 2020-10-15 Western films have

often been tributes to place and setting with the magnificent backdrops mirroring the wildness of the narratives As the splendid outdoor scenery of Westerns could not be found on a studio back lot or on a Hollywood sound stage the movies have been filmed in the wide open spaces of the American West and beyond This book chronicles the history of filming Westerns on location from shooting on the East Coast in the early 1900s through the use of locations in Utah Arizona and California in the 1940s and 1950s and filming Westerns in Mexico Spain and other parts of the world in the 1960s Also studied is the relationship between the filming location timeline and the evolving motion picture industry of the twentieth century and how these factors shaped audience perceptions of the Real West

The Philosophy of the Western Jennifer L. McMahon, B. Steve Csaki, 2010-05-28 Essays about how stories of the Old West reflect and affect our beliefs and values The solitude of the lone rider the loyalty of his horse and the unspoken code of the West for many Western movies embody America and its values though the view of the country's history they present isn't always accurate In recent years scholars had declared the genre dead but a steady resurgence of western themes in literature film and television has reestablished its importance and influence In The Philosophy of the Western editors Jennifer L McMahon and B Steve Csaki examine philosophical themes in the western genre Investigating subjects of nature ethics identity gender environmentalism and animal rights the essays in this volume draw from a wide range of westerns including the more recent popular and critical successes *Unforgiven* *All the Pretty Horses* *3:10 to Yuma* and *No Country for Old Men* as well as literature and television serials such as *Deadwood* The Philosophy of the Western reveals the powerful role of the western in the American psyche

The Invention of the Western Film Scott Simmon, 2003-06-30 Table of contents

Wild West Shows and the Images of American Indians, 1883-1933 L. G. Moses, 1999 Examines the lives and experiences of Show Indians from their own point of view

Orphans Preferred Christopher Corbett, 2004-09-14 WANTED YOUNG SKINNY WIRY FELLOWS NOT OVER 18 MUST BE EXPERT RIDERS WILLING TO RISK DEATH DAILY ORPHANS PREFERRED California newspaper help wanted ad 1860 The Pony Express is one of the most celebrated and enduring chapters in the history of the United States a story of the all American traits of bravery bravado and entrepreneurial risk that are part of the very fabric of the Old West No image of the American West in the mid 1800s is more familiar more beloved and more powerful than that of the lone rider galloping the mail across hostile Indian territory No image is more revered And none is less understood *Orphans Preferred* is both a revisionist history of this magnificent and ill fated adventure and an entertaining look at the often larger than life individuals who created and perpetuated the myth of the Pony as it is known along the Pony Express trail that runs from St Joseph Missouri to Sacramento California The Pony Express is a story that exists in the annals of Americana where fact and fable collide a story as heroic as the journey of Lewis and Clark as complex and revealing as the legacy of Custer's Last Stand and as muddled and freighted with yarns as Paul Revere's midnight ride *Orphans Preferred* is a fresh and exuberant reexamination of this great American story

Eastern Westerns Stephen Teo, 2017-01-12 The western one of Hollywood's great film genres has

surprisingly enjoyed a revival recently in Asia and in other parts of the world whilst at the same time declining in America. Although the western is often seen as an example of American cultural dominance, this book challenges this view. It considers the western from an Asian perspective, exploring why the rise of Asian westerns has come about and examining how its aesthetics, styles and politics have evolved as a result. It analyses specific Asian Westerns as well as Westerns made elsewhere, including in Australia, Europe and Hollywood, to demonstrate how these employ Asian philosophical and mythical ideas and value systems. The book concludes that the western is a genre which is truly global and not one that is purely intrinsic to America.

Comparing Cowboys and Frontiers Richard W. Slatta, 1997. Historians of the American West, perhaps inspired by NAFTA and Internet communication, are expanding their intellectual horizons across borders north and south. This collection of essays functions as a how-to guide to comparative frontier research in the Americas. Frontier specialist Richard W. Slatta presents topics, techniques and methods that will intrigue social science professionals and western history buffs alike as he explores the frontiers of North and South America from Spanish colonial days into the twentieth century. The always popular cowboy is joined by the fascinating gaucho, llanero, vaquero and charro as Slatta compares their work techniques, roundups, songs, tack, lingo, equestrian culture and vices. We visit saloons and pulperias as well as plains and pampas and Slatta expertly compares clothing, weather, terrain, diets, alcoholic beverages, card games and military tactics. From primary records we learn how Europeans, Native Americans and African Americans became the ranch hands, cowmen and buckaroos of the Americas and why their dependence on the ranch cattle industry kept them bachelors and landless peons.

The Films of Delmer Daves Douglas Horlock, 2022-03-25. Delmer Daves (1904-1977) was an American screenwriter, director and producer known for his dramas and Western adventures, most notably *Broken Arrow* and *3:10 to Yuma*. Despite the popularity of his films, there has been little serious examination of Daves's work. Filmmaker Bertrand Tavernier has called Daves the most forgotten of American directors and to date no scholarly monograph has focused on his work. In *The Films of Delmer Daves: Visions of Progress in Mid Twentieth Century America*, author Douglas Horlock contends that the director's work warrants sustained scholarly attention. Examining all of Daves's films as well as his screenplays, scripts that were not filmed, and personal papers, Horlock argues that Daves was a serious, distinctive and enlightened filmmaker whose work confronts the general conservatism of Hollywood in the mid twentieth century. Horlock considers Daves's films through the lenses of political and social values, race and civil rights, and gender and sexuality. Ultimately, Horlock suggests that Daves's work, through its examination of bigotry and irrational fear and depiction of institutional and personal morality and freedom, presents a consistent, innovative and progressive vision of America.

The Subject of Film and Race Gerald Sim, 2014-07-31. *The Subject of Film and Race* is the first comprehensive intervention into how film critics and scholars have sought to understand cinema's relationship to racial ideology. In attempting to do more than merely identify harmful stereotypes, research on films and race appropriates ideas from post-structuralist theory. But on those platforms, the field takes intellectual and political

positions that place its anti racist efforts at an impasse While presenting theoretical ideas in an accessible way Gerald Sim s historical materialist approach uniquely triangulates well known work by Edward Said with the Neo Marxian writing about film by Theodor Adorno and Fredric Jameson The Subject of Film and Race takes on topics such as identity politics multiculturalism multiracial discourse and cyborg theory to force film and media studies into rethinking their approach specifically towards humanism and critical subjectivity The book illustrates theoretical discussions with a diverse set of familiar films by John Ford Michael Mann Todd Solondz Quentin Tarantino Keanu Reeves and others to show that we must always be aware of capitalist history when thinking about race ethnicity and films

Native Recognition Joanna Hearne, 2013-01-25 In Native Recognition Joanna Hearne persuasively argues for the central role of Indigenous image making in the history of American cinema Across the twentieth and into the twenty first centuries Indigenous peoples have been involved in cinema as performers directors writers consultants crews and audiences yet both the specificity and range of this Native participation have often been obscured by the on screen larger than life images of Indians in the Western Not only have Indigenous images mattered to the Western but Westerns have also mattered to Indigenous filmmakers as they subvert mass culture images of supposedly vanishing Indians repurposing the commodity forms of Hollywood films to envision Native intergenerational continuity Through their interventions in forms of seeing and being seen in public culture Native filmmakers have effectively marshaled the power of visual media to take part in national discussions of social justice and political sovereignty for North American Indigenous peoples Native Recognition brings together a wide range of little known productions from the silent films of James Young Deer to recovered prints of the 1928 Ramona and the 1972 House Made of Dawn to the experimental and feature films of Victor Masayesva and Chris Eyre Using international archival research and close visual analysis Hearne expands our understanding of the complexity of Native presence in cinema both on screen and through the circuits of film production and consumption

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Table of Contents The American West In Film Critical Approaches To The Western

1. Understanding the eBook The American West In Film Critical Approaches To The Western
 - The Rise of Digital Reading The American West In Film Critical Approaches To The Western
 - Advantages of eBooks Over Traditional Books
2. Identifying The American West In Film Critical Approaches To The Western
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an The American West In Film Critical Approaches To The Western
 - User-Friendly Interface

4. Exploring eBook Recommendations from The American West In Film Critical Approaches To The Western
 - Personalized Recommendations
 - The American West In Film Critical Approaches To The Western User Reviews and Ratings
 - The American West In Film Critical Approaches To The Western and Bestseller Lists
5. Accessing The American West In Film Critical Approaches To The Western Free and Paid eBooks
 - The American West In Film Critical Approaches To The Western Public Domain eBooks
 - The American West In Film Critical Approaches To The Western eBook Subscription Services
 - The American West In Film Critical Approaches To The Western Budget-Friendly Options
6. Navigating The American West In Film Critical Approaches To The Western eBook Formats
 - ePub, PDF, MOBI, and More
 - The American West In Film Critical Approaches To The Western Compatibility with Devices
 - The American West In Film Critical Approaches To The Western Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of The American West In Film Critical Approaches To The Western
 - Highlighting and Note-Taking The American West In Film Critical Approaches To The Western
 - Interactive Elements The American West In Film Critical Approaches To The Western
8. Staying Engaged with The American West In Film Critical Approaches To The Western
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers The American West In Film Critical Approaches To The Western
9. Balancing eBooks and Physical Books The American West In Film Critical Approaches To The Western
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection The American West In Film Critical Approaches To The Western
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine The American West In Film Critical Approaches To The Western
 - Setting Reading Goals The American West In Film Critical Approaches To The Western
 - Carving Out Dedicated Reading Time

12. Sourcing Reliable Information of The American West In Film Critical Approaches To The Western
 - Fact-Checking eBook Content of The American West In Film Critical Approaches To The Western
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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