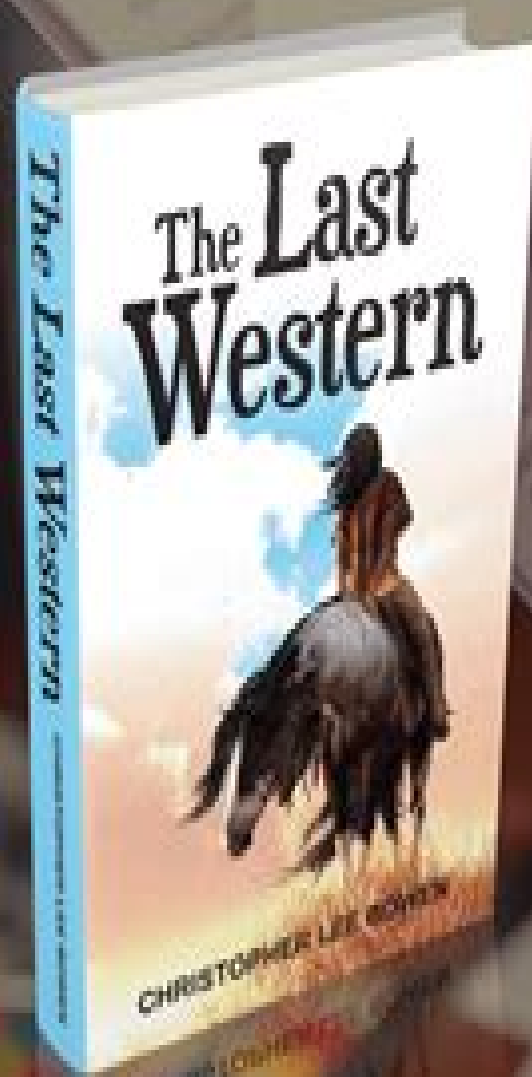


HOLLYWOOD

Movie Script Coverage



The Last Western

Christopher Lee Bowen

The Last Western

M Lipman



The Last Western:

The Last Western Jennifer Greiman, Paul Stasi, 2012-12-20 Perhaps the most sophisticated and complex of shows in HBO's recent history *Deadwood* has surprisingly little coverage in our current scholarship Grounding contemporary anxieties about race and class domesticity and American exceptionalism in its nineteenth century setting *Deadwood* revises our understanding of a formative period for the American nation through a re-examination of one of the main genres through which this national story has been transmitted the Western With contributions from scholars in American studies literature and film and television studies *The Last Western* situates *Deadwood* in the context of both its nineteenth century setting and its twenty-first century audience Together these essays argue for the series as a provocative meditation on both the state and historical formation of U.S. empire examining its treatment of sovereign power and political legitimacy capital accumulation and dispossession racial and gender identities and social and family structures while attending to the series' peculiar and evocative aesthetic forms What emerges from this collection is the impressive range of *Deadwood*'s often contradictory engagement with both nineteenth and twenty-first century America *The A to Z of Westerns in Cinema* Paul

Varner, 2009-09-28 When the earliest filmgoers watched *The Great Train Robbery* in 1903 many of them shrieked in terror at the very last clip when one of the outlaws turns directly toward the camera and fires a gun seemingly directly at the audience The puff of smoke was sudden and it was hand-colored so that it looked real Today we can look back at that primitive movie and see all the elements of what would evolve into the Western genre Perhaps it is the Western's early origins *The Great Train Robbery* was the first narrative commercial movie or its formulaic yet entertaining structure that has made the Western so popular Whatever the case may be with the recent success of films like *3:10 to Yuma* and *The Assassination of Jesse James* by the Coen brothers the Western appears to be in no danger of disappearing The story of the western is told in *The A to Z of Westerns in Cinema* through a chronology a bibliography and an introductory essay However it is the hundreds of cross-referenced dictionary entries on cinematographers composers producers films like *Butch Cassidy and the Sundance Kid* *Dances With Wolves* *The Good The Bad and the Ugly* *High Noon* *The Magnificent Seven* *The Searchers* *Tombstone* and *Unforgiven* such actors as Gene Autry Kirk Douglas Clint Eastwood Henry Fonda James Stewart and John Wayne and directors like John Ford and Sergio Leone that will have you reaching for this book again and again **The Noir Western**

David Meuel, 2015-01-28 Beginning in the mid 1940s the bleak brooding mood of film noir began seeping into that most optimistic of film genres the western Story lines took on a darker tone and western films adopted classic noir elements of moral ambiguity complex anti-heroes and explicit violence The noir western helped set the standard for the darker science fiction action and superhero films of today as well as for acclaimed TV series such as HBO's *Deadwood* and AMC's *Breaking Bad* This book covers the stylistic shift in westerns in mid 20th century Hollywood offering close readings of the first noir westerns along with revealing portraits of the eccentric and talented directors who brought the films to life **The Last**

Western Thomas S. Klise,1974-01-01 A multiracial teen from the American Southwest becomes a celebrity for his talent at baseball When his neighborhood is destroyed he joins a religious order **Westerns** Janet Walker,2001 First Published in 2002 Routledge is an imprint of Taylor Francis an informa company **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 **Westerns and the Trail of Tradition** Barrie Hanfling,2010-04-26 Over the past century the western has fluctuated in popularity By 2010 it has come to stand to the dismay of many at one of its lowest points Beginning with 1929 and the advent of talkies In *Old Arizona* the author discusses the cultural and industry trends the directors producers studios and especially the stars and looks at the ways in which their personalities and financial ups and downs affected the way westerns were shot The improvements in technology through the years the trick horses the fistfight choreography the evolution of plotlines these are fascinating indicators of the way Americans themselves were changing *Department of the Interior and Related Agencies Appropriations for 1999: Justification of the budget estimates, U.S. Geological Survey* United States. Congress. House. Committee on Appropriations. Subcommittee on Department of the Interior and Related Agencies,1998 **The Spolia Churches of Rome** Maria Fabricius Hansen,2015-06-30 The church builders of the Middle Ages treated the architecture of ancient Rome like a quarry full of prefabricated building materials This resulted in some very eclectically and ingeniously constructed churches In *The Spolia Churches of Rome* we learn of the principles for the distribution of these antique

architectural elements and the significance of breaking down and building on the past Also presented here is a selection of eleven particularly beautiful churches featuring a wide variety of spolia This book also contains maps and other practical information which make it the ideal companion when seeking out the past in modern day Rome

The Imperial Families of Ancient Rome Maxwell Craven, 2019-12-08 The Roman Empire was a spectacular polity of unprecedented scale which stretched from Scotland to Sudan and from Portugal to Persia It survived for over 500 years in the west and 1 480 years in the east Ruling it was a task of frightening complexity few emperors made a good fist of it yet thanks to dynastic connections an efficient bureaucracy and a governing class eager to attain the kudos of holding the highest offices it survived the mad bad and incompetent emperors remarkably well Although not always apparent it was the interplay of emperors kin and family connections which also made a major contribution to controlling the empire This book aims to put on record the known ancestry relations and descendants of all emperors including ephemeral ones and show connections from one dynasty to another as completely as possible accompanied by concise biographical notes about each ruler and known facts about family members which include Romans both famous and obscure It also attempts to distinguish between certainty and possibility and to eliminate obvious fiction The introduction provides a narrative lead in to the creation of the empire attempts to clarify the complexities of Roman genealogy and assess the sources

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