



JOHN H. LENTHAN

SHOWDOWN

CONFRONTING MODERN AMERICA
IN THE WESTERN FILM

Showdown Confronting Modern America In The Western Film

William Grady



Showdown Confronting Modern America In The Western Film:

Showdown, Confronting Modern America in the Western Film John H. Lenihan, 1980 Showdown is a study of America's oldest most representative film genre the Western movie from the perspective of social allegory It assesses scores of major and minor films to show how Westerns function as vehicles for contemporary social and political critiques of American life *Cinemas of the World* James Chapman, 2004-06-03 The cinema has been the pre eminent popular art form of the 20th century In *Cinemas of the World* James Chapman examines the relationship between film and society in the modern world film as entertainment medium film as a reflection of national cultures and preoccupations film as an instrument of propaganda He also explores two interrelated issues that have recurred throughout the history of cinema the economic and cultural hegemony of Hollywood on the one hand and on the other the attempts of film makers elsewhere to establish indigenous national cinemas drawing on their own cultures and societies Chapman examines the rise to dominance of Hollywood cinema in the silent and early sound periods He discusses the characteristic themes of American movies from the Depression to the end of the Cold War especially those found in the western and film noir genres that are often used as vehicles for exploring issues central to us society and politics He looks at national cinemas in various European countries in the period between the end of the First World War and the end of the Second which all exhibit the formal and aesthetic properties of modernism The emergence of the so called new cinemas of Europe and the wider world since 1960 are also explored Chapman is a tough thinking original writer an engaging excellent piece of work David Lancaster Film and History

The New Western Scott F. Stoddart, 2016-02-19 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 **Hollywood's West** Peter C. Rollins, John E. O'Connor, 2005-11-11 An excellent study that should interest film buffs academics and non academics alike *Journal of the West* Hollywood's West examines popular perceptions of the frontier as a defining feature of American identity and history Seventeen essays by prominent film scholars illuminate the allure of life on the edge of civilization and analyze how this region has been represented on big and small screens Differing characterizations of the frontier in modern popular

culture reveal numerous truths about American consciousness and provide insights into many classic Western films and television programs from RKO's 1931 classic *Cimarron* to Turner Network Television's recent made for TV movies. Covering topics such as the portrayal of race, women, myth, and nostalgia, Hollywood's West makes a significant contribution to the understanding of how Westerns have shaped our nation's opinions and beliefs, often using the frontier as metaphor for contemporary issues.

Myth of the Western Carter Matthew Carter, 2018-09-17 What is the nature of the relationship between the Hollywood Western and American frontier mythology? How have Western films helped develop cultural and historical perceptions, attitudes, and beliefs towards the frontier? Is there still a place for the genre in light of revisionist histories of the American West? *Myth of the Western* reinvigorates the debate surrounding the relationship between the Western and frontier mythology, arguing for the importance of the genre's socio-cultural, historical, and political dimensions. Taking a number of critical, theoretical, and philosophical approaches, Matthew Carter applies them to prominent forms of frontier historiography. He also considers the historiographic element of the Western by exploring the different ways in which the genre has responded to the issues raised by the frontier. Carter skilfully argues that the genre has and continues to reveal the complexities and contradictions at the heart of US society. With its clear analyses of and intellectual challenges to the film scholarship that has developed around the Western over a 65-year period, this book adds new depth to our understanding of specific film texts and of the genre as a whole, a welcome resource for students and scholars in both Film Studies and American Studies.

American Western Stephen McVeigh, 2007-02-14 This wide-ranging book illuminates the importance of the Western in American history. It explores the interconnections between the Western in both literature and film and the United States in the 20th century. Structured chronologically, the book traces the evolution of the Western as a uniquely American form. The author argues that America's frontier past was quickly transformed into a set of symbols and myths, an American meta-narrative that came to underpin much of the American century. He details how and why this process occurred, the form and function of Western myths and symbols, the evolution of this mythology and its subversions and reconstructions throughout 20th-century American history. The book engages with the full range of historical, literary, and cinematic perspectives and texts from the founding Western histories of Theodore Roosevelt and Frederick Jackson Turner to the New Western history of Patricia Nelson Limerick and Richard White.

Screening American Nostalgia Susan Flynn, Antonia Mackay, 2021-08-09 This book examines American screen culture and its power to create and sustain values. Looking specifically at the ways in which nostalgia colors the visions of American life, essays explore contemporary American ideology as it is created and sustained by the screen. Nostalgia is omnipresent, selling a version of America that arguably never existed. Current socio-cultural challenges are played out onscreen and placed within the historical milieu through a nostalgic lens, which is tempered by contemporary conservatism. Essays reveal not only the visual catalog of recognizable motifs but also how these are used to temper the uncertainty of contemporary crises. Media covered spans from 1939's *Gone with the Wind*

to *Stranger Things* *The Americans* *Twin Peaks* the *Fallout* franchise and more

ReFocus: The Films of Delmer Daves Matthew Carter, 2016-05-25 From *Destination Tokyo* 1943 to *The Battle of the Villa Fiorita* 1965 Delmer Daves was responsible for a unique body of work but few filmmakers have been as critically overlooked in existing scholarly literature Often regarded as an embodiment of the self effacing craftsmanship of classical and post War Hollywood films such as *Broken Arrow* 1950 and *3 10 to Yuma* 1957 reveal a filmmaker concerned with style as much as sociocultural significance As the first comprehensive study of Daves s career this collection of essays seeks to deepen our understanding of his work and also to problematize existing conceptions of him as a competent conventional and even naïve studio man *Movie Time* James Combs, 2009-03-26 *Movie Time* is a study of temporal mythmaking in American popular movies The work is rooted in American pragmatic philosophy and contemporary traditions of inquiry in the social sciences and humanities It proceeds on the premise that social beings and social orders are interested in the mediation of time and attempt to make sense of their present world through the reconstruction of important pasts of interest in the present develop new presents with the help of popular expressions which define new situations and responses for a new time and foresee possible futures which impinge upon life in the here and now In particular the work focuses on the subsequent treatment of the American 1950 s in films set in that era beginning in the 1970 s and continuing with an effort to create a rough taxonomy of mythemes in such retrospective films and why it is that future times would find the Fifties to be so important that people wish to revisit it Too the mediation of time includes the development of a new present in this case the emergence of conservatism as a social force in the 1970 s and beyond The movies were an important form of expression in the dramatization of the conservative myth leading to the pervasion of conservative leaders and ideologies into the new century Finally the unrealized but imminent future of the country and world was increasingly on people s minds as both millennial hopes and fears and unanticipated threats began to emerge at century s end so movies which anticipated alternative futures appeared in response to that prospective interest It is hoped that this present inquiry will stimulate further work on the social relevance of popular expression and in particular the social mediation of time

Redrawing the Western William Grady, 2024-11-12 A history of American Western genre comics and how they interacted with contemporaneous political and popular culture *Redrawing the Western* charts a history of the Western genre in American comics from the late 1800s through the 1970s and beyond Encompassing the core years in which the genre was forged and prospered in a range of popular media Grady engages with several key historical timeframes from the origins of the Western in the nineteenth century illustrated press through fin de siècle anxieties with the closing of the frontier and the centrality of cowboy adventure across the interwar postwar and high Cold War years to the revisions of the genre in the wake of the Vietnam War and the Western s continued vitality in contemporary comics storytelling In its study of stories about vengeance conquest and justice on the contested frontier *Redrawing the Western* highlights how the simplistic conflicts common in Western adventure comics could disguise highly

political undercurrents providing young readers with new ways to think about the contemporaneous social and political milieu Besides tracing the history forms and politics of American Western comics in and around the twentieth century William Grady offers an original reassessment of the important role of comics in the development of the Western genre ranking them alongside popular fiction and film in the process **High Noon** Phillip Drummond, 2019-07-25 Made in 1951 High Noon rapidly became one of the most celebrated and controversial Hollywood dramas of the post war period A grave taut western about community and violence High Noon collected a clutch of Oscars helped to re establish the dwindling fortunes of its star Gary Cooper and confirmed the stature of director Fred Zinnemann and producer Stanley Kramer The film was also a flashpoint for the conflict between the US film industry and McCarthyite anti communism writer and associate producer Carl Foreman was hounded off the production and blacklisted Phillip Drummond offers a detailed account of High Noon s troubled production context and its early public reception along with career summaries of the key participants He analyzes the dramatic organization of the film with close reference to the original short story and Carl Foreman s script and concludes with an invaluable overview of the long history of critical debates focusing on questions of social identity and gender The result is a fresh and nuanced reading of a major classic Phillip Drummond is Lecturer in Film and Media Studies at the Institute of Education University of London UK **Radical Frontiers in the Spaghetti Western** Austin Fisher, 2011-08-30 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 **Cinema and Unconventional Warfare in the Twentieth Century** Paul B. Rich, 2018-08-23

Cinematic representations of unconventional warfare have received sporadic attention to date. However, this pattern has now begun to change with the rise of insurgency and counter insurgency in Iraq and Afghanistan and the growing importance of jihadist terrorism in the wake of 9/11. This ground-breaking study provides a much-needed examination of global unconventional warfare in 20th-century filmmaking with case studies from the United States, Britain, Ireland, France, Italy, and Israel. Paul B. Rich examines Hollywood's treatment of counter terrorism and counter insurgency in the United States, British post-colonial insurgencies in Malaya and Kenya, and British special operations in the Second World War, the Irish conflict before and during the Troubles, French filmmaking and the reluctance to deal with the bitter war in Algeria in the 1950s, Italian neorealism and its impact on films dealing with urban insurgency by Roberto Rossellini, Nanni Loy, and Gillo Pontecorvo, and Israel and the upsurge of Palestinian terrorism. Whilst only a small number of films on these conflicts have been able to rise above stereotyping insurgents and terrorists in some cases due to a pattern of screen orientalism, *Cinema and Unconventional Warfare in the Twentieth Century* stresses the positive political gains to be derived from humanizing terrorists and terrorists' movements, especially in the context of modern jihadist terrorism. This is essential reading for academics, postgraduates, and advanced undergraduates interested in 20th-century military history, politics, and international relations and film studies.

The American West Michael P. Malone, Richard W. Etulain, 1989-01-01. Chronicles the history of the American West in the twentieth century, tracing economical, political, social, and cultural developments in the region from the turn of the century to the 1980s.

Hollywood's Indian Peter Rollins, 2011-01-23. Offering both in-depth analyses of specific films and overviews of the industry's output, *Hollywood's Indian* provides insightful characterizations of the depiction of the Native Americans in film. This updated edition includes a new chapter on *Smoke Signals*, the groundbreaking independent film written by Sherman Alexie and directed by Chris Eyre. Taken as a whole, the essays explore the many ways in which these portrayals have made an impact on our collective cultural life.

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 Coward Robert Ford, 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 *A Literary History of the American West* Western Literature Association (U.S.),1987 Literary histories of course do not have a reason for being unless there exists the literature itself This volume perhaps more than others of its kind is an expression of appreciation for the talented and dedicated literary artists who ignored the odds avoided temptations to write for popularity or prestige and chose to write honestly about the American West believing that experiences long known to be of historical importance are also experiences that need and deserve a literature of importance *With Amusement for All* LeRoy Ashby,2006-05-12 *With Amusement for All* is a sweeping interpretative history of American popular culture Providing deep insights into various individuals events and movements LeRoy Ashby explores the development and influence of popular culture from minstrel shows to hip hop from the penny press to pulp magazines from the NBA to NASCAR and much in between By placing the evolution of popular amusement in historical context Ashby illuminates the complex ways in which popular culture both reflects and transforms American society He demonstrates a recurring pattern in democratic culture by showing how groups and individuals on the cultural and social periphery have profoundly altered the nature of mainstream entertainment The mainstream has repeatedly co opted and sanitized marginal trends in a process that continues to shift the limits of acceptability Ashby describes how social control and notions of public morality often vie with the bold erotic and sensational as entrepreneurs finesse the vagaries of the market and shape public appetites Ashby argues that popular culture is indeed a democratic art as it entertains the masses provides opportunities for powerless and disadvantaged individuals to succeed and responds to changing public hopes fears and desires However it has also served to reinforce prejudices leading to discrimination and violence Accordingly the study of popular culture reveals the often dubious contours of the American dream *With Amusement for All* never loses sight of pop culture s primary goal the buying and selling of fun Ironically although popular culture has drawn an enormous variety of amusements from grassroots origins the biggest winners are most often sprawling corporations with little connection to a movement s original innovators **Robert Altman's McCabe & Mrs. Miller** Robert T. Self,2007 Reclaims reframes and reexamines one of acclaimed maverick filmmaker Robert Altman s most accomplished and admired movies McCabe Mrs Miller as a commentary on Western history the Western film the times from which it emerged and as a tribute to a neglected masterpiece of American cinema John Wayne Randy Roberts,1997-01-01 John Wayne remains a constant in American popular culture Middle America grew up with him in the late 1920s and 1930s went to war with him in the 1940s matured with him in the 1950s and kept the faith with him in the 1960s and 1970s In his person and in the persona he so carefully constructed middle America saw itself its past and its future John Wayne was his country s alter ego Thus begins John Wayne American a biography bursting with vitality and revealing the changing scene in Hollywood and America from the Great Depression through the Vietnam War During a long movie

career John Wayne defined the role of the cowboy and soldier the gruff man of decency the hero who prevailed when the chips were down But who was he really Here is the first substantive serious view of a contradictory private and public figure

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Table of Contents Showdown Confronting Modern America In The Western Film

1. Understanding the eBook Showdown Confronting Modern America In The Western Film
 - The Rise of Digital Reading Showdown Confronting Modern America In The Western Film
 - Advantages of eBooks Over Traditional Books
2. Identifying Showdown Confronting Modern America In The Western Film
 - 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 Showdown Confronting Modern America In The Western Film
 - User-Friendly Interface
4. Exploring eBook Recommendations from Showdown Confronting Modern America In The Western Film
 - Personalized Recommendations
 - Showdown Confronting Modern America In The Western Film User Reviews and Ratings
 - Showdown Confronting Modern America In The Western Film and Bestseller Lists
5. Accessing Showdown Confronting Modern America In The Western Film Free and Paid eBooks

- Showdown Confronting Modern America In The Western Film Public Domain eBooks
 - Showdown Confronting Modern America In The Western Film eBook Subscription Services
 - Showdown Confronting Modern America In The Western Film Budget-Friendly Options
6. Navigating Showdown Confronting Modern America In The Western Film eBook Formats
 - ePub, PDF, MOBI, and More
 - Showdown Confronting Modern America In The Western Film Compatibility with Devices
 - Showdown Confronting Modern America In The Western Film Enhanced eBook Features
 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Showdown Confronting Modern America In The Western Film
 - Highlighting and Note-Taking Showdown Confronting Modern America In The Western Film
 - Interactive Elements Showdown Confronting Modern America In The Western Film
 8. Staying Engaged with Showdown Confronting Modern America In The Western Film
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Showdown Confronting Modern America In The Western Film
 9. Balancing eBooks and Physical Books Showdown Confronting Modern America In The Western Film
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Showdown Confronting Modern America In The Western Film
 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
 11. Cultivating a Reading Routine Showdown Confronting Modern America In The Western Film
 - Setting Reading Goals Showdown Confronting Modern America In The Western Film
 - Carving Out Dedicated Reading Time
 12. Sourcing Reliable Information of Showdown Confronting Modern America In The Western Film
 - Fact-Checking eBook Content of Showdown Confronting Modern America In The Western Film
 - 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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