

**THE
COWBOY
HERO
AND ITS AUDIENCE**

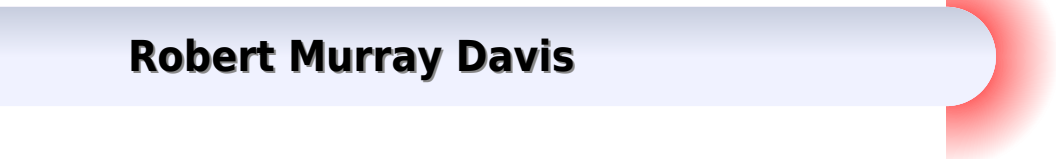


**Popular
Culture
AS
Market
Derived
Art**

ALF H. WALLE

Cowboy Hero Its Audience

Robert Murray Davis



Cowboy Hero Its Audience:

The Cowboy Hero and Its Audience Alf H. Walle, 2000 Demonstrating how the methods of popular culture scholarship can be merged with those of marketing and consumer research a mutually beneficial strategy of analysis is showcased BOOK JACKET

The Creation of the Cowboy Hero Jeremy Agnew, 2014-11-19 As business interests have commercialized the American West and publishers and studios have created compelling imagery the expectations of readers and moviegoers have influenced perceptions of the cowboy as a hero This book describes the evolution of the cowboy hero as a mythic persona created by dime novels television and Hollywood Much of our concept of the cowboy comes to us from movies and the book's main focus is his changing image in cinema The development of the hero image and the fictional West is traced from early novels and films to the present along with shifting audience expectations and economic pressures Last of the Cowboy Heroes Robert Nott, 2015-09-15 In the world of Western films Randolph Scott Joel McCrea and Audie Murphy have frequently been overlooked in favor of names like Roy Rogers and John Wayne Yet these three actors played a crucial role in the changing environment of the post World War II Western and in the process made many excellent middle budget films that are still a pleasure to watch This account of these three Western stars careers begins in 1946 when Scott and McCrea committed themselves to the Western roles they would play for nearly twenty years Murphy who also joined them in 1946 would continue his Western career for a few years after his cohorts rode into the film sunset Arranged chronologically and balanced among the three actors the text concludes with Audie Murphy's last Western in 1967 Covering both the personal and professional lives of these three Hollywood cowboys the book provides both their stories and the story of a Hollywood whose attitude toward the Western was in a time of transition and transformation The text is complemented by 60 photographs and a filmography for each of the three

The Cowboy Hero and Its Audience Alf H. Walle, 2000 Demonstrating how the methods of popular culture scholarship can be merged with those of marketing and consumer research a mutually beneficial strategy of analysis is showcased BOOK JACKET

The Cowboy Hero William W. Savage, 1979 Analyzes the modern myth of the cowboy as it appears in movies advertising the rodeo and fiction and gauges its effect on American thought

Americanizing the Movies and Movie-Mad Audiences, 1910-1914 Richard Abel, 2006-08-28 This engaging deeply researched study provides the richest and most nuanced picture we have to date of cinema both movies and movie going in the early 1910s At the same time it makes clear the profound relationship between early cinema and the construction of a national identity in this important transitional period in the United States Richard Abel looks closely at sensational melodramas including westerns cowboy cowboy girl and Indian pictures Civil War films especially girl spy films detective films and animal pictures all popular genres of the day that have received little critical attention He simultaneously analyzes film distribution and exhibition practices in order to reconstruct a context for understanding moviegoing at a time when American cities were coming to grips with new groups of immigrants and women

working outside the home Drawing from a wealth of research in archive prints the trade press fan magazines newspaper advertising reviews and syndicated columns the latter of which highlight the importance of the emerging star system Abel sheds new light on the history of the film industry on working class and immigrant culture at the turn of the century and on the process of imaging a national community

Playing Cowboys Robert Murray Davis,1992 In *Playing Cowboys* Robert Murray Davis examines the Western hero a principal image of American manhood since publication of *The Virginian* as portrayed by a variety of post World War II novelists and filmmakers Innovative artists have used the Western to discuss issues of ethics and aesthetics but its greatest impact may have been on popular cultural values Davis shows that the Western is not primarily about escape or violence but at its best is about development The would be hero adopts the existing role only to find it inadequate and forced to reimagine himself he defines the Western hero anew At the core of this process is strength not power over others but courage to go beyond the established boundaries Although women do appear in the Western often as proponents of civilization it is fundamentally a man s world offering an important view of male identity Focusing on *The Virginian* chapter 1 explores the origin of the Western hero and the source of the genre s major plots and issues Chapter 2 evaluates history myth and the relative reality of the two in the works of Oakley Hall Citing the novels of Richard Brautigan E L Doctorow John Hawkes and Michael Ondaatje chapter 3 compares the Western and the gothic novel focusing on the concept of space These works portray the West as a wasteland devoid of any vitality but chapter 4 takes up science fiction Westerns including works by John Jakes John Boyd and Robert Sheckley that use the Western frontier to ironic and liberating effect Chapter 5 on the motion picture *Blazing Saddles* and the postmodern Western novels of Ishmael Reed and Alvin Greenberg examines the role playing by which identity is created And in his Preface Introduction and Epilogue Davis frames these discussions with personal observations on the West and its relation to the American masculine mystique For those interested in Western movies or novels popular culture gender studies or literary criticism *Playing Cowboys* is a unique and indispensable guide to the territory from here to the sunset

The Landscapes of Western Movies Jeremy Agnew,2020-09-24 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 Western Genre John Saunders,2019-09-10 *The Western Genre* From *Lordsburg* to *Big Whiskey* offers close readings of the definitive American film movement as represented by such leading exponents as John Ford Howard Hawks and Sam Peckinpah In his

consideration of such iconic motifs as the Outlaw Hero and the Lone Rider John Saunders traces the development of perennial aspects of the genre its continuity and importantly its change Representations of morality and masculinity are also foregrounded in consideration of the genre s major stars John Wayne and Clint Eastwood and such films as *Shane* *Rio Bravo* *The Wild Bunch* and *Unforgiven* *The American Martial Arts Film* M. Ray Lott,2004-01-01 This history of American martial arts films from major features to direct to video releases begins with an overview of the martial arts in America then moves on to discuss early trend setting movies the influence of Chinese kung fu film imports martial arts on television the explosive growth of the genre in the 80s and recent releases trends and the direction of English language martial arts movies There is a selected filmography of 300 movies BOOK JACKET **The Western Films of Robert Mitchum** Gene Freese,2019-11-19 Robert Mitchum was and still is one of Hollywood s defining stars of Western film For more than 30 years the actor played the weary and cynical cowboy and his rough and tough presence on screen was no different than his one off screen With a personality fit for western noir Robert Mitchum dominated the genre during the mid 20th century and returned as the anti hero again during the 1990s before his death This book lays down the life of Mitchum and the films that established him as one of Hollywood s strongest and smartest horsemen Going through early classics like *Pursued* 1947 and *Blood on the Moon* 1948 to more recent cult favorites like *Tombstone* 1993 and *Dead Man* 1995 Freese shows how Mitchum s nuanced portrayals of the iconic anti hero of the West earned him his spot in the Cowboy Hall of Fame **Beyond the Stars: The material world in American popular film** Paul Loukides,Linda K. Fuller,1990 The third of five volumes of new scholarship on American movie conventions The 19 essays explore cinematic representations of such material items as food weapons clothing tools technology and art and literature Not illustrated No index Paper edition unseen 13 95 Annotation copyright by Book News Inc Portland OR Ragweed Cowboy Joe I. E. Clark,1983 *The Reel Cowboy* Buck Rainey,2014-02-28 Movies and books have romanticized the life of the cowboy To most the heroes of countless Westerns fall into one of three categories the strong silent asexual deliverer of damsels in distress the slick and gaudy guitar strummer and the virile violent drifter In truth real cowboys had little in common with the fictionalized characters of literature and the silver screen The reel cowboys of yesteryear are recalled in Part One of this work The make believe West of Gene Autry Buck Jones Harry Carey and many others is contrasted with the real American West Part Two discusses the many movies based on the writings of Western writers The works of Zane Grey Louis L Amour Max Brand Luke Short Ernest Haycox and many others have been transformed to the silver screen often with great success Next examined are the movies based upon three writers of the great Northwest James Oliver Curwood Jack London and Rex Beach A concluding section looks at cinema cowboys on the so called sawdust trail Will Rogers Tom Mix Jack Hoxie were among those reel cowboys who performed in circuses and Wild West shows **Hoo-Doo Cowboys and Bronze Buckaroos** Michael K. Johnson,2014 A study of representations of Blackness in movies music performance art and popular journalism Westerns and American Culture, 1930-1955 R. Philip

Loy, 2015-10-05 Many people have fond memories of Friday nights and Saturday afternoons spent in theatres watching cowboy stars of the 1930s 1940s and 1950s chase villains across the silver screen or help a heroine out of harm's way Over 2 600 Westerns were produced between 1930 and 1955 and they became a defining part of American culture This work focuses on the idea that Westerns were one of the vehicles by which viewers learned the values and norms of a wide range of social relationships and behavior and thus examines the ways in which Western movies reflected American life and culture during this quarter century Chapters discuss such topics as the ways that Westerns included current events in film plot and dialogue reinforced the role of Christianity in American culture reflected the emergence of a strong central government and mirrored attitudes toward private enterprise Also covered is how Westerns represented racial minorities women and Indians **King of the Cowboys, Queen of the West** Raymond E. White, 2005 For more than sixty years Roy Rogers and Dale Evans personified the romantic mythic West that Americans cherished Blazing a trail through every branch of the entertainment industry radio film recordings television and even comic books the couple capitalized on their attractive personas and appealed to the nation's belief in family values an independent spirit and community Raymond E White presents these two celebrities in the most comprehensive and inclusive account to date Part narrative part reference this impeccably researched highly accessible survey spans the entire scope of Rogers's and Evans's careers and highlights their place in twentieth century American popular culture In a dual biography he shows how Rogers and Evans carefully husbanded their public image and of particular note incorporated their Christian faith into their performances Testifying to both the breadth and the longevity of their careers the book includes radio logs discographies filmographies and comicographies that will delight historians and collectors alike **The Western** David Lusted, 2014-10-13 The Western introduces the novice to the pleasures and the meanings of the Western film shares the excitement of the genre with the fan addresses the suspicions of the cynic and develops the knowledge of the student The Western is about the changing times of the Western and about how it has been understood in film criticism Until the 1980s more Westerns were made than any other type of film For fifty of those years the genre was central to Hollywood's popularity and profitability The Western explores the reasons for its success and its latter day decline among film makers and audiences alike Part I charts the history of the Western film and its role in film studies Part II traces the origins of the Western in nineteenth century America and in its literary theatrical and visual imagining This sets the scene to explore the many evolving forms in successive chapters on early silent Westerns the series Western the epic the romance the dystopian the elegiac and finally the revisionist Western The Western concludes with an extensive bibliography filmography and select further reading Over 200 Westerns are discussed among them close accounts of classics such as *Duel in the Sun* *The Wild Bunch* and *Unforgiven* formative titles like John Ford's epic *The Iron Horse* and early cowboy star William S Hart's *The Silent One* together with less familiar titles that deserve wider recognition including *Comanche Station* *Pursued* and *Ulzana's Raid* **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 knowns to be of historical importance are also experiences that need and deserve a literature of importance

Ride the High Country Robert Nott,2024-03-01 Director Sam Peckinpah was just starting out when MGM released *Ride the High Country* in 1962 He was a new kind of director young brash and in a hurry to help the Western grow up by treating it with adult themes *Ride the High Country* was something new and different a changing Western to match a changing West Stars Randolph Scott and Joel McCrea were old hands at this sort of thing *Ride the High Country* gave the two veteran actors one last job to do and a chance to go out with some dignity *Ride the High Country* helped the genre mature and adapt to turbulent changing times It launched Peckinpah s career by invoking the themes of honor loyalty and compromised ideals the destruction of the West and its heroes and the difficulty of doing right in an unjust world themes developed to their pinnacle in Peckinpah s later masterpiece *The Wild Bunch*

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