

A Man Called A Horse

Mickey Gilbert, Rebecca Rockwell

A Man Called Horse Glennette Tilley Turner, 2021-09-21 A daring account of Black Seminole warrior, chief, and diplomat John Horse and the route he forged on the Underground Railroad to gain freedom for his people John Horse (c. 1812–1882, also known as Juan Caballo) was a famed chief, warrior, tactician, and diplomat who played a dominant role in Black Seminole affairs for half a century. His story is central to that of the Black Seminoles—descendants of Seminole Indians, free Blacks, and escaped slaves who formed an alliance in Spanish Florida. A political and military leader of mixed Seminole and African heritage, Horse defended his people from the US government, other tribes, and slave hunters. A Man Called Horse focuses on the little-known life of Horse while also putting into historical perspective the larger story of Native Americans and especially Black Seminoles, helping to connect the missing “dots” in this period. After fighting during the Second Seminole War (1835–1842), one of the longest and most costly Native American conflicts in US history, Horse negotiated terms with the federal government and later became a guide and interpreter. Forced to relocate, he led a group of Black Seminoles to find a new home, first heading westward to Texas and later to Mexico. Turner worked with descendants of Horse, who provided oral histories as well as many photographs and other artifacts. Her expertly researched and vetted biography depicts Horse as a complex, fascinating figure who served in many varied roles, including as a counselor of fellow Seminole leaders, an agent of the US government, and a captain in the Mexican army. But no matter the part he played, one thing remained constant: whether in battle or at the negotiating table, Horse fought tirelessly to help his people survive. The story of John Horse is a tale of daring, intrigue, and the lifelong quest for freedom. The book includes black-and-white archival photos throughout (though the book is designed in full color), as well as a map, timeline, author's note, endnotes, and select bibliography.

A Man Called Horse Dorothy Marie Johnson, 1976-01-01

West of Everything Jane Tompkins, 1993-04-29 A leading figure in the debate over the literary canon, Jane Tompkins was one of the first to point to the ongoing relevance of popular women's fiction in the 19th century, long overlooked or scorned by literary critics. Now, in West of Everything, Tompkins shows how popular novels and films of the American west have shaped the emotional lives of people in our time. Into this world full of violence and manly courage, the world of John Wayne and Louis L'Amour, Tompkins takes her readers, letting them feel what the hero feels, endure what he endures. Writing with

sympathy, insight, and respect, she probes the main elements of the Western--its preoccupation with death, its barren landscapes, galloping horses, hard-bitten men and marginalized women--revealing the view of reality and code of behavior these features contain. She considers the Western hero's attraction to pain, his fear of women and language, his desire to dominate the environment--and to merge with it. In fact, Tompkins argues, for better or worse Westerns have taught us all--men especially--how to behave. It was as a reaction against popular women's novels and women's invasion of the public sphere that Westerns originated, Tompkins maintains. With Westerns, men were reclaiming cultural territory, countering the inwardness, spirituality, and domesticity of the sentimental writers, with a rough and tumble, secular, man-centered world. Tompkins brings these insights to bear in considering film classics such as *Red River* and *Lonely Are the Brave*, and novels such as Louis L'Amour's *Last of the Breed* and Owen Wister's *The Virginian*. In one of the most moving chapters (chosen for Best American Essays of 1991), Tompkins shows how the life of Buffalo Bill Cody, killer of Native Americans and charismatic star of the Wild West show, evokes the contradictory feelings which the Western typically elicits--horror and fascination with violence, but also love and respect for the romantic ideal of the cowboy. Whether interpreting a photograph of John Wayne of meditating on the slaughter of cattle, Jane Tompkins writes with humor, compassion, and a provocative intellect. Her book will appeal to many Americans who read or watch Westerns, and to all those interested in a serious approach to popular culture.

Killing the Indian Maiden M. Marubbio, 2006-12-15 *Killing the Indian Maiden* examines the fascinating and often disturbing portrayal of Native American women in film. M. Elise Marubbio examines the sacrificial role in which a young Native woman allies herself with a white male hero and dies as a result of that choice. In studying thirty-four Hollywood films from the silent period to the present, she draws upon theories of colonization, gender, race, and film studies to ground her analysis in broader historical and sociopolitical context and to help answer the question, "What does it mean to be an American?" The book reveals a cultural iconography embedded in the American psyche. As such, the Native American woman is a racialized and sexualized other. A conquerable body, she represents both the seductions and the dangers of the American frontier and the Manifest Destiny of the American nation to master it.

A Man Called Harris Michael Sheridan, Anthony Galvin, 2013-09-01 Richard Harris was a giant who oozed charisma on screen. But off screen he was troubled and addicted to every pleasure life could offer. Coming from a repressed Irish Catholic background, he was forced by a teenage illness to abandon his beloved rugby, but not his macho appetites. Discovering theatre saved him. He had found his calling. Despite marrying the daughter of a peer, he never tried to fit in. He was always a hell-raiser to the core, along with legendary buddies Richard Burton and Peter O'Toole. But he was more; he was a gifted poet and singer. He was an intelligent family man who took great interest in his craft, a Renaissance man of the film world. Every time his excesses threatened to kill his career - and himself - he rose magnificently from the ashes, first with an Oscar-

winning performance as Bull McCabe in *The Field*, then in the Harry Potter franchise.

A Man Called Horse (video). ,1970

The Wister Trace Loren D. Estleman,2014-09-29 A master practitioner's view of his craft, this classic survey of the fiction of the American West is part literary history, part criticism, and entertaining throughout. The first edition of *The Wister Trace* was published in 1987, when Larry McMurtry had just reinvented himself as a writer of Westerns and Cormac McCarthy's career had not yet taken off. Loren D. Estleman's long-overdue update connects these new masters with older writers, assesses the genre's past, present, and future, and takes account of the renaissance of western movies, as well. Estleman's title indicates the importance he assigns Owen Wister's 1902 classic, *The Virginian*. Wister was not the first writer of Westerns, but he defined the genre, contrasting chivalry with the lawlessness of the border and introducing such lines as "When you call me that, smile!" Estleman tips his hat to Wister's predecessors, among them Ned Buntline, the inventor of the dime novel, and Buffalo Bill. His assessments of Wister's successors—Zane Grey, Walter Van Tilburg Clark, and Louis L'Amour, to name but three—soon make clear the impossibility of differentiating great western writing from great American writing. Especially important in this new edition is the attention to women writers. The author devotes a chapter each to Dorothy Johnson—author of "The Man Who Shot Liberty Valance"—and Annie Proulx, whose Wyoming stories include "Brokeback Mountain." In his discussion of movies, Estleman includes a list of film adaptations that will guide readers to movies, and moviegoers to books. An appendix draws readers' attention to authors not covered elsewhere in the volume—some of them old masters like Bret Harte and Jack London, but many of them fascinating outliers ranging from Clifford Irving to Joe R. Lansdale.

Man Called Horse Dorothy M. Johnson,1949

Encyclopedia of the American Novel Abby H. P. Werlock,2015-04-22 Praise for the print edition: ... no other reference work on American fiction brings together such an array of authors and texts as this.

Ride, Boldly Ride Mary Lea Bandy, Kevin Stoehr,2012-10-01 This comprehensive study of the Western covers its history from the early silent era to recent spins on the genre in films such as *No Country for Old Men*, *There Will Be Blood*, *True Grit*, and *Cowboys & Aliens*. While providing fresh perspectives on landmarks such as *Stagecoach*, *Red River*, *The Searchers*, *The Man Who Shot Liberty Valance*, and *The Wild Bunch*, the authors also pay tribute to many under-appreciated Westerns. *Ride, Boldly Ride* explores major phases of the Western's development, including silent era oaters, A-production classics of the 1930s and early 1940s, and the more psychologically complex portrayals of the Westerner that emerged after World War II. The authors also examine various forms of genre-revival and genre-revisionism that have recurred over the past half-century, culminating especially in the masterworks of Clint Eastwood. They consider themes such as the inner life of the Western hero, the importance of the natural landscape, the roles played by women, the tension between myth and history,

the depiction of the Native American, and the juxtaposing of comedy and tragedy. Written in clear, engaging prose, this is the only survey that encompasses the entire history of this long-lived and much-loved genre.

The New Biographical Dictionary of Film David Thomson, 2010 Thomson (independent scholar), writing of The Biographical Dictionary of Film (aka A Biographical Dictionary of the Cinema, 1975 edition), described it as a personal, opinionated, and obsessive biographical dictionary of the cinema. Thirty-five years and several editions later, that description still holds true of this expanded work. The new dictionary summarizes salient facts about its subjects' lives and discusses their film credits in terms of the quality of the filmmakers' work. In ambition it has competitors, including Leslie Halliwell's various editions of Halliwell's Filmgoers Companion (12th ed., 1997) and Halliwell's Who's Who in the Movies, edited by John Walker (4th ed., rev. and updated, 2006), which cover films and technical terms (categories not included in Thomson's), but whose entries are neutral and exceedingly brief. Additionally, Francophile Richard Roud's edited Cinema: A Critical Dictionary: The Major Filmmakers (2 v., 1980) is as passionate a work as Thomson's, but narrower in scope, with entries written by various experts, rather than only by Roud. Finally, the multivolume magnum opus The International Dictionary of Films and Filmmakers (4th ed., 2000, ed. by T. Pendergast and S. Pendergast; 2nd ed., ed. by N. Thomas, v. 1, CH, May'91; 1st ed., ed. by C. Lyon, v.1-2, CH, Jan'85, v.3, CH, Apr'87, v.4-5, CH, Jun'88) covers everything--films, directors, actors, writers, and production artists--with generous, measured, scholarly entries and lavish illustrations. However, it looms large and heavy, unlike the handy one-volume work by Thomson. Arguably, Thomson's work, for its scope, is the most fun, the most convenient, and the most engaging title. All libraries supporting people interested in film should buy it. It will get lots of use and provide very good value for the money. Summing Up: Highly recommended. Lower-level undergraduates and above; general readers. General Readers; Lower-division Undergraduates; Upper-division Undergraduates; Graduate Students; Researchers/Faculty; Professionals/Practitioners. Reviewed by C. Hendershott.

An Archaeological Evolution Stanley A. South, 2005-04-04 Publisher Description

Climbing Up Peter K. Massa, 2013-10-25 About the time Germany invaded Poland in 1939, there were some less important events taking place in the world. From birth though the present, one life, that of the author is meaningful to others. The years before the United States entered World War II. That foundation was the beginning of my life on earth. though the earliest good and bad, the peaceful and prosperous, and into adulthood time, the author tells you of one life, Climbing Up that will bring laughter, fear, love and even disdain to the reader.

Soundtracks Stewart R. Craggs, 2019-05-03 First published in 1998, music scored for film has only relatively recently received the critical attention which it merits. Many composers in the twentieth century have written works for films or documentaries, a number feeling that this aspect of their output has been undervalued. This dictionary complements other studies which have appeared in recent years which look at the technical and theoretical issues concerned with film music

composition. Arranged alphabetically by composer, the volume comprises over 500 entries covering all nationalities. Each entry includes very brief biographical information on the composer, followed by a list of the films (with dates) for which he or she has composed. Details of recordings are also given. The dictionary's international coverage ensures that it will become a standard reference work for all those interested in the history of twentieth-century music and the development of film.

"A" Western Filmmakers Henryk Hoffmann, 2024-10-16 From *High Noon* to *Unforgiven*, the A Western represents the pinnacle of Western filmmaking. More intellectual, ambitious, and time-consuming than the readily produced B or serial Westerns, these films rely on hundreds of talented artists. This comprehensive reference work provides biographies and Western filmographies for nearly 1,000 men and women who have contributed to at least three A Westerns. These contributors are arranged by their role in film production. Cinematographers, composers, actors, actresses, and directors receive complete biographical treatment; writers whose work was used in at least two Westerns are also featured. An appendix lists well-known actors who have appeared in either one or two A Westerns, as specified.

Beyond the Stars: Stock characters 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.

TLA Film, Video, and DVD Guide 2002-2003 David Bleiler, 2014-04-08 The TLA Film, Video & DVD Guide 2002-2003 is the absolutely indispensable guide for the true lover of cinema. By focusing on independent and international films, and avoiding much of the made-for-TV/made-for-cable/made-for-video dreck, this guide offers more comprehensive coverage of the films the reader may actually want to rent and see. The guide includes: * Reviews of more than 10,000 films * Four detailed indexes - by star, director, theme, genre, and country of origin * More than 450 photos throughout * A listing of all the major film awards, TLA Bests and recommended films * A comprehensive selection of cinema from over 50 countries From one of the finest names in video retailing and a growing rental chain comes the latest edition of one of the most respected film, video, and DVD guides. The TLA Film, Video & DVD Guide is perfect for anyone whose tastes range from *All About My Mother* to *Fight Club*; from *This Is Spinal Tap* to *Ma Vie en Rose*.

The Southwestern Reporter, 1888

Me and My Saddle-Pal Mickey Gilbert, Rebecca Rockwell, 2014-10-15 Crashing cars, roping wild animals in Africa, jumping off cliffs and getting shot off of horses as bombs explode is all in a day's work for a stuntman in Hollywood, and taking the Lord along has made it all possible for Mickey Gilbert. He's been in the movie business since the 1960s, working as a stuntman, stunt coordinator and a second-unit director on some of the most memorable films Hollywood has ever produced. *Butch Cassidy and the Sundance Kid*, *The Wild Bunch*, *The Last of the Mohicans*, *The Electric Horseman*, *City*

Slickers and The Blues Brothers are just a few of the titles in his impressive filmography. With over a hundred movies under his belt, Gilbert has doubled such iconic actors as Robert Redford, Paul Newman, Gene Wilder and Harrison Ford, and he has designed and coordinated some of the most exciting stunts the silver screen has ever delivered. Filled with humor, warmth, adventure and all the action you can handle, *Me and My Saddle-Pal* chronicles Gilbert's journey into Hollywood and takes readers along for ride after wild ride as he recollects his part in the making of some of the industry's greatest films.

Western Movies Michael R. Pitts, 2012-12-13 This revised and greatly expanded edition of a well-established reference book presents 5105 feature length (four reels or more) Western films, from the early silent era to the present. More than 900 new entries are in this edition. Each entry has film title, release company and year, running time, color indication, cast listing, plot synopsis, and a brief critical review and other details. Not only are Hollywood productions included, but the volume also looks at Westerns made abroad as well as frontier epics, north woods adventures and nature related productions. Many of the films combine genres, such as horror and science fiction Westerns. The volume includes a list of cowboys and their horses and a screen names cross reference. There are more than 100 photographs.

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