

Buck Jones Photo Portrait

Budd Boetticher (1916-2001) was a bullfighter, a pleasant madman and a talented journeyman filmmaker who could--with the right material and drive--create a minor Western film classic as easily as he could kill a bull. Yet pain and passion naturally mixed in both endeavors. Drawing on studio archives and featuring insightful interviews with Boetticher and those who worked with him, this retrospective looks at each of his 33 films in detail, covering his cinematic career from his days as an assistant's assistant on the set of Hal Roach comedies to his last documentary some 45 years later.

Provides prices and advice for collectors of advertising, books, other printed articles, and paper items on specific subjects

"Nelson plaits her narrative with Western lingo and homespun similes. . . . James' painterly oils swirl with energy, visible daubs creating the dusty, monumental landscape and equally monumental horses and humans. . . . A champion indeed." —Kirkus Reviews (starred review) The true tale of a cowboy's epic rodeo ride from acclaimed author Vaunda Micheaux Nelson and Caldecott Honoree Gordon C. James. In 1911, three men were in the final round of the famed Pendleton Round-Up. One was white, one was Indian, and one was black. When the judges declared the white man the winner, the audience was outraged. They named black cowboy George Fletcher the "people's champion" and took up a collection, ultimately giving Fletcher far more than the value of the prize that went to the official winner. Award-winning author Vaunda Micheaux Nelson tells the story of Fletcher's unlikely triumph with a western flair that will delight kids—and adults—who love true stories, unlikely heroes, and cowboy tales. 'Uneasy' is a book of Chris Buck's portraits of the famous, with 338 color and black-and-white photographs, from 1986 to 2016. For three decades Buck has been carving out a unique space in the world of celebrity portraiture, capturing its ineffability--its danger, its oddness, its warped sense of reality. Uneasy constructs a road map of contemporary culture, featuring a wide range of subjects, including many of the most recognizable names today: President Barack Obama, George Clooney, Joaquin Phoenix, Lena Dunham, Snoop Dogg, Willie Nelson, Louis C.K., Philip Seymour Hoffman, William Shatner, Aziz Ansari, Kristen Stewart, Jay Z, Cindy Sherman, Jimmy Fallon and Donald Trump. Many of his portraits have become the iconic images of these subjects, including Steve Martin, Andy Samberg, Chris Farley, Billy Bob Thornton, and Michele Bachmann.

Includes some of the best known posters for films such as: Napoleon (1926); The Invisible Man (1933), Gone with the Wind (1939); The Hound of the Baskervilles (1939); Superman (1948); To Be or Not To Be (1942); Tobor the Great (1954); Attack of the 50Ft Woman (1958); For more than ten years Warman's Americana & Collectibles has served as the leader in documenting and valuing twentieth-century collectibles ...

Provides descriptions and price listings for such American antiques as pottery, games, comic books, cookie cutters, children's toys, and beer bottles.

Long before sound became an essential part of motion pictures, Westerns were an established genre. The men and women who brought to life cowboys, cowgirls, villains, sidekicks, distressed damsels and outraged townspeople often continued with their film careers, finding success and fame well into the sound era--always knowing that it was in silent Westerns that their careers began. More than a thousand of these once-silent Western players are featured in this fully indexed encyclopedic work. Each entry includes a detailed biography, covering both personal and professional milestones and a complete Western filmography. A foreword is supplied by Diana Serra Cary (formerly the child star "Baby Peggy"), who performed with many of the actors herein. Excerpt from Motion Picture Herald, 1932, Vol. 109 Here is a dashing Western, with Buck Jones as the Indian, White Eagle, living as a white man and the most daring rider of which the service can boast. Buck has a host of friends among the younger generation and, through them, among many elders. There are numerous Buck Jones clubs connected with theatres, and among them his admirers are unswerving in their loyalty. Jones looks every inch an Indian when he is in feathered warbonnet, rides like a fiend on a beautiful white horse, and saves the day for the Indian and the white man by calling the Indians from the warpath, which they took when the villain of the piece, posing as a Government agent, caused his own depredations to be blamed on the Indians.

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An illustrated guide to collectibles, including collecting hints, histories, references, clubs and museums.

The western is one of the most popular genres in American film history, and some estimate more than 20,000 of them have been produced. Its popular portrayal of the American West, as a place where good and evil are clearly defined, created heroes that are still among the most respected and remembered in film history. Writers Lane Roth and Tom W. Hoffer, William E. Tydeman III, R. Philip Loy, Gary Kramer, Raymond E. White, Michael K. Schoenecke, Sandra Schackel, Jacqueline K. Greb, Jim Collins, Richard Robertson, and Gary Yoggy each contributed an essay, focusing on the performances of some of the most famous of Hollywood's leading cowboys and cowgirls. Analyses of the works of G.M. "Broncho Billy" Anderson, Tom Mix, Buck Jones, Tex Ritter, Roy Rogers, James Stewart, Barbara Stanwyck, Steve McQueen, and James Arness are included. James Drury of The Virginian relates his firsthand experiences of movie making by way of introducing this collection.

Loose Joints is proud to present 'Living Trust', the first monograph by American artist Buck Ellison. LA-based Ellison's work broadly investigates the language of privilege through meticulously researched images, often executed through staged settings and performative interventions into the visual language of photography. On the surface, many of Ellison's images appear to mildly reproduce the habits and tastes of comfortable, white, upper-middle-class families: organic vegetables, wellness therapies, performance sportswear, lacrosse & rowing, family Christmas card portraits. However, lurking beneath this is a deep network of enquiry into how whiteness and privilege are sustained and broadcast, whether it is what you put in your body, the bumper sticker on your car, which health problems you can afford to worry about or the quality of the air you breathe. Many images in 'Living Trust' use a recipe of carefully constructed scenarios to question how photography perpetuates these distinctions. Ellison pays actors and models throughout his work to stand in and take on the appearance of generic characters, at times reminiscent of commercial or advertising tropes. In this breaking down of boundaries between different rules of photography, Ellison's work goes beyond a fetishism or repudiation of wealthy habits, in favour of something more ambivalent and uncomfortable. Through webs of association stretching across various photographic styles, 'Living Trust' is an anthropology of W.A.S.P. America ? where the

quest for authenticity and well-being is aestheticised, internalised and commodified.

60 of the very best cowboy movie posters ever.

One hundred years ago, Leonard Franklin Slye was born in Cincinnati, Ohio. His family later moved to the small hamlet of Duck Run, where they worked a farm that produced a meager living. Young Len wanted a lot more from life, and he eventually got it-as Roy Rogers, King of the Cowboys, hero to millions of American children and a star of both big-screen and small-screen productions. Roy began his storied career right here in Lone Pine, where his first starring film-Under Western Stars-was made in early 1938. We go into some detail on that motion picture in the article that follows. For better or worse, Roy's career crisscrossed and intersected that of Gene Autry, the screen's first singing-cowboy star and the top box-office draw of Republic Pictures, where both men plied their trade for years. In his 1976 book Hollywood Corral, film historian Don Miller recognized their unique connection and decided to cover Gene and Roy together. His essay, "The Men from Music Mountain," was of course included in the 1992 Riverwood Press reissue of Hollywood Corral. But both versions of Miller's invaluable history have been out of print for many years now, and we're confident that many people reading Don's essay here will be seeing it for the first time. Chris Langley, a former director of the Lone Pine Film Festival and still on the board of the Museum of Film History, has been contributing to Lone Pine in the Movies since we published the first issue in 2003. From that number-which, like Hollywood Corral, is long out of print-we have reprinted by popular demand his groundbreaking article on silent-era director Clarence Badger. Chris is also represented in these pages with his latest essay, an overview of the career of director Lesley Selander, a frequent visitor to Lone Pine whose Westerns shot here include the vehicles of such major Western stars as Buck Jones and Tim Holt, as well as many entries in the Hopalong Cassidy series starring William Boyd. This year, with his superb article on Brigham Young (1940), we enlist in our Writers Brigade a distinguished new contributor. James V. D'Arc, Ph.D., has been at Brigham Young University's L. Tom Perry Special Collections since 1976. He is curator of the BYU Motion Picture Archive, the BYU Film Music Archive and the Arts and Communications Archive, and also runs the BYU Motion Picture Archive Film Series. Jim is responsible for acquiring and assisting patrons with access to BYU's motion picture-related manuscript collections that include Cecil B. DeMille, Merian C. Cooper, Henry Koster, James Stewart, Andy Devine, Max Steiner, Ernest Gold, Hugo Friedhofer, Ken Darby, Jack Mathis, and the Republic Pictures Music Archive. Since 1995, he has produced limited edition original soundtrack albums from the Max Steiner Collection at BYU, with a total of 18 titles in print. He provided the audio commentary for Fox Home Entertainment's DVD of Brigham Young and can be seen on various documentaries, including American Epic: Cecil B. DeMille, Hello, I'm King Kong!, and The Ten Commandments: Making Miracles. Jim is the author of When Hollywood Came to Town: A History of Moviemaking in Utah (Layton, UT: Gibbs Smith, 2010), a hardcover book with more than 350 illustrations with behind the scenes stories and that also identifies locations for the dozens of great western classic films made in Utah since 1924. This is his second time at the Lone Pine Film Festival. He previously visited us in 2009, when he graciously allowed us to screen one of BYU's treasures, the classic 1943 Republic serial Daredevils of the West. Once again we're greatly in his debt, and we guarantee you'll enjoy his impeccably researched article. Finally, in responses to dozens-perhaps hundreds-of requests we've received over the last five years or so, we are including a revised and updated checklist of films made wholly or partially on locations in Lone Pine and the eastern Sierras. "Because Fox would not travel, he and Wurtzel held "meetings" only by mail. In extensive correspondence, they discussed, planned, speculated on, and argued about every aspect of the studio's operations - from how much to pay Tom Mix to how to edit Theda Bara's newest picture."

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