

Contents

Notes on Contributors	vii
Introduction	i
<i>Robert Singer and Gary D. Rhodes</i>	
Part I The Non-Westerns	
Part I Introduction	13
1. “I never did think he was crazy”: Mystery and Criminality in Boetticher’s Psychological Noirs	15
<i>Marlisa Santos</i>	
2. On Ethics and Style in <i>Bullfighter and the Lady</i> (1951)	28
<i>Fredrik Gustafsson</i>	
3. Domestic Tension and Male Hysteria: <i>The Killer is Loose</i> (1956)	40
<i>Tony Williams</i>	
4. <i>The Killer is Loose</i> (1956) and the Televisual Dissolution of Film Noir	55
<i>Hugh S. Manon</i>	
5. Adventures on the Small Screen: Boetticher, Warner Bros., and <i>Maverick</i>	75
<i>David J. Hogan</i>	
6. The Signifying Heel: Boetticher’s <i>The Rise and Fall of Legs Diamond</i> (1960)	102
<i>Robert Singer</i>	

Part 2 The Westerns

Part 2 Introduction	119
7. The Ranown Cycle: Budd Boetticher's "New Look" Western Programmers in 1950s Hollywood <i>Zoë Wallin and Karina Aveyard</i>	120
8. Framings, Motifs, and Floating Poker Games in <i>Seven Men from Now</i> (1956) <i>Steve Neale</i>	135
9. The Ranown Style: Mapping Textual Echoes <i>Lucy Fife Donaldson</i>	149
10. You Were Married, But You Never Had a Wife: The Use of Space in the Westerns of Budd Boetticher <i>Christopher Minz</i>	166
11. Ideology and Boetticher's Westerns from the Late 1950s <i>John White</i>	188
12. Outlaws Without a Cause: Generational Conflict in Budd Boetticher's Ranown Cycle <i>Brooks E. Hefner</i>	206
13. The Box in the Desert: Budd Boetticher, <i>Breaking Bad</i> , and the Twenty-first-century Western <i>Robert Guffey</i>	228
Index	241