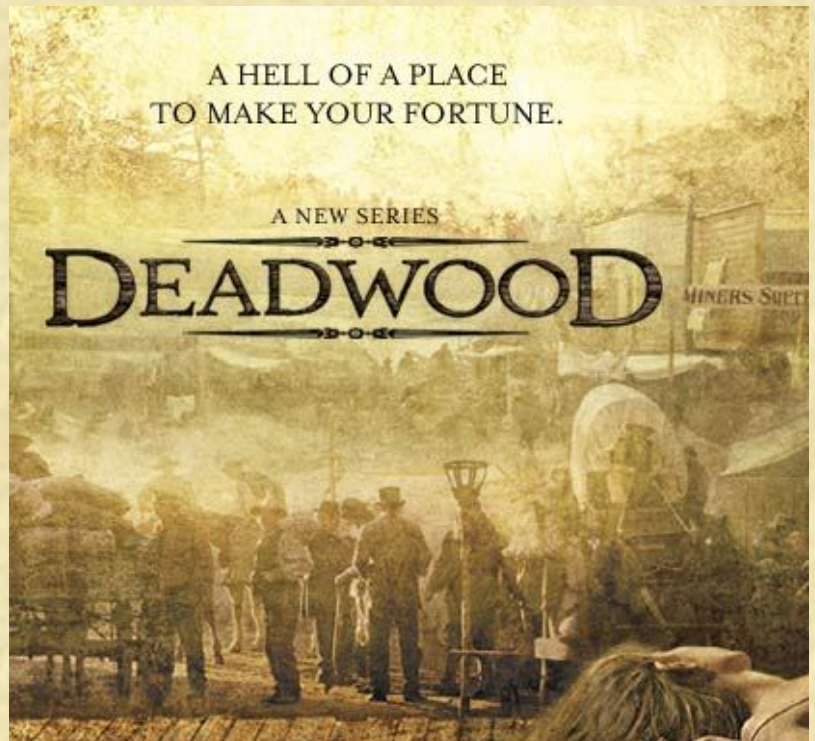


Reading Deadwood: Realising the Western

Edited by David Lavery

**[Deadwood on the HBO Website](#)
[Go here to open and print a](#)
[PDF version of this CFP.](#)**



CALL FOR PAPERS

The editor of an in-development collection of essays on the television series *Deadwood*, commissioned for inclusion in I. B. Tauris' "Reading Contemporary Television" series, seeks your proposals.

Writing in *Variety*, Brian Lowry would say of *Deadwood*: "HBO just might have found its next great dramatic addiction--a vulgar, gritty, at times downright nasty take on the Old West brimming with all the dark genius that series creator and screenwriter extraordinaire David Milch has at his fingertips. Certainly not for everyone, 'Deadwood' is nevertheless a captivating addition to the pay channel--the kind of dense, serialized and profane piece that would struggle to survive the sifting-process anywhere else and that should enthrall a passable portion of 'The Sopranos' mob."

This collection will seek to assess *Deadwood's* contribution to the evolution of "quality" series television. It will be aimed at an educated but not highly-specialized audience. The essays chosen for the volume will be scholarly but not obscure, knowledgeable but not erudite.

The following list of topics is meant only to be suggestive and not exclusionary.

- ◆ Adams, Silas (character)
- ◆ advertising/marketing
- ◆ *Deadwood*
- ◆ African Americans
- ◆ "Amalgamation and Capital" (Parts I & II) (episode)
- ◆ American West in *Deadwood*, the
- ◆ ancillary texts
- ◆ Bella Union, the (place)
- ◆ Bullock, Martha (character)
- ◆ Bullock, Seth (character)
- ◆ Bullock, William (character)
- ◆ "Bullock Returns to The Camp" (episode)
- ◆ Burns, Johnny (character)
- ◆ Calamity Jane (character)
- ◆ Chez Ami, The (place)
- ◆ "Childish Things" (episode)
- ◆ Civil War, the
- ◆ Cochran, Doctor Amos "Doc" (character)
- ◆
- ◆ "Complications" (episode)
- ◆ *Deadwood* abroad
- ◆ *Deadwood* and Quality TV
- ◆ *Deadwood* and religion
- ◆ *Deadwood* and the critics
- ◆ *Deadwood* audience
- ◆ Dority, Dan (character)
- ◆ drugs
- ◆ "E. B. Was Left Out" (episode)
- ◆ fan fiction
- ◆ Farnum, E.B. (character)
- ◆ Fields, Samuel (character)
- ◆ Garrett, Alma (character)
- ◆ Garrett, Brom (character)
- ◆ Gem, the (place)
- ◆ gender
- ◆ genre
- ◆ Grand Central, the (place)
- ◆ HBO
- ◆ Hearst, George (character)
- ◆ "Here Was a Man" (episode)
- ◆ Hickock, Wild Bill (character)
- ◆ historical contexts
- ◆ Hostetler (character)
- ◆ humor
- ◆ Isringhausen, Miss (character)
- ◆ Jarry, County Commissioner (character)
- ◆ Jewell (character)
- ◆ "Jewel's Boot Is Made For Walking" (episode)
- ◆ individual episodes
- ◆ language
- ◆ law
- ◆ "Mr. Wu" (episode)
- ◆ music
- ◆ Native Americans
- ◆ "New Money" (episode)
- ◆ "No Other Sons or Daughters" (episode)
- ◆ Nuttal, Tom (character)
- ◆ "Pilot- *Deadwood*"
- ◆ "Plague" (episode)
- ◆ prostitution
- ◆ race/ethnicity
- ◆ "Reconnoitering the Rim" (episode)
- ◆ "Requiem for a Gleet" (episode)
- ◆ Richardson (character)
- ◆ Sawyer, Eddy (character)
- ◆ Season 1
- ◆ Season 2
- ◆ Smith, Rev H. W. (character)
- ◆ "Sold Under Sin" (episode)
- ◆ "Something Very Expensive" (episode)
- ◆ Star, Sol (character)
- ◆ story arcs
- ◆ Stubbs, Joannie (character)
- ◆ subplots
- ◆ "Suffer The Little Children" (episode)
- ◆ Swearingen, Al (character)
- ◆ Tolliver, Cy (character)
- ◆ "Trial of Jack McCall,

◆ <i>Deadwood</i> Directors	◆ "Lie Agreed Upon, A," Parts I & II (episode)	◆ The" (episode)
◆ <i>Deadwood</i> fan communities	◆ Maddie (character)	◆ Trixie (character)
◆ <i>Deadwood</i> in the media	◆ McCall, Jack (character)	◆ Utter, Charlie (character)
◆ <i>Deadwood</i> influences	◆ Merrick, A. W. (character)	◆ violence
◆ <i>Deadwood</i> merchandise	◆ Metz, Sofia (character)	◆ western genre, the
◆ <i>Deadwood</i> on the web	◆ Milch, David	◆ Wolcott, Francis (character)
◆ <i>Deadwood Pioneer, The</i>	◆ military, the	◆ Wu, Mr. (character)
◆ <i>Deadwood</i> Writers	◆ minor characters	
◆ <i>Deadwood's</i> credit sequence	◆ morality	
◆ "Deep Water" (episode)		

ASAP, but by no later than the end of May 2005, please send either your completed essay or a 500-750 word account of the essay you would like to contribute as an e-mail attachment (in Word or as a Rich Text File) to lavery@criticalstudiesintelelevision.com. Be sure to include with your proposal a brief bio of yourself. If your essay is chosen for final consideration, you will have until the end of the summer to complete it.

David Lavery is the author of over eighty published essays and reviews and author/editor/co-editor of seven books: *Late for the Sky: The Mentality of the Space Age* (Southern Illinois U P, 1992), *Full of Secrets: Critical Approaches to Twin Peaks* (Wayne State U P, 1994), *'Deny All Knowledge': Reading The X-Files* (Syracuse U P, 1996), *Fighting the Forces: What's at Stake in Buffy the Vampire Slayer* (Rowman & Littlefield, 2002), *Teleparody: Predicting/Preventing the TV Discourse of Tomorrow* (Wallflower, Columbia U P, 2002), *This Thing of Ours: Investigating The Sopranos* (Wallflower, Columbia U P, 2002), and *Quirky Quality Television: Revisiting Northern Exposure* (U Manchester P, 2005). He is also co-editor of in-development books on *Seinfeld*, *Twin Peaks*, *My So Called Life*, *Curb Your Enthusiasm*, and *Fake News*, co-edits the e-journal *Slayage: The Online International Journal of Buffy Studies*, was the organizer of a major international conference on *Buffy* held in Nashville in May 2004, and is one of the founding editors of the new journal *Critical Studies in Television: Scholarly Studies of Small Screen Fictions*. A guest on the BBC, National Public Radio, the Canadian Broadcasting Corporation, Radio Scotland, VH1, and the Australian Broadcasting Corporation, and a source for *The New York Times*, *The Tennessean*, *Stitch*, *The Florida Times*, and other publications, he has lectured around the world on the

subject of television: invited talks at the Myths of Creativity conference at the University of Heidelberg, at the Blood, Text, and Fears conference at the University of East Anglia in Norwich, England, and at the University of Cardiff, Wales; keynote addresses at the Sonic Synergies and Creative Cultures and Staking a Claim: Exploring the Global Reach of *Buffy* at the University of South Australia in Adelaide and at the Contemporary American Quality Television International Conference at Trinity College, Dublin, Ireland. To learn more about him, visit his home page at <http://www.mtsu.edu/~dlavery/>. His C.V (in PDF format) is available here.