



Losey On Losey Josephy Losey

Joseph Losey, Tom Milne



Losey On Losey Josephy Losey:

JOSEPH LOSEY ON LOSEY. Tom Milne, 1967 *Conversations with Losey* Joseph Losey, Michel Ciment, 1985
Joseph Losey Edith de Rham, 1991 The Cinema of Joseph Losey James Leahy, 1964 Joseph Losey David Cate, 1994
Losey's career began with experimental theatre in N Y and on to the Hollywood blacklists. In addition to appraising his thirty-one features, provides a compelling portrait of a hugely driven talent honoured in Europe but ignored in Hollywood whose creative generosity, alcohol addiction and sometimes brutal egoism excited equally fierce reactions.
Joseph Losey Foster Hirsch, 1980 *Joseph Losey* Paolo Gobetti, 1967 *Joseph Losey* Colin Gardner, 2019-01-11
The career of Wisconsin-born Joseph Losey spanned over four decades and several countries. A self-proclaimed Marxist and veteran of the 1930s Soviet agit-prop theater, he collaborated with Bertolt Brecht before directing noir B pictures in Hollywood. A victim of McCarthyism, he later crossed the Atlantic to direct a series of seminal British films such as *Time Without Pity*, *Eve the Servant* and *The Go Between*, which mark him as one of the cinema's greatest baroque stylists. His British films reflect on exile and the outsider's view of a class-bound society in crisis through a style rooted in the European art-house tradition of Resnais and Godard. Gardner employs recent methodologies from cultural studies and poststructural theory exploring and clarifying the films' uneasy tension between class and gender and their explorations of fractured temporality.
The Films of Joseph Losey James Palmer, Michael Riley, 1993-06-25
The career of the expatriate director is re-examined through an analysis of *King and Country*, *The Servant*, *Accident*, *The Go Between* and *The Romantic Englishwoman*. Concerned with the abuse of power inherent in intimate relationships, he examined its manifestations in institutions and social classes as well.
Losey on Losey Joseph Losey, 1967 **Joseph Losey** Georg Alexander, 1977 **Losey on Losey. Edited and Introduced by Tom Milne. [With Illustrations, Including Portraits.]** Joseph Losey, Tom Milne, 1967

Marked Women Russell Campbell, 2006-04-05
Julia Roberts played a prostitute famously in *Pretty Woman*. So did Jodie Foster in *Taxi Driver*, Jane Fonda in *Kluge*, Anna Karina in *Vivre sa vie*, Greta Garbo in *Anna Christie* and Charlize Theron who won an Academy Award for *Monster*. This engaging and generously illustrated study explores the depiction of female prostitute characters and prostitution in world cinema from the silent era to the present-day industry. From the woman with control over her own destiny to the woman who cannot get away from her pimp, Russell Campbell shows the diverse representations of prostitutes in film. *Marked Women* classifies fifteen recurrent character types and three common narratives, many of them with their roots in male fantasy. *The Happy Hooker*, for example, is the liberated woman whose only goal is to give as much pleasure as she receives, while the Avenger, a nightmare of the male imagination, represents the threat of women taking retribution for all the oppression they have suffered at the hands of men. *The Love Story*, a common narrative, represents the prostitute as both heroine and anti-heroine, while *Condemned to Death* allows men to manifest in imagination only their hostility toward women by killing off the troubled prostitute in an act of cathartic violence. The figure of the woman

whose body is available at a price has fascinated and intrigued filmmakers and filmgoers since the very beginning of cinema but the manner of representation has also been highly conflicted and fiercely contested Campbell explores the cinematic prostitute as a figure shaped by both reactionary thought and feminist challenges to the norm demonstrating how the film industry itself is split by fascinating contradictions

I Died a Million Times Robert Miklitsch, 2021-01-11 In the 1950s the gangster movie and film noir crisscrossed to create gangster noir Robert Miklitsch takes readers into this fascinating subgenre of films focused on crime syndicates crooked cops and capers With the Senate's organized crime hearings and the brighter than bright myth of the American Dream as a backdrop Miklitsch examines the style and history and the production and cultural politics of classic pictures from *The Big Heat* and *The Asphalt Jungle* to lesser known gems like *711 Ocean Drive* and post Fifties movies like *Ocean's Eleven* Miklitsch pays particular attention to trademark leitmotifs including the individual versus the collective the family as a locus of dissension and rapport the real world roots of the heist picture and the syndicate as an octopus with its tentacles deep into law enforcement corporate America and government If the memes of gangster noir remain prototypically dark the look of the films becomes lighter and flatter reflecting the influence of television and the realization that under the cover of respectability crime had moved from the underworld into the mainstream of contemporary everyday life

"Escape to Life" Eckart Goebel, Sigrid Weigel, 2012-05-29 After 1933 New York City gave shelter to many leading German and German Jewish intellectuals Stripped of their German citizenship by the Nazi regime these public figures either stayed in the New York area or moved on to California and other places This compendium adopting the title of a famous volume published by Klaus and Erika Mann in 1939 explores the impact the US and NYC in particular had on these authors as well as the influence they in turn exerted on US intellectual life Moreover it addresses the transformations that took place in the exiled intellectuals thinking when it was translated into another language and addressed to an American audience Among the individuals presented in this volume are such prominent names as T W Adorno H Arendt W Benjamin E Bloch B Brecht S Kracauer the Mann family S Morgenstern and E Panofsky The authors of the essays in this compendium were free to choose the angle biography theory politics or aspect a single work a personal constellation deemed best to illuminate the given intellectual's work Acclaimed NYC photographer Fred Stein a German Jewish refugee from Dresden produced numerous portraits of exiled intellectuals and artists A selection of these compelling portraits is reproduced in this book for the first time

Hollywood Exiles in Europe Rebecca Prime, 2014-01-14 Rebecca Prime documents the untold story of the American directors screenwriters and actors who exiled themselves to Europe as a result of the Hollywood blacklist During the 1950s and 1960s these Hollywood migrants directed wrote or starred in almost one hundred European productions their contributions ranging from crime film masterpieces like *Du rififi chez les hommes* 1955 Jules Dassin director to international blockbusters like *The Bridge on the River Kwai* 1957 Carl Foreman and Michael Wilson screenwriters and acclaimed art films like *The Servant* 1963 Joseph Losey director At once a lively portrait of a lesser known

American lost generation and an examination of an important transitional moment in European cinema the book offers a compelling argument for the significance of the blacklisted migrants to our understanding of postwar American and European cinema and Cold War relations Prime provides detailed accounts of the production and reception of their European films that clarify the ambivalence with which Hollywood was regarded within postwar European culture Drawing upon extensive archival research including previously classified material *Hollywood Exiles in Europe* suggests the need to rethink our understanding of the Hollywood blacklist as a purely domestic phenomenon By shedding new light on European cinema's changing relationship with Hollywood the book illuminates the postwar shift from national to transnational cinema

The Cinema of John Boorman Brian Hoyle, 2012-09-14 This book offers a critical study of the writer and director's feature films as well as lesser known works for television

Record of Officers and Men of New Jersey in the Civil War, 1861-1865 Anonymous, 2025-10-19 Reprint of the original first published in 1876 The Antigonos publishing house specialises in the publication of reprints of historical books We make sure that these works are made available to the public in good condition in order to preserve their cultural heritage

Joseph Losey Christian Ledieu, 1963 *British Film Directors* Robert Shail, 2007-10-18 British national cinema has produced an exceptional track record of innovative creative and internationally recognised filmmakers amongst them Alfred Hitchcock Michael Powell and David Lean This tradition continues today with the work of directors as diverse as Neil Jordan Stephen Frears Mike Leigh and Ken Loach This concise authoritative volume analyses critically the work of 100 British directors from the innovators of the silent period to contemporary auteurs An introduction places the individual entries in context and examines the role and status of the director within British film production Balancing academic rigour with accessibility *British Film Directors* provides an indispensable reference source for film students at all levels as well as for the general cinema enthusiast Key features include A complete list of each director's British feature films Suggested further reading on each filmmaker A comprehensive career overview including biographical information and an assessment of the director's current critical standing 10 B W illustrations

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