



Losey On Losey Josephy Losey

Robert Miklitsch



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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
Caute,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 **Major Film Directors of the American
and British Cinema** Gene D. Phillips,1999 Moreover Phillips seeks to represent the various trends in filmmaking that have
evolved over the years such as American film noir which is included in the discussion of Alfred Hitchcock s films and British
social realism which is included in the discussion of Bryan Forbes s films **BOOK JACKET** 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 Bertholt 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 "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 **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 *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 **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

The Dancer Defects David Caute, 2003-09-04 The cultural Cold War between the Soviet Union and the West was without precedent At the outset of this original and wide ranging historical survey David Caute establishes the nature of the extraordinary cultural competition set up post 1945 between Moscow New York London and Paris with the most intimate frontier war staged in the city of Berlin Using sources in four languages the author of *The Fellow Travellers* and *The Great Fear* explores the cultural Cold War as it rapidly penetrated theatre film classical music popular music ballet painting and sculpture as well as propaganda by exhibition Major figures central to Cold War conflict in the theatre include Brecht Miller Sartre Camus Havel Ionesco Stoppard and Konstantin Simonov whose inflammatory play *The Russian Question* occupies a chapter of its own based on original archival research Leading film directors involved included Eisenstein Romm Chiarieli Aleksandrov Kazan Tarkovsky and Wajda In the field of music the Soviet Union in the Zhdanov era vigorously condemned modernism formalism and the avant garde A chapter is devoted to the intriguing case of Dmitri Shostakovich and the disputed authenticity of his autobiography *Testimony* Meanwhile in the West the Congress for Cultural Freedom was sponsoring the modernist composers most vehemently condemned by Soviet music critics Stravinsky Schoenberg Hindemith among them Despite constant attempts at repression the Soviet Party was unable to check the appeal of jazz on the Voice of America then rock music to young Russians Visits to the West by the Bolshoi and Kirov ballet companies the pride of the USSR were fraught with threats of cancellation and the danger of defection Considering the case of Rudolf Nureyev Caute pours cold water on overheated speculations about KGB plots to injure him and other defecting dancers Turning to painting where socialist realism prevailed in Russia and the impressionist heritage was condemned Caute explores the paradox of Picasso's membership of the French Communist Party Re-assessing the extent of covert CIA patronage of abstract expressionism Pollock De Kooning Caute finds that the CIA's role has been much exaggerated likewise the dominance of the New York School Caute challenges some recent one dimensional American accounts of Cold War culture which ignore not only the Soviet performance but virtually any cultural activity outside the USA The West presented its cultural avant garde as evidence of liberty even through monochrome canvases and dodecaphonic music appealed only to a minority audience Soviet artistic standards and teaching levels were exceptionally high but the fear

of freedom and innovation virtually guaranteed the moral defeat which accelerated the collapse of the Soviet Union

Screen Interiors Pat Kirkham, Sarah A. Lichtman, 2021-03-11 Covering everything from Hollywood films to Soviet cinema London's queer spaces to spaceships horror architecture and action scenes Screen Interiors presents an array of innovative perspectives on film design Essays address questions related to interiors and objects in film and television from the early 1900s up until the present day Authors explore how interior film design can facilitate action and amplify tensions how rooms are employed as structural devices and how designed spaces can contribute to the construction of identities Case studies look at disjunctions between interior and exterior design and the inter relationship of production design and narrative With a lens on class sexuality and identity across a range of films including *Twilight of a Woman's Soul* 1913 *The Servant* 1963 *Caravaggio* 1986 and *Passengers* 2016 and illustrated with film stills throughout Screen Interiors showcases an array of methodological approaches for the study of film and design history

[New Makers of Modern Culture](#) Justin Wintle, 2016-04-22 New Makers of Modern Culture will be widely acquired by both higher education and public libraries Bibliographies are attached to entries and there is thorough cross referencing

[Fifty Hollywood Directors](#) Suzanne Leonard, Yvonne Tasker, 2014-11-20 Fifty Hollywood Directors introduces the most important iconic and influential filmmakers who worked in Hollywood between the end of the silent period and the birth of the blockbuster By exploring the historical cultural and technological contexts in which each director was working this book traces the formative period in commercial cinema when directors went from pioneers to industry heavyweights Each entry discusses a director's practices and body of work and features a brief biography and suggestions for further reading Entries include Frank Capra Cecil B DeMille John Ford Alfred Hitchcock Fritz Lang Orson Welles DW Griffith King Vidor This is an indispensable guide for anyone interested in film history Hollywood and the development of the role of the director

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