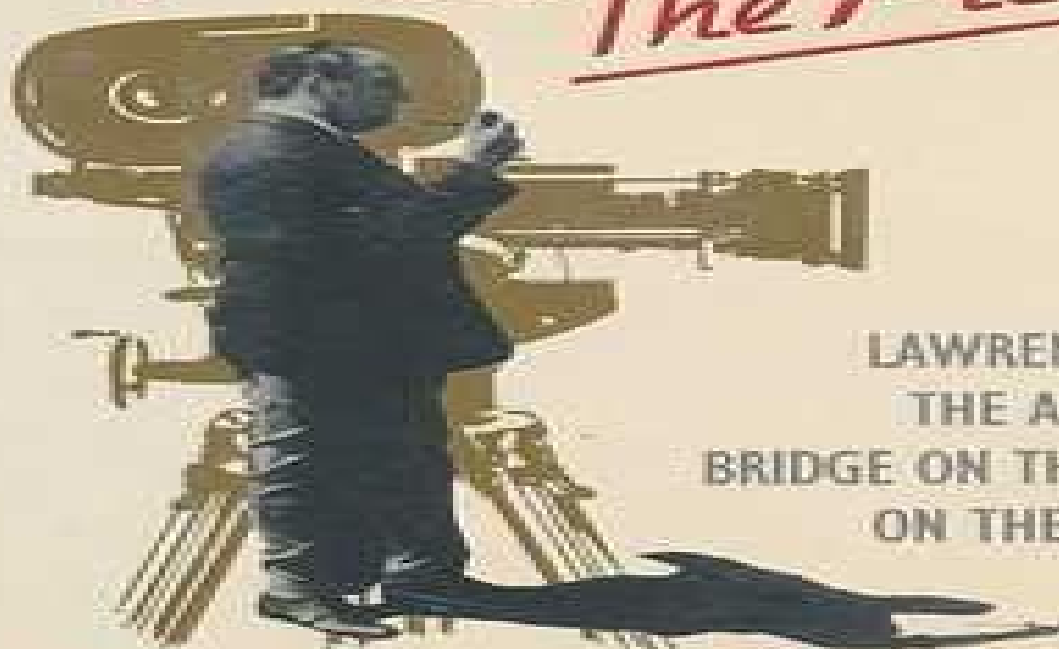


SPIEGEL

The Man Behind The Pictures



LAWRENCE OF ARABIA
THE AFRICAN QUEEN
BRIDGE ON THE RIVER KWAI
ON THE WATERFRONT

Andrew Sinclair

Spiegel The Man Behind The Pictures

Mark Harris



Spiegel The Man Behind The Pictures:

Spiegel Andrew Sinclair, 1987 Spiegel Andrew R. Sinclair, 1990-06-01 **Columbia Pictures** Bernard F.

Dick, 2021-10-19 Drawing on previously untapped archival materials including letters interviews and more Bernard F Dick traces the history of Columbia Pictures from its beginnings as the CBC Film Sales Company through the regimes of Harry Cohn and his successors and ending with a vivid portrait of today's corporate Hollywood The book offers unique perspectives on the careers of Rita Hayworth and Judy Holliday a discussion of Columbia's unique brands of screwball comedy and film noir and analyses of such classics as The Awful Truth Born Yesterday and From Here to Eternity Following the author's highly readable studio chronicle are fourteen original essays by leading film scholars that follow Columbia's emergence from Poverty Row status to world class and the stars films genres writers producers and directors responsible for its transformation A new essay on Quentin Tarantino's Once Upon a Time in Hollywood rounds out the collection and brings this seminal studio history into the 21st century Amply illustrated with film stills and photos of stars and studio heads Columbia Pictures is the first book to integrate history with criticism of a single studio and is ideal for film lovers and scholars alike

On the Irish Waterfront James T. Fisher, 2011-01-15 Site of the world's busiest and most lucrative harbor throughout the first half of the twentieth century the Port of New York was also the historic preserve of Irish American gangsters politicians longshoremen's union leaders and powerful Roman Catholic pastors This is the demimonde depicted to stunning effect in Elia Kazan's On the Waterfront 1954 and into which James T Fisher takes readers in this remarkable and engaging historical account of the classic film's backstory Fisher introduces readers to the real Father Pete Barry featured in On the Waterfront John M Pete Corridan a crusading priest committed to winning union democracy and social justice for the port's dockworkers and their families A Jesuit labor school instructor not a parish priest Corridan was on but not of Manhattan's West Side Irish waterfront His ferocious advocacy was resisted by the very men he sought to rescue from the violence and criminality that rendered the port a jungle an outlaw frontier in the words of investigative reporter Malcolm Johnson Driven off the waterfront Corridan forged creative and spiritual alliances with men like Johnson and Budd Schulberg the screenwriter who worked with Corridan for five years to turn Johnson's Pulitzer Prize winning 1948 newspaper expos into a movie Fisher's detailed account of the waterfront priest's central role in the film's creation challenges standard views of the film as a post facto justification for Kazan and Schulberg's testimony as ex communists before the House Committee on Un American Activities On the Irish Waterfront is also a detailed social history of the New York New Jersey waterfront from the rise of Irish American entrepreneurs and political bosses during the World War I era to the mid 1950s when the emergence of a revolutionary new mode of cargo shipping signaled a radical reorganization of the port This book explores the conflicts experienced and accommodations made by an insular Irish Catholic community forced to adapt its economic political and religious lives to powerful forces of change both local and global in scope **The Merchant Prince of Poverty Row**

Bernard F. Dick, 2021-10-19 Ben Hecht called him White Fang and director Charles Vidor took him to court for verbal abuse The image of Harry Cohn as vulgarian is such a part of Hollywood lore that it is hard to believe there were other Harry Cohns the only studio president who was also head of production the ex song plugger who scrutinized scripts and grilled writers at story conferences a man who could see actresses as either broads or goddesses Drawing on personal interviews as well as previously unstudied source material conference notes memos and especially the teletypes between Harry and his brother Jack Bernard Dick offers a radically different portrait of the man who ran Columbia Pictures and who had to be boss from 1932 to 1958 **Marilyn** Lois Banner, 2012-08-02 As one of the founders of the field of women s history Lois Banner reveals Marilyn Monroe in the way that only a top notch historian and biographer could Banner appreciates the complexities of Monroe s personal life in the context of her achievements as an actor singer dancer comedian model and courtesan

Engulfed Bernard F. Dick, 2021-09-22 From Double Indemnity 1944 to The Godfather 1972 the stories behind some of the greatest films ever made pale beside the story of the studio that made them In the golden age of Hollywood Paramount was one of the Big Five studios Gulf Western s 1966 takeover of the studio signaled the end of one era and heralded the arrival of a new way of doing business in Hollywood Bernard F Dick reconstructs the battle that reduced the studio to a mere corporate commodity and traces Paramount s devolution from freestanding studio to subsidiary first of Gulf Western then of Paramount Communications and currently of Viacom CBS Dick portrays the new Paramount as a paradigm of today s Hollywood where the only real art is the art of the deal In modern Hollywood former merchandising executives find themselves in charge of production on the assumption that anyone who can sell a movie can make one CEOs exit in disgrace from one studio only to emerge in triumph at another Corporate raiders vie for power and control purchasing and selling film libraries studio property television stations book publishers and more The history of Paramount is filled with larger than life people including Billy Wilder Adolph Zukor Sumner Redstone Shari Redstone Sherry Lansing Barry Diller Michael Eisner Jeffrey Katzenberg and more **Spiegel** Andrew Sinclair, 1987 Beschrijving van het bewogen leven van de in Polen geboren Joodse filmproducent 1903 1985 **The Big Tomorrow** Lary May, 2000-06-21 In this daring reexamination of the connections between national politics and Hollywood movies Lary May offers a fresh interpretation of American culture from the New Deal through the Cold War one in which a populist egalitarian ethos found itself eventually supplanted by a far different view of the nation One of the best books ever written about the movies Tom Ryan The Age The most exhilarating work of revisionist film history since Pauline Kael s Citizen Kane May s take on what movies once were energizing as opposed to enervating and hence can become again is enough to get you believing in them again as one of the regenerative forces America so sorely needs Jay Carr Boston Globe A startling revisionist history of Hollywood s impact on politics and American culture A convincing and important addition to American cultural criticism Publishers Weekly A controversial overview of 30 years of American film history must reading for any serious student of the subject Choice A provocative social history of

Hollywood's influence in American life from the 1930s to the 1950s May argues persuasively that movies in the period offered a good deal of tough criticism of economic and social conditions in U S society May challenges us to engage in some serious rethinking about Hollywood's impact on American society in the middle of the twentieth century Robert Brent Toplin American Historical Review Forgotten Captives in Japanese-Occupied Asia Kevin Blackburn,Karl Hack,2007-12-14 Using archival oral and literary sources Blackburn and Hack along with an impressive team of international contributors rectify the obscured picture of the Japanese captive by bringing together for the first time a collection of essays covering an extremely broad range of forgotten captives Hollywood Madonna Bernard F. Dick,2025-05-15 Loretta Young 1913 2000 was an Academy Award winning actress known for devout Catholicism and her performances in The Farmer's Daughter The Bishop's Wife and Come to the Stable and for her long running and tremendously popular television series But that was not the whole story Hollywood Madonna explores the full saga of Loretta Young's professional and personal life She made her film debut at age four became a star at fifteen and many awards and accolades later made her final television movie at age seventy six This biography withholds none of the details of her affair with Clark Gable and the daughter that powerful love produced Bernard F Dick places Young's affair in the proper context of the time and the choices available to women in 1935 especially a noted Catholic like Young whose career would have been in ruins if the public knew of her tryst With the birth of a daughter who would have been branded a love child Loretta Young reached the crossroads of disclosure and deception choosing the latter path That choice resulted in an illustrious career for her and a tortured childhood for her daughter **Crooning** John Gregory Dunne,2013-12-12 Funny outrageous cynical and spellbinding People magazine In this first ever digital edition of John Gregory Dunne's acclaimed collection Crooning readers find evidence from the get go confirming the writer's reputation as one of the most clear seeing incisive observers of the American cultural and political scene In sixteen sharp distinctively voiced essays Dunne profiles a blacklisted Hollywood screenwriter who three decades later passed himself off as a young Chicano novelist considers the Kennedy men and conservative William F Buckley takes us inside California's labyrinthine water politics and criminal justice system details the workings of the Los Angeles county morgue and is on the ground observing in Jerusalem just weeks before the intifada enveloped the West Bank and Gaza Strip in 1987 Here too are superbly entertaining accounts of the Hollywood star system and studio machine Dunne drawing on two decades of experience as an L A based journalist and fiction writer with regular forays into screenwriting He is candid and insightful about the business of writing and life of the dedicated writer as well In Laying Pipe Dunne chronicles the five year experience of writing his epic novel The Red White and Blue And in Critical he focuses on book reviews and reviewers from his perspective as an author who along with manifold strong notices also received the occasional critical knock He names names and takes the opportunity to fire back at one of his critics Early in Crooning Dunne tells us that when he tires of the writing grind he fantasizes about being a Johnny Mercer like crooner then reveals a moment later that he is tone deaf The title then is playful

and in more than one way Instead of writing sweet narrative melodies Dunne built his career through work that exposes challenges thrums with opinion and bristles with spiky knowing humor Download Crooning and dive into a book of provocative reportage great stories and witty vigorous prose Projecting Empire James Chapman,Nicholas J. Cull,2009-06-17 Popular cinema is saturated with images and narratives of empire With Projecting Empire Chapman and Cull have written the first major study of imperialism and cinema for over thirty years This welcome text maps the history of empire cinema in both Hollywood and Britain through a series of case studies of popular films including biopics adventures literary adaptations melodramas comedies and documentaries from the 1930s and *The Four Feathers* to the present with *Indiana Jones* and *Three Kings* The authors consider industry wide trends and place the films in their wider cultural and historical contexts Using primary sources that include private papers they look at the presence of particular auteurs in the cinema of Imperialism including Korda Lean Huston and Attenborough as well as the actors who brought the stories to life such as Elizabeth Taylor and George Clooney At a time when imperialism has a new significance in the world this book will fulfil the needs of students and interested filmgoers alike **Agee at 100** Michael A. Lofaro,2012-02-25 Drawn mainly from the centennial anniversary symposium on James Agee held at the University of Tennessee in the fall of 2009 the essays of *Agee at 100* are as diverse in topic and purpose as is Agee s work itself Often devalued during his life by those who thought his breadth a hindrance to greatness Agee s achievements as a poet novelist journalist essayist critic documentarian and screenwriter are now more fully recognized With its use of previously unknown and recently recovered materials as well as established works this groundbreaking new collection is a timely contribution to the resurgence of interest in Agee s significance The essays in this collection range from the scholarly to the personal and all offer insight into Agee s writing his cultural influence and ultimately Agee himself Dwight Garner opens with his reflective essay on *Why Agee Matters* Several essays present almost entirely new material on Agee Paul Ashdown writes on Agee s book reviews which unlike Agee s film criticism have received scant attention With evidence from two largely unstudied manuscripts Jeffrey Couchman sets the record straight on Agee s contribution to the screenplay for *The African Queen* and delves as well into his television miniseries screenplay *Mr Lincoln* John Wranovics treats Agee s lesser known films the documentaries *In the Street* and *The Quiet One* and the Filipino epic *Genghis Khan* Jeffrey J Folks wrestles with Agee s culture of repudiation while James A Crank investigates his perplexing treatment of race in his prose Jesse Graves and Andrew Crooke provide new analyses of *Let Us Now Praise Famous Men* and Michael A Lofaro and Philip Stogdon both discuss Lofaro s recently restored text of *A Death in the Family* David Madden closes the collection with his short story *Seeing Agee in Lincoln* an imagined letter from Agee to his longtime confidante Father Flye The contributors to *Agee at 100* utilize materials new and old to reveal the true importance of Agee s range of cultural sensibility and literary ability Film scholars will also find this collection particularly engrossing as will anyone fascinated by the work of the author rightly deemed the sovereign prince of the English language

Twentieth-Century American Fiction on Screen R. Barton Palmer, 2007-02-22 The essays in this collection analyse major film adaptations of twentieth century American fiction from F Scott Fitzgerald's *The Last Tycoon* to Toni Morrison's *Beloved*. During the century films based on American literature came to play a central role in the history of the American cinema. Combining cinematic and literary approaches, this volume explores the adaptation process from conception through production and reception. The contributors explore the ways political and historical contexts have shaped the transfer from book to screen and the new perspectives that films bring to literary works. In particular, they examine how the twentieth century literary modes of realism, modernism, and postmodernism have influenced the forms of modern cinema. Written in a lively and accessible style, the book includes production stills and full filmographies. Together with its companion volume on nineteenth century fiction, the volume offers a comprehensive account of the rich tradition of American literature on screen.

Pictures at a Revolution Mark Harris, 2008 Documents the cultural revolution behind the making of 1967's five Best Picture nominated films including *Guess Who's Coming to Dinner*, *The Graduate*, *Doctor Doolittle*, *In the Heat of the Night*, and *Bonnie and Clyde* in an account that discusses how the movies reflected period beliefs about race, violence, and identity. 40000 first printing.

Picture Lillian Ross, 2019-04-30 A classic look at Hollywood and the American film industry by *The New Yorker*'s Lillian Ross and named one of the Top 100 Works of U.S. Journalism of the Twentieth Century. Lillian Ross worked at *The New Yorker* for more than half a century and might be described not only as an outstanding practitioner of modern long form journalism but also as one of its inventors. *Picture*, originally published in 1952, is her most celebrated piece of reportage: a closely observed and completely absorbing story of how studio politics and misguided commercialism turn a promising movie into an all-around disaster. The charismatic and hard-bitten director and actor John Huston is at the center of the book, determined to make Stephen Crane's *The Red Badge of Courage*, one of the great and defining works of American literature, the first modern war novel, a book whose vivid imagistic style invites the description of cinematic into a movie that is worthy of it. At first all goes well as Huston shoots and puts together a two-hour film that is, he feels, the best he's ever made. Then the studio bosses step in and the audience previews begin; conferences are held and the movie is taken out of Huston's hands, cut down by a third, and finally released with results that please no one and certainly not the public. It was an expensive flop. In *Picture*, which Charlie Chaplin aptly described as brilliant and sagacious, Ross is a gadfly on the wall, taking note of the operations of a system designed to crank out mediocrity.

"Keep 'Em in the East" Richard Koszarski, 2021-07-20 The year 1955 was a watershed one for New York's film industry. Elia Kazan's *On the Waterfront* took home eight Oscars and more quietly Stanley Kubrick released the low-budget classic *Killer's Kiss*. A wave of films that changed how American movies were made soon followed, led by directors such as Sidney Lumet, William Friedkin, Francis Ford Coppola, and Martin Scorsese. Yet this resurgence could not have occurred without a deeply rooted tradition of local film production. Richard Koszarski chronicles the compelling and often surprising origins of New York's postwar film renaissance, looking beyond such classics

as Naked City Kiss of Death and Portrait of Jennie He examines the social cultural and economic forces that shaped New York filmmaking from city politics to union regulations and shows how decades of low budget independent production taught local filmmakers how to capture the city s grit liveliness and allure He reveals the importance of race films all Black productions intended for segregated African American audiences that not only helped keep the film business afloat but also nurtured a core group of writers directors designers and technicians Detailed production histories of On the Waterfront and Killer s Kiss films that appear here in a completely new light illustrate the distinctive characteristics of New York cinema Drawing on a vast array of research including studio libraries censorship records union archives and interviews with participants Keep Em in the East rewrites a crucial chapter in the history of American cinema **The Moving Picture World** ,1915 Moving Picture World and View Photographer ,1915

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