

A Hatful Of Rain

This second edition of Historical Dictionary of Italian Cinema contains a chronology, an introduction, and an extensive bibliography. The dictionary section has over 400 cross-referenced entries on major movements, directors, actors, actresses, film genres, producers, industry organizations and key films.

In this groundbreaking study, Bruce McConachie uses the primary metaphor of containment—what happens when we categorize a play, a television show, or anything we view as having an inside, an outside, and a boundary between the two—as the dominant metaphor of cold war theatergoing. Drawing on the cognitive psychology and linguistics of George Lakoff and Mark Johnson, he provides unusual access to the ways in which spectators in the cold war years projected themselves into stage figures that gave them pleasure. McConachie reconstructs these cognitive processes by relying on scripts, set designs, reviews, memoirs, and other evidence. After establishing his theoretical framework, he focuses on three archtypal figures of containment significant in Cold War culture, Empty Boys, Family Circles, and Fragmented Heroes. McConachie uses a range of plays, musicals, and modern dances from the dominant culture of the Cold War to discuss these figures, including *The Seven Year Itch*, *Cat on a Hot Tin Roof*; *The King and I*, *A Raisin in the Sun*, *Night Journey*, and *The Crucible*. In an epilogue, he discusses the legacy of Cold War theater from 1962 to 1992. Original and provocative, *American Theater in the Culture of the Cold War* illuminates the mind of the spectator in the context of Cold War culture; it uses cognitive studies and media theory to move away from semiotics and psychoanalysis, forging a new way of interpreting theater history.

Rediscovering Mordecai Gorelik explores the life and work of the pioneering scene designer whose career spanned decades in American theatre. Anne Fletcher's insightful volume draws intriguing parallels and contrasts between Gorelik's productions and the theatrical movements of the twentieth century, exposing the indelible mark he left on the stage. Through in-depth analysis of his letters, diaries, designs, and theoretical works, Fletcher examines the ways in which Gorelik's productions can be used as a mirror to reflect the shifting dramatic landscapes of his times. Fletcher places Gorelik against the colorful historical backdrops that surrounded him—including the avant-garde movement of the 1920s, World War II, the Cold War, and absurdism—using the designer's career as a window into the theatre during these eras. Within these cultural contexts, Gorelik sought to blaze his own unconventional path through the realms of theatre and theory. Fletcher traces Gorelik's tenures with such companies as the Provincetown Players, the Theatre Guild, and the Theatre Union, as well as his relationships with icons such as Bertolt Brecht, revealing how his interactions with others influenced his progressive designs and thus set the stage for major dramatic innovations. In particular,

Fletcher explores Gorelik's use of scenic metaphor: the employment of stage design techniques to subtly enhance the tone or mood of a production. Fletcher also details the designer's written contributions to criticism and theory, including the influential volume *New Theatres for Old*, as well as other articles and publications. In addition to thorough examinations of several of Gorelik's most famous projects, *Rediscovering Mordecai Gorelik* contains explications of productions by such legends as John Howard Lawson, Clifford Odets, and Arthur Miller. Also included are numerous full-color and black-and-white illustrations of Gorelik's work, most of which have never been available to the public until now. More than simply a portrait of one man, this indispensable volume is a cultural history of American theatre as seen through the career of a visionary designer and theoretician.

The fifteen original essays in *Staging Philosophy* make useful connections between the discipline of philosophy and the fields of theater and performance and use these insights to develop new theories about theater. Each of the contributors—leading scholars in the fields of performance and philosophy—breaks new ground, presents new arguments, and offers new theories that will pave the way for future scholarship. *Staging Philosophy* raises issues of critical importance by providing case studies of various philosophical movements and schools of thought, including aesthetics, analytic philosophy, phenomenology, deconstruction, critical realism, and cognitive science. The essays, which are organized into three sections—history and method, presence, and reception—take up fundamental issues such as spectatorship, empathy, ethics, theater as literature, and the essence of live performance. While some essays challenge assertions made by critics and historians of theater and performance, others analyze the assumptions of manifestos that prescribe how practitioners should go about creating texts and performances. The first book to bridge the disciplines of theater and philosophy, *Staging Philosophy* will provoke, stimulate, engage, and ultimately bring theater to the foreground of intellectual inquiry while it inspires further philosophical investigation into theater and performance. David Krasner is Associate Professor of Theater Studies, African American Studies, and English at Yale University. His books include *A Beautiful Pageant: African American Theatre, Drama, and Performance in the Harlem Renaissance, 1910-1920* and *Renaissance, Parody, and Double Consciousness in African American Theatre, 1895-1910*. He is co-editor of the series *Theater: Theory/Text/Performance*. David Z. Saltz is Professor of Theatre Studies and Head of the Department of Theatre and Film Studies at the University of Georgia. He is coeditor of *Theater Journal* and is the principal investigator of the innovative *Virtual Vaudeville* project at the University of Georgia.

A comprehensive encyclopedia that describes the experiences of American veterans from the Revolutionary War to the present.

- Presents essays from 30 contributing scholars from a variety of disciplines, many who are themselves veterans
- Contains 35 primary documents, including poems by and about and tributes to veterans, recent Congressional

testimony by veterans about their problems, and descriptions of their activities • Offers a timeline of relevant events, including founding dates of major veterans organizations and dates of major veterans legislation • Provides illustrations of veterans engaging in political or ceremonial activity and illustrations of monuments and memorials • Includes a bibliography of both general items and those relevant for each war/conflict

During its fifty year run, Theatre Arts Magazine was a bustling forum for the foremost names in the performing arts, including Stanislavski, Laurence Olivier, Lee Strasberg, John Gielgud and Shelley Winters. Renowned theatre historian Laurence Senelick has plundered its stunning archives to assemble a stellar collection of articles on every aspect of acting and theatrical life.

The book deals with five European film directors who were forced to remain in exile in the wake of the rise of Hitler and who subsequently enriched the American motion picture industry with a reservoir of new talent that had been nurtured in Europe. The directors treated are Fritz Lang, William Wyler, Otto Preminger, Fred Zinnemann, and Billy Wilder.

Historical Dictionary of the Contemporary American Theater, Second Edition contains a chronology, an introduction, and an extensive bibliography. The dictionary section has more than 1.000 cross-referenced entries on plays, playwrights, directors, designers, actors, critics, producers, theaters, and terminology.

A Hatful of Rain pulls no punch, of horror, tension or heroics. And it is all to Gazzo's brimful credit that the characters remain believable and sympathetic. A young man's terrible war injuries have made him rely on dope. His wife is pregnant, and he is unable to keep jobs. His simple, devoted brother has alienated their adventurous father by giving his money in secret to the victim. Neither the wife nor the father knows what is happening. The young husband is backed to the wall by the peddlers, and they both find out. They also learn the more terrifying evidence of what it means to be a deprived addict. -- from page 3.

American police departments have presided over the business of motion pictures since the end of the nineteenth century. Their influence is evident not only on the screen but also in the ways movies are made, promoted, and viewed in the United States. Screening the Police explores the history of film's entwinement with law enforcement, showing the role that state power has played in the creation and expansion of a popular medium. For the New Jersey State Police in the 1930s, film offered a method of visualizing criminality and of circulating urgent information about escaped convicts. For the New York Police Department, the medium was a means of making the agency world-famous as early as 1896. Beat cops became movie stars. Police chiefs made their own documentaries. And from Maine to California, state and local law enforcement agencies regularly fingerprinted filmgoers for decades, amassing enormous records as they infiltrated theatres both big and small. As author Noah Tsika demonstrates, understanding the scope of police power in the United States requires attention to an aspect of film history that has long been ignored. Screening the Police reveals the extent to which American cinema has overlapped with the politics and practices of law enforcement.

The Lee Strasberg Notes reproduces the original teachings of a unique voice in actor training, for the very first time. It is a stunning document in the history and ongoing practice of Strasberg's Method. Compiled and edited by Lola Cohen, the book is based on unpublished transcripts of Strasberg's own classes on acting, directing and Shakespeare. It recreates his theoretical approach, as well as the practical exercises used by his students, and brilliantly conveys his approach and personality. The book features Strasberg's teachings on: • Training and exercises • Characters and scenes • Directing and the Method • Shakespeare and Stanislavski • The theater, acting and actors. Including a Preface by Anna Strasberg and a Foreword by Martin Sheen, this illuminating book brings the reader closer to Strasberg's own methods than any other, making it a phenomenal resource for students, actors, and directors.

First published in 1999. The many available scholarly works on Italian-Americans are perhaps of little practical help to the undergraduate or high school student who needs background information when reading contemporary fiction with Italian characters, watching films that require a familiarity with Italian Americans, or looking at works of art that can be fully appreciated only if one understands Italian culture. This basic reference work for non-specialists and students offers quick insights and essential, easy-to-grasp information on Italian-American contributions to American art, music, literature, motion pictures and cultural life. This rich legacy is examined in a collection of original essays that include portrayals of Italian characters in the films of Francis Coppola, Italian American poetry, the art of Frank Stella, the music of Frank Zappa, a survey of Italian folk customs and an analysis of the evolution of Italian-American biography. Comprising 22 lengthy essays written specifically for this volume, the book identifies what is uniquely Italian in American life and examines how Italian customs, traditions, social mores and cultural antecedents have wrought their influence on the American character. Filled with insights, observations and ethnic facts and fictions, this volume should prove to be a valuable source of information for scholars, researchers and students interested in pinpointing and examining the cultural, intellectual and social influence of Italian immigrants and their successors.

I've done my best in what follows to put my life down with accuracy and without exaggeration, as memory and research have prompted. Yes, Mr. Orwell, even the disgraceful bits-some of them. But as Mr. Dickey notes, memory is notoriously self-serving. If you find yourself in these pages and don't like what I have remembered about you, I apologize. I was after the truth of my own life and everything else was subject to that.

Fred Zinnemann directed some of the most acclaimed and controversial films of the twentieth century, yet he has been a shadowy presence in Hollywood history. In *Fred Zinnemann and the Cinema of Resistance*, J. E. Smyth reveals the intellectual passion behind some of the most powerful films ever made about the rise and resistance to fascism and the legacy of the Second World War, from *The Seventh Cross* and *The Search to High Noon*, *From Here to Eternity*, and *Julia*. Smyth's book is the first to draw upon Zinnemann's extensive papers at the Academy of Motion Picture Arts and Sciences and brings Fred Zinnemann's vision, voice, and film practice to life. In his engagement with the defining historical struggles of the twentieth century, Zinnemann fought his own battles with the Hollywood studio system, the critics, and a public bent on forgetting. Zinnemann's films explore the role of

women and communists in the antifascist resistance, the West's support of Franco after the Spanish Civil War, and the darker side of America's national heritage. Smyth reconstructs a complex and conflicted portrait of Zinnemann's cinema of resistance, examining his sketches, script annotations, editing and production notes, and personal letters. Illustrated with seventy black-and-white images from Zinnemann's collection, *Fred Zinnemann and the Cinema of Resistance* discusses the director's professional and personal relationships with Spencer Tracy, Montgomery Clift, Audrey Hepburn, Vanessa Redgrave, and Gary Cooper; the critical reaction to his revisionist Western, *High Noon*; his battles over the censorship of *From Here to Eternity*, *The Nun's Story*, and *Behold a Pale Horse*; his unrealized history of the communist Revolution in China, *Man's Fate*; and the controversial study of political assassination, *The Day of the Jackal*. In this intense, richly textured narrative, Smyth enters the mind of one of Hollywood's master directors, redefining our knowledge of his artistic vision and practice.

Fred Zinnemann, celebrated director of such classic films as *High Noon*, *From Here to Eternity*, and *A Man for All Seasons*, is studied here in a book-length work for the first time. Zinnemann's fifty-year career includes twenty-two feature films, which are characterized by an unshakable belief in human dignity, a preoccupation with moral and social issues, a warm and sympathetic treatment of character, and consummate technical artistry. In discussing such issues as the role of Zinnemann's documentary aesthetic throughout his career, the relationship between his life and his art, his use and construction of history, and the central importance of women characters in his films, *The Films of Fred Zinnemann* lends new perspectives to the work of a major filmmaker and makes a significant contribution to the study of American cinema.

Hundreds of German-speaking film professionals took refuge in Hollywood during the 1930s and 1940s, making a lasting contribution to American cinema. Hailing from Austria, Hungary, Poland, Russia, and the Ukraine, as well as Germany, and including Ernst Lubitsch, Fred Zinnemann, Billy Wilder, and Fritz Lang, these multicultural, multilingual writers and directors betrayed distinct cultural sensibilities in their art. Gerd Gemünden focuses on Edgar G. Ulmer's *The Black Cat* (1934), William Dieterle's *The Life of Emile Zola* (1937), Ernst Lubitsch's *To Be or Not to Be* (1942), Bertold Brecht and Fritz Lang's *Hangmen Also Die* (1943), Fred Zinneman's *Act of Violence* (1948), and Peter Lorre's *Der Verlorene* (1951), engaging with issues of realism, auteurism, and genre while tracing the relationship between film and history, Hollywood politics and censorship, and exile and (re)migration.

Peter Mark Richman is a true Renaissance man: actor, writer, director, producer, and painter. A star of film (William Wyler's *Friendly Persuasion*), theatre (*A Hatful of Rain*, Albee's *The Zoo Story*) and more than 500 guest star roles on TV including *The Twilight Zone*, *Bonanza*, *The Love Boat*, *Mission: Impossible*, *Three's Company*, *Dynasty*, and many others. He is instantly recognizable to millions, but his legion of fans haven't heard his extraordinary life story... until now. From his childhood in South Philadelphia, to leading roles on Broadway and in Hollywood, Peter Mark has many stories to tell about the luminaries he encountered during his six decades in show business and about the spiritual quest that was the main influence in his life as a father of five, grandfather of six, and as a husband married to the love of his life for 65+ years. *I SAW A MOLTEN WHITE LIGHT...* is not just another celebrity autobiography but a highly personal work from a very public figure.

Analyzes the current ideas of war and peace as reflected in popular culture to clarify notions of military and peaceful solutions to world conflict.

From oral culture, through the advent of literacy, to the introduction of printing, to the development of electronic media, communication structures have radically altered culture in profound ways. As the first book to take a critical realist approach to culture, Theatre, Communication, Critical Realism examines theatre and its history through the interaction of society's structures, agents, and discourses. Tobin Nellhaus shows that communication structure - a culture's use and development of speech, handwriting, printing, and electronics - explains much about why, when, and how theatre has transformed.

Features a comprehensive guide to American dramatic literature, from its origins in the early days of the nation to the groundbreaking works of today's best writers.

The most detailed and revealing biography to date of a Hollywood great. Steve McQueen is that rare Hollywood combination of a classic actor and a style icon in the tradition of James Dean. 'The King of Cool', as he was dubbed, was at one time the highest-paid film star in the world, a status earned through his roles in films like The Magnificent Seven, Bullitt, The Thomas Crown Affair and The Great Escape. But he also turned down at least as many roles in classic films, including Breakfast at Tiffany's, Butch Cassidy and the Sundance Kid and The French Connection. This is the first biography to cover in detail every film that McQueen made, and to put him into the context of the movie business, showing how he had problems trying to be a Method actor where an exact contemporary like Clint Eastwood thrived at it, and how Eastwood understood the studio system and made it work for him, while an insecure McQueen struggled with his sense of himself, both on and off screen. It includes interviews with people who have never spoken about him before, and draws upon diaries in the private McQueen collection.

INCORRECT ENTERTAINMENT or Trash from the Past: A history of political incorrectness and bad taste in 20th Century American pop culture Cultural Historian Anthony Slide, who has been described by the Los Angeles Times as a "one-man publishing phenomenon," strikes again with a book guaranteed to contain something offensive for everyone. Chapters include subjects as varied as Camp, Fascism in Hollywood, Hedda Hopper, and the Porkey's movies. The latest topical jokes on Helen Keller, Eleanor Roosevelt, the Challenger disaster, alcohol, drug, and spousal abuse, communism, ethnicity, gays and lesbians and religion. They are all here in this quirky, outrageous, informative, and above all, entertaining overview of political incorrectness and bad taste in twentieth century popular entertainment, including film, theater, music, radio, television, and Vaudeville. British-born Anthony Slide is a former associate archivist of the American Film Institute and resident film historian of the Academy of Motion Picture Arts and Sciences. He is the author of more than seventy books on the history of popular entertainment and the editor of a further 125 volumes in the "Filmmakers" series. Among his major works are EARLY AMERICAN CINEMA, THE FILMS OF D. W. GRIFFITH, GREAT RADIO PERSONALITIES IN HISTORIC PHOTOGRAPHS, GREAT PRETENDERS: A HISTORY OF FEMALE AND MALE IMPERSONATION IN THE PERFORMING ARTS, THE SILENT FEMINISTS: AMERICA'S FIRST WOMEN DIRECTORS, THE AMERICAN FILM INDUSTRY: A HISTORICAL DICTIONARY, THE HOLLYWOOD NOVEL, NITRATE WON'T WAIT: A HISTORY OF FILM PRESERVATION IN THE UNITED STATES, LOIS WEBER: THE DIRECTOR WHO LOST HER WAY IN HISTORY, and SILENT PLAYERS: A BIOGRAPHICAL AND AUTOBIOGRAPHICAL STUDY OF 100 SILENT ACTORS AND ACTRESSES. In 1990, in recognition of his work on the history of popular entertainment, he was awarded an honorary Doctorate of Letters by Bowling Green University. At that time, he was hailed by Lillian Gish as "our preeminent historian of the silent film."

In Hooked in Film, John Markert takes a close look at the correlation between social policies and the public view of drugs and their portrayals in film. In this volume, Markert examines the changing social attitudes toward illegal drugs and their cinematic depictions from as early as the

1894 film Chinese Opium Den to the present. Tracking hundreds of films spanning more than a century, *Hooked in Film* looks at camp classics like *Reefer Madness*, comedies such as *Cheech and Chong's Up in Smoke*, *Dazed and Confused*, and *Pineapple Express*, and dramas, including *Panic in Needle Park* and *Requiem for a Dream*. Scholars and students of cinema, popular culture, media studies, and sociology will find this book a valuable examination of how cinematic portrayals of drugs have changed over time, and how those images have influenced public perception of drugs and even public policy.

From 1934 to 1954 Joseph I. Breen, a media-savvy Victorian Irishman, reigned over the Production Code Administration, the Hollywood office tasked with censoring the American screen. Though little known outside the ranks of the studio system, this former journalist and public relations agent was one of the most powerful men in the motion picture industry. As enforcer of the puritanical Production Code, Breen dictated "final cut" over more movies than anyone in the history of American cinema. His editorial decisions profoundly influenced the images and values projected by Hollywood during the Great Depression, World War II, and the Cold War. Cultural historian Thomas Doherty tells the absorbing story of Breen's ascent to power and the widespread effects of his reign. Breen vetted story lines, blue-penciled dialogue, and excised footage (a process that came to be known as "Breening") to fit the demands of his strict moral framework. Empowered by industry insiders and millions of like-minded Catholics who supported his missionary zeal, Breen strove to protect innocent souls from the temptations beckoning from the motion picture screen. There were few elements of cinematic production beyond Breen's reach he oversaw the editing of A-list feature films, low-budget B movies, short subjects, previews of coming attractions, and even cartoons. Populated by a colorful cast of characters, including Catholic priests, Jewish moguls, visionary auteurs, hardnosed journalists, and bluenose agitators, Doherty's insightful, behind-the-scenes portrait brings a tumultuous era and an individual both feared and admired to vivid life.

"André Bazin (1918–58) is credited with almost single-handedly establishing the study of film as an accepted intellectual pursuit, as well as with being the spiritual father of the French New Wave. Among those who came under his tutelage were four who would go on to become the most renowned directors of the postwar French cinema: François Truffaut, Jean-Luc Godard, Jacques Rivette, and Claude Chabrol. Bazin can also be considered the principal instigator of the equally influential auteur theory: the idea that, since film is an art form, the director of a movie must be perceived as the chief creator of its unique cinematic style. *André Bazin, the Critic as Thinker: American Cinema from Early Chaplin to the Late 1950s* contains, for the first time in English in one volume, much if not all of Bazin's writings on American cinema: on directors such as Orson Welles, Charles Chaplin, Preston Sturges, Alfred Hitchcock, Howard Hawks, John Huston, Nicholas Ray, Erich von Stroheim, and Elia Kazan; and on films such as *High Noon*, *Citizen Kane*, *Rear Window*, *Limelight*, *Scarface*, *Niagara*, *The Red Badge of Courage*, *Greed*, and *Sullivan's Travels*. *André Bazin, the Critic as Thinker: American Cinema from Early Chaplin to the Late 1950s* also features a sizable scholarly apparatus, including a contextual introduction to Bazin's life and work, a complete bibliography of Bazin's writings on American cinema, and credits of the films discussed. This volume thus represents a major contribution to the still growing academic discipline of cinema studies, as well as a testament to the continuing influence of one of the world's pre-eminent critical thinkers."

Andrzej Wajda stands as one of the leading film-makers in contemporary European cinema, although his equally important theatrical achievements have remained less well-known. This book provides the first account and critical evaluation of this Polish director's work for the theatre. Maciej Karpinski examines Wajda's theatrical career focusing especially on such milestone productions as his internationally acclaimed adaptations of Dostoyevsky. Through an analysis of Wajda's aesthetic views and resultant productions, the study also reveals the vital link between his art and contemporary Polish culture. Karpinski is in a unique position to present a study of Wajda. Since 1974 he has

collaborated with the director on a number of productions including *The Affair*, *The Emigrants*, and *Nastasya Filippovna*. As the most complete study of Wajda in the theatre, this book will enable students and teachers to have a fuller knowledge of this important twentieth-century director. The book also contains a full chronology of his theatrical career as well as photographs from productions.

More than 700 films from the classic period of film noir (1940 to 1959) are presented in this exhaustive reference book—such films as *The Accused*, *Among the Living*, *The Asphalt Jungle*, *Baby Face Nelson*, *Bait*, *The Beat Generation*, *Crossfire*, *Dark Passage*, *I Walk Alone*, *The Las Vegas Story*, *The Naked City*, *Strangers on a Train*, *White Heat*, and *The Window*. For each film, the following information is provided: the title, release date, main performers, screenwriter(s), director(s), type of noir, thematic content, a rating based on the five-star system, and a plot synopsis that does not reveal the ending.

Movies have provided a record of the war veteran as he was viewed within his own culture and within the culture in which the movies were produced. Thus, movies account for a significant portion of what people "know" about the war veteran and how he fared during and after the war. In this book, the author examines 125 movies from the classical era to the 20th century that feature the war veteran. The author provides commentary on specific categories the films can be organized into and notes similarities between films produced in different periods. The categories deal with the wounded veteran returning home (e.g., *The Sun Also Rises*, *The Best Years of Our Lives*, *Born on the Fourth of July*, *The Manchurian Candidate*); the veteran struggling with guilt, revenge and post-traumatic stress disorder (*Anatomy of a Murder*, *Lethal Weapon*, *Desert Bloom*, *In Country*, *Jacob's Ladder*); the war veteran returning in disguise (*Ulysses*, *Ivanhoe*, *The Seventh Seal*, *The Man in the Gray Flannel Suit*); the war veteran as a social symbol (*Dances with Wolves*, *Gosford Park*, *The Legend of Bagger Vance*, *The Big Chill*, *Gods and Monsters*, *Cornered*); the war veteran in action (*The Born Losers*, *Conspiracy Theory*, *She Wore a Yellow Ribbon*, *Saint Jack*, *Looking for Mr. Goodbar*); and the war veteran before, during and after the war (*The Deer Hunter*, *Forrest Gump*).

Discussing more than 120 full-length plays, this volume provides an overview of the most important and memorable theatrical works of crime and detection produced between 1950 and 1975.

One of the most important yet overlooked of Hollywood auteurs, Budd Boetticher was responsible for a number of classic films, including his famous 'Ranown' series of westerns starring Randolph Scott. With influential figures like Martin Scorsese and Clint Eastwood acknowledging Boetticher's influence, and with growing academic interest in his work, Gary D. Rhodes and Robert Singer present a vital collection of essays on the director's long career, from a range of international scholars. Looking at celebrated films like *Buchanan Rides Alone* (1958) and *Comanche Station* (1960), as well as at lesser-known works like *Escape in the Fog* (1945) and *Behind Locked Doors* (1948), this book also addresses Boetticher's influential television work on the James Garner series *Maverick*, and Boetticher's continuing aesthetic influence on contemporary TV classics like *Breaking Bad*.

The poster-child victim of a dysfunctional family from Beech Grove, Indiana, Steve McQueen experienced an unsettled early life with a rebellious and alcoholic mother. McQueen channeled his difficult childhood into a masterful career on screen portraying tough, self-sufficient characters in such iconic films as *The Magnificent Seven* (1960), *The Great Escape* (1963), *The Sand Pebbles* (1966), *Bullitt* (1968). Gehring explores how McQueen rose from his days as a troubled youth into one of Hollywood's top box-office stars, and how he attempted to ease the lives of other troubled youth. Gehring delves into McQueen's early success, his rocky relationships with women, his sense of humor, his love of fast cars and motorcycles, and his often neglected acting.

Director Fred Zinnemann was one of the most honored and revered directors of Hollywood's golden age. Peter Ustinov said, "Working with

him was a permanent lesson in integrity." Zinnemann will always be remembered for such award-winning classics as High Noon, From Here to Eternity and A Man for All Seasons, and for his direction of such stars as Marlon Brando, Montgomery Clift, Rod Steiger, Spencer Tracy, Gary Cooper, Burt Lancaster, Audrey Hepburn, Robert Mitchum, Jane Fonda, Meryl Streep and Sean Connery. Above all, he deserves to be appreciated for raising the intelligence of popular cinema, making individualist dramas of conscience that could appeal to mass audiences without condescending to them and without compromising the director's vision. This book, the first single-author survey of Zinnemann's career, draws on the author's personal interviews with Zinnemann and reveals the coherence and subtlety of the director's work. The first part of the book deals with Zinnemann's struggle to make films of his own choosing in his own way, up to his breakthrough with The Search. The remainder of the text discusses Zinnemann's post-Search films according to major themes, including the ravages of war, the "sovereignty of selfhood," character as destiny, the outsider in society, and politics and the liberal conscience. A list of Zinnemann's awards is provided. Over thirty years of interviews that provide a revealing glimpse into the director's vision as he discusses his varied experiences as a filmmaker

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