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The Films of Joseph Losey examines the career of the expatriate director through a close analysis of five of his most important and challenging films. When his leftist politics made him a target of the House Committee on Un-American Activities in 1951, the blacklisted Losey left the United States and continued his film career in England. Concerned mainly with the use and abuse of power inherent in intimate relationships, Losey also explored these issues as manifested in institutions and social classes. His finest films attack the injustices and hypocrisy rooted in the privileges of the English class system and frequently depict the moral failure of characters who betray their best instincts. *The Films of Joseph Losey* also discusses Losey's close working relationship with playwright-screenwriter Harold Pinter and actor Dirk Bogarde, his experimental form of storytelling, the psychological complexity of characters acting as narrators of their own stories, and the intricate handling of time in the structure of his films. Close studies of *King and Country*, *The Servant*, *Accident*, *The Go-Between*, and *The Romantic Englishwoman* confirm Losey's stature as a director of powerful and compelling films of both moral importance and great formal complexity.

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The Films of Joseph Losey

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To Sue, Sydney, and Sarah – without whom
even movies are meaningless

J.P.

To French Fogle and the memory of Fred Mulhauser
and Beverle Houston – whose wise counsel and generous
friendship made a great difference

M.R.

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