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Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Prologue -- The boy in his own company -- Colonizing a wilderness -- Making a name in London -- Man's favorite sport -- Through a glass refracted: the wild angles picture show -- Professional winners and professional losers -- Idol worship in jazz: Lady sings the blues and Hit! -- Sid & Carole & Clark & Sheila: the romantic fantasies -- Cast iron jacket -- Cool sounds from hell: The entity -- Matinee buster -- Housemaster -- Epilogue: still working the angles.
Sommario/riassunto	The 57-year career of Toronto-born film director Sidney J. Furie laughs in the face of monotony, surely ranking among the most fascinating in the history of the industry. Emigrating to London after blazing a trail as a pioneer in his home country of Canada, the young Furie built his reputation early as a visual daredevil, an enfant terrible, and a bankable name, only to be cruelly (and flippantly) dismissed in later years as a 'wizened old hack' and a journeyman on a losing streak. What these later detractors often fail to remember, however, is that Furie provided key creative signatures for films like the art-house espionage drama 'The Ipcress File' (1965), the award-winning box-office smash 'Lady Sings the Blues' (1972), the influential Vietnam War drama/satire 'The Boys in Company C' (1978), the stylish horror film 'The Entity' (1982),

and other classics.
