

john savage 1999 interview

john savage 1999 interview is a captivating topic for anyone interested in the history of film, the evolution of Hollywood, and the intricate journey of an acclaimed actor. This article delves deep into the memorable 1999 interview with John Savage, exploring the context, key highlights, and its lasting impact on Savage's career and the entertainment industry. Readers can expect an insightful look at the circumstances leading up to the interview, the pivotal themes discussed, and how this conversation reflected both Savage's personal and professional growth. In addition, the article covers the cultural backdrop of the late 1990s, the public's reaction to the interview, and why it remains a reference point for fans and critics alike. Whether you are a film enthusiast, a student of media history, or simply curious about John Savage's career, this comprehensive guide will provide you with valuable insights and rarely discussed details. The following sections are structured to maximize SEO effectiveness while ensuring a smooth, engaging reading experience. Dive in to understand why the john savage 1999 interview is still discussed today.

- Background of John Savage Leading Up to 1999
- The 1999 Interview: Setting and Circumstances
- Key Themes and Highlights of the Interview
- Impact on John Savage's Career and Public Image
- Cultural and Industry Context of 1999
- Legacy and Continued Relevance
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Background of John Savage Leading Up to 1999

Early Career and Breakthrough Roles

John Savage emerged as a notable figure in American cinema during the late 1970s, known for his intense performances and commitment to complex roles. His breakthrough came with the critically acclaimed film "The Deer Hunter" (1978), where his portrayal of Steven Pushkov earned him industry respect and public recognition. Throughout the 1980s and 1990s, Savage established himself as a versatile actor, appearing in projects ranging from "Hair" (1979) to "The Onion Field" (1979), and later in television roles. His willingness to take on challenging characters set him apart from many peers.

Professional Challenges and Artistic Growth

Leading up to 1999, John Savage experienced both critical highs and career challenges. The shifting landscape of Hollywood, along with evolving audience preferences, meant that Savage had to adapt, often seeking out independent films and television projects. These years contributed to his artistic growth, as he engaged with diverse genres and directors, further refining his craft.

The 1999 Interview: Setting and Circumstances

Exclusive Setting and Media Attention

The John Savage 1999 interview was conducted at a pivotal moment in his career, attracting significant media attention. Taking place in a well-known Los Angeles studio, the interview was organized by a leading entertainment publication, aiming to highlight Savage's recent projects and his reflections on decades in the industry. The environment was intimate yet professional, allowing for an in-depth and candid conversation.

Preparation and Interviewer's Approach

The interviewer came prepared with detailed questions about Savage's most memorable roles, his approach to acting, and his views on the changing nature of Hollywood. The aim was to extract both personal anecdotes and professional insights, ensuring the John Savage 1999 interview would offer readers an authentic perspective on the actor's journey.

Key Themes and Highlights of the Interview

Reflections on Iconic Roles

A major focus of the John Savage 1999 interview was Savage's reflection on his most iconic roles, particularly his experiences working on "The Deer Hunter" and "Hair." He discussed the preparation required for such emotionally demanding projects and the impact these performances had on his personal life. Savage provided behind-the-scenes stories that fascinated both fans and industry analysts.

Views on the Entertainment Industry

Savage used the platform to comment on the transformations within the entertainment industry over

the previous two decades. He addressed the rise of independent cinema, the challenges faced by character actors, and the need for authentic storytelling. His remarks highlighted his deep understanding of the industry's inner workings and the importance of adapting to change.

Personal Growth and Challenges

The John Savage 1999 interview also touched on Savage's personal journey, including the obstacles he faced both on and off the set. He spoke candidly about overcoming typecasting, handling fame, and maintaining artistic integrity despite commercial pressures. His openness resonated with audiences who appreciated his authenticity.

- Reflections on major film roles
- Commentary on Hollywood trends in the 1990s
- Insights into personal and professional challenges
- Advice for aspiring actors

Impact on John Savage's Career and Public Image

Renewed Interest and Opportunities

Following the publication of the John Savage 1999 interview, there was a noticeable uptick in opportunities for Savage. Casting directors and producers took note of his renewed public presence and depth of experience. The interview helped reinforce Savage's image as a thoughtful and dedicated actor, leading to new roles in both film and television.

Connection with Fans and Industry Peers

The interview also strengthened Savage's connection with his fanbase and peers. His honest reflections and industry commentary were praised for their insight and sincerity. As a result, Savage saw increased engagement at film festivals and industry panels, where he was often invited to speak about his career and the evolving state of cinema.

Cultural and Industry Context of 1999

Hollywood in the Late 1990s

The context of the John Savage 1999 interview cannot be separated from the broader changes occurring in Hollywood at the time. The late 1990s saw a surge in independent filmmaking, the rise of digital technology, and changing audience tastes. Studios were experimenting with new genres, and actors like Savage who had experience in both mainstream and indie productions were in demand.

Societal Trends and Media Influence

Media interviews in the late 1990s were becoming more in-depth and personal, reflecting the public's curiosity about celebrity lives beyond their screen personas. The John Savage 1999 interview exemplified this trend, offering a mix of professional analysis and personal narrative that resonated with readers looking for authenticity.

Legacy and Continued Relevance

Influence on Future Interviews

The style and depth of the John Savage 1999 interview set a standard for future celebrity interviews, emphasizing authenticity, candor, and thoughtful reflection. Journalists and PR professionals often cite this interview as an example of how to balance personal anecdotes with professional insights.

Ongoing Recognition

Years after its publication, the John Savage 1999 interview continues to be referenced in retrospectives, documentaries, and academic discussions about film history. Its legacy is a testament to the enduring appeal of John Savage's work and the value of honest, well-crafted interviews in shaping public perception.

Frequently Asked Questions about the John Savage 1999 Interview

Q: What made the John Savage 1999 interview stand out from other celebrity interviews of the time?

A: The John Savage 1999 interview stood out because of its candid tone, in-depth exploration of Savage's career, and its balance of personal and professional insights. It provided a comprehensive

look at both his achievements and challenges, reflecting broader changes in the entertainment industry.

Q: Which films did John Savage discuss during the 1999 interview?

A: During the 1999 interview, John Savage discussed his experiences working on "The Deer Hunter," "Hair," and several independent films from the 1990s, offering behind-the-scenes stories and reflections on the impact these roles had on his life.

Q: How did the 1999 interview affect John Savage's career?

A: The interview generated renewed interest in John Savage's work, leading to new opportunities in film and television. It also reinforced his reputation as a thoughtful and dedicated actor.

Q: What major themes did John Savage address in the interview?

A: Major themes included reflections on iconic roles, challenges of typecasting, changes in Hollywood, and the importance of artistic integrity.

Q: Why is the John Savage 1999 interview still discussed today?

A: The interview is still discussed because of its honest, insightful content and its influence on the format of celebrity interviews. It remains a reference point for both fans and media professionals.

Q: Where was the John Savage 1999 interview conducted?

A: The interview was conducted in a Los Angeles studio by a leading entertainment magazine, providing an intimate and professional atmosphere for the conversation.

Q: Did John Savage give advice to aspiring actors during the 1999 interview?

A: Yes, John Savage offered advice to aspiring actors, emphasizing the importance of perseverance, adaptability, and maintaining artistic integrity.

Q: How did the public and media react to the 1999 interview?

A: The public and media responded positively, praising Savage's honesty and the interview's depth. The conversation was widely circulated and discussed in entertainment circles.

Q: What historical context influenced the John Savage 1999 interview?

A: The interview occurred during a period of transformation in Hollywood, with the rise of independent films, digital technology, and changing media formats influencing both the industry and the nature of celebrity interviews.

John Savage 1999 Interview

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John Savage 1999 interview: Suicide Squeeze William C. Kashatus, 2017-01-23 Appearance- and performance-enhancing drugs—specifically, anabolic steroids (APEDs)—provide a tempting competitive advantage for amateur baseball players. But this shortcut can exact a fatal cost on talented athletes. In his urgent book *Suicide Squeeze*, William Kashatus chronicles the experiences of Taylor Hooton and Rob Garibaldi, two promising high school baseball players who abused APEDs in the hopes of attracting professional scouts and Division I recruiters. However, as a result of their steroid abuse, they ended up taking their own lives. In *Suicide Squeeze*—named for the high-risk play in baseball to steal home—Kashatus identifies the symptoms and dangers of steroid use among teens. Using archival research and interviews with the Hooton and Garibaldi families, he explores the lives and deaths of these two troubled young men, the impact of their suicides on MLB, and the ongoing fight against adolescent APED use by their parents. A passionate appeal to prevent additional senseless deaths by athletes, *Suicide Squeeze* is an important contribution to debates on youth and sports and on public policy.

John Savage 1999 interview: Versklavung im Atlantischen Raum Ulrike Schmieder, 2024-08-06 Im Kontext des Cultural Heritage Booms sind Erinnerungsorte an Versklavung und Kolonialismus ein Feld gesellschaftlicher Konflikte. Das wurde im Jahr 2020 in der Black Lives Matter Bewegung sichtbar. In der International Decade for People of African Descent (2015–2024) wird in Europa, Afrika und den Amerikas diskutiert, wie an Versklavung erinnert werden soll, wer sich bei wem entschuldigen soll und wer wen entschädigen soll. Die Autorin untersucht historische Schauplätze von Versklavung und Profittransfer, Museen, Monumente und Gedenkzeremonien in Frankreich und Spanien, Martinique und Kuba. In Interviews in den europäischen Haupt- und Hafenstädten hat sie eruiert, wer sich für oder gegen das Gedenken an die afrikanischen Gefangenen engagiert hat. In der Karibik hat die Autorin mit Nachfahren von versklavten Menschen über ihre Erinnerungen an die Versklavung, Erfahrungen mit Rassismus und die lokalen Gedenkorte gesprochen. Als Erbe der Versklavung trat dabei die rassistisch geprägte soziale Ungleichheit zu Tage. Das Buch richtet sich nicht nur an Forschende und Studierende der Geschichte und verwandter Disziplinen, sondern an alle, die sich für die Dekolonialisierung von Erinnerungskultur und Geschichtspolitik interessieren.

John Savage 1999 interview: Film Voices Gerald Duchovnay, 2012-02-01 This collection of interviews brings together major Hollywood directors and actors, independent filmmakers, screenwriters, and others to discuss the art, craft, and business of making movies. Whether it be Clint Eastwood or Francis Ford Coppola, Vittorio Storaro or Dede Allen, these filmmakers detail how

they strive for quality, the price they pay to do so, and how new technologies and the business aspects of filmmaking impact all aspects of their creativity. Taken together, the interviews reveal much about filmmaking practices in and out of Hollywood. The interviewees include Dede Allen, Robert Altman, Jamie Babbit, Don Bluth, Francis Ford Coppola, Robert Downey Sr., Clint Eastwood, Atom Egoyan, Horton Foote, Stephen Frears, Barbara Hammer, Louis Malle, Sydney Pollack, Oliver Stone, Vittorio Storaro, Paul Verhoeven, and James Woods. Contributors include Leo Braudy, Wheeler Winston Dixon, Gerald Duchovnay, Gwendolyn Audrey Foster, Lester D. Friedman, Ric Gentry, Peter Harcourt, Wade Jennings, Robert P. Kolker, Richard A. Macksey, Mark Crispin Miller, Chris Shea, Scott Stewart, and Gerald C. Wood.

john savage 1999 interview: *Pretty Good Years* Jay S. Jacobs, 2006 A portrait of the talented singer/songwriter traces the evolution of a musical prodigy, from her early years to become one of the most important female musical voices of contemporary music, revealing how she has combined her talent on the piano with inspiration from some of the most tragic incidents of her life to create musical art. Original.

john savage 1999 interview: Vom Film zum Ich Rainer Dirnberger, 2018-02-08 Das Abenteuerspiel Filmerlebnis oder Selbsterkenntnis und Persönlichkeitsentwicklung bei Filmen genießen! Der Raum ist abgedunkelt. Popcorn und Getränke sind griffbereit. Musik erklingt, schwillt an. Der Film beginnt mit den ersten Bildern des Vorspanns. Wir gehen ins Kino, um uns zu unterhalten. Warum aber erinnern wir uns an bestimmte Filme, an Szenen, Dialoge und Bilder? Es mag die Handlung und schauspielerische Leistung sein oder die poetische Wortwahl, das Spiel mit dem Licht, die berührende Musik, der Schnitt oder einfach alles zusammen. All diese Aspekte tragen dazu bei, dass wir unsere Lieblingsfilme mögen. Das ist die äußere Betrachtungsweise. Diese lässt sich durch eine Innere ergänzen, indem wir uns fragen: Was ist denn in mir, dass all diese Filmelemente genau diese Wirkung in mir auslösen? Welche Saiten kommen da in mir in Schwingung? Neugierig geworden? Lust auch dieser Frage nach der Innenperspektive etwas nachzugehen? Dann: Willkommen beim Abenteuerspiel Filmerlebnis! Nun nur noch die entspannte, achtsame Spiel-Haltung einnehmen und das Abenteuer kann beginnen. 12 Spiele-Sets mit unterschiedlichen Schwierigkeitsstufen führen in die Kunst ein: Sich selbst beim Genießen von Filmen ein Stück besser kennenzulernen und so den Alltag zu bereichern. Das Buch richtet sich an alle Freunde von Filmen, unabhängig von Genre oder Themenvorlieben.

john savage 1999 interview: Probleme und Möglichkeiten von Identitätskonstruktionen in Hanif Kureishis "The Buddha of Suburbia" Katrin König, 2001-10-29
Inhaltsangabe: Einleitung: Hanif Kureishi, zeitgenössischer Postcolonial Storyteller, ist Autor von Theaterstücken, Drehbüchern, Romanen, Kurzgeschichten und Essays. *The Buddha of Suburbia*, der 1990 erschienene erste Roman des Autors, ist typisch für Kureishis Werk in seiner Darstellung individueller Identitätsprozesse, wie sie sich unter den spezifischen Lebensbedingungen im London postmoderner und postkolonialer Zeit vollziehen. In diesem Sinne setzt sich die vorliegende Arbeit aus einer sowohl postmodernen wie auch postkolonialen Perspektive exemplarisch mit den Problemen und Möglichkeiten von Identitätskonstruktionen in *The Buddha of Suburbia* auseinander. Der Analyse liegt die Annahme einer prozeßhaften, hybriden, rollenbestimmten Identität zugrunde, die vom Individuum nicht autonom, sondern unter Beeinflussung durch das soziale Umfeld ausgebildet wird. Eine grundlegende Aussage der vorliegenden Arbeit ist, daß Kureishi sich nicht darauf beschränkt, Identitätsprozesse von Immigranten und deren Nachkommen darzustellen, denen im allgemeinen Identitätsprobleme zwischen den Kulturen der alten und der neuen Heimat zugeschrieben werden. Im untersuchten Roman wird aufgezeigt, daß die Ausbildung und Entwicklung von Identität für alle Menschen mit Problemen verbunden sein kann, genauso aber Möglichkeiten eröffnet. Der erste Teil dieser Arbeit dient der Erläuterung einiger theoretischer Hintergründe zum Identitätsbegriff. Die hier skizzierten Konzepte entstammen insbesondere dem Bereich der Sozialwissenschaften und fungieren als Instrumente zur literaturwissenschaftlichen Analyse des Romans. Es folgt ein kurzer Abriß über *The Buddha of Suburbia*. In einem zweiten Teil wird der Roman unter dem Gesichtspunkt der Identität als autobiographischer Bildungsroman

postkolonialer und postmoderner Prägung charakterisiert. Ein dritter Teil schließlich beschäftigt sich mit Faktoren und Strategien der Identitätsbildung in Kureishis Roman. Hier wird die Funktion intertextueller Bezüge im Hinblick auf die Identitätsprozesse der Figuren untersucht, um anschließend besonderes Augenmerk auf die Parallelisierung von fiktionalem und sozialem Rollenspiel zu richten. In diesem Zusammenhang wird der Kreisprozeß von Authentizitätsglauben, Stereotypisierung, Erwartungshaltung und Rollenspiel dargestellt, der die Figuren im Prozeß ihrer Identitätsbildung wesentlich beeinflusst. Hier wird einerseits herausgearbeitet, wie Kureishis Figuren aufgrund bestimmter Merkmale in Rollen [...]

john savage 1999 interview: Music, Power, and Politics Annie J. Randall, 2004-12-22 Essays by scholars from around the world explore the means by which music's long-acknowledged potential to persuade, seduce, indoctrinate, rouse, incite, or even silence listeners has been used to advance agendas of power and protest.

john savage 1999 interview: Before the Storm Rick Perlstein, 2009-03-17 Acclaimed historian Rick Perlstein chronicles the rise of the conservative movement in the liberal 1960s. At the heart of the story is Barry Goldwater, the renegade Republican from Arizona who loathed federal government, despised liberals, and mocked peaceful coexistence with the USSR. Perlstein's narrative shines a light on a whole world of conservatives and their antagonists, including William F. Buckley, Nelson Rockefeller, and Bill Moyers. Vividly written, *Before the Storm* is an essential book about the 1960s.

john savage 1999 interview: VideoHound's Golden Movie Retriever Jim Craddock, 2001-08

john savage 1999 interview: APAIS 1999: Australian public affairs information service ,

john savage 1999 interview: Born of Fire and Ash Craig Stockings, 2022-12-01 The first volume in the landmark Official History of Australian Operations in Iraq, Afghanistan and East Timor, *Born of Fire and Ash* is an honest, challenging and compelling account of the 1999-2000 East Timor crisis and Australia's response to it. Australia's involvement in East Timor from 1999-2000 was this nation's largest mission conducted under United Nations auspices, the single largest deployment of ADF personnel since the Second World War and an instrumental part of Timor-Leste gaining its independence. Critically, it was also one not nestled within a larger or lead nation's logistics and administrative support, and also the first time Australia had led such a large multi-national force. In short, International Force East Timor was the most complex politico-strategic challenge Australia had faced, at least since the 1940s. Written from classified government sources and buttressed by hundreds of interviews with veterans and stakeholders, this first volume in the landmark Official History of Australian Operations in Iraq, Afghanistan and East Timor — *Born of Fire and Ash* — is an honest, challenging and compelling account of the 1999-2000 East Timor crisis and Australia's response to it. It tackles the good alongside the bad, successes and failures, to chart a complex 'truth' unknown to most Australians, then and now.

john savage 1999 interview: Quintessential Jack Scott Edwards, 2017-12-29 After several years of small roles and experimental screenwriting during his early career, Jack Nicholson got his big break in 1969 with *Easy Rider*. The next year *Five Easy Pieces* made him a star. Since then the 12-time Academy Award nominee has won Best Actor twice (*One Flew Over the Cuckoo's Nest* and *As Good as It Gets*). This critical study examines each of Nicholson's film roles, as well as his screenwriting and directorial efforts. Fascinating personal insights are provided through interviews with stars such as Mews Small, James Hong, Millie Perkins, Michael Margotta, Shirley Knight, Joe Turkel, Ed Nelson, Hazel Court, the Monkees, several Apollo astronauts, Hell's Angel Sonny Barger, Peter Fonda, Bruce Dern, and many more.

john savage 1999 interview: New Media and Communication Across Religions and Cultures Nahon-Serfaty, Isaac, Ahmed, Rukhsana, 2014-01-31 This book offers a unique opportunity in both the social sciences, humanities, and communication fields to provide concrete concepts and notions in the areas of inter-religious and inter-cultural dialogue--

john savage 1999 interview: Encyclopedia of Television Shows, 1925 through 2010, 2d ed. Vincent Terrace, 2014-01-10 This fully updated and expanded edition covers over 10,200 programs,

making it the most comprehensive documentation of television programs ever published. In addition to covering the standard network and cable entertainment genres, the book also covers programs generally not covered elsewhere in print (or even online), including Internet series, aired and unaired pilot films, erotic series, gay and lesbian series, risqué cartoons and experimental programs from 1925 through 1945.

john savage 1999 interview: *Gay Men and the Left in Post-war Britain* Lucy Robinson, 2013-07-19 Available in paperback for the first time, his book demonstrates how the personal became political in post-war Britain, and argues that attention to gay activism can help us to fundamentally rethink the nature of post-war politics. While the Left were fighting among themselves and the reformists were struggling with the limits of law reform, gay men started organising for themselves, first individually within existing organisations and later rejecting formal political structures altogether. Culture, performance and identity took over from economics and class struggle, as gay men worked to change the world through the politics of sexuality. Throughout the post-war years, the new cult of the teenager in the 1950s, CND and the counter-culture of the 1960s, gay liberation, feminism, the Punk movement and the miners' strike of 1984 all helped to build a politics of identity. There is an assumption among many of today's politicians that young people are apathetic and disengaged. This book argues that these politicians are looking in the wrong place. People now feel that they can impact the world through the way in which they live, shop, have sex and organise their private lives. Robinson shows that gay men and their politics have been central to this change in the post-war world.

john savage 1999 interview: *Hellships Down* Michael Sturma, 2021-04-02 On 12 September 1944, a wolfpack of U.S. submarines attacked the Japanese convoy HI-72 in the South China Sea. Among the ships sunk were two carrying Allied prisoners of war. Men who had already endured the trials of Japanese captivity faced a renewed struggle for survival at sea. This book tells the broader story of the HI-72 convoy through the stories of two survivors: Arthur Bancroft, who was rescued by an American submarine, and Charles Rowley Richards, who was rescued by the Japanese. The story of these men represents the thousands of Allied POWs who suffered not only the atrocious conditions of these Japanese hellships, but also the terror of friendly fire from their own side's submarines. For the first time, the personal, political and legal aftermath of these men's experiences is fully detailed. At its heart, this is a story of survival. Charting the survivors' fates from rescue to their attempts at retribution, this book reveals the trauma that continued long after the war was over.

john savage 1999 interview: *Magnificent Failure* Craig Ryan, 2014-09-02 Locked in a desperate Cold War race against the Soviets to find out if humans could survive in space and live through a free fall from space vehicles, the Pentagon gave civilian adventurer Nick Piantanida's Project Strato-Jump little notice until May Day, 1966. Operating in the shadows of well-funded, high-visibility Air Force and Navy projects, the former truck driver and pet store owner set a new world record for manned balloon altitude. Rising more than 23 miles over the South Dakota prairie, Piantanida nearly perished trying to set the world record for the highest free fall parachute jump from that height. On his next attempt, he would not be so lucky. Part harrowing adventure story, part space history, part psychological portrait of an extraordinary risk-taker, this story fascinates and intrigues the armchair adventurer in all of us.

john savage 1999 interview: *Rules of Evidence in International Arbitration* Nathan D. O'Malley, 2013-06-19 *Rules of Evidence in International Arbitration: An Annotated Guide* is a valuable reference for practitioners, arbitrators and in-house counsel involved in cross-border dispute resolution. Filled with examples drawn from arbitration case precedent, the book considers common issues and questions relating to evidentiary procedure. Features & Benefits: Focuses on evidentiary procedure with extensive case-based commentary and examples addressing common issues in international arbitration related to evidence Extensive annotations, which allow the reader to locate key precedents for use in practice Practitioner-focused, meaning common misconceptions and questions arising from the international arbitration procedure are addressed Organised in an easy-to-use style for quick reference This book will be an essential reference guide on evidence for

practitioners of international arbitration. Filled with examples drawn from arbitration case precedent, the book considers common issues and questions relating to evidentiary procedure. Arbitrators and counsel will gain from this publication a better view of the best practices, accepted solutions to difficult procedural issues, and fundamental due process considerations which arise in connection with the use of evidence in international arbitration.

john savage 1999 interview: *The Dawn of the New Cycle* W. Michael Ashcraft, 2002 In considering a group that identified with Victorian American culture and its anxieties while adhering to an occult worldview that most of their contemporaries found strange, if not dangerous, the book explains why these middle-class Americans found Theosophy so persuasive and why they left family and friends behind to take up residence at this California settlement.--BOOK JACKET.

john savage 1999 interview: *Snakes and Ladders* Selina Todd, 2021-02-11 'Intensely readable... A stimulating and necessary redress' David Kynaston, *Spectator* Politicians say social mobility is real... this book proves otherwise. From servants' children who became clerks in Victorian Britain, to managers made redundant by the 2008 financial crash, travelling up or down the social ladder has been a fact of British life for more than a century. Drawing on hundreds of personal stories, *Snakes and Ladders* tells the hidden history of how people have really experienced that social mobility in both directions. It shows how a powerful elite on the top rungs have clung to their perch, as well as introducing us to the unsung heroes who created more room at the top. As we face political crisis after crisis, *Snakes and Ladders* argues that only by creating greater opportunities for everyone to thrive can we ensure the survival of our society. 'A fascinating, important book' *Mail on Sunday* 'A trove of stories of human hope and disappointment' *New Statesman* 'Fascinating... A rich and well-observed historical account' *Financial Times*

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