



THE MAKING OF CASABLANCA

BO GART, BERGMAN, AND
WORLD WAR II

ALJEAN HARMETZ
READ BY SCOTT BRICK



Making Of Casablanca Bogart Bergman And World War II

James Chapman



Making Of Casablanca Bogart Bergman And World War II:

Round Up the Usual Suspects Aljean Harmetz, 1992 In late 1941 a play called Everybody Comes to Rick's went from being a standard World War II romantic suspense film to an exceptional movie earning Oscars for Best Picture Best Director and Best Screenplay Harmetz has written the inside story of the making of Casablanca

The Making of Casablanca Aljean Harmetz, 2002 **Round Up the Usual Suspects** Aljean Harmetz, 1993 The inside story of the making of Casablanca Conveys the precise realities of working under the Hollywood studio system during World War II

World War II on Film David Lührssen, 2020-11-09 World War II on Film examines the war through the lens of 12 films The movies selected include productions made during World War II and in each succeeding decade providing a sense of how different generations perceive the war World War II on Film provides a succinct yet well grounded appraisal of that war as seen through 12 representative films The book separates fact from fiction showing where the movies were accurate and where they departed from reality and places them in the larger context of historical and social events Each movie chosen represents a particular aspect of the conflict including the air war over Europe the condition of prisoners of war Nazi atrocities and the British evacuation at Dunkirk Unlike most histories of Hollywood during World War II or the genre of war movies World War II on Film examines in depth the relation between the depictions of events beliefs attitudes and ways of life as seen on film with reality as documented by historians or recorded by journalists or eyewitnesses to the war The volume will appeal to high school and college readers as well as general interest readers and film buffs

Improvising the Score Gretchen L. Carlson, 2022-06-27 2023 Jazz Journalists Association JJA Jazz Awards for Books of the Year Honorable Mention Recipient On December 4 1957 Miles Davis revolutionized film soundtrack production improvising the score for Louis Malle's *Ascenseur pour l'échafaud* A cinematic harbinger of the French New Wave *Ascenseur* challenged mainstream filmmaking conventions emphasizing experimentation and creative collaboration It was in this environment during the late 1950s to 1960s a brief golden age for jazz in film that many independent filmmakers valued improvisational techniques featuring soundtracks from such seminal figures as John Lewis Thelonious Monk and Duke Ellington But what of jazz in film today *Improvising the Score* Rethinking Modern Film Music through Jazz provides an original vivid investigation of innovative collaborations between renowned contemporary jazz artists and prominent independent filmmakers The book explores how these integrative jazz film productions challenge us to rethink the possibilities of cinematic music production In depth case studies include collaborations between Terence Blanchard and Spike Lee Malcolm X When the Levees Broke Dick Hyman and Woody Allen Hannah and Her Sisters Antonio Sánchez and Alejandro González Iñárritu Birdman and Mark Isham and Alan Rudolph Afterglow The first book of its kind this study examines jazz artists work in film from a sociological perspective offering rich behind the scenes analyses of their unique collaborative relationships with filmmakers It investigates how jazz artists negotiate their own creative labor examining the tensions between improvisation and the conventionally highly regulated

structures hierarchies and expectations of filmmaking Grounded in personal interviews and detailed film production analysis Improvising the Score illustrates the dynamic possibilities of integrative artistic collaborations between jazz film and other contemporary media exemplifying its ripeness for shaping and invigorating twenty first century arts media and culture

The Final Victim of the Blacklist Gerald Horne, 2006-09-19 Before he attained notoriety as Dean of the Hollywood Ten the blacklisted screenwriters and directors persecuted because of their varying ties to the Communist Party John Howard Lawson had become one of the most brilliant successful and intellectual screenwriters on the Hollywood scene in the 1930s and 1940s with several hits to his credit including Blockade Sahara and Action in the North Atlantic After his infamous almost violent 1947 hearing before the House Un American Activities Committee Lawson spent time in prison and his lucrative career was effectively over Studded with anecdotes and based on previously untapped archives this first biography of Lawson brings alive his era and features many of his prominent friends and associates including John Dos Passos Theodore Dreiser F Scott Fitzgerald Charles Chaplin Gene Kelly Edmund Wilson Ernest Hemingway Humphrey Bogart Dalton Trumbo Ring Lardner Jr and many others Lawson s life becomes a prism through which we gain a clearer perspective on the evolution and machinations of McCarthyism and anti Semitism in the United States on the influence of the left on Hollywood and on a fascinating man whose radicalism served as a foil for launching the political careers of two Presidents Richard Nixon and Ronald Reagan In vivid marvelously detailed prose Final Victim of the Blacklist restores this major figure to his rightful place in history as it recounts one of the most captivating episodes in twentieth century cinema and politics **The**

Holocaust in 100 Histories Paul R. Bartrop, 2024-07-25 This chronologically arranged collection of articles demonstrates the complex and multifaceted nature of the Holocaust From January 1933 and the ascent to office of Hitler and the Nazi Party in Germany through to October 1945 and the opening of the International Military Tribunal at Nuremberg The Holocaust in 100 Histories takes an episodic approach to consider some of the people ideas groups and events that characterized the genocide which unfolded against the backdrop of the Nazi period and the Second World War Paul R Bartrop shines a light on Nazi perpetrators Righteous Gentiles who helped save Jews during the Holocaust Jewish resisters as well as movements events and developments during the Third Reich and the war years The 100 entries included in the book provide both a series of snapshots and a pathway to understanding how the Holocaust was manifested or defied during the years between 1933 and 1945 Its structure enables readers to access the Holocaust in or out of sequence reading individual entries as appropriate while the book also contains key primary source documents further reading suggestions and discussion questions designed to prompt debate and further study [The Story in Fiction and Film of French Collaboration in the Occupation and Complicity in the Holocaust \(1940-1944\)](#) Daniel R. Schwarz, 2025-07-09 This book examines fiction and film narratives that show the active collaboration of the Vichy government with the Nazis in the deportation and murder of the Jews of France It also explains how these fiction and film narratives affected the official and dominant historical narrative

of the 1940 44 Occupation years More than anything what changed the dominant narrative of the Occupation years are documentaries and creative works which imaginatively selected and arranged the presentation of neglected and suppressed facts By stressing how documentaries novels and imaginative films changed the dominant narrative of 1940 1944 the author is also arguing how cultural production transformed history

The Lost One Stephen D. Youngkin, 2005-09-30 Often typecast as a menacing figure Peter Lorre achieved Hollywood fame first as a featured player and later as a character actor trademarking his screen performances with a delicately strung balance between good and evil His portrayal of the child murderer in Fritz Lang's masterpiece *M* 1931 catapulted him to international fame Lang said of Lorre He gave one of the best performances in film history and certainly the best in his life Today the Hungarian born actor is also recognized for his riveting performances in *The Man Who Knew Too Much* 1934 *The Maltese Falcon* 1941 and *Casablanca* 1942 Lorre arrived in America in 1934 expecting to shed his screen image as a villain He even tried to lose his signature accent but Hollywood repeatedly cast him as an outsider who hinted at things better left unknown Seeking greater control over his career Lorre established his own production company His unofficial graylisting by the House Committee on Un American Activities however left him with little work He returned to Germany where he co authored directed and starred in the film *Der Verlorene* *The Lost One* in 1951 German audiences rejected Lorre's dark vision of their recent past and the actor returned to America wearily accepting roles that parodied his sinister movie personality The first biography of this major actor *The Lost One A Life of Peter Lorre* draws upon more than three hundred interviews including conversations with directors Fritz Lang Alfred Hitchcock Billy Wilder John Huston Frank Capra and Rouben Mamoulian who speak candidly about Lorre both the man and the actor Author Stephen D Youngkin examines for the first time Lorre's pivotal relationship with German dramatist Bertolt Brecht his experience as a migr from Hitler's Germany his battle with drug addiction and his struggle with the choice between celebrity and intellectual respectability Separating the enigmatic person from the persona long associated with one of classic Hollywood's most recognizable faces *The Lost One* is the definitive account of a life triumphant and yet tragically riddled with many failed possibilities

Cult Film as a Guide to Life I.Q. Hunter, 2016-09-08 *Cult Film as a Guide to Life* investigates the world and experience of cult films from well loved classics to the worst movies ever made Including comprehensive studies of cult phenomena such as trash films exploitation versions cult adaptations and case studies of movies as different as *Showgirls* *Room 237* and *The Lord of the G Strings* this lively provocative and original book shows why cult films may just be the perfect guide to making sense of the contemporary world Using his expertise in two fields I Q Hunter also explores the important overlap between cult film and adaptation studies He argues that adaptation studies could learn a great deal from cult and fan studies about the importance of audiences emotional investment not only in texts but also in the relationships between them and how such bonds of caring are structured over time The book's emergent theme is cult film as lived experience With reference mostly to American cinema Hunter explores how cultists with their

powerful emotional investment in films care for them over time and across numerous intertexts in relationships of memory nostalgia and anticipation

Music and Cinema James Buhler, Caryl Flinn, David Neumeyer, 2000-11 A wide ranging look at the role of music in film

How to Stop Fascism Paul Mason, 2021-08-26 For its historical depth analytical vigour and mobilizational potential this book is unparalleled every page is an urgent invitation to resist David Lammy MP The bestselling author of *PostCapitalism* offers a guide to resisting the far right The far right is on the rise across the world From Modi's India to Bolsonaro's Brazil and Erdogan's Turkey fascism is not a horror that we have left in the past it is a recurring nightmare that is happening again and we need to find a better way to fight it In *How to Stop Fascism* Paul Mason offers a radical hopeful blueprint for resisting and defeating the new far right The book is both a chilling portrait of contemporary fascism and a compelling history of the fascist phenomenon its psychological roots political theories and genocidal logic Fascism Mason powerfully argues is a symptom of capitalist failure and it has haunted us throughout the twentieth century History shows us the conditions that breed fascism and how it can be successfully overcome But it is up to us in the present to challenge it and time is running out From the ashes of COVID 19 we have an opportunity to create a fairer more equal society To do so we must ask ourselves what kind of world do we want to live in And what are we going to do about it

Film and History James Chapman, 2017-09-16 Film is the pre eminent mass medium of the modern age It is a valuable source of evidence for the study of both the past and the contemporary world and is a social practice that has affected the lives of millions How can historians engage with this important and influential medium Written for both students and teachers *Film and History* provides a concise accessible introduction to the use of film in historical enquiry and a summary of the main theoretical debates Charts the development of film history as a subject area and a discipline in its own right Considers different approaches to film history including film as an art form as ideology as a historical source and as a social practice Includes case studies to ground discussion of theories and approaches in specific examples Wide ranging and authoritative *Film and History* equips students with the methods both to analyse film texts and to understand the place of film in history and culture

Modern Love David Shumway, 2003-08-01 My ideas of romance came from the movies said Woody Allen and it is to the movies as well as to novels advice columns and self help books that David Shumway turns for his history of modern love *Modern Love* argues that a crisis in the meaning and experience of marriage emerged when it lost its institutional function of controlling the distribution of property and instead came to be seen as a locus for feelings of desire togetherness and loss Over the course of the twentieth century partly in response to this crisis a new language of love intimacy emerged not so much replacing but rather coexisting with the earlier language of romance Reading a wide range of texts from early twentieth century advice columns and their late twentieth century antecedent the relationship self help book to Hollywood screwball comedies and from the relationship films of Woody Allen and his successors to contemporary realist novels about marriages Shumway argues that the kinds of stories the culture has told itself have changed Part layperson's

history of marriage and romance part meditation on intimacy itself Modern Love will be both amusing and interesting to almost anyone who thinks about relationships and who doesn't

The Only Writing Series You'll Ever Need Screenwriting
Madeline Dimaggio,2007-01-19 The insider info you need Writing scripts for the big screen takes more than a big idea it requires passion perseverance and insider know how The Only Writing Series You'll Ever Need Screenwriting is your go to resource for mastering the complete screenwriting process Taking you step by step from idea to deal you'll learn how to Write a sellable script Create real and credible dialog Find an agent and market the script the right way Edit and revise over and over and over again Live the life of a full time screenwriter Ideal for those writers who want to perfect their craft and shop their script around The Only Writing Series You'll Ever Need Screenwriting is your break into this exciting career

Unconventional Warriors Matthew B. Hill,2018-02-21 Tracing the American Guerrilla narrative through more than one hundred years of film and television this book shows how the conventions and politics of this narrative influence Americans to see themselves as warriors both on screen and in history American guerrillas fight small scale battles that despite their implications for large scale American victories often go untold This book evaluates those stories to illumine the ways in which film and television have created reinforced and circulated an American Guerrilla fantasy a mythic narrative in which Americans despite having the most powerful military in history are presented as underdog resistance fighters against an overwhelming and superior occupying evil Unconventional Warriors The Fantasy of the American Resistance Fighter in Television and Film explains that this fantasy has occupied the center of numerous war films and in turn shaped the way in which Americans see those wars and themselves Informed by the author's expertise on war in contemporary literature and popular culture this book begins with an introduction that outlines the basics of the American Guerrilla narrative and identifies it as a recurring theme in American war films Subsequent chapters cover one hundred years of American guerrillas in film and television The book concludes with a chapter on science fiction narratives illustrating how the conventions and politics of these stories shape even the representation of wholly fictional imagined wars on screen

Celluloid Soldiers

Michael E. Birdwell,1999-05 During the 1930s many Americans avoided thinking about war erupting in Europe believing it of little relevance to their own lives Yet the Warner Bros film studio embarked on a virtual crusade to alert Americans to the growing menace of Nazism Polish Jewish immigrants Harry and Jack Warner risked both reputation and fortune to inform the American public of the insidious threat Hitler's regime posed throughout the world Through a score of films produced during the 1930s and early 1940s including the pivotal Sergeant York the Warner Bros studio marshaled its forces to influence the American conscience and push toward intervention in World War II Celluloid Soldiers offers a compelling historical look at Warner Bros's efforts as the only major studio to promote anti Nazi activity before the outbreak of the Second World War

Producing Jon Lewis,2016-01-14 Of all the job titles listed in the opening and closing screen credits producer is certainly the most amorphous There are businessmen and women producers writer director and movie star producers producers who

work for the studio executive producers whose reputation and industry clout alone gets a project financed though their day to day participation in the project may be negligible The job title regardless of the actual work involved warrants a great deal of prestige in the film business it is the credited producers after all who collect the Oscar for Best Picture But what producers do and what they don't or won't do varies from project to project Producing is the first book to provide a comprehensive overview of the roles that producers have played in Hollywood from the dawn of the twentieth century to the present day It introduces readers to the colorful figures who helped to define and reimagine the producer's role including inventors like Thomas Edison moguls like Darryl F Zanuck entrepreneurs like Walt Disney and mavericks like Roger Corman Readers also get an inside look at the less glamorous jobs producers have often performed shepherding projects through many years of development securing financial backers and supervising movie shoots The latest book in the acclaimed Behind the Silver Screen series Producing includes essays written by seven film scholars each an expert in a different period of cinema history Together they give readers a full picture of how the art and business of producing films has changed over time and how the producer's myriad job duties continue to evolve in the digital era *Unclaimed Experience* Cathy Caruth, 2016-12-15 Her afterword serves as a decisive intervention in the ongoing discussions in and about the field *Becoming Film Literate* Vincent LoBrutto, 2005-03-30 Though movies have remained our foremost cultural pastime for over 100 years many of us still know very little about the tools used to create them In this groundbreaking new book Vincent LoBrutto provides an enjoyable and accessible education in the art of cinema using 50 landmark films spanning the history of the medium LoBrutto illustrates such important concepts as editing production design cinematography sound screen acting narrative structure and various genres nationalities and film eras Each concept is illustrated by the selection of a film that epitomizes its use so that readers will learn about film authorship in *Citizen Kane* multiplot narrative in *Nashville* widescreen filmmaking in *Rebel without a Cause* and screen violence in *The Wild Bunch* Explaining the various tricks of the moviemaking trade *Becoming Film Literate* offers a crash course in cinema one designed to give even the novice reader a solid introduction to this complex and multifaceted medium Though movies have remained our foremost cultural pastime for over 100 years many of us still know very little about the tools used to create them In this groundbreaking new book Vincent LoBrutto provides an enjoyable and accessible education in the art of cinema using 50 landmark films spanning the history of the medium LoBrutto illustrates such important concepts as editing production design cinematography sound screen acting narrative structure and various genres nationalities and film eras Each concept is illustrated by the selection of a film that epitomizes its use so that readers will learn about film authorship in *Citizen Kane* multiplot narrative in *Nashville* widescreen filmmaking in *Rebel without a Cause* and screen violence in *The Wild Bunch* Providing a unique opportunity to become acquainted with important movies and the elements of their greatness *Becoming Film Literate* offers a crash course in cinema one designed to give even the novice reader a solid introduction to this complex and multifaceted medium

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