

20th CENTURY-FOX
presents

DEBORAH KERR · ROBERT MITCHUM



PRODUCED BY
BUDDY ADLER — EUGENE FRENKE
SCREEN PLAY BY
JOHN LEE MAHIN and JOHN HUSTON

Based on the novel by CHARLES SHAW

COLOR BY DE LUXE
CINEMA SCOPE®
DIRECTED BY
JOHN HUSTON

Heaven Knows Mr Allison

Monica E. Jacoby, Frederick C. Fulfer

Heaven Knows Mr Allison:

Heaven Knows, Mr. Allison Charles Shaw,1952 **Heaven Knows, Mr. Allison** Charles SHAW (pseud.),1957

Heaven Knows, Mr. Allison John Huston,John Lee Mahin,1957 **Heaven Knows, Mr. Allison** Charles Shaw,1959

Heaven Knows, Mr. Allison, Etc Charles SHAW (pseud.),1952 Heaven Knows, Mr. Allison ,1957 Heaven Knows,

Mr. Allison Charles Shaw,1950 **LIFE** ,1957-03-25 LIFE Magazine is the treasured photographic magazine that chronicled the 20th Century It now lives on at LIFE com the largest most amazing collection of professional photography on the internet Users can browse search and view photos of today s people and events They have free access to share print and post images for personal use John Huston's Filmmaking Lesley Brill,1997-10-13 John Huston s Filmmaking offers an analysis of the life and work of one of the greatest American independent filmmakers Always visually exciting Huston s films sensitively portray humankind in all its incarnations chronicling the attempts by protagonists to conceive and articulate their identities Fundamental questions of selfhood happiness and love are intimately connected to the idea of home which for the filmmaker also signified a congenial place among other people in the world In this study Lesley Brill shows Huston s films to be far more than formulaic adventures of masculine failure arguing instead that they demonstrate the close connection between humanity the natural world and divinity **Veiled Desires** Maureen Sabine,2013-08-22 Ingrid Bergman s engaging screen performance as Sister Mary Benedict in *The Bells of St Mary s* made the film nun a star and her character a shining standard of comparison She represented the religious life as the happy and rewarding choice of a modern woman who had a complete understanding of both erotic and spiritual desire How did this vibrant and mature nun figure come to be viewed as girlish and na ve Why have she and her cinematic sisters in postwar popular film so often been stereotyped or selectively analyzed so seldom been seen as women and religious In *Veiled Desires* a unique full length in depth look at nuns in film Maureen Sabine explores these questions in a groundbreaking interdisciplinary study covering more than sixty years of cinema She looks at an impressive breadth of films in which the nun features as an ardent lead character including *The Bells of St Mary s* 1945 *Black Narcissus* 1947 *Heaven Knows Mr Allison* 1957 *Sea Wife* 1957 *The Nun s Story* 1959 *The Sound of Music* 1965 *Change of Habit* 1969 *In This House of Brede* 1975 *Agnes of God* 1985 *Dead Man Walking* 1995 and *Doubt* 2008 *Veiled Desires* considers how the beautiful and charismatic stars who play chaste nuns from Ingrid Bergman and Audrey Hepburn to Susan Sarandon and Meryl Streep call attention to desires that the veil concealed and the habit was thought to stifle In a theologically and psychoanalytically informed argument Sabine responds to the critics who have pigeonholed the film nun as the obedient daughter and religious handmaiden of a patriarchal church and the respectful audience who revered her as an icon of spiritual perfection Sabine provides a framework for a more complex and holistic picture of nuns onscreen by showing how the films dramatize these women s Christian call to serve sacrifice and dedicate themselves to God and their erotic desire for intimacy agency achievement and fulfillment *Missionaries in the Golden Age of Hollywood* Douglas Carl

Abrams,2022-12-15 This book examines major British and American missionary films during the Golden Age of Hollywood to explore the significance of race gender and spirituality in relation to the lives of the missionaries portrayed in film during the middle third of the twentieth century Film both influences and reflects culture and racial gender and religious identities are some of the most debated issues globally today In the movies explored in this book missionary interactions with various people groups reflect the historical changes which took place during this time On Cinema Glauber Rocha,2018-12-27 Glauber Rocha is known as the visionary Brazilian director of landmark films *Black God White Devil* *Entranced Earth* and *Antonio das Mortes* Hitherto virtually unknown outside Brazil is that he was also a brilliant film critic and innovative thinker on world cinema *On Cinema* brings together for the first time in the English language a comprehensive selection of Rocha s film writings revealing for the first time to English speaking readers the full critical power inventiveness and vision of a great filmmaker Rocha s writings endowed with critical verve and humour give insights into key moments of film history as well as the politics of world cinema Here he fearlessly confronts the film establishment and debates with a host of sacred filmmakers of the world pantheon Included is Rocha s early criticism of Brazilian films landmark manifestoes such as *An Aesthetics of Hunger* and *An Aesthetics of Dreams* articles about the development of Cinema Novo and his international film criticism including pieces on Charlie Chaplin Orson Welles James Dean David Lean John Huston Stanley Kubrick John Ford Jean Luc Godard Pier Paolo Pasolini Federico Fellini Luis Bunuel Luchino Visconti and Roberto Rossellini The publication of *On Cinema* edited by film scholar Ismail Xavier and in expert translation is an international publishing event Conversations with Cinematographers David A. Ellis,2012 Billy Williams Douglas Slocombe Nicolas Roeg John de Borman Christopher Challis Peter Suschitzky Gilbert Taylor Robin Vidgeon Jack Cardiff Freddie Francis Oswald Morris Alex Thomson Chris Menges Walter Lassally Wolfgang Suschitzky Ronnie Taylor Anthony Dod Mantle Sir Sydney Samuelson Paul Wilson Derek Browne *Cultural Grammars of Nation, Diaspora, and Indigeneity in Canada* Christine Kim,Sophie McCall,Melina Baum Singer,2012-05-09 *Cultural Grammars of Nation Diaspora and Indigeneity in Canada* considers how the terms of critical debate in literary and cultural studies in Canada have shifted with respect to race nation and difference In asking how Indigenous and diasporic interventions have remapped these debates the contributors argue that a new cultural grammar is at work and attempt to sketch out some of the ways it operates The essays reference pivotal moments in Canadian literary and cultural history and speak to ongoing debates about Canadian nationalism postcolonialism migrancy and transnationalism Topics covered include the Asian race riots in Vancouver in 1907 the cultural memory of internment and dispersal of Japanese Canadians in the 1940s the politics of migrant labour and the domestic labour scheme in the 1960s and the trial of Robert Pickton in Vancouver in 2007 The contributors are particularly interested in how diaspora and indigeneity continue to contribute to this critical reconfiguration and in how conversations about diaspora and indigeneity in the Canadian context have themselves been transformed *Cultural Grammars* is an attempt to address both the interconnections and the schisms

between these multiply fractured critical terms as well as the larger conceptual shifts that have occurred in response to national and postnational arguments

The Western Films of Robert Mitchum Gene Freese, 2019-11-22 Robert Mitchum was and still is one of Hollywood's defining stars of Western film. For more than 30 years the actor played the weary and cynical cowboy and his rough and tough presence on screen was no different than his one off screen. With a personality fit for western noir Robert Mitchum dominated the genre during the mid 20th century and returned as the anti hero again during the 1990s before his death. This book lays down the life of Mitchum and the films that established him as one of Hollywood's strongest and smartest horsemen. Going through early classics like *Pursued* 1947 and *Blood on the Moon* 1948 to more recent cult favorites like *Tombstone* 1993 and *Dead Man* 1995 Freese shows how Mitchum's nuanced portrayals of the iconic anti hero of the West earned him his spot in the Cowboy Hall of Fame

Reel Wars Monica E. Jacoby, Frederick C. Fulfer, 1986-07

Dalton Trumbo, Hollywood Rebel Peter Hanson, 2007-10-15 As a screenwriter, novelist and political activist Dalton Trumbo stands among the key American literary figures of the 20th century. He wrote the classic antiwar novel *Johnny Got His Gun* and his credits for *Spartacus* and *Exodus* broke the anticommunist blacklist that infected the movie industry for more than a decade. By defining connections between Trumbo's most highly acclaimed films including *Kitty Foyle*, *Thirty Seconds Over Tokyo* and *Roman Holiday* and his important but lesser known movies *The Remarkable Andrew*, *He Ran All the Way* and *The Boss*, the author identifies how for nearly four decades Trumbo used the archetype of the rebel hero to inject social consciousness into mainstream films. This new critical survey, the first book length work on Trumbo's screenwriting career, examines the scores of films on which Trumbo worked and explores the techniques that made him at the time he was blacklisted in 1947 Hollywood's highest paid writer. Hanson reveals how Trumbo dealt with major themes including rebellion, radical politics and individualism while also detailing lesser known areas of Trumbo's screenwriting such as his troubling portrayal of women, the dichotomy between his proletarian attitude and bourgeois lifestyle and the almost surreptitious manner in which he included antiestablishment rhetoric in seemingly innocuous scripts. An extensive filmography is included

Big Screen Bible Lore John Howard Reid, 2013-08-06 Hollywood has had an off and on romance with the Bible thanks largely to Cecil B. DeMille whose ground breaking silent picture *The King of Kings* has rarely been equalled for its faithfulness and fidelity and certainly not in its dreadful re-make by producer Sam Bronston and director Nicholas Ray. This book examines both the hits and misses in the Bible stakes as well as many other movies in which religion plays a major role such as *The Garden of Allah*, *Samson and Delilah*, *The Silence of Dean Maitland*, *Stars in My Crown*, *Mary of Scotland* and *The Ten Commandments*

John Huston: Courage and Art Jeffrey Meyers, 2011-09-27 From the acclaimed biographer of Ernest Hemingway, Humphrey Bogart and Errol Flynn comes the first complete biography of the legendary John Huston, the extraordinary director, writer, actor and bon vivant who made iconic films such as *The Maltese Falcon*, *The Treasure of the Sierra Madre*, *The Asphalt Jungle* and *The African Queen* and lived one of the most vibrant eventful lives in

Hollywood history An actor in the 1920s and scriptwriter in the 1930s John Huston made his dazzling directorial debut in 1941 with *The Maltese Falcon* His career as a filmmaker spanned some fifty seven years and yielded thirty seven feature films He made most of his movies abroad spent much of his life in Ireland and Mexico and remains one of the most intelligent and influential filmmakers in history With equal attention given to Huston s impressive artistic output and tempestuous personal relationships biographer Jeffrey Meyers presents a vivid narrative of Huston s remarkably rich creative life The son of the famous stage and screen actor Walter Huston John Huston was born in Nevada City Missouri and suffered from a weak heart that forced him to live as an invalid for much of his childhood One day however he impulsively left his sickbed dove over a waterfall swam into a raging river and began to lead a strenuous life He became an expert sportsman as well as a boxer bullfighter hunter soldier gambler and adventurer Though he didn t finish high school he was a man of true genius a serious painter and amusing raconteur playwright and story writer stage and screen actor director of plays on Broadway and operas at La Scala autobiographer and political activist who crusaded against Senator Joseph McCarthy s anticommunist witch hunts in Hollywood He was a discerning collector of art and connoisseur of literature food and wine Passionate about horses and women he had five successively younger wives Meyers chronicles Huston s extraordinarily peripatetic life and examines his rise as a great masculine artist in the formidable tradition of Melville Conrad and Hemingway whose persona ethos prose style and virile code had a powerful influence on his life and work Thirty four of Huston s thirty seven films adapted important novels stories and plays and Meyers perceptively describes how Huston brilliantly transformed the written word into the cinematic image Huston s dominant theme is the almost impossible quest tempered by detachment and irony His heroes sacrifice honor in pursuit of wealth but fail in that venture are mocked by cruel fate and remain defiant in the face of defeat Based on research in Huston s personal and professional archives and interviews with his children friends and colleagues this is the dramatic story of a courageous artist who Meyers persuasively argues is one of the most fascinating men who ever lived From the Hardcover edition

Hollywood Exiles in Europe Rebecca Prime, 2014-01-14 Rebecca Prime documents the untold story of the American directors screenwriters and actors who exiled themselves to Europe as a result of the Hollywood blacklist During the 1950s and 1960s these Hollywood migr s directed wrote or starred in almost one hundred European productions their contributions ranging from crime film masterpieces like *Du rififi chez les hommes* 1955 Jules Dassin director to international blockbusters like *The Bridge on the River Kwai* 1957 Carl Foreman and Michael Wilson screenwriters and acclaimed art films like *The Servant* 1963 Joseph Losey director At once a lively portrait of a lesser known American lost generation and an examination of an important transitional moment in European cinema the book offers a compelling argument for the significance of the blacklisted migr s to our understanding of postwar American and European cinema and Cold War relations Prime provides detailed accounts of the production and reception of their European films that clarify the ambivalence with which Hollywood was regarded within postwar European culture Drawing upon extensive

archival research including previously classified material *Hollywood Exiles in Europe* suggests the need to rethink our understanding of the Hollywood blacklist as a purely domestic phenomenon By shedding new light on European cinema's changing relationship with Hollywood the book illuminates the postwar shift from national to transnational cinema

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