

movie heaven knows mr. allison

Movie Heaven Knows Mr. Allison is a classic film that continues to captivate audiences with its compelling storytelling, exceptional performances, and timeless themes. Released in 1957, this American war drama directed by John Huston is celebrated as one of the most memorable movies about human resilience, love, and cultural understanding amid the chaos of war. In this comprehensive article, we will explore the movie's plot, production background, cast, themes, critical reception, and its enduring legacy in cinematic history.

Overview of Heaven Knows Mr. Allison

Plot Summary

Heaven Knows Mr. Allison is set during World War II in the Pacific theater. The story follows two unlikely survivors: a U.S. Marine, Corporal Maxwell Scott (played by Robert Mitchum), and a Japanese nun, Sister Angela (played by Deborah Kerr). The narrative unfolds as they find themselves stranded on a deserted island after their respective units are wiped out by the brutal realities of war.

Despite their cultural and linguistic differences, Scott and Sister Angela form a bond rooted in mutual respect and shared humanity. As they struggle to survive amidst scarce resources, the film explores their evolving relationship, confronting themes of love, faith, duty, and the clash of civilizations. The story builds towards a poignant climax as they face the impending threat of Japanese forces returning to reclaim the island.

Key Themes and Messages

- Humanity Amidst War: The film highlights how individuals maintain their dignity and compassion despite the horrors around them.
- Cultural and Religious Tolerance: Sister Angela's faith and her interactions with Scott demonstrate the importance of understanding and acceptance.
- Love and Sacrifice: The developing relationship between the two characters emphasizes love's ability to transcend societal boundaries and personal fears.
- Survival and Resilience: Their struggle to survive on a deserted island symbolizes broader themes of resilience in the face of adversity.

Production Details

Director and Creative Team

John Huston, renowned for his mastery in filmmaking, directed Heaven Knows Mr. Allison. Huston was known for his ability to craft emotionally compelling narratives and for his meticulous approach to storytelling. The screenplay was adapted from the novel "The Thin Red Line" by MacKinlay

Kantor, though the film features a unique focus on the intimate relationship between the protagonists.

Filming Locations and Cinematography

The movie was primarily shot on location in the Philippines, utilizing the natural beauty of the tropical islands to create an authentic setting. The lush landscapes, pristine beaches, and vibrant flora added depth and realism to the film's visual storytelling.

The cinematographer, Oswald Morris, employed a warm color palette and stunning visuals to evoke the serenity of the island contrasting with the tumult of war. The film's cinematography effectively captures both the intimacy of the characters' relationship and the vastness of their environment.

Costumes and Set Design

Authentic military uniforms and religious attire helped create a believable atmosphere. The set design emphasized the simplicity of island life and the isolation experienced by the characters, reinforcing the themes of survival and introspection.

Cast and Performances

Robert Mitchum as Corporal Maxwell Scott

Mitchum's portrayal of Scott is widely praised for its rugged authenticity and depth. His character is a tough but compassionate Marine who grapples with his sense of duty and emerging feelings for Sister Angela. Mitchum's naturalistic acting brings a raw emotional quality to the role, making Scott a memorable and relatable protagonist.

Deborah Kerr as Sister Angela

Deborah Kerr delivers a compelling performance as Sister Angela, embodying grace, faith, and inner strength. Her portrayal captures the nuances of a woman torn between her religious vows and her developing human emotions. Kerr's chemistry with Mitchum is a central element of the film's emotional impact.

Supporting Cast and Crew

The supporting cast includes minor characters representing other stranded soldiers and island inhabitants, adding depth to the narrative. The film's crew, including writer John Huston and producer John Huston, contributed to creating a film that balances action, emotion, and philosophical reflection.

Critical Reception and Awards

Initial Reception

At the time of its release, *Heaven Knows Mr. Allison* received positive reviews from critics who praised its performances, direction, and thematic depth. It was noted for its nuanced portrayal of characters caught in extraordinary circumstances.

Awards and Nominations

The film garnered several accolades, including:

- An Academy Award nomination for Best Art Direction-Set Decoration
- Golden Globe nominations for Best Motion Picture – Drama and Best Actress for Deborah Kerr

While it did not win major awards, the film's critical acclaim endured, cementing its status as a cinematic classic.

Legacy and Influence

Heaven Knows Mr. Allison is regarded as a landmark in war cinema, influencing subsequent films that explore human relationships amidst conflict. Its sensitive portrayal of cross-cultural romance and moral dilemmas remains relevant today.

Enduring Themes and Cultural Significance

Exploration of Religious Faith

Deborah Kerr's character, Sister Angela, embodies unwavering faith and moral conviction. The film examines how religious beliefs can provide strength and comfort in times of hardship, as well as how faith interacts with human emotion.

Representation of War and Humanity

Unlike many war films that focus solely on combat, *Heaven Knows Mr. Allison* emphasizes the personal stories of survival and connection. It presents war as a backdrop for exploring universal themes of love, faith, and resilience.

Impact on Popular Culture

The film has inspired numerous discussions about wartime relationships and moral complexity. Its memorable performances and poignant storytelling continue to resonate with audiences and filmmakers alike.

Where to Watch and Legacy in Modern Media

Availability

Heaven Knows Mr. Allison can often be found on classic film streaming platforms, DVD collections, and occasionally on television broadcasts. It remains a recommended viewing for fans of war dramas and romantic stories.

Restoration and Re-releases

Over the years, the film has undergone restoration efforts to preserve its visual and audio quality, ensuring that new generations can appreciate its artistry.

Influence on Contemporary Films

Modern filmmakers cite Heaven Knows Mr. Allison as an inspiration for movies exploring complex relationships in wartime settings, such as "The English Patient" and "Atonement."

Conclusion

Heaven Knows Mr. Allison stands as a testament to the power of storytelling that combines human emotion with historical context. Its compelling performances, thoughtful themes, and beautiful visuals continue to make it a must-watch classic in the canon of war cinema. Whether you're interested in stories of love and faith, or simply appreciate well-crafted films, Heaven Knows Mr. Allison offers a profound and enduring cinematic experience.

Meta Description: Discover the timeless classic "Heaven Knows Mr. Allison," a 1957 war drama exploring love, faith, and resilience on a deserted island during WWII. Learn about its plot, themes, cast, and legacy.

Frequently Asked Questions

What is the main plot of 'Heaven Knows, Mr. Allison'?

The film follows a U.S. Marine and a Japanese nun who form a profound bond while stranded on a Pacific island during World War II, highlighting themes of survival and human connection.

Who are the lead actors in 'Heaven Knows, Mr. Allison'?

The movie stars Robert Mitchum as Sergeant MoHwa and Deborah Kerr as Sister Angela, delivering powerful performances that earned critical acclaim.

How was 'Heaven Knows, Mr. Allison' received by audiences and critics?

The film was highly praised for its compelling storytelling, strong performances, and its nuanced exploration of cultural and religious differences, becoming a classic war romance.

What awards or nominations did 'Heaven Knows, Mr. Allison' receive?

Although it didn't win major awards, the film received nominations, including a Golden Globe for Deborah Kerr, and is considered a significant film in both war and romantic genres.

Is 'Heaven Knows, Mr. Allison' based on a true story or a book?

The film is based on the novel 'The Noose' by Charles Shaw, which was inspired by real stories but is a fictional account.

Why is 'Heaven Knows, Mr. Allison' considered an important film in war cinema?

It is praised for its humanistic portrayal of soldiers and civilians, emphasizing moral and spiritual dilemmas during wartime, setting it apart from typical war movies.

Additional Resources

Movie Heaven Knows Mr. Allison: A Timeless Tale of War, Humanity, and Romance

Introduction

Movie Heaven Knows Mr. Allison stands as a cinematic classic that masterfully blends elements of war drama, human resilience, and unlikely romance. Released in 1957, this film continues to resonate with audiences decades after its initial debut, thanks to its compelling storytelling, nuanced character development, and evocative cinematography. Directed by John Huston and adapted from the novel by Charles Shaw, the movie explores profound themes of survival, faith, and human connection amid the chaos of war. This article delves into the film's background, themes, production nuances, and enduring legacy, providing a comprehensive understanding of why *Heaven Knows Mr. Allison* remains a significant work in cinematic history.

The Historical Context and Background

Setting and Era

Set during World War II, *Heaven Knows Mr. Allison* unfolds amidst the tumultuous backdrop of the Pacific Theater, specifically on a deserted island in the Philippines. The film captures the intense

atmosphere of the Pacific campaigns, emphasizing the chaos, destruction, and human suffering experienced during this period. Released in 1957, the film arrived at a time when Hollywood was exploring wartime narratives with a nuanced perspective, often highlighting the moral complexities faced by individuals caught in global conflicts.

Source Material

The movie is adapted from Charles Shaw's 1952 novel *The Time of the Toad*, which itself was inspired by real accounts of soldiers surviving on remote islands. The screenplay, written by John Huston and John Lee Mahin, transforms the novel's narrative into a cinematic exploration of faith and human endurance. The adaptation maintains fidelity to themes of spiritual resilience and the human capacity for compassion amid adversity.

Plot Summary and Narrative Arc

Overview

The story centers around two main characters: a U.S. Marine Corps sergeant, **Corporal Allison** (played by Robert Mitchum), and a Benedictine novice nun, **Sister Angela** (Deborah Kerr). After their plane is shot down during a Japanese attack, they find themselves stranded on a seemingly deserted island. The film chronicles their evolving relationship as they struggle for survival against the elements, enemy threats, and their own internal conflicts.

Key Plot Points

- **Survival and Cooperation:** Initially, Allison and Sister Angela are wary of each other, representing different facets of human society—military and religious. They must learn to cooperate to secure food, water, and safety.
- **Conflict and Growth:** As days turn into weeks, their dependence fosters trust. Allison's practical military skills complement Sister Angela's spiritual comfort, creating a dynamic of mutual respect.
- **Japanese Threat:** The looming presence of Japanese soldiers introduces tension and danger, forcing the characters to confront mortality and fear.
- **Moral and Spiritual Dilemmas:** The narrative explores themes of faith, duty, and sacrifice, culminating in moments of introspection and decision-making that test their beliefs and morals.
- **Resolution:** The film concludes with their rescue, leaving viewers pondering the enduring power of human connection and faith.

Thematic Deep Dive

War and Humanity

At its core, *Heaven Knows Mr. Allison* examines how war strips away societal roles, exposing the raw essence of human nature. The island setting serves as a microcosm where traditional hierarchies dissolve, and the characters' true selves emerge. The film portrays war not just as a backdrop but as a catalyst for personal growth and moral questioning.

Faith and Spirituality

Sister Angela embodies unwavering faith, serving as a moral compass for the narrative. Her religious convictions are tested and reinforced through her interactions with Allison. The film subtly explores questions about divine providence and the presence of grace in moments of despair, highlighting how faith can be a source of strength.

Love and Human Connection

Despite their differences, Allison and Sister Angela develop a deep bond that transcends societal expectations. Their relationship challenges conventional notions of romance, emphasizing emotional intimacy and mutual respect. The film suggests that love, in its many forms, is a fundamental human need that persists even in the bleakest circumstances.

Character Analysis

Corporal Allison (Robert Mitchum)

Mitchum's portrayal of Allison is nuanced, balancing rugged masculinity with vulnerability. His character is depicted as a pragmatic survivor, hardened by war but capable of tenderness. Allison's pragmatism often clashes with Sister Angela's spiritual outlook, creating a compelling tension that drives the narrative.

Sister Angela (Deborah Kerr)

Kerr's performance radiates warmth, compassion, and spiritual strength. She represents hope and faith, serving as a moral anchor amidst chaos. Her interactions with Allison reveal her resilience and adaptability, challenging stereotypes of religious figures as passive or detached.

Cinematic Techniques and Artistic Elements

Cinematography

Director John Huston employs stunning cinematography to capture the natural beauty and brutality of the island setting. The lush landscapes and stormy seas are vividly rendered, immersing viewers in the characters' environment. The use of natural lighting enhances the realism and emotional depth of key scenes.

Music and Sound

The film's score, composed by Robert Russell Bennett, underscores the emotional beats without overpowering the narrative. Ambient sounds of the jungle, waves, and wildlife contribute to the immersive experience, heightening tension and intimacy.

Editing and Pacing

The editing maintains a deliberate pace that allows for character development and thematic exploration. Long takes and lingering shots emphasize moments of introspection, while tighter sequences build suspense during moments of danger.

Legacy and Critical Reception

Critical Acclaim

Upon release, *Heaven Knows Mr. Allison* received widespread critical praise for its performances, direction, and thematic depth. Deborah Kerr's portrayal earned her an Academy Award nomination, and the film was lauded for its respectful and nuanced depiction of faith and survival.

Cultural Impact

The film is often cited as an exemplar of mature war storytelling, emphasizing moral complexity over heroism. Its portrayal of faith and love in the face of adversity has influenced subsequent films exploring similar themes.

Enduring Relevance

Decades later, *Heaven Knows Mr. Allison* remains relevant for its exploration of human resilience, the power of faith, and the enduring nature of human connection. Its thematic richness ensures its place in the canon of classic American cinema.

Conclusion: Why *Heaven Knows Mr. Allison* Endures

Movie Heaven Knows Mr. Allison is a testament to film's capacity to depict profound human experiences against the backdrop of war. Its combination of compelling performances, thoughtful direction, and timeless themes ensures its enduring appeal. Whether viewed as a war story, a spiritual meditation, or a romance, the film invites viewers to reflect on the core qualities that define humanity—faith, love, resilience, and hope. As a cinematic masterpiece, it continues to inspire and move audiences, securing its rightful place in the pantheon of classic films.

In Summary:

- Set during WWII on a deserted island in the Philippines
- Features stellar performances by Robert Mitchum and Deborah Kerr
- Explores themes of war, faith, love, and human endurance
- Celebrated for its cinematography, storytelling, and emotional depth
- Remains influential and relevant in contemporary cinema analysis

Movie Heaven Knows Mr. Allison stands as a shining example of how cinema can elevate simple stories into profound reflections on the human condition, ensuring its legacy endures for generations to come.

Movie Heaven Knows Mr Allison

movie heaven knows mr allison: **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.

movie heaven knows mr allison: *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 naïve? 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.

movie heaven knows mr allison: **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.

movie heaven knows mr allison: **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.

movie heaven knows mr allison: **100 Great War Movies** Robert J. Niemi, 2018-04-04 This book serves as a fascinating guide to 100 war films from 1930 to the present. Readers interested in war movies will learn surprising anecdotes about these films and will have all their questions about the films' historical accuracy answered. This cinematic guide to war movies spans 800 years in its analysis of films from those set in the 13th century Scottish Wars of Independence (*Braveheart*) to

those taking place during the 21st-century war in Afghanistan (Lone Survivor). World War II has produced the largest number of war movies and continues to spawn recently released films such as Dunkirk. This book explores those, but also examines films set during such conflicts as the Napoleonic Wars, the American Civil War, World War I, the Vietnam War, and the wars in Afghanistan and Iraq. The book is organized alphabetically by film title, making it easy to navigate. Each entry is divided into five sections: Background (a brief discussion of the film's genesis and financing); Production (information about how, where, and when the film was shot); Synopsis (a detailed plot summary); Reception (how the film did in terms of box office, awards, and reviews) and Reel History vs. Real History (a brief analysis of the film's historical accuracy). This book is ideal for readers looking to get a vivid behind-the-scenes look at the greatest war movies ever made.

movie heaven knows mr allison: *Heaven Knows Mr. Allison* Charles Shaw, 1961

movie heaven knows mr allison: *The New Biographical Dictionary of Film* David Thomson, 2010-10-26 For almost thirty years, David Thomson's Biographical Dictionary of Film has been not merely "the finest reference book ever written about movies" (Graham Fuller, Interview), not merely the "desert island book" of art critic David Sylvester, not merely "a great, crazy masterpiece" (Geoff Dyer, *The Guardian*), but also "fiendishly seductive" (Greil Marcus, *Rolling Stone*). This new edition updates the older entries and adds 30 new ones: Darren Aronofsky, Emmanuelle Beart, Jerry Bruckheimer, Larry Clark, Jennifer Connelly, Chris Cooper, Sofia Coppola, Alfonso Cuarón, Richard Curtis, Sir Richard Eyre, Sir Michael Gambon, Christopher Guest, Alejandro Gonzalez Inarritu, Spike Jonze, Wong Kar-Wai, Laura Linney, Tobey Maguire, Michael Moore, Samantha Morton, Mike Myers, Christopher Nolan, Dennis Price, Adam Sandler, Kevin Smith, Kiefer Sutherland, Charlize Theron, Larry Wachowski and Andy Wachowski, Lew Wasserman, Naomi Watts, and Ray Winstone. In all, the book includes more than 1300 entries, some of them just a pungent paragraph, some of them several thousand words long. In addition to the new "musts," Thomson has added key figures from film history—lively anatomies of Graham Greene, Eddie Cantor, Pauline Kael, Abbott and Costello, Noël Coward, Hoagy Carmichael, Dorothy Gish, Rin Tin Tin, and more. Here is a great, rare book, one that encompasses the chaos of art, entertainment, money, vulgarity, and nonsense that we call the movies. Personal, opinionated, funny, daring, provocative, and passionate, it is the one book that every filmmaker and film buff must own. *Time Out* named it one of the ten best books of the 1990s. Gavin Lambert recognized it as "a work of imagination in its own right." Now better than ever—a masterwork by the man playwright David Hare called "the most stimulating and thoughtful film critic now writing."

movie heaven knows mr allison: *Movie Lists* Paul Simpson, 2011-05-26 Action, African greats, alcohol, Robert Aldrich, aliens, Woody Allen, Pedro Almodovar, Robert Altman, animated, anime, apocalypses, Argentina, art, Asia minor, avant garde... And that's just A for you. A taste of this fabulously quirky and enjoyable book which is both a celebration of movies - and movie trivia - and a handy, entertaining guide to films that we know you will enjoy. It is fantastically functional. The lists are well conceived and easy to understand - mostly assembled by genre, actor, director, theme or country of origin - and the reviews are witty and informative. Oddly enough, most movie guides are not full of recommendations. But *Movie Lists* is, in spades, leaving readers in no doubt that the films reviewed are the business. Oh - and you don't have to watch them all before you die. There is no premise of death in this book. You just need to get down to the local Blockbusters or flick your remote to Movies on Demand. Only the popcorn is not supplied.

movie heaven knows mr allison: *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.

movie heaven knows mr allison: *The Movie Queen Quiz Book* Ed Jr. Karvoski, Ed Karvoski, Jr., 2002 Do you know... Which movie queens were the first mother and daughter to each receive an Oscarr nomination in the same year? Which movie queens appeared in advertisements for products ranging from Coppertone tanning lotion to Depends undergarments? Which movie queen (and show-biz legend) delivered the following line of dialogue, and in what film? “There are only two things I dislike about you. Your face!” The answers to these and hundreds of other fun questions are revealed in *The Movie Queen Quiz Book: A Trivia Test Dedicated to Fabulous Female Film Stars*. This is the ultimate challenge for fans of the grande dames of the big screen: Classic Movie Queens—Bette Davis, Joan Crawford and Katharine Hepburn! Contemporary Movie Queens—Julia Roberts, Nicole Kidman and Reese Witherspoon! Award-Winning Movie Queens—Elizabeth Taylor, Meryl Streep and Judi Dench! Funny Movie Queens—Whoopi Goldberg, Lucille Ball and Mae West! Musical Movie Queens—Barbra Streisand, Bette Midler and Judy Garland! And many more fabulous female film stars, past and present! As far as trivia books go, Ed Karvoski Jr. always has the best, and ‘The Movie Queen Quiz Book’ is no exception. The questions are provocative and funny, and even those of us who know all about Liz Taylor, Katharine Hepburn and Barbra are bound to be stumped by some of the zingers he throws at you... Your stomach will be sore from the laughter and the fun he brings to the oldest game of all -- the trivia quiz. It's fabulous indeed! Kevin Killian, San-Francisco-based novelist, critic & playwright, and Top 100 Reviewer on amazon.com If you're a fan of trivia, the movies or movie queens, this is the book for you. There are 600 multiple-choice questions that range from ‘who said what’ to ‘what was their name before becoming a star’ to ‘sexy scenes,’ plus a whole lot more... Get this book and take the test. It will be a fun conversation starter at your local watering hole or great to use as a party game. With this many questions you could modify your Trivial Pursuit game. Mountman, Internet Jockey at Rainbow World Radio ‘The Movie Queen Quiz Book’ is a compilation of silver screen queen facts, trivia and arcane tidbits that will challenge even the most ardent aficionado... Karvoski stretched the art of movie queen trivia beyond the silver screen personas of Marlene, Joan, Bette and Greta to include more modern-day divas and their screen appearances... Even for the hardened fanatic, there's truly much to be learned about your favorite screen queen... I encourage you to check out ‘The Movie Queen Quiz Book.’ Philip Bender, OUT IN THE MOUNTAINS (Vermont) A worthy test for any movie lover! Ian Drew, THE EXPRESS (Florida)

movie heaven knows mr allison: *Three Hollywood Stalwarts in Literature* Henryk Hoffmann, 2022-03-15 This book focuses on the perception of the names, personae, performances and films of three Hollywood megastars, Gregory Peck, Robert Mitchum and William Holden, as presented in the references and allusions encountered in American and foreign literature. Its secondary aim is to establish the ‘impact factor’ of the three actors and their major films and provide extensive data for further studies on the complex and bilateral relationships between film and literature. The pertinent quotations in ‘Three Hollywood Stalwarts in Literature: A Study in Film Perception Through References to Peck, Mitchum and Holden’ have been extracted from nearly 220 works by about 140 authors. The majority of the works were written by acclaimed authors; amongst them are some well-known American mainstream writers such as John Updike, John Irving, Fannie Flagg and Anne Tyler; some leaders of the mystery genre include Martha Grimes, Stuart Kaminsky, Elmore Leonard, Sara Paretsky; and a few masters of other popular genres, such as Stephen King and Dean Koontz. The global flavor of the citations is provided by international authors (e.g., Julio

Cortázar, Elizabeth Hay, Henri Charrière, Sebastien Japrisot) and authors born to first-generation U.S. immigrants (e.g., Oscar Hijuelos). Almost seventy films referenced in world literature are discussed in the book, and those mentioned in the biggest number of works include 'Sunset Boulevard', 'The Wild Bunch', 'To Kill a Mockingbird', 'Roman Holiday', 'Spellbound', 'The Guns of Navarone', and 'Duel in the Sun', among others. This book will appeal to college professors and students interested in film studies, specifically film analysis and criticism, film perception, and film genres. It will also hold interest for the general reader interested in biographies of movie personalities and the careers of the three actors, movie and stage actors, and fans of the western, film noir, and war genres.

movie heaven knows mr allison: *I Told You So* Kate Clinton, 2009 *I Told You So* is a hilarious, bittersweet, politically acute survival guide in which Clinton gleefully details personal coping techniques tested over a lifetime.

movie heaven knows mr allison: *I Do and I Don't* Jeanine Basinger, 2014-03-11 Here is "happily ever after"—except when things aren't happy, and when "ever after" is abruptly terminated by divorce, tragedy . . . or even murder. With her large-hearted understanding of how movies—and audiences—work, leading film historian Jeanine Basinger traces the many ways Hollywood has tussled with the tricky subject of marriage, explicating the relationships of countless marriages from Blondie and Dagwood to the heartrending couple in the Iranian *A Separation*, from Coach and his wife in *Friday Night Lights* to Tracy and Hepburn, and even to Laurel and Hardy (a marriage if ever there was one). A treasure trove of insight and sympathy, illustrated with scores of wonderfully telling movie stills, posters, and ads.

movie heaven knows mr allison: *Master of Her Virtue* Miranda Lee, 2013-04-01 By the end of this year, I will not be a virgin anymore. Shy, cautious Violet has always kept herself hidden away from the world. And she's had enough of life in the shadows. Her resolutions? 1. To accept every party invitation going. 2. To find a man who will steer her away from purity. Enter Leo Wolfe: internationally renowned film director who is power, wealth and attraction personified. If there was ever a man to lead Violet from the path of virtue, it's him.... But is Violet ready for where he wants to take her?

movie heaven knows mr allison: *Cinemascope 3* John Howard Reid, 2006-01-18 This third collection of widescreen wonders photographed in CinemaScope, focuses on such popular movies as *Love Is a Many-Splendored Thing*, *Cleopatra*, *Three Coins in the Fountain*, *Bus Stop*, *There's No Business Like Show Business*, *The Seven Year Itch*, *Let's Make Love*, *Peyton Place*, *North to Alaska*, *The Longest Day*, *The Eddy Duchin Story*, *Far from the Madding Crowd*, *The Man in the Gray Flannel Suit*, *The Helen Morgan Story*, *A Star Is Born* and *2001: A Space Odyssey*.

movie heaven knows mr allison: *The Films of John Huston* John McCarty, 1987

movie heaven knows mr allison: *British Movie Entertainments on Vhs and DVD: A Classic Movie Fan's Guide* John Howard Reid, 2010-11 Unlike their American colleagues, British suppliers were extremely slow to release their country's superb libraries of classic films for movie fans to purchase on either VHS tapes or DVD discs. In 2004, little over 100 titles were available. But now there are around 700, with promises of many more to come. This book details some of the best. Over 400 movies in all are described in either minute detail or in summary form! The quality (or lack of quality) in the DVD transfer is fearlessly indicated. The author's emphasis is on movies made before 1970, especially those with popular stars such as Glynis Johns, Gracie Fields, George Formby, Margaret Lockwood, Arthur Askey, Anna Neagle, James Mason, Patricia Roc, Stewart Granger, Vivien Leigh, Laurence Olivier, Will Hay, Tommy Trinder, Alec Guinness, Michael Wilding, Peter Finch, Christopher Lee, Peter Sellers, David Niven, Kenneth More, Kay Kendall, John Gregson, etc.

movie heaven knows mr allison: *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 émigrés 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 émigrés 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.

movie heaven knows mr allison: *Catholics in the Movies* Colleen McDannell, 2007-12-24 The common admission that everything I know about religion I learned from the movies is true for believers as much as for unbelievers. And at the movies, Catholicism is the American religion. As an intensely visual faith with a well-defined ritual and authority structure, Catholicism lends itself to the drama and pageantry of film. Beginning with the silent era of film and ending with movies today, eleven prominent scholars explore how Catholic characters, spaces, and rituals are represented in cinema.

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