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## Hollywood In The Holy Land Essays On Film Depictions Of The Crusades And Christian Muslim Clashes | dd87018bf8b3df21c531d53b107064e2

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In response to a series of sex scandals that rocked the movie industry in the early 1920s, the Production Code Administration and the Catholic Legion of Decency implemented a code stipulating that movies stress proper behavior, respect for government, and "Christian values." Based on an extensive survey of original studio records, censorship files, and the Catholic Legion of Decency archives (whose contents are published here for the first time), Hollywood Censored examines how hundreds of films were expurgated to promote a conservative political agenda during the 1930s. By taking an innovative view of how movies were made, and the conditions that made them, Hollywood Censored brings together such chapters as "Movies and Modern Literature," "Beer, Blood and Politics," and "Film Politics and Industry Policy" to form a rare look at America's most famous industry. Seventeen year old, Sam Singer, son of one of the wealthiest men in America, frustrated by his childhood of money and fame, leaves his home in Beverly Hills in search of God and the "TRUTH." His poignant and humorous-packed odyssey takes him to London, Paris, Rome, India, Mecca, and finally Jerusalem, where his insistence on praying on the Temple Mount nearly sets off an international war. "The Discman and the Guru" is fun reading for the entire family. An innovative approach to the relationship between filmmaking and society during Hollywood's golden age. The 1910s and 1920s witnessed the inception of a particular brand of negotiation between film and its public in the United States. Hollywood, its proponents, and its critics sought to establish new connections between audience and industry, suggesting means by which Hollywood outsiders could become insiders. Hollywood Outsiders looks at how four disparate entities--the Palmer Photoplay correspondence school of screenwriting, juvenile series fiction about youngsters involved in the film industry, film appreciation and character education programs for high school students, and Catholic and Protestant efforts to use and influence filmmaking--conceived of these connections, and thus of the relationship of Hollywood to the individual and society. Anne Morey's exploration of the diverse discourses generated by these different conjunctions leads to a fresh and compelling interpretation of Hollywood's place in American cultural history. In its analysis of how four distinct groups, each addressing constituencies of various ages and degrees of social authority, defined their interest in the film industry, Hollywood Outsiders combines concrete discussions of cultural politics with a broader argument about how outsiders viewed the film industry as a vehicle of self-validation and of democratic ideals. This book investigates the uses of crusader medievalism -- the memory of the crusades and crusading rhetoric and imagery -- in Britain, from Walter Scott's *The Talisman* (1825) to the end of the Second World War. It seeks to understand why and when the crusades and crusading were popular, how they fitted with other cultural trends of the Victorian and Edwardian eras, how their use was affected by the turmoil of the First World War and whether they were differently employed in the interwar years and in the 1939-45 conflict. Building on existing studies and contributing the fruits of fresh research, it brings together examples of the uses of the crusades from disparate contexts and integrates them into the story of the rise and fall of crusader medievalism in Britain. This is the first book to examine the various uses of the Arthurian legend in Hollywood film, covering films from the 1920s to the present. The authors use five representational categories: intertextual collage (or cult film); melodrama, which focuses on the love triangle; conservative propaganda, pervasive during the Cold War; the Hollywood epic; and the postmodern quest, which commonly employs the grail portion of the legend. Arguing that filmmakers rely on the audience's rudimentary familiarity with the legend, the authors show that only certain features of the legend are activated at any particular time. This fascinating study shows us how the legend has been adapted and how through the popular medium of Hollywood films, the Arthurian legend has survived and flourished. In this new book in the *Gospel According To* series, Garrett looks at the theological elements in dozens of classic Hollywood films, including a discussion about what the new openness to spirituality in the movies might mean for the future of American cinema and American religion. (Biblical Studies) In the 1930s a band of smart and able young men, some still in their twenties, helped Franklin D. Roosevelt transform an American nation in crisis. They were the junior officers of the New Deal. Thomas G. Corcoran, Benjamin V. Cohen, William O. Douglas, Abe Fortas, and James Rowe helped FDR build the modern Democratic Party into a progressive coalition whose command over power and ideas during the next three decades seemed politically invincible. This is the first book about this group of Rooseveltians and their linkage to Lyndon Johnson's Great Society and the Vietnam War debacle. Michael Janeway grew up inside this world. His father, Eliot Janeway, business editor of *Time* and a star writer for *Fortune* and *Life* magazines, was part of this circle, strategizing and practicing politics as well as reporting on these men. Drawing on his intimate knowledge of events and previously unavailable private letters and other documents, Janeway crafts a riveting account of the exercise of power during the New Deal and its aftermath. He shows how these men were at the nexus of reform impulses at the electoral level with reform thinking in the social sciences and the law and explains how this potent fusion helped build the contemporary American state. Since that time efforts to reinvent government by "brains trust" have largely failed in the U.S. In the last quarter of the twentieth century American politics ceased to function as a blend of broad coalition building and reform agenda setting, rooted in a consensus of belief in the efficacy of modern government. Can a progressive coalition of ideas and power come together again? The Fall of the House of Roosevelt makes such a prospect both alluring and daunting. In Christianity, as with most religions, attaining holiness and a higher spirituality while simultaneously pursuing worldly ideals such as fame and fortune is nearly impossible. So how do people pursuing careers in Hollywood's entertainment industry maintain their religious devotion without sacrificing their career goals? For some, the answer lies just two miles south of the historic center of Hollywood, California, at the Oasis Christian Center. In *Hollywood Faith*, Gerardo Marti shows how a multiracial evangelical congregation of 2,000 people accommodates itself to the entertainment industry and draws in many striving to succeed in this harsh and irreverent business. Oasis strategically sanctifies ambition and negotiates social change by promoting a new religious identity as "champion of life"--an identity that provides people who face difficult career choices and failed opportunities a sense of empowerment and endurance. The first book to provide an in-depth look at religion among the "creative class," *Hollywood Faith* will fascinate those interested in the modern evangelical movement and anyone who wants to understand how religion adapts to social change. A Choice 2015 Outstanding Academic Title Throughout history, Muslim men have been depicted as monsters. The portrayal of humans as monsters helps a society delineate who belongs and who, or what, is excluded. Even when symbolic, as in post-9/11 zombie films, Muslim monsters still function to define Muslims as non-human entities. These are not depictions of Muslim men as malevolent human characters, but

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rather as creatures that occupy the imagination -- non-humans that exhibit their wickedness outwardly on the skin. They populate medieval tales, Renaissance paintings, Shakespearean dramas, Gothic horror novels, and Hollywood films. Through an exhaustive survey of medieval, early modern, and contemporary literature, art, and cinema, *Muslims in the Western Imagination* examines the dehumanizing ways in which Muslim men have been constructed and represented as monsters, and the impact such representations have on perceptions of Muslims today. The study is the first to present a genealogy of these creatures, from the demons and giants of the Middle Ages to the hunchbacks with filed teeth that are featured in the 2007 film *300*, arguing that constructions of Muslim monsters constitute a recurring theme, first formulated in medieval Christian thought. Sophia Rose Arjana shows how Muslim monsters are often related to Jewish monsters, and more broadly to Christian anti-Semitism and anxieties surrounding African and other foreign bodies, which involves both religious bigotry and fears surrounding bodily difference. Arjana argues persuasively that these dehumanizing constructions are deeply embedded in Western consciousness, existing today as internalized beliefs and practices that contribute to the culture of violence--both rhetorical and physical--against Muslims. First published in 1880, *Ben-Hur: A Tale of the Christ* became a best-seller. The popular novel spawned an 1899 stage adaptation, reaching audiences of over 10 million, and two highly successful film adaptations. For over a century, it has become a ubiquitous pop cultural presence, representing a deeply powerful story and monumental experience for some and a defining work of bad taste and false piety for others. The first and only collection of essays on this pivotal cultural icon, *Bigger Than "Ben-Hur"* addresses Lew Wallace's beloved classic to explore its polarizing effect and to expand the contexts within which it can be studied. In the essays gathered here, scholars approach *Ben-Hur* from multiple directions--religious and secular, literary, theatrical, and cinematic--to understand not just one story in varied formats but also what they term the "Ben-Hur tradition." Drawing from a wide range of disciplines, contributions include the rise of the Protestant novel in the United States; relationships between and among religion, spectacle, and consumerism; the "New Woman" in early Hollywood; and a "wish list" for future adaptations, among others. Together, these essays explore how this remarkably fluid story of faith, love, and revenge has remained relevant to audiences across the globe for over 130 years. This collection of essays analyzes film representations of the Crusades, other medieval East/West encounters, and the modern inheritance of encounters between orientalist fantasy and apocalyptic conspiracy. From studies of the filmic representations of popular figures such as El Cid, Roland, Richard I, and Saladin to examinations of such topics as Templar romance and the role of set design, location and landscape, the essays make significant contributions to our understanding of orientalist medievalism in film. Instructors considering this book for use in a course may request an examination copy here. Explores race and the role of immigrants in Hollywood and society Provides a comprehensive guide to films dealing with or taking place in the American South. Engaging the Crusades is a series of volumes which offer windows into a newly emerging field of historical study: the memory and legacy of the crusades. Together these volumes examine the reasons behind the enduring resonance of the crusades and present the memory of crusading in the modern period as a productive, exciting, and much needed area of investigation. This new volume explores the ways in which significant crusading figures have been employed as heroes and villains, and by whom. Each chapter analyses a case study relating to a key historical figure including the First Crusader Tancred; 'villains' Reynald of Châtillon and Conrad of Montferrat; the oft-overlooked Queen Melisende of Jerusalem; the entangled memories of Richard 'the Lionheart' and Saladin; and the appropriation of St Louis IX by the British. Through fresh approaches, such as a new translation of the inscriptions on the wreath laid on Saladin's tomb by Kaiser Wilhelm II, this book represents a significant cutting-edge intervention in thinking about memory, crusader medievalism, and the processes of making heroes and villains. *The Making of Crusading Heroes and Villains* is the perfect tool for scholars and students of the crusades, and for historians concerned with the development of reputations and memory. Stories, poems and an essay by the author of "The Hobbit" and "The Lord of the Rings." For contents, see Author Catalog. Outlines the history of the Hollywood musical, looks at how they portray American society, and points out how music, plot, and characters were used to support the war effort. Though Hellman is best known for her work in theater and for her memoirs, much of her work has been adapted for movies. She was deeply involved in writing film scripts and adapting the work of others to the screen. Dick tells the history of Hellman's contributions to American film as a playwright, screenwriter and adapter and analyses each play and its corresponding film to determine whether the adaptation achieves as a film what the original achieved as literature. ISBN 0-8386-3140-1. How were the Crusades, and the crusaders, narrated, described, and romanticised by the various communities that experienced or remembered them? This Companion provides a critical overview of the diverse and multilingual literary output connected with crusading over the last millennium, from the first writings which sought to understand and report on what was happening, to contemporary medievalism, in which crusading is a potent image of holy war and jihad. The chapters show the enduring legacy of the crusaders' imagery, from the chansons de geste to Walter Scott, from Charlemagne to Orlando Bloom. Whilst the crusaders' hold on Jerusalem was relatively short-lived, the desire for Jerusalem has had a long afterlife in many cultural contexts and media. This new edition includes all the chapters of the original work, supplemented with analysis of comedy films of the 1990s, a chapter on contemporary filmmakers, including David Fincher & Jim Jarmusch, & an essay on 'Day of the Dead'. The essays in this volume seek to analyze biographical films as representations of historical individuals and the times in which they lived. To do this, contributors examine the context in which certain biographical films were made, including the state of knowledge about their subjects at that moment, and what these films reveal about the values and purposes of those who created them. This is an original approach to biographical (as opposed to historical) films and one that has so far played little part in the growing literature on historical films. The films discussed here date from the 1920s to the 2010s, and deal with males and females in periods ranging from the Middle Ages to the end of the twentieth century. In the process, the book discusses how biographical films reflect changing attitudes towards issues such as race, gender and sexuality, and examines the influence of these films on popular perceptions of the past. The introduction analyses the nature of biographical films as a genre: it compares and contrasts the nature of biography on film with written biographies, and considers their relationship with the discipline of history. As the first collection of essays on this popular but understudied genre, this book will be of interest to historians as well as those in film and cultural studies. In 1967, *Time Magazine's* cover featured 'Bonnie and Clyde' (1967) and announced a renaissance in American cinema. The author looks at the influence this generation had on Hollywood at the time, not only in the aesthetics and politics of the films, but also the changes in the studio system. A behind-the-camera portrait of the late George Stevens' 1965 "Holyland," which he built in Utah's Monument Valley in order to film *The Greatest Story Ever Told*. Darby reveals startling details of the final surgery that scarred the film, along with the critiques that deeply wounded Stevens. Provides interviews with notable Hollywood actors, directors, and producers, including Alfred Hitchcock, George Stevens, Joel McCrea, and Ronald Reagan. "Days of Mashiach" is a collection of original and off-beat stories about Jewish life in Israel and the Diaspora. Written with a keen and humorous eye on the Jewish experience in our time, the stories center around the redemption of the Jewish People, the ingathering of the exiles, repentance, settlement of the Land of Israel, and Mashiach. If films drawing on Middle East tropes often highlight white Westerners, figures such as Sinbad and the Thief of Bagdad embody a counter-tradition of protagonists, derived from Islamic folklore and history, who are portrayed as 'Other' to Western audiences. In *Muslim Heroes on Screen*, Daniel O'Brien explores the depiction of these characters in Euro-American cinema from the silent era to the present day. Far from being mere racial masquerade, these screen portrayals are more complex and nuanced than is generally allowed, not least in terms of the shifting concepts and assumptions that inform their Muslim identity. Using films ranging from Douglas Fairbanks' *The Thief of Bagdad*, *The 7th Voyage of Sinbad*, *El Cid*, *Kingdom of Heaven* and *The Message to The Wind and the Lion*, O'Brien considers how the representational strategies of Western filmmakers may transcend such Muslim stereotypes as fanatic antagonists or passive victims. These figures possess a cultural significance which cannot be fully appreciated by Euro-American audiences without reference to their distinction as Muslim heroes and the implications and resonances of an Islamicized protagonist. A history of the modern blockbuster traces the progression of big summer films from the mid-1970s to the

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present, discussing how such factors as large Hollywood budgets and technological advances contributed to the industry's rise, in a volume that includes discussions with such figures as Steven Spielberg and George Lucas. 30,000 first printing. Hollywood's Film Wars with France examines how Hollywood was able to establish a permanent dominance over the French market for motion pictures by using monopolistic trade practices and diplomatic pressure. In a time of unprecedented danger for the West, it's crucial that Americans understand the true nature of the adversaries we face and how we are making them bolder each day. Join Aaron Klein, award-winning journalist and radio commentator, as he schmoozes with radical clerics, suicide bombers, the parents of potential child martyrs and the leaders of the world's most dangerous terrorist organizations. Here's the real story behind today's war headlines, told from the unique perspective of a Jew meeting-and eating-with his deadliest enemies. Among the highlights of Schmoozing with Terrorists: Why do the terrorists tell Klein that Hillary Clinton is the jihadist choice for president? Which anti-war politicians and celebrities meddling in Middle East politics are jihadist favorites? What compels someone to blow themselves up in order to kill others? What would day-to-day life be like in America if the terrorists win? (Madonna and Britney Spears take note!) In this daring reexamination of the connections between national politics and Hollywood movies, Lary May offers a fresh interpretation of American culture from the New Deal through the Cold War—one in which a populist, egalitarian ethos found itself eventually supplanted by a far different view of the nation. "One of the best books ever written about the movies." —Tom Ryan, *The Age* "The most exhilarating work of revisionist film history since Pauline Kael's *Citizen Kane*. . . . May's take on what movies once were (energizing, as opposed to enervating), and hence can become again, is enough to get you believing in them again as one of the regenerative forces America so sorely needs." —Jay Carr, *Boston Globe* "A startling, revisionist history of Hollywood's impact on politics and American culture. . . . A convincing and important addition to American cultural criticism." —Publishers Weekly "A controversial overview of 30 years of American film history; must reading for any serious student of the subject." —Choice "A provocative social history of Hollywood's influence in American life from the 1930s to the 1950s. May argues persuasively that movies in the period offered a good deal of tough criticism of economic and social conditions in U.S. society. . . . May challenges us to engage in some serious rethinking about Hollywood's impact on American society in the middle of the twentieth century." —Robert Brent Toplin, *American Historical Review* Utopianism, alongside its more prevalent dystopian opposite together with ecological study has become a magnet for interdisciplinary research and is used extensively to examine the most influential global medium of all time. The book applies a range of interdisciplinary strategies to trace the evolution of ecological representations in Hollywood film from 1950s to the present, which has not been done on this scale before. Many popular science fiction, westerns, nature and road movies, as listed in the filmography are extensively analysed while particularly privileging ecological moments of sub. From Cecil B. DeMille's production of *King of Kings* in 1927, to Mel Gibson's *The Passion of the Christ*, films that discuss the meaning of Jesus have provoked interest, discussion, and reevaluation on a large scale. The Hollywood films that deal with this subject have consistently managed to augment their power by commenting simultaneously on political and cultural matters, and drawing from alternative cultural and mythological sources. *The Greatest Story Ever Told*, for instance, uses a landscape similar to that of the American West, while *The Last Temptation of Christ* deals with themes related to modern American notions of sexuality and sin. Humphries-Brooks looks at the diverse content and often-surprising impact of these and other films to reveal how these depictions have helped determine, and been determined by, particularly American notions of who Jesus was, how he died, and what he means for both our religious and secular cultures. Tracing the collegiate film genre from the first silent offerings starting around 1915 to the realistic recent critical portrayals of college life, this study examines how collegiate films have reflected our changing tastes and values. An extensive filmography is also included. In the aftermath of total war and unconditional surrender, Germans found themselves receiving instruction from their American occupiers. It was not a conventional education. In their effort to transform German national identity and convert a Nazi past into a democratic future, the Americans deployed what they perceived as the most powerful and convincing weapon-movies. In a rigorous analysis of the American occupation of postwar Germany and the military's use of "soft power," Jennifer Fay considers how Hollywood films, including *Ninotchka*, *Gaslight*, and *Stagecoach*, influenced German culture and cinema. In this cinematic pedagogy, dark fantasies of American democracy and its history were unwittingly played out on-screen. *Theaters of Occupation* reveals how Germans responded to these education efforts and offers new insights about American exceptionalism and virtual democracy at the dawn of the cold war. Fay's innovative approach examines the culture of occupation not only as a phase in U.S.-German relations but as a distinct space with its own discrete cultural practices. As the American occupation of Germany has become a paradigm for more recent military operations, Fay argues that we must question its efficacy as a mechanism of cultural and political change. Jennifer Fay is associate professor and codirector of film studies in the Department of English at Michigan State University. This book explores the role of music in the some five hundred feature-length films on the Middle Ages produced between the late 1890s and the present day. Haines focuses on the tension in these films between the surviving evidence for medieval music and the idiomatic tradition of cinematic music. The latter is taken broadly as any musical sound occurring in a film, from the clang of a bell off-screen to a minstrel singing his song. Medieval film music must be considered in the broader historical context of pre-cinematic medievalisms and of medievalist cinema's main development in the course of the twentieth century as an American appropriation of European culture. The book treats six pervasive moments that define the genre of medieval film: the church-tower bell, the trumpet fanfare or horn call, the music of banquets and courts, the singing minstrel, performances of Gregorian chant, and the music that accompanies horse-riding knights, with each chapter visiting representative films as case studies. These six signal musical moments, that create a fundamental visual-aural core central to making a film feel medieval to modern audiences, originate in medievalist works predating cinema by some three centuries. First published in 2000. Routledge is an imprint of Taylor & Francis, an informa company.

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