

## Casablanca

The film *Casablanca* opens with the words, "With the coming of the Second World War, many eyes in imprisoned Europe turned hopefully, or desperately, toward the freedom of the Americas." Leslie Epstein's *Hill of Beans* is the story of how one nation, one industry, and in particular one man responded to that desperate hope. That man is Jack Warner. His impossible goal is to make world events—most importantly, the invasion of North Africa by British and American forces in 1942—coincide with the release of his new film about a group of refugees marooned in Morocco. Arrayed against him are Stalin and Hitler, as well as Josef Goebbels, Franklin Roosevelt, a powerful gossip columnist, and above all a beautiful young woman with a terrible secret. His only weapons are his hutzpah and his heroism as he struggles to bring cinema and city, conflict and conference together in an epic command performance. *Hill of Beans* is the novel that Leslie Epstein—the son and nephew of Philip and Julius Epstein, the screenwriters of *Casablanca*—was born to write.

Until attention shifted to the Middle East in the early 1970s, Americans turned most often toward the Maghreb—Morocco, Algeria, Tunisia, and the Sahara—for their understanding of "the Arab." In *Morocco Bound*, Brian T. Edwards examines American representations of the Maghreb during three pivotal decades—from 1942, when the United States entered the North African campaign of World War II, through 1973. He reveals how American film and literary, historical, journalistic, and anthropological accounts of the region imagined the role of the United States in a world it seemed to dominate at the same time that they displaced domestic social concerns—particularly about race relations—onto an "exotic" North Africa. Edwards reads a broad range of texts to recuperate the disorienting possibilities for rethinking American empire. Examining work by William Burroughs, Jane Bowles, Ernie Pyle, A. J. Liebling, Jane Kramer, Alfred Hitchcock, Clifford Geertz, James Michener, Ornette Coleman, General George S. Patton, and others, he puts American texts in conversation with an archive of Maghrebi responses. Whether considering Warner Brothers' marketing of the movie *Casablanca* in 1942, journalistic representations of Tangier as a city of excess and queerness, Paul Bowles's collaboration with the Moroccan artist Mohammed Mrabet, the hippie communities in and around Marrakech in the 1960s and early 1970s, or the writings of young American anthropologists working nearby at the same time, Edwards illuminates the circulation of American texts, their relationship to Maghrebi history, and the ways they might be read so as to reimagine the role of American culture in the world.

This rollicking and panoramic history of *Casablanca* during the Second World War sheds light on the city as a key hub for European and American powers, and a place where spies, soldiers, and political agents exchanged secrets and vied for control. In November 1942, as a part of Operation Torch, 33,000 American soldiers sailed undetected across the Atlantic and stormed the beaches of French Morocco. Seventy-four hours later, the Americans controlled the country and one of the most valuable wartime ports: Casablanca. In the years preceding, Casablanca had evolved from an exotic travel destination to a key military target after France's surrender to Germany. Jewish refugees from Europe poured in, hoping to obtain visas and passage to the United States and beyond. Nazi agents and collaborators infiltrated the city in search of power and loyalty. The resistance was not far behind, as shopkeepers, celebrities, former French Foreign Legionnaires, and disgruntled bureaucrats formed a network of Allied spies. But once in American hands, Casablanca became a crucial logistical hub in the fight against Germany--and the site of Roosevelt and Churchill's demand for "unconditional surrender." Rife with rogue soldiers, power grabs, and diplomatic intrigue, *Destination Casablanca* is the riveting and untold story of this glamorous city--memorialized in the classic film that was rush-released in 1942 to capitalize on the drama that was unfolding in North Africa at the heart of World War II.

*Casablanca and Other Stories* MSU Press

An English travel writer and author of *Sorcerer's Apprentice* describes his and his family's experiences after purchasing a rundown palace in the Moroccan city of Casablanca, as they work to renovate the house, exorcise the jinns--mischievous invisible spirits--haunting the structure, and cope with the house's human guardians. Reprint.

The *Casablanca Connection* examines France's colonial policy in Morocco from the Popular Front to the end of the Vichy regime in North Africa, relating it to overall French imperial policy and placing it in a European and world context. At the center of this study is General Charles Nogues, resident general of Morocco from 1936 to 1943, who, during this period, provided the protectorate with purpose, authority, direction, and continuity. Nogues restored the precepts of colonial rule established in Morocco twenty-four years earlier by Marshal Hubert Lyautey, France's most illustrious soldier-administrator. Nogues's accomplishments made Morocco stronger for France than it had been in a decade. This "French peace," however, was disturbed by the Spanish Civil War and World War II, and Nogues's well-intentioned but misguided decisions during this time ended his career amidst charges of collaboration and anti-Allied sentiment. Nevertheless, William A. Hoisington Jr. argues, Nogues had interpreted Lyautey's lessons with talent and originality. Originally published in 1984. A UNC Press Enduring Edition -- UNC Press Enduring Editions use the latest in digital technology to make available again books from our distinguished backlist that were previously out of print. These editions are published unaltered from the original, and are presented in affordable paperback formats, bringing readers both historical and cultural value.

A behind-the-scenes look at the making of the classic movie that continues to enchant viewers 50 years after its release. Published to coincide with MGM's rerelease of the video in November, this stunning photographic retrospective captures all the glamour and excitement of a true film classic. 46 black-and-white photos; illustrations throughout.

Short stories deal with topics including a mother's reminiscences of her son, life in a F. Scott Fitzgerald novel, and the reversal of art and life

As the 20th century drew to a close, Miami's reputation as a place where, in the words of an earlier tourism slogan, "the rules are different here", placed it at the center of a surreal world of drugs, violence, sex, and unapologetic lifestyles, filled with episodes illustrative of what the locals came to know as a "Miami moment" -- a temporary lapse of reality, an unexpected turn of events, amusing yet so bizarre as to strain credibility, widen the eyes in amazement, and push Miami's frontier image closer to the *Casablanca* of Humphrey Bogart fame. America's *Casablanca* will transport you to that time, when Miami achieved the dubious distinction of having the greatest number of federal corruption cases in the nation, leading "George" magazine to name it as one of the 10 most corrupt cities in America. Among the many reasons for the city's fateful situation was the simple fact that almost everyone had come from somewhere else, often looking for a second chance. No one asked a lot of questions of others, because no one wanted to answer questions about themselves. It was, in short, the old Wild West, updated and moved east and south, to a place where reality could be so strange as to masquerade as fiction - a place where a person's reputation could be laundered even more easily than money. As a former City Manager, City Attorney, and civic figure who managed to maintain his integrity in the snake pit of Miami politics, Jose Garcia-Pedrosa draws on his first-hand knowledge of that world, giving you a unique insight into otherwise incredible goings-on. His understanding of events and their protagonists is irreplaceable, and despite the painful wounds inflicted on him by some of those events and by some of those protagonists,

Garcia-Pedrosa emerges with the optimism that if one continues to toil, to persevere, and to hope, one's belief in oneself will, sooner or later, be amply rewarded, sometimes in surprising ways. And so, he leaves off with the lesson that he learned and hopes to have inspired in this book: aim high, overcome adversity, and summon the courage needed in order to succeed in life, remembering that the greatest failure lies in failing to try at all.

In *Picturing Casablanca*, Susan Ossman probes the shape and texture of mass images in Casablanca, from posters, films, and videotapes to elections, staged political spectacles, and changing rituals. In a fluid style that blends ethnographic narrative, cultural reportage, and the author's firsthand experiences, Ossman sketches a radically new vision of Casablanca as a place where social practices, traditions, and structures of power are in flux. Ossman guides the reader through the labyrinthine byways of the city, where state bureaucracy and state power, the media and its portrayal of the outside world, and people's everyday lives are all on view. She demonstrates how images not only reflect but inform and alter daily experience. In the Arab League Park, teenagers use fashion and flirting to attract potential mates, defying traditional rules of conduct. Wedding ceremonies are transformed by the ubiquitous video camera, which becomes the event's most important spectator. Political leaders are molded by the state's adept manipulation of visual media. From Madonna videos and the TV's transformation of social time, to changing gender roles and new ways of producing and disseminating information, the Morocco that Ossman reveals is a telling commentary on the consequences of colonial planning, the influence of modern media, and the rituals of power and representation enacted by the state.

Charles Francisco tells the whole behind-the-scenes story of how an unusual and dedicated group of film artists and craftsmen, in the chaos and feverish struggle of a fifty-day shooting schedule, was able to produce a masterpiece.

Blaine Williams has been obsessed by Casablanca since childhood. Now, in the grip of a mid-life crisis, he goes to the one place that's always provided hope - CASABLANCA. Descending down through interwoven layers of mystery and intrigue, he finds a city awash with characters right out of Casablanca itself.

Marc Augé was eleven or twelve years old when he first saw Casablanca. Made in 1942 but not released in France until 1947, the film had a profound effect on him. Like cinephiles everywhere, Augé was instantly drawn to Rick Blaine's mysterious past, his friendship with Sam and Captain Renault, and Ilsa's stirring, seductive beauty. The film—with its recurring scenes of waiting, menace, and flight—occupies a significant place in Augé's own memory of his uprooted childhood and the wartime exploits of his family. Marc Augé's elegant and thoughtful essay on film and the nature of both personal and collective memory contends that some of our most haunting memories are deeply embedded in the cinema. His own recollections of the hurried, often chaotic embarkations of his childhood, he writes, are become intertwined with scenes from Casablanca that have become bigger in his memory through repeated viewings in the movie houses of Paris's Latin Quarter. Seamlessly weaving together film criticism and memoir, Casablanca moves between Augé's insights into the filmgoing experience and his reflections on his own life, the collective trauma of France's wartime history, and how such events as the fall of Paris, the exodus of refugees, and the Occupation—all depicted in the film—were lived and are remembered.

A ruthless Axis agent code-named Sirocco and an American linguist turned amateur spy find themselves on a collision course with destiny in romantic and exotic World War II Casablanca. Roosevelt and Churchill are coming to Casablanca. So are Eisenhower and Patton, Montgomery and DeGaulle. For ten days, the entire Allied High Command will be gathered in one place—to plan the invasion of Fortress Europe. Learning of the secret conference through an Abwehr intercept, Hitler launches an audacious counterstrike - with one demonic blow he will take out the assembled Allied chieftains and turn the tide of war back in favor of the Reich.

This book demonstrates how agriculture can play a determining role in integrated, climate-optimised urban development. Agriculture within urban growth centres today is more than an economic or social left-over or a niche practice. It is instead a complex system that offers multiple potentials for interaction with the urban system. Urban open space and agriculture can be linked to a productive green infrastructure – this forms new urban-rural linkages in the urbanizing region and helps shape the city. But in order to do this, agriculture has to be seen as an integral part of the urban fabric and it has to be put on the local agenda. *Urban Agriculture for Growing City Regions* takes the example of Casablanca, one of the fastest growing cities in North Africa, to investigate this approach. The creation of synergies between the urban and rural in an emerging megacity is demonstrated through pilot projects, design solutions, and multifunctional modules. These synergies assure greater resource efficiency; particularly regarding the use and reuse of water, and they strengthen regional food security and the social integration of multiple spheres. A transdisciplinary research approach brings together different scientific disciplines and local actors into a process of integrated knowledge production. The book will have a long lasting legacy and is essential reading for researchers, planners, practitioners and policy makers who are working on urban development and urban agricultural strategies.

A fascinating journey through the world of Moroccan cinema.

A Los Angeles Times bestseller A New York Times Book Review "Editor's Choice" Selection "Even the die-hardest Casablanca fan will find in this delightful book new ways to love the movie they were certain they could never love more." —Sam Wasson, best-selling author of *Fifth Avenue, 5 A.M.* Casablanca is "not one movie," Umberto Eco once quipped; "it is 'movies.'" Film historian Noah Isenberg's *We'll Always Have Casablanca* offers a rich account of the film's origins, the myths and realities behind its production, and the reasons it remains so revered today, over seventy-five years after its premiere. Presents the story of the classic motion picture, including casting, writing, shooting, and post-production, and describes changes and lucky breaks that helped to make it an all-time favorite

With over 680 illustrations, including hundreds of previously unpublished photographs culled from archives in France and Morocco, Casablanca offers a comprehensive catalog of the city's most significant buildings and neighborhoods - including the bidonvilles (shantytowns), the villas and beachside resorts, the distinctive squares laid out during the French Protectorate, and the medina."--BOOK JACKET.

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Let Life take you inside the most beloved movie of all time.

Michael Curtiz (1888-1962) was without doubt one of the most important directors in film history, yet he has never been granted his deserved recognition and no full-scale work on him has previously been published. *The Casablanca Man* surveys Curtiz' unequalled mastery over a variety of genres which included biography, comedy, horror, melodrama, musicals, swashbucklers and westerns, and looks at his relationship with the Hollywood studio moguls on the basis of unprecedented archive research at Warner Brothers. Concentrating on Curtiz' best-known films - *Casablanca*, *Angels With Dirty Faces*, *Mildred Pearce* and *Captain Blood* among them - Robertson explores Curtiz' practical creative struggles and his friendships and rivalries with other film celebrities including Errol Flynn, Bette Davis and James Cagney, and his discovery of future stars. *Casablanca Man* is the first comprehensive critical exploration of Curtiz' entire career and, linking his European work and his subsequent American work into a coherent whole, Robertson firmly re-establishes Curtiz' true standing in the history of cinema.

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. Harnetz has written the inside story of the making of *Casablanca*.

Now it can be told! The true, behind-the-scenes story of *Casablanca Records*, from an eyewitness to the excess and insanity. *Casablanca* was not a product of the 1970s, it was the 1970s. From 1974 to 1980, the landscape of American culture was a banquet of hedonism and self-indulgence, and no person or company in that era of narcissism and druggy gluttony was more emblematic of the times than *Casablanca Records* and its magnetic founder, Neil Bogart. "*And Party Every Day*" is a frontline look at the record label that exploded onto the 1970s music scene, rising faster, burning brighter, and crashing in a more spectacular fashion than any other label in history. From Bogart's daring first signing, the positively pyrotechnic "Kiss", through the discovery and superstardom of Donna Summer and the Village People - not to mention extraterrestrial funk master George Clinton and his circus of freaks, Parliament Funkadelic - to the descent into the manic world of disco and its attendant vices, this book charts Bogart's meteoric success and eventual collapse under the weight of uncontrolled ego and hype. A compelling tale of ambition, greed, excess, and some of the era's most biggest music acts. Written with great candour and humour by Larry Harris, *Casablanca's* co-founder and former senior vice president and managing director, "*And Party Every Day*" is the only definitive and firsthand look at *Casablanca's* remarkable story, and a breathtaking view of that great American era of extravagance. It includes dozens of never-before-seen photos and a complete discography.

*Political Philosophy Comes to Rick's* focuses on reading one of the world's most watched films, *Casablanca*, politically. Contributors contend that the popularity of the film lies in its ability to present American civic culture, the American character, if you will, in a thoughtful, dramatic, and enduring way.

In this book, Israeli anthropologist André Levy returns to his birthplace in *Casablanca* to provide a deeply nuanced and compelling study of the relationships between Moroccan Jews and Muslims there.

Ranging over a century of history—from the Jewish Enlightenment and the impending colonialism of the late nineteenth century to today's modern Arab state—Levy paints a rich portrait of two communities pressed together, of the tremendous mobility that has characterized the past century, and of the paradoxes that complicate the cultural identities of the present. Levy visits a host of sites and historical figures to assemble a compelling history of social change, while seamlessly interweaving his study with personal accounts of his returns to his homeland. Central to this story is the massive migration of Jews out of Morocco. Levy traces the institutional and social changes such migrations cause for those who choose to stay, introducing the concept of "contraction" to depict the way Jews deal with the ramifications of their demographic dwindling. Turning his attention outward from Morocco, he goes on to explore the greater complexities of the Jewish diaspora and the essential paradox at the heart of his adventure—leaving Israel to return home.

The script of the film is accompanied by a discussion of how it was written and why it remains such a favorite

**Quicklets: Learn More. Read Less.** First released in 1942, over the years *Casablanca* has come to be known as one of the greatest films in the history of American cinema. With a production budget of approximately \$950,000, *Casablanca* has grossed over 10 million dollars. *Casablanca* was a major success at the 16th Academy Awards, taking home Oscars for Outstanding Motion Picture, Best Director (Michael Curtiz), and Best Writing, Screenplay (Julius J. Epstein, Philip G. Epstein, and Howard Koch). *Casablanca* was also nominated for a number of other Academy Awards including Best Actor (Humphrey Bogart for his role as Rick Blaine), Best Supporting Actor (Claude Rains for his role as Captain Renault), Best Cinematography (Arthur Edson), Best Film Editing (Owen Marks), and Best Music (Max Steiner). The American Film Institute (AFI) ranked *Casablanca* as the third greatest movie of all time.

Edgar Brau, one of the most exciting South American writers to emerge in the past twenty years, debuts his first English-language collection with the publication of *Casablanca and Other Stories*. The fiction of Edgar Brau draws not only upon the rich literary heritage of his native Argentina but also upon the body of work that has now rightly been formed into a South American canon, embracing those such as Jorge Luis Borges, Gabriel García Márquez, and Isabelle Allende. He brings a unique perspective to his narratives—narratives forged in the political and social upheaval that has been modern South America.

Employing a fantasy-like aspect that goes beyond magical realism, his work is reminiscent of Edgar Allan Poe in his use of atmosphere as an additional character. These short stories signal a new era, much as the publication of Jorge Luis Borges' *Labyrinths* in 1962 heralded a coming-of-age for his generation. Translated by Donald A. Yates, Andrea Labinger, and Joanne M. Yates, this collection includes stories from two of Edgar Brau's collections—*El poema y otras historias* and *Tres cuentos*—to bring to a fresh audience the very best new work of a major Argentinean author.

This biography of Steiner provides insight into how the film music industry worked and functioned during the Golden era of film scores. The central part of this work is an analysis of Steiner's score to *Casablanca* from a musician's point of view. The author also compares Steiner's work with several of his contemporaries, including Hugo Friedhofer, Erich Wolfgang Korngold, Alfred Newman, and Franz Waxman.

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With a masterful hand Kildare Dobbs returns to Rick's Cafe to explore the triumphs and crises of the human spirit embodied in the classic film *Casablanca*. All the original characters are here and in their desires we come to recognize our own time and selves.

OBSERVER RISING STAR IN FOOD 2018 'a book that is infused with the flavours of Morocco and is as accessible as it is inspiring' - Nigella Lawson 'It practically sings with aromatic spices and ingredients' - Delicious. 'Breathes new life into Moroccan food' - BBC Good Food Morocco is one of the top destinations in the world. This beautiful North African country lies on the border of Europe and the rest of the Arab world, drawing people in with its colourful souks, vibrant landscapes, cheerful hospitality and, most importantly, the food. Casablanca is the exciting debut from Moroccan chef Nargisse Benkabbou. This book features recipes for simple and satisfying dishes such as Artichoke, baby potato & preserved lemon tagine, Sticky ras el hanout & peach short ribs and Buttermilk chicken kebabs. Also featured are tasty western classics with a unique Moroccan twist: try your hand at Orange blossom, beetroot & goats' cheese galette, Roasted almond & rainbow couscous stuffed poussin and Moroccan mint tea infused chocolate pots. Nargisse breathes new life into Moroccan cuisine, blending that authentic Moroccan spirit and the contemporary to create accessible recipes for the everyday.

The eight stories contained in Antonio Tabucchi's Letters from Casablanca introduce to an American audience a rising Italian writer (born 1943) whose intriguing narrative strategies make the reader an active participant in his work. Each story can be seen from at least two perspectives, and each protagonist can be seen as experiencing an objective "reality" or having his own imagined and quite possibly distorted view of events. Almost like a detective, the reader must try to puzzle out what has happened, what relationship X "really" has to Y. In "Dolores Ibarruri Sheds Bitter Tears," is the mother's report of her son's happy childhood just a remembered mirage? Is life inside a Fitzgerald novel a game invented by the narrator of "The Little Gatsby," or has the game indeed replaced any other reality? From the title story "Letter from Casablanca," with its double and triple inversions of our expectations, to the final thoughts of "The Backwards Game," where the author plays with the idea of reversing life and literature, the haunting theme of this remarkable and rewarding debut is: "Reality is unpleasant and you prefer dreams"—but modified in teasing counterpoint by the observation that "sometimes reality surpasses the imagination." The author implies that many of the stories are "true," but it is the reflecting and refining power of art and language which focuses seemingly random events into patterns of inevitability.

For more than 60 years, tourists visiting Casablanca tried to visit Rick's Café Americain only to discover that Warner Brothers had built the entire set on a studio back lot. It was a Hollywood fantasy—until Kathy Kriger came along, that is, and decided after 9/11 to bring the imaginary gin joint to life. In RICK'S CAFE, she takes us through souk back alleys, the Marché Central's overflowing food stalls, and the shadowy Moroccan business world, all while producing, directing, casting, and playing lead actress in her own story. Instead of letters of transit, she begged for letters of credit; the governor of Casablanca watched her back instead of Captain Renault; and at the piano, playing "As Time Goes By," sits not Sam but Issam. She encountered paper pushers, absent architects, dedicated craftsmen, mad chefs, and surprising allies. It took over two years, but now, as Captain Renault says to Major Strasser, "Everybody comes to Rick's." Here is the remarkable story of a woman who turned Hollywood fantasy into Moroccan reality and made her dream come true.

In this evocative tale from the bestselling author of The Dressmaker's Gift, a strange new city offers a young girl hope. Can it also offer a lost soul a second chance? Morocco, 1941. With France having fallen to Nazi occupation, twelve-year-old Jewish girl Josie has fled with her family to Casablanca, where they await safe passage to America. Life here is as intense as the sun, every sight, smell and sound overwhelming to the senses in a city filled with extraordinary characters. It's a world away from the trouble back home--and Josie loves it. Seventy years later, another new arrival in the intoxicating port city, Zoe, is struggling--with her marriage, her baby daughter and her new life as an expat in an unfamiliar place. But when she discovers a small wooden box and a diary from the 1940s beneath the floorboards of her daughter's bedroom, Zoe enters the inner world of young Josie, who once looked out on the same view of the Atlantic Ocean, but who knew a very different Casablanca. It's not long before Zoe begins to see her adopted city through Josie's eyes. But can a new perspective help her turn tragedy into hope, and find the comfort she needs to heal her broken heart?

A daring journey of adventure, courage & romance, traversing the world from Casablanca to Lisbon to New York to London to Prague & then Paris, expanding & intensifying the classic movie Casablanca.

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