



STARRING

**STERLING HAYDEN · LOUIS CALHERN**

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**A JOHN HUSTON PRODUCTION**

SCREEN PLAY BY BEN MADDOW AND JOHN HUSTON · FROM A NOVEL BY W. R. BURNETT

DIRECTED BY **JOHN HUSTON** · PRODUCED BY **ARTHUR HORNBLow, JR.**

A METRO-GOLDWYN-MAYER PICTURE

# The Asphalt Jungle

**Guillaume Favre**



## **The Asphalt Jungle:**

**The Asphalt Jungle** William Riley Burnett, 1949 A story of the underworld of a large Midwestern city The Asphalt Jungle John Huston, 1949 **The Asphalt Jungle** Ben Maddow, John Huston, 1980 Dore Schary then head of production at Metro Goldwyn Mayer bought *The Asphalt Jungle* while it was still in manuscript in an effort to match the success Warner Brothers had enjoyed with Burnett's *Little Caesar* and *High Sierra* The choice of Ben Maddow and John Huston as screenwriters assured the artistic success of the screenplay for few writer-directors could have matched Huston's ability to develop these characters cinematically It was a case of strength building upon strength Burnett's fully developed characters were transformed by Maddow and Huston into a screenplay of impressive immediacy Indeed the portrayal of the criminals in splendid performances from Louis Calhern Sam Jaffe Sterling Hayden James Whitmore and Jean Hagen led Bosley Crowther to lament If only it all weren't so corrupt But the characters of Burnett, Maddow and Huston don't permit us to romanticize about them or their activities We share their professional pride in a robbery well planned and are silent accomplices to their mutual treachery *The Asphalt Jungle* was nominated for best screenplay by the Motion Picture Academy and for best written American drama by the Writers Guild John Huston received a nomination for best director by the Academy As a novel *The Asphalt Jungle* has been translated into twelve languages The Asphalt Jungle Ben Maddow, John Huston, 1949 *The Asphalt Jungle (1950): Shooting Script*, 1950 **The Asphalt Jungle** Ben Maddow, Arthur Hornblow (Jr.), John Huston, 1950

*John Huston as Adaptor* Douglas McFarland, Wesley King, 2017-01-27 Argues that understanding Huston's film adaptations of literary works is essential to understanding his oeuvre as a filmmaker John Huston as Adaptor makes the case that adaptation is the salient element in Huston's identity as a filmmaker and that his early and deep attraction to the experience of reading informed his approach to film adaptation Thirty-four of Huston's thirty-seven films were adaptations of literary texts and they stand as serious interpretations of literary works that could only be made by an astute reader of literature Indeed Huston asserted that a film director should be above all else a reader and that reading itself should be the intellectual and emotional basis for filmmaking The seventeen essays in this volume not only address Huston as an adaptor but also offer an approach to adaptation studies that has been largely overlooked How an adaptor reads the works to which he is drawn and how his literary interpretations can be brought to the screen without relegating film to a subservient role are some of the issues addressed by the contributors An introductory chapter identifies Huston as the quintessential Hollywood adaptor and argues that his skill at adaptation is the mark of his authorial signature The chapters that follow focus on fifteen of Huston's most important films including *The Maltese Falcon* 1941 *The Treasure of the Sierra Madre* 1948 *The African Queen* 1951 *The Night of the Iguana* 1964 *Under the Volcano* 1984 and *The Dead* 1987 and are divided into three areas aesthetics and textuality history and social context and theory and psychoanalysis By offering a more comprehensive account of the centrality of adaptation to Huston's films *John Huston as Adaptor* offers a greater understanding of Huston as a

filmmaker **Gangsters and G-Men on Screen** Gene D. Phillips, 2014-09-26 While the gangster film may have enjoyed its heyday in the 1930s and 40s it has remained a movie staple for almost as long as cinema has existed From the early films of Humphrey Bogart James Cagney and Edward G Robinson to modern versions like *Bugsy* *Public Enemies* and *Gangster Squad* such films capture the brutality of mobs and their leaders In *Gangsters and G Men on Screen Crime Cinema Then and Now* Gene D Phillips revisits some of the most popular and iconic representations of the genre While this volume offers new perspectives on some established classics usual suspects like *Little Caesar* *Bonnie and Clyde* and *The Godfather Part II* Phillips also calls attention to some of the unheralded but no less worthy films and filmmakers that represent the genre Expanding the viewer's notion of what constitutes a gangster film Phillips offers such unusual choices as *You Only Live Once* *Key Largo* *The Lady from Shanghai* and even the 1949 version of *The Great Gatsby* Also included in this examination are more recent ventures such as modern classics *The Grifters* and Martin Scorsese's *The Departed* In his analyses Phillips draws on a number of sources including personal interviews with directors and other artists and technicians associated with the films he discusses Of interest to film historians and scholars *Gangsters and G Men on Screen* will also appeal to anyone who wants to better understand the films that represent an important contribution to crime cinema **L.A. Noir** William Hare, 2008-02-07 Los Angeles is an ideal city for film noir for both economic and aesthetic reasons The largest metropolitan area in the country home to an ever changing population of the disillusioned and in close proximity to city mountains ocean and desert the City of Angels became a center of American film noir This detailed discussion of nine films explores such topics as why certain settings are appropriate for film noir why L A has been a favorite of authors such as Raymond Chandler and relevant political developments in the area The films are also examined in terms of story content as well as how they developed in the project stage Utilizing a number of quotes from interviews the work examines actors directors and others involved with the films touching on their careers and details of their time in L A The major films covered are *The Big Sleep* *Criss Cross* *D O A* *In A Lonely Place* *The Blue Gardenia* *Kiss Me Deadly* *The Killing* *Chinatown* and *L A Confidential* *Public Enemies*, *Public Heroes* Jonathan Munby, 2009-04-24 In this study of Hollywood gangster films Jonathan Munby examines their controversial content and how it was subjected to continual moral and political censure Beginning in the early 1930s these films told compelling stories about ethnic urban lower class desires to make it in an America dominated by Anglo Saxon Protestant ideals and devastated by the Great Depression By the late 1940s however their focus shifted to the problems of a culture maladjusting to a new peacetime sociopolitical order governed by corporate capitalism The gangster no longer challenged the establishment the issue was not making it but simply making do Combining film analysis with archival material from the Production Code Administration Hollywood's self censoring authority Munby shows how the industry circumvented censure and how its altered gangsters influenced by European filmmakers fueled the infamous inquisitions of Hollywood in the postwar 40s and 50s by the House Committee on Un American Activities Ultimately this provocative study

suggests that we rethink our ideas about crime and violence in depictions of Americans fighting against the status quo

**Marilyn Monroe** Michelle Vogel, 2014-05-08 This book is essentially a filmography interlaced with a complex biographical account of Marilyn Monroe's life and loves throughout her career. A lengthy introduction explains her traumatic early life and mysterious unexpected death. Behind the scenes information, cast and crew lists, box office grosses, and photographs are given for each film. There is a Foreword by Academy Award winning actor George Chakiris who worked as a chorus dancer in two of Monroe's biggest productions *Gentlemen Prefer Blondes* 1953 and *There's No Business Like Show Business* 1954. This is a definitive summation of the Hollywood icon's career. *Heritage*

*Vintage Movie Posters Signature Auction #603*, **Breaking Down Breaking Bad** Matt Wanat, Leonard Engel, 2016-05-15 The story of Walter White's transformation from chemistry teacher to drug lord has captured the imagination of television viewers around the world. This collection of essays sets the series in the context of American culture, analyzing its reinvention of classic themes in literature. A protagonist who sets out on a quest and discovers things about himself and the world is a common enough convention in American storytelling. Typically the hero encounters evil along the way and acquires worldly wisdom. Vince Gilligan, the creator of *Breaking Bad*, offers a dynamic variant of this quest, posing the question of how far a desperate man facing death will go in order to achieve a sense of self and financial security for his family. Going beyond the obvious ethical issues that have preoccupied viewers and critics alike, the essays in this book cut across disciplines, delve deeply into contemporary issues, and explore the pure pleasure and entertainment value of the series. **Houses of Noir**

Ronald Schwartz, 2013-11-20 Film noir is a particularly American stylistic phenomenon, although named by French film critics that permeated nearly every major, minor, and independent Hollywood studio production from 1940 through the early 1960s. The author examines the best noir film from each studio and includes each studio's history, a meticulous plot outline, and information on the careers of each studio's star roster. He also comments on producers, directors, screenwriters, camera men, composers, art and set directors, and presents stills that represent the noir style. The book also has a discussion of independent productions and the second best film noirs of major and minor studios. *America's Film Legacy* Daniel Eagan, 2010-01-01

Collection of the five hundred films that have been selected to date for preservation by the National Film Preservation Board and are thereby listed in the National Film Registry. **The Moral Rights of Authors and Artists** Mira T. Sundara Rajan, 2025-01-20

Moral rights are held by authors and artists under copyright laws around the world and serve to recognize their role and rights as creators. In the technological context, these rights have acquired a new importance. Moral rights respond to a growing public need for the integrity of knowledge while providing much needed support in the struggle against copyright piracy. Crucially, they affirm the basic human dignity of authors and artists everywhere. They offer the potential for new approaches to copyright conflicts for harmonizing public and private interests, commercial and cultural priorities, copyright and Copyleft through a time tested and universally relevant idea: Moral Rights of Authors and Artists.

From the Birth of Copyright to the Age of Artificial Intelligence tells the story of moral rights as the idea developed through the ages from their antecedents in Asia and Europe to their modern emergence in British and European copyright laws and their recent reluctant yet powerful acceptance in the United States It paints an unparalleled comparative picture of copyright law reaching from North America to Australia and New Zealand India Japan Korea and all across Continental Europe drawn from the author s rich international experience and her practical insights as an author and artist herself Above all this book explores the unprecedented relevance of moral rights in the age of artificial intelligence where they can help to affirm the importance of human creativity at its most vulnerable It is a powerful work of illumination and advocacy Noir Is My Beat

Lara Fisher,2007-06-01 For the classic movie fan and the die hard film noir junkie Noir is My Beat gives you hundreds of film noir brainteasers Test your smarts with quotations questions and little known facts about the movies stars writers and legends of film noir Noir is My Beat is an enjoyable and revealing look at the world of classic film noir In addition to oodles of trivia this book provides a comprehensive listing of films from the era that introduced film noir to the world *AFI Catalog of Motion Pictures Produced in the United States* American Film Institute,1971 **I Died a Million Times** Robert

Miklitsch,2021-01-11 In the 1950s the gangster movie and film noir crisscrossed to create gangster noir Robert Miklitsch takes readers into this fascinating subgenre of films focused on crime syndicates crooked cops and capers With the Senate s organized crime hearings and the brighter than bright myth of the American Dream as a backdrop Miklitsch examines the style and history and the production and cultural politics of classic pictures from *The Big Heat* and *The Asphalt Jungle* to lesser known gems like *711 Ocean Drive* and post Fifties movies like *Ocean s Eleven* Miklitsch pays particular attention to trademark leitmotifs including the individual versus the collective the family as a locus of dissension and rapport the real world roots of the heist picture and the syndicate as an octopus with its tentacles deep into law enforcement corporate America and government If the memes of gangster noir remain prototypically dark the look of the films becomes lighter and flatter reflecting the influence of television and the realization that under the cover of respectability crime had moved from the underworld into the mainstream of contemporary everyday life **Third Interim Report of the Special Committee**

**to Investigate Organized Crime in Interstate Commerce** United States. Congress. Senate. Special Committee to Investigate Organized Crime in Interstate Commerce,1951

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