

Francis Ford Coppola

Presents

Hammett

Starring

FREDERIC FORREST BRIAN KEITH
MARILU HENNER

Screenplay by Dennis O'Flaherty,
Based upon the novel by Joe Gores,
Executive Producer, Francis Ford
Coppola, Produced by Fred Roos and
Don Guest, Directed by Wim Wenders

A Zoetrope Production for Orion,
Distributed by Warner Brothers

Hammett

Cast

(In order of appearance)

Dashiell Hammett
Jimmy Wright
Emily Riordan
Pops
The Punk
Lieutenant Manion
Sergeant Bradford
Vinnie
Elmer Salt
Donaldina Cameron
Fong Wei Tau
Chinese Girl
Mike, the taxi driver
Hotel Clerk
Heloise Salt
Heloise's Assistant
Chinese Bouncer
Mrs. Callahan

FREDERIC FORREST
BRIAN KEITH
MARILU HENNER
ROYAL DANO
DAVID PATRICK KELLY
R.G. ARMSTRONG
RICHARD BRADFORD
MARK ANGER
JACK NANCE
SYLVIA SIDNEY
MICHAEL CHOW
CHINA KONG CAMM
ELISHA COOK
MORGAN UPTON
SYLVIA MILES
MICHAEL A. NEIL
NATHAN JUNG
RONEE BLAKELEY

HAMMETT
Production Credits

Executive Producer	FRANCIS FORD COPPOLA
Producer	FRED ROOS
Producer	DON GUEST
Associate Producer	MONA SKAGER
Director	WIM WENDERS
Screenplay	DENNIS O'FLAHERTY
Based upon the novel of same title by	JOE GORES
Director of Photography	JOSEPH BIROC
Camera Operator	FRED SMITH
1 st Assistant, camera	TODD HENRY
Assistant, camera	GARY HUDDLESTON
Production Designer	DEAN TAVOULARIS
Art Director	ANGELO GRAHAM
Set Designer	JIM MURAKAMI
Set Designer	BOB GOLDSTEIN
Set Decorator	BOB NELSON
Artist	ALEX TAVOULARIS
Assistant, art department	MICHAEL GONZALES
1 st Assistant Director	ARNE SCHMIDT
2 nd Assistant Director	DANIEL ATTIAS
Production Manager	BOB HUDDLESTON
Property Master	DOUG MAISON
Assistant, property	RICK YOUNG
Costume Designer	RUTH MORLEY
Key Costume, Woman	APRIL FERRY
Key Costume, Men	E. DEAN SKIPWORTH
Assistant Costume, Woman	KATHIE GALE
Assistant Costume, Men	DALLAS DORMAN
Sound	RICHARD GOODMAN
Boom	DARCY VEBBER
Makeup	THOMAS TUTTLE
Hairstylist	MARY KEATS
Assistant Hairstylist	JUNE MIGGINS
Key Grip	PETE PAPANICKOLAS
Best Grip	CLIFFORD DALTON
Gaffer	LARRY GILHOOLY
Best Boy	GARY WOSTAK
Construction Coordinator	MICKEY WOODS
Construction Foreman (L.A.)	JOE KARAS
Construction Foreman (S.F.)	GARY BRICKLEY
Painter	ROGER DIETZ
Script Supervisor	JOANIE BLUM
Grip	RICHARD BABIN

Grip
Dolly Grip
Electrician
Electrician
Electrician
Lead Man
Lead Man
Drapery Foreman
Special Effects
Special Effects
Casting
Casting
Extra Casting, (L.A.)

Extra Casting, (S.F.)
Assistant Director, Trainee
Producer's Secretary
Director's Secretary
Research
Production Coordinator
Production Assistant
Production Accountant
Assistant Accountant
Orion Representative
Location Coordinator
Transportation Captain
Assistant, Transportation
Drivers

Still Photography
Public Relations

JOHN R. BAUER
GEORGE PAPANICKOLAS
GREGG LANGHAIM
LARRY KENNEDY
RICHARD HARTLEY
GARY FETTIS
MICHAEL CARRILLO
JOE MENDOZA
JOE LOMBARDI
LARRY CAVANAUGH
BARBARA JOHNSON
JANE JENKINS
TONY BARRY
JACK SIDNEY
KURT ANDERSON
TOM SEIDMAN
LAURA FINE
ANITA LUCCIONI
MARY PATTON
LESLIE RABB
MICHAEL HACKER
GIEDRA RACKAUSKAS
MARTHA CRONIN
BARBARA PERSONS
TONY CUMMINGHAM
DICK PADGETT
GARY PAULSEN
HOMER ALBIN
GEORGE COZZE
JEFF RENFRO
BILL VREELAND
NORMAN SPAKE
DANIEL E. MORGAN
JACK HARRIS
BEVERLY WALKER

Hammett The Motion Picture

The film, from a screenplay by Dennis O'Flaherty, explores this "central tension" by placing Hammett in a fictionalized situation not unlike those he himself created. Set in San Francisco in 1928, the true-to-life aspect shows Hammett after he has left wife, advertising job and sleuthing, and begun to create a reputation for himself as a writer of detective stories. Success was just around the corner.

The fictional aspect begins with an encounter between Hammett and an old buddy from Pinkerton days, Jimmy Wright. Recognizing himself as the hero worship of the older man; perhaps it's the age-old struggle of the artist for a higher form of truth. In any event, the pedestal is way too high for Jimmy Wright's comfort, but they put aside the momentary tension and go out for a drink.

They are barely seated at a local bar when inexplicable, sinister things begin to happen. Jimmy claims he's in from Spokane on a simple case. But he won't level with Hammett, and he's nervous as a simple case. The sudden appearance of a local thug causes him to run, and thus the writer becomes implicated in a labyrinthine chase, his only clue an missing Chinese girl called Crystal. Hammett's objective is to keep Jimmy from getting hurt--- tho' his well-honed instinct for rooting out rot plays no small part in keeping the adrenalin going.

Along the way, Hammett makes the acquaintance of a nonsense young woman named Emily who joins his efforts to resolve the dilemma Jimmy's clearly incapable of solving himself. Hammett also learns some unpleasant facts about his old pal, the most sobering being Jimmy's participation some years earlier in a murderous strike bust.

As in all good thrillers, the facts - if not the truth - are finally revealed. Tiredly, newly disillusioned, Hammett returns to his typewriter. As he hits the keys, we hear the words. Will this experience with Jimmy knock the fictional detective off the pedestal? He plays with names a while, and soon we know who'll be his new protagonist...Spade...Sam Spade.

Production Notes

Executive producer, Francis Ford Coppola, and producer, Fred Roos, optioned the right to Gores' book in galley form. Their work on *Apocalypse Now* and *The Black Stallion* caused a delay in launching the project which began filming February 4th in San Francisco at many of the same spots once frequented by Dashiell Hammett, returning to Los Angeles for eight weeks of location and studio work.

An aficionado of the detective thriller, Roos determined that the film should be a loving and authentic homage to a category of Hollywood movie which has come to be called film noir. Not precisely a genre like the gangster movie or the western, the noiresque film was made during the 1940's and early 1950's, and portrayed a world of dark, slick city streets, eeriness, betrayal and corruption. Some authorities cite John Huston's *The Maltese Falcon* as the beginning of the original cycle, and Orson Welles' *A Touch of Evil* as the end of it. Other classic noiresque films include *Double Indemnity*, *The Postman Always Rings Twice*, *Farewell, My Lovely*, *Out of the Past* and *Kiss Me Deadly*. Such contemporary films as *Taxi Driver* and *Chinatown* may be seen as part of the same tradition.

Noiresque films are characterized by a certain style, by subtle qualities of tone and mood, achieved to a major extent through lighting. Film scholars generally agree that these films were greatly influenced by the chiaroscuro lighting techniques brought to Hollywood by German Ex-patriates like Fritz Lang, Robert Siodmak, Max Ophuls, Douglas Sirk among many others, and it is poetically fitting that *Hammett* should be directed by Wim Wenders, a young German filmmaker.

While in Europe, Fred Roos heard good things about an off-beat thriller called *The American Friend*, directed by Wenders. He flew to Paris to see it, and then right on to Munich for discussions with Wenders which led to his being hired to direct *Hammett*.

Wim Wenders is one of the youngest and most esteemed members of the New German Cinema, a name critics and scholars have given to the body of work created by that country's filmmakers over the past fifteen years. More than any others of this highly-praised group (which includes Fassbinder, Herzog, Straub, Schlöndorff), Wenders was influenced by American movies. "I was born in Düsseldorf in '45, two months after the war ended. Everything about German culture was suspect," he has said. "I saw 30 or 40 Ford and Hawks films before I saw any European movies."

This influence is apparent in each of Wenders' six features, and overtly acknowledged in "The American Friend," which stars Dennis Hopper and Bruno Ganz, and includes the presence of such noiresque directors as Nicholas Ray and Samuel Fuller. A trilingual film (German, English, French), shot partially in the United States, it explores - as "Hammett" - the ambiguities in male friendships.

Wenders moved to Los Angeles in 1978 to begin work on his first all-American feature. He selected Joseph Biroc, a distinguished cinematographer who shot literally dozens of noiresque features, as his director of photography. The production design is by Dean Tavoularis who did not only the two "Godfather" films and "Apocalypse Now," but also created the vivid, authentic settings for the 1975 re-make of "Farewell, My Lovely," starring Robert Mitchum.

The central role of Dasheill Hammett is played by Fredric Forrest, who has received great praise for his work in two films released in 1979, *The Rose* and *Apocalypse Now*. His association with Messrs. Coppola and Roos began with *The Conversation*, and upon completion of *Hammett*, he will once again star in Coppola's new film, *One From the Heart*.

Brian Keith plays the Burnt-out detective, Jimmy Wright. No Stranger to the Genre, Keith starred in the NBC series, *Archer*, the central character in Ross MacDonald's mystery novels. He is also to be remembered as the staunch defender of law and order in Sam Peckinpah's 1960 TV series, *The Westerner*, and for his outstanding work in *Reflections in a Golden Eye*. Keith has just returned from Broadway where he starred in the play, *Da*.

The Role of Emily Riordan is played by newcomer, Mauili Henner, one of the stars of the hit TV series, *Taxi*. The versatile young actress has worked on the stage (*Grease*, *Over There*, *Pal Joey*) and was outstanding in her two previous films, *Bloodbrothers* and *Between the Lines*.

Hammett's supporting cast is headed by three truly inimitable performers: Sylvia Miles, Sylvia Sidney, Elisha Cook.

Sylvia Miles received Oscar nominations for *Midnight Cowboy* and the 1975 version of *Farewell, My Lovely*. She was the star of Andy Warhol's X-rated *Heat* and has appeared in innumerable plays, the most recent being Tennessee Williams' *Vieux Carre*, in Great Britain.

Sylvia Sidney Began working on roadway at age 15. She received an Oscar nomination in 1974 for "Summer Wishes, Winter Dreams" and starred in such noiresque classics as *Dead End*, *Fury*, *You Only Live Once*, *Blood on the Sun*, *The Woman Alone*.

Still active at age 76, Elisha Cook recently completed "Carny," a film starring Gary Busey, Robbie Robertson and Jodie Foster. A member of the original cast of the 1941 version of *The Maltese Falcon*, Cook is assured a measure of screen immortality for his participation in that film as well as in *The Big Sleep*, *Shane*, *The Killing*, *Don't Bother to Knock* and *Rosemary's Baby*, amongst many, many others.

Biographical Feature SAMUEL DASHIELL HAMMETT

The work of the legendary “hard-boiled” detective writer, Dashiell Hammett provided the inspiration for *Hammett*, the new motion picture carrying his name. Not a biography, the film places the man-as-character in a fictionalized story similar to those he himself created.

The movie, which is directed by Wim Wenders and stars Frederic Forrest (*The Rose, Apocalypse Now*), depicts a confrontation between Hammett and an old buddy from his former years as a gumshoe for the Pinkerton Agency. The man had served as prototype for the writer’s fictional detective in the early magazine stories, and was also something of a father figure. Now in deep trouble, he inadvertently implicates Hammett in a sleazy case. In the process of helping out his old friend, Hammett learns some disillusioning things about him and about detective work in general. After they part, they writer begins a novel with a newly bitter edgy: The Maltese Falcon.

On a thematic level, the film deals with the conflict between real life and fiction, and implicitly asks the question “did anything happen in Hammett’s life to change the way he depicted his detective-hero?”

No one knows the answer to that question, of course, but those who have closely studied Hammett’s work noted a shift from a some hat idealized sleuth to a much tougher, more cynical one around the time of the film’s setting, 1928. All the early magazine fiction as well as the first two novels, Red Harvest and The Dain Curse, featured a character called “the Continental Op.” By the time of The Maltese Falcon, he had become Sam Spade.

“It was a striking step,” according to director Wim Wenders, “to drop the Op after writing about him for seven years and create a character whose looks were so close to Hammett’s.” The illustration of this definitive change, which is the film’s central thesis, is totally fictional.

The film maintains absolute fidelity to the real Hammett’s life insofar as it is relevant to the story. In 1928, he was living in San Francisco, age 34, separated from his family, and barely scratching out a living as a writer. But, in the word Wenders, “I wasn’t out for his private life. I was interested in knowing how he arrived at the way he wrote.”

However, if Dashiell Hammett had not subsequently become a famous writer and, by his death, almost mythological figure by the way he lived his life, there would be no movie. The trajectory of that life is worth looking at.

“...a prophet of violence in a faithless
age, who transcended the boundaries of
his chosen field to win a permanent place
in world literature.”

William F. Nolan,
Dashiell Hammett, A Casebook

The publication of Dashiell Hammett’s first story, “The Road Home,” in The Black Mask magazine in 1922 signaled a major change in detective fiction. The gentleman sleuth of Arthur Conan Doyle gave way to the hard-boiled private eye. Whether called the

Continental Op, Sam Spade or Ned Beaumont, he was a man of action who lived by a rigid personal code in which sentiment played no ultimate part. Dubbed “a knight in a trenchcoat carrying a .38” he questioned the values of society, and though and unrelenting, didn’t believe life altogether empty or people altogether bad.

Between 1922 and 1934, Hammett published five major novels and innumerable stories. Two novels, The Maltese Falcon and The Thin Man have achieved all-time best seller status. The others - Red Harvest, The Glass Key, The Dain Curse - were highly popular and enormously influential. All were eventually translated into films, radio and television shows; anthologies of his short stories have received continuous publication, the most recent being The Big Knockover, by Random House, in 1966, with an introduction by Lillian Hellman.

Though Hammett’s major work was behind him by age forty, he has remained a fascination figure - both as a writer and as a man - to successive generations of Americans and, indeed, others all over the world. While most crime fiction written in that period feels anachronistic, Hammett’s bitter vision seems increasingly realistic, even prescient. Though the kind of investigator he created was eclipsed, during the 1960’s and early-to-mid 1970’s, by the ruthless, amoral anti-hero such as “Dirty Harry,” Watergate and other national scandals have created a newly perceived need for ethics, and Dashiell Hammett once again emerges as an icon. The man himself lived by the same unblinking code as that of his heroes. For most of his life, he remained a hard-drinking, combative personality, going to jail for refusing cooperation with a Congressional subcommittee rather than betray his code. The writer’s creations have by now merged with the writer himself to create a legendary figure of mythic stature.

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Born May 27, 1894 in Maryland, Hammett left school at fourteen and four years later became an investigator for the Baltimore Pinkerton Agency. It was the first job he stuck with for long. After a brief stint in the Motor Ambulance Corps, he married, moved to San Francisco, and continued his work as a Pinkerton operative. Sporadically hospitalized for tuberculosis, he resigned his job and became advertising manager of a jewelry store. Shortly, he began writing at night and published his first story under the pseudonym, Peter Collinson, in 1922.

His work had an immediate impact, and he was soon a regular contributor to The Black Mask, the leading detective magazine of the time. Portions of his first novel, Red Harvest, appeared in the magazine, and the novel was dedicated to Joseph T. Shaw, its editor. His second novel, The Dain Curse, published in the same year (1929), was dedicated to Albert S. Samuels, owner of the jewelry store.

Along the way, his marriage dissolved - but he continued to write. The Maltese Falcon (1930), The Glass Key (1931) and The Thin Man (1933) completed his oeuvre as a novelist through he continued to write short stories and review other detective fiction.

In 1930, he went to Hollywood where he remained for more than a decade. All of his novels became films, though others wrote the screenplays. There were three different versions of *The Maltese Falcon*, the most famous being the 1941 John Huston production starring Humphrey Bogart, Mary Astor, Peter Lorre and Sydney Greenstreet. Four permutations of The Thin Man emerged between 1934 and 1947, as well as a highly successful radio series. Four other films were made from Hammett’s stories. Most of Hammett’s Hollywood writing was of the “polish” and “fix” variety and remains

uncredited. The one screenplay for which he receives credit is the 1943 film, "Watch on the Rhine," from Lillian Hellman's play.

While in Hollywood, Hammett made the acquaintance of Lillian Hellman, whom he encouraged to write, and with whom he spent most of the remainder of his life. It was also in Hollywood that Hammett became active in left-wing causes, leading, some twenty years later, to a six-months' prison sentence. Asked by a Congressional subcommittee to identify the contributors to a bail bond fund perceived by the Committee as "red," Hammett declined cooperation. Years later, Hellman stated that Hammett actually did not know the name of a single contributor but ever true to his code, objecting in principle to the investigation, Hammett stayed mum.

Emerging after four months in prison as a very ill man, he settled in Katonah, New York and began writing a new novel, *Tulip*. Two years later, he was back in the headlines in an ugly confrontation with Senator Joseph McCarthy who ordered Hammett's books removed from the State Department's overseas libraries. They were later quietly put back into circulation, but Hammett never finished his novel or regained his health, and he died January 10, 1961.

Buried in Arlington Cemetery by his own request, with a memorial address by Lillian Hellman who said, in part, "he would not have wanted many words today. He was a man who respected words in books, but suspected words in life. He believed that they sometimes took the place of thought, and almost always took the place of action, and he deeply believed in both."¹

The New York Times' obituary stated that "his stories were as consistent as mathematics and as intricate as psychology... the Latin scholar responded to the classic precision of his language and the comic strip reader to the excitement of his plots."²

¹ From William F. Nolan's Dashiell Hammett: A Casebook

² Ibid

Synopsis

It's San Francisco, 1928. The rat-a-tat-tat sounds of a type-writer lead to a second-story window where a writer is observed at work. Images from the story he's creating appear onscreen: A detective...A Dame...A car which crashes...A Chinese puzzle box...She disappears...He lights a cigarette... The words "The End" appear...and we're back with the writer. He is Samuel Dashiell Hammett (FREDERIC FORREST) - Sam to his friends. After tucking his manuscript into an envelope, he takes a shot of whiskey and goes to bed.

While Hammett is sleeping, a man quietly enters his apartment. He looks around, turns on a light and begins reading the manuscript. He frowns, swears. Hammett awakens and stares at the figure as if at a ghost. It's Jimmy Ryan (BRIAN KEITH), an old friend from his Pinkerton days; more importantly, Hammett's prototype for his fictional detective. Jimmy is uncomfortable with Hammett's idealized portrait and perhaps envious of his success: After a few moments of edgy banter, they go out for a drink.

Enroute, they bump into Emily Riordan (MARILU HENNER), Hammett's downstairs neighbor and almost-girlfriend. After introductions and some help with grocery, they continue.

At Pops Pool Hall, Hammett tells Pops (ROYAL DANO) who Jimmy is. Pops is flabbergasted but covers himself. The sudden appearance of a black-coated Punk (DAVID PATRICK KELLEY) throws Jimmy into a panic. He rushes into the billiard room and right out a side door. Hammett follows in bewilderment, noting an ill-conceived gun in Jimmy's overcoat.

Jimmy's blind panic propels them pell-mell into Chinatown. He won't allow Hammett even a moment to mail the manuscript, nor will he level with him. He claims he's in from Tacoma on a simple case involving a missing Chinese girl called Crystal, but before more is revealed, they're lost. The sound of exploding firecrackers causes Jimmy to bolt into a doorway - and disappear.

In pursuit of his friend, Hammett surmises into a brothel filled with girls and drunken customers, and quickly stumbles back outside where he comes upon Lt. Manion (R.G. ARMSTRONG) and Sgt. Brandford (ICHARE BRADFORD). The cops warn him keep out of this part of town.

As Hammett continues through Chinatown, he's tailed by Elmer Salt (JACK NANCE), an odd sort of fellow who finally reveals that he, too, is looking for Jimmy Ryan. Together, they go to Cookie's Star Bar. Jimmy's nowhere in sight but someone else is: the sinister Punk. Salt, terrified, runs out.

Back at home, Hammett dejectedly admits to Emily that he has been led on a wild goose chase and lost his manuscript as well.

Next morning, Salt is at the door. He shows the writer a picture of Crystal and warns him to keep Jimmy away for her. Later, both Lt. Manion and Pops speak derogatorily of Jimmy Ryan. Hammett defends him but he's worried; his imagination is piqued. He starts sleuthing in earnest: A trip to the library is largely ineffectual except for another encounter with the Punk, but a stopover at the Occidental Mission House is fruitful. Its respected director, Donaldina Cameron (SYLVIA SIDNEY), a protectress of young Chinese girls, reveals that Crystal is owned by one Fong Wei Tau but that she was last seen in the

company of Salt. She also says that a man of Jimmy's description came to see her recently.

Fong Wei Tau (MICHAEL CHOW), a smooth-talking nightclub operator, is convinced Hammett knows the girl's whereabouts, and has him badly beaten for refusing to divulge information. Hours later, Hammett regains consciousness in a back room of the club. A young Chinese girl who also believes he knows Crystal helps him escape. As she leads hi through an Opium Den, he is astonished to come upon Jimmy - stoned and glassy-eyed. Hammett drags him outside into an alley where they're promptly arrested by Lt. Manion.

At City Hall, Hammett emerges from the grilling to find Salt, frantic for information about Crystal. It's clear, now, that Hammett has become implicated in this case because of his association with Jimmy.

AT home, Hammett finds Jimmy regaling Emily with tall tales but still withholding vital information. They quarrel bitterly; Jimmy inadvertently drops the name "Hagedorn" before passing out in Hammett's apartment.

The vicious Punk tries to prevent Hammett's entering Hagedorn's apartment but Hammett overpowers him and finds the man (ROY KINNEAR) in a sauna. Hagedorn offers Hammett a large sum of money to reveal the girl's whereabouts, and ge definitively states that Jimmy Wright knows where she is. Hammett immediately returns home - but Jimmy has disappeared yet again. While carefully examining the picture of crystal, he discovers the words "Acme Photo Studio" on the back. Grabbing Emily by the hand, he takes off yet again.

The owner of the studio is Salt's mother, Heloise (SYLVIA MILES), an eccentric woman who spills out her hatred of Crystal who was hidden in her home by Elmer for quite some time. She Kicks them out and leaves with her mousy assistant (MICHAEL A. NEIL). Hammett orders his faithful driver, Mike (ELISHA COOK), to follow them. The path takes them onto a ferry, into Oakland and to Salt's home. Inside, Hammett finds Salt, beaten half to death and barely conscious. He admits he gave Jimmy's name to his assailants.

As he return to San Francisco, Hammett begins putting all the pieces together. They don't add up to anything honorable in regard to Jimmy. In a last-ditch attempt to salvage his image of his old Pinkerton buddy, the writer makes brief stops once again at Fong's and Hagedorn's. Both confirm his suspicions that Jimmy was playing against the other in an extortion game. Fong sends him to a flophouse where Jimmy is staying.

Hammett finds Jimmy, hastily packing a suitcase and entirely without remorse for his trickery and double-dealing. He admits that Crystal had died some time back bu that he had not revealed this to either Fong or Hagedorn. He performs one decent action: he gives Hammett back the missing manuscript, conned form Fong who had stolen it in the hope that it might contain clues about the girl.

Hammett walks slowly and pensively back home, soon to begin a new story. His image of Jimmy Ryan is shattered; he'll need a new model for his hero. And a new name. Wehear thoughts...Spade...Sam Spade.