STATEMENT

This dissertation has been submitted in part as fulfilment of the BA (Hons) Film Degree for Dublin Business School 2016. I can confirm that all work is my own and that all references are clearly acknowledged.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>1</td>
</tr>
<tr>
<td>Chapter I</td>
<td>3</td>
</tr>
<tr>
<td>Chapter II</td>
<td>12</td>
</tr>
<tr>
<td>Chapter III</td>
<td>21</td>
</tr>
<tr>
<td>Conclusion</td>
<td>27</td>
</tr>
<tr>
<td>Filmography</td>
<td>31</td>
</tr>
<tr>
<td>Appendix</td>
<td>35</td>
</tr>
<tr>
<td>Bibliography</td>
<td>39</td>
</tr>
<tr>
<td>References</td>
<td>40</td>
</tr>
</tbody>
</table>
ACKNOWLEDGEMENTS

I would like to firstly acknowledge Dr. Barnaby F. Taylor for not only his help on this dissertation but also his help over the last three years in Dublin Business School. I would also like to thank all my film lecturers; Matthew Nolan, John Gunning, Claire Dix, Kenny Leigh, and Conor Murphy.

I’d like to thank my parents, my family and friends for being supportive of me while writing this dissertation. Last but by no means least I’d like to thank my classmates for a fantastic three-year experience.
INTRODUCTION

During a question and answer session hosted by Christopher Nolan on behalf of the Directors Guild of America for Quentin Tarantino, Nolan mentioned *Key Largo* (1948) as a potential influence for Tarantino’s latest film *The Hateful Eight* (2015). Tarantino said “A trifecta of *Key Largo*, *Petrified Forrest* and *Iceman Cometh* to one degree or another… but that theatrical hothouse quality was what I was going for.”

It’s interesting to me that *Key Largo*, a film made 68 years ago is still relevant today. That got me thinking about the director and star of that film, John Huston and Humphrey Bogart. It’s intriguing to think that their work is still seen as influential and relevant nearly seven decades after it first began. So in this dissertation I will look at the films of Huston and Bogart and how their work has managed to maintain its level of influence and importance to modern day directors. They made five films together and were truly among the elite filmmakers of their time. Their films were ahead of their time in many aspects including the development and morality of characters, the out of country production and the subject matter the films dealt with.

This dissertation will cover John Huston’s early work as a writer and his life before becoming a filmmaker. It will also cover Humphrey Bogart’s early stage career and his move into Hollywood cinema and his evolution into becoming a leading man. I will also talk in depth about the pairs first film, *The Maltese Falcon* (1941). I will briefly look at Huston’s service in the army during World War II and how Bogart became one of Hollywood’s biggest stars after *Casablanca* (1942). This dissertation will discuss in depth *The Treasure of the Sierra Madre* and *Key Largo* both released in 1948. It will focus on *The African Queen* (1951), a film which Bogart won his only Academy Award and also the pairs last collaboration *Beat the Devil* (1954). I will conclude by looking at the influence they had as well as the career
they had after working with each other and where the pair fit in the history of American cinema.
CHAPTER I

“The directing of a picture involves coming out of your individual loneliness and taking a controlling part in putting together a small world.”

- John Huston ¹

John Marcellus Huston was born on August 5th, 1906. He is the son of actor Walter Huston and Rhea Huston. John never had stability in his life as a child, he moved through various parts of the United States from Missouri and Texas to Indiana, Arizona and Los Angeles. Although in his later life he settled down in Mexico and Ireland, he still travelled throughout the years and spent much of his time making movies all around the world. During his childhood Huston was very sick, he had heart and kidney problems and was misdiagnosed with chronic nephritis, was bedridden for two years and was only able to consume a bland diet, it turned out he was just malnourished. The doctors thought he was destined to die young and that any form of exercise would kill him. Against doctors’ orders Huston went swimming one night in the canal and got caught in the current. He miraculously survived even though he thought he was going to drown. This near death experience gave Huston a new found confidence and his kidney and heart never gave him any trouble again. He began to live a normal life and became opposed to boredom and loneliness as those two emotions lived with him during his imposed bed rest. He became a thrill seeker in nearly all facets of his life. He wanted to live life as intensely as possible. He refused to be confined to one woman, and had multiple wives and even more mistresses. His two years of perceived sickness did give him a noble quality which was his empathy towards the sick and poor. ²

Afterwards John and his mother moved to Los Angeles, at this time his father was no longer a certain fixture in his life. While he was in his teenage years he took up boxing becoming an amateur lightweight champion in California. Having left high school at the age of fifteen,
Huston took an interest in painting. He wanted to become an artist but couldn’t as he needed to support his first wife. Huston resembled his parents and is really a combination of the two of them. On one hand he loved horses and gambling like his mother and on the other was remote but generous like his father. Similar to both his parents he had multiple relationships and marriages.

John was reunited with his absent father, Walter when he was eighteen, Walter now an actor on Broadway in New York. Walter had little involvement with his son during his childhood but would be very helpful to him during his adulthood, a similar tactic John used with his own children. John was invited to New York by his father in 1924 while Walter was preparing for a Broadway play. John watched the rehearsals and this was where he first gained an interest in drama. He rented an apartment in Greenwich village for about a year before he suffered from an ear infection and needed an operation. To heal Walter sent him to Mexico, John sailed to Vera Cruz and from there took a train to Mexico City. After running out of the money his father loaned him, he joined the equestrian team in the Mexican Army. He would get a place to sleep, free food and a chance to indulge himself in his love of horses. Although this was a tumultuous time in Mexico’s history, Huston seemed to enjoy it as it quenched his thirst for adventure and danger.

Huston returned to New York and married his high school sweet heart, Dorothy Harvey. They didn’t inform their parents as to avoid their disapproval. The newlyweds soon moved to New York where Huston boxed and painted. He also had two stories published in *The American Mercury*. His stories were also included in *Esquire* and *The New York Times*. The couple were divorced after just one year of marriage, a common theme in the Huston family.

In the late 1920’s Walter moved to Hollywood, John soon followed. In 1931 at the age of 25, John moved back to Hollywood now that the talkies had replaced the era of the silent motion
picture. He got a job script editing at Samuel Goldwyn Productions and soon quit to work for Universal Pictures, where his father was a star player. During this time, he wrote dialogue for films his father starred in and became close friends with director William Wyler.

Huston’s biographer, Jeffrey Meyers, documents the lowest point of Huston’s life in 1933 when he was being involved in two car accidents, the second being fatal:

On the night of September 25, 1933, Huston had a far more serious accident. As he was driving along Sunset Boulevard a Brazilian dancer called Tosca Roulien suddenly stepped out into the street from behind two parked cars. Huston’s car hit her, her body slammed into his hood and windshield. Her head was crushed and she was dead. Shocked and devastated, John was locked in jail and bailed out by Walter. Fortunately, a grand jury eventually exonerated him. The traffic light had been green, Roulien had carelessly stepped into the oncoming traffic and Huston had not been drinking or speeding. ³

Walter got John a screenwriter’s job in London. He felt extremely guilty and was devastated by the accident. After his contract ran out he sank into poverty and depression. Along with his childhood illness and the accident, this was the lowest point of his life. Huston was homeless and refused to ask his father for financial aid. He won £100 pound in the Irish sweepstakes and sold a screenplay for £500, saving himself from poverty. Huston then moved on to Paris to see if he could become a respectable artist. He soon realised he was only an amateur when it came to painting and sailed home to America.

In 1937, John returned to Hollywood and was set on becoming a screenwriter. He was nominated for an Academy Award for his writing of both *Dr. Ehrlich’s Magic Bullet* (1941) and *Sergeant York* (1941), which was directed by Howard Hawks. Huston was finally becoming recognised as a talented writer. He was able to persuade Warners Bros. to give him
a chance to direct, under the condition that his next script also became a hit. The next script he was given to write was *High Sierra* (1941), which was directed by Raoul Walsh. The film became the hit Huston needed it to be to fulfil his ambitions. It also made Humphrey Bogart a star with his first major role, as a gunman on the run. Warners kept their end of the bargain, and gave Huston the option to choose his next project.

Humphrey DeForest Bogart was born on Christmas Day 1989. Son to Doctor Belmont DeForest Bogart and Muad Humphrey. His father Belmont was a successful surgeon who operated in hospitals around Manhattan and had graduated from Yale University with a degree in Medicine. Bogart had two younger sisters, Frances and Catherine. His mother, Maud, a prominent artist who drew commercial advertisements and later became the art director of a magazine called *The Delineator*. Belmont died in 1934 and Maud in 1940, neither got to see their son became one of the biggest movie stars of his era.

Bogart had a great love for the sea which became a great asset to him after being thrown out of the boarding school, Phillips Academy and with no other immediate solutions for his life he joined the U.S Navy in 1918, towards the end of World War I. Bogart acquired a scar upon his lip. The exact story isn’t known and some even say he got the scar as a child and not in the Navy at all. When Bogart returned home, he found his father in very sick health. His medical practice was failing and his families’ fortunes all but gone on poor business deals. From his naval days onwards Bogart began to disregard his families’ outlook and values and grew into despising dishonesty, snobbery and pretension.

He became quite liberal in many of his issues. He joined the Naval Reserve after the war but soon turned his attention to theatre. Bogart resumed his friendship with boyhood pal Bill Brady, Jr., whose father had show business connections. Eventually Bogart got an office job working for William Brady Sr.’s new company, World Films. Bogart was able to try his hand
at screenwriting, directing, and production, but excelled at none. For a while he was stage manager for Brady's daughter Alice's play, *A Ruined Lady*. A few months later he made his stage debut as a Japanese butler in Alice's 1921 play, *Drifting*, nervously speaking one line of dialogue. Several appearances followed in her subsequent plays.

Bogart never partook in acting lessons and learned through his various jobs. Although Bogart’s background made acting an unlikely profession, he liked the lifestyle. He enjoyed working late into the night and rising after noon. He appeared in seventeen Broadway plays over the next thirteen years, making acting his profession and how he made his money. He met actress Helen Menken during this period and they got married in 1926 but were divorced by the end of 1927 similar to Huston’s first marriage. He married another actress in 1928, named Mary Phillips. In 1929, the stock market crashed and the Great Depression set in. He appeared in a few films splitting his time between New York and Hollywood and eventually became a contract player with FOX earning around $750 per week.

Bogart suffered long periods of time without work during this period. His parents had gotten divorced and his father was dying and in debt. Bogart did reconcile with his father on his deathbed and was given his ring which can be seen during many of his son’s performances. His marriage with Phillips was coming towards an end, he became very depressed and was drinking heavily. Bogart soon started making waves in Hollywood via New York.

Bogart had a major in a play called *The Petrified Forest* written by Robert Sherwood. Leslie Howard was the star and when Warner Bros. decided they wanted the play to turn into a film Leslie Howard and Bette Davis were cast but Howard made it clear he wanted Bogart in the picture. Jack Warner originally wanted Edward G. Robinson for the role but Howard was so adamant, he even went far enough to say that if Bogart wasn’t cast he wouldn’t do the film. Bogart was cast shortly after. The film was a box office success and Bogart a burgeoning star.
Bogart was forever grateful to Howard and named his only daughter after him. Howard died during World War II when an airliner he was on was shot down, sparking many conspiracy theories about his death.

Even though Bogart was on the verge of being a star, Warner Bros. started to use him in B movies instead. He was typecast as a gangster for the next half a decade but during this period, he would hone in on the type of persona that would make him a star. Bogart worked on a ton of films during this period as it was when the studio system was at its most powerful and refusing a job meant suspension without pay. So Bogart sat behind the likes of James Cagney and Edward G. Robinson and bode his time making B level movies and playing supporting roles to Warner’s biggest stars. In 1938 he entered a third marriage with Mayo Methot, a bad marriage which went from disastrous to outright violent on occasion.

Andrew Sarris talks about Bogart’s work in the 1930’s:

Bogart started very slowly in the thirties, so slowly, in fact that he went back to Broadway to recharge his movie career. His first nine roles lead him into virtual oblivion in Hollywood. In this period, he played both nice guys and bad guys, but he had not yet established himself as a tough guy.\textsuperscript{4}

His second big breakthrough was \textit{High Sierra} (1941), which was written by Huston. The men met during this period in their life when both of their careers were about to take off. The director Raoul Walsh didn’t want Bogart in the role but he was eventually cast, as George Raft turned down the lead role. This would be Bogart’s last role as a gangster. Although Huston was only the writer and Bogart a new Warner Bros. leading man, the two had a personal and professional connection that would shape Hollywood Cinema for the next decade and beyond.
The Maltese Falcon

In *The Maltese Falcon* (1941) all of Huston’s creative skillset were assembled and he made one of the greatest debut films in the history of Hollywood cinema. The cast involved his best friend Humphrey Bogart, his secret love Mary Astor, German expressionist actor Peter Lorre and Sydney Greenstreet. Like many of Huston’s films it was an adaptation of a novel and technically a remake of another version from 1930. The film was produced by Hal B. Wallis who also produced *Casablanca*, a year later as well as *True Grit* (1969) and a lot of Elvis’s motion pictures. Again Bogart was not the first choice to play the role of Sam Spade, it was George Raft but he declined as he didn’t want to work with a rookie director. The basic plot of the film is that it revolves around a detective Sam Spade based in San Francisco who has to deal with three shady individuals as well as the police force in their hunt for the Maltese falcon statute. Bogart’s character was both honourable and greedy. A figure who operated in the grey area of morality.

This is what Jeffrey Meyers had to say about John Huston and Humphrey Bogart’s relationship:

Both were rebellious and iconoclastic, had caustic tongues and cruel, sometimes sadistic streaks. Consummate professionals in their work both were restless and easily bored. Like Bogart, Huston was a good listener as well as witty and stimulating conversationalist. Though Huston was seven years younger than Bogart, he was the dominant personality and called Bogart “kid”. Bogart deferred to Huston and wanted to earn his respect. Bogart admired Huston’s creativity and his exciting, quixotic character.  

Bogart’s rapid dialogue and unique facial expression were in full effect in this film and it complemented Huston’s fast paced script. The film was made in just over two months. It was
unique in the sense it was set in San Francisco instead of New York or Chicago. Bogart and Huston worked well together but there was no doubt that Huston was the leader in their collaborative process. The cinematography in the film is also something to behold and credit must go to Arthur Edeson for that. Greenstreet breathed new life into the film upon his arrival. He summed up his and the other character’s lust for the falcon in this brilliantly written line.

“If you lose a son you can get another but there’s only one Maltese falcon.” 6

For Bogart, this film launched his career to another level. Now an A-list actor on Warner Bros. roster and a bankable star, his career had begun to really take off after years of struggle. This film propelled him to do Casablanca the following year which made him one of, if not the biggest stars in cinema. Bogart, often cynical, describes the film as “practically a masterpiece.”

It also propelled another struggling artist in John Huston to another level. Though at this point their paths would diverge for a few years, this film laid the foundation for their relationship and showed the industry what type of work to expect from the two friends. (See Fig. 1 & 2)

This is what Variety said in their review of the film from 1941:

This is one of the best examples of actionful and suspenseful melodramatic story telling in cinematic form. Unfolding a most intriguing and entertaining murder mystery, picture displays outstanding excellence in writing, direction, acting and editing–combining in overall as a prize package of entertainment for widest audience appeal. Due for hefty grosses in all runs, it’s textured with ingredients presaging numerous holdovers in the keys–and strong word-of-mouth will make the b.o. wickets spin.

Picture is an A attraction in its class, and will hit biz of the same kind in all bookings. 7
It was nominated for three Academy Awards; Best Supporting Actor for Greenstreet, Best Picture and Screenplay. *The Maltese Falcon* had garnered a lot of acclaim upon its release and it is still seen as a great film today. In 1989, *The Maltese Falcon* was one of the first films selected for preservation in the United States National Film Registry by the Library of Congress as being "culturally, historically, or aesthetically significant". The film has been named as one of the greatest films of all time by Roger Ebert. It also features 6 times on the American Film Institute’s 100 Years list.

The two would partially work together very soon in *Across the Pacific*. I say partially because in the middle of filming, Huston was shipped off to war while Bogart was too old to be drafted. It was a spiritual successor to *The Maltese Falcon* as many of the actors including Bogart, Astor and Greenstreet returned, but not a successful one, as the film had to be finished without a script as Huston had taken it with him to war. They wouldn’t make another film together for half a decade. In the meantime, Huston went to fight in World War II while Bogart became an American icon.
CHAPTER II

“All you owe the public is a good performance”

- Humphrey Bogart

While Humphrey Bogart was wondering what would be his next step after two big movies in *High Sierra* and *The Maltese Falcon*, an unproduced play came to the attention of Warner Bros., entitled *Everybody Comes to Rick’s*. Warners were trying to find the right team behind the project to turn it into a film. They had the play converted into a script but no new dialogue. Just a new title, *Casablanca*.

Hal Wallis would produce *Casablanca*, even though George Raft’s name was rumoured to be in contention for the part as Rick Blaine, as was future President Ronald Reagan’s. Wallis had learned from the success of *The Maltese Falcon* and Bogart was his first choice from the start with Michael Curtiz chosen as its director. Production began in May of 1942. Lorre and Greenstreet were cast as well as Claude Rains and Ingrid Bergmann. Although Huston didn’t have any direct influence in this film but without the success of *The Maltese Falcon*, you could argue Bogart, Lorre and Greenstreet wouldn’t have been cast and the film could have come out completely differently, even the cinematographer Arthur Edeson returned for *Casablanca*.

This film turned Bogart into the biggest star in the world. He went from a nobody to a somebody to a man everybody wanted to be. He went from number four to first in the Warner Bros. roster overtaking James Cagney. *Casablanca* had eight nominations for the 16th Academy Awards, winning Best Picture, Director and Screenplay while Bogart missed out on Best Actor. Even though he didn’t win the Oscar he won something much greater, the love and affection of the American public. During the war Bogart was sent on a USO and War Bond Tours with his wife Methot. He went to Italy and even Casablanca in North Africa.
While Bogart was making movies in Hollywood, Huston was making films for the United States Army Signal Corps. He had acquired the rank of lieutenant and ended up with the rank of Major. He was also awarded the Legion of Merit. Huston found this period of his life the most compelling due to the constant threat of danger and his interest in death. His staff in Ireland continued to address him as Major.

Huston made three documentary films during his time in the army. *Report from the Aleutians* (1943), about soldiers preparing for combat; *The Battle of San Pietro* (1945), the story (censored by the government) of a failure by America's intelligence agencies which resulted in many deaths, and *Let There Be Light* (1946), about mentally damaged veterans. Huston made the film to ensure that the veterans who returned to society were seen as reliable men. This film was censored for 35 years, until 1981.

While Huston was away at war, Humphrey Bogart met Lauren Bacall during the filming of Howard Hawks, *To Have and Have Not* (1944). She was 19; he was 44 at the time. Bogart filed for divorce from his wife Methot in February 1945 and married Bacall that May. Bogart and Bacall would appear in four films together and have two children before Bogart’s death in 1957. Bacall died in 2014.

*The Treasure of the Sierra Madre*

Huston’s first film after World War II was *The Treasure of the Sierra Madre* (1948). It was one of the first Hollywood films made outside the United States, in Mexico. This film involved many of the subjects he was passionate about; Mexican setting, violent action, on location filming and adventure. The film had a budget of roughly two million dollars. It filmed on location from February to July of 1947 in the heat of Mexico. While shooting on location gave the film an undeniable realism that shooting on a set in California couldn’t. It was also a power play by Huston to gain more control over the studios as they would be less
hands on if the film was shot in a foreign location. After making his World War
II documentaries, Huston knew the importance of a realistic setting.

Cast in the film was Bogart as Fred C. Dobbs and John’s father Walter as Howard. It took
Bogart very little convincing to do the role, in fact he jumped at the idea of working with his old
friend after half a decade apart. Walter on the other hand still saw himself as a leading man and
didn’t want to play supporting roles, Jack Warner also didn’t want to cast the elder
Huston but John insisted and he stuck to his guns. The production on this film along with The
African Queen (1951) were two of the most strenuous of Huston and Bogart’s collaboration. Early
on, the production was shut down in Mexico due to the fact the local newspapers editor wasn’t
bribed and he published a story defaming Huston and the film. Soon the accusations were
dropped after Huston’s associates had a word with the President of Mexico. The editor ended up
dead, as he was shot for having an affair with another man’s wife.

Huston and Bogart had their first and only major argument on this set. Bogart, an avid yacht
racer wanted the production to hurry along so he could race his boat the Santana, in Hawaii.
After weeks of Bogart complaining about the race, at dinner in Mexico, Huston snapped.
When Bogart brought up the race to Huston, he grabbed Bogart’s nose and squeezed. There
was an awkward silence at the table. Eventually Huston let go and the two reconciled their
differences. Again Huston was always the dominant force in their relationship as he was
in most relationships he had.

The plot of the film revolves around three prospectors on their hunt for gold amid Mexican civil
strife in 1925. The ending is tragic and an unusual one for the time in which it was made. The
main theme of the film was the power of greed, and how it led towards the destruction of one
man’s soul. Bogart’s Fred C. Dobbs wasn’t a hero by any stretch of the imagination, he was
closer to a villain if anything. While this had a negative impact on initial
box office income, it was a visionary move on the pairs part as now we see much more films that have main characters with ambiguous intentions. His clothing and look in the film was what Speilberg and Lucas based Indiana Jones off.

Here is what Roger Ebert had to say about the film, in which he gave it a perfect score of 4/4:

*The Treasure of the Sierra Madre* (1948) is a story in the Joseph Conrad tradition, using adventure not as an end in itself but as a test of its characters. It involves moral disagreements between a wise old man and a paranoid middle-aged man, with a young man forced to choose sides. It tells this story with gusto and Huston's love of male camaraderie, and it occasionally breaks into laughter -- some funny, some bitterly ironic. It happens on a sun-blasted high chaparral landscape, usually desolate, except for the three gold prospectors, although gangs of bandits and villages of Indians materialize when required. At the end, it has Bogart in a delirious mad scene that falls somewhere between "King Lear" and "Greed."9

This film was incredibly well received, not so much by audiences but by critics and the industry. Jack Warner felt it was the best film that Warners had ever produced upon its release. The film won Best Director and Best Adapted Screenplay for John, while Walter his father won for Best Supporting Actor. The first ever father-son win. A fitting moment for the two men who had such an unstable yet special relationship. Bogart didn’t get nominated in the Best Actor category nor did the film win Best Picture even though it garnered a nomination. Though the awards aren’t a defining indication of success in the film industry, the effect the movie has on the audience and the legacy it leaves behind does.

In 1990, this film was selected for preservation in the United States National Film Registry by the Library of Congress as being "culturally, historically, or aesthetically significant". British director Stanley Kubrick had it listed as his fourth favourite film of all time while it
was Sam Raimi’s number one. It is undoubtedly one of the greatest American films ever made and probably Huston’s Magnum Opus.

I have talked in the past about how their films are still significant today but none is it more evident than when Paul Thomas Anderson talked about the influence the film had on him while making *There Will Be Blood* (2007):

“What was nice about *The Treasure of the Sierra Madre* was that it’s kind of wrapped up in the clothes of an adventure film. It’s essentially a dialogue, a dynamic between three guys. The film’s traditional straightforward storytelling was what I was influenced by, and it was something that seemed to apply when trying to make a big story on a limited budget. You know, it was kind of like, well, how expensive is it to get your cameras outside? It’s not expensive. And you get a good location, all right, so you’re an epic. What’s next are the smaller scenes and taking care of it from the ground up, if you know what I mean. [The Treasure of the Sierra Madre] is really so much about the way those guys beat each other up, and the paranoia and that madness that happens. It so simple and economical.” ¹⁰

**Key Largo**

Huston and Bogart weren’t just content on making one great film on Huston’s return to cinema, they made two in the same year. The second was *Key Largo* (1948). This would be the only time Huston, Bogart and Bacall all worked together and the last time Bogart and Bacall shared the screen. *Key Largo* was undeniably more theatrical than it was cinematic with only nine actors’ on set for the majority of the shoot which was in doors because Jack Warner demanded the film be low cost after *Treasure of the Sierra Madre* went way over budget. Bogart plays Frank McCloud, a war time veteran who visits Key Largo in South
Florida to console the father and widow of his fallen comrade played by Lionel Barrymore and Lauren Bacall respectively. Claire Trevor and Edward G. Robinson also joined the cast.

*Key Largo* started production on December 10th 1947. Again this film was an adaptation.

This time of a play *Key Largo* by Maxwell Anderson. Huston continued his streak of filming in exotic locations by shooting in the Florida Keys but only the opening of the film was shot there as Warner insisted the rest be shot in a studio in Burbank. The film was shot in doors with a hurricane used as a plot point to constrict the actors to one setting. During the storm the film unfolds. Frank McCloud travels to a hotel in Key Largo, Florida to meet his friend's widow, Nora Temple, and wheelchair bound father, James Temple. (See Fig. 3)

The pair manage the hotel and receive him warmly, but the three of them soon find themselves prisoners when the hotel is occupied by a group of gangsters led by Johnny Rocco, who hole up there to wait out the passing of the hurricane. Mr. Temple strongly despises Rocco but due to his confinement to a wheelchair he can only confront him verbally, even though he tries to physically confront him and fails. Having become turned off by the violence of war, Frank is reluctant to jump into action, but Rocco's demeaning treatment of his alcoholic mistress, Gaye Dawn played by Claire Trevor who won an Oscar for her performance, and his involvement in the deaths of some innocent Seminole Indians and a deputy sheriff start to motivate Frank McCloud to overcome his inaction.

Here is what *New York Times*, Bosley Crowther had to say about the film on July 17th 1948:

In making this screen translation of an old Maxwell Anderson play—in which, incidentally, Paul Muni played the Bogart role, in 1939—Director John Huston has certainly done a great deal to tighten and speed a still overcrowded story of the forces of evil versus good. He has dropped out a lot of prior build-up, thrown away some
complexities and avoided the final fatalism which Mr. Anderson always seems to indulge.

Now he has got a story of two strong men who come face to face in a hotel, shut down for the summer, on a sweaty Florida key. One is a hard-bitten fellow, ex-Army and ex-idealist, who is visiting the wife and father of a buddy killed in the war. The other is an old-time gangster, run out of the country years ago, who is set upon making a comeback with the old cruelty and arrogance.

With remarkable filming and cutting, Mr. Huston had notably achieved a great deal of interest and tension in some rather static scenes—and scenes, too, that give the bald appearance of having been written for the stage. Though largely confined to a few rooms, he kept people on the move and has used an intrusive hurricane for some slap-bang melodramatic effects.  

This film was another very good if not great motion picture by John Huston and Humphrey Bogart. Probably overshadowed by _The Treasure of the Sierra Madre_ due to the two films being released in the same year. It was clear at this point that Huston no longer enjoyed working with Warner Bros. in particular with Jack Warner. Especially when Huston found out that Warner had cut out several speeches which Huston believed would have made the film much better. It was the last film Huston ever made with Warners. _Key Largo_ was still a larger box office success that the pair’s prior outing. But the duo had their cake and were able to eat it too. They were both commercial and artistic successes in 1948. That’s anything any artist could aspire to be.

Later that year Bogart was going to become a father, it was arguably the best year of his life. During this period Huston adopted a son named Pablo from Mexico with his third wife Evelyn Keyes. The couple were married from 1946 to 1950. Huston then married Enrica
Soma, in 1950 who he had two children with; Walter Jr and Anjelica. Soma died in a car crash in 1969. During the marriage they both had children out of wedlock although Huston raised Allegra Huston who he had no relation with.

During the busy year the pair had produced two Hollywood films but they found themselves in the midst of a massive nationwide controversy. The House of Un-American Committee was a US government agency which focuses on finding Communist sympathisers and Hollywood was no exception. In retaliation The Committee of the First Amendment was formed. Bogart a liberal democrat believed the Hollywood Ten were being mistreated and stood up for them. It turned out in the end he was wrong. In March of 1948, he wrote an article entitled I’m No Communist. He stated that he was unaware that some of the Hollywood Ten were actually communists. Some members of The Committee of the First Amendment were blacklisted. Bogart was accused of selling out to save his career by liberals. Bogart maintained his star status but was extremely regretful of the whole debacle.

In 1948, Bogart started his own production company; Santana Productions. This left Jack Warner furious and his relationship with Bogart and Huston pretty much non-existent. Bogart made his last movie for Warners in 1951. This was a very interesting and forward thinking move from Bogart. Now many actors have their own production companies like Leonardo DiCaprio’s Appian Way, Brad Pitt’s Plan B and George Clooney’s SmokeHouse Productions. The films Santana Productions made were distributed by Columbia pictures. Bogart made five films with Santana Productions. His last with his friend John Huston in 1953’s Beat the Devil. Bogart sold Santana to Columbia for $1 million in 1955.

Meanwhile John Huston made three more films; We Were Strangers (1949), The Asphalt Jungle (1950) and The Red Badge of Courage (1951) before teaming up with Humphrey Bogart for the fourth time. The Asphalt Jungle was one of Huston’s truly great films. He
received another nomination for Best Director for the Academy Award. The film was another adaptation this time of a book written a year prior. The film was a crime story set in Chicago. This film portrayed the criminals as somewhat sympathetic and showed they had ambitions of living a life without crime.
CHAPTER III

“Bogie was funny. A generous actor. Always knew his lines. Always was on time. Hated anything false. He was an extraordinarily decent fellow.”

- Katharine Hepburn

The African Queen

The next film the pair made together was *The African Queen* (1951). This film along with *Beat the Devil* (1954) would be seen as the films the pair made past their prime and on the downside of their partnership after the incredible heights they reached, in particular with *The Treasure of the Sierra Madre*. John Huston’s fondness for filming on exotic locations continued, this time taking him and Bogart to Uganda and the Congo in central Africa while half of the film was shot in Britain in Isleworth Studios. The film was set in 1914, during the initial outbreak of World War I. The film was also the first the duo made in technicolour. Again like most of Huston’s work, this film was an adaption of a novel written by C.S Forrester. In December 1949, Huston started writing *The African Queen* with James Agee. After the script was complete, Huston settled on the Congo and Uganda as the film’s location, making Bogart, Bacall and Katharine Hepburn, the esteemed four time Oscar winning actress to all travel 12,000 miles into the heart of Africa.

The experience of making this film has become somewhat legendary, due to the fact that Katherine Hepburn wrote a book about the experience entitled; *The Making of The African Queen, Or, How I Went to Africa with Bogart, Bacall, and Huston and Almost Lost My Mind*. During the filming Hepburn was struck with a case of dysentery from the water as was most of the crew expect for Huston and Bogart, as they never drank the water only the whiskey. Hepburn grew quite fond of Huston and his adventurous way of life. Bogart on the other hand couldn’t master the cockney accent that Charlie Alnutt had and ended up changing
the character from a Brit to a Canadian. Alnutt, originally an annoying boat captain, but winding up as a brave lover. Again Huston’s character arcs are a shining light in his filmography and a true standout in American cinema. (See Fig. 5)

Here’s what Bosley Crowther had to say about the film upon its release:

Huston could never have achieved his highly audacious purpose of a virtually two-character film, but Miss Hepburn and Mr. Bogart are entirely up to their jobs, outside of their lack of resemblance to the nationals they’re said to be. Robert Morley is briefly effective as the lady’s missionary brother who conveniently dies, and Peter Bull struts and puffs for one sequence as the captain of a German gunboat on all African lake.

For the rest, there is beauty and excitement in the lush and colourful scenes of a broad and forbidding African river, its foaming white rapids and falls, and the various birds and animals that live on the banks and in the stream. Mr. Huston went right to Africa for this genuine atmosphere. While the hardships were said to be oppressive, he and his producer, S. P. Eagle, have been repaid. Their picture is doubly provided with the insurance of popularity.¹⁴

The studio United Artists was well aware that it had a film with the capabilities of making a splash during award season, in particular the Best Actor category for Humphrey Bogart. Originally Bogart didn’t care for awards and thought the whole concept didn’t make sense, he thought unless all the actors played the same part, like Hamlet then awards were meaningless. Bogart started to revise his thinking during the promotion of The African Queen. Columns and features were produced featuring the two stars, Hepburn and Bogart. Bogart started appearing on radio shows. It was worthwhile as the Academy nominated him for Best Actor along with Hepburn for Best Actress. His main competition was Marlon Brando for Streetcar Named Desire (1951). Streetcar was winning well that night with a win for Vivien Leigh.
On March 20th 1952 in the RKO Pantages Theatre in Hollywood, California with Lauren Bacall pregnant with the couple’s second child, the Hollywood starlets waited as Humphrey Bogart was announced as the winner. Greer Garson announced Bogart as the winner and a great roar erupted in the crowd. Here is what Bogart had to saying during his acceptance speech:

   It's a very long way from the heart of the Belgian Congo to the stage of the Pantages Theatre, and I'm very glad to say that it's a little nicer here than it was there. I just want to pay a slight, as a matter of fact a very big tribute to Mr. John Huston and Miss Katharine Hepburn, because they helped me to be where I am now. Thank you very much. 15

A short but poignant speech for Bogart, a man who never wanted much acclaim or fame, he just wanted to live his life the way he thought he should. The Bogarts had their second child Leslie Howard Bogart, named after his friend who had been so vital in setting him on the correct career path.

Even though Huston is a legendary director, he hasn’t always received praise. In Andrew Sarris’ book The American Cinema: Directors and Directions published in 1968, he had some criticisms for Huston’s films. In the book, Sarris biographs many directors and sorts them into several categories. An example of some categories are Pantheon Directors which features directors such as; John Ford, Robert Flaherty, D.W Griffith, Alfred Hitchcock, Howard Hawks, Orson Welles and F.W Murnau. Another category is Oddities, One shots and Newcomers which features Howard Hughes and Marlon Brandao. John Huston was in the category called Less than Meets the Eye. Not the worst category, he could have been in Make Way for the Clowns! But it is interesting that Huston wasn’t considered by Sarris as an elite filmmaker like his peer Howard Hawks. Although Huston does have good company in this
category with back to back Oscar winning director Joseph L. Mankiewicz and Elia Kazan. Here is what Andrew Sarris thought of John Huston as a director:

Huston has confused indifference with integrity for such a long time that he is no longer even the competent craftsman of The Asphalt Jungle, The Maltese Falcon and The African Queen, films that owe much more to casting coups than to directorial acumen.¹⁶

This book was written in 1968, and while during this time Huston’s films were not as great as his motion pictures of the 1940s and 1950’s it seems Sarris was caught up in contemporary feelings at the time of writing. He criticises Huston for having fallen off from his prior outings which looking back on history is sort of incorrect as The Dead (1987), his last film was one of his best. Sarris is right about one thing though; Huston was inconsistent with his filmography, not that he cared that much about it. Even Tarantino, who is obsessed with his cinematic legacy has fallen short on one or two occasions. No film director leaves with a 100% record and if they did, then perhaps they didn’t experiment enough.

**Beat the Devil**

*Beat the Devil* (1953) was the last collaboration between John Huston and Humphrey Bogart. It is based on a novel of the same name, which Huston discovered while living in Galway in Ireland. The film also stars Peter Lorre, Jennifer Jones and Robert Morley it was co-written by Truman Capote with Huston. The film was essentially a spoof of their earlier work. Huston’s desire to shoot in exotic locations continued by filming in southern Italy. Huston didn’t like the script and was even considering leaving the project but his friendship with Bogart made him stay. A week before shooting was to begin, Capote joined the project. The script was a continuous work in progress.

Capote talks about his experience on working on the film in *Courage and Art* by Jeffrey Meyers:
At least one picture I wrote, Beat the Devil, was tremendous fun. Sometimes scenes were written right on the set. The cast was completely bewildered sometimes even Huston didn’t seem to know what was going on. Naturally the scenes had to be written out of sequence, and there were peculiar moments when I was carrying around in my head the only real outline of the so called plot. It’s a marvellous joke though I’m sure the producer didn’t laugh. 17

This sort of sums up Huston’s laissez faire approach to his work. Bogart on the other hand never liked the film, he lost several of his teeth in a car accident and some of his lines were dubbed over by a young Peter Sellers. It was partly financed by his own company Santana productions so he also feared for it financially as well as critically. The film fell flat, being promoted by United Artists, they had no real idea on how to market the motion picture. The majority of the film reviewers gave it a hard time though it did have some apologists in Europe and most noticeably Roger Ebert put it on his “Great Movies” list and described it as the first camp film. Although the film has aged well and developed a cult following, it is seen as a movie before its time.

Ebert gave the film 4/4 in his review:

The movie has above all effortless charm. Once we catch on that nothing much is going to happen, we can relax and share the amusement of the actors, who are essentially being asked to share their playfulness. There is a scene on a veranda overlooking the sea, where Bogart and Jones play out their first flirtation, and by the end of their dialogue you can see they're all but cracking up; Bogart grins during the dissolve. The whole movie feels that way. Now that movies have become fearsome engines designed to hammer us with entertainment, it is nice to recall those that simply wanted to be witty company. 18
While Bogart was to live for only four more years, this period was sort of a twilight one for him. There were young actors like Marlon Brando, James Dean and Paul Newman who were ready and willing to take over the roles from the likes of Bogart, Fonda, Grant and Spencer Tracy. Bogart in the 1950’s took on a more varied type of roles then just a protagonist. Like most aging actors, he had to adapt to new roles. He was nominated once again for Best Actor in *The Caine Mutiny* (1954) even though he had to take a pay cut to do the role. He took a role as Aubrey Hepburn’s love interest in *Sabrina* (1954). He filmed in Italy once again for Joseph L. Mankiewicz’s *The Barefoot Contessa* (1954).

CONCLUSION

Humphrey Bogart’s health started to rapidly decline in mid-1950’s. Bogart was a heavy smoker and drinker throughout his adult life. Despite a persistent cough and difficulty eating he had refused to see a doctor. In January 1956, he eventually went and was diagnosed with cancer of the oesophagus. By March it was too late to halt the progress of the disease even with chemotherapy. He had many famous frequent visitors at this time, including Frank Sinatra and lovers, Katharine Hepburn and Spencer Tracy. The pair were at his residence the night before he died. It was documented in the book Bogart by Ann Sperber and Eric Lax

Spence patted him on the shoulder and said, "Goodnight, Bogie." Bogie turned his eyes to Spence very quietly and with a sweet smile covered Spence's hand with his own and said, "Goodbye, Spence." Spence's heart stood still. He understood. 19

Humphrey Bogart died on January 14th 1957, in Los Angeles, California, he left behind his wife Lauren Bacall and his two children, Leslie and Stephen. A plethora of celebrities attended his funeral including; Ronald Reagan, Bette Davis, Marlene Dietrich, James Cagney, Errol Flynn, Gregory Peck, Gary Cooper and Jack Warner. Spencer Tracy was initially supposed to give the eulogy but he was too emotional. So of course the task fell to his old friend John Huston.

Himself, he never took too seriously—his work most seriously. He regarded the somewhat gaudy figure of Bogart, the star, with an amused cynicism; Bogart, the actor, he held in deep respect ... In each of the fountains at Versailles there is a pike which keeps all the carp active; otherwise they would grow overfat and die. Bogie took rare delight in performing a similar duty in the fountains of Hollywood. Yet his victims seldom bore him any malice, and when they did, not for long. His shafts were fashioned only to stick into the outer layer of complacency, and not to penetrate through to the
regions of the spirit where real injuries are done ... He is quite irreplaceable. There will never be another like him.20

A poignant and moving eulogy from a creative collaborator and friend. While Bogart had died, both Bogart and Huston enjoyed a life in cinema after their partnership. Huston continued to make feature films, while Bogart became a cult hero that lived on in popular culture.

The cult that surrounded Bogart began soon after his death. French film theorist Andre Bazin, wrote an essay entitled “The Death of Humphrey Bogart” were he applauded Bogart’s stoic nature in comparison to younger actors like James Dean and Marlon Brando. The tributes to Bogart from French film enthusiasts began in earnest. Jean-Luc Godard, made his directorial debut in 1960 with Breathless. The film focuses on a car thief, Michel, (Jean-Paul Belmondo) whose style mimics Bogarts with an ever present cigarette and his classic facial tics. At one point in the film, Michel even looks at a poster of The Harder They Fall and whispers “Bogie.”

François Truffaut, another French film enthusiast turned filmmaker during this period had a strong affection for Bogart and he clearly had Bogart in mind when creating the lead character for Shooting the Piano Player.

By the end of the 20th century, Humphrey Bogart was voted by many as the greatest male film star of the century including the American Film Institute. He was the greatest male star and his co-star in The African Queen, Katharine Hepburn was voted as the greatest female star.21

Although Bogart had an old face he shares a unique spot in regards to deceased American celebrities from the mid-20th century. Artist Chris Consani has painted several paintings depicting James Dean, Marilyn Monroe, Elvis Presley and Humphrey Bogart in social
settings like in diners or playing pool. All of these celebrities died before their time; Dean at 24 due to a car crash, Monroe at age 36 from an overdose, Presley at age 42 from a heart attack and Bogart at 57 from cancer. Bogart seems to be the odd one out but it just goes to show his uniqueness and level of respect he has demanded within popular culture that he is undeniable a part of the mid-20th century Americana sense of cool. (See Fig. 6)

Biographer Stefan Kanfer last passage in his book talks about Bogart’s legacy:

> From time to time columnists dub some young actor the new Clark Gable, the new Jimmy Stewart, the new Marlon Brando. No one claims to have discovered the new Humphrey Bogart. With good reason. There was nothing like him before his entrance; there has been nothing like him since his exit. In one of the great show business paradoxes, Humphrey vanished more than five decades ago, and yet audiences have never allowed him to fade away.\(^\text{22}\)

Bogart’s only son Stephen has been hosting a Humphrey Bogart Film Festival in Key Largo every year since 2013. He also wrote a novel *Bogart: In Search of My Father* (1996) which deals with a son living in the shadow of an American icon. Many members of John Huston’s lineage like his grandson and actor Jack Huston (*Boardwalk Empire, American Hustle*) also participate in this festival. Humphrey Bogart’s last wife and love of his life Lauren Bacall lived a long life after his death. She remarried to actor Jason Robards but divorced him after 8 years in 1969. Bacall died on August 12\(^\text{th}\) 2014. (See Fig. 7)

John Huston continued to live his life on the edge. He had a great fondness for Ireland and bought an estate known as St. Clerans in Galway where he was also Master of Fox Hounds and engaged in many fox hunts. He became an Irish citizen in 1964 after renouncing his American citizenship. He also helped greatly in the formation of film industry in Ireland and was even appointed the Head of the Irish Film Committee in 1955.
John Huston was married five times and had five children. He spent a lot of his later career helping them gain a footing in the film industry. He helped his daughter Angelica Huston in her acting career working with her twice, *A Walk with Love and Death* (1969) and *Prizzi’s Honour* (1985) and also had a close relationship with her long term boyfriend Jack Nicholson who he also worked with on *Prizzi’s Honour* and acted with him in *Chinatown* (1974). He also gave advice and guidance to his son Danny Huston (*The Aviator*). Huston's last film he directed, was *The Dead* (1987), based on what many regard as James Joyce's best short story. His son Tony adapted the script and his daughter Anjelica acted in it as well. (See Fig. 8)

While Bogart’s death was quick, Huston was diagnosed with emphysema in 1978. By the time he was making *The Dead*, he couldn’t walk and needed an oxygen tank to breathe. He died on August 28th 1987 in Rhode Island, New York and is buried in Hollywood, California.

Like any actor or director involved in a successful film career, they never truly die. The films of Huston and Bogart will be watched and talked about forever as evident by this dissertation. The films of Bogart and Huston have been and will continue to be extremely influential and important as illustrated by how Paul Thomas Anderson and Quentin Tarantino, two elite filmmakers, who have talked about the pairs’ films as influences for their own. Huston and Bogart are unique characters in American cinema history and the films in which they made together will stand the test of time and continue to inspire future filmmakers for years to come.
Filmography

John Huston (1941-1987)

*The Maltese Falcon* (1941)

*In This Our Life* (1942)

*Across the Pacific* (1942)

*Report from the Aleutians* (1943)

*The Battle of San Pietro* (1945)

*Let There Be Light* (1946)

*The Treasure of the Sierra Madre* (1948)

*Key Largo* (1948)

*We Were Strangers* (1949)

*The Asphalt Jungle* (1950)

*The Red Badge of Courage* (1951)

*The African Queen* (1951)

*Moulin Rouge* (1953)

*Beat the Devil* (1953)

*Moby Dick* (1956)

*Heaven Knows, Mr. Allison* (1957)

*The Barbarian and the Geisha* (1958)

*The Roots of Heaven* (1958)

*The Unforgiven* (1960)

*The Misfits* (1960)

*Freud the Secret Passion* (1962)

*The List of Adrian Messenger* (1963)
The Night of the Iguana (1964)

The Bible: In The Beginning (1966)

Reflections in a Golden Eye (1967)

Casino Royale (1967)

Sinful Davey (1969)

A Walk with Love and Death (1969)

The Kremlin Letter (1970)

Fat City (1972)

The Life and Times of Judge Roy Bean (1972)

The Mackintosh Man (1973)

The Man Who Would Be King (1975)

Wise Blood (1979)

Phobia (1980)

Escape to Victory (1981)

Annie (1982)

Under the Volcano (1984)

Prizzi’s Honor (1985)

The Dead (1987)
Humphrey Bogart (1941-1956)

*High Sierra* (1941)

*The Wagons Roll at Night*

*The Maltese Falcon*

*All Through the Night* (1942)

*The Big Shot*

*Across the Pacific*

*Casablanca*

*Action in the North Atlantic* (1943)

*Sahara*

*Thank Your Lucky Stars*

*Passage to Marseille* (1944)

*To Have and Have Not*

*Conflict* (1945)

*The Big Sleep* (1946)

*Two Guys from Milwaukee*

*Dead Reckoning* (1947)

*The Two Mrs. Carroll’s*

*Dark Passage*

*The Treasure of the Sierra Madre* (1948)

*Key Largo*

*Knock on Any Door* (1949)

*Tokyo Joe*

*Chain Lightning* (1950)
In a Lonely Place

The Enforcer (1951)

Sirocco

The African Queen

Deadline—U.S.A. (1952)

The Road to Bali (1953)

Battle Circus

Beat the Devil

The Caine Mutiny (1954)

Sabrina

The Barefoot Contessa

The Love Lottery (1955)

We're No Angels

The Left Hand of God

The Desperate Hours

The Harder They Fall (1956)
Appendix

Bogart and Huston on the set of *The Maltese Falcon* (1941) (Fig. 1) Bogart and Huston at work (Fig. 2)

Bogart, Huston and Bacall on the set of *Key Largo* (1948) (Fig. 3)
Bacall, Bogart and Hepburn before flying to Africa for *The Africa Queen* (1951) (Fig. 4)

Bogart receiving his only Oscar in 1952 (Fig. 5)
Chris Consani’s illustration of Elvis, Bogart, Monroe and James Dean (Fig. 6)

Humphrey’s only son Stephen Bogart has been integral in keeping his father’s legacy intact. (Fig. 7)
An older John Huston, an icon of American Cinema (Fig. 8)
Bibliography


References

1. http://m.imdb.com/name/nm0001379/quotes