

The valachi papers

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Valachi Documents may refer to: Valachi Documents (book), 1968 book by Peter Maas Valachi Documents (film), 1972 film based on the book Disguambiation page providing links to topics that can be mentioned in the same search term it is a disambiguation page listings of articles related to the title Valachi Papers. If an internal link has brought you here, you can change the link to point directly to the intended article. Получено из 1972 фильм Теренса Янга Valachi PapersПрямыеТеренс YoungProduced Дино Де ЛаурентисScreenplay Штефен ТеллерСыслеИд на Валахи Papersby Питер МаасStarringCharles БронсонЛино VenturaJ IrelandWalter ChiarJoseph WisemanMusic Риз ОртоланиАрмандо ТровајојiCinematographyAldo ТонтiEdited поджожи ДуиетМоиса ФинзiProductionsотправу Де Лаурентис Интермарко С.р.Аио-Франции ФильмиРаспределят S.N. Prodis (Франция)Колумбия Картини (США)Дата релиза 3 Ноябрь 1972. (1972-11-03) ДБетуций время125 минутСтрана Илгитали ФранцииLanguageEnglish ItalianBox office \$ 17,106,087 2 Валахи Документы (Cosa Nostra) является 1972 действий криминальной драмы нео нуар режиссер Теренс Янг, производства Дино Де Лаурентис, и распространяется Columbia Pictures. This is an adaptation of the eponymous non-fiction book by Peter Maas based on a screenplay by Stephen Geller. It tells the story of Joseph Valachi, a mafia informant in the early 1960s who was the first mobster to acknowledge the existence of the organization. The film stars Charles Bronson as Valachi and Lino Ventura as crime boss Vito Genovese, with Jill Ireland, Walter Chiari, Joseph Wiseman, Gerald S. O'Loughlin, Guido Leontini, Amedeo Nazzari, Fausto Tozzi, Puzan Maggio and Angelo Infanti. The film begins in an Atlanta federal prison, where an aging inmate named Joseph Valachi is imprisoned for heroin smuggling. The boss of his criminal family, Vito Genovese, is also imprisoned. Genovese is sure that Valachi is an informant, and gives him the kiss of death, after which Valachi kisses him back. Valachi mistakenly kills a cellmate, whom he mistakenly considers a mafia killer. After telling about the error of federal agents, Valachi becomes an informant. He tells his life story in flashbacks. The film traces Valachi from a young criminal to a gangster, linking with bosses such as Salvatore Maranzano. Maranzano tells mourners at the funeral: I can't bring back the dead. I can only kill the living. Valachi marries the boss's daughter, played by Bronson's real wife Jill Ireland. Valachi's rise to the mafia is hindered by his bad relationship with his capo Tony Bender. Bender is portrayed as a castration gangster for having a relationship with the wife of another gangster. Valachi shoots the victim to get him out of his misery. Chaos and murder and to this day, with testified before the Senate committee. He is upset that he has to testify and tries to commit suicide, but in the end (according to the information imposed on the screen) will survive Genovese, who dies in prison. Starring Charles Bronson as Joe Wallahi Lino Ventura as Vito Genovese Jill Ireland as Maria Reina Wallahi Walter Chiari as Dominic Petrilli (Gap) Joseph Wiseman, as Salvatore Maransano Gerald S. O'Loughlin in Ryan Guido Leontini in Tony Bender Amedeo Nazzari in Gaetano Reina Fausto Tozzi in Albert Anastasia Pupella Maggio in Letitia Reina Angelo Infanti in Lucky Luciano Alessandro Sperli in the film Joe Masseria Maria The role of Irish gangster (not specified) Sabine Sun as Jane (un credited) producer Dino de Laurentis was to convince Charles Bronson to take on the role of Joe Valachi. He reportedly refused at least twice before accepting it when he learned that the character had aged between his late teens and early 60s. The film was shot in New York and at De Laurentiis' studio in Rome. Production began on March 20, 1972. The film shows a 1930s street scene, 27 minutes in the film, in which numerous models of 1960s cars are parked and drive by. In another scene, depicted in the early 1930s, Wallahi, escaping police pursuit, drives into the East River north of the Brooklyn Bridge, where the Twin Towers of the World Trade Center are clearly visible against dawn. The towers were only recently completed when the film was released in 1972. Paramount, the film's original distributor, had planned to release the film in February 1973, but the premiere date was postponed to capitalize on the popularity of the similar film The Godfather. Bronson's opinion of Francis Ford Coppola's gangster epic, though he admired Marlon Brando's performance, was The Godfather? it was the crappy movie I've ever seen in my life. The film moved away from the true story of Joseph Valachi, as was asked in Peter Maas's book, in different ways. Although using real names and depicting real events, the film also contained numerous events that were fictionalized. Among them was the castration of the scene (the mafiosi in question, ordered to kill, not neutered). The Valachi Papers was released in Chicago on October 20, 1972. Home Media Valachi Documents was released on DVD on January 3, 2006 by Sony Pictures Home Video. The film was also released on Blu-ray Mill Creek Entertainment in 2018 as part of a four-film set that also included high-definition transmissions of Stone Killer, Breakout, and Hard Times. (quote needed) Admission Box Office Valachi Documents collected about million domestically, generating a theatrical box office of \$9.3 million. Critical reviews were mostly negative, as many critics inevitably compared the film unfavorably to The Godfather. Roger Greenspoon of The New York Times wrote, Often ludicrous and often just boring, Terence Young's The Valachi Papers has the kind of film project that had no ideas before it was finished, and ran out of class almost before it was launched. A positive review by Variety called the film an invulnerable, violent documentary melodrama of the underworld that carries a wonderful scope that immediately projects it as an important crime picture. Roger Ebert of the Chicago Sun-Times gave the film two and a half stars out of four and called it an ambitious but not inspired movie about the mafia. Gene Siskell of the Chicago Tribune awarded two stars out of four and wrote, As a rule, Valachi Papers tries to cover too many years, and thus provides a subtle treatment of each event. As a result, the film implies power and violence, but rarely shows it. The visual power of The Godfather has been replaced by meaningless names and dates. Kevin Thomas of the Los Angeles Times dismissed the film as two hours of relentless tedium, occasionally interrupted by savage violence. The Washington Post's Gary Arnold declared the film tough. It may be possible to make a duller gangster melodrama, but I wouldn't want to sit through a try... It takes a significant insolvency to produce a gangster movie of this energy. John Reisbeck wrote in The Monthly Film Bulletin: Inviting to the inevitable comparisons with The Godfather, Terence Young's film is noticeably, even surprisingly, inferior to Coppola at all levels. Young and his screenwriter Stephen Geller, though true to actually the original peter Maas document, simply plodded through a catalog of events, content to name names, but unable to relate to material with any sequence of forms or themes. Popular Culture Links In October 27, 1973, Season 2, Episode 7 of The Bob Newhart Show, entitled Old Man Rivers, Bob, his wife, Emily, Bob's receptionist and friend Carol, and her date go see a movie called Big Al, which promotes with the slogan, If you liked The Godfather and Valachi Papers, you'll love Big Al. In the first season, episode 21 of the 1970s television comedy Maud, titled The Perfect Couple, Walter tells Maud that he loves her more today than he did yesterday. Maud replied: Oh, darling. Oh, Walter. You're so sweet and poetic. If Shakespeare knew you, he would never have written Romeo and Juliet. He would write Valachi documents! In Season 5, Episode 11 of the HBO series The Sopranos, titled Test Dream, Tony Soprano keeps a copy of the novel film based on during the challenging Sequence. He stands at the urinal next to a corrupt policeman who questions Tony's determination to take action. Tony holds up a copy of the book and replies: I've done my homework. Links to b with Valachi Documents - Details. AFI film catalogue. American Film Institute. Received on May 27, 2019. a b Valahi Documents, box office information. Number. Received on January 21, 2012. Whitney, Stephen (1975). Charles Bronson Superstar. Robert Hale Limited. page 169-170. ISBN 0-7091-7134-X. ^ a b c d The Valachi Papers - History. AFI film catalogue. American Film Institute. Received on May 27, 2019. Whitney, Stephen (1975). Charles Bronson Superstar. Robert Hale Limited. page 170. ISBN 0-7091-7134-X. - All-time movie rental champions. Variety, 7 January 1976 p. 44 - Greenspoon, Roger (November 4, 1972). Screen: Valachi Documents Arrives. The New York Times. 21. Film Reviews: Valahi's Documents. Different. October 25, 1972. 22. Ebert, Roger (October 24, 1972). Wallahi's papers. RogerEbert.com. received on May 27, 2019. Eskel, Jean (October 24, 1972). Valachi Papers. Chicago Tribune. Section 2, page 4. Kevin Thomas (October 26, 1972). Valachi pours the beans. 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