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Asphalt



A superb example of the 'new realism' (produced by Erich Pommer), this is one of two Joe May films to be shown. 'The long opening sequence is one of the most evocative ever filmed – the Potsdamer Platz, with store and traffic lights blazing, workers going home and late shoppers sauntering by; and it is followed by another long sequence in which the prostitute-thief heroine (Betty Amann) seeks to prevent the upright young cop (Gustav Fröhlich) from sending her to jail' – *David Shipman*. Again, studio craftsmanship at its peak. *Germany 1929/Dir Joe May*.

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