

COSTA-GAVRAS'

Z

RIALTO PICTURES PRESS BOOK

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Director  
**Costa-Gavras**

Screenplay  
**Jorge Semprún**  
**Costa-Gavras**

Based on the novel by  
**Vasilis Vasilikos**

Producers  
**Jacques Perrin**  
**Ahmed Rachedi**

Cinematography  
**Raoul Coutard**

Editor  
**Françoise Bonnot**

Music  
**Mikis Theodorakis**

Production designer  
**Jacques d'Ovidio**

English subtitles (2009)  
**Lenny Borger – Cynthia Schoch**

**Produced by Reggane Films (Paris) – Office National pour le Commerce  
et l'Industrie Cinématographique (Algiers)**

**French release: Feb. 26, 1969      U.S. release: December 8, 1969**

**A JANUS FILM**

**A RIALTO PICTURES RELEASE**

**France/Algeria, 1969    running time: 127 min.  
aspect ratio: 1.66:1    In French with English subtitles**

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## CAST

The Deputy  
**Yves Montand**

Helen  
**Irene Papas**

The Examining Magistrate  
**Jean-Louis Trintignant**

The Journalist  
**Jacques Perrin**

Manuel  
**Charles Denner**

George Pirou  
**Jean Bouise**

The Public Prosecutor  
**François Périer**

The General  
**Pierre Dux**

Nick  
**Georges Géret**

Matt  
**Bernard Fresson**

Vago  
**Marcel Bozzuffi**

Yago  
**Renato Salvatori**

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The Colonel  
**Julien Guiomar**

Nick's Sister  
**Magali Noël**

Ilya Coste  
**Jean Dasté**

Chief Justice  
**Georges Rouquier**

### SYNOPSIS

The location of the action is never expressly stated (filming took place primarily in Algiers), but there are hints (such as a Greek typewriter and a Greek brand of beer) that it is Greece in the early 1960s. In the opening credits, a counter-disclaimer reads, "Any similarity to real persons and events is not coincidental. IT IS INTENTIONAL."

The story begins with the closing moments of a rather dull government lecture and slide show on agricultural policy, after which the leader of the security police (Pierre Dux) of a right-wing military-dominated government takes over the podium for an impassioned speech describing the government's program to combat leftism, using the metaphors of "a mildew of the mind", an infiltration of "isms," or "sunspots."

The scene then shifts to preparations for a rally of the opposition faction where the Deputy (Montand) is to give a speech advocating nuclear disarmament. It is obvious that there have been attempts to prevent the speech's delivery. The venue has been changed to a much smaller hall and logistical problems have appeared out of nowhere.

As the Deputy crosses the street from the hall after giving his speech, a delivery truck speeds past him and a man on the open truck bed strikes him down with a club. The injury eventually proves fatal, and by that time it is

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already clear to the viewer that the police have manipulated witnesses to force the conclusion that the victim was simply run over by a drunk driver.

However, they do not control the hospital, where the autopsy disproves their interpretation. The examining magistrate (Trintignant), with the assistance of a photojournalist (Perrin), now uncovers sufficient evidence to indict not only the two right-wing militants who committed the murder, but also four high-ranking military police officers. The action of the film concludes with one of the Deputy's associates rushing to see the Deputy's widow (Papas) to give her the surprising news.

Instead of the expected positive outcome, however, the prosecutor is mysteriously removed from the case, key witnesses die under suspicious circumstances, the assassins, though convicted of murder, receive (relatively) short sentences, the officers receive only administrative reprimands, the Deputy's close associates die or are deported, and the photojournalist is sent to prison for disclosing official documents.

Before the closing credits, dossiers updating the post-movie fate<sup>1</sup> of each principal figure in the film are shown in rapid succession (the actors are shown side-by-side with photos of the actual people) and, as the credits roll, a seemingly endless list of things banned by the junta is shown. These include peace movements, strikes, labor unions, long hair on men, The Beatles, Sophocles, Tolstoy, Aeschylus, writing that Socrates was homosexual, Ionesco, Sartre, Chekhov, Pinter, Albee, Beckett, Mark Twain, the bar association, sociology, international encyclopedias, free press and new math. Also banned was the letter Z, which was used as a symbolic reminder that Lambrakis and by extension the spirit of resistance lives (zi = "he [Lambrakis] lives").<sup>2</sup>

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<sup>1</sup> Z was the movie that introduced this device, which in the next few years would become a cliché in Hollywood movies.

<sup>2</sup> See complete list on page 9.

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## WHAT THE CRITICS HAVE SAID ABOUT Z...

“Almost intolerably exciting... An extraordinary thriller—one of the fastest, most exciting melodramas ever made. Using everything he knows to drive home his points as effectively as possible, Costa-Gavras has made something very unusual in European films—a political film with a purpose and, at the same time, a thoroughly commercial film. Undoubtedly intended as a political act, but it never loses emotional contact with the audience. It derives not from the traditions of the French film but from American gangster movies and prison pictures and anti-Fascist melodramas of the forties. America stopped making these movies in the McCarthy era, so Costa-Gavras has the advantage of bringing back a popular kind of movie and bringing back in a modern movie style. Coutard’s photography’s searching, active style doesn’t allow you to get away. Remember when the movie ads used to say ‘It will knock you out of your seat?’ Well, *Z* damn near does. In a thriller, the director’s job is to hold you in his grip and keep squeezing you to react the way he wants you to, and Costa-Gavras does his job sensationally. A hell of an exciting movie.” – **Pauline Kael**

“It is a film of our time. It is about how even moral victories are corrupted. It will make you weep and will make you angry. It will tear your guts out... These would seem to be completely political events, but the young director Costa-Gravas has told them in a style that is almost unbearably exciting. *Z* is at the same time a political cry of rage and a brilliant suspense thriller.”  
– **Roger Ebert**

“Immensely entertaining. The movie is not one ideas or ideals, but of sensations—horror, anger, frustration, and suspense.”  
– **Vincent Canby, *The New York Times***

“The recreation of the murder and the subsequent investigation uses the techniques of an American thriller to gripping effect.”  
– **David Thompson, *Time Out* (London)**

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### AWARDS

#### **Academy Awards (1970)**

- Winner, Best Foreign Language Film
- Winner, Best Film Editing
- Nominated, Best Picture
- Nominated, Best Director
- Nominated, Best Screenplay Based on Material from Another Medium

#### **Cannes Film Festival (1969)**

- Winner, Jury Prize
- Winner, Best Actor (Jean-Louis Trintignant)
- Nominated, Palme d'Or

#### **New York Film Critics Circle Awards (1969)**

- Winner, Best Film
- Winner, Best Director

#### **National Society of Film Critics Awards (1970)**

- Winner, Best Film

#### **Golden Globes (1970)**

- Winner, Best Foreign Language Foreign Film

#### **BAFTA Awards (1970)**

- Winner, Anthony Asquith Award for Best Music
- Nominated, Best Film
- Nominated, Best Film Editing
- Nominated, Best Screenplay
- Nominated, UN Award

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## PRODUCTION NOTES

In the wake of the Lambrakis Case (see pages 10 & 11) —which took place in his original home town, Thessaloniki —journalist and screenwriter Vasilis Vasilikos spent three years mastering the voluminous records of the examining magistrate, then wrote his documentary novel *Z* in six months. In Athens to visit his family, director Costa-Gavras was told by his brother, a friend of Vasilikos, to read the book, and hadn't yet finished it when the colonels' coup took place. Gavras immediately read the book to his friend, writer Jorge Semprun, who said, "If you're in, so am I."

Their script practically wrote itself—it is, in fact, almost completely faithful to the novel—and Montand (first choice for the Deputy) and others actors were quickly contracted, all for heavily discounted fees. (Montand at first objected to the one letter title, fearing the audience might expect a story about Zorro.) But the original producer, on reading the script, backed out, seeing it as uncommercial and fearing a blacklisting similar to what experienced in Spain when a film he had worked on had irked Franco.

At this point with the script prepared, the actors ready, and locations in Trieste and Palermo already scouted, the film was effectively dead. However, Jacques Perrin, already cast as the Journalist (a composite of 5 or 6 real people), asked if Algiers would do. It would, and Perrin proved to have important Algerian connections, including the Minister of Culture Ben Yaya himself – although Perrin would still ride the phone soliciting more money during breaks throughout the shooting.

Filming proceeded all over the city. The scenes of the attack on the square were shot over a two-week period of night shooting on the central square of Algiers, a traffic nightmare for residents because most of the principal roads converged on it. The police and demonstrators were both mainly students, but, given uniforms (Costa-Gavras insisted that they be individually fitted), helmets, truncheons, and basic elements of drill, the "cops" started acting like them and thoroughly roughing up the onlookers. (For the scene where Salvatori and Bozzufi attack the leafletters, Costa-Gavras demanded a real fight and got it, causing real injuries. Since the budget did not allow for stunt men, Marcel Bozzufi and Maurice Baquet both performed their very dangerous falls off the "kamikaze.")

The low budget entailed numerous creative solutions. Only so many actors could be brought over from France, and actors and non-actors mingled throughout, combining professional skills and visual authenticity. In the opening lecture, only the General and the Colonel are actors, the audience mostly production assistants. Of the doctors at the

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hospital, the first inspection of the X-rays was conducted by an assistant producer, cameraman Raoul Coutard announces “He’s gone” (in English) to Irene Papas, and the pivotal X-ray examination, where Trintignant first starts to smell a rat, was taken over by an actual doctor when the actor hired couldn’t handle all the technical details. (The X-rays were actually found in the Algerian hospital’s archives and fit the injuries specified in the script.) Périer’s female assistant was played by Perrin’s sister, while Bozzufi’s lawyer was a lawyer hired for the scene, and none of the attackers at the demonstration who were recruited by the underground organization CROC and later grilled by Trintignant were actors—some in fact were found on the street and looked right. The onlookers standing over Georges G ret as he lies injured in the street were Coutard’s camera crew. As the Chief Justice who arrives late to give Trintignant one last warning, Costa-Gavras cast distinguished documentarist Georges Rouquier.

(Costa-Gavras and Trintignant agreed on the slightly opaque glasses – which he doffs once – so he could see but not be seen, which apparently disconcerted some of the other actors, to the benefit of their performances.)

Except for one set, as noted below, Z was totally shot on location. Montand’s hotel was the actual St. Georges hotel, where the most important officials lived during the War for Independence; Trintignant’s interrogation scenes were shot in actual judge’s chambers in the Algerian palace of justice – which room had to be exactly reproduced in Paris, when Charles Denner, freaked by an airplane hijacking by extremists from the Algiers airport, demanded to return home before his scene with Trintignant had been shot. This was the only constructed set.

The film’s documentary look reinforced authenticity, but was necessitated by the all-location shooting, often with low ceilings. Coutard had to hang lights from the ceilings, but out of camera range, and sufficiently wide-ranging to enable free camerawork with the actors throughout.

Costa-Gavras always wanted the music of Mikis Theodorakis, but he was confined by the junta to the village of Alton in the Peloponese; Michelle Gavras, the director’s wife, visited the composer and got his permission to use anything in his oeuvre. Only the music for Bozzufi’s ecstatic kibitzing at the pinball game is not by Theodorakis. But in the finished film, the composer failed to recognize the music that underscores Montand’s disoriented entrance into the meeting hall; Costa-Gavras and his arranger had played it backwards.

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Greece is never mentioned, although newspapers, posters, and beer bottles are obviously Greek; and even the tiniest details – the fireman who helps with Salvatori's arrest, the immense, empty hospital room where Géret convalesces – are taken straight from the record. The General's final line, "Dreyfus was guilty," was taken as manipulative by some critics, but was also an actual quote from the record.

The entire production proceeded at a breakneck pace, taking only a little over six months from start of shooting to premiere. The first week was a flop, with only the distributor remaining optimistic, but the second week's takings skyrocketed and Z would play in Paris for over 40 weeks in its first run. It repeated this phenomenal success in London, New York and around the world.

### THE LAMBRAKIS CASE

In 1963, Greece was still recovering from a brutal German occupation, and from the equally brutal Civil War between the pro-government forces backed by the U.S., and Stalinist Communist insurgents, mostly former anti-Nazi partisans, a conflict marked by families split apart, children kidnapped, and internal purges. The war left a country in ruins and riven with conflict between a fervently anti-Communist regime and thousands of partisan sympathizers in prison or lying low.

In 1963, Gregoris Lambrakis (born 1912 in the Peloponese) was a successful gynecologist who lectured at the University and ran a clinic for the poor, as well as being a member of Parliament since 1961. He had worked for the Resistance during the War and been a Gold Medal-winning athlete in the Balkan Games, holding the Greek record for the long jump for an astonishing 23 years (1936-1959). While not a Communist, his politics were decidedly left of center, being a leader of pacifist and ban-the-bomb movements. In April 1963, he led a Pacifist march from Marathon to Athens, reputedly being the only marcher to finish unarrested (he had parliamentary immunity). On May 22 1963, after addressing a ban-the-bomb assembly in Thessaloniki, he was attacked (exactly as depicted in *Z*) and died of his injuries five days later. At his funeral the next day, a reported half-million people rallied in protest; and, soon after, courageous investigator Christos Sartzetakis (Trintignant in the film) began to uncover the facts behind the conspiracy. (Sartzetakis was imprisoned and tortured by the colonels' regime; after their fall, he became a Supreme Court Justice and President of Greece).

After 3 years, a number of low-level culprits were convicted but given farcically light sentences; after the coup, they were rehabilitated by the regime.

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#### THE COLONELS' COUP

The elections scheduled for May 28, 1967 were widely expected to be won by the reasonably centrist party of George Papandreou, Sr., but it was also expected that it would have to form a coalition government with a leftist party, and that Papandreou's stridently anti-American son Andreas (a former U.S. citizen and Harvard graduate) would be too influential. At least that was the excuse.

But on the morning of April 21, the tanks rolled into the streets of Athens as a group of colonels moved to take over the Defense Ministry, the parliament, the royal palace, communication centers, and arrest all the leading politicians, including the acting Prime Minister. (Phillips Talbot, the U.S. ambassador, denounced "a rape of democracy"; the local CIA chief reportedly asked "How can you rape a whore?") King Constantine refused to mobilize against the coup, and, with his residence circled by tanks, after initially arguing with the junta, finally swore them in officially as the new government. (The figurehead civilian premier was Konstantinos Kollias, the meddling attorney general played by Georges Rouquier in the film.) The King eventually bitterly regretted this decision, and in December mounted a counter-coup that was such a flop, he had to flee the country.

Colonel George Papadopoulos eventually emerged as Prime Minister and became Regent. His reign was marked by high rates of economic growth, the abolition of most civil rights (albeit with a crazy quilt of loopholes), internal anti-junta demonstrations (including an assassination attempt), the revolt of a destroyer and its crew, international condemnation (but with tacit support by the U.S. as a Cold War ally), and a slow movement toward "democratization."

The end eventually came not with a bang but a whimper. Dimitrios Ioannidis, a hardliner even by the standards of the junta, disgruntled by the tentative liberalization, overthrew Papadopoulos in November 1973, destroying whatever ideological framework it retained. Working behind the scenes, he overthrew Archbishop Makarios, the President of Cyprus, triggering a takeover by Turkey of the northern part of the island. This fiasco lost him the support of senior officers, and the junta-appointed President moved to form a national unity government, including legitimate old-line politicians. Former Premier Constantine Karamanlis flew in from Parisian exile and was sworn in again; his party then won the November 1974 general election.

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In 1975, 20 members of the junta were tried for high treason and insurrection. Four leaders, including Papadopoulos and Ioannidis, were sentenced to death, a sentence commuted to life imprisonment. Papadopoulos died in 1999; Ioannidis remains in prison.

### **BANNED BY THE JUNTA (listed at end of film)**

Long hair	Edward Albee
Mini-skirts	Harold Pinter
Sophocles	Writing that Socrates was homosexual
Tolstoy	The Bar Association
Mark Twain (partially)	Learning Russian
Euripides	Learning Bulgarian
Russian-style toasts	Freedom of the press
Aragon	The New International Encyclopedia
Trotsky	Sociology
Strikes	Beckett
Freedom to unionize	Dostoevsky
Lurçat <sup>3</sup>	Chekhov
Aeschylus	Gorky (and all the Russians)
Aristophanes	Who's Who
Ionesco	Modern music
Sartre	Pop music (M. Theodorakis)
The Beatles	New math
Peace Movements	

**...and the letter Z, which means "HE LIVES" in ancient Greek**

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<sup>3</sup> André Lurçat (1894-1970), a modernist architect who was active in the rebuilding of French cities after World War II.

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#### **COSTA-GAVRAS (Director/Co-Writer)**

Born Konstantinos Gavras in 1933 at Klivia in the Peloponnese. During the War, his father had been a member of the Communist-dominated wing of the Resistance and, after the war, was repeatedly imprisoned; the resulting blacklist prevented Costa from attending university, holding a government post, getting a driver's license, or even a visa for the U.S.A. Emigrating to France, he studied at the Sorbonne and at IDHEC, France's top film school, and discovered the world of film at screenings at the Cinémathèque Française.

For six years he worked as an assistant director, becoming friends with Yves Montand and Simone Signoret, who then agreed to star in the neophyte director's first film, the gripping thriller *Sleeping Car Murders* – along with Jean-Louis Trintignant, Jacques Perrin, Michel Piccoli, and Signoret's daughter Catherine Allégret. This was a non-political work; the director felt he was too inexperienced to make a protest work. His next film *Un homme de trop*, an action- and star-packed Resistance drama, was retitled *Shock Troops*, dubbed and re-cut for U.S. release; Costa-Gavras vowed never again to eschew final cut.

His next film, *Z*, was at last the kind of political film he had wanted to make: it made him world famous. Having outraged the right, he then outraged the left by making *The Confession*, with Montand again, here as a Czech Communist victim of a Stalinist show trial, stylistically moving further into fast cutting, along with numerous flashbacks and flash-forwards. Completing a political trilogy, all starring Montand, Costa-Gavras now roused controversy in the U.S. with *State of Siege* (it was summarily yanked from the American Film Institute Theater's opening week at the Kennedy Center in Washington), a recounting of the kidnapping and eventual assassination of a U.S. AID worker in Uruguay by the Tupamoros, allegedly because he trained government torturers.

In 1975, he took on a French historical scandal in *Special Section*, on the judicial murder of six scapegoats by the Vichy regime, purportedly to avert massive reprisals after the killing of German officer by the Resistance. In 1979, he had his first outright flop with his only attempt at a conventional romance, *Clair de Femme*, with Montand and Romy Schneider. In his first English language film, *Missing* (1982), Jack Lemmon and Sissy Spacek

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played real-life parents looking for their son, missing in the wake of Allende's coup in Chile, with a direct implication of the US embassy's complicity in his eventual murder and the coup overall, winning the Palme d'or at Cannes, an Oscar for adapted screenplay, and a libel suit by the actual U.S. ambassador and two of his aides. (The case was eventually dismissed.)

*Hanna K* (1983) proved in some ways his hottest potato, with Jill Clayburgh as a fictional Jewish-American Israeli lawyer, who, despite being married, gets involved in affairs with her Palestinian client, as well chief prosecutor Gabriel Byrne, garnering an accusation of "unconscious anti-Semitism" from critic David Denby.

After the change of pace crime comedy *Family Business* (1986), he returned to a political subject in English, *Betrayed* (1988), with FBI agent Debra Winger being distracted by love while infiltrating Tom Berenger's underground racist group in Middle America. In *Music Box* (1989), Hungarian-American lawyer Jessica Lange must defend her beloved immigrant father Armin Mueller-Stahl from an accusation of war crimes, keeping the audience guessing "is he or isn't he?" until the final scene, a story loosely based on the John Demjanjuk case. In *Mad City* (1997), he took on the media as journalist Dustin Hoffman breaks the story of disgruntled security guard John Travolta taking a museum hostage, complete with live Larry King interview. And in *Amen* (2005), he took on the Catholic Church, in this adaptation of Rolf Hochhuth's controversial play *The Deputy*, about the Vatican's silence on the Holocaust. In his latest film *The Ax* (2005), suddenly unemployed José Garcia turns to murder to eliminate competitors in his job search; it was adapted from a novel by the late mystery titan Donald E. Westlake (*Made in USA*, *The Hot Rock*, etc.)

The acknowledged master of the engagé political thriller, Costa-Gavras proved a dynamic president of the Cinémathèque française during his 1982-1987 tenure, championing film preservation and artistic freedom. The director's latest film, *Eden Is West*, was the closing night selection at this year's Berlin Film Festival and is featured in the current *Rendez-vous with French Cinema* festival at Lincoln Center. He is married to Michele Ray-Gavras, a distinguished journalist who was captured by Vietcong and interviewed German terrorist Ulrike Meinhof, and has produced some of his films.

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#### **JORGE SEMPRÙN (Co-Writer)**

Born 1923 in Madrid, Semprùn's family left Spain at the onset of the Spanish Civil War; his father would serve as the Republican ambassador to the Netherlands. At school in France in 1941, he placed second in the national philosophy competition, but soon traded in scholarly papers for a gun, joining the Communist Resistance in France. Caught by the Gestapo in 1943, he survived Buchenwald. After the war, he was an activist member of the Spanish Communist party, and in 1954 joined the anti-Franco underground, moving back and forth under the name of Federico Sanchez on missions between France and Spain, rising to membership of the Politburo. But growing increasingly anti-Stalinist, he went legal in 1963, as well as publishing his first, award-winning novel, about his experiences in the Resistance and in prison. (The party expelled him in 1964.) Around this time he became close friends with Yves Montand.

His first screenplay, *La Guerre est finie*, closely based on his own experiences, was directed by Alain Resnais and starred Montand; an international hit, it garnered Semprùn an Oscar nomination. His next was *Z*, also Oscar-nominated for screenplay. He also wrote *The Confession* and *Special Section* for Costa-Gavras, *Stavisky* for Resnais, and *Les Routes du sud* for Joseph Losey, as well as an acclaimed TV series on the Dreyfus Case, among his relatively few other scripts; he wrote mainly novels, plays, and essays in French, until finally writing his first novel in his native tongue Spanish in 2003 at the age of 79. He also served as Spain's Minister of Culture from 1988 to 1991.

#### **YVES MONTAND (The Deputy)**

Born Ivo Livi near Milan in 1921 and raised in Marseilles when his Jewish family fled Mussolini, Montand had begun performing in Marseilles music halls and had started to become a success in Paris, when Edith Piaf made him her lover and protégé, casting him in *Etoile sans lumière*; that same year he was a last minute replacement for Jean Gabin in Marcel Carné's superproduction and postwar follow-up to his triumphant *Children of Paradise*, *Les Portes de la nuit*. While he introduced the song "Autumn Leaves" in the film, it was a massive flop, starting Carné's precipitous decline. Montand guested in a few films while conquering the music hall

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post-breakup with Piaf, until Henri-Georges Clouzot cast him in the nerve-shredding trucking-the-nitroglycerine-over-the-mountains thriller *The Wages of Fear*, turning him into an international film star overnight.

On stage he toured the world with his one-man show, including a six-month run in Paris, and had a theatrical success in Arthur Miller's *The Crucible*, with Simone Signoret, whom he had married. In 1960 he made the move to Hollywood, starring in George Cukor's *Let's Make Love* with Marilyn Monroe (they did, as he later admitted.) But after several more dissatisfying films he returned to France, where he and Signoret co-starred for novice director—and their personal friend—Costa-Gavras in *Sleeping Car Murders*. And as the inspector who battles a cold and speaks with the accent of his native Midi, Montand achieved what he viewed as his real breakthrough as a film actor.

Alain Resnais' *La Guerre est Finie*, from a screenplay by Montand's friend Jorge Semprun, proved another triumph, and Montand returned briefly to English for Frankenheimer's *Grand Prix*, learning to drive a race car for the film.

After an even more overwhelming triumph in *Z*, Montand returned to English and the U.S. for Minnelli's *On a Clear Day You See Forever*, with Barbra Streisand --not a success—then topped himself with his incarnation of Stalinist victim Artur London in Costa-Gavras' *The Confession* (confining himself to an actual prison diet, he lost over 20 pounds in the course of shooting). And as a well-known Communist sympathizer throughout his life, although shaken by Khrushchev's secret speech on Stalin's crimes, this marked his courageous public break with the party; he remained a strong public voice for freedom around the world until the end of his life.

While periodically returning to smash runs in the music hall, on screen he notably appeared again for Costa-Gavras in *State of Siege* and *Clair de Femme*, for Claude Sautet in *César and Rosalie* and *Vincent, François, Paul and The Others*, for Jean-Pierre Melville in *Le Cercle Rouge*, and for Claude Berri in the Pagnol adaptations *Jean de Florette* and *Manon of the Spring* – a final triumph. Signoret died in 1985, and he remarried; his only child was born in 1988 when he was 67. Montand died of a heart attack in 1991.

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#### JEAN-LOUIS TRINTIGNANT (*The Examining Magistrate*)

Born in 1930 in Piolenc, France, Trintignant at first studied law but was a drama student in Paris by the time he was twenty. After stage roles, mainly in classic works, he began to make films, attaining stardom in his third, playing Brigitte Bardot's husband in *And God Created Woman*—and then he went off to fulfill his military service, partly in Algeria. Back after several years, he immediately reestablished himself with an acclaimed—if brief, only 15 performances--stage appearance as Hamlet, then murdered Gérard Phillippe in *Les Liaisons Dangereuses*. Two important films in Italy followed: *Violent Summer* for Valerio Zurlini and the smash hit *Il Sorpasso*, with Vittorio Gassman. He first appeared for Costa-Gavras in *Sleeping Car Murders*, then was the obvious choice as the race car driver hero in Lelouch's *A Man and A Woman* (two of his uncles were professional racers) a monstrous world-wide smash. Every other film he made during this time seems to have won an award or was a critical and/or commercial international hit: Chabrol's *Les Biches*, in the middle of a lesbian affair; *L'homme qui ment* for Alain Robbe-Grillet, author of *Last Year at Marienbad* (Best Actor, Berlin); *Z* (Best Actor, Cannes); Eric Rohmer's *My Night at Maude's*; Bertolucci's *The Conformist*; the Marseilles thriller *Without Apparent Motive*—even the cult Spaghetti Western *The Great Silence*, a wordless part, set amid mountain snowdrifts, and with the world's most downbeat ending.

If Trintignant never established the powerful, international star profiles of his rough contemporaries Jean-Paul Belmondo and Alain Delon -- perhaps because of his lighter, more relaxed, effortlessly charming style – he probably starred in more international hits than the two combined. Among the films he refused were Losey's *The Servant* in the James Fox part – he didn't speak English; and *Last Tango in Paris* – he didn't like all the nude scenes.

In the 80s he appeared in his first English-language film, *Under Fire*, with Gene Hackman; the last films of two great directors: Truffaut's *Confidentially Yours* and Kieslowski's *Red*. Subsequently less active, partly from injuries suffered in a car accident, he played, almost unrecognizably, in Chereau's *Those Who Love Me Can Take the Train* (1998). In recent years, he has specialized in stage work.

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#### **IRENE PAPAS (Helene)**

Born 1926 near Corinth, Greece, as Irini Lelekou (Papás comes from a brief teenage marriage; she has never remarried), Irene Papas has been, after Melina Mercouri, Greece's best-known actress internationally. She debuted in a Greek film in 1948, but after a supporting role in the Italian *Attila* with Anthony Quinn (the first of seven roles with him), her first major performance came in Hollywood, opposite James Cagney in Robert Wise's Western *Tribute to a Badman* (1956). In 1961 she appeared to great acclaim in the title role of *Antigone*, the first of four adaptations of classical tragedy over the years (the title role in *Electra*, Clytemnestra in *Iphigenia*, and Helen in *The Trojan Women* opposite Katharine Hepburn and an all-star international cast). Her career has ranged across continents: memorably blurting "I like you" to a nonplussed Quinn in *The Guns of Navarone*; and again with him in *Zorba the Greek*; opposite Kirk Douglas in *The Brotherhood*; twice for Francesco Rosi in *Eboli* and *Chronicle of a Death Foretold*; as Katherine of Aragon in *Anne of the Thousand Days* opposite Richard Burton; and to Latin America for the adaptation of Gabriel Garcia Marquez' *Erendira*. In the 70s and 80s she emerged as a singing star, issuing a number of albums, one of which was censored in Greece during the colonels' regime.

#### **CHARLES DENNER (Manuel)**

Born in Poland in 1926, Charles Denner came to France at the age of four. He studied acting with Charles Dullin, then joined Jean Vilar's prestigious Théâtre National Populaire (TNP), where his colleagues included Gérard Philippe and Philippe Noiret. Louis Malle gave him one of his first screen roles as a cop in *Elevator to the Gallows* (1958) [re-released by Rialto in 2005] and later cast him in *The Thief* (1967).

His breakthrough came in Claude Chabrol's 1963 *Landru*, in which he delivered an astonishing impersonation of the infamous serial lady-killer. The following year he was the schizophrenic protagonist of Alain Jessua's *Life Upside Down*. François Truffaut was especially fond of Denner (and perhaps his trademark croaking voice), casting him in *The Bride Wore Black* (1968), *Such A Gorgeous Kid Like Me* (1972) and giving him the title role in *The Man Who Loved Women* (1977). Claude Lelouch used him in *The Crook* (1970), *Money, Money, Money* (1972), *And Now My Love* (1974), *Si c'était à refaire*

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### RIALTO PICTURES

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(1976) and *Robert & Robert* (1978). For director Claude Berri, he appeared in the autobiographical *The Two of Us* (re-released by Rialto Pictures in 2005) and *The First Time* (1976). He died in 1995 at age 69.

#### **FRANÇOIS PERIER (The Public Prosecutor)**

Born François Pillu in Paris in 1919, the son of a wine shop manager. At 14, his letter to Louis Jouvet led to the legendary star aiding him to enter the Cours Simon and Le Conservatoire. Still in his teens, Perier's second film launched him decisively, in a major supporting role with superstars Jouvet and Arletty, plus Annabella, Jean-Pierre Aumont, and Bernard Blier, in Marcel Carné's *Hotel du Nord*. In Clair's *Le silence est d'or* (1947), he stole the girl from Maurice Chevalier, and on stage in 1948 he created the part of Hugo in Sartre's *Les Mains Sales*. In 1950 he appeared in Cocteau's *Orphée*, and in 1956 won the British Academy Award as Maria Schell's dipso husband in René Clément's acclaimed adaptation of Zola's *Gervaise*, observing patients in asylums in the grip of the DTs in the course of his research. He was originally imposed on Fellini for *Nights of Cabiria* (1957) by the French co-producers, but he agreed completely after only seeing a photo in a casting directory, adding a moustache, a toothpick, and sunglasses to provide the extra air of ingratiating menace. Before *Z* he first worked for Costa-Gavras in *Un homme de trop* in 1967, the same year he played the Inspector on the trail of Alain Delon in Jean-Pierre Melville's *Le Samourai*; he later appeared in Melville's classic heist film *Le Cercle Rouge*. Over the years he appeared several times for Claude Autant-Lara, and in Chabrol's *Just avant la nuit*, and Resnais' *Stavisky*, and as Cardinal Mazarin in a TV mini-series bio. He died in Paris in 2002.

#### **JACQUES PERRIN (The Journalist/Co-Producer)**

Born 1941 in Paris, his father was a theater director and he trained at the Conservatoire National d'Art Dramatique de Paris and, resembling in youth a Botticelli angel, debuted at 16 in a series of small parts in French films. But he first attained stardom in Italian films, opposite Claudia Cardinale in *Girl with a Suitcase*, and as Marcello Mastroianni's younger brother in the intensely dramatic *Family Diary* (*Valerio Zurlini*, 1962). He won Best Actor at Venice for *Almost a Man* (1966) and appeared for Costa-Gavras in *Sleeping Car Murders* and *Un homme de trop*, as well as appearing opposite Catherine

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Deneuve in Demy's *The Young Girls of Rochefort* and *Donkey Skin*. At 28, he produced—for the first time—as well as starred in *Z*, and shared in its Oscar for Best Foreign Film. And from then on, except for playing the adult Salvatore in *Cinema Paradiso*, acting played second fiddle to his distinguished producing career, including two Costa-Gavras films, *State of Siege* and *Special Section* and the Oscar-nominated *Himalaya*. He produced and directed the enormous worldwide hit *Winged Migration*, which was Oscar-nominated for Best Documentary of 2003.

#### **RAOUL COUTARD (Cinematographer)**

"My friend Raoul Coutard, France's most brilliant cinematographer," says the hero of Godard's *Le Petit Soldat*. Between 1959 and 1967, Godard's friend shot all but one of his first 15 features and returned to shoot *Passion* and *Prénom Carmen* in the early 80s. The definitive New Wave cinematographer, Coutard began his career in photojournalism, first as part of his military service, then for such magazines as Paris-Match and Life. This experience and his early work in documentaries fed directly into his innovative use of hand-held camera and natural lighting techniques. He shot most of Truffaut's 60s classics, beginning with *Shoot the Piano Player* and *Jules and Jim*, along with Jacques Demy's debut feature, *Lola* (1960). With Pierre Schoendoerffer, he made the Indochinese War fiction feature, *La 317ème Section* (1964) and *Le Crabe-tambour*, for which he won a César in 1977. Other major credits include Jean Rouch's cinema vérité-style *Chronique d'un Été* (1961) and Costa-Gavras's *Z* (1969). Coutard directed three films: *Hoa Binh* (1970), an evocation of the Indochina War, and *La saute sur Kolwezi* (1979), a recreation of a paramilitary operation in Africa, and *SAS à San Salvador* (1982). In *Z*, Coutard has a cameo as the surgeon who operates unsuccessfully on Montand and utters the words "He's gone" to Montand's wife, played by Irene Papas.

#### **MIKIS THEODORAKIS (Composer)**

Born in 1925 on the island of Chios, Theodorakis composed his first songs when he was a child, without access to musical instruments. (He eventually took formal music lessons.) During the Greek Civil War, he worked with the Communist insurgents, was arrested and sent into exile. During the 50s he studied in Athens and Paris, briefly under Olivier Messiaen, and began composing major, award-winning classical pieces. Returning to Greece in

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### RIALTO PICTURES

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1959, he began forming his own ensembles and composing what eventually became 1000 songs and song cycles; in 1964, he was elected to the Greek Parliament. His scores for *Electra* and notably for *Zorba the Greek* made him world famous. Under the junta he was arrested, banished into house arrest and finally sent to a concentration camp. Protests by international luminaries of music led to his release to exile in France, where he continued to agitate, via concerts around the world, against the junta. After its fall, he returned to Greece, was twice elected to Parliament, and for two years served as government minister, as well Music Director of the Orchestra and Chorus of Hellenic Radio and Television. His musical compositions include at least five symphonies, chamber music, cantatas and oratorios, ballets, five operas, music for the stage, and many film scores, among them Michael Powell's *Ill Met by Moonlight*, Jules Dassin's *Phaedra*, *Zorba the Greek*, Costa-Gavras' *Z* and *State of Siege*, *Electra*, *Iphigenia*, and Sidney Lumet's *Serpico*.

#### FRANÇOISE BONNOT (Editor)

Daughter of editor Monique Bonnot (Melville's *Bob le flambeur* and *Le Doulos*), Bonnot began her career as assistant editor on Melville's *Two Men in Manhattan*. A frequent collaborator of Costa-Gavras, she received an Academy Award for editing *Z*, which she worked on the same year she edited Melville's *Army of Shadows*. Other notable credits include Michael Cimino's *Year of the Dragon*, Polanski's *The Tenant*, Henri Verneuil's *Any Number Can Win*, and Costa-Gavras' *Missing*, for which she won a British Academy Award. She is a member of American Cinema Editors (ACE) and lives today in California, where she works frequently with director Julie Taymor.

### RIALTO PICTURES

**Described as “the gold standard of reissue distributors”** by Los Angeles Times/NPR film critic Kenneth Turan, Rialto Pictures was founded in 1997 by Bruce Goldstein. A year later, Adrienne Halpern joined him as partner. In 2002, Eric Di Bernardo became the company's National Sales Director.

Rialto's past releases have included Renoir's *Grand Illusion*; Carol Reed's *The Third Man*; Fellini's *Nights of Cabiria*; Jules Dassin's *Rififi*; De Sica's *Umberto D*; Godard's *Contempt*, *Band of Outsiders*, *Masculine Feminine* and *A Woman is a Woman*; Julien Duvivier's *Pépé le Moko*; Buñuel's *Discreet*

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### RIALTO PICTURES

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*Charm of the Bourgeoisie, Diary of a Chambermaid, The Phantom of Liberty, The Milky Way and That Obscure Object of Desire; John Schlesinger's Billy Liar; Clouzot's Quai des Orfèvres; Mike Nichols' The Graduate; The Maysles' Grey Gardens; Mel Brooks' The Producers; Jacques Becker's Touchez Pas Au Grisbi; Bresson's Au Hasard Balthazar; Franju's Eyes Without A Face; and Jean-Pierre Melville's Bob le Flambeur and Le Cercle Rouge, for the first time in its uncut European version.*

In 2002, the company released the critically-acclaimed first-run film *Murderous Maids*, the chilling true story of two homicidal sisters, starring Sylvie Testud. Rialto celebrated a record-breaking 2004 with the previously unreleased, original 1954 Japanese version of *Godzilla*; Peter Davis's Oscar-winning documentary *Hearts and Minds*; and Pontecorvo's groundbreaking *The Battle of Algiers*, one of 2004's top-grossing foreign films.

In 2006, Rialto released Melville's 1969 epic masterpiece *Army of Shadows* for the very first time in the U.S. *Army of Shadows* became the most critically acclaimed film of the year, topping many Ten Best lists, including those in *The New York Times* and *Premiere*, and was named Best Foreign Film of 2006 by the New York Film Critics' Circle, in addition to receiving special awards from both the Los Angeles and National Society of Film Critics.

Rialto's re-release of Alberto Lattuada's *Mafioso*, a dark comedy starring Alberto Sordi, was the unqualified highlight of the 2006 New York Film Festival. 2007 re-releases also included Melville's *Le Doulos*, starring Jean-Paul Belmondo, and Jean-Jacques Beineix's "second wave" thriller *Diva*.

In 2008, the company had phenomenal success with Alain Resnais's 1962 arthouse classic *Last Year at Marienbad*. Rialto has also released Robert Hamer's rediscovered masterwork of "Brit Noir," *It Always Rains on Sunday* and undertook their second hit reissue of Godard's *Contempt*. Another successful re-release was Max Ophüls' legendary film *Lola Montès* in a definitive new 35mm restoration, which was showcased to enormous acclaim at Cannes and Telluride Film Festivals and was the spotlight retrospective of the 2008 New York Film Festival.

Rialto's most recent release was the U.S. premiere of Godard's *Made in U.S.A.*, starring Anna Karina. Upcoming releases are Melville's *Léon Morin*,

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*Priest*, starring Jean-Paul Belmondo, opening April 17 at Film Forum in New York, and John Boulting's *Brighton Rock*, a British Film Noir classic starring Richard Attenborough and based on the novel by Graham Greene, opening at Film Forum on June 19.

In 1999, Rialto received a special Heritage Award from the National Society of Film Critics, and in 2000 received a special award from the New York Film Critic's Circle, presented to Goldstein and Halpern by Jeanne Moreau. The two co-presidents have each received the French Order of Chevalier of Arts and Letters.

2007 marked Rialto's tenth anniversary, a milestone that was celebrated with a retrospective at the Museum of Modern Art in New York. Similar tributes were held at George Eastman House in Rochester, New York; the AFI Silver Theater in Washington, D.C.; and the SIFF Theater in Seattle.

This coming May, the San Francisco International Film Festival will present Goldstein with its prestigious Mel Novikoff Award.

### RIALTO PICTURES RELEASES

#### 2009

**MADE IN USA (U.S. premiere)**

**Z**

**Melville's LEON MORIN, PRIEST [April]**

**John Boulting's BRIGHTON ROCK [May]**

#### 2008

**LAST YEAR AT MARIENBAD**

**IT ALWAYS RAINS ON SUNDAY**

**CONTEMPT**

**LOLA MONTES**

#### 2007

**MAFIOSO**

**LE DOULOS**

**DIVA**

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RIALTO PICTURES

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- 2006**            **ARMY OF SHADOWS (U.S. premiere)**  
**THE FALLEN IDOL**  
**FANFAN LA TULIPE**  
**TWO OR THREE THINGS I KNOW ABOUT HER**
- 2005**            **MASCULINE FEMININE**  
**ELEVATOR TO THE GALLOWS**  
**THE TWO OF US**  
**CLASSE TOUS RISQUES**  
**MOUCHETTE**
- 2004**            **THE BATTLE OF ALGIERS**  
**GODZILLA (U.S. premiere of uncut Japanese version)**  
**HEARTS AND MINDS**
- 2003**            **LE CERCLE ROUGE (U.S. premiere of uncut version)**  
**A WOMAN IS A WOMAN**  
**TOUCHEZ PAS AU GRISBI**  
**AU HASARD BALTHAZAR**  
**EYES WITHOUT A FACE**  
**THE MILKY WAY**
- 2002**            **PEPE LE MOKO**  
**MURDEROUS MAIDS**  
**QUAI DES ORFEVRES**  
**UMBERTO D.**  
**THE PRODUCERS**  
**THE PHANTOM OF LIBERTY**
- 2001**            **BAND OF OUTSIDERS**  
**BOB LE FLAMBEUR**  
**THAT OBSCURE OBJECT OF DESIRE**  
**JULIET OF THE SPIRITS**
- 2000**            **RIFIFI**  
**THE DISCREET CHARM OF THE BOURGEOISIE**  
**DIARY OF A CHAMBERMAID**  
**BILLY LIAR**

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## RIALTO PICTURES

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**1999**                    **THE THIRD MAN**  
**GRAND ILLUSION**  
**PEEPING TOM**

**1998**                    **NIGHTS OF CABIRIA**  
**GREY GARDENS**

**1997**                    **CONTEMPT**  
**THE GRADUATE**

**Pressbook written by Michael Jeck**  
**Edited by Bruce Goldstein and Adrienne Halpern**  
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**“TEN YEARS OF RIALTO PICTURES”  
DVD BOX SET RELEASED BY CRITERION**

In honor of the company’s anniversary, The Criterion Collection has issued a special gift box set containing ten films displaying the breadth of Rialto’s collection, including *Army of Shadows*, *Au Hasard Balthazar*, *Band of Outsiders*, *Billy Liar*, *Discreet Charm of the Bourgeoisie*, *Mafioso*, *Murderous Maids*, *Rififi*, *The Third Man*, and *Touchez pas au Grisbi*.