



PRESENTS

## THE LAW (LA LOI)

OPENS IN NEW YORK— JUNE 23, 2010



**Directed by:** Jules Dassin

**Starring:** Gina Lollobrigida, Marcello Mastroianni, Yves Montand, Melina Mercouri, Pierre Brasseur, Paolo Stoppa

**Running Time:** 122 minutes

**Rating:** Not Rated by the MPAA

**PUBLICITY CONTACT:**

Lauren Schwartz  
Oscilloscope Laboratories  
511 Canal St., 5E  
NY, NY 10013  
O: 212.219.4029 ext: 22  
F: 212.219.9538  
[lauren@oscilloscope.net](mailto:lauren@oscilloscope.net)

**NY PUBLICITY**

Gabriele Caroti/Matthew Yeager  
BAMcinematek  
Peter Jay Sharp Bldg., 30 Lafayette Ave.  
Brooklyn, NY 11217  
O: 718.636.4129  
F: 718.857.2021  
[gcaroti@bam.org](mailto:gcaroti@bam.org)/[myeager@bam.org](mailto:myeager@bam.org)

**DISTRIBUTOR CONTACT:**

Dan Berger  
Oscilloscope Laboratories  
511 Canal Street #5E  
New York, NY 10013  
O: 212.219.4029 ext: 24  
F: 212.219.9538  
[dan@oscilloscope.net](mailto:dan@oscilloscope.net)



## **SYNOPSIS**

Pigeons and vagabonds populate the town square of the seedy Italian fishing village of Porto Manacore perched above the Adriatic. Overlooking the common folk's proceedings from his baroque apartment on high is the town's wheelchair-bound patriarch Don Cesare, played with a magisterial aplomb by titanic Gallic thespian Pierre Brasseur (and anticipating Marlon Brando's Vito Corleone). Lusted after by the men of the town, his gorgeous housekeeper, Marietta (Gina Lollobrigida), is also the resident whipping girl, tormented by the Don's other female caretakers. But the voluptuous Marietta fancies a new man in town: the sharp but broke Milanese engineer Enrico Tosso (Marcello Mastroianni) who is hired to drain the surrounding marshland, protecting the town from malaria. Marietta concocts a daring scheme to marry Enrico, while elsewhere in town, the lovelorn Lucrezia (Melina Mercouri) attempts to break free of her chaste marriage by playing cougar to Raf Mattioli as the son of the local crime boss, Matteo Brigante (Yves Montand). The devilish and disapproving Brigante, who is also one of Marietta's lustful admirers, commands the room at a local tavern where the townspeople engage in "The Law," a vicious drinking game. This cruel distraction allows for only one person at a time to call the shots, determining who has to drink, and when Brigante has the floor he is not likely to give it up, serving as a microcosm of the power plays at work in the town, most notably in making a victim of Don Cesare's dutiful manservant, Tonio, played by the underappreciated Italian character actor Paolo Stoppa.

## **CAST/CREW BIOS**

### **JULES DASSIN – (DIRECTOR)**

Born in Connecticut as one of eight children to a Russian-Jewish immigrant, **Jules Dassin** (1911-2008) was one of the most defiantly visible survivors of the Hollywood blacklist. He began his artistic career as an actor in the Yiddish Proletarian Theater in New York, but soon determined he was not an actor, and switched to directing, first theater then film. He moved to Hollywood in the early 40s and worked his way up to a director's chair at MGM's short subjects unit. His first film was an adaptation of Poe's *The Tell-Tale Heart* (1942), which got him noticed for his refined touch with suspense. He quickly graduated to features with *Nazi Agent* (1948), *Reunion in France* (1942) and *The Canterville Ghost* (1944). Having built a solid reputation at MGM, he moved on to work for producer Mark Hellinger at Universal Studios where he helmed two crime classics: the gritty prison flick starring Burt Lancaster, *Brute Force* (1947), and one of the first police films to be shot on the streets of New York City, *The Naked City* (1948). At 20<sup>th</sup> Century Fox, he continued attracting positive notices with seminal noirs *Thieves' Highway* (1949) and *Night and the City* (1950), starring Richard Widmark as a London hustler. Dassin was faced with McCarthyism when fellow directors Edward Dmytryk and Frank Tuttle gave his name to House of Un-American Activities Committee and he was put on the Hollywood blacklist. He would not find work in the States ever again. He moved in France in 1953, where, after an initial dry spell he made the film for which he his best known *Rififi* (1955), an expertly crafted thriller featuring an extended dialogue-free heist scene. Winning the best director prize at Cannes for *Rififi*, he continued to flourish in Europe, often collaborating with Melina Mercouri who he married in 1966. Their films together include *The Law, Never on Sunday* (1960), and *Topkapi* (1964). Dassin died in his wife's home country of Greece in 2008 at the age of 96. After his death, the Greek prime minister stated "Greece mourns the loss of a rare human being, a significant artist and true friend. His passion, his relentless creative energy, his fighting spirit and his nobility will remain unforgettable."

### **Filmography**

**The Tell-Tale Heart** (1941)

**Nazi Agent** (1942)

**The Affairs of Martha** (1942)

**Reunion in France** (1942)

**Young Ideas** (1943)

**The Canterville Ghost** (1944)

**Two Smart People** (1946)

**A Letter for Evie** (1946)

**Brute Force** (1947)

**The Naked City** (1948)

**Thieves' Highway** (1949)

**Night and the City** (1950)

**Rififi** (1955)

**He Who Must Die** (1957)

**The Law** (1959)

**Never on Sunday** (1960)

**Phaedra** (1962)

**Topkapi** (1964)

**10:30 P.M. Summer** (1966)

**Survival 1967** (1968)

**Up Tight!** (1968)

**Promise at Dawn** (1970)

**Rehearsal** (1974)

**A Dream of Passion** (1978)

**Circle of Two** (1980)

## GINA LOLLOBRIGIDA – MARIETTA

One of four sisters (much like in *The Law*) born in a small mountain town outside of Rome, **Gina Lollobrigida** (1927) started modeling and entered beauty contests in her teens before appearing in bit parts on the screen in the mid-1940s. Presaging her career as the zaftig exotic bombshell of the 50s and 60s, she came in third at the 1947 Miss Italia beauty pageant. In 1951, she landed leads in important neorealist dramas such as Carlo Lizzani's *Attention! Bandits!*, but as a natural comedienne who looked great in a bodice, "La Lollo" (as she would later be nicknamed) was better suited for lighter period fare, and Christian-Jaque's 18<sup>th</sup> century comic swashbuckler *Fanfan la Tulipe* (1952) catapulted her to European stardom. She followed her rise with Luigi Comencini's classic "commedia all'italiana" *Bread, Love and Dreams* (1953) garnering her the Silver Ribbon<sup>1</sup> for Best Actress by the association of Italian film critics<sup>2</sup> as well as a BAFTA nomination. These roles sparked Hollywood interest: John Huston cast her in his madcap oddity *Beat the Devil* that same year. Dubbed "The Most Beautiful Woman in the World", after starring in Robert Z. Leonard's penultimate movie of the same name (which won her best actress at the first-ever David di Donatello Awards<sup>3</sup>), she landed what possibly would become her most famous role: the sultry gypsy Esmeralda in Jean Delannoy's adaptation of *The Hunchback of Notre Dame* (1955). Other notable parts in the 50s and 60s included Carol Reed's *Trapeze* (1956), the lascivious Queen of Sheba opposite Yul Brynner's King Solomon in King Vidor's last film *Solomon and Sheba* (1959), and alongside Rock Hudson in Robert Mulligan's *Come September*—her biggest Hollywood role of the time, winning her an award at the 1961 Golden Globes for the world's favorite actress. The prizes didn't stop: in 1968 she won a third David for the title role in *Buona Sera, Mrs. Campbell*—later the basis for the musical (and film) *Mamma Mia!*. A longtime amateur photographer, in the 70s the actress spent more time behind the camera than in front, shooting Paul Newman, Salvador Dalí, Fidel Castro and others and publishing a book of her work. Currently living in Rome, Lollobrigida has retired from the screen and has been politically active in Italian center-left politics. In 1999 she was named Goodwill Ambassador of the United Nations Food and Agricultural Organization.

## MARCELLO MASTROIANNI – ENRICO

Internationally recognizable, **Marcello Mastroianni** (1924-1996) is arguably Italy's greatest acting export. A favorite performer of the renowned auteur Federico Fellini, Mastroianni is widely remembered for his roles in *La Dolce Vita* (1960) and *8½* (1963). He was born in 1924 and grew up in Turin and Rome. During World War II, he escaped from a German prison camp to hide in Venice. He began taking acting lessons in 1945, starting out as an extra. After a decade building a solid portfolio in the Italian film industry, Mastroianni began capturing the eyes of a global audience, with Luchino Visconti's *White Nights* (1957) and Mario Monicelli's heist flick *Big Deal on Madonna Street* (1958). In the years that followed, his collaborations with Fellini, Jules Dassin (*The Law*), Michelangelo Antonioni (*La Notte*, 1961), Mauro Bolognini (*Il bell'Antonio*, 1961) and Vittorio de Sica (*Yesterday, Today and Tomorrow*, 1964, *Marriage, Italian Style*, 1964) cemented his status not just as Italy's most famous leading man, but as one of all of cinema's brightest stars. He was thrice nominated for the best actor Academy Award, received the Golden Globe award and the BAFTA for Pietro Germi's *Divorce, Italian Style* (1961), and twice won the best actor accolades at the Cannes Film Festival – one of only three actors to claim such a feat—for Ettore Scola's *The Pizza Triangle* (1970) and Nikita Mikhalkov's *Dark Eyes* (1987). Mastroianni's storied career led him to work with such international talent as Robert Altman, Theodoros Angelopoulos, John Boorman, Roman Polanski, Raoul Ruiz and Agnès Varda. He died of cancer in 1996, before the premiere of his last film, Manoel de Oliveira's *Voyage to the Beginning of the*

---

<sup>1</sup>The Silver Ribbon is the movie industry's second oldest award, after the Oscar.

<sup>3</sup> The David di Donatello, presented by the *Accademia del Cinema Italiano*, is the Italian equivalent of the Academy Award and was started in 1955.

*World* (1997). He is survived by his two daughters, Barbara from his wife Flora Carabella, and Chiara (who has gone on to an acclaimed acting career herself) from his longtime lover, the inimitable French actress Catherine Deneuve. Upon his death, Rome's Trevi Fountain, which was featured in the iconic scene in *La Dolce Vita*, was turned off and draped in black in honor of one of the world's great artists.

## PIERRE BRASSEUR – DON CESARE

One of the true titans of the French stage and screen, Paris-born **Pierre Brasseur** (1905-1972) came from a long lineage of actors, starting with Jules Brasseur, actor at the Palais-Royal in mid 19th century Paris. The son of two actors, young Pierre-Albert Espinasse took his mother's last name (a tradition that was continued by his son and grandson, actors Claude and Alexandre). Brasseur, who once said, "There exists three kinds of actors—the good, the bad, and the great," had some auspicious beginnings, as he made his screen debut in *La Fille de l'eau* (1924), the first film of another artist's son, Jean Renoir. That same year, Pierre made his stage debut at the innovative Théâtre de l'Œuvre, under the support of Aurélien Lugné-Poë, a ground-breaking theater director most famous for premiering Alfred Jarry's legendary proto-absurdist *Ubu Roi*. Brasseur would go on to write three plays directed by Lugné-Poë for the theater. During a brief stint in Hollywood, Brasseur starred opposite Charles Boyer in Erik Charell's *Caravane* (1934), only to return to France, where he would truly make his mark. Pierre's fame came relatively early, in work written for him by the great French novelist and screenwriter Jacques Prévert and directed by Marcel Carné: *Port of Shadows* (1938) and *Children of Paradise* (1945) where he played what possibly was his greatest role, that of the mid 18th century actor Frederick Lemaître. During the war, Brasseur co-scripted Yves Allégret's *Tobie est un ange* (1940), which was destroyed in a fire before its release, as well as *Les Deux Timides* (1943), also by Allégret. In '43 he also collaborated once again with Grémillon in *Lumière d'été*, starring as the brilliant painter Roland Maillard, in a celebrated performance detailing the disintegration of an artistic career. The following decade, Brasseur acted in Max Ophüls' Maupassant adaptation *Le Plaisir*, opposite French leading lady and Ophüls muse Danielle Darrieux. Already a very established thespian by this point, Brasseur's role in **The Law**, Don Cesare, channels Brandon's Vito Corleone. Brasseur would follow this film as the disturbed surgeon Dr. Génessier in Georges Franju's *Eyes Without a Face* (1960) and the same year played the patriarch (and Mastroianni's father) in the Pasolini-scripted proto queer black comedy *Il Bell'Antonio* (1962), directed by Mario Bolognini. Late in his career, while mostly cast in supporting roles in films and continuing to develop as a stage actor, he starred in Philippe de Broca's satirical comedy *King of Hearts* (1966) as "le Général Géranium." Brasseur died tragically of a heart attack while shooting Ettore Scola's *La più bella serata della mia vita...* starring opposite another Gallic great, Michel Simon, and Italian comic legend Alberto Sordi. Although he never won any acting awards for his work on the screen, Brasseur was a true French national treasure and honored by France, being knighted, as a *Chevalier* of the Legion d'honneur in 1967 and a Commandeur of the Ordre des Arts et des Lettres in 1967.

## YVES MONTAND – MATTEO

Attached to names such as Édith Piaf, Simone Signoret, and Marilyn Monroe throughout his illustrious life, the dashing actor/singer **Yves Montand** (1921-1991) was as well known for his *amours* as much as his art. He grew up in France, after his family fled the Fascist state in Italy. In 1944, he was discovered by the famous singer Piaf, who in making him part of her act became his mentor and lover. From there, he would go on to international stardom—marrying beguiling actress Signoret, with whom he frequently co-starred, as well as having a well-publicized affair with Monroe on the set of their film *Let's Make Love* (1960). Montand's started out on screen with what was the most expensive French production at the time, Marcel Carné's critically panned commercial failure *La Portes de la nuit* (1946). Montand's career wouldn't suffer from this however, as only a few years later, he went on to star in Henri-Georges Clouzot's masterpiece, the prototype of the action-film, *The Wages of Fear* (1953). Not averse to taking boldly political roles, Montand starred in Claudé Lelouch's Golden Globe-winning *Vivre pour vivre* (1967), in which he plays a reporter having an affair with Candice Bergen during the Vietnam War;

Costa-Gavras' classic satirical thriller *Z* (1969); and Jean-Luc Godard's Marxist treatise *Tout va bien* (1973), co-starring Jane Fonda. Other notable films in which he would appear were Dassin's *The Law*, in a daringly unflattering role; John Frankenheimer's racetrack actioner *Grand Prix* (1966), costarring James Garner, Eva Marie Saint, and Toshiro Mifune; *Vincente Minelli's* fantastical musical *On a Clear Day You Can See Forever* (1970), alongside Barbara Streisand; Jean-Pierre Melville's caper *Le Cercle rouge* (1970); and his late career triumph, Claude Berri's 1986 two-part historical drama *Jean de Florette* and *Manon of the Spring*, based on the novel by Marcel Pagnol.

## PAOLO STOPPA – TONIO

One of Italy's most beloved actors spanning the screen, stage and television, **Paolo Stoppa** (1906-1988) made his film debut—the first of over 175—in 1932. Working as a prolific dubber (see below), the Roman born character actor became a player in Rome's prestigious Teatro Eliseo in the late 30s, acting in both classic and modern theater. These years proved crucial for Stoppa: he met actress Rina Morelli, his future wife and lifelong partner, and together they appeared in numerous productions. The duo would find their perfect collaborator after the war: Luchino Visconti. The director cast them in classic dramas but also important contemporary work, including Jean-Paul Sartre's *No Exit* (1945), Tennessee Williams' *The Glass Menagerie* (1946) and Arthur Miller's *Death of a Salesman* (1951). Although he appeared in over 80 films since his debut, Stoppa had his first internationally recognizable screen role in 1951 with Vittorio De Sica's "neorealist comedy" *Miracle in Milan*. The actor worked with the auteur four more times, most notably opposite Sophia Loren in *The Gold of Naples* (1954), winning a Silver Ribbon for Best Supporting Actor, in the misunderstood curio *The Last Judgment* (1961), and in the 1966 Neil Simon penned farce *After the Fox*. Unstoppable in the 50s, Stoppa appeared in no less than 65 films that decade (fourteen in 1953 alone) including Giuseppe De Santis' *Rome 11:00* (1952) and Dassin's *The Law*. In 1960, his friend Visconti gave the actor a small part in the gritty post-neorealist drama *Rocco and his Brothers* but then cast him in a starring role in the director's masterpiece, the Palme d'Or winning adaptation of Giuseppe di Lampedusa's *The Leopard* (1963). Stoppa gives a brilliantly sharp performance as the nouveaux riche Don Calogero Sedara. Appearing in a prestigious international co-production raised the actor's profile considerably: in 1964 he was in Fred Zinnemann's *Behold a Pale Horse*, opposite Ingrid Bergman and Anthony Quinn in *The Visit* (Bernhard Wicki), in Peter Glenville's tentpole adaptation of Jean Anouilh's *Becket* as Pope Alexander III and four years later, he acted in Sergio Leone's *Once Upon a Time in the West*. After moving to television in the 70s, he performed in numerous serials and mini-series and then retired from the profession in the early 80s, but not before winning his second Silver Ribbon for Monicelli's *Il marchese del Grillo* (1981).

## MELINA MERCOURI – LUCREZIA

**Melina Mercouri** (1920-1994) was born in Athens, and wore many hats in her life, as a singer, an actress and a politician. Her grandfather, Sypridon Mercouris, was a well regarded mayor of Athens, and had a profound impact on her. After attending the National Theatre's Drama School, she began her acting career on the stage. Her first film role was in *Stella* (1955) from Greek director Michael Cacoyannis. This role took her to the 1956 Cannes Film Festival, where she met the director, Jules Dassin, whom she would later marry in 1966. More than just sharing a home life, Dassin and Mercouri collaborated on numerous films including *He Who Must Die* (1957), *The Law* (1959), *Phaedra* (1962), *Topkapi* (1964), and *Never On Sunday* (1960), for which she won the best actress honors at Cannes and nominations for the Academy Award and the BAFTA. Mercouri continued her career on the screen working with directors like Joseph Losey, Vittorio De Sica, Juan Antonio Bardem, and Norman Jewison, as well as returning to the stage, earning Tony Award nominations. No stranger to politics, Mercouri opposed the Greek military junta of 1967, was one of the founders of the center-left party the Panhellenic Socialist Movement, joined the Greek Parliament in 1977 and became the first female Minister for Culture of Greece in 1981.

## ROGER VAILLAND – (NOVELIST)

Born in a small town north of Paris, novelist, essayist, journalist, film critic and screenwriter **Roger Vailland** (1907-1965) is best known for the novel *La Loi*, winner of the 1957 Prix Goncourt, France's foremost literary prize. In 1920, while still in his early teens, Vailland moved to Reims, where he met young poet Roger Gilbert-Lecomte and started a small literary magazine while the two were still in secondary school. They then met another young poet, René Daumal, and along with writer Robert Meyrat, they dubbed themselves the "Frères Simplistes" or "simplists" and would go on to publish the surrealist literary journal *Le Grand Jeu* after moving to Paris in 1928. In the early 30s, while being a reporter and film critic of important French daily *Paris-Soir*, Vailland would frequent the city's rich literary scene, rubbing elbows with Jean Cocteau, James Joyce and André Gide. 1942 proved to be an important year for the writer: after his stint with the newspaper ended due to the war, he joined the French resistance and wrote his first novel, the prize-winning *Drôle de jeu*<sup>4</sup> while hiding from the Gestapo. In 1947, Vailland would work in cinema for the first time, writing dialogue for the melodrama *Les frères Bouquinquant*. Politically engaged—he became a member of the French Communist party in 1952—Vailland wrote four novels between 1950 and 55, all exploring themes of the individual as part of a collective. The series would be called *L'Homme nouveau*. The last book in the cycle, 325.000 was short-listed for the Goncourt, but the prize would be elusive until his next novel *La Loi* two years later, which would be a shift in focus for the novelist. In the early 60s, Vailland wrote two more books, including *La Truite*<sup>5</sup> in 1964, but most of his time was spent on screenwriting, collaborating with Roger Vadim on three films, all period adaptations: *Les Liaisons dangereuses* (1959), the first film version of Laclos' novel, *Blood and Roses* (1960), based on the 19th century vampire tale *Camilla*, and *Vice and Virtue* (1963), adapted from Sade's *Justine*. Other film work included Alberto Lattuada's *Lettere di una novizia* (1960) with Jean-Paul Belmondo, *Les Mauvais coups* (1961), an adaptation of his second novel from 1948 starring Simone Signoret, and René Clément's *The Day and the Hour* (1963), also featuring Signoret.

## OTELLO MARTELLI – (DIRECTOR OF PHOTOGRAPHY)

**Otello Martelli** (1902-2000) was born in Rome. Throughout his impressive career he collaborated with the likes of Federico Fellini (lensing no less than six of the master's films), Roberto Rossellini, Vittorio De Sica, Jules Dassin, Pier Paolo Pasolini and Giuseppe De Santis. He began as a camera assistant in 1914, and then got work shooting newsreels and documentaries for the Istituto Luce, the Italian state newsreel company, which influenced his work in the neorealist movement. When color became more widely used in film, Martelli resisted such change, preferring instead the grainy look of black-and-white. His long list of credits includes such seminal classics as *Paisan* (1946), *Bitter Rice* (1949), *The Flowers of St. Francis* (1950), *Stromboli* (1950), *I Vitelloni* (1953), *La Strada* (1954), *Nights of Cabiria* (1957) and *La Dolce Vita* as well as *Caccia Tragica* (1947), *Variety Lights* (1950), *Rome 11:00*, *Il Bidone* (1955) and *Boccaccio '70* (1962).

---

<sup>4</sup> The novel was made into a film in 1968 starring Maurice Garrel, directed by Pierre Kast and Jean-Daniel Pollet.

<sup>5</sup> Joseph Losey would adapt Vailland's novel in 1982 for his penultimate film, starring Isabelle Huppert and Jeanne Moreau.

## MARIO SERANDREI – (EDITOR)

### Selected Filmography

**Un colpo di pistola** (1943), Renato Castellani  
**Osessione** (1943), Luchino Visconti  
**Le avventure di Pinocchio** (1947), Gianetto Guardone  
**Caccia tragica** (1947), Giuseppe De Santis  
**Bellissima** (1951), Luchino Visconti  
**Pane, amore e fantasia** (1953), Luigi Comencini  
**Il bidone** (1955), Federico Fellini  
**Pane, amore e...** (1955), Dino Risi  
**La fortuna di essere donna** (1956), Alessandro Blasetti  
**Poor But Handsome** (1957), Dino Risi  
**Le notti bianche** (1957), Luchino Visconti  
**The Law** (1959), Jules Dassin  
**Violent Summer** (1959), Valerio Zurlini  
**Rocco and His Brothers** (1960), Luchino Visconti  
**Colossus and the Amazons** (1960), Vittorio Sala  
**The Girl with a Suitcase** (1961), Valerio Zurlini  
**Atlas in the Land of Cyclops** (1961), Antonio Leonviola  
**Vanina Vanini** (1961), Roberto Rossellini  
**Hercules at the Center of the Earth** (1961), Mario Bava  
**Erik the Conqueror** (1961), Mario Bava  
**Boccaccio '70** (1962), Vittorio De Sica, Federico Fellini  
**Salvatore Giuliano** (1962), Francesco Rosi  
**Cronaca familiare** (1962), Valerio Zurlini  
**The Last Days of Sodom and Gomorrah** (1962), Robert Aldrich  
**The Leopard** (1963), Luchino Visconti  
**Black Sabbath** (1963), Mario Bava  
**Hands Over the City** (1963), Francesco Rosi  
**Blood and Black Lace** (1964), Mario Bava  
**Italiani brave gente** (1964), Giuseppe De Santis  
**The Battle of Algiers** (1966), Gillo Pontecorvo

## ROGER DWYER – (EDITOR)

### Selected Filmography

**Forbidden Games** (1952), René Clément  
**Rififi** (1955)\*  
**He Who Must Die** (1957)\*  
**The Law** (1959)\*  
**Never on Sunday** (1960)\*  
**Phaedra** (1962)\*  
**Topkapi** (1964)\*

\* All directed by Jules Dassin



## MARIO CHIARI – (PRODUCTION DESIGNER)

### Selected Filmography

**Miracle in Milan** (1951), Vittorio De Sica (*as Costume Designer*)

**The Golden Coach** (1952), Jean Renoir

**Peccato che sia una canaglia** (1954), Alessandro Blasetti

**Le notti bianche** (1957), Luchino Visconti

**The Law** (1959), Jules Dassin

**Doctor Dolittle** (1967), Richard Fleischer

**Ludwig** (1972), Luchino Visconti

**King Kong** (1979), John Guillermin

**Christopher Columbus** (1985), Alberto Lattuada (*for Television*)

## DUBBING

**The Law** is the quintessential Franco-Italian 50s/60s co-production. Starring a mostly French and Italian cast, directed by an American expatriate living in Paris, adapted from a French novel, set in an Italian Mediterranean town, it's difficult to figure out if this film should be in French or Italian. And although the top-billed actor in the picture is Italian, Lollobrigida dubs herself in French and Brasseur and Montand, of course, dub themselves as well. The only two main cast members who are voiced by others are Mastroianni and Stoppa. Dubbing was obviously indispensable in co-productions of the time, and historically, Italy acts as an important example. The country has had a long tradition of motion picture voice dubbing, with even most domestic Italian language movies dubbed well into the 1980s. Actors like Paolo Stoppa were at its inception and he can serve as a rich illustration of the wide extent of dubbing of the time—in this case, for Hollywood films. The actor's voice can be heard in many Italian versions of American movies from the mid-30s through the 50s and into 60s: Capra's *It Happened One Night* and *Lost Horizon*, Gregory La Cava's *My Man Godfrey*, the Astaire and Rogers musicals *Swing Time* and *Top Hat* (as Eric Blore), and as Astaire himself in *Shall We Dance*. Stoppa's sonorous voice was also stylized enough for numerous pulpy noirs from the 40s: you can hear him in Anatole Litvak's *Sorry Wrong Number*, Henry Hathaway's *The Dark Corner*, Michael Curtiz's *Mildred Pierce*, Orson Welles' *The Lady from Shanghai*, John Farrow's *Night Has a Thousand Eyes* and *The Big Clock*, and, eleven years before working with Dassin in **The Law**, he's heard in *The Naked City*. But, throughout the years, he was most recognizable to Italians as the voice of Richard Widmark, in Fuller's *Pickup on South Street*, William Keighley's *The Street with No Name*, Robert Wise's *Destination Gobi*, Hathaway's *Kiss of Death* and *Down to the Sea in Ships*, Slattery's *Hurricane* by André De Toth, and more. Lastly, Stoppa also worked "with" both Preston Sturges and John Sturges: he's the voice of Melville Cooper's Gerald in *The Lady Eve* and Kirk Douglas's Doc Holliday in *Gunfight at the O.K. Corral*.

## **CREDIT LIST**

LE GROUPE DES QUATRE PRESENTE  
UN FILM REALISÉ PAR  
JULES DASSIN

DIRECTED BY  
JULES DASSIN

WRITTEN BY  
JULES DASSIN  
FRANÇOISE GIROUD

PRODUCED BY  
JACQUES BAR  
MALENO MALENOTTI

ORIGINAL MUSIC BY  
ROMAN VLAD

CINEMATOGRAPHY BY  
OTELLO MARTELLI

FILM EDITING BY  
ROGER DWYRE  
MARIO SERANDREI

PRODUCTION DESIGN BY  
MARIO CHIARI

ART DIRECTION BY  
ROBERT GIORDANI

## **CAST**

MARIETTA - GINA LOLLOBRIGIDA  
ENRICO - MARCELLO MASTROIANNI  
MATTEO - YVES MONTAND  
LUCREZIA - MELINA MERCOURI  
DON CESARE - PIERRE BRASSEUR  
TONIO - PAOLO STOPPA

FRANCESCO - RAF MATTIOLI  
GIUSEPPINA - LIDIA ALFONSI  
ELVIRA - LUISA RIVELLI  
MARIA - ANNA MARIA BOTTINI  
BALBO - BRUNO CAROTENUTO  
ATTILIO - VITTORIO CAPRIOLI  
SECOND LOAFER - JOE DASSIN