

## Document Citation

Title	<b>Le samourai</b>
Author(s)	
Source	<i>Cento Cedar Cinema</i>
Date	1977 Apr
Type	press kit
Language	English
Pagination	
No. of Pages	6
Subjects	Delon, Alain (1935), Sceaux, Hauts-de-Seine, France
Film Subjects	Le samouraï (The godson), Melville, Jean-Pierre, 1967

# CENTO CEDAR CINEMA

38 Cedar Street at Larkin

Mailing Address:

1031 Post Street

San Francisco, CA 94109

Tel: (415) 776-8288 offic

776-8300 theater

PRESS

SCREENING

PARIS WAS COLD AND WET...  
A KILLER WAITED IN THE SHADOWS



Alain Delon is  
**LE SAMOURAI**



A FILM BY  
**JEAN-PIERRE MELVILLE**  
WITH NATHALIE DELON & FRANCOIS PERIER

EASTMANCOLOR

The Cento Cedar Cinema is presenting the Bay Area theatrical premiere of

Jean-Pierre Melville's

"LE SAMOURAI"

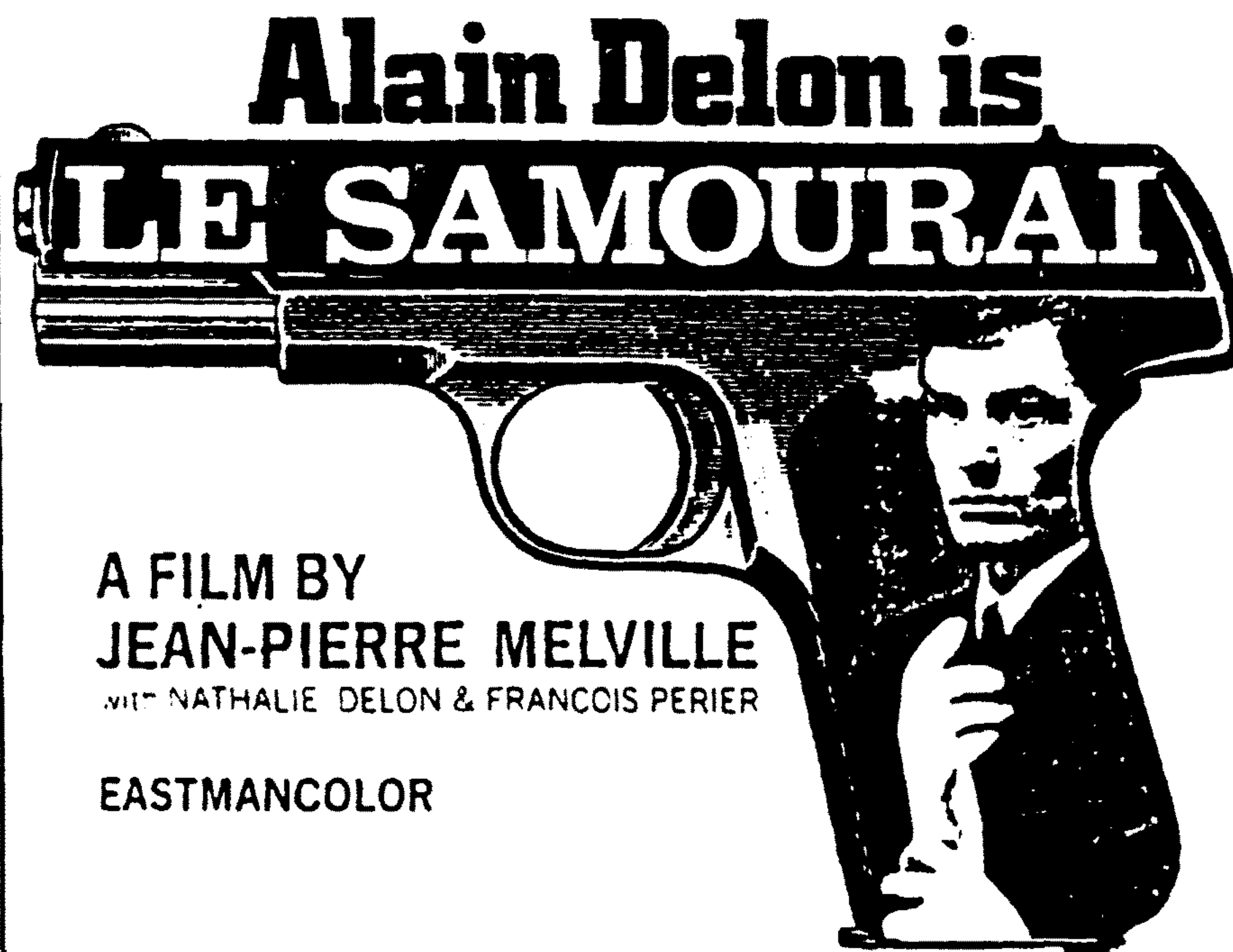
With Alain Delon

There will be a press screening of "LE SAMOURAI" on  
Thursday April 21, 1977 at 2:00 PM

At the Cento Cedar Cinema 38 Cedar Street at Larkin, San Francisco

The film will begin its engagement at the Cento Cedar Cinema on  
Thursday April 28, 1977.

**PARIS WAS COLD AND WET...  
A KILLER WAITED IN THE SHADOWS**



# "LE SAMOURAI"

## CREDITS

Directed and Written by .....Jean-Pierre Melville  
Photographed by.....Henri Decae  
Music by .....Francois de Roubaix  
Running Time .....109 Minutes In Color  
Release Date .....France, 1967

## CAST

Jeff Costello.....Alain Delon  
Jeanne Lagrange.....Nathalie Delon  
The Inspector .....Francois Perier  
Valerie.....Cathy Rosier  
The Gunman.....Jacques Leroy  
Oliver Rey.....Jean-Pierre Posier  
Hatcheck Girl.....Catherine Jourdan  
Wiener.....Michel Boisrand  
The Barman.....Robert Favart



## LE SAMOURAI

### BACKGROUND

Written and directed by the late Jean-Pierre Melville (1917-1973), LE SAMOURAI has been acclaimed throughout Europe and much of the rest of the world as one of the key films of the 1960's. But in America profit-conscious film distributors have at one time or another subjected LE SAMOURAI to all of the various degradations that have been invented over the years. Buried completely in a maze of legalities for years after its production, it surfaced briefly in a dubbed and grotesquely re-edited print, intended for marketing in the U.S. as a violence-exploitation film in the early 1970's. Released at last in a complete, subtitled version, LE SAMOURAI can now be seen for what it really is - Melville's crowning work and Alain Delon's most razor-sharp performance to date.

### SYNOPSIS

Jeff Costello (Alain Delon), a highly polished hired killer, establishes an elaborate alibi and then fulfills a contract to shoot a nightclub owner. The nightclub's beautiful black pianist Valerie (Caty Rosier) sees him leave the dead man's office but deliberately does not identify him in a police lineup when he is picked up as a suspect. The police question Jeff's lover Jane (Nathalie Delon) to try to shake his alibi, but she confirms his story and the police are forced to release him. Convinced that he is guilty, the police inspector (Francois Perier) assigns several men to follow Jeff, who loses them easily in the Metro and goes to a payoff rendezvous. Instead of receiving payment, Jeff is wounded by a gunman. Suspecting that Valerie may have been ordered not to identify him in the police lineup, he returns to the nightclub and asks her to put him in contact with his unknown employer. She fails to do so, but the gunman who tried to kill Jeff reappears in his apartment, offering an apology and a new contract. Jeff accepts, but forces him to reveal the name of his employer. At the same time the police have been hounding Jane, hoping to convince her to implicate Jeff. Failing to do so, the inspector sets up a massive dragnet to keep him under surveillance.

Jeff's instincts enable him to avoid a small army of detectives following him through the Metro, and he goes to his employer's apartment and kills him. Returning once more to the nightclub, Jeff prepares to carry out his second contract - to kill Valerie. As he raises his gun, the waiting police shoot him down. But his gun is not loaded...

#### Director JEAN-PIERRE MELVILLE

Generally acknowledged as the spiritual father of the French New Wave, Jean-Pierre Melville began his film making career in 1945, basing his first feature, LE SILENCE DE LA MER (1947), on a celebrated story published clandestinely under the Occupation. From the start Melville distinguished himself from other directors by his innovations, not the least of which was his decision to form his own production company and work independently of the major studios. The success of his earliest ventures led Jean Cocteau to approach him two years later with a proposal that he film LES ENFANTS TERRIBLES (1949). Melville spent the next decade making stylistic experiments ranging from BOB LE FLAMBEUR (1955), a portrait of an aging gambler preparing his last big strike, to LEON MORIN, PRÊTRE (1961), the Occupation period story of a young woman in love with a priest. Melville was heavily involved with the New Wave directors during this period (he appears as a writer being interviewed in Godard's BREATHLESS (1959)), but by the 1960's he felt the need to free himself from his disciples and strike out on his own again. LEON MORIN, PRÊTRE marked a turning point for Melville, whose decision to work with major actors Jean-Paul Belmondo and Emmanuelle Riva enabled him, without sacrificing his artistic integrity, to produce commercially successful films. In 1962 he made the first of his three famed gangster films LE DOULOS (THE FINGERMAN), deliberately choosing to express his artistic concerns from within the limitations of the gangster genre. 1965 saw the release of his second great gangster film, LE DEUXIEME SOUFFLE (SECOND BREATH), based on the premise that a man has only one choice when he is born, the choice of his death, and that he has only one responsibility, his responsibility to his personal code of morality. In 1967 Melville reached the summit of his career with LE SAMOURAI. Drawing as before on the writings of Dashiell Hammett and on Melville's personal pantheon of Thirties directors, LE



SAMOURAI also brings in the tradition of the Japanese ronin, the masterless samurai, exemplified by Kurosawa's THE SEVEN SAMURAI (1954) and Mizoguchi's THE LOYAL 47 RONIN (1941-2). The stylization that marks all of Melville's gangster films thus reaches a high point in LE SAMOURAI, with Jeff wordlessly going through the ritual that precedes his "executions", donning white gloves and methodically stealing a getaway car.

After LE SAMOURAI Melville directed three more films. L'ARMEE DES OMBRES (THE SHADOW ARMY)(1968) is a brilliant and tragic study of the Resistance movement. LE CERCLE ROUGE was released in 1970, and Jean-Pierre Melville died in 1973 without seeing the premiere of UN FLIC (1973).

#### Actor ALAIN DELON

Raised partly by his divorced parents and partly by foster parents, Alain Delon left home at an early age to join the French marines and fought in Indochina. After receiving his discharge, Delon lived briefly in the Marseilles gangster milieu, and at Cannes in 1957 he was offered the first of several acting parts in comedies and a period romance. This led to Rene Clement's choice to cast him as one of the leads in PURPLE NOON (1960), an ingenious thriller base on a Patricia Highsmith novel. By 1962, when Antonioni placed him opposite Monica Vitti in THE ECLIPSE, Delon was generally recognized as an important new talent. Engaged by Visconti to play in THE LEOPARD (1964), he was subsequently able to obtain a part in Anthony Asquith's THE YELLOW ROLLS ROYCE (1965) and spent two years in Hollywood, where he made ONCE A THIEF (1966) with Ann-Margret, THE LOST COMMAND (1966) with Anthony Quinn, and TEXAS ACROSS THE RIVER (1966) with Dean Martin.

Back in France he starred in Robert Enrico's LES AVENTURIERS (1967) and then made his appearance as the definitive hired killer in LE SAMOURAI (1967), a part that seems particularly well-suited to his own slightly shady past and his veneration for the obsessive morality of the Japanese swordsmen of the past. Several movies later Delon and his wife Nathalie were involved in a scandal surrounding the mysterious the mysterious death of his bodyguard, but Alain was able to ride the waves of publicity to a further enhanced image as a "tough guy" actor. In 1970 Delon made the wildly successful BORSALINO with Jean-Paul Belmondo, and then played in Melville's LE CERCLE ROUGE (1970) and LE FLIC (1973).