

**A film by John Boulting**

# **BRIGHTON ROCK**

**RIALTO PICTURES PRESSBOOK**

**Based on the novel by Graham Greene**

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# **BRIGHTON ROCK**

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Director  
**John Boulting**

Screenplay  
**Graham Greene**  
**Terence Rattigan**

Based on the novel by  
**Graham Greene**

Producer  
**Roy Boulting**

Cinematography  
**Harry Waxman**

Editor  
**Peter Graham Scott**

Music  
**Hans May**

**U.K. release: December 1947**  
**U.S. release (as *Young Scarface*): November 7, 1951**

**UK, 1947    running time: 92 min.**  
**aspect ratio: 1.33:1    In English**

**A RIALTO PICTURES RELEASE**  
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## CAST

Pinkie Brown  
**Richard Attenborough**

Rose Brown  
**Carol Marsh**

Ida Arnold  
**Hermione Baddeley**

Dallow  
**William Hartnell**

Prewitt  
**Harcourt Williams**

Spicer  
**Wylie Watson**

Cubitt  
**Nigel Stock**

Judy  
**Victoria Winter**

Frank  
**Reginald Purdell**

Phil Corkery  
**George Carney**

Colleoni  
**Charles Goldner**

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## SYNOPSIS

Over shots of holiday-goers at Brighton, a superimposed title piously notes that "Brighton today is a large, jolly, friendly seaside town," but acknowledges that between the wars there was "crime and violence and gang warfare" and notes "that other Brighton (is) now happily no more."

A newspaper draped over a sleeping man on the beach reveals that "Kolley Kibber" will be arriving to drop off giveaway coupons, with a bonus if he is recognized. Then "Kolley Kibber" (Alan Wheatley) gets off the London train and starts dropping off his cards.

Cubitt (Nigel Stock) hurtles into the gang's house, brandishing the paper; eventually they realize that the photo of "Kibber" is Fred Hale, whose story got their previous boss Kite killed. Dallow (William Hartnell) takes the paper up to Pinkie (Richard Attenborough), their new teenage boss. Hale is nervously having a drink when he sees in a mirror Pinkie, Dallow, and Cubitt lurking behind him. Dallow indicates Hale won't be needing that return ticket; Pinkie's first spoken words are "Won't anybody stop that brass's mouth?" re the singing of a blowsy blonde in the bar. The gang stalks off after Pinkie shoves glasses off the bar. Hale tries to pick up the blonde, Ida Arnold (Hermione Baddeley), as cover, but eventually runs off alone. He realizes he's being followed, starts running, catches a bus, but is cut off from the train station, and runs off to the pier. There he tries to pick up two other girls, but is confronted by the gang. He runs off in the crowd and runs into Ida again. They go off to the funhouse ride, but Ida must go to the ladies', and Hale's ride partner turns out to be Pinkie himself—who gets off the ride alone. Ida, too late, looks about for Hale.

Back at their house, Pinkie realizes that there's a loose end: Spicer (Wylie Watson), dropping off the rest of Hale's cards, had left one at Snow's café. Pinkie rushes off to get it back before a waitress can find it and realize that the man who left it was not the one in the photo; but Rose Brown (Carol Marsh) has already found it. Pinkie makes a date with her for later. In the bar, Ida, in a harlequin costume, is complaining about the inquest, then uses automatic writing to determine that someone forced Hale to suicide.

Rose meets Pinkie at the pier, and she reveals that she'd noticed the differences between the two men. Pinkie tells her about another girl who couldn't keep her mouth shut; later they learn they are both Catholics.

Later that night, Pinkie and Dallow go off to confront Brewer (Harry Ross), who admits that he's paid his protection money to new boss Colleoni; Pinkie slashes his cheek with a razor. Next day he's off to a hotel to meet Colleoni (Charles Goldner) while Ida is starting her own investigation. Colleoni hints that Pinkie ought to retire or work for him but Pinkie stalks off; Ida meets Rose at Snow's and starts to figure

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things out. Rose calls the hideout to warn Pinkie, but Spicer answers. The chief copper tells Pinkie that he doesn't want any innocent people hurt; as Pinkie leaves, Ida walks in, but the copper tells her Hale's case is closed.

On the pier, as Ida performs in a harlequin chorus, Rose tells Pinkie that Ida has been nosing about, and that she recognized the voice on the phone as the fellow who left the card, then sees a snap of Spicer himself. Pinkie tells Spicer to get out of town after the races, then calls Colleoni to get Spicer killed – but at the races the gang slashes Pinkie's cheek. As Rose patches Pinkie up, he says Spicer is dead; she agrees not to talk. Back at the hideout, Pinkie discusses marriage with Rose with lawyer Prewitt (Harcourt Williams); they're both underage, but a wife can't give evidence. Spicer shows up alive, but Pinkie shoves him through a rotten banister to his death.

Next day after the wedding, Pinkie records a message for Rose, starting off "you want me to say I love you" but continuing "I hate you, you little slut"—but Rose has no gramophone and can't play it back. He tries to check them into a hotel but is turned away as Ida observes from a balcony. Pinkie takes a break from his wedding night (it's clear he's a virgin) to confront Cubitt, telling him that he had killed Spicer himself. Cubitt walks out.

Ida confronts Prewitt and tricks him into admitting that Spicer's death was no accident. Then she sees Rose on the morning after the wedding night and warns that her life is in danger. Pinkie comes in as Ida goes out; Dallow tells Pinkie that they've gotten a money offer from Colleoni if they'll clear out and warns Pinkie to leave the girl alone. Prewitt disavows everything when Ida confronts him with the cops. Pinkie now tells Rose that they've got him and a suicide pact is the only way out. Pinkie, Dallow, and Rose are having a farewell drink at the bar when Ida walks in. When Pinkie and Rose walk out on the pier, Ida persuades Dallow to get the cops—Rose is in danger. Pinkie tries to get Rose to go first in the double suicide (he won't go second, of course), but she can't do it and throws away the gun. When Ida, Dallow, and the cops arrive, Pinkie panics and falls off the pier.

In a room with a crucifix on the wall, Rose tells a nun that she should have died with Pinkie, that she wants no absolution, ever. The nun speaks of 'the appalling strangeness of the mercy of God.' To prove Pinkie loved her, Rose plays the recording; the needle sticks at "I love you."

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## PRODUCTION NOTES

In the mid-1930s Graham Greene was a promising novelist and one of Britain's toughest and most prominent film critics, regularly savaging the films of Alexander Korda—who partially solved that problem by hiring him as a writer in late 1936. His first screenplay for Korda, *The Green Cockatoo*, got him interested in the razor-wielding, homicidal race track gangs of Brighton, and he made numerous trips there (one hour from London) to absorb atmosphere—apparently just in time, for as Greene noted, "The Brighton race gangs were to all intents quashed forever as a serious menace at Lewes Assizes a little before the date of my novel." (The character "Kolley Kibber" who drops off giveaway coupons for *The Daily Messenger* was based on fact as well; the real *News Chronicle* employed a promotional character named "Lobby Ludd" who gave away £5 notes when recognized.)

The book was originally intended to be a simple detective story, in line with the "entertainments" he was writing at the time, designed to be popular and, hopefully, to be sold to movie companies. The detective was to be the brassy Ida Arnold, but the character of Pinkie gradually took over (Greene: "the novel ... turned around and bit me"), the whole becoming "a discussion of the distinction between good-and-evil and right-and-wrong". All that remained of the detective story, in Greene's view, were the first 50 pages.

It was published in 1938 and did well critically and late in the year had sold 6,000 copies, not a bestseller, but as Greene noted, "good for me." It of course has remained in print ever since (the Penguin paperback is easily available in most bookstores).

*Brighton Rock* was adapted as a play by Frank Harvey and produced by Bill Linnit at Oxford in 1943, while Greene was in Africa; when he returned to England and saw it, he was appalled. While he admired Richard Attenborough's stage performance as Pinkie, he detested Hermione Baddeley's Ida ("a very bad piece of miscasting") and demanded that a number of new lines added to her part be cut; he was also enraged by the complete deletion of the final scene, the epilogue with Rose with the line "the appalling strangeness of the mercy of God," – the omission, he felt, made the play pointless. Although these changes were made, Greene was never happy with the play, though he cashed his royalty checks and got free passes for his relatives.

After the war, the filmmaking Boulting Brothers, Roy and John, returned to civilian life and fiction films with *Fame is the Spur*, released in 1947, but such is the lead time in film production that distinguished playwright Terence Rattigan, a previous screenplay collaborator with the Boultings, had finished an outline treatment of *Brighton Rock* by the summer of 1946. Greene's first reaction was that "it provides a good skeleton to work on," but noted that Pinkie should be firmly established as

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the central character and Ida deemphasized, and the phrase “the appalling strangeness of the mercy of God” should be reinserted, along with the explanation of the title, a reference to the local hard candy. Greene liked Rattigan’s idea of placing Hale’s murder on the Fun Fair train (in the book he is apparently killed in a booth underneath the pier). According to some reports, Rattigan’s version had a happy ending, but Greene does not mention that in his critique.

But eventually Greene became dissatisfied with the screenplay altogether and rewrote it himself—he and Rattigan never worked together. He retained Rattigan’s Fun Train location for the murder, added a revue number for Hermione Baddeley, despite his dislike of her stage performance, but himself soft-peddled his chilling ending. There was reportedly censorship pressure; but Greene also thought that his resolution “was a bit strong for an audience”.

In the book’s conclusion, Rose is going home to listen to Pinkie’s virulent recording: “She walked rapidly in the thin June sunlight towards the worst horror of all.” In the film version, a crack makes the record stick at and repeat “I love you.” Greene covered himself by noting, “Anybody who had any sense would know that the next time Rose would probably push the needle over the scratch and get the full message”—but that’s not the first thing you think of when you see the film.

All the day exteriors were shot on the actual locations in Brighton, presumably with hidden cameras, as there are large vista scenes with staged action in the foreground and large crowds in the background, with no one looking in the camera—some of which would have been shot from the back of a moving car. All actual locations...except for the scenes at the racecourse. The Brighton Borough Council nixed its use because the razor-slashing scene slated for that location wouldn’t do much for the town’s image (the other scenes of violence are indoors or on studio sets for night scenes). Their objections also account for the pious disclaimer at the beginning of the film—although it is in fact true.

Richard Attenborough and Hermione Baddeley repeated their roles from the stage version – as noted, Greene apparently made no objection to Baddeley despite his dislike of her theater performance. The difficult part of Rose was cast in vintage Hollywood style: 21-year-old Carol Marsh (née Norma Simpson) was selected from the 2,000 actresses who auditioned for the part. While this was her first film, she was in fact already under contract by the Rank Organisation after winning an open competition for a dramatic scholarship to the Royal Academy of Music and had already adopted her stage name. Despite her striking performance, she would have only a sporadic career in film and television.

The film was well received critically and made money at the box office, if it did not create a major stir at the time, but in December of the year of its release it got the ultimate compliment: in a letter to John Boulting, Greene wrote “how delighted I

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was with the production. I think this is the first time I have seen one of my own books on the screen with any real pleasure.”

## **JOHN BOULTING (Director)** **ROY BOULTING (Producer)**

Born in Bray, England, November 21, 1913; twins, they topped the Coen Brothers among filmmakers, by being identical. (One photo serves for both in a standard film history). At the age of 7 or 8, their nanny took them to see Rudolph Valentino in *The Four Horsemen of the Apocalypse* four times in the same week and they were hooked for life.

After beginning at the bottom of the film business in the early 30s -- Roy in Canada, John taking a break to drive an ambulance for the Republic during the Spanish Civil War -- they formed their production company, Charter Film Productions, in 1937, turning out above-average “quota quickies” until the ambitious *Pastor Hall* (1940), a fictionalized account of anti-Nazi pastor Martin Niemoller -- the first British film to depict the German prison camps.

Inducted – Roy to tanks, John to the RAF – they were temporarily released to make *Thunder Rock* with Michael Redgrave, from the Robert Ardrey play, and in uniform made the compilation documentaries *Desert Victory*, *Tunisian Victory*, *Burma Victory*.

Their first postwar film, produced by John, directed by Roy – from here they would alternate jobs from picture to picture – was *Fame is the Spur*, starring Michael Redgrave and written by Nigel Balchin, a fictionalized account of Prime Minister Ramsay MacDonald’s rise to power. Richard Attenborough played teenagers in their next two films, as the razor-wielding Pinkie in *Brighton Rock*, and as a working class boy trying to fit in at a public school in *The Guinea Pig*. The next two were high level political thrillers, the suspenseful Oscar-winning *Seven Days to Noon* (nuclear blackmail in a deserted London) and *High Treason* (a plot to destroy the economy by blowing up power stations).

For the next five years, they eschewed political and social issues in a series of inconsequential films; then in 1955, after an already lengthy career of (mostly) serious films, they began the series of satiric comedies for which they are best known, establishing almost double-handed the distinctive genre ‘British Comedy of the ‘50s’ and making stars of Ian Carmichael, Peter Sellers, and Terry-Thomas, among a regular stock company of actors: *Private’s Progress* on army life, with a hero stealing the art treasures he himself has rescued; *Brothers in Law* on lawyers -- a big success; *Lucky Jim* on university life, from the Kingsley Amis novel; *Carleton-Browne of the F.O.* on diplomacy; and then their most controversial film, *I’m All Right, Jack* (1959), savaging both management and the workers, with Peter Sellers winning a British Academy Award for his portrayal of a fanatical shop

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steward. (As late as 1979 it was denied TV showing for fear it would damage Labour's chances in the coming election.) After a straightforward farce and a slight thriller they gave organized religion the works in *Heavens Above* with Peter Sellers as a too literal vicar; and everybody but especially the upper classes in *Rotten to the Core* (1965).

That was John Boulting's last film as a director, though he continued to produce his brother Roy's films, becoming managing director of British Lion. Roy filmed solo, directing Hayley Mills in the domestic comedy *The Family Way* in 1966 and marrying her, despite the 33 year difference in their ages, in 1971. (He married five times.) They divorced in 1976, and Roy filmed sporadically until 1985, the year of John's death. Roy died in 2001.

## GRAHAM GREENE (Author/Screenwriter)

Born Henry Graham Greene on October 2, 1904 in Berkhamsted, Hertfordshire, England, Greene was often referred to as the greatest living writer of the English language. His first novel, *The Man Within* (1929), established a tone, which would be followed by his many later works: of moral ambiguity, religious confusion and a romantic protagonist who remains emotionally detached from those around him.

Later in his career, Greene became outspoken in matters of politics and frequently journeyed to countries on the verge of social upheaval. In each case, he wrote novels set within the volatile atmosphere of places no serious writers, and very few journalists, would dare venture in such stages of political uncertainty: Vietnam (*The Quiet Man*), Mexico (*The Power and the Glory*), Cuba (*Our Man in Havana*), the Belgian Congo (*A Burnt-Out Case*), Haiti (*The Comedians*). Even when dealing with weighty issues such as apartheid (*The Human Factor*) and the complexities of Catholic guilt (*The Heart of the Matter*), Greene's prose was never didactic or dry.

Throughout his career, Greene blurred the line between lowbrow popular literature and highbrow novels with works that assumed the form of crime fiction yet possessed an emotional depth and literary craftsmanship uncommon to the genre. His frequent use of visual metaphors and his ability to structure a tight, suspenseful plot have inspired many critics to characterize Greene's style as "cinematic." While most of his novels have been adapted to the screen, very few films have succeeded in capturing the spirit of his works. Without doubt, the two most highly regarded adaptations are those made in collaboration with Carol Reed and Alexander Korda: *The Fallen Idol* and *The Third Man*<sup>1</sup>.

The cinematic qualities of Greene's work were no doubt influenced by his own

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<sup>1</sup> Both films have been re-released by Rialto Pictures.

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exposure to film. From 1935 to 1940, he was film critic for *The Spectator*, where he championed the English cinema and often disparaged the more popular American movies then flooding the British marketplace. A review of John Ford's *Wee Willie Winkie*, in which he speculated about the sexual effect of Shirley Temple upon her middle-aged male fans, sparked a lawsuit, which contributed to the early demise of the magazine in which it was published (British libel laws have prevented it from being re-published in Greene anthologies to this day).

In addition to writing the screenplays for *The Fallen Idol* and *The Third Man*, Greene scripted several other films based on his own work (including *Our Man in Havana*, directed by Reed, and *The Comedians*) and contributed stories and screenwriting to various other projects (*21 Days*, *The Green Cockatoo*, *Went the Day Well?* and *Saint Joan*). Several Greene novels were adapted by Hollywood, including *A Gun for Hire*, which became the film noir classic *This Gun for Hire*, and *Ministry of Fear*, which became a thriller directed by Fritz Lang.

Greene appeared briefly on-screen in Truffaut's *Day for Night*, as a British insurance man. He died in 1991.

## TERENCE RATTIGAN (Co-Screenwriter)

Born 1911 in London, and educated at Harrow and Trinity College, Oxford. He was successful from practically the beginning of his career, with his second play, *French Without Tears* (1936; filmed by Anthony Asquith in 1940), becoming a long-running smash hit and working on his first screenplay the same year. After the war the hits just kept coming: *The Winslow Boy* (1946), *The Browning Version* (1948), *Adventure Story* – with Paul Scofield as Alexander the Great, *The Deep Blue Sea* (1952), *The Sleeping Prince* (1953—later filmed by Laurence Olivier as *The Prince and the Showgirl*, with Marilyn Monroe), *Separate Tables* (1954), and *Ross* (1960), with Alec Guinness as Lawrence of Arabia.

But by now, in the wake of the Angry Young Man school, he was viewed as passé, to which he responded with some bitterness.

He battled leukemia throughout the 60s, moved to Bermuda, cashed in on original screenplays including *The V.I.P.s* and *The Yellow Rolls-Royce*, was knighted in the early 70s, and experienced a mild revival before his death from bone cancer in 1977.

Since the 90s his work has had major, successful revivals on the London stage, all his major plays have been filmed over the years—some multiple times and via translation in multiple languages—and he is coming to be reevaluated as one of the major playwrights of the 20th century.

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## (Lord) RICHARD ATTENBOROUGH (Pinkie Brown)

Born 1923 in Cambridge, son of a university don; his younger brother is nature filmmaker Sir David Attenborough. Despite lacking matinee idol looks and great magnetism, he had a meteoric rise. After attending the Royal Academy of Dramatic Art, he made his professional stage debut at 18 and his screen debut in 1942 in David Lean's *In Which We Serve*, as a deserter, thus beginning his typecasting in the 40s as a rat or coward, notably in *London Belongs to Me*, *Brighton Rock*, and *Morning Departure*.

He had previously appeared on stage in *Brighton Rock* in 1943 at 20, and in 1952 appeared in the premiere of Agatha Christie's *The Mousetrap* – which continues its West End run to this day. He had married his co-star, Sheila Sim, in 1945; they've lived in the same house in Richmond Green since 1951.

He escaped typecasting in the 50s and worked prolifically, notably in comedies for the Boulting Brothers: *Private's Progress* and *I'm All Right Jack*. But wanting to take full control of his career, he joined with writer/director Bryan Forbes to form Beaver Films, beginning with a bang with *The Angry Silence*, with Attenborough producing as well as starring, as a worker who refuses to join a wildcat strike; the resulting furor, with praise from Tories and impassioned criticism from many socialists and union members, guaranteed box office success. Their next, the witty, all-star caper movie *The League of Gentleman*, did even better, with Attenborough again producing and starring. While producing critical and commercial hits like *The L-Shaped Room* and *Whistle Down the Wind*, his acting career really took off in the 60s, playing "Big X" in *The Great Escape* opposite James Garner and Steve McQueen; winning a British Academy Award for both *Séance on a Wet Afternoon*—as the kidnapping, Milquetoast husband of supposed psychic Kim Stanley—and, although basically miscast, as the gruff Sergeant Major in *Guns at Batasi*; joining an all-star cast led by James Stewart in *The Flight of the Phoenix*; playing Steve McQueen's nice guy pal in the epic *The Sand Pebbles*—but by then he was already looking to direct. Since then, he has acted sporadically, as the most mild-mannered of serial killers in *10 Rillington Place*; socking John Wayne in *Brannigan*; for Indian great Satyajit Ray in *The Chess Players*; as the zillionaire impresario of *Jurassic Park*; and as Kris Kringle in the remake of *Miracle on 34<sup>th</sup> Street*.

He began directing in 1969 with an adaptation of the smash musical set in World War I *Oh! What a Lovely War* and followed with two (mostly) British historical epics, *Young Winston*, on Churchill's early life and adventures, and *A Bridge Too Far*, an all-star recreation of the parachute drop battle at Arnhem, Holland. After the basically two character Stephen King adaptation *Magic*, he won multiple awards worldwide for the epic biography of *Gandhi*, including Oscars for Best Picture, Director, and Actor (Ben Kingsley). An adaptation of the long-running

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musical *A Chorus Line* was not a success, but his next three films all garnered Oscar nominations: for Denzel Washington as South African freedom fighter Steven Biko in *Cry Freedom*; Robert Downey, Jr. as *Chaplin*; and Debra Winger as the American wife of C.S. Lewis in *Shadowlands*. His succeeding films have not been that well received or distributed. He made his latest film, *Closing the Ring*, in 2007, when he was 84.

In civic life, he has been Chancellor of the University of Sussex, a director of the Chelsea Football Club, Chairman of the Board of Governors of the British Film Institute, Chairman of Channel Four, President of RADA, President of BAFTA, etc.

In 1984, his daughter, her mother-in-law, and his granddaughter, were killed by the Indian Ocean tsunami.

In 1967, he was made a Commander of the Order of the British Empire (CBE), knighted as Sir Richard in 1976 and in 1993 made a life peer as Baron Attenborough, making him with Laurence Olivier the only actors to be ennobled.

## HERMIONE BADDELEY (Ida Arnold)

Born 1906 in Shropshire, England; and despite her Cockney screen persona, moved in high social circles (an ancestor was a British general in the American Revolution, and her first husband boasted descent from William the Conqueror). Her elder sister Angela starred in *Upstairs, Downstairs*.

First film 1927, but she was mainly a stage actress until immediately after the war she became a regular supporting player in well-known films: *It Always Rains on Sunday*<sup>2</sup>, *Brighton Rock* (as the female lead, her largest screen part), the Ealing classic *Passport to Pimlico*, *Scrooge* (as Mrs. Cratchit), *The Pickwick Papers*, *The Belles of St. Trinian's*, and *Mary Poppins*.

Despite the 22 year age difference, she had a long relationship with Laurence Harvey ("After you've lived with Laurence Harvey, nothing in life is ever really too awful again"), appearing with him in *Expresso Bongo* and *Room at the Top*; for the latter she was Oscar nominated for Best Supporting Actress, at less than three minutes screen time, the shortest performance ever to get a nomination.

Baddeley's first U.S. appearance came when she replaced Angela Lansbury in *A Taste of Honey* on Broadway. In 1963 she was Tony nominated for Tennessee Williams' *The Milk Train Doesn't Stop Here Anymore*. She later became omnipresent on U.S. TV, appearing 36 times as the bawdy housekeeper on *Maude*. She died of a stroke in 1986.

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<sup>2</sup> Re-released by Rialto Pictures in 2008.

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## WILLIAM HARTNELL (Dallow)

Born 1908 in London out of wedlock, a fact he carefully concealed; he never knew his father's identity, despite strenuous efforts to find him. Began in the theater in 1925 as a general stagehand and eventually became a specialist in farce in repertory performances pre-war; he also began in 1932 playing small film parts.

Invalided out of the Royal Armoured Corps in the war due to a nervous breakdown, then following his Sergeant in Carol Reed's *The Way Ahead*, began playing tough guys: the bartender in *Odd Man Out*, "Dallow" in *Brighton Rock*, and "Dad," the football scout in *This Sporting Life*, and many others. Some critics compared his earlier screen persona to James Cagney's.

In 1963, he created the title role in *Doctor Who*, the role for which he is best remembered, and continued until he reluctantly left the series three years later. Hartnell admitted that he took the part as a change of pace from the gruff parts in which he been typecast, and particularly enjoyed becoming the idol of children. His regular fluffing of lines in the part has been variously attributed to deliberate choice in the characterization or as memory loss stemming from the onset of arteriosclerosis. He died in Kent in 1975.

## 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 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.

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Rialto celebrated a record-breaking 2004 with the previously unreleased, original 1954 Japanese version of *Godzilla* and Gillo Pontecorvo's groundbreaking *The Battle of Algiers*, which became one of the year'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 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 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 the Cannes and Telluride Film Festivals and was the spotlight retrospective of the 2008 New York Film Festival.

Rialto's most recent releases have been the U.S. premiere of Godard's *Made in U.S.A.*, the 40th anniversary re-release of Costa-Gavras' Academy Award-winning political thriller *Z*, starring Yves Montand and Jean-Louis Trintignant, and Jean-Pierre Melville's legendary wartime drama *Léon Morin, Priest*, starring Jean-Paul Belmondo.

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.

In honor of the company's anniversary, The Criterion Collection issued a special gift box set, *10 Years of Rialto Pictures*, containing ten films displaying the breadth of Rialto's collection, including *Army of Shadows*, *Au Hasard Balthazar*, *Band of Outsiders*, *Billy Liar*, *The Discreet Charm of the Bourgeoisie*, *Mafioso*, *Murderous*

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*Maids, Rififi, The Third Man, and Touchez pas au Grisbi.*

In May 2009, the San Francisco International Film Festival presented Goldstein with its prestigious Mel Novikoff Award.

## RIALTO PICTURES RELEASES

- 2009**                   **MADE IN USA (U.S. premiere)**  
**Z**  
**LEON MORIN, PRIEST**  
**BRIGHTON ROCK**
- 2008**                   **LAST YEAR AT MARIENBAD**  
**IT ALWAYS RAINS ON SUNDAY**  
**CONTEMPT**  
**LOLA MONTES**
- 2007**                   **MAFIOSO**  
**LE DOULOS**  
**DIVA**
- 2006**                   **ARMY OF SHADOWS**  
**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**

# BRIGHTON ROCK

- RIALTO PICTURES -

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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

RIFIPI  
THE DISCREET CHARM OF THE BOURGEOISIE  
DIARY OF A CHAMBERMAID  
BILLY LIAR

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 & 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*.

**Press contact (Rialto box set only): Brian Carmody, (212) 685-4144**