

J E A N - L U C G O D A R D ' S

MADE IN U.S.A.

Starring ANNA KARINA

László Szabó

Jean-Pierre Léaud

Marianne Faithfull

RIALTO PICTURES PRESSBOOK

MADE IN U.S.A.

- RIALTO PICTURES -

Director
Jean-Luc Godard

Screenplay
Jean-Luc Godard

Based on the novel *The Jugger* by
Richard Stark¹

Producer
Georges de Beauregard

Cinematography
Raoul Coutard

Editor
Agnès Guillemot

Music
Beethoven
Schumann
Jagger & Richards

Sound
Jacques Maumont
René Levert

English translation/subtitles (2009)
Lenny Borger

Produced by Anouchka Films² – Rome Paris Films – S.E.P.I.C.

A RIALTO PICTURES RELEASE

Shooting: July-August 1966 in Paris First Release: January 27, 1967

France Eastmancolor Aspect ratio: 2.35:1 (Techniscope)
In French with English subtitles
Running time: 85 min.

¹ “Richard Stark” is the best-known pseudonym of mystery titan Donald E. Westlake.

² “Anouchka” was Godard’s pet name for wife Anna Karina; Anouchka Films was a production company jointly owned by the couple.

MADE IN U.S.A.

- RIALTO PICTURES -

CAST

Paula Nelson
Anna Karina

Donald
Jean-Pierre Léaud

Paul Widmark
László Szabó

Herself
Marianne Faithfull

Edgar Typhus
Ernest Menzer

Doris Mizoguchi
Kyôko Kosaka

Barman
Marc Dudicourt

David Goodis
Yves Afonso

Richard Politzer (voice)
Jean-Luc Godard

Dr. Korvo
Roger Scipion

Robert McNamara
Sylvain Godet

Richard Nixon
Jean-Pierre Biesse

Inspector Aldrich
Claude Bouillon

Himself
Philippe Labro

MADE IN U.S.A.

- RIALTO PICTURES -

RICHARD BRODY ON *MADE IN USA* (BACKGROUND)

[Georges de] Beauregard³ was in trouble: he could not pay bills that were coming due. He was, however, eligible for loans and credits if he made a film, and so he needed to start production on something immediately. He turned to Godard, flattering him with the notion that he was the only director who could conceive and organize a film quickly enough. Godard acknowledged that this was probably true, and accepted the challenge (in part because he himself could make use of the fee to pay off back taxes); he asked Beauregard for a few hours to find a story. Godard went into a bookstore and came out with a detective novel by Richard Stark (a pseudonym for Donald Westlake), *Rien dans le coffre* (Nothing in the Trunk, the French title for *The Jugger*). In the novel, a volume in Stark's series about a hard-boiled criminal named Parker, the main character goes off in search for an old acquaintance who knows too much.

It was out of the question for Godard to hire stars, because Beauregard couldn't afford them. As a result, Godard relied on his "stock company" of friends, character actors, and actors from his own circles – Jean-Pierre Léaud, László Szabó, Yves Afonso, Ernest Menzer, Rita Maiden (Madame Céline in *A Married Woman*), Remo Florani, the journalist Philippe Labro, the *Cahiers du cinéma* critics Sylvain Godet and Jean-Pierre Biesse – and, in the lead role, Anna Karina.

When Godard and Karina divorced, Godard feared for her financial situation and persuaded Beauregard to give her a three-year contract. The actress would receive ten thousand francs (two thousand dollars) per month to come out of the fees she would earn in Godard's films: her fees for films by other producers were to be split with Beauregard. Thus, Karina was an economical hire for the producer, who did not have to take additional cash from his pockets for her services.

Beauregard announced, in an ad in the trade press of July 8, 1966, that he would produce *The Secret*, directed by Jean-Luc Godard and starring Anna Karina, which was scheduled to begin on July 11. Godard described the film – immediately renamed *Made in USA* – as "the conjunction in my mind of three desires: to do a favor for a friend, to highlight the Americanization of French life, and to make use of one of the episodes in the Ben Barka affair."

The "Ben Barka affair" had begun almost a year earlier, on October 30, 1965, when *Le Monde* carried a brief article mentioning the mysterious arrest of Mehdi

³ The legendary Georges de Beauregard (1920-1984) produced many of the great French films of the 1960s, including Godard's *Breathless*, *A Woman is a Woman* and *Contempt*; Varda's *Cleo from 5 to 7*; Demy's *Lola*; Rivette's *La Religieuse*; Rohmer's *La Collectionneuse*, and Melville's *Le Doulos* and *Léon Morin, Priest* (the latter to be re-released by Rialto Pictures, opening at New York's Film Forum in April, 2009).

MADE IN U.S.A.

- RIALTO PICTURES -

Ben Barka, the exiled leader of the left-wing Moroccan opposition and a major figure in international Marxist and anti-colonialist politics. It was an arrest that the police denied making. Ben Barka had vanished, and his disappearance was at the center of the news for months, during which the French secret police was revealed to have conspired with the criminal underworld to deliver Ben Barka to Moroccan agents. Morocco's minister of the interior, General Mohamed Oufkir, was reported to have visited the hideout where Ben Barka was being held and to have tortured him to death.⁴

The public was shocked by the conspiracy, the crime, and the cover-up. The story had been one of Godard's obsessions even before he had thought of filming it. In January 1966 on a break from editing *Masculine Feminine*, Godard told Michel Vianey that he had visited *Le Monde* archives to catch up on the story, and said: "This morning when I woke up I wondered whether I had read that Ben Barka had been found or whether I'd dreamed it. I ended up getting lost in it."

As it happened, the Ben Barka affair was not only a Cold War battleground, it also involved the cinema. The bogus arrest had taken place on the boulevard St.-Germain as Ben Barka was on his way to meet a journalist, Philippe Bernier, and the filmmaker Georges Franju. Ben Barka planned to collaborate with them on a film about decolonization to be called *Basta!* He intended to use his Third World connections to open doors for Franju, and to cowrite the film's commentary with Marguerite Duras.

The project had originated with Bernier, who had become friendly with Ben Barka in the mid-1950s while working as a radio journalist in Morocco and who had later been imprisoned in France for aiding the Algerian struggle for independence. Bernier had brought Franju into the picture through a mutual acquaintance, Georges Figon, a singular character of the French underworld, who has promised to produce *Basta!*

[Figon would be implicated in Ben Barka's disappearance and death. After vanishing in November 1965, he was found dead.] His death was officially deemed a suicide.⁵ A tape recording was found among his affairs, and it was played in court. It featured Figon's accounts of his film scripts, one concerning an extortionist bomber and his stewardess girlfriend, and another described as the story of "a clandestine network at the heart of an imaginary country in revolution."

When the Ben Barka affair took form for Godard, it was centered on Figon, an outsider and frustrated filmmaker whose situation Godard assimilated to his own. In late January [1966], after Figon's death, the name of his girlfriend, the actress

⁴ As of 2008, the Ben Barka affair has not been completely solved; investigations are ongoing.

⁵ Despite suspicions that he was killed by the French government. (Brody footnote)

MADE IN U.S.A.

- RIALTO PICTURES -

Anne-Marie Coffinet, was revealed to the press, and Godard recognized her as someone he had known from the cafés of St.-Germain-des-Près in the 1950s. It was this personal association, Godard said, that prompted him to imagine the story of a woman who goes in search of the wanted Figon. By refashioning Westlake's novel into a film about the Ben Barka affair, Godard produced another allegory of himself:

I imagined that Figon had not died, that he had taken refuge in the provinces, that he had written to his girlfriend to join him. She goes to the address where they had planned to meet, but when she gets there, she finds that he is dead...Instead of "Figon", my character is named "Poltizer"...In the name of love, she plays detective. Then she gets tangled in a network of police and criminals and ends up wanting to write an article on the affair.

Georges Poltizer was a Marxist philosopher active in the wartime resistance who was arrested and executed by the Gestapo. In *Made in USA*, the character called Poltizer, like Figon, leaves behind an audiotape. Paula Nelson (played by Anna Karina), a journalist who left *L'Express* because she "had come to equate advertising with fascism," is led to a copy of the tape. On it, she hears Poltizer's voice intoning a series of elaborately doctrinaire Marxist incantations (taken from contemporary speeches and articles by leftist writers and politicians). The aggressively dogmatic voice is that of Godard, who thus effected a direct identification of the Figon character, whom Anna Karina is desperately seeking beyond the grave, with himself.

The political substance and historical antecedents of *Made in USA* merged with Godard's dominant story, the allegory of his romantic trials with Anna Karina. He made sure this was clear from the start: the first time she is seen in the film is in close-up, lying on a bed in a hotel room where she and Poltizer are supposed to meet, with a detective novel splayed open near her face – *Adieu la vie, adieu l'amour*⁶ (literally, Farewell Life, Farewell Love) – as she awakens and soliloquizes: "Happiness, for example. Whenever he wanted something, I wanted it too. Or fame, for him." Moments later, when a sinister character, "Mr. Typhus," arrives instead of Poltizer, her character, Paula, figures out that Poltizer is dead, and explains to Typhus: "We were hardly seeing each other anymore. I don't even know whether I still love him, but I owed him something because of what was between us." This line, which Godard wrote for Paula to explain what she is doing in the hotel, also sounded like Karina's explanation for what she is doing in the film.

⁶ French title of *Kiss Tomorrow Goodbye*; see page 10.

MADE IN U.S.A.

- RIALTO PICTURES -

The cartoonishly tangled intrigue concerns a conspiracy to eliminate certain political enemies and freethinkers, including Politzer – and the agents of that conspiracy are characters named Richard Nixon and Robert McNamara (played by the two young *Cahiers* critics, Godet and Biesse). The “sociological” or political aspect of the film noir allusion is contained mainly in Godard’s idea itself, namely, that the structure of the American film noir is itself political, a Trojan horse for a conspiracy. The American influence seen in the fictitious France of *Made in USA* is not that of cultural epiphenomena such as Coca-Cola or the Beatles, but the crucial one of political violence. In effect, Godard’s vision of a France infiltrated by Richard Nixon and Robert McNamara and terrorized by a secret police force suggests that both the Ben Barka affair and its elaborate cover-up were products of the Cold War, were “made in USA.”

The film’s dénouement reinforces the allegorical effect with rare psychodramatic cruelty. It involves Paula/Anna’s relationship with a writer, one named David Goodis, no less – the American author of grim, scathing crime novels (including *Down There*, from which François Truffaut had adapted *Shoot The Piano Player*). In his synopsis, Godard had described the actor playing the role, Yves Afonso, as “Belmondo’s double,” and in the film the character wears a striped bathrobe like the one Belmondo wears in *Breathless*; he sits in bed before a small manual typewriter, pecking out what he calls “The Unfinished Novel.”

At the climax of the action, the head of the secret police, a character named Richard Widmark [sic⁷] (played by László Szabó) holds Paula at gunpoint and announces that he will shoot her, but [David] Goodis sneaks up behind Widmark and guns him down first. Paula thanks Goodis for saving her life; the writer takes out his notebook and, reciting some phrases and jotting them down, thanks her for helping him to finish his novel. “No, David”, she responds, “you must prepare to die. The truth must not be known. If you finish your novel, everyone will know it, because poetry equals truth.” Paula shoots David, who, stunned, is still able to cry, “Oh Paula, you have robbed me of my youth.” Sobbing, Paula/Anna is seen saying, with almost incoherent regret, “Oh, David, love, love, truth, beauty, sadness,” while Godard, suggesting that the words are foreign to Karina, removes all from the sound track but “*Oh, David*” and “*sadness*.” (Szabó later recalled that Karina, as she played this scene, was weeping for real).

This exercise in torment and condemnation was Karina’s farewell to Godard as he had constructed it, forcing her to bear responsibility, on-screen, for destroying him. Godard tied *Made in USA* together with a circular structure of hyperbolic accusations: Anna Karina goes in search of him, but he has already been killed;

⁷ Often identified in print as sharing the name of the famous actor, the character is actually called Paul Widmark; however, a prop ID card from the movie (still in the possession of actor László Szabó) bears the signature “Richard Widmark.” (see page 14)

MADE IN U.S.A.

- RIALTO PICTURES -

then she finds him again to kill him again. Since he is (in his view) a poet who will tell the truth about her, she has to kill him off.

...The film's visual *raison d'être* is the extraordinary number and duration of close-ups of Karina. Many long scenes of dialogue are shot in extreme close-ups of her both speaking and listening. The many shots of Karina, with their wide variety of mood – each a different pose, angle, expression – serve as a catalogue of reminiscences. These shots are less indicative of the character Paula Nelson leading her inquiry than of Anna Karina as an obsessional apparition from the past. The close-ups are the most expressive ones in color that Godard had made to date, and they are signifiers of the act of remembering. With them, the film appears to exist for the simplest of purposes, fulfilling the primal function of portraiture: to see again the face of a person who is no longer present.

On August 29, at a month's remove from the hectic shoot of *Made in USA*, Godard filmed an epilogue that differed drastically in mood, substance, and appearance. Visually, it provides the film's only scene of landscape and light, of open space and open vistas, of a third dimension seen in depth. In content, it replaces paranoid speculation with practical politics. It features Paula escaping from the scene of the crimes and hitching a ride with an old acquaintance, the journalist Philippe Labro, playing himself.

After a close-up of a book cover that reads *Gauche année zero* (*Left, Year Zero*), there follows a single long take of the pair, driver and passenger, filmed through the windshield of the car, heading down a highway in early morning, for a full two minutes and forty-five seconds. The pair engage in a rhetorical, quasi-literary dialogue about politics, which Godard treated as a platonically passionate encounter, accompanied on the sound track by a rhapsodic passage from a Schumann symphony. Labro finds Paula in a somber mood because of the failures of the left and successes of the right, and attempts to console her: "The left and the right are the same. One cannot change them. The right, because it is idiotic and brimming with nastiness; and the left because it is sentimental. Besides, right and left, it's a completely outdated question. That's not at all the way to pose the problem."

Karina responds with an open question, which ends the film: "Then how?"

Made in USA shows Godard to have been in a political crisis that was at the same time a cinematic crisis; he had no idea what to do about the things made in USA, whether the Gaullist regime or the cinema. The most politically significant moment in the film was also the simplest, most human, and most realistic. It was a scene of a calm, sincere conversation such as Godard and Labro (who had reported from the set of *Masculine Feminine* and whom Godard met occasionally thereafter) might have had on exactly these themes - and it ended with a question that Godard would seek to answer, practically, in film and in life.

MADE IN U.S.A.

- RIALTO PICTURES -

Politics dominated the public response to the film. *Made in USA* was released on January 27, 1967, and received with a variety of critical cheers. Claude Mauriac in *Le Figaro littéraire* wondered whether in Godard, might we "finally have an artist, a great artist, of the left?" In *Les Lettres françaises*, Georges Sadoul compared the film to Picasso's *Guernica* and Michel Capdenac went so far as to claim that the film "offers the cinema after *Pierrot le Fou* what *Finnegan's Wake* gave to the novel after *Ulysses*."

Despite such hyperbolic praise, Godard felt that the film had been decisively rejected: "[The] first film that didn't succeed, at least in the little audience that I had formed, was *Made in USA*." Specifically, the film, as Sadoul reported, was "very badly received by a certain leftist audience when it was shown for the anniversary gala of *le Nouvel Observateur*." This audience was the young left that had gathered at the publication, and it included the new generation at *Cahiers du cinéma*, where the response was equally reserved. Bernardo Bertolucci, writing in *Cahiers*, called *Made in USA* "a film that betrays politics, that is paralyzed in its great liberty by ideological conformism."

Responding in an interview in *Le Monde*, Godard asserted that the film embodied his progressive politics in a progressive form, and reproached "the elegant left" for being insensitive to it:

In *Made in USA*, there is a title card where one can read the cover of a book: *Left, Year Zero*. The last time that this card is used, one hears the beginning of a movement from Schumann's Fourth Symphony. Unless one is blind or deaf, it is impossible not to understand that this shot, that is, the mixture of an image and a sound, represents a movement of hope. One can deem it false, ridiculous, childish, provocative, but it is what it is, like a scientific object. I reproach those whom I call the elegant left for not recognizing the presence of this scientific object.

--Excerpted from *Everything is Cinema: The Working Life of Jean-Luc Godard* by Richard Brody (2008, Metropolitan Books); used with permission.

MADE IN U.S.A.

- RIALTO PICTURES -

A MADE IN U.S.A. CONCORDANCE

Following is an attempt to identify the myriad literary, cinematic, and political references in Godard's *Made in USA*:

Adieu la vie, Adieu l'amour

Karina is seen reading *Kiss Tomorrow Goodbye* by Horace McCoy (1897-1955), published in Gallimard's famous *Série Noire*⁸ crime collection as *Adieu la vie, Adieu l'amour* in 1948. The book (filmed in 1950 with James Cagney in the starring role) follows its thoroughly ruthless criminal protagonist from chain gang escape to his return to a life of crime. McCoy is perhaps best known for his existential Depression novel *They Shoot Horses, Don't They?* (1935).

As Tears Go By

Pop star Marianne Faithfull sings an a cappella version of "As Tears Go By," the first song written by Mick Jagger and Keith Richards of The Rolling Stones⁹ and the song that launched Faithfull's career in 1964 at age 17. Her original record remained on the Billboard charts for 9 weeks; the song was subsequently recorded by the Stones as the B side to "19th Nervous Breakdown" in the U.K.

"Atlantic City"

The location is Gallicized as Atlantic-Cité, "cité" in its contemporary sense usually referring to a housing project.

Ben Hecht Street.

Reference to newspaperman, playwright and screenwriter Ben Hecht (1894-1964).

Au Fond de L'homme, Cela

Dr. Korvo is seen reading *Au Fond de L'Homme, Cela (Le Livre du ça)*, the Gallimard edition of a German language book by Swiss physician Georg Groddeck (1866-1934), a pioneer of psychosomatic medicine. Freud borrowed the term "Id" from Groddeck; the English title of the work was *The Book of the It*.

Goodis, David

American noir fiction writer (1917-1967), particularly popular among French directors, notably Truffaut, who adapted his novel *Down There* as *Tirez sur le pianiste (Shoot the Piano Player, 1961)*.

⁸ Trend-setting collection of French and American crime and detective fiction founded in 1945 by Marcel Duhamel and published by the prestigious Gallimard press. The term "série noire" (dark series) was coined by poet-screenwriter Jacques Prévert and later spun off the term "film noir".

⁹ A few years later, Godard would make *Sympathy for the Devil* (1968) with the Stones.

MADE IN U.S.A.

- RIALTO PICTURES -

"He remembers a lock of brown hair...."

Quote from Apollinaire's poem *La Boucle retrouvée*.

"Hey, Philippe!"

The journalist is Philippe Labro (born 1936), playing himself, a reporter for the Europe 1 radio station. Author and journalist, he had been a soldier in the Algerian war. He later became a film and TV director.

"His parents fought mine at Dakar and Mers el-Kebir"

On July 3, 1940, shortly after defeated France signed an armistice with Germany and the collaborationist French government moved to Vichy, the British attacked and destroyed the French fleet holed up at Mers el-Kebir, Algeria, to stop it from falling into German hands. It was the beginning of fratricidal warfare between former allies. In September, General de Gaulle's newly-formed Free French Movement in London got off to a poor start with a failed naval expedition to capture the strategic port of Dakar in French West Africa (modern-day Senegal), then under the control of Vichy France.

"I have blood on my hands...Agadir, the Charonne Métro station, Mehdi Ben Barka."

Agadir, a southwestern coastal city in Morocco, was the site of a 1960 earthquake that destroyed most of the city in 15 seconds. The Charonne Métro station in Paris, on the other hand, was the scene of politically motivated violence in 1962, when police repressed a left-wing demonstration in favor of Algeria's independence. Demonstrators tried to take refuge in the mouth of the Métro station, but it had been closed. Eight people were crushed to death. See Richard Brody's background on the film for detailed information about *l'affaire Ben Barka* (pp 4-5).

"I just did a report on Chateauroux"

Labro has obviously been reporting on the evacuation of one of the 11 major U.S. bases in France after de Gaulle's decision to withdraw France from NATO in 1966.

"In this mirror, I am enclosed alive"

A quotation from "Coeur Couronne et Miroir," a late poem by Italian-born Guillaume Apollinaire (1880-1918), a precursor of the surrealist poets who, in fact, coined the word "surrealist."

"I tawt I taw a putty tat!"

Catchphrase of the Warner Bros. cartoon character, a canary bird known as "Titi" in France.

Inspector Aldrich

Homage to director Robert Aldrich (1918-1983), a *Cahiers* darling, whose best-known films include the key noirs *Kiss Me Deadly* and *The Big Knife* (both 1955).

MADE IN U.S.A.

- RIALTO PICTURES -

“It was a certain Mark Dixon, a private detective, who killed Typhus.”

“Mark Dixon” is the character name (played by Dana Andrews) of a brutal police detective who accidentally kills a murder suspect in Preminger’s *Where the Sidewalk Ends* (1950). The French title was *Mark Dixon, Détective*.

Korvo, Dr. Samuel

Reference to Dr. David Korvo, a villainous hypnotist played by José Ferrer in Otto Preminger’s 1949 thriller *Whirlpool*.

Le Roman inachevé (The Unfinished Novel)

1956 collection of autobiographical verse by the Communist novelist and poet Louis Aragon (1897-1982).

Left, Year Zero

Godard photographs the cover of the paperback edition of a 1964 political study of the French left by Marc Paillet. The title is also a reference to Rossellini’s *Germania, anno zero (Germany, Year Zero, 1948)*

Ludwig, Dr. Edward

Russian-born Hollywood movie and TV director (1899-1982). Ludwig’s *The Gun Hawk*, a B Western starring Rory Calhoun and Rod Cameron, was #6 in Godard’s 10 Best Films of 1965, published in *Cahiers du Cinéma*.

“Mine worked in London for Colonel Passy”

André Dewavrin, codename Colonel Passy, was a French officer who served with Free French Forces intelligence services during World War II. Passy played himself in Melville’s *Army of Shadows* (1969).

“Miss Daisy Kenyon”

Heroine played by Joan Crawford in Preminger’s 1947 *Daisy Kenyon*, a romantic melodrama co-starring Henry Fonda and Dana Andrews.

“Miss Ruby Gentry”

Southern heroine played by Jennifer Jones in King Vidor’s 1953 *Ruby Gentry*, co-starring Charlton Heston and Karl Malden.

Mizoguchi, Doris

Obvious reference to the great Japanese director Kenji Mizoguchi (1898-1956). Mizoguchi was popular among the *Cahiers* crowd long before his discovery by American cinephiles. Godard traveled to Kyoto, Japan, in April 1966 to visit his grave. Doris is played by Kyôko Kosaka, who appeared in one other French film and then became a popular folk singer in her native Japan in the 1970s.

MADE IN U.S.A.

- RIALTO PICTURES -

Moroccan War

“One country that has escaped the current scrutiny of U.S. backing for Arab dictatorships is Morocco... For most of the late King Hassan II's thirty-eight-year rule, the United States and France provided financial and diplomatic support to this moderate on Arab-Israeli issues, while his henchmen tortured and secretly jailed thousands of domestic critics. Hundreds were disappeared...” (excerpted from *The Nation*, January 21, 2002)

Nelson, Paula

Why is Karina's character called Paula Nelson? *New Yorker* writer Richard Brody (author of definitive Godard study *Everything is Cinema*) may have solved the mystery: “Godard's father's name was Paul; think of how many Pauls appear in Godard's movies: *Vivre sa Vie*, *Contempt*, *Masculine Feminine*, *Every Man for Himself* [even the star of his first feature, *Breathless*, was Jean-Paul, and, in *Made in USA*, the Widmark character's first name is Paul, not Richard]. I'm guessing that the Nelson is for Baby Face Nelson, the 1930s American outlaw played by Mickey Rooney in a 1957 B movie starring Mickey Rooney and directed by... Donald Siegel.” (see below: Siegel, Donald).

“Oh, Paula, you robbed me of my youth!

Said when Paula plugs David Goodis: a paraphrase of Hotspur's line “O, Harry, thou hast robbed me of my youth!” in Shakespeare's *Henry IV Part I* (V.iv.76-78).

Ouest-France

Ouest-France ("West-France") is a leading provincial daily French newspaper. Founded in 1944, it today has a circulation of 762,400, mostly in Brittany.

Politzer, Georges

Marxist, born in 1903 in present-day Romania, known as “the red-headed philosopher” and active in the French Resistance. He was executed by the Gestapo in 1942. Godard, who supplies his voice in the film, used the name as a stand-in for Georges Figon, thought to be involved in the death of Ben Barka.

Preminger Street

The most direct reference (of at least four) to director Otto Preminger (1906-1986), master of the Scope film.

“Remember Elisabeth in *Les Enfants terribles*?”

A reference to Jean-Pierre Melville's 1950 film of Jean Cocteau's 1929 novel about an incestuous pair of siblings. Cocteau's voice-over declares that there is “no changing” the pair's perverse ways. (Director Melville made a memorable cameo in Godard's first film, *Breathless*.)

MADE IN U.S.A.

- RIALTO PICTURES -

Siegel, Donald

Jean-Pierre Léaud's character is a reference to director Don Siegel (1912-1991), celebrated for a string of seminal genre movies including *Riot in Cell Block 11* (1954), *Invasion of the Body Snatchers* (1956), *Baby Face Nelson* (1957; see note above re Paula Nelson), and *The Lineup* (1958). Siegel was the mentor of actor/director Clint Eastwood and directed the actor's early Dirty Harry movies. The character may also be a reference to mystery writer Donald Westlake, whose book *The Jugger* was the film's source novel.

"They worked for the French Gestapo"

The French dialogue specifically refers to Bony and Laffont, who headed the French Gestapo (based at 93, rue Lauriston in Paris) between about 1941 and 1944. Many French post-war noir novels and films (notably those by José Giovanni) feature protagonists involved with the French Gestapo, such as the fugitives of Sautet's *Classe tous risques* and Melville's *Le Deuxième Souffle*.

"To Nick and Samuel, who raised me to respect image and sound." (film dedication)

Godard dedicates his film to mentor directors Nicholas Ray and Sam Fuller.

Typhus

In Westlake's source novel *The Jugger*, the name of the height-challenged victim is Tiftus. Pronounced in French, the name comes out sounding like the disease.

"What kind of progress can there be with Lecanuet, Pinay, Pleven?"

Three prominent center right and conservative politicians of the Fourth Republic. Jean Lecanuet ran in the 1965 presidential election as a center-right candidate in 1965. He advocated modernity and European integration.

Widmark, Paul

Reference to Hollywood star Richard Widmark (1914-2008), memorable as the psycho bad guy of several film noirs of the late 40s and early 50s, most notably *Kiss of Death*. Widmark's one film for director Otto Preminger, 1957's *Saint Joan*, would prove to have significance in Godard's career: it introduced his *Breathless* star Jean Seberg. (see footnote 8 above)

"You still work at Radar?"

The comment finally reveals that Karina works for a sensation-seeking true crime magazine, hardly the periodical for a journalist with "principles."

"You'll miss me, honey, some of these days..."

Lyric from "Some Of These Days," a perpetual standard written in 1910 by Shelton Brooks and best known as the theme song of "last of the Red Hot mamas" Sophie Tucker. The song figures prominently in Sartre's existential novel *Nausea* (1939).

MADE IN U.S.A.

- RIALTO PICTURES -

GODARD ON *MADE IN USA* (from a 1966 interview)

Yes, I'm making two films at the same time. The first is *Two or Three Things I Know About Her*¹⁰, starring Marina Vlady; the other, *Made in USA*, with Anna Karina. They are completely different in style, and have nothing to do with each other, except perhaps that they let me indulge my passion for analyzing what is called modern living, for dissecting it like a biologist to see what goes on underneath...*Made in USA* is the fusion in my mind of three different things: I wanted to oblige a friend, to tackle the Americanization of French life, and to do something with the Ben Barka affair.

...I make my films not only when filming, but as I read, dream, even as I talk. This is why I find making two films at once so exhausting – and so exhilarating. To tell you the truth it wasn't planned that way. I was in the middle of making *Two or Three Things I Know About Her* when Georges de Beauregard, who was in financial difficulties after *La Religieuse*, asked if I couldn't run something up for him in a hurry. It was the only way to get him out of his difficulties and allow him to hang on, he said. "You're the only person who can do anything at a moment's notice." "I suppose I am," I said.

I hadn't an idea in my head when I accepted. Then I read a *Série Noire* thriller which interested me. As I had just seen *The Big Sleep*¹¹ again, I thought of having the Humphrey Bogart role played by a woman – Anna Karina, as it happens. I also decided to set the action in France rather than America, and worked a marginal episode from the Ben Barka affair into the main theme. My idea was that Figon¹² was not really dead, but had fled the country and sent for his mistress to join him. She comes to the address given her, and finds him dead this time. I have set the action in 1969, two years after the parliamentary elections, which will be held in March this year. The character is called Politzer, not Figon. No one knows why he died, and the girl sets out to uncover his past. Among other things, she discovers that he has been the editor of an important Parisian weekly, which got very worked up over the Ben Barka affair, and on which she herself was a reporter. Because of her love for him she finds herself playing detective, gets tangled in a web of crooks and cops, and in the end decides to write an article about the affair. The film closes on a discussion with a journalist – Philippe Labro – in a Europe One radio station car.

¹⁰ Godard was romantically involved with star Marina Vlady at the time. *Two or Three Things...* was re-released by Rialto Pictures in 2006.

¹¹ A 1945 film noir directed by Howard Hawks, starring Humphrey Bogart and Lauren Bacall, and based on a novel by Raymond Chandler.

¹² See page 5.

MADE IN U.S.A.

- RIALTO PICTURES -

I started off intending to make a simple film; and for the first time I tried to tell a story. But it isn't my way of doing things. I don't know how to tell stories. I want to cover the whole ground, from all possible angles, saying everything at once. If I had to define myself I would say that I was a painter in letters, as one says man of letters. The result is that although I have respected story continuity for the first time in *Made in USA*, I couldn't prevent myself from filling in the sociological content. And this content is that everything now is American-influenced. Hence the title.

...When a director makes a film, he is not only the head of a great enterprise but the strategist of a great general staff, and the possibilities are fantastic. He has to deal with banks, unions, the government... he is in contact with people from all layers of society. He negotiates, controls, influences, borrows, invests. In addition his work has public repercussions, and he is not permitted to make mistakes. As far as art is concerned, he is on his own; but in its execution, he is a veritable head of state.

I am now on my thirteenth film, and yet I feel I have hardly begun really to look at the world. Curiously enough, once again I feel this because I live in France...Above all I feel that a country can rarely have offered such a range of exciting subjects as France today. The choice is bewildering. I want to cover everything – sports, politics, even groceries – look at Edouard Leclerc¹³, a fantastic man whom I'd love to do a film about or with. You can put everything and everything into a film, you *must* put in everything.

--Excerpted from *Jean-Luc Godard*, edited by Toby Mussman (1968, E.P. Dutton & Co, Inc.). Originally appeared in French in *Le Nouvel Observateur* and in English in *Sight and Sound*.

JEAN-LUC GODARD (Director/Writer)

Born December 3, 1930 in Paris, the son of a doctor and a banker's daughter, Godard had his elementary and high school education in Switzerland and in Paris, then enrolled at the Sorbonne, ostensibly to study ethnology. During his university days he developed a passionate devotion to the cinema, spending endless hours at Left Bank cinema clubs and at the Cinémathèque Française, where in 1950 he met the critic André Bazin and future filmmakers François Truffaut, Jacques Rivette, Eric Rohmer, and Claude Chabrol, with whom he would later form the nucleus of the French New Wave. Godard began contributing articles and film criticism for *La Gazette du Cinéma*, then *Cahiers du Cinéma*.

¹³ Dynamic young revolutionary of grocery marketing (born 1926). Godard did manage to get groceries into *Two or Three Things I Know About Her*.

MADE IN U.S.A.

- RIALTO PICTURES -

In 1951, Godard toured North and South America. Supporting himself with a variety of odd jobs, he continued watching films at a fanatical rate, and his articles for *Cahiers* began reflecting an enthusiastic admiration for little-known American directors of action films and at the same time a deep contempt for the traditional cinema, especially the commercial French film.

In 1954, Godard returned to Switzerland and remained there to work as a laborer on a dam project. With his earnings he bought himself a 35mm camera and made his first film, *Opération Beton*, a 20-minute short about the construction of the dam.

Following four more shorts, Godard stunned the world with his first feature film, *Breathless*, released early in 1960. The film marked a significant break from orthodox cinema techniques, reshaping the traditional film syntax with its astonishing jump cuts and unsteady hand-held moving shots. It was a spontaneous, impulsive, vibrant, and totally original film that reflected the director's enchantment with the immediacy of the American gangster movie and his impatience with the laboriousness of the traditional techniques of "quality" cinema. It immediately established Godard as a leading spokesman of the Nouvelle Vague.

Godard's next film, *Le Petit Soldat*, was a savage exposition of the Algerian conflict and also the first of seven features to star his future wife Anna Karina. Karina next played a stripper in his *A Woman Is a Woman* (1961, re-released by Rialto Pictures in 2003) and a Paris prostitute in *My Life to Live* (1962). *Les Carabiniers* (1963) was an anti-war allegory that provoked violently hostile reaction from audiences. Its grainy dreariness stood in sharp contrast to the wide-screen color cinematography of *Contempt* (1963, re-released by Rialto & Strand Releasing in 1997 and again in 2008), which starred Brigitte Bardot and Michel Piccoli.

With *Band of Outsiders* (1964, re-released by Rialto Pictures in 2001), Godard returned to the world of the gangster. *A Married Woman* (1964) was the study of an alienated Parisian woman. *Alphaville* (1965), Godard's only excursion into science fiction, was followed in the same year by *Pierrot le Fou*.

Godard's impact on the cinema of the 60s was monumental and sweeping. He used the camera inventively, re-writing the syntax of films along the way. *Masculine Feminine* (1966) was a free-form study of the mores of Parisian youth. *Made in USA* (1966) was based on an American potboiler. *Two or Three Things I Know About Her* (1967) told the story of a Paris housewife who moonlights as a prostitute. *La Chinoise* (1967) featured in the leading role actress Anne Wiazemsky, who became Godard's second wife.

After *Week End* (1968), a new Godard surfaced, a revolutionary, didactic filmmaker who became obsessed with the spoken word and increasingly apathetic to cinema as a visual medium. He dedicated himself to making "revolutionary films for revolutionary audiences."

MADE IN U.S.A.

- RIALTO PICTURES -

In the late 70s Godard underwent yet another metamorphosis, rediscovering himself and his love of film. He refocused his sights on themes of universal humanistic concern in *Every Man for Himself* (1980), *Passion* (1982), and *First Name: Carmen* (1983). He even paid a renewed homage to American cinema in *Déetective* (1985), but caused massive controversy with his *Hail Mary!* (1985).

King Lear (1987) was an unsuccessful attempt to film Shakespeare. *Soigne ta droite* (1987), *Nouvelle Vague* (1990) and *Hélas pour moi* (1994) all featured top stars, but his *For Ever Mozart* (1997), with its typically Godardian disquisition on art and war, was the best received of the four.

In 1998, Godard completed his long-gestating *Histoire(s) du Cinéma*, a highly personal meditation on 100 years of cinema. Other works of the 90s include *Germany Year 90 Nine Zero* and the self-portrait *JLG/JLG* (1995).

In 2003, he made *In Praise of Love*, a surprisingly moving study of art, history, madness and exploitation and, in 2004, *Notre Musique*, shot on location in Sarajevo. *Morceaux choisis* (literally, "choice bits"), a 90-minute re-edit of his *Histoire(s) du Cinéma*, was shown in 2005 at the Pompidou Center in Paris and was the opening night film of the re-opened Museum of Modern Art in New York.

Among his many prizes and honors, Godard won the best director award at the Berlin Festival for *Breathless*, a Berlin Jury Prize for *A Woman Is a Woman*, and Venice's Golden Lion (Best Film) for *First Name: Carmen*. In 1986, he was honored with a Special French César Award for lifetime achievement.

--Adapted from Ephraim Katz's *Film Encyclopedia*; updated by Lenny Borger

ANNA KARINA (Paula Nelson)

Born Hanne Karina Blarke Bayer in Copenhagen, Anna Karina left Denmark at age 18 to pursue a modeling career (for Chanel among others) in Paris. Turning down a supporting role in *Breathless* (which would have required a nude scene), she appeared in Michel Deville's *Ce soir ou jamais* (1960) before accepting the lead in Godard's second feature, *Le Petit soldat* (1960). They married the following year and their cinematic collaboration continued with *A Woman is a Woman*, *My Life to Live*, *Band of Outsiders*, *Alphaville*, *Pierrot le Fou*, *Made in U.S.A.* and *Anticipation* (in the sketch film *The Oldest Profession in the World*). When not working with Godard, Karina appeared in a variety of other films, including Agnès Varda's *Cléo from 5 to 7* (1962), Roger Vadim's *La Ronde* (1964), Luchino Visconti's *The Stranger* (1964), as well as Jacques Rivette's controversial *La Religieuse* (1965).

Karina's post-Godard career included many cross-Channel, European and international productions with such directors as George Cukor (*Justine*, 1969),

MADE IN U.S.A.

- RIALTO PICTURES -

Tony Richardson (*Laughter in the Dark*, 1969), Guy Green (*The Magus*, 1968), J. Lee Thompson (*Before Winter Comes*, 1968), Volker Schlöndorff (*Michael Kohlhaas*, 1969), André Delvaux (*Rendezvous a Bray*, 1971), R. W. Fassbinder (*Chinese Roulette*, 1976), Franco Brusati (*Bread and Chocolate*, 1973), and Raul Ruiz (*Treasure Island*, 1986).

Karina has written three novels, starred in a TV musical written for her by Serge Gainsbourg, appeared on stage in a production of Ingmar Bergman's *After the Rehearsal* and scripted, directed and acted in a feature film, *Vivre ensemble* (1972). More recently she has had success with a CD, *Une histoire d'amour*, and a concert tour. Her recent films include Richard Berry's *Moi, Cesar* and Jonathan Demme's *The Truth About Charlie*, in which she appeared singing one of her own songs in a nightclub. In 2001, Karina came to New York to help publicize Rialto's re-release of Godard's *Band of Outsiders*.

Godard once said of her, "She was so sincere in her will to act that it was ultimately her sincerity that acted."

LÁSZLÓ SZABÓ (Paul Widmark)

The veteran of over 120 films in France, America and his native Hungary, Laszlo Szabó was born in Budapest in 1936. He began his acting career in 1952 in Hungary and made his first appearance in a French film in 1959, with a small part in Claude Chabrol's *Les Cousins*. In the 1960s, Szabó became a familiar figure in films of the French New Wave, becoming particularly associated with Jean-Luc Godard -- a collaboration that spanned over thirty years. Their nine films together include *Vivre Sa Vie*, *Le Petit Soldat*, *Les Plus Belles Escroqueries du Monde*, *Pierrot Le Fou*, *Alphaville*, *Made in USA*, *Week End* and *Passion*. He has also appeared in films by most of the great figures of French cinema of the last forty years, including François Truffaut (*The Last Metro*), Costa-Gavras (*The Confession*), Eric Rohmer (*Full Moon in Paris*), Jacques Rivette (*Love on the Ground* and *Up, Down, Fragile*), and Patrice Chéreau (*Judith Therpauve*), and in recent years, has worked with younger generation directors Arnaud Desplechin (*The Sentinel*, *Esther Kahn*) and Olivier Assayas (*Cold Water*, *Tous les garçons et les filles de leur ages*). He has also written and directed several films in France and Hungary, including his first film *Les Gants blancs du diable/The White Gloves of the Devil* (1973), starring Bernadette Lafont, and the crime drama *Zig Zig* (1975), starring Catherine Deneuve.

Director François Truffaut, who directed him in *The Last Metro* and compared his silhouette to The Maltese Falcon's, praised Szabo as "a strange and poetic actor." Truffaut also praised Szabo's directorial debut, *Les Gants du diable*, which he described as "precisely the bridge between Cocteau and Goodis, or between Godard (of *Made in USA*) and Hawks (of *The Big Sleep*)."

MADE IN U.S.A.

- RIALTO PICTURES -

László Szabó lives today in Manhattan, where he works as an actor, director and acting teacher. He is available for interviews.

JEAN-PIERRE LÉAUD (Donald Siegel)

Born in Paris in 1944, Léaud's on-screen life was given birth in *The 400 Blows* (1959), as director François Truffaut's fictional alter ego Antoine Doinel...[a performance that was] defiant, withdrawn, and, at the same time, fragile and exposed. It is for this role and the subsequent films in the Doinel cycle that Léaud remains best known. Doinel, the hapless romantic frustrated by modern life, has become one of the best-loved characters in French cinema.

During the same period, Léaud made a number of films with Jean-Luc Godard.¹⁴ While Léaud's performances for Truffaut were that of a lonely, romantic outsider, for Godard, Léaud was a dogmatic and often didactic idealist who also skirted the fringes of life. Truffaut described Léaud's Doinel persona as one who "does not openly oppose society (and in this sense is not a revolutionary), but he is wary of it and goes his own way, on the outskirts of society."¹⁵ Godard, on the other hand, almost always had Léaud play a revolutionary or ideologue, and in many ways, this was closer to the truth of the performer. Truffaut biographers Antoine De Baecque and Serge Toubiana wrote:

Both directors used Jean-Pierre Léaud as an actor, but in opposite ways. Truffaut was often appalled or wounded by Léaud's personal choices and his commitment to left-wing militancy. The actor for his part surely felt closer to Godard, even though, on a human level, he remained extremely attached to Doinel's creator.¹⁶

Regardless of the personal dynamics, both directors attached enormous importance to Léaud as a principal performer in the early stages of their careers. Léaud expressed a defining characteristic of both directors...Truffaut in emotions and romance, Godard in anger and ideals, and Léaud in body and spirit.

--Excerpted from *Because of Tenderness: Thoughts on the Performance of Jean-Pierre Léaud* by Rhys Graham (collected in *Senses of Cinema*)

¹⁴After his first major role for Godard in *Masculine Feminine*, he also appeared in *Made in USA*, *La Chinoise*, *Week End*, *Grandeur et décadence* (made for French television), *Le Gai Savoir*, and *Détective*, along with cameos in *Pierrot Le Fou* and *Alphaville*.

¹⁶*Truffaut*, Alfred A. Knopf, 1999

MADE IN U.S.A.

- RIALTO PICTURES -

DONALD E. WESTLAKE (Novel)

Born in Brooklyn in 1933, legendary mystery writer Donald Westlake published his first novel in 1960, following a stint in the Air Force and stabs at acting and editing. At first specializing in the tough, hard-boiled style, he created his first series character in 1962, with Parker, a professional thief who often gets away with murder. Under the pseudonym of “Richard Stark,” Westlake has written over 20 Parker novels, from 1962 to 1974 and from 1997 to the present.

Under his own name he began his most successful and popular series in 1970, comic novels about crime “genius” Dortmunder and his raffish pals, forever planning extremely elaborate capers that somehow never quite come off. Many of his novels have been adapted for the screen, including *Point Blank*, *The Hot Rock*, *Bank Shot*, *Payback*, and in the case of *Jimmy the Kid*, three times, in decades-apart versions in the U.S., Italy, and Germany. A screenwriter himself—though not of his own novels—Westlake was Oscar-nominated for his 1990 adaptation of Jim Thompson’s *The Grifters* (produced by Martin Scorsese and directed by Stephen Frears) and wrote the original script for the sleeper hit *The Stepfather*.

The author of over a hundred books under his own name and at least ten other pseudonyms, Westlake has won three Mystery Writers of America “Edgars” (the Pulitzers of the genre), only the second person to win in three separate categories -- Best Novel (*God Save the Mark*, 1968); Best Short Story, (“Too Many Crooks,” 1990); and Best Motion Picture Screenplay (*The Grifters*, 1991) —and in 1993 was named “Grand Master,” the society’s highest honor.

Made in USA was adapted by Godard from Westlake/Stark’s Parker novel *The Jugger* (1965). Producer Georges de Beauregard’s insolvency resulted in Westlake’s retaining all U.S. rights to the film. Mr. Westlake died of a heart attack on New Year’s Eve, 2008, while vacationing with his wife in Mexico.

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 (*Masculine Feminine*) 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

MADE IN U.S.A.

- RIALTO PICTURES -

fiction feature, *La 317e 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), in which he also makes a cameo acting appearance [*Z* will be re-released by Rialto Pictures, opening on March 13 at New York's Film Forum]. Coutard personally directed three films: *Hoà Binh* (1970), an evocation of the Indochina War, and *La Légion saute sur Kolwezi* (1979), a recreation of a true paramilitary operation in Africa, and *S.A.S à San Salvador* (1982).

LENNY BORGER (subtitles)

Made in USA is translator/subtitled Lenny Borger's 10th year and 29th collaboration with Rialto Pictures, which began with the 1998 re-release of *Grand Illusion*. A former Paris *Variety* correspondent, the Brooklyn-born expatriate has also subtitled recent films by Bertrand Tavernier, Jean-Luc Godard and Claude Chabrol and has written new titles for such classics as *Rififi*, *Touchez pas au Grisbi*, *Contempt*, *The Milky Way*, *The Battle of Algiers*, *Casque d'or*, *Le Corbeau*, *Rules of the Game*, *Les Demoiselles de Rochefort*, *Children of Paradise*, Raymond Bernard's *Les Misérables*, five Jean-Pierre Melville pictures – including *Bob Le Flambeur* and *Army of Shadows* -- and eight other Godard films. Borger collaborated with Godard himself on the translation and subtitles for *In Praise of Love* and *Notre Musique*.

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. Rialto celebrated a record-breaking 2004 with the previously unreleased, original

MADE IN U.S.A.

- RIALTO PICTURES -

1954 Japanese version of Ishiro Honda's *Godzilla*; Peter Davis's Oscar-winning and newly-restored 1974 documentary *Hearts and Minds*; and Gillo 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 United States. *Army of Shadows* became the most critically acclaimed film of last 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 the Los Angeles Film Critics and National Film Critics associations.

Rialto's re-release of Alberto Lattuada's *Mafioso*, a dark comedy from 1962 starring Alberto Sordi, was the unqualified highlight of the 2006 New York Film Festival. 2007 re-releases included Jean-Pierre Melville's *Le Doulos*, starring Jean-Paul Belmondo, and Jean-Jacques Beineix's "second wave" thriller *Diva*.

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 2008, the company has 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*. Rialto's most recent 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.

"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

MADE IN U.S.A.

- RIALTO PICTURES -

RIALTO PICTURES RELEASES

- 2009** Godard's MADE IN USA
Costa-Gavras' Z [opening March 13]
Melville's LEON MORIN [April]
Boulting's BRIGHTON ROCK [release date tba]
Cavalcanti's WENT THE DAY WELL? [release date tba]
- 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
MURDEROUS MAIDS
QUAI DES ORFEVRES
UMBERTO D.
THE PRODUCERS
THE PHANTOM OF LIBERTY

MADE IN U.S.A.

- RIALTO PICTURES -

2001

BAND OF OUTSIDERS
BOB LE FLAMBEUR
THAT OBSCURE OBJECT OF DESIRE
JULIET OF THE SPIRITS

2000

RIFI
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 edited & annotated by Bruce Goldstein, with Adrienne Halpern & Pelin Uzay

Made in USA concordance written by Lenny Borger,
edited & with additional material by Bruce Goldstein

Westlake biography by Michael Jeck

Special thanks to Richard Brody, László Szabó

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