

Godard's
BAND of
OUTSIDERS

RIALTO PICTURES PRESSBOOK

Band of Outsiders

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Directed by
Jean-Luc Godard

Screenplay
Jean-Luc Godard

Based on the novel *Fools' Gold* by
Dolores Hitchens

Assistant Director
Jean-Paul Savignac

Director of Photography
Raoul Coutard

Camera
Georges Liron

Editor
Agnès Guillemot
Françoise Collin

Music
Michel Legrand

Sound
Antoine Bonfanti
René Levert

Continuity
Suzanne Schiffman

Production Manager
Philippe Dussart

An Anouchka Films – Orsay Films Production
A Gaumont film

Filmed in Paris and vicinity, February - March 1964
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France Black-and-White Aspect Ratio: 1.33:1 Running time: 97 min.

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CAST

Odile
Anna Karina

Arthur
Claude Brasseur

Franz
Sami Frey

English teacher
Danièle Girard

Madame Victoria
Louisa Colpeyn

Arthur's uncle
Ernet Menzer

Arthur's aunt
Chantal Darget

Legionnaire
Georges Staquet

English students
Claude Makovski
Michèle Seghers
Jean-Claude Remoleux

School doorman
Michel Delahaye

Narrator
Jean-Luc Godard

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SYNOPSIS

Franz (Sami Frey) and Arthur (Claude Brasseur) are two young friends without money, jobs, or prospects. All they have is Arthur's black convertible in which they drive out to the suburbs one winter afternoon to look over an isolated villa. This is where Odile (Anna Karina), a young woman whom Franz has befriended, lives with her "aunt" and guardian, Madame Victoria. Odile had unwisely spoken to Franz of a stash of cash hidden in the room of their lodger, Mr. Stolz. With the reluctant complicity of Odile, Franz and Arthur plan to steal the money.

Franz and Arthur then return to Paris to attend the English class in which Odile is also a student. (The day's first assignment is to translate excerpts of Shakespeare's *Romeo and Juliet*... back into English!) During a break, Franz introduces Odile to Arthur, who manages to charm her with his blunt, cynical manner. Arthur persuades her to let him – and Franz – drive her home. During the trip, Arthur tries to confirm Odile's story about the hidden money and reveals his intention to steal the money. Though she protests that the plan is insane, Odile nonetheless agrees to help them. While the boys horse around, read the newspaper, and evoke what they'll do with their share of the loot, Odile goes back to the house and enters Mr. Stolz's room. The money is still there, hidden under a coat in the wardrobe, which she forgets to replace.

Odile, Arthur, and Franz drive back to Paris. In a café, the boys vie for Odile's attention, joke, and discuss the robbery, fixing the job for the day after next. To kill their boredom, they observe a minute of silence then put on a record and improvise a dance. Arthur and Franz flip a coin to see who will get Odile, but she cheats on the call to remain with Arthur. Arthur and Odile stroll about the outskirts of the city. Odile finally admits she loves Arthur, who derides her declaration. They then walk down to the Place de Clichy and take the Metro back to Arthur's home and spend the night together.

No sooner has Arthur put Odile in the taxi the next morning then he is accosted by his uncle, aunt, and legionnaire cousin, who have caught wind of the planned heist and want in on it. Arthur tells them he will do the job with them, and then runs out to find Franz, telling him they're stealing the money that evening. Franz goes to fetch Odile outside the English school. Odile tries to dissuade him, claiming Madame Victoria is suspicious. But both feel an attraction to each other.

To kill time before nightfall, the threesome visit the Louvre in record time, then make plans to meet at the villa for the robbery. Once there, they find Mr. Stolz's room locked. Arthur and Franz try to get in through the window, but it is locked as well. Arthur loses his temper with Odile and starts to beat her, but Franz intervenes. Arthur tells her they'll be back the next night and that she'd better have found the key.

The next evening Franz and Arthur return. Odile tries to dissuade them, saying all the locks have been changed. Franz and Odile force their way in, threaten Madame Victoria into giving them the key to Stolz's room, then tie, gag, and lock her in a wardrobe. The

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trio goes upstairs, but the money has disappeared. After a search of the house, they find some of the money stashed in other hiding places. When they go to release Madame Victoria, they find she has apparently suffocated in the wardrobe.

As they drive off, Arthur suddenly decides to return to the house to check that Madame Victoria is really dead. He will meet Odile and Franz later at a rest stop café. When Franz passes Arthur's legionnaire cousin driving toward the villa in the uncle's car, he turns back, fearing the worst. Franz and Odile arrive in time to witness the fatal shootout in which Arthur and his cousin kill each other. Odile and Franz take off when Stolz arrives in his car, to be met by Madame Victoria, who is not dead after all.

Franz and Odile take flight and decide to leave the country together. Three days later they reach the coast and set sail for new adventures in the tropics.

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GODARD ON *BAND OF OUTSIDERS*

Jean Collet: *Band of Outsiders* is based on a novel called *Fools' Gold* by Dolores Hitchens, which was published in France as *Pigeon vole* in the "Série noire" collection. I haven't read this book. Why did you use it as a point of departure?

Jean-Luc Godard: What I liked in this novel was a certain tone in the narrative and in the dialogues, and I tried to maintain this tone in the film. Of course, the tone may have come from the translation, which is bad. But at least the translation created a certain style that interested me. I even kept it in the commentary that accompanies certain scenes in the film.

The book is like a novel that I've always wanted to make into a film – *Banlieu sud-est*, by René Fallet. It's the kind of story in which you have two guys, a girl, and a bicycle race. You find that in most of the pre-war French novels. In the film previews for *Band of Outsiders*, I call it "A French Film With a Pre-War Atmosphere."

Like [Marcel Carné's] *Port of Shadows*?

No, more like the novels that weren't filmed before the war but which were already films. Certain novels by Simenon or Raymond Queneau. I tried to recreate the populist, poetic climate of the pre-war period, and I don't mean this in a derogatory way.

In seeing your film, which is after all a pure Grade B story, it seemed to me that you were able to hide your allusions and quotations with much greater ease. You've often been reproached for your love of quotations. It seems to me that they won't even be noticed this time.

Yes, I wanted to make a simple film that would be perfectly understandable. For instance, when distributors see *Muriel* or *Contempt*, they can't manage to decipher them. Whereas *Band of Outsiders* is completely clear.

But that didn't stop me from putting everything I really like into the film. I took advantage of every situation and every instant in the film. For instance, if a scene takes place in a car, the two guys talk about the cars they like. And in the choice of names, in certain dialogues, and in various parts of the commentary, I also managed to slip in everything I like.

In this way, doesn't your film have certain keys to it, just as you have romans à clef? For instance, Arthur gives Odile a Queneau novel whose title is Odile. Why? Can you give any other keys to the spectators?

I chose Odile for the heroine's name as a reminder of one of Queneau's first novels. It's part of the film's atmosphere, part of the climate I was mentioning earlier.

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But the Queneau novel entitled *Odile* is itself a *roman à clef*. It's a novel in which the author relates, in a humorous vein, his experiences with the Surrealist movement. At first, I wanted Arthur to give Odile the André Breton novel called *Nadja*. But it bothered me to have him give her a book called *Nadja* when her name was Odile. So I chose Queneau's *Odile*, in which you can find all of the Surrealists scarcely camouflaged behind pseudonyms – Aragon, Soupault, Breton, and so forth. Breton's name in the book is Anglarès. And it's for that reason that I have Arthur open the Queneau book and read, "Anglarès related..." At that moment, he has the right to tell of a passage from *Nadja*, since Anglarès is Breton.

In that way, I hid all of these quotes, and I was therefore able to use a lot more of them than in my other films. For instance, Arthur has the same first name as Rimbaud, and so I used a text by Rimbaud in one of my commentaries on Arthur.

You managed to live up to the challenge you set for yourself by shooting this feature length film in twenty-five days, which is a record. Why this rapidity?

I always like to have a balance between the shooting of a film and its financing, between the budget and the subject, or at least what I think of as the subject. When you go to a certain party, you dress one way and not another. Even if what you wear has no relationship to what you are going to see, say, or do. You prepare yourself...For instance, you pay the extra money for a taxi because you're going to a very "chic" party, whereas normally you'd take the subway.

It's in that vein that I shot the film in twenty-five days. I always like to impose restraints upon myself. The freer I am, the more I feel I must force certain basic conditions and rules upon myself. I never agree with the conditions my producers set up, simply because these are never the right conditions with respect to the film's subject. Therefore I try to find the right conditions and then live up to them.

For instance, people have always told me that I rush through my films. They're very happy if I finish in four weeks instead of six. But let me finish in three weeks, and they're no longer happy – "Ah, even so, you shouldn't do a rush job..."

But it's not a question of that. It's a challenge I set up for myself.

In *Contempt*, the challenge was to shoot in Italy using direct sound. That's never done, because the Italians shout at the top of their lungs and their motorbikes make a lot of noise. So all of their films are dubbed over. You might think that this challenge has nothing to do with the film. But that's not true. It's a discipline. It's like doing gymnastics every morning so that you can be in shape throughout the day.

You also don't allow yourself to write dialogue. Why?

I write it at the last minute. That's so that the actor won't have any time to think about his dialogue and get himself prepared. That way, he has to give more of himself.

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He's more clumsy that way, but also more total. I leave my actors quite free. I correct them every once in a while if they do something that doesn't work or doesn't have anything to do with the subject. Simply because they can't realize as well as I do what the film is all about. But there's little rehearsing. Only two or three takes are ever made. Usually it's the first or last that works. I explain how they're supposed to act the way Mack Sennett probably explained things to his actors. "You come on, you do this and we start rolling...."

On the other hand, for the dance scene in the café, we rehearsed for two weeks, three times each week. Sami and Claude didn't know how to dance. We invented the steps. It's an original dance, and we had to perfect it. It's a dance with an open, line figure. It's a parade. They dance for the camera, for the audience.

In this film, then, the subject is the three characters, a trio that forms a "band of outsiders." It's almost a psychological film. But the camera always keeps its distance with respect to these characters.

Yes. When the Americans saw it, they said to me, "It's an impressionistic film..." The fact is that I began the movie with the idea of making it a pure piece of reportage. But as you watch people, you begin to get interested in them, you get closer to them. You can't help getting closer to them.

...Until you reached the point of the commentary, which you wrote after the fact and which shows us the souls of these characters.

Yes, and it makes you feel at the same time that you are quite removed.

When did you really discover these characters?

When I saw the finished film. Before that, they escape you. Everything you do is staggered and contradictory. For instance, Arthur, when he goes off to rob the house, looks quite disguised, artificial, and theatrical. With his black mask, he looks as if he's playing a gangster. That's why, immediately afterwards, the theft scene is treated with a great deal of violence and brutality. It had to be realistic, you had to see the scene as somewhat true to life.

In this trio, you left the sensitive character, Franz, in the background; yet he seems to be the foil to the cynical Arthur.

That's what the film is all about. Odile is obviously attracted at first toward the more brilliant of the two. And then afterwards, she discovers Franz, who is more solid, but who doesn't have appearances in his favor.

Arthur is quite harsh and scornful towards Odile.

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It seems to me that he's the kind of guy who goes to wait in line on Sundays to see Johnny Hallyday: or you find him playing the coin machines at the Bastille. When this kind of guy meets a girl, he feels that insulting her is the only way to court her. He's like that...

This kind of character, who resembles a beast of prey, seems to turn up in all of your films. One might say that the theme of your entire work is "the instinct to capture." Arthur thinks only of taking. And as fast as possible. Taking money, seducing Odile. We don't seem to be far here from Les Carabiniers or from the character played by Belmondo in Breathless.

It's true that I have always had a tendency to want everything all at once. You see it in my habit of shortening the action of my films. The novel that inspired *Band of Outsiders* takes place over four or five months. In the film, it's three days.

It seems to me that the rapidity and the rapaciousness you see in the character of Arthur ought to arouse sympathy. He represents a precise type. He doesn't know how to discuss, so he acts. People who speak have to find beautiful things to say – they recite Shakespeare for instance – or else it's not worth the trouble to speak. You're better off keeping quiet.

The characters in *Band of Outsiders* don't know how to discuss. They're little animals. Instead of being the wild animals of *Les Carabiniers*, they're domesticated animals, you might say. They're also the little suburban cousins of the Belmondo of *Breathless* and of *A Woman is a Woman*. Furthermore, *A Woman is a Woman* almost had as a title *On est comme on est* [*You Are What You Are*].

Why the title Band of Outsiders, which you finally kept after having tried several others?

I like it precisely because these three characters really do form a "band of outsiders." They're not like other people. They're more honest with themselves than with other people. They're people who lead their own lives. It's not really they who live outside of society. It's society that is far from them. They go everywhere – you see them in the Louvre, in the bistros; they're no more withdrawn from society than the characters of *Rebel Without a Cause*.

You say that they're more honest than other people. But they're thieves...

I mean they have natural reactions. These are characters right out of Jean-Jacques Rousseau. They're just the opposite of the hero of *Contempt*, Paul Javal, who is a bad offspring of civilization.

But none of that was premeditated. I shot the film quite fast. When you shoot fast, you don't have the time to think about things. Things take place and become organized all

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by themselves. For instance, I found myself at a loss for the end of the film. I didn't know how I was going to end it. It had to end harmoniously. It's a quartet – one of the instruments has disappeared, so the rest no longer have much to do. Finally, after having tried several overly complicated solutions, I came up with the last shot of Sami and Anna leaving. It's one of the shots I like the best. Because they finally seem to be *natural*. It's a "resolution." They've found themselves. You don't know what's going to happen to them. They won't necessarily be happy. But they are "resolved." They are finally what they are. They have accepted themselves. They needed to have Arthur come into their lives to arrive at this point.

The last shot of Band of Outsiders shows the world turning.

Yes, that could be the moral of a film by Bergman: after all the catastrophes, the world keeps on following its course.

At the end of Contempt, you might say the same thing – the characters have touched off a catastrophe, but the world keeps following its course.

Yes, absolutely. But in *Contempt*, the catastrophe comes from the fact that the characters are too "civilized." They are carried away because they have invented their own ideas, their own techniques, and so forth, by themselves. On the other hand, the characters in *Band of Outsiders* are not dominated by any technique or by any preconceived idea. They know it's wrong to steal money. They have neither the mentality of thieves or of capitalists. They're like animals. They get up in the morning. They have to find a bird to kill so they can eat at noon, and another for the evening. Between that, they go to the river to drink. And that's it. They live by their instincts, for the instant.

The danger would be to make a system of it. Whereas these characters correct themselves. For the moment, they're happy because they're not asking themselves any questions.

No Questions Asked: Conversation with Jean-Luc Godard by Jean Collet, from Télérama, no. 761 (August 16, 1964), reprinted in Focus on Godard, © 1972 by Royal S. Brown

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NOTES ON THE NOVEL *FOOLS' GOLD*

The first time they drove by the house Eddie was so scared he ducked his head down. Skip laughed at him. Above the rattling of the motor, Skip jeered, "What's the matter with you? Afraid the old woman's got X-ray eyes or something? She's a mind reader, maybe? She's looking out now and spotting us? You nuts?" What he really meant, as Eddie knew, was that Eddie was chicken.

- opening paragraph of Dolores Hitchens' *Fools' Gold*

Born in Texas in 1907, Dolores Hitchens began to write mystery novels after careers in nursing and teaching. Under the pseudonym D. B. Olsen, she published her first book in 1938, *The Clue in the Garden*. In the 1940s she wrote a series of twelve whodunits featuring the amateur tandem, the Murdock Sisters; another of her amateur detectives was Professor Pennyweather, the hero of six other books. Writing as Dolores Hitchens after her remarriage to Bert Hitchens, a railroad detective, she collaborated with him on a series of suspense tales set in his professional milieu. Also writing as Noel Burke and Dolan Birkley, Hitchens wrote some 50 novels in all. She died in 1973.

Fools' Gold was the 472nd title in the legendary *Série Noire* collection founded and directed by Marcel Duhamel for the prestigious French publisher Gallimard. It was translated as *Pigeon vole* in 1958, the year of its U.S. release. The *Série Noire* subsequently published four other Hitchens titles: *The Watcher*, *The Grudge*, *The Bank with the Bamboo Door*, and *The Baxter Letters*.

The "cheap" American thriller, translated into French and published in the popular *Série Noire*, has been a great source of material for [French] film directors. Usually, the novels are transplanted by the filmmakers into French locales, partly by preference, partly, one supposes, for economy. However, there is generally something left of the American atmosphere. For example, when Truffaut filmed the late David Goodis's novel *Down There as Shoot the Piano Player*, I think that even if one had not known the American origin of the book, one might have felt it from the film. Since Truffaut followed the novel so closely, and in fact succeeded so completely in rendering its atmosphere, one could not but feel that the original material was non-indigenous. On the other hand, I am sure that few people who saw *Band of Outsiders* ever realized that it was based on a novel set in Los Angeles and called *Fools' Gold* (New York: Doubleday & Company, 1958). For one thing, the film is strongly rooted in Paris as a place: the Louvre, the Métro, the Place de la Nation [sic], the suburbs. Secondly, the two boys themselves were made to seem even more typically French precisely by their fascination with imitating American gangsters as they had presumably read about them in the *Série Noire* or seen them in American films. In other words, nourished by the same material as Godard himself, they became all the more French.

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The basic plot of the book is very close to that of *Band of Outsiders* — the two boys, Skip more delinquent than Eddie, the girl, Karen, who lives with her adopted aunt in whose house someone has stashed away a pile of money. Karen lets slip this information, and the boys plan a robbery. The first major difference between book and film is that Godard has left aside the rather cheap psychology that books of this kind are always at pains to trot out, hoping to give the basic story a fancy veneer. [...] A good half of the book is devoted to the story of Skip's uncle, now quietly retired from a life of crime, and his attempts to come back by making a killing on the information Skip has given him. The Syndicate also wants to move in, and many chapters are devoted to this as well as to the connections between the Syndicate and the man from Las Vegas whose money both the boys and the Syndicate are planning to steal. In the film, this whole subplot is reduced to no more than two or three tiny scenes: one in which the uncle discovers the plans for the robbery, and another in which he tries to steal the money, and he and his nephew are killed.

No thriller-writer would have been content with the bare bones of this two-boys-and-a-girl plot; but that was precisely what interested Godard, and that is what he took...

-- from Richard Roud, *Godard* (New York: Doubleday & Company, 1968)

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NOTES ON PUNS, WORDPLAY, & OTHER UNTRANSLATABLE REFERENCES

Et pour la dernière fois (?) à l'écran... Michel Legrand ("And for the last time (?) on the screen: Music by Michel Legrand"): The jokey (?) credit suggests the end, not of Legrand's film career (which continues to this day), but of the Legrand-Godard collaboration, which had already produced *A Woman is a Woman* and *My Life to Live*, and the contributions to the sketch films *Les Sept Péchés Capitaux* and *Les Plus belles escroqueries du monde*. They would only work together one more time for the 1967 sketch film, *Le Plus vieux métier du monde*. In addition to Legrand's original music, *Band of Outsiders* also contains much self-quoting, notably in the café restroom scene where we hear an excerpt from Jacques Demy's *The Umbrellas of Cherbourg*, released just as Godard was beginning to shoot. At other moments, Sami Frey whistles bits of that film's music.

C'est solitaire et glacé par ici. ("It's cold and forlorn here"): Arthur's reaction on seeing the isolated villa is a reference to the opening line of Verlaine's famous poem, *Colloque sentimental* ("Dans le vieux parc solitaire et glacé/ Deux formes ont tout à l'heure passé")

Le soleil d'Austerlitz se levait à la Bastille ("The sun of Austerlitz rose over the Bastille"): An ironic superimposition of two major events in French history: the Battle of Austerlitz in 1805, in which Napoleon definitively and gloriously routed the Austrian army, and the fall of the Bastille prison which symbolically marked the beginning of the French Revolution.

Arthur demandait à Franz s'il c'était bien vrai qu'il avait caressé le genou d'Odile. Franz dit que oui, et qu'elle avait la peau douce. ("Had Franz really stroked Odile's knee? Yes, Franz said, and that she had soft skin."): A *clin d'oeil* to Truffaut's *The Soft Skin*, which premiered at the 1964 Cannes Film Festival as Godard was in post-production on *Band of Outsiders*.

...Une maison près de la rivière... ("...a house by the river..."): Godard's amusingly laconic plot summary for latecomers includes a reference to Fritz Lang's 1950 thriller *The House By the River*.

"Comme disait le grand poète Eliot..." ("As the great poet Eliot said..."): The quote ("Everything that is new is thereby automatically traditional") is apparently apocryphal, probably extrapolated by Godard from one of Eliot's essays on poetry.

"Une vraie minute de silence, ça dure une éternité." ("A real minute of silence takes forever."): Godard cheats. His minute of silence only takes 35 seconds.

"Bravo, Mr. Segalot, ça c'est du meuble!" ("Well said. You're the prince of ales."): Franz's non-sequitor response to the café drunk's outburst of historical philosophy

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("Empires crumble, republics founder, but fools go on.") is to quote a popular ad slogan coined by a major furniture manufacturer named Segalot in the '60s. ("Bravo, Mr. Segalot, that's real furniture!"). We have used a U.S. beer slogan for the subtitle.

Ça me rappelle une chanson. Comment c'était...? ("It reminds me of a song. How does it go again?"): The "song" Odile sings/recites in the Métro is a famous poem by Louis Aragon, a founding member of the Surrealist movement and a distinguished Communist novelist and poet. It was set to music and recorded in 1961 as "J'entends, j'entends" by Jean Ferrat, a popular Communist songwriter and singer who put out several albums of Aragon's poems-cum-songs.

Odile Monod: Odile Monod was the maiden name of Godard's mother. In the original French, Arthur puns on "Monod" and "Monoprix," a still-popular discount store chain equivalent to Woolworth's (a Monoprix can be clearly viewed in *Band of Outsiders*).

The Madison: One of the popular "non-partner" dances in the wake of the Twist craze of the early 60s, "Le Madison" was introduced to the French by Harold Nicholas (of the famed Nicholas Brothers). Homages to the Madison sequence in *Band of Outsiders* appear in Hal Hartley's *Simple Men*, John Waters' *Hairspray*, and most notably in Quentin Tarantino's *Pulp Fiction*.

"Va te faire empaffer à Chaillot, la folle!" ("Get smashed at Chaillot, you madwoman!"): Arthur insults his aunt with a literary reference to Jean Giraudoux's final play, "The Madwoman of Chaillot."

"I am Loopy De Loop, the good wolf.": Franz's charm offensive to win Odile back includes a good impression of Loopy De Loop, the Hanna-Barbera cartoon character created in 1959 (it was the first theatrical series produced out of their new HB Studios). Loopy gets into trouble because no one can understand his thick French accent, and everyone thinks he is the big bad wolf.

Le pays de Jack London. ("To Jack London country"): The London story Franz refers to is *Nam-Bok the Unveracious*.

"Elle dit que c'était une bonne idée de l'avoir peint en blanc. On devait décorer le type qui a fait ça" ("She said it was smart to paint it [the Louvre] white, that the guy who did it should be decorated."): The "guy who did it" is André Malraux, then Minister of Culture, who had recently launched a program to restore major monuments and neighborhoods of Paris. Ironically, four years later Godard was to become one of Malraux's most virulent detractors in the "Langlois Affair," in which the French government incurred the wrath of the international film community by removing Henri Langlois as head of the legendary Cinémathèque Française.

"Anglarès... raconta une emouvante, stupide et sombre histoire." ("Anglarès began to tell a moving, stupid and somber tale.): Franz reads an excerpt from *Odile*,

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a 1937 novel about André Breton and the Surrealists by a former member of the movement, Raymond Queneau, best known for his *Zazie dans le Métro*.

...Arthur, Odile et Franz avait battu le record établi par Jimmy Johnson de San Francisco. ("...Arthur, Odile and Franz broke the record set by Jimmy Johnson of San Francisco."): This famous gag in fact had two cinematic precedents, both in the silent era: in *Paris en 5 jours*, a 1925 French comedy vehicle for White Russian emigré star Nicolas Rimsky, and in Jacques Feyder's 1929 *The Kiss*, with Greta Garbo, we see a breathless group of tourists racing through the Louvre on the heels of a rushed Louvre guide.

C'est sous des ciels de cristal que Arthur, Odile et Franz traversèrent des ponts suspendus sur des fleuves impassible... ("Under a crystal sky, Arthur, Odile and Franz crossed bridges over impassive rivers..."): This entire commentary is a montage of images from Rimbaud.

"Trois jours après... Odile et Franz aperçurent la mer." ("Three days later Odile and Franz saw the sea."): The final scene on the boat is an obvious homage to Chaplin's *The Immigrant*. Earlier, in the café scene, Odile briefly evokes the dance of the bread loaves from *The Gold Rush*.

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JEAN-LUC GODARD (Writer/Director/Producer)

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*.

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.

Godard stunned the world with his first feature, *Breathless*, released in March 1960. It marked a significant break from orthodox techniques, reshaping traditional film syntax with 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. 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) and a Paris prostitute in *Vivre sa vie* (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 widescreen color cinematography of *Contempt* (1963), which starred Brigitte Bardot and Michel Piccoli. With *Band of Outsiders* (1964), 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.

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After *Week End* (1967), 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."

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 his 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* (1991) 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 reopened Museum of Modern Art in New York.

In 2010, *Film Socialisme* was selected for the "Un Certain Regard" section of the Cannes Film Festival. His first 3D film, part of the omnibus *3x3D*, closed the 2013 Cannes Critics' Week. His latest film, *Adieu au langage*, was also shot in 3D and premiered at the 2014 Cannes Film Festival.

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*, Berlin's Golden Bear (Best Film) for *Alphaville*, and Venice's Golden Lion (Best Film) for *First Name: Carmen*. In 1987, he was honored with a Special French César Award for Lifetime Achievement, and in 2010, he received an Honorary Oscar.

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

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ANNA KARINA (Odile Monod)

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* (Best Actress, Berlin Film Festival), *Vivre Sa Vie*, *Band of Outsiders*, *Alphaville*, *Pierrot le Fou*, *Made in U.S.A.* and *Anticipation* (in the sketch film *Le Plus vieux métier du monde*). 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), 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 (*Rendez-vous à Bray*, 1971), Rainer Werner Fassbinder (*Chinese Roulette*, 1976), Franco Brusati (*Bread and Chocolate*, 1973), and Raul Ruiz (*Treasure Island*, 1986).

Karina has written three novels, *Golden City* (1982), *On n'achete pas le soleil* (1988) and *Jusqu'au bout du hasard* (1998); 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 made her directing debut with *Vivre ensemble* (1972), in which she also starred. Her recent films include Jonathan Demme's *The Truth About Charlie* (2002), in which she appeared singing one of her own songs in a nightclub, Richard Berry's *Moi, Cesar* (2003), and *Victoria* (2008), which she also wrote and directed. She has also recorded four albums, *Une Histoire D'Amour* (2000), *Chansons De Films* (2004), *Le vilain petit canard* (2010) and *La Petite Sirène* (2013).

CLAUDE BRASSEUR (Arthur)

Claude Brasseur was born in Paris in 1936, the son of actors Pierre Brasseur (*Children of Paradise*) and Odette Joyeux (*La Ronde*). He made his stage debut in Marcel Pagnol's *Judas* in 1955 and his screen bow a few months later in Marcel Carné's film *Le pays d'ou je viens*. In 1960, he appeared opposite his father in Georges Franju's horror classic, *Eyes without a Face*. Moving easily from the mainstream to the arthouse film, he has appeared notably in such films as Marcel Ophüls' *Banana Peel* (1963), Truffaut's *Such a Gorgeous Kid Like Me* (1972), Yves Robert's *Pardon Mon Affaire* (1976), André Techiné's *Barocco* (1976), Claude Sautet's *Une Histoire simple* (1978), Michel Drach's *Guy de Maupassant* (1982), Claude Pinoteau's *La Boum* (1980), Godard's *Détective* (1985), Catherine Breillat's *Sale comme un ange* (1991), Dominique Cabrera's *L'Autre côté de la mer* (1997), and Bertrand Blier's *Les Acteurs* (2000). His many television

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credits include the title role in the French cult series, *Les Nouvelles aventures de Vidocq* (1971). He has won two César awards and continues to act in films and television.

SAMI FREY (Franz)

Born in Paris in 1937, Sami Frey studied with legendary acting teacher René Simon before making his professional screen bow in the late 50s. He landed his first major role opposite Brigitte Bardot in Clouzot's *La Vérité* (1960). With his striking good looks and marvelous voice, Frey has always demonstrated discriminating taste in his choice of roles and directors. His subsequent screen credits include Agnès Varda's *Cléo from 5 to 7* (1962), Georges Franju's *Thérèse Desqueyroux* (1962), Godard's *Band of Outsiders* (1964), Claude Sautet's *César and Rosalie* (1972), Dusan Makaveyev's *Sweet Movie* (1974), Ariane Mnouchkine's *Molière* (1978), Coline Serreau's *Pourquoi pas?* (1978), Claude Miller's *Mortelle randonnée* (1983), George Roy Hill's *The Little Drummer Girl* (1984), Bob Rafelson's *Black Widow* (1986), Bertrand Tavernier's *La Fille de d'Artagnan* (1994), Gerard Mordillat's *En Compagnie d'Antonin Artaud* (1994) and Bertrand Blier's *Les Acteurs* (2000). Frey has also conducted an admirable stage career in which he has played many of the great texts of the European dramatic repertory, from Lessing and Brecht to Antonin Artaud and Marguerite Duras. He notably took part in the revelation of contemporary British drama in France and has appeared in a number of Harold Pinter plays. Frey continues to appear in television, film, and theatrical productions.

RAOUL COUTARD (Cinematography)

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

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MICHEL LEGRAND (Music)

Michel Legrand was born in Paris in 1932, the son of popular orchestra conductor and composer Raymond Legrand. He had already built a career as a popular bandleader, singer, songwriter, and jazz pianist — famous in the U.S. for his recordings with Miles Davis and others — when he turned to film music in the late 1950s. He worked regularly with François Reichenbach and Jean-Luc Godard before earning international success with his melodic score for Jacques Demy's *The Umbrellas of Cherbourg* (1963), a collaboration that would continue through 1982. Legrand's first score for an American film, *The Thomas Crown Affair*, earned him an Oscar for his song, "The Windmills of Your Mind," and he went on to win two more Oscars for the scores of *Summer of '42* (1971) and *Yentl* (1983). In all he has been Oscar-nominated 13 times and has been nominated for eight Grammy Awards. In 1998, he received ASCAP's Henry Mancini Award. In 1989, he wrote and directed the autobiographical fiction feature, *5 Days in June*. He has written over 200 film and television scores and continues composing.

RIALTO PICTURES

"The gold standard of reissue distributors" (Kenneth Turan, *Los Angeles Times*), Rialto was founded in 1997 by Bruce Goldstein, who was joined a year later by partner Adrienne Halpern. In 2002, Eric Di Bernardo became the company's National Sales Director.

Rialto's past releases have included Renoir's *Grand Illusion*, both in 1999 and in a new 4K restoration for its 75th anniversary in 2012; Carol Reed's *The Third Man*; Pontecorvo's *The Battle of Algiers*; Fellini's *Nights of Cabiria* (for the first time in its "director's cut"); Jules Dassin's *Rififi*; Godard's *Breathless*, *Contempt*, *Band of Outsiders*, *Masculine Feminine*, *Le Petit Soldat*, as well as the U.S. premiere of his *Made in U.S.A.*; Kurosawa's *Ran*; Buñuel's *The Discreet Charm of the Bourgeoisie*; Clouzot's *Quai des Orfèvres*; Jacques Becker's *Touchez pas au Grisbi*; Bresson's *Au Hasard Balthazar* and *Diary of a Country Priest*; Resnais' *Last Year at Marienbad*; the U.S. premiere of the original, uncut Japanese version of *Godzilla*; the U.S. premiere of the complete, uncut version of Jean-Pierre Melville's *Le Cercle Rouge*; the U.S. premiere of Melville's *Army of Shadows*, which became the most critically-acclaimed film of 2006; and the U.S. premiere of Claude Sautet's *Max et les Ferrailleurs*.

In 2013, in collaboration with the British Film Institute and Park Circus Films, Rialto began touring "The Hitchcock 9" – Alfred Hitchcock's nine surviving silent films, all newly restored by the BFI. Additional 2013/2014 releases included a digital restoration of *Godzilla* for its 60th anniversary; Joseph Losey's two collaborations with Harold Pinter, *The Servant* and *Accident*; Godard's *Alphaville*; Robin Hardy's definitive cut of *The Wicker Man*; and Rob Reiner's *This Is Spinal Tap*.

In 2014, Rialto released a stunning new 4K restoration of Alain Resnais' debut feature *Hiroshima Mon Amour* and, for the first time in the U.S., Paul Grimault's French

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animated classic *The King and the Mockingbird*, both of which were presented at the 52nd New York Film Festival; a new 4K restoration of the complete uncut version of Marcel Carné's *Le Jour Se Lève*, which put back scenes censored by the Vichy government, and Mario Monicelli's *The Passionate Thief*.

2015 saw reissues of The Film Foundation's spectacular new 4K restoration of Powell & Pressburger's *The Tales of Hoffmann*; René Clément's *Forbidden Games*; a new 4K restoration of *The Third Man*; five films by Claude Sautet – *Les Choses De La Vie*, *César and Rosalie*, *Max et les Ferrailleurs*, *Vincent, François, Paul and the Others*, and *Nelly and Monsieur Arnaud* – all newly transferred to DCP; new restorations of *Army of Shadows* and *Rififi*; and the 25th anniversary release of Whit Stillman's *Metropolitan*.

In addition to *Band of Outsiders*, current releases include Stig Björkman's new documentary *Ingrid Bergman – In Her Own Words*, a new restoration of Godard's *Pierrot Le Fou*, and a 4K restoration of Kurosawa's *Ran*.

In 1999, Rialto received a special Heritage Award from the National Society of Film Critics, and in 2000 a special award from the New York Film Critics 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.

In 2013, Goldstein became the first person to receive a Lifetime Achievement Award for Film from George Eastman House. He has also received career awards from Anthology Film Archive and the San Francisco Film Festival (Mel Novikoff Award).

For its 10th anniversary in 2007, Rialto was honored with a retrospective at the Museum of Modern Art in New York, and similar tributes were held at George Eastman House in Rochester, the AFI Silver Theater in Washington, and the SIFF Theater in Seattle. The Criterion Collection also issued a special gift box set, *10 Years of Rialto Pictures*. Rialto's 15th anniversary was observed in 2012 with a Film Society of Lincoln Center series entitled "15 For 15: Celebrating Rialto Pictures."

Since 2012, Rialto has been the U.S. theatrical and non-theatrical representative of the Studiocanal library of over 2,000 international classics.

rialtopictures.com/band

Notes by Lenny Borger

Pressbook edited by Bruce Goldstein, Adrienne Halpern, and Dave Franklin

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