The French cinema is no stranger to content including crime and immorality. Films like *Pepé le Moko* take these topics head on, going so far as to depict a gangster as the protagonist. The American film market, by contrast, enacted the Hays Production Code, which dictated in detail what content could be shown in the American cinema, while at the same time, the Hollywood Formula prescribed that the protagonist be a morally upstanding person. As a result, the Pepe we see in *Casbah* is effectively a completely different character. We see this again with Michael and Jesse in *A bout de Souffle* and *Breathless*; Michael is a criminal who evades the cops, while Jesse is a nice guy who happens to be wanted by the police. In both films, crime is addressed, but the French film can take more creative freedom in how the characters and plot will be perceived, while the American remake directors hands are generally tied in this regard. Characters in American remakes of French films are often morally righteous, and consistent in this regard.