Paris in the Dark

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NOTES

Introduction: A Walking Tour


7 For details about the Finsbury Park as well as Greta Garbo’s popularity in London and the system for films to play in cinemas there, see John Sedgwick and Clara Pafort-Overdun, “Understanding Audience Behavior through Statistical Evidence: London and Amsterdam in the Mid-1930s,” in *Audiences: Defining and Researching Screen Entertainment Reception*, ed. Ian Christie (Amsterdam: Amsterdam University Press, 2012), 96–110, in particular pages 96 and 99.


12 Jean-Michel Renaitour, ed., *Où va le cinéma français?* (Paris: Éditions Baudinière, 1937), 99. For information about sound technology in various European exhibition industries, see “Le Nombre des cinémas en Europe et la proportion des salles sonorisées,” *Livre d’or du cinéma français*, January 1931. Germany at the time had converted 27 percent of its just over five thousand
cinemas to sound, while Great Britain had converted 65 percent of 4,200. In France, which had the same number of cinemas as the UK, the conversion rate was just 14 percent.

14 Charles O’Brien, in Cinema’s Conversion to Sound: Technology and Film Style in France and the U.S. (Bloomington: Indiana University Press, 2005), discusses the “sound” categories of films in France at this time. Besides the film parlant, there was also the film sonore, that is, the film that “had been shot silent and then supplemented with a separately recorded soundtrack.” See pages 68–69.

15 Le Figaro, October 31, 1931, 9. The advertisement referred to Capra’s film as the “grand film Américain parlant français.”


17 Pour Vous, January 22, 1931, 15.
18 La Semaine à Paris, January 16, 1931, 52.

20 For news of the radio show in Nantes featuring music from Mon coeur incognito, see, for example, issues of L’Ouest-Éclair, from February 24, 1931, 10; March 10, 1931, 14; and March 14, 1931, 9. For the film’s play dates in Nantes, see L’Ouest-Éclair, September 8, 1931, 5.

21 For Les Quatre Plumes blanches in Paris, see La Semaine à Paris, May 9, 1930, 76. For the film in Marseille, see “Aux quatre coins de la France,” Pour Vous, July 17, 1930, 15.


23 For the movement of J’étais une espionne through Paris, see La Semaine à Paris, November 17, 1933, 33; December 15, 1933, 43; January 5, 1934, 39; January 28, 1934, 36; February 16, 1934, 37; and April 10, 1934, 38.


25 François Garçon, in his book La Distribution cinématographique en France 1907–1957 (Paris: CNRS Éditions, 2006), discusses the dominance, by 1950, of Hollywood through the example of the Paramount studio, which that year distributed at least one hundred films in France. See page 194.


28 Garçon, La Distribution cinématographique, 12.4–25.
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29 Garçon, *La Distribution cinématographique*, 105.
32 For a more extensive discussion of cinema chains in Paris, see Garçon, *La Distribution cinématographique*, 98–104.
33 Admission prices are very difficult to determine from the available sources. See, for example, *La Semaine à Paris*, March 31, 1931, and the listing and advertisement for the Rex cinema on pages 39 and 41.
38 *Le Petit Parisien*, March 27, 1938, 7.
40 As just one example among many, the daily newspaper *Le Petit Parisien* gave *L’Impossible Monsieur Bébé* a featured review. See André Le Bret, “Cinéma,” March 21, 1938, 8.

Chapter 1: The Cinemas and the Films

1 “Voici les films qui passent à Paris,” *Pour Vous*, October 12, 1933, 15.
2 For a discussion of the development of the Champs-Élysées in the 1920s as a location for shopping and going to the movies, see Meusy, *Écrans français*, vol 2: 120.
3 In 1931 the population of the eighteenth arrondissement was around 290,000, while the first arrondissement had only 42,000 inhabitants. The fifth, sixth, and ninth had 118,000, 100,000, and 103,000, respectively. See Wendell Cox Consultancy, “Paris Arrondissements: Post 1860 Population and Population Density,” Demographia, last modified March 24, 2001, http://www .demographia.com/db-paris-art1999.htm.
4 For a discussion of the development of multiple film programs in France, see Crisp, *Classic French Cinema*, 15–17. Just as in the United States, these programs were not uncontroversial. Many film distributors and producers argued against them and also argued against film screenings that began after midnight. There were various injunctions passed in France against double bills and early morning screenings in the 1930s, but none was ever implemented.
5 *Pour Vous*, October 12, 1933, 15; October 5, 1933, 15.
6 *Pour Vous*, October 12, 1933, 15; October 19, 1933, 15.
7 “Paris Hideaway Coins Money with Silents,” *Variety*, June 7, 1932, 11.
8 *Le Chanteur de jazz* opened in Paris in January 1929 at the Aubert-Palace on the boulevard des Italiens. See *La Semaine à Paris*, January 25, 1929, 85.
9 *Pour Vous*, January 8, 1931, 15; April 9, 1931, 15; November 5, 1931, 15.
10 *Pour Vous*, April 9, 1931, 15.
11 *Pour Vous*, April 9, 1931, 15.
12 For a history of the building, see the website of the Bellevilloise at http://www.labellevilloise.com/.
13 For details of the opening of Chaplin’s film in Paris, see Lucette Benissier, “Lettre à M. Charlie Chaplin,” *Pour Vous*, March 26, 1931, 2; “L’accueil de Paris à Charlie Chaplin,” *Pour Vous*, March 26, 1931, 3; and for information about the opening at Théâtre Marigny, see *Pour Vous*, April 9, 1931, 15.
16 For *All Quiet on the Western Front* in Germany, see Guido Enderis, “Nazis Renew Fight on Remarque Film,” *New York Times*, December 10, 1931, 10. For *À l’Ouest rien de nouveau* in Paris, see, for example, *La Semaine à Paris*, February 6, 1931, 59.
17 For *La Fin du monde* and L’Enigmatique Mr. Parkes, see *La Semaine à Paris*, February 6, 1931, 68; for *No, No, Nanette*, see page 61; for *Le Chant de bandit*, see page 67; for *The Love Parade*, see *La Semaine à Paris*, July 4, 1930, 23.
19 Villette, “Quatre dans le tempête,” *Hebdo*, July 2, 1932, 43.
21 *La Semaine à Paris*, July 1, 1932, 30; November 4, 1932, 26.
27 Douglas Gomery, one of the few film historians to discuss air-conditioning, writes that “Balaban & Katz’s Central Park Theatre, opened in 1917, was the first mechanically air cooled theatre in the world,” and then further examines the Balaban and Katz theatre chain’s efforts to bring the technology to other sites. See Gomery, *Shared Pleasures: A History of Movie Presentation in the United States* (Madison: University of Wisconsin Press, 1992), 53–54.
34 La Semaine à Paris, January 29, 1937, 23.
35 Matthews wrote about the Marignan in “The Cinema in Paris,” New York Times, June 11, 1933, X2. The Marignan was “less pretentious than the Rex, but its simplicity and comfort make it quite as attractive.” The Gaumont-Palace, in the eighteenth arrondissement, was even larger than the Rex, with around six thousand seats.
39 La Semaine à Paris, May 5, 1933, 37.
40 La Semaine à Paris, May 26, 1933, 46.
41 Pour Vous, September 8, 1933, 15.
42 My listings from Pour Vous begin on June 9, 1933, when L’Ange bleu was already playing at the Corso-Opéra. Pour Vous, June 9, 1933, 15. On November 24, 1933, the film finally was replaced by Jeunes Filles en uniforme, the famous Leontine Sagan film that also enjoyed a long run at the Corso. Pour Vous, November 23, 1933, 15.
43 In the second arrondissement, the Cinéphone and the Cinéac showed only newsreels, with the latter presenting only those made by Fox, the American film company. In the ninth, the newsreel cinemas were the Ciné-Actualités and the Ciné-Paris-Midi. The Pathé-Journal showed Pathé newsreels in the tenth, and the Ciné-Paris-Soir, associated with the newspaper Paris-Soir, showed newsreels in the eleventh.
44 The Italian-French coproduction was Je vous aimerai toujours (1933), directed by Mario Camerini, and starring French actors Lisette Lanvin and Alexander D’Arcy. The Spanish-French film was Pax (1932), directed by Francisco Elias, with Gina Manès and Camille Bert. The French-Belgian film was Le Mariage de Mlle Beulemans (1932). It is also possible that, for instance, the Italian-French coproduction was an Italian film made in multiple languages.
45 Films made by American, German, and British corporations, produced in French and often in France, were relatively common during the early 1930s. For
example, MGM made its French films in Hollywood, while Paramount made French films at the Joinville studio outside Paris. German companies, which, after the US film firms, produced the most French films, made them at the Neubabelsburg studio near Berlin and at the Epinay studio in France. During this period, René Clair, Julien Duvivier, and Jacques Feyder all made films for German concerns. See Crisp, *Classic French Cinema*, 24.


47 The two cinemas in the ninth arrondissement showing *La Maternelle* were the Ciné Vol-Opéra and the Agriculteurs. *Pour Vous*, September 7, 1933, 15; and September 21, 1933, 15.

48 Lucien Wahl wrote the review of *King Kong* for *Pour Vous*, in “Les films nouveaux,” September 14, 1933, 6.

49 For play dates for *Théodore et Cie*, see *Pour Vous*, June 8, 1933, 15; and August 31, 1933, 15.


52 A very partial list of these problems would include the French film industry’s inability to exploit fully the foreign market during the early sound era; egregious government taxes on the motion picture industry; and the inability of film firms to stay in business (in 1933, fifty-eight film production companies faced bankruptcy, and by 1935 both Pathé and Gaumont had collapsed). Colin Crisp has written the most extensive history of the magnitude of the problems facing the French film industry at this time. In *The Classic French Cinema*, see page 19 for details about France’s conversion to sound as well as the country’s foreign markets; for the effect of tax issues on the industry, see pages 17–18; see page 21 for information about firms going into bankruptcy, and page 31 for the collapse of Gaumont and Pathé. Crisp discusses the problem of postmidnight screenings on page 17. Other histories of French national cinema also discuss the industry’s chronic problems. In Alan Williams’s *Republic of Images: A History of French Filmmaking* (Cambridge, MA: Harvard University Press, 1992), see chapter 3, “The Golden Age of Sound Cinema,” 157–212. For a more measured view of the industry’s problems during the 1930s, see Yann Darré, *Histoire sociale du cinéma français* (Paris: Éditions La Découverte, 2000), 49–58.

53 In France and the United States, there has been only sporadic historical interest in charting the film cultures of France’s colonies. See, for example, Roger Aubry, “Le Cinéma au Cameroun,” *African Arts* 2, no. 3 (spring 1969): 66–69; Peter Bloom, *French Colonial Documentary: Mythologies of Humanitarianism* (Minneapolis: University of Minnesota Press, 2008); and Harold Salemson, “A Film at War,” *Hollywood Quarterly* 1, no. 4 (July 1946): 416–19 (about Tunisia).
54 All of these examples come from one issue: “Sur les écrans des quatre coins de la France,” *Pour Vous*, July 7, 1932, 14.

Chapter 2: The Ciné-Clubs

6 The materials from the Bibliothèque nationale de France can be found in its digital library, Gallica, at http://gallica.bnf.fr/?lang=EN.
7 For examples of screenings at these locations, see *La Semaine à Paris*, March 29, 1935, 32; and April 12, 1935, 34.
8 *Annuaire général des lettres* (Paris: Annuaire general des lettres, 1933), 466. After the war, as well, while the ciné-club movement remained centered in Paris, there were clubs throughout France. See, for example, Suzanne Frère, “Les Loisirs à Auxerre,” *Cahiers internationaux de sociologie* 7 (1949): 101–8.
9 For a discussion of the economic upheaval of the period, see Crisp, *Classic French Cinema*, 1–42.
11 For the founding of *La Tribune Libre* du Cinéma, see Abel, *French Cinema*, 251–57. For the *Tribune* radio program, see “Les Propos d’Antonio,” *Le Figaro*, May 24, 1939, 4B. Bessy was known as a screenwriter, novelist, actor, and journalist.
12 For information about the club Des Amis de *Pour Vous*, see, for instance, *Pour Vous*, May 22, 1940, 15; the film that Friday would be a sneak preview of Christian-Jacque’s *L’Enfer des anges* (1941).

17 For a sense of the excitement in the French film press when a new Clair film appeared, see the constant coverage in Pour Vous of the Paris opening of Le Million: January 8, 1931, 14; February 12, 1931, 2; March 26, 1931, 8–9; April 9, 1931, 2; April 23, 1931, 12.


19 La Semaine à Paris, May 22, 1936, 39.

20 “Les ‘Clubs’ de cinéma,” 5.

21 Le Temps, December 21, 1938, 5, for Méliès and Zecca; January 11, 1939, 5 for Le Golem and La Charotte fantôme; and January 18, 1939, 5 for Metropolis.


23 For the program of British documentaries, see “Petits Nouvelles,” Le Temps, February 17, 1940, 5; for the German and Russian films, see “Cinémas,” Le Temps, March 1, 1940, 3; for the program on “films fantastiques,” see “Le cinéma,” Le Temps, April 3, 1940 3; the Marey-to-Renoir series is mentioned in “Cinémas,” Le Temps, April 16, 1940, 3; and for the conference on the erotic in cinema see “Petites nouvelles,” Le Temps, May 5, 1938, 6.

24 La Semaine à Paris, May 22, 1936, 40.


28 “Petites nouvelles,” Le Temps, February 17, 1938, 5.

29 La Semaine à Paris, May 22, 1936, 40.

30 La Semaine à Paris, March 31, 1933, 42, 49.

31 Darré, Histoire sociale du cinéma français, 61.

32 Léglise discusses the ciné-club legislation in Histoire de la politique du cinéma français, 22.4–5.

33 For a discussion of Dulac’s significance to the ciné-club movement during the 1920s, see Abel, French Cinema, 251–7.

34 “Avant-Garde et clubs,” Cine Pour Tous, November 15, 1929, 27.


36 “La Femme moderne,” Le Populaire, April 5, 1931, 1.

37 La Semaine à Paris, October 10, 1930, 51.

38 Derain’s article in Cinémonde is cited in Pierre Leprohon, “La Leçon de La Foule,” Cinéa, May 1, 1929, 10; Cinéa cites her opinion about Florey, March 1930, 6 (it is unclear where Derain’s essay about Florey first appeared).

39 Cinéa, November 1, 1927, 24.


44 For the screening of *L’Aurore*, see *La Semaine à Paris*, May 17, 1935, 29; for Clair, see *La Semaine à Paris*, October 11, 1935, 35.


47 *Pour Vous*, May 15, 1940; May 22, 1940; May 29, 1940, 15.

48 For both club locations, see *Ciné-Mondial*, January 21–28, 1944, 2.

49 “3me séance de notre club,” *Ciné-Mondial*, January 7, 1944, 3.


52 *Ciné-Mondial*, March 31–April 7, 1944, 1.


54 “Gabriello au club,” *Ciné-Mondial*, May 26, 1944, 2. In *Death in the City of Light: The Serial Killer of Nazi-Occupied Paris* (New York: Crown Publishers, 2011), 181, David King writes of how “electricity, gas, and many other services no longer worked” toward the end of the Occupation. As early as June 1943, Sartre’s *Les mouches* opened during the afternoon rather than the evening, because of mandated “electricity cuts” (see page 61).


*Chapter 3: Chevalier and Dietrich*

1 *Cinéa*, no. 12, February 2, 1931.


3 For a discussion of Tedesco as an early enthusiast of the film archive and film history, see Christophe Gauthier and Laure Brost, “1927, Year One of the French Film Heritage?” *Film History* 17, nos. 2/3 (2005): 289–306.

4 I am indebted here to a significant tradition of scholarship regarding the phenomenon of French stardom, in movies as well as in other forms. See, for example, Susan Hayward, *Simone Signoret: The Star as Cultural Sign* (London: Continuum, 2004); Kelley Conway, *Chanteuse in the City: The Realist Singer in French Film* (Berkeley: University of California Press, 2004); Ginette Vincendeau, *Stars and Stardom in French Cinema* (London: Continuum, 2000); Jean-Michel Guiraud, “La Vie intellectuelle et artistique à Marseille au

5 *Mon Film*, July 11, 1930, 9. Chevalier won in a landslide, with more than thirteen thousand votes, while Jean Dehelly, in second, received slightly more than two thousand.


7 *Cinéa*, April 1930, 14–24.


9 Jean-Michel Frodon and Dina Iordanova, eds., *Cinemas of Paris* (Edgcliffé, Scotland: St. Andrews Film Studies, 2016), 246–49.

10 *La Semaine à Paris*, December 12, 1930, 67.

11 For the movement from *Whoopie* to *Cocoanuts* to *Reaching for the Moon*, see issues of *Pour Vous* from 1931: March 5, 1931, 15; May 21, 1931, 15; June 11, 1931, 15; August 6, 1931, 15.

12 *La Semaine à Paris*, February 2, 1932, 10.


14 “Voici les films qui passent à Paris,” *Pour Vous*, October 12, 1933, 15.


16 For attitudes toward *À l’Ouest rien de nouveau*, see the film review in *Les Spectacles d’Alger* and also “Chronique d’Argus et de Judex,” December 9, 1931, 2, 4. For reports about *Sous les toits de Paris* and its global importance, see *Pour Vous*, January 8, 1931, 8; and February 19, 1931, 10.


For *Grand Hôtel* in Hanoi, see “Prochainement au Chanatecler,” *Chantecler Revue*, May 12, 1934, 2, which seems to be the newsletter for a major cinema in the city.  

La Semaine à Paris, March 31, 1933, 49.  


References to *Parade d’amour* and “M. C.” come from *Cinéa*, April 1930, 10, 17.  


“En courant la prétentaine,” *Pour Vous*, March 5, 1931, 2.  


For a discussion of the charges against Chevalier and the French Communist Party’s interest in his case, see Behr, *Good Frenchman*, 285–318.

Chapter 4: Violence at the Cinema  


3 “Paris pêle mêle,” *La Rampe*, November 1, 1929, 15.  


“Au Moulin-Rouge,” *Le Figaro*, 3; *Les Trois masques* was playing at the Max Linder cinema in the ninth arrondissement. See *La Semaine à Paris*, December 13, 1929, 78.


For the reopening of Studio 28, see Paul Hammond, *L’Âge d’or* (London: British Film Institute, 1997), 64. For the listing of the films at Studio 28 that week, see *Pour Vous*, March 5, 1931, 15. The Starevich film is unnamed in the *Pour Vous* listing.


In fact, no French cabinet “lasted longer than three years, and several collapsed within days.” Benjamin F. Martin, *France in 1938* (Baton Rouge: Louisiana State University Press, 2005), 9.

For a review of this debate, see Steven Ricci, *Cinema and Fascism: Italian Film and Society, 1922–1943* (Berkeley: University of California Press, 2008), and in particular pages 1–18.


29 See chapter 1 of Kennedy, *Reconciling France against Democracy*, 17–50, for the issues motivating French fascists and their frequent common cause with other rightwing groups.


32 Precise numbers of cinemas in the two chains would vary over the 1930s. My numbers here come from the Parisian newspaper *Comoedia*, November 9, 1930, 5.

33 “Violentes manifestations dans un cinéma des boulevards,” *Ciné-Comoedia*, November 9, 1930, 1.

34 For new films and reissues that week, see *La Semaine à Paris*, November 7, 1930, 62, 66–67, and 82–83.


36 In French periodicals from the period, the version of *À l’Ouest rien de nouveau* in Paris is advertised as being “sonore” rather than “parlant,” which typically indicated a silent version with sound effects rather than a speaking version. As just one example among many, see *La Semaine à Paris*, January 16, 1931, 51.

37 For cinema listings regarding *À l’Ouest rien de nouveau* and *Quatre de l’infanterie*, see *Pour Vous*, page 15 of each issue, from December 1930 to February 1931. For listings for the week of February 27, see the issue from February 26, 1931, 15.


39 The name of the station itself has a political charge. September 4, 1870, marks the end of Napoleon III’s reign and the beginning of the Third Republic. By 1931, many French fascists would have had enough of the republic’s various center-right and center-left governing coalitions.


45 Martin, *France in 1938*, 39. Camelots du roi has come to be translated in several ways, but it is very roughly “Newsboys of the King,” a reference to the members selling the newspaper *L’Action française* on the street.

46 For the meeting of November 8, see “Conférences, enseignement,” *La Semaine à Paris*, November 7, 1930, 90. For the December meeting, see “Communications diverses,” *Le Populaire*, December 27, 1930, 5.


48 For La Rocque’s letter, see “L’Affaire Dreyfus et les Croix de feu,” *Comoedia*, March 4, 1931, 2; see also “La représentation de l’Affaire Dreyfus à l’Ambigu n’a pas eu lieu hier soir,” *Le Matin*, March 5, 1931, 3; and “Le scandale de l’interdiction de l’affaire Dreyfus: L’opinion publique exige la reprise de la pièce,” *Le Populaire*, March 8, 1931, 5.


50 Martin, *France in 1938*, 41.


My information comes from the July 8, 2015 issue of *Pariscope*, 85.

For a description of the geography of the battle, see “Les témoins établissent avec éclat les responsabilités fascistes et policières,” *L’Humanité*, March 18, 1937, 2.

*La Semaine à Paris*, January 26, 1934, 34; March 9, 1934, 37; July 26, 1935, 18.


There is at least some anecdotal evidence of Nazi authorities patrolling the interiors of Parisian cinemas during the Occupation. In *Death in the City of Light*, David King tells the story of a woman who was almost arrested for walking out of a Nazi newsreel and going to the powder room. See page 140.


**Chapter 5: Occupied Paris**

1 *Le Matin*, January 1, 1941, 4.

2 For a listing of cinemas before the surrender, see *Pour vous*, June 5, 1940, 2 (the journal’s final issue). The exact number is difficult to determine. The latest listing readily available, in *La Semaine à Paris* for January 29–February 4, 1937, 21, names 233 cinemas, but this does not include the myriad specialty cinemas or cinema clubs. Regarding the closure of all cinemas at the time of the surrender, see Evelyn Ehrlich, *Cinema of Paradox: French Filmmaking under the German Occupation* (New York: Columbia University Press, 1985), 10.
Simone de Beauvoir, *Wartime Diary* (Champaign: University of Illinois Press, 2009). As early as September 1, even before France’s official entry into the war, de Beauvoir writes of all of the Parisians leaving the city, and the “unending line of cars passing on the quay, crammed with suitcases and sometimes with kids” (see page 38). David King writes of Parisians leaving the city early in 1940, and then claims that “The scale of departures from the French capital had accelerated in May 1940,” with the exodus increasing in June, after the surrender. See King, *Death in the City of Light*, 9. See also Hanna Diamond, *Fleeing Hitler: France 1940* (Oxford: Oxford University Press, 2008).

See film listings in *Pour Vous*, June 5, 1940, 2.


For listings of these reopened cinemas, see *Comoedia*, June 28, 1941, 8.

*Comoedia*, September 13, 1941, 8.

For these listings, see *Comoedia*, June 28, 1941, 8.

*Comoedia*, June 28, 1941, 8.

*Comoedia*, June 28, 1941, 8.


Issues of *Ciné-Mondial* listed the weekly closures. See, for instance, the issue of April 28, 1944, 13.

Robert Gildea cites two example of cinema surveillance, although not in Paris. One took place in Saint-Nazaire and the other in Le Mans, when men were arrested during newsreels, in the first instance for causing “a disturbance,” in the second “for applauding the bombing of a German hospital by the R.A.F.” See Gildea, *Marianne in Chains: In Search of the German Occupation 1940–1945* (New York: Macmillan, 2002), 152.


20 For a review and analysis of Harvey’s film career, see Antje Ascheid, “Nazi Stardom and the ‘Modern Girl’: The Case of Lilian Harvey,” *New German Critique* 74 (Spring–Summer 1998): 57–89.

21 For information about the prewar popularity of MacDonald, see the discussion of her 1939 film *Broadway Serenade* in “Cinémas,” *Le Matin*, February 5, 1940, 4.


24 See the advertisement for *Les Mains libres* in *Le Petit Parisien*, December 20, 1940, 3.


28 *Pour Vous*, April 2, 1931, 15.

29 *Pour Vous*, January 10, 1940, 15.


31 *Le Petit Parisien*, December 23, 1940, 2.


33 See the film listings in *Le Petit Parisien*, December 22, 1940, 2.


35 See the advertisement for *Les Mains libres*, *Le Matin*, January 18, 1941, 3.


38 For Chevalier’s performance at the camp, see Behr, *Good Frenchman*, 280–84.

For Heuzé’s dispatches, see the following articles from Ciné-Mondial: “En route pour Berlin!,” March 27, 1942, 1; “Mieux qu’un rêve . . . la réalité de l’avenir,” April 10, 1942, 10; “Premier contact avec Berlin,” April 17, 1942, 5–6; “Voyage des vedettes françaises en Allemagne,” April 24, 1942, 3–4; “Premier rendez-vous à Berlin,” May 1, 1942, 8–9; “Avec les artistes dans leur maison,” May 8, 1942, 3–4; and “À Berlin dans l’air de Paris,” May 15, 1942, 5–6. For his part in the trip, as well as for working for Continental Films and welcoming the German star Heinrich George at the Comédie-Française, Préjean spent six weeks in prison after the war (Chateau, Le Cinéma français, 463).

For Annabella’s Berlin trip, see Nino Frank, “Avant son départ pour Berlin, Annabella nous confie ses premiers rêves,” Pour Vous, April 2, 1931, 7; and “Studios en plein air,” Pour Vous, April 9, 1931, 14. Pour Vous wrote about Illéry’s trip to Dusseldorf in “Studios en plein air,” February 19, 1931, 14.


Heuzé, “Voyage des vedettes françaises en Allemagne,” Ciné-Mondial, April 24, 1942, 3–4. As for the historical importance of La Nuit est à nous, it was not the first French sound film. Alan Williams identifies Le Collier de la reine (1929) as the first French sound picture, “although this was in reality a silent film with a recorded music score, some sound effects, and a small number of interpolated, synchronous sound close-ups.” He goes on to write that “the first real French talkie [was] Les Trois Masques” from 1929 and directed by André Hugun. La Nuit est à nous was probably the first French sound film to be made in multiple languages; the German version of the film was indeed directed by Froelich. See Williams, Republic of Images, 161–62.


“Illusion,” Le Matin, November 18, 1942, 2.
For information about the production and historical importance of the film, see “Les aventures fantastiques du Baron Münchausen,” Ciné-Mondial, March 1944, 11–12. The link to a period when the cinema was only “hesitantly” (balbutiait) beginning seems inaccurate; Meliès made *Les Hallucinations du baron de Münchausen* late in his career, in 1911.


Ehrlich, *Cinema of Paradox*, 42.

*Le Matin*, June 3–4, 1944, 2.

“Pour la première fois à l’écran Attille Horbiger et Brigitte Horney,” Ciné-Mondial, July 7, 1944, 11–12.

Crisp, *Classic French Cinema*, 43–52. The exact number of French films can be difficult to determine. Evelyn Ehrlich lists 219 such films, including thirty films from Continental, the German-run studio, in *Cinema of Paradox*, 193–201.


Susan Hayward provides the best summation and examination of the period in English in *French National Cinema* (London: Routledge, 1993). She places the war years within a larger period in chapter 3, “From Clarity to Obscurity: French Cinema’s Age of Modernism 1930–1958,” while also remarking on significant shifts and differences not only between 1939 and 1945 but throughout this era. For similar examples in French, see Jeancolas’s *15 ans d’années trente*. In addition, Garçon notes the fluidities as well as the differences in the shift from the Popular Front of the 1930s to the fascism of Vichy in *De Blum à Pétain*.

*Ciné-Mondial*, May 26–June 2, 1944.


For Arletty’s wartime relationship with an officer in the Luftwaffe, see Bertin-Maghit, *Le Cinéma français*, 69.

Chapter 6: Liberation Cinema, Postwar Cinema

1 *Le Petit Parisien*, July 22, 1944, 2.

2 Louis Daquin, “Ce que nous voulons,” Bulletin officiel du CLCF, October 23, 1944, 1.


6 *Le Petit Parisien*, August 14, 1944, 2.
7  *Le Petit Parisien*, August 14, 1944, 2.
8  *Ce soir*, October 1, 1944, 2.
9  *L’Humanité*, October 15, 1944, 2.
16  “Scène et l’écran.”
17  “Eve a commencé,” film de Henry Koster.
19  Bazin, “L’Écran parisien.”
20  Bazin, “L’Écran parisien.”
21  *L’Humanité*, November 7, 1944, 2.
22  *Ce soir*, December 28, 1944, 2.
24  “La grande quinzaine du cinéma français.” 2. Also, see Jeancolas, *Histoire du cinéma français*, 52, for a brief discussion of *Gopi mains rouges*.
29  “À Paris cette semaine,” *Cinévie* supplement, October 17, 1945.
30  For film listings in this paragraph, see “À Paris cette semaine,” *Cinévie* supplement, October 10–November 14, 1945.
33 “À Paris cette semaine,” *Cinévie* supplement, October 10, 17, 24, and 31, 1945.
34 “À Paris cette semaine,” *Cinévie* supplement, October 17, 1945.
37 “René Clair, le meilleur de ses interprètes, a pour vedette un metteur en scène,” *Cinévie*, December 31, 1946, 4.
38 “À Paris cette semaine,” *Cinévie* supplement, October 10, 1945.
39 “À Paris cette semaine,” *Cinévie* supplement, February 27, 1946.
40 “À Paris cette semaine,” *Cinévie* supplement, November 14, 1945; February 27, 1946; April 2, 1946.
41 “À Paris cette semaine,” *Cinévie* supplement, October 17, 1945; November 7, 1945.
43 “À Paris cette semaine,” *Cinévie* supplement, February 27, 1946; December 31, 1946.
45 See, for example, the advertisement for *Quai des brumes*, playing at the Ermitage cinema, in *Le Matin*, October 23, 1938, 6; also the film listings in *L’Humanité*, January 10, 1939, 7, for a sense of the film’s continuous showings in Paris.
46 Memorandum of Conversation, October 5, 1941, 811.4061 Motion Pictures/438, NND 730032.
51 *Cinévie*, April 16, 1946.
52 Feuillère appeared on the cover of the January 23, 1946 issue. See also “Mon histoire: Des histoires, par Edwige Feuillère,” *Cinévie*, March 26, 1946, 11; and April 16, 1946, 11. For Darrieux’s marriage, see “Danielle Darrieux se marie pour la 3me fois!” *Cinévie*, January 16, 1946, 7–8.
54 “À Paris cette semaine,” *Cinévie* supplement, October 10, 1945; October 17, 1945; November 7, 1945.
56 “À Paris cette semaine,” *Cinévie* supplement, October 17, 1945; November 14, 1945; February 27, 1946.
57 *L’Écran français*, supplement 81, January 14, 1947.
See Crisp, *Classic French Cinema*, 6, for a graph of French film production from 1924 to 1960, and for the varying estimates of films produced.

For the play dates of *Symphonie inachevée* at the Studio de l’Étoile cinema, see issues of *La Semaine à Paris*, from July 24 to August 28, 1936.


There is a great deal of literature about the Blum-Byrnes accords. For a study of the results of the agreement as well as its impact on French thinking about postwar film history and national cinema, see Jacques Portes, “Les origines de la légende noire des accords Blum-Byrnes sur le cinéma,” *Revue d’histoire moderne et contemporaine* 33, no. 2 (1986): 314–29. See also Crisp, *Classic French Cinema*, 73–75. Crisp writes that by the end of 1947 and the beginning of 1948, 54 percent of all films in France would come from Hollywood, up from 41 percent in 1946 (see page 75).


For a discussion of the charges against Chevalier, see Behr, *Good Frenchman*, 285–316.

Conclusion: A Final Stroll


3 SNEG, *Étude du comportement*. See section 2, question 8 for statistics regarding waiting in line; question 32 for dubbing; question 21 for ticket price; and question 26 for attending after work.
NOTES TO CONCLUSION

8. Renaitour, *Où va le cinéma français?* For numbers of cinemas, see page 99; for film releases, page 116; shooting schedules and returns, pages 50 and 52; Parisian cinemas refusing to play French films, page 43; the provinces and their taste in stars, page 49.
13. Degand, *Étude de marché*. For activities during intermissions and for an assessment of women’s pleasures at the cinema, see page 39.
15. Degand, *Étude de marché*. For the age and class of audiences, see page 5; for numbers from Paris, see page 11; for how audiences made their choices, see page 29.