

A Mediterranean gap in the national canon? Paul Carpita's anti-colonial cinema between militant amateurism and New Wave

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ABSTRACT

A new Marseille cinema, focusing on the city's everyday culture, emerged in the 1980s with directors such as René Allio and Robert Guédiguian. Even though some of their films received considerable recognition, an important part of the history of this cinematic representation has remained largely unaccounted for: the work of Paul Carpita (1922–2009). His films of the 1950s and 60s are strongly linked to the cultural history of the labour and peace movement. A former member of the Resistance, he created just after World War II *Le Rendez-vous des quais/Meeting on the Docks* (1953–55), a full-length film shot in the popular quarters of Marseille, thematising the dockers' protest against the Indochina War. The film was censored before its release and only restored in the 1980s. This article situates the film within the regional and national French cinema of the post-war era, and analyses its hybrid aesthetics, comprising cinematic realism, militant cinema and amateur film. By referring to Carpita's more intimate and reflexive short films, the article argues that his marginal status within French film history can be traced to the political and amateurish character of his films, but also to the fact that his artistic activity was located in Marseille, at the periphery of the national film scene and academia.

KEYWORDS

Amateur film; censorship; Communist Party; New Wave; Poetic Realism; regional cinema

Militant amateurism

This article explores the historic status of Paul Carpita (1922–2009), who was the first filmmaker to dedicate a full-length film to the dockers of Marseille and their protest against the Indochina War with *Le Rendez-vous des quais/Meeting on the Docks* (1953–55). I will first introduce the work of Carpita as a filmmaker and then concentrate on his early productions. I will then analyse the aesthetics of *Le Rendez-vous des quais* in the context of the cinema of Marseille and amateur aesthetics. I will focus on the censorship of Carpita's film by the state and the French Communist Party and will contextualise the rediscovery of the film. In what follows, I will discuss Carpita's film especially in the context of Poetic Realism and the New Wave, with which it has often been compared. By introducing one of Carpita's shorts, *Marseille sans soleil/Marseille without Sun* (1960), I attempt to delineate the reasons why Carpita should not be reduced to his censored film in the cultural history of post-war France. I will conclude with the question of whether the exclusion of Carpita's (short) films from French film history

is due to the fact that they at one and the same time break with the conventions of regional *cinéma méridional* as well as being created and produced far away from Paris and its film milieu.

The work of Paul Carpita, which consists of documentaries, shorts and feature films, is closely related to his activity as a peace activist as well as his profession as a teacher in Marseille. The cinematic activities of the Parti communiste français (PCF) member (he joined in 1943) and former Resistant started immediately after World War II, when he founded the amateur production group Cinépax,¹ which was supported by the communist city council (1946–47) and local communist organisations such as the Confédération générale du travail (CGT).² Carpita, son of a dockworker and a fishmonger, filmed pacifist ‘counter news’ on post-war subjects for local screenings between 1946 and 1950. Depicting concrete social deficits as well as pacifist-communist movements (e.g. *Nous voulons vivre/We Want to Live*, 1947), these films were intended to offer a political counterweight to the conservative Pathé News broadcasts (Martino 1996, 20). Simultaneously, on the basis of these documentaries, Carpita prepared his first short fiction film (on 16 mm), *Les Messagers du ciel/Messengers from Heaven*; and his first medium-length feature, *Je suis née à Berlin/I Was Born in Berlin* (both 1951). Carpita’s first 35 mm feature film, *Le Rendez-vous des quais*, originally conceived as a short film, restages the historic Marseille port strike of 1949–50 and the accompanying conflicts, especially the dockworkers’ protests against the war in Indochina (1946–54). In 1955, he also finished his second feature film, *Rencontre à Varsovie/Meeting in Warsaw* (also known as *Le Bonheur de Sophie/The Good Fortune of Sophie*), a more professional production shot at the 5th World Festival (and which has now been restored). However, already by the summer of 1955, the political aspects of *Le Rendez-vous des quais* had led to a complete ban (Lahaxe 2009).

After the confiscation of the film material, Carpita concentrated on his work as a teacher but also continued with filmmaking, producing a series of eight black-and-white short films between 1958 and 1966, whose gentle tone and poetic voice-overs contrast with his early militant and amateur films. These films also centre on working culture and criticise colonialism (Algeria) but focus primarily on the adventures of childhood, creative educational practices in school and migration within the everyday culture of Marseille or the regional culture of southern France. Some of the films, such as *La Récréation/The Recess* (1958) and *Marseille sans soleil, plus Graines au vent/Seeds in the Wind* and *Des lapins dans la tête/Rabbits on my Mind?* (both 1964), were shown at film festivals in France and Germany or awarded prizes by the Centre national du cinéma et de l’image animée (CNC) (Prix du CNC). In 1968, Carpita left teaching and set up the production company Profilim, for which he made a series of industrial documentaries, e.g. on the profession of deep-sea diving and environmental pollution, and on rural and regional culture (e.g. *Vallée du Rhône, la colère/The Rhone Valley, Anger*, 1981; *Le Rhône, la mer, danger pollution/The Rhone, the Sea, Danger Pollution*, 1987). It was only in the late 1980s, after the spectacular rediscovery of *Le Rendez-vous des quais* in the national Film Archives in Bois d’Arcy (Paris) that he reappeared publicly as a filmmaker. *Le Rendez-vous des quais* was distributed on videotape after the lifting of the ban (released in 1995 by Éditions Montparnasse).³ Now Carpita, supported by co-screenwriter Bernard Stora and cameraman Peter Chappell, set about reworking an old film project which would become his only ‘professional’ and international production: *Les Sables mouvants/Quicksand* (1995). Some years later, Carpita directed the comedy *Marche et rêve! Les homards de l’utopie/March and Dream! The Lobsters of Utopia* (2002), co-written with the journalist Claude Martino.

His final film project, *Le Dessin/The Sketch*, planned with Martino, was interrupted by his death in 2009 (Lahaxe 2009).

Although Carpita's œuvre offers a range of interesting films and genres, he is nowadays known, if at all, for the censorship and rediscovery of *Le Rendez-vous des quais*, often listed as his only feature film of the 1950s. The movie, produced by the Groupe de réalisations cinématographiques de Marseille, centres on the Fournier family, especially the conflict between the two brothers Jean and Robert.⁴ While Jean (André Maufray, also known as André Abrias) is depicted as a loving family man and ideal chairman of the port workers' trade union leading the strike protesting against employment conditions and the Indochina War, Robert (Roger Manunta) – who only holds a precarious job – lets himself be moved by the unstable situation in the labour and housing markets to join the strike-breakers' side. He has been promised an apartment for himself and his love Marcelle (Jeanine Moretti), a worker in a cookie factory, by his colleague Jo Moretti (Albert Mannac), who does not belong to the CGT, but collaborates with the employers.⁵ However the film's plot progression makes it clear that the option of fleeing towards an apolitical private life is purely illusory. *Le Rendez-vous des quais* thus focuses on the tensions within the labour movement, illustrated with the example of the growing tensions between the two brothers, but also between the increasingly militant Marcelle and her lover, rather than focusing on private interests. It is only at the very end of the film that the protagonists overcome all conflicts via a peripetia. The 14th of July, the National Holiday, becomes a platform for expressing collective resentment. Meanwhile, Robert realises that the offer of an apartment was only an attempt to incite him against his brother in order to weaken the union's power. Fearing that he has lost everything, he is able to get through the lines of riot police (Compagnies républicaines de sécurité, CRS) just in the nick of time: while the united front of the CGT strikers remains standing, Robert and Marcelle are reconciled on the bridge of the dock (see Figure 1).

The plot reflects the precarious situation of the housing market and the employment situation which – since the last major strike of 1947 – had deteriorated owing to decolonisation and the resulting decrease in maritime trade. Against this backdrop, the fact of the ongoing Indochina War, brought home by the presence of warships, turned into an important motivation for the newly emerging strike movement in 1949–50. The dockers of Marseille played a major role within that trend, especially between January and mid-March 1950, when strike-breakers were brought in to replace the striking trade unionists.⁶ Against this historical background, the docks in Carpita's film become the central cinematographic 'lieux de mémoire',⁷ staging a specific 'aura symbolique'⁸ (Nora 1984, xxxiv). In the spirit of Cinépax, Carpita integrated documentary images which either date from the strike or from the pre-shoot footage of the film, in *Le Rendez-vous des quais*. Although these documentary sequences, filmed without permission of the city administration (Carpita n.d.), are rather short (less than two minutes), they firmly root the movie in the post-war protest culture, showing for example trade unionists preparing a demonstration, striking dockworkers and the actions of the CRS against them (see Figure 2). It is not by chance that the opening credits and the first film scene focus on the docks in documentary mode as Carpita wants to root the film from its beginning in the specific milieu of the working and protest culture of Marseille of the early 1950s. Before the camera focuses on dockers queuing at the recruitment office, we see workers loading and unloading ships, first with sacks of raw material and automobiles, and then with tanks, thus including war imagery from the opening scene. While Jean Wiener's instrumental music blends workers' songs with traditional French music, Jean's



Figure 1. Marcelle and Robert on the bridge of the docks (Doriane Films).



Figure 2. Carpita's documentary shot of dockers leaving the quais (Doriane Films).

voice-over outlines how employment conditions have deteriorated since the Liberation (14:45–16:20) (Martino 1996, 110–115).

This opening sequence accentuating the economic and social conditions in the city's port milieu prepares the film's actual subject and political concern, the historic strike of the dockworkers protesting against the Vietnam War. After some documentary shots of the steam ship *Le Pasteur* returning from Indochina, and images of a wounded soldier (44:26–44:35), the camera then focuses on newspapers announcing the arrival of hundreds of coffins containing soldiers' remains. The dockers' refusal to unload the coffins containing the soldiers fallen in the war from the freight ships and then reload the vessels with weapons (see Figure 3) motivates other workers to participate in the strike. Jean is the character most closely linked to this political storyline; as the strike leader, his energy is focused on his political work. When he makes a speech with the aim of convincing his colleagues to support the strike movement to end the war, the low angle shows him on the stairs of a ship, in office trousers and a white shirt, looking down at the dockers (in dark overalls). And yet, the few close-ups of Jean are outnumbered by documentary-style medium shots, which also include the dockers or the port with its ships, cranes and smokestacks in the frame (see Figure 4). This non-hierarchical and crude aesthetic is further seen in the shots where Jean is seen in the extreme top right of the frame, sometimes with the top of his head cut off (45:00–46:13).

This framing of the dockers shows a clear ideological choice, already anticipated by the film's initial title, *Le Printemps a besoin des hommes/Spring Needs People*. And only some four minutes after the scene of Jean's speech, the film monumentalises the power of the working men. Firstly, Jean and his wife, Simone (Annie Valde), proudly survey the port and the city from their balcony; all is quiet and still. First we are shown static shots of the docks and factories, leading to a long panoramic shot which goes from the south to the north of the city, from the city symbol, Notre-Dame-de-la-Garde, to the docks, and ending with a fade-to-black (50:25–51:51). This leads into the climax of the film, also directly linked to the docks: the *mise en scène* of the united front of the working class (see Figure 2). Dockers and sympathisers are opposed by lines of riot police. Here, Carpita uses documentary footage, showing how the CRS cordon off the port against the striking dockworkers (1:06:30–1:06:45). These documentary images, followed by staged shots of Robert and (the wounded) Marcelle, separated by the CRS, reveal the context in which the film was produced; we see police waiting behind a barbed wire fence, marching in the direction of the port, passing crowds of people and patrolling the streets of Marseille. In addition to the rapid editing, the shots are often not well balanced in order to centre particular groups of people. Here, then, is an extreme example of how Carpita's framing reveals the humble and improvised shooting conditions he faced and the fact that some of these shots were taken clandestinely. That holds true, for example, for one very fast and blurred tracking shot taken from a car which shows police officers patrolling a street.

More than 40 of the film's 71 minutes depict the everyday life and language of the inhabitants of the city (Crivello 1992, 242–243). This visual and aural dominance of ordinary life reflects Carpita's intention to stay as close as possible to the popular Marseille of the 1950s. Besides his political motivations, this reflects Carpita's interest in making a film which disturbs the classical 'provençal' representation of Marseille. In this way, it is closely linked to the cinema of Marcel Pagnol, which did much to establish a regional cinema as well as regional film structures. Pagnol's extremely successful Marseille trilogy (*Marius*, 1931; *Fanny*, 1932; *César*, 1936) set off a national wave of *cinéma méridional*, which featured, besides some

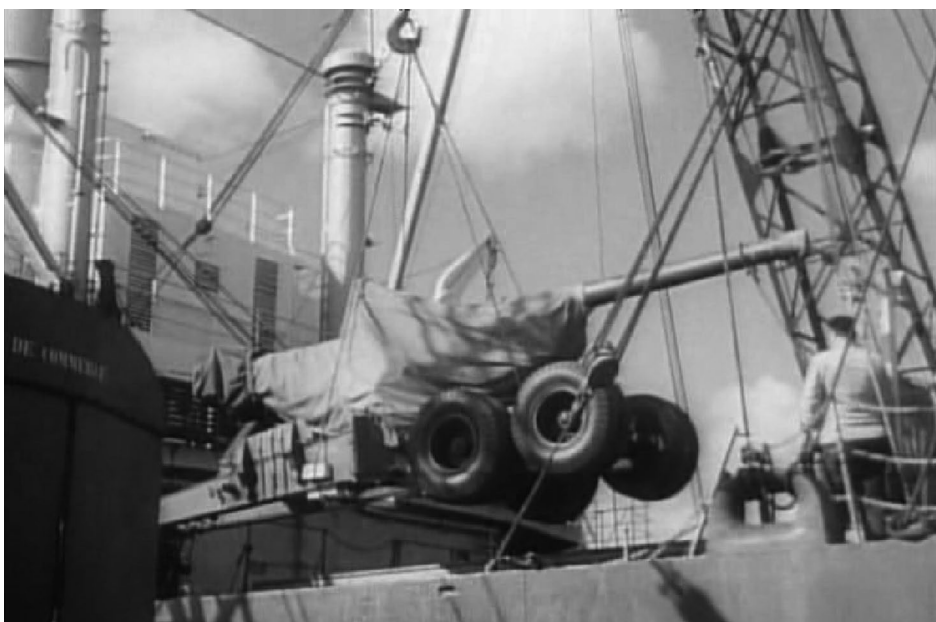


Figure 3. A vessel with weapons in the port (Doriane Films).



Figure 4. Jean on the stairs of a ship looking down on the docks (Doriane Films).

ambitious adaptations of southern French literature (e.g. Jean Aicard, Alphonse Daudet or Jean Giono) by directors such as André Hugon or Pagnol, a range of clichéd (and often remade) comedies and operettas, such as *Au pays du soleil/In the Land of the Sun* (Robert Péguy, 1933; Maurice de Canonge, 1951), *Arènes joyeuses/Happy Arenas* (Karl Anton, 1935;



Figure 5. Marcelle, Robert, Toine, Nique and Jean playing *pétanque* in the Calanques (Doriane Films).

Maurice de Canonge, 1958) or *Les Rois du sport/The Kings of Sport* (Pierre Colombier, 1937) starring Alibert, Fernandel or Raimu. Supported by agents and producers with a conservative background such as Félix Méric, André Hugon, Léo Joannon or Roger Richebé (partly in cooperation with Braunberger and Gaumont), the *cinéma méridional* often adopted ingredients of Pagnol's trilogy, offering an idyllic representation of a Catholic, patriarchal south populated by theatrical southerners, thus reducing the booming industrial city to the historic port and a few other idealised historic sites and traditions, even assuming that the films were shot in Marseille (Peyrusse 1986, 31–42).

On the one hand, Carpita breaks with this clichéd genre cinema by making a film which shows the everyday culture of Marseille from an insider's perspective. On the other, he integrates entertaining elements and local traditions in the film, thus embedding 'picturesque' aspects within the context of everyday life. We can see an example of this in a sequence located in the *cabanon* belonging to Toine (Georges Pasquini), a wooden hut in the Calanques; a classic idyllic location of *cinéma méridional* (see Figure 5). The scene (21:20–29:00) starts off with a game of *pétanque*, (sun)bathing, followed by an aperitif of pastis and a search for mussels, before finally focusing on a political act in preparation for the imminent arrival of the Le Pasteur ship and Bastille Day. Persuaded by his wife (Louissette Cavolino), Toine, Jean and Alfred (Albert Carminiani) set out by night in Toine's motor boat in order to paint 'Paix au Viet-Nam'⁹ on the harbour wall. These very dark and blurry images dissolve into images of the 14th of July demonstration recorded by Carpita during the annual festival of *La Marseillaise* (Lahaxe 2006, 259). Featuring rather short static shots and rapid editing, the sequence presents the demonstration in a documentary style, leading into a party with sporting events and games at which Robert and Marcelle are present. The message of the painting sequence is still present as the national celebration becomes a demonstration for peace: the first part of the scene (29:14–29:44) briefly depicts a large amount of people in the streets in front of a bar (where we see signs bearing the legends 'Bar des Colonies' and

'Bière Marx')¹⁰ before focusing in on banners with slogans such as 'Contre réaction et fascisme'.¹¹ In short, these scenes show clearly the characteristics of Carpita's cinema: the very different performance styles of his actors and his frequent change of image motifs and shot lengths offer a strong contrast with the studio productions of the *cinéma méridional*, which are frequently based on studio aesthetics. Moreover, he uses dialectical montage, confronting political action and everyday life within the same sequence. He also uses improvised framings and arrhythmic camera movements, even cutting off parts of bodies or other motifs. In short, these scenes show Carpita's central aim: to root the film in the everyday life of Marseille by linking 'picturesque' local sites and traditions (*cabanon*, *pétanque*) with political and social issues (unemployment, war) which are central for the city's working-class milieus in the post-war era. Aesthetically speaking, Carpita's film style contrasts with the tradition of *cinéma méridional* not only by this combination of sites and themes, but also by his obviously improvised and amateurish style.

Censorship and the rediscovery of *Le Rendez-vous des quais*

The political restaging of the strike of 1949–50 and Carpita's use of documentary footage and aesthetics, respectively, are precisely what doomed *Le Rendez-vous des quais* in political terms. When it was finally finished in 1955, the French colonial war in Indochina was over (French troops withdrew after their humiliating defeat at the battle of Diên Biên Phu in May 1954). It could therefore have been feared that much of the film's political immediacy was lost. At the same time, the Algerian War of Independence broke out in November 1954 (and lasted until 1962), the main reason why the film, with its anti-colonial critique, was still relevant on a political level and why Carpita had problems getting an exhibition visa for *Le Rendez-vous des quais*.

The official application by Procinex, the production company of the PCF, in April 1955 (which gave the film's title as *Le Rendez-vous des quais*), was made after the film was finished, but the visa was refused by the governmental Controlling Commission in July of the same year. Finally, in August, the film was banned from exhibition and thus exportation by the Ministry for Industry and Commerce, responsible for the CNC. The official reason given for this rather rare sanction was the presence of scenes depicting violence against law enforcement officers apt to endanger public order. But what may have been considered even more radical was Carpita's criticism of the colonial war. Because of the violent confrontations between the law enforcement and striking dockworkers which had taken place in northern France in summer 1955, it was now feared that the film might provoke similar protests against the much closer-to-home Algerian conflict (Martino 1996, 120–121; Vernet 1992, 100–102).

In spite of the strict censorship that it was subject to, *Le Rendez-vous des quais* did have a couple of unauthorised screenings under the title *Le Printemps des hommes*. According to Martino (1996, 120–125), there were screenings between spring and autumn 1955, probably in Marseille cinemas, halls and neighbourhoods. In addition to screenings at the Rex cinema on 2 and 9 October, and at the Paris *ciné-club* Action (in June or July), the film was shown at the former variety theatre the Saint-Lazare in the Joliette neighbourhood of Marseille on 5 October, a screening organised for dockers and their families as a show of appreciation for their contribution, either by taking part in the film or by providing subscription fees. Though accounts differ, it appears that the confiscation of the film reels by the CRS occurred during

this screening; the other mentioned screenings could have taken place by means of (at least) another copy in the possession of Procinex.¹² Even though Carpita was not present at the screening because he was teaching (he was replaced by Abrias and his assistant director and friend Florent Muñoz), he was arrested following the CRS's intervention and transferred for a brief time to a school in Marignane outside Marseille (Martino 1996, 122–123; Tessaud and Carpita 2009, 72–76). Correctly believing that his film had not been destroyed (though this was not in fact confirmed until the 1980s), Carpita unsuccessfully demanded an overturn of the ban in 1957 (Vernet 1992, 96).

However, the story of the genesis and the censorship of *Le Rendez-vous des quais* is more complex than that recounted above. As Carpita's originally planned short film evolved into a fully fledged feature film, he needed not only financial contributions from local communist organisations, but also from the PCF Central Committee. City councillor François Billoux – a member of the Politbureau and president of the party's committee on film critique, established in 1950 – took on an important mediating role during the film's production, helping to obtain this further funding (Lahaxe 2006, 80–81). Shooting took place over a period of 18 months, prolonged only in part by Carpita's teaching obligations. The involvement of the PCF Central Committee also played a role in extending the shoot; Carpita was called several times to Paris to screen new footage, probably in July 1953, February/March 1954 and more often in 1955 (Lahaxe 2006, 267). The screenings were followed by invitations to practise auto-criticism and numerous requests for modifications, especially to scenes judged as too trashy (Martino 1996, 140–143). Before the 'public' screenings in Marseille and Paris, the finished film was screened in the Central Committee of the PCF in Paris in the presence of Carpita as well as members of the committee and the party, such as Billoux and Jean Jérôme, key figures of the PCF and members of the Communist International, after which the latter imposed major modifications concerning the screenplay. The focus of the action shifted from the 'militant' couple Jean and Simone to Robert, who initially had a minor role. The scene where Jean accuses his brother of being a strike-breaker was cut and the original title *Le Printemps a besoin des hommes* was changed to *Le Rendez-vous des quais* (Lahaxe 2006, 267–268, 2009).

This 'informal' censorship of Jérôme has to be seen against the background of political changes with respect to the PCF between the late 1940s and early 1950s, on a regional as well as on a national level. First, the loss of communist influence in the late 1940s in the dockworker milieu, symbolised by the division of the unity union CGT and the ensuing foundation of the Socialist union Force Ouvrière in 1947, was a major reason why the following strike movements by the communist dockworkers were significantly weaker and had an ever-lessening impact on national politics. More directly, the new union situation led to a considerable weakening of the PCF in Marseille, where the party lost the city council elections of 1947 and communist mayor Jean Cristofol was replaced by the Gaullist Michel Carlini. Carlini's successor, the Socialist Gaston Defferre, governing the city from 1953 to 1986, maintained a strict anti-communist policy, aiming to marginalise both the CGT and important communist voices such as the then dominant regional daily *La Marseillaise* (McCoy 1999, 38–52; Vernet 1992, 97–98). Against this background, the changes in *Le Rendez-vous des quais* demanded by party members clearly aim to present a more attractive and 'united' image of the communist milieu and the Fournier family by marginalising internal ideological conflicts, especially those between the two brothers. By accentuating the love story between Robert and Marcelle, the Parisian comrades seem to impose a semi-romantic title and



Figure 6. The lovers Robert and Marcelle with the Castle of If in the background (Doriane Films).

storyline, able to transmit not only a more positive image of the communist milieu, but also to attract a wider public (see Figure 6). In summary, according to the Parisian comrades, modern communist cinema has to overcome purely militant characteristics by offering 'enter-taining' episodes.

Second, the political situation and especially the ideological line of the PCF changed on the national level between 1953 and 1955, that is, within the process of production, 'distri-bution' and censorship of *Le Rendez-vous des quais*. Whereas the film was originally also intended to improve the party's image after the strikes of 1949–50, the contemporary political line looked different. While the PCF had opposed the war in Indochina, they would go on to vote for the Socialist Prime Minister Guy Mollet and to support his colonial policy with respect to Algeria, in February and March 1956. It is also worth noting that this collaboration led to a conciliatory relationship between the PCF and the Socialists, even if the conflicts between the two parties would gain strength during the Algerian War (Martino 1996, 126–136). This political shift of the PCF in respect to war and colonial politics is thus considered by scholars such as Marc Vernet to be the main reason why there is hardly any protest by communist organisations regarding the state censorship of the film (Vernet 1992, 98–102). Even local communist journals, such as *La Marseillaise*, which had until then regularly written about the genesis of the film, do not mention the censorship at all. In other words, Carpita's film, with its focus on general strikes and the Popular Front and upholding the high ideal of peace, did not reflect the political line of the party any more.¹³

Against this complex backdrop, the story of the film prints remains partially obscured today. It is most likely that different versions were circulating for several months in 1955 between the cinemas in Marseille and Paris; the prints were seized some two months after the film's prohibition. Apart from the copies made for these screenings, there was at least one other version, reworked by Procinex, which is two minutes shorter, lacking the scene where military equipment for the Indochina War is loaded onto the ships (Martino 1996, 137–138), and used by the company in summer/autumn 1955 to apply once again for

permission to screen and export the film. Following the censor's refusal of this request, this version was clandestinely retained, together with the negative, in the PCF archives in 1957. In 1978–79, the negative was deposited in the national Film Archives at Bois d'Arcy. Two further copies held at Bois d'Arcy had earlier been disposed of by the CNC in 1968. However, when the film was rediscovered in the archive in the early 1980s, thanks to the assistance of Jean-Pierre Daniel, director of the Marseille Alhambra cinema, between 300 (from the copy) and 362 metres (from the negative) were missing, as the original footage, used for the application in April 1955, counted 2350 metres (Martino 1996, 133ff.; Vernet 1992, 96, 102–103). According to Carpita, there are two sequences which were cut and destroyed (in contrast to the loading scene mentioned above, which was rediscovered and reintegrated in the movie in the 1980s). These missing sequences showed Jean and Robert in their mother's flat and then on a street, first arguing and then fighting because of their political disagreement. At the end of the sequence in the street, Robert leaves for work in the docks now under police protection, while his brother heads off to lead the strike. Martino has presented the thesis that Procinex/Unité screened the film in countries like the Soviet Union, a common communist practice, and for that purpose made further ideologically motivated modifications between July and August 1955 (Martino 1996, 135–141).

The large time gap between Carpita's attempt to lift the censorship (1957) and the rediscovery (1981–82), as well as the fact that nearly all censored anti-war films of his time were released in the early 1960s, e.g. *Le Petit Soldat/The Little Soldier* (Godard, completed in 1959 and released in 1963) and *Moranbong, une aventure coréenne/Moranbong, a Korean Adventure* (Bonnardot, completed in 1959, released in 1963), have contributed to speculation about the role and knowledge of Carpita concerning copies of the film (Martino 1996, 140–143; Vernet 1992, 102–103). Nonetheless, the rediscovery of *Le Rendez-vous des quais* brought him public attention and contributed to a new mythologising of the film within the specific political and cultural context of the 1980s, a decade characterised by a moderate decentralisation of France (under the responsibility of the long-time Mayor of Marseille, Gaston Defferre) and a renaissance of regional (film) culture (partly linked to Jack Lang's initiatives such as the foundation of the Agency for the Regional Development of Cinema in 1983).¹⁴ The rediscovery was allegedly initiated by a visit from the Federal Minister of Culture to Port-de-Bouc, a small industrial port between Marseille and Martigues where Carpita shot one scene of his film (Bécard 2002, 39, 79). Jean-Pierre Daniel, Carpita's former assistant who had acted in several of his short films, and was in the 1980s director of the Marseille Alhambra, a repertory cinema near the docks, also took up the cause. With his help and that of Les Films du soleil, Carpita's own production company, Profilim, was able to repurchase the film rights and to get a distribution visa for the film (1983–89), but only for a shorter version (1998 metres) (Vernet 1992, 101). In June 1988, Daniel organised the first public screening of *Le Rendez-vous des quais* at the annual film festival La Fête du cinéma in Marseille, in the presence of members of the original production crew. According to Bécard (2002, 70), 111 articles were published on the film around 1990, and thus film critics contributed to the transformation of Carpita into a counter-cultural media figure. The film producer Yves Rousset-Rouard and the reviewers of *Libération* (July 21, 1989) and *Cahiers du cinéma* (No. 428, 1990), Jean-Louis Comolli and Fabrice Barbaro, hailed the film as the 'chaînon manquant'¹⁵ in French film history between the cinema of the Popular Front, Neorealism and the New Wave; between *Toni* (Renoir, 1934) and *À bout de souffle* (Godard, 1960) (Crivello 1992, 240; Martino 1996, 118). This comment is cited again and again (e.g. Bécard 2002, 8–10; Libbra 1994, 9),



Figure 7. Video cover (Doriane Films).

mythologising the film and placing Carpita alongside canonical directors. Similarly, the film is mobilised for the politics of remembrance: in June 1989 it was screened during the festivities for the bicentenary of the French Revolution, opening the programme 'Écrans de la liberté'¹⁶ at the Cinémathèque française. Following this, it received a limited theatrical release in 1990, with television broadcasts on France 3 in 1991 and Arte in 1993. Choosing a photograph of Marcelle and Robert on the bridge to promote the film (see Figure 7), Rousset-Rouard distributed Carpita's film abroad, and it was taken up by numerous international film festivals.¹⁷

A missing link in French film history?

Because of the very particular exhibition and reception context of Carpita's films between the 1950s and 1990s, most of the film histories or studies on French cinema of the post-war era do not mention his work at all (e.g. Billard 1995; Burch and Sellier 1996; Crisp 1993; Drazin

2011; Fournier Lanzoni 2002; Hayward 2005), and those that do, refer to it only marginally by evoking the censorship of *Le Rendez-vous des quais* or his short film *Demain l'amour/Love Tomorrow* (1962) (e.g. Douin 2014, 92, 152; Frodon 1995, 144, 2010, 164; Siclier 1990, 88–89). Simultaneously, the censorship and the rediscovery of *Le Rendez-vous des quais* have been the focus of a range of journalistic articles during the 1980s and 90s (Martino 1996, 16–29) and also some more recent academic work (e.g. Bécard 2002, 67–85; Camy 2002),¹⁸ situating the film in the context of communist strike culture, anti-colonial movements and state censorship. These publications often confront the film with academically well-respected trends or directors. Carpita's film has thus been compared several times with diverse currents of 'realist' cinema such as Socialist Realism or Neorealism, but especially with Poetic Realism and New Wave cinema, suggesting that the film is a missing link between these two trends (e.g. Martino 1996, 16–29, 97–100; Perron 1994, 191–192, 197; Scullion 2000, 47–48; Vernet 1992, 96–97, 104). *Le Rendez-vous des quais* has characteristics in common with these cinematic trends, but such comparisons are also problematic, not only with respect to the aesthetics of Carpita's film but also with its production, as we shall see.

Before Carpita, there had been attempts in 1950s France to make (later prohibited) films dealing with strike culture and the dockers' milieu, afterwards categorised under the label of French Socialist (Neo)Realism (Martino 1996, 16–25; Perron 1994, 191–192, 196–197). Two examples are the short film *Vivent les dockers !/Hooray for Dockers!* (1951), directed by the former resistant and PCF member Robert Menegoz (with the involvement of others including Carpita and René Vautier), and the feature film *Un homme marche dans la ville/A Man Walks in the City* (1950), directed by Marcello Pagliero, a former collaborator of Roberto Rossellini. The former is closer to Carpita's œuvre as it is a collective production, shot in Marseille and four other French ports. It tries to justify the contemporary strikes of the dockers from a pacifist perspective and was censored in France, though it received an award at the Karlovy Vary International Film Festival (Siclier 1990, 88). The latter is shot by the experienced studio director of photography Nicolas Hayer, with a professional cast (e.g. Jean-Pierre Kérien, Ginette Leclerc, Fréhel) on location in Le Havre. Apart from questions of post-war working conditions at the port, the film also has a melodramatic and deadly love plot around the married couple André and Madeleine. In other words, it draws a largely pessimistic picture associated with alcoholism and suicide, so that the film was rejected by the PCF/Procinex as well as by the dockers of Le Havre. The film, with its focus on post-war working conditions and the practice of shooting on location, harks back to Poetic Realism. As 'a version of social realism' (Bazin 2006, 252), it also has traits of French Neorealism, a term attributed to a few French films such as *Un homme marche dans la ville*, *La Bataille du rail/The Battle of the Rails* (René Clément, 1946) and *Antoine et Antoinette/Antoine and Antoinette* (Jacques Becker, 1947) (Cardullo 2008, xvii–xix, 33–34; Perron 1994, 191–196).

Carpita's first feature film can hardly be compared with these feature productions, dependent on experienced studio film and theatre professionals. Although he is credited as a screenwriter, together with André Abrias, also a schoolteacher and PCF member, there was in fact no fixed script or shooting schedule (Martino 1996, 54–55, 108). Instead, Carpita relied on the principle of 'authentic' improvisation and collective work in a specific environment. The production of *Le Rendez-vous des quais* was closely linked to Carpita's social and political milieu in Marseille, where the filmmaker was supported by local structures: subscriptions from trade unionists and contributions by the regional section of the PCF (Lahaxe 2006, 259; Martino 1996, 86). Nearly all the roles in the film were filled with non-professional actors

who were in fact workers from the region: for example, Manunta was a port worker and trade unionist while Moretti worked in a factory and belonged to the CGT. Others, such as Muñoz (a tram driver) and Pasquini, a printer who worked for the newspaper *La Marseillaise*, offered their services free of charge. Only Abrias and Valde had already had some theatre experience, as they were members of the communist theatre group Créneau, founded around October 1952 (Lahaxe 2006, 247, 263–265). None of the central protagonists ever acted in a film again, aside from further collaborations with Carpita on *Rencontre à Varsovie* and some shorts (Abrias, Cavolino, Manunta, Muñoz, Pasquini). Shooting took place mostly outdoors, in particular in the northern neighbourhoods of Marseille. *La Marseillaise* made their editorial offices available; other scenes were shot in private quarters. The film was shot without sound; Carpita received post-production support from some specialists working at Pagnol's studios, some of whom were sympathetic to the film's political message. These included Suzanne de Troye (editing), Marcel Royne and Suzanne Sandberg (post-synchronisation) and Troye's partner, the composer Jean Wiener, who even paid the musicians. They would also aid Carpita for his following feature film, *Rencontre à Varsovie* (Martino 1996, 53–54, 99–100).

This 'amateurish' style and approach of Carpita's first feature film, reflecting its difficult genesis within a southern French communist milieu, constitute a main reason why it is so difficult to place him in a convincing cinematic genealogy. Viewing Carpita's film as a missing link between the cinema of Poetic Realism and New Wave, namely between Jean Renoir's *Toni* (1934) and Jean-Luc Godard's *À bout de souffle* (1960), as has been done repeatedly by film producers, critics and scholars such as Yves Rousset-Rouard, Claude Martino or Jean-Louis Comolli (Bécard 2002, 66–72), creates a powerful imaginary, but it also causes problems on the level of film aesthetics and history. Grouping Carpita with two canonical film directors creates a spurious genealogy of three films in very different ways linked to the region of Marseille, with the obvious aim of gaining attention and granting authority to Carpita's multiply censored and marginalised film. But pretending that *Le Rendez-vous des quais* could constitute a missing link in the sense of a key neorealist film, which is able to connect the trends of Poetic Realism and the New Wave with respect to southern France, is hardly substantial. As argued above, Carpita's 'amateurish' film does not have much to do with a French Neorealism in the style of directors such as Pagliero, focusing on social conflicts of the post-war era and shooting on location, but using, with respect to script, cast and film technique, the professional means of the studio system. In other words, rediscovering Paul Carpita's work is not worthwhile because of its potential status as a link in a national genealogy, but rather for its very different aesthetic and political forms of representing the life of the post-war era. However, the genealogy is also problematic with respect to Renoir's and Godard's films, which are neither representative of Poetic Realism (*Toni*) nor hardly linked to (southern French) everyday life (*À bout de souffle*). So, what are the reasons for citing these two films? Can we resituate Carpita in relation to them?

Toni is an often 'overlooked' film in Renoir's filmography, although it was adored by André Bazin and the *Cahiers du cinéma*. It is the only film of a well-known director of the inter-war period, centred on the everyday life and working culture of the popular classes in southern France. Featuring an Italian miner (Charles Blavette) as its protagonist, and set in rural-industrial Provence around Martigues, at first glance it could be said to feature similar locations, subjects and values as Carpita's film(s). Like *Rendez-vous des quais*, *Toni* focuses on popular characters and their conflicts with social hierarchies and state institutions, and accentuates values such as responsibility and solidarity. Both films received financial and other support

from the communist milieu (CGT, PCF) and feature local people and structures, filmed on location. But on an aesthetic level, the films share only the fact that they make use of an anti-psychological style, atypical both in Poetic Realist and post-war French cinema. Although Renoir's script is based on a police dossier from Martigues, the fact that his protagonist is named after a well-known classical painter and sculptor, Antonio Canova, suggests that Renoir had no political intention. Instead, *Toni* is characterised by an underlying tragic conception of life in the sense of an 'inevitable repetition', typical of many of Renoir's films (O'Shaughnessy 2000, 88). Toni is a lonely and highly moral 'archaic hero', shot to death at the end of the film. Further, the images and performances in *Toni* show without doubt the experience of a director who has already completed 25 films. In *Toni*, Renoir used highly professional methods and personnel to create an intimate feel and unsophisticated look. Besides co-writer Carl Einstein, Renoir had his 'Parisian' collaborators for shooting and cutting (Claude and Marguerite Renoir). As the film was co-produced by Les films Marcel Pagnol, he could rely on a wider professional team, for example for editing (de Troye), camera assistance (Ledru), set design (Broquier) or sound recording. Even more importantly, all the main characters were played by actors who had already had considerable filming experience, not necessarily with Renoir himself (except Dalban), but with Pagnol, as was the case of Blavette, Andrex, Delmont and Hélià (who all appeared in, for example, *Angèle*, 1934), or *cinéma méridional* directors such as Maurice Cammagne (*Les Bleus de la marine/The New Recruits of the Navy*, 1934) (O'Shaughnessy 2000, 86–140).

If comparing *Les Rendez-vous des quais* with *Toni* seems inappropriate – at least in terms of production context and aesthetics – then it must be argued that Carpita's film has even less in common with *À bout de souffle*, created in about three weeks. Godard's début feature could be said to cite *Toni* at the beginning and end, with Michel's initial escape to Paris from Marseille and with its fatal ending. With its opening on the old port, Marseille is cast as a criminal city through the introduction of the protagonist, Michel Poiccard, as a throwback to American B-movies, but the city only features at the very beginning of the opening sequence before the action moves to Paris. Neither does the film have anything in common with the political action, popular milieu and aesthetics of Carpita's film. Written by Godard and Truffaut, the story of Michel, the petty criminal, is far removed from the working realities and moral imperatives which face Jean and Robert in Carpita's film. Rather, Godard's film focuses on youth culture, reflected in its everyday language and American music, as well as its challenge to cinematic conventions of genre, editing or narrative structure. The differences between the two films are thus further reflected at the level of language and clothing, as well as in the performance style of the actors; while some of the cast of *À bout de souffle* might have been inexperienced or non-professionals, Jean-Paul Belmondo (Michel) had a considerable number of roles under his belt, including with directors Marcel Carné, Marc Allégret and Claude Chabrol, while Jean Seberg (Patricia) was already well known for her roles in Otto Preminger's *Saint Joan* (1957) and *Bonjour tristesse* (1958). And while both films are the antithesis of the studio cinema of the 1950s, relying on minimal and flexible technical support, their aesthetic approaches are quite different. *Le Rendez-vous des quais* lacks the experimentation of Godard's famous jump cuts, asynchronous montages and challenges to narrative form.

A better way of illustrating Carpita's frequently cited proximity to the New Wave is to look at his more intimate and poetic short films of the late 1950s and early 1960s. One of these will be looked at here more closely: *Marseille sans soleil* (1960, 17 min), produced by Film et

Son in Marseille and shown in 1960 at the International Film Festival in Mannheim (Germany). Like *Le Rendez-vous des quais*, the film takes Marseille's everyday culture and the last French colonial wars as its main themes. However, there is an aesthetic and ideological break from the collective-communist 'we' of Carpita's earlier movies, as he had distanced himself from the PCF after the experience of censorship of *Les Rendez-vous des quais* and the Soviet response to the Hungarian uprising in November 1956. Starting with a long panoramic shot of the city and the port taken from the sea, *Marseille sans soleil* is Carpita's statement on the collective cinematographic imaginary of the city (Winkler 2003). Here, Carpita combines his political and personal concerns with a double meta-reflection about the city and about making cinema. Again, the film features non-professional actors to thematise the fate of a friend killed in the Algerian War: the young amateur filmmaker Jean-Pierre (Pierre Dorrel) tries to capture the Marseille of his childhood together with his student friends Monique (Betty Pascal) and Alain (Florent Muñoz), without falling into the trap of cliché. But before he can finish shooting his film, Jean-Pierre is drafted to the Algerian War, from which he does not return, so his friend Monique edits the film and completes the voice-over commentary as a homage to him.

As early as the first dialogue sequence in their apartment (01:55–03:26), Carpita deconstructs *cinéma méridional* through Jean-Pierre and cameraman Alain's reflections on and (improvised) quarrels about location filmmaking (see Figure 8). Their purpose is to define a Marseille that does not exclude working-class culture, while not reducing urban everyday life to it either. On the one hand and in the sense of a self-referential media critique, Carpita takes up the clichéd representation of Marseille by Jean-Pierre's commentaries or distorted Pagnol-like film images (14:17–14:38), ironising and correcting in this way the traditional sunny and 'provençal' imaginary of the city. On the other hand, Carpita deals with how a film is made within the film fiction when he shows the three friends in their studio apartment, e.g. when Alain carries the camera on his shoulder and puts it down on the table when he arrives at the apartment (see Figure 9). But the film is predominantly shot in the port or in the street (see Figures 10 and 11), focusing on Alain with his camera in nearly acrobatic positions and on Jean-Pierre giving orders or taking notes for the recording schedule of his film (e.g. 04:50ff., 06:32ff., 07:38ff.). Only some of these sequences have a synchronous dialogue, but the images are mostly contrasted by a non-diegetic sound, alternating between the voice of Jean-Pierre, often with a poetic text, and that of Monique, narrating her memories of Jean-Pierre and the shooting.

The film thus takes up its own diegesis as a topic, so that the artificial character of the film in the sense of a reflection of the medium within the medium is central, as is emphasised by showing how the footage undergoes cutting and montage (12:04–12:46). This reflexive approach is a connective link to the New Wave, even if Carpita is less interested in 'disturbing' filmic realism and more in alternative modes of representing his non-bourgeois milieu and his city by less blurry and unclear images. However, both are concerned with experimenting with subjective and experimental aesthetics by using new sound systems and easily manageable handheld cameras, which allow the bringing together of scenic dialogues and street noise (even if some sequences are post-synchronised). In this way, the short film *Marseille sans soleil* has a subjective style that recalls Alexandre Astruc's term *caméra-stylo* from 1948,¹⁹ ascribed by Georges Sadoul in the *Lettres françaises* of April 1953 to Carpita's early movies (Crivello 1992, 240; Lahaxe 2006, 259). Via the two leitmotifs, shooting images of the city and the Algerian War, which Monique mentions in her voice-over, the *caméra-stylo* has an

eminently poetic and political function. The specific quality of Carpita's short films thus resides in extending the cinematographic geography of the city to include popular milieus, on the one hand, and, on the other hand, in establishing a reflexive aesthetics. So even though New Wave and Carpita's short films emerge from different contexts, they do show a number of shared fundamental attitudes, not only in terms of socio-politics but also in film aesthetics. In contrast to his feature film, Carpita's cinema here gains poetics and difference, in terms of subjectivity, not dissimilar to reflexive semi-documentary as well as the anti-war cinema of the New Wave. An example is Agnès Varda's very first film *La Pointe-Courte* (1954), a self-produced intimate and poetic semi-documentary. It was based on a much smaller budget than Godard's or Truffaut's first films, shot with a 35 mm camera and cut by Alain Resnais. Set in the port city of Sète, where Varda spent her youth, it thematises the everyday life of the inhabitants and the rather poor living conditions of the local fishermen (Prédal 1996, 134–136; Vernet 1992, 95). Carpita's work, especially his short films *Marseille sans soleil*, *La Récréation* and *Demain l'amour*, has some similarities with films reflecting critically on the colonial war in Algeria. For example, Godard's *Le Petit Soldat* also had to fight against the array of censorship and bureaucratic harassment that allowed a screening only after the Evian agreements in 1963 (Prédal 1996, 172, 207; Winkler 2013, 137–150).

A major aesthetic difference in regard to the intellectual cinema of the (pre-)New Wave, formed in the context of the prestigious *Cahiers du cinema* and IDHEC (Institut des hautes études cinématographiques),²⁰ remains that Carpita's short films do not tend to be stylised and dry ethnographical images or produce alienating effects, 'disturbing' cinematic realism. This leads to the final question of whether Carpita's genesis as an amateur director and his lack of avant-gardism has denied him access to French cinematographic history, also in the context of anti-war cinema, in contrast to many other filmmakers who had to suffer censorship. The declaration made by Jean Rouch, President of the Cinémathèque française, in 1989, that things would have developed differently if Carpita had shot his films in Paris and lived in Paris (Martino 1996, 143), has already raised the issue of whether Carpita's socialisation and location in Marseille played a major role in his lack of recognition in regional films. Prédal (1996, 585–591; 2013, 201, 298), until today the only author of a cinematographic history dedicating at least a short chapter to French regional cinema and positioning Carpita's work within that tendency, supports this thesis. He categorises Carpita together with Varda's *La Pointe-Courte* as precursors to the New Wave (Prédal 1996, 134–136) and states with regard to the censorship of *Le Rendez-vous des quais* that there is a lack of 'toute poursuite d'un courant social ou/et régional' within the New Wave (Prédal 1996, 136).²¹ Despite Prédal's polemical tone, this argument is conclusive, and it is probably no coincidence that it comes from a cinematographic researcher academically socialised far from the Parisian academic scene (Nice, Caen).²² For various reasons, Carpita's cinematic socialisation in communist Marseille did hamper a broader national interest in his films. This background shaped the subjects and the style of his films, centred on a very clear milieu. Equally important is that Carpita lived his entire life in Marseille and never tried to root himself in the 'national' genre cinema and the Parisian film scene, like Pagnol and Guédiguian. In other words, a rather isolated filmmaker like Carpita, negating the centre's auteur cinema as well as its vision of southern France, could hardly attract the Parisian film criticism of the 1950s, 60s and 70s, preoccupied with a new international wave of upcoming IDHEC filmmakers.

In situating Carpita in the context of Marseille's communist amateur filmmaking as well as that of the cinema of Poetic Realism and New Wave, this article has attempted to review



Figure 8. The three friends in their apartment reflecting on a film project (Groupe Copsi).



Figure 9. Jean-Pierre, Monique and Alain with a camera on his shoulder (Groupe Copsi).



Figure 10. Jean-Pierre writing a film commentary at the Old Port of Marseille (Groupe Copsi).



Figure 11. The three friends with their equipment at the Joliette Pier (Groupe Copsi).

the status and work of an often referred to, but rarely analysed, filmmaker. Taking up the missing link issue often attributed to Carpita's *Le Rendez-vous des quais*, I suggested analysing Carpita's work not only in connection with censorship, but also looking more closely at the media rediscovery and mystification of his film. I argued that we should reconsider the evolution of Carpita's work, from a militant amateur cinema to a poetic and reflexive cinema *engagé*, by contrasting his films *Le Rendez-vous des quais* and *Marseille sans soleil*. In this sense, Carpita should be seen as a textbook 'case', illustrating not only some of the mechanisms of political censorship, but also the marginalisation of independent regional filmmaking within a highly centralised country.

Notes

1. Cinema for Peace.
2. General Confederation of Labour.
3. The video was taken off the market without even informing Carpita beforehand. As of 2005, the film was available on DVD, together with *Les Sables mouvants* (Doriane Films); *Marche et rêve !* was edited by Doriane/13 Production in 2003. Six short films were released in 1995 by Provence-based Copsi Video Production, and an extended double DVD was produced in 2008 (*Des lapins dans la tête... Rendez-vous avec l'œuvre de Paul Carpita*), the only one which is still regularly available on fnac.fr.
4. The film was probably inspired by the pacifist theatre play *Les Honneurs de la guerre/The Honours of War* by Abrias, performed in late 1953 in Marseille with the participation of Annie Valde (who plays Jean's wife in *Le Rendez-vous des quais*) (Lahaxe 2006, 265).
5. It has been mentioned several times that Jo represents the Socialist trade union Force Ouvrière (Workers' Force), founded in 1948, aiming at weakening the CGT, but there is no such comment in the film (Martino 1996, 45–46).
6. For the historic context see Scullion (2000, 36–39, 48) and Stora (1997, 8ff., 115ff.).
7. 'Places of memory'.
8. 'Symbolical aura'.
9. 'Peace in Vietnam'.
10. 'Bar of the colonies' and 'Marx beer'.
11. 'Against reaction and fascism'.
12. For this discussion see Lahaxe (2006, 268, 2009).
13. Albert Cervoni, the journalist of *La Marseillaise* who wrote regularly about Carpita, mentions the censorship only in 1956 (January 3), without naming a film title (Lahaxe 2006, 268); the left-wing journal *Regards* quotes the censorship in June 1956 (Martino 1996, 132–133).
14. For the rediscovery of Carpita's film see Winkler (2013, 159–192, 245–248).
15. 'Missing link'.
16. 'Cinemas of Freedom'.
17. See e.g. the website of Carpita's son, <http://paul.carpita.pagesperso-orange.fr/index1.htm>, and the TV reportage on Carpita: *Verabredung mit dem Zufall/Rendez-vous avec le hasard* (Jochen Wolf/NDR, 1991).
18. See the bibliography of journal articles in Bécard (2002, 89–90) and Libbra (1994, 79–81).
19. 'Camera-pen'.
20. Institute for Advanced Cinematographic Studies.
21. 'Any kind of following a social and/or regional current'.
22. One of the few recent French studies on regional cinema is the issue *Cinéma régional/Cinéma national* of the Perpignan-based *Cahiers de la Cinémathèque* (79), edited in 2008 by François de la Bretèque.

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Filmography

À bout de souffle, 1960, Jean-Luc Godard, France.
Angèle, 1934, Marcel Pagnol, France.
Antoine et Antoinette, 1947, Jacques Becker, France.
Arènes joyeuses, 1935, Karl Anton, France.
Arènes joyeuses, 1958, Maurice de Canonge, France.
Au pays du soleil, 1933, Robert Péguy, France.
Au pays du soleil, 1951, Maurice de Canonge, France.
La Bataille du rail, 1946, René Clément, France.
Les Bleus de la marine, 1934, Maurice Cammage, France.
Bonjour tristesse, 1958, Otto Preminger, France.
César, 1936, Marcel Pagnol, France.
Demain l'amour, 1962, Paul Carpita, France.
Des lapins dans la tête, 1964, Paul Carpita, France.
Fanny, 1932, Marc Allégret, France.
Graines au vent, 1964, Paul Carpita, France.
Je suis née à Berlin, 1951, Paul Carpita, France.
Marche et rêve ! Les homards de l'utopie, 2002, Paul Carpita, France.
Marius, 1931, Alexander Korda, France.
Marseille sans soleil, 1960, Paul Carpita, France.
Les Messagers du ciel, 1951, Paul Carpita, France.
Moranbong, une aventure coréenne (aka *Moranbong, chronique coréenne*), 1959-63, Claude-Jean Bonnardot, France.
Nous voulons vivre, 1947, Paul Carpita, France.
Le Petit Soldat, 1960-3, Jean-Luc Godard, France.
La Pointe-Courte, 1954, Agnès Varda, France.
La Récréation, 1958, Paul Carpita, France.
Rencontre à Varsovie, 1955, Paul Carpita, France.
Le Rendez-vous des quais (aka *Le Printemps a besoin des hommes*), 1953-55, Paul Carpita, France.
Le Rhône, la mer, danger pollution, 1987, Paul Carpita, France.
Les Rois du sport, 1937, Pierre Colombier, France.
Les Sables mouvants, 1995, Paul Carpita, France/UK/Germany.
Saint Joan, 1957, Otto Preminger, USA/UK.
Toni, 1934, Jean Renoir, France.
Un homme marche dans la ville, 1950, Marcello Pagliero, France.
Vallée du Rhône, la colère, 1981, Paul Carpita, France.
Verabredung mit dem Zufall, 1991, Jochen Wolf, Germany.
Vivent les dockers!, 1951, Robert Menegoz et al., France.

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