

*The Nederlands Filmmuseum presents:*

# **LE MYSTÈRE DE LA TOUR EIFFEL (1927)**

**JULIEN DUVIVIER**  
**new soundtrack by Fay Lovsky**



**Salle Buñuel, Sunday May 21<sup>st</sup>, 9.45 pm**

Dutch intertitles, English and French subtitling  
129' Black and White, HD digital projection  
New soundtrack: Fay Lovsky

**For more information and world rights, please contact:**

**NEDERLANDS FILMMEUSEM**

Jan van den Brink, tel: 00 31 20-5891469, 00 31 6-14224403, e-mail:

[jbrink@filmmuseum.nl](mailto:jbrink@filmmuseum.nl) (in Cannes from May 19th until 23d)

*Jean Renoir wrote in his memoirs: "If I were an architect and had to build a monument to cinema, I would place a statue of Duvivier above the front door. This great technician, this rigorous man, was a poet. His films never restrict themselves to the mere statement of the subject, they take us into a world that is at the same time realistic and unreal. His characters are real, and still they sometimes happen to be supernatural. Duvivier is a starting point to a way of story telling with a camera, that is, strictly speaking, the contemporary style. May his influence last".*

## **Filmmuseum's silent film selected for Cannes**

### **Le Mystère de la Tour Eiffel featuring music by Fay Lovsky**

**The Cannes International Film Festival has selected *Le Mystère de la Tour Eiffel* (Julien Duvivier, 1927), a silent film in the Nederlands Filmmuseum's collection, for its prestigious programme 'Cannes Classics'. It is assumed that the Filmmuseum holds the world's sole remaining print. Multi-instrumentalist, singer and composer, Fay Lovsky, created a new soundtrack for this silent adventure film. Following the 2005 selection of *Beyond the Rocks*, this is the second time in a row that the Filmmuseum is represented by one of its productions in the official 'Cannes' selection.**

*Le Mystère de la Tour Eiffel with soundtrack : 21 May 2006, 9.45pm, Salle Buñuel Cannes.*

*Le Mystère de la Tour Eiffel* is a spectacular adventure film by French director Julien Duvivier (*Pépé le Moko, La Belle Equipe*). It tells the story of the naive circus artist Achilles Saturnin whose business partner steals his papers, poses as him and causes Saturnin to miss out on a huge inheritance. When members of the crime syndicate Ku Klux Eiffel also set their sights on the fortune, Saturnin seems doomed. But then Saturnin decides to challenge the hoodlums; a series of daredevil exploits on top of the Eiffel Tower follows.

*Le Mystère de la Tour Eiffel* is the first silent film for which Fay Lovsky composed the music and the soundscape. Lovsky, known for her playing of exotic instruments such as the 'theremin' and the musical saw, traveled to Paris in order to record sound fragments for the film. Standing on top of the Eiffel Tower she recorded the howling wind and the resonance caused by the old steel staircases. Lovsky also recorded the buzzing hum inside French cafes and restaurants and even the sounds of the Parisian subway. According to Lovsky: 'Sounds help you to understand a film's images but do not need to match exactly what you see. The idea is to suggest an atmosphere with small details such as the acoustics of a space, a dog barking in the distance, an ominous tune.' In addition to sounds, Lovsky also recorded the musical accompaniment of multi-instrumentalists Gert-Jan Blom, Joost Belinfante and Cok van Vuuren.

The Nederlands Filmmuseum realised this production for the 2005 Filmmuseum Biennial. A DVD will be released in 2007.

Cannes Classics was launched in 2004 with the aim to highlight cinematic heritage by showing new prints of classic films. In addition to the screening of *Le Mystère de la Tour Eiffel*, this year's program includes homages to Carol Reed and Norman McLaren. It also shows new restorations of Eisenstein's *October* (1926), *Cabiria* by Giovanni Pastrone (1914) and the documentary *John Ford/John Wayne: The Filmmaker and The Legend* (Sam Pollard, US 2006).

## **LE MYSTÈRE DE LA TOUR EIFFEL:**

PRODUCTION : Le Film d'Art (Vandal & Delac)  
DISTRIBUTION (FRANCE): Ets. Louis Aubert  
DIRECTOR : Julien Duvivier  
SCREENPLAY : Alfred Machard  
ASSISTANT DIRECTOR : André Berthomieu  
CAMERA : René Guychard, Armand Thirard  
SETS: Fernand Delattre  
UNIT MANAGER : Lucien Pinoteau  
SHOOTING : summer 1927 (June - September)  
EXTERIORS: Paris (Montmartre, etc.) , region of Nice  
STUDIO : Film d'Art, Neuilly  
RELEASE: 6 January 1928  
LONG : 2.800 m. (approx.)

Félicien Tramel (Achille Saturnin/ his double)  
Régine Bouet (Sylvanie)  
Gaston Jacquet (Sir William Dewitt)  
Jimmy Gaillard (Reginald)  
François Viguier (Li-Ha-Ho, Dewitt's private secretary)  
Jean Diener (Farkas)  
Pierre Hot (the circus owner)  
Alexandre Mihalesco (the notary)

## **Julien Duvivier**

Julien Duvivier (1896-1967, *LA BELLE ÉQUIPE*, *PÉPÉ LE MOKO*, *LE PETIT MONDE DE DON CAMILLO*) is considered as one of the "big five" of French filmmakers. Together with René Clair, Jacques Feyder, Jean Renoir and Marcel Carné, he stands for a celebrated French cinema. One of his less known, but well admirable and worth seeing films is the silent movie *LE MYSTÈRE DE LA TOUR EIFFEL* from 1927.

### *A spectacular adventure story*

*LE MYSTÈRE DE LA TOUR EIFFEL* is in its subhead described as an adventure film. It shows the adventures of fairground artist Achilles Saturin, a naïve fool, who takes an international crime circle on, the so-called Ku-Klux-Eiffel. He misses an enormous heritage because his business partner (with whom he acts as Siamese twins) takes his documents and pretends to be the beneficiary. The head of the Ku-Klux-Eiffel is also interested in the heritage, so the gang begins to threaten the double. Frightened of these menaces, the wrong

beneficiary submerses and its Achilles (deputise for him) who gets the attention of the clan now. There are turbulent chases throughout France – with permanent changes in the role allocation. Achilles doesn't stay to be the chased or captive of the Ku-Klux-Eiffel and takes initiative himself to balance accounts with his enemies. But the people he meets are never the ones they first seem or pretend to be. So Achilles and with him the spectator never knows exactly who is really good and who turns bad what creates a sphere of permanent uncertainty and tension.

The story, narrated with variety and on the whole with a fast rhythm, culminates in a spectacular fight between Achilles and the head of the clan on the top of the Eiffel Tower. This last sequence, the showdown on the Eiffel Tower, works as a particular attraction of the film that can highly captivate the audience: Against the background of Paris we see the protagonists climbing the steel framework without net or the post production help of today's modern computer technique.<sup>1</sup>

### *Beyond adventure: a kaleidoscopic film with something for everybody*

The adventurous character of the film is indisputable. But in fact, LE MYSTÈRE DE LA TOUR EIFFEL is much more than just an adventure film. Rather, it's a combination of several genres so that there is – in short – something for everybody: There is (of course!) a love story between Achilles and a cute artist named Sylvanie. There are elements of social drama, e.g. when Achilles loses his job because his twins-act is nothing without his partner who disappeared and so Achilles hungers. It is a detective film, contains allusions to historical groups/ events (the Ku-Klux-Clan), artistic styles (cubism) and it hints (self reflexive) at the fairground-roots of the cinema by integrating fairground motifs in the story (e.g. a haunted house chair on which Achilles drives tied up through the Rochenoire Castle, the shadow play that illustrated the nightmare of the fraud) and by lying the starting point of the plot through the protagonists in the fair environment. Most notably LE MYSTÈRE DE LA TOUR EIFFEL has a strong comedy tendency of slapstick that runs through the whole film. There are a lot of small gags and effects that make Duvivier's film loveable (as well as the doltish and amiable hero) and show the sense of the filmmaker for the detail. For instance Achilles fights against the peril of the object when he tries to escape the Rochenoire Castle, the headquarters of the Ku-Klux-Eiffel: Every time he opens a window, a grille arise from the ground so that the way out is blocked. And it is a simple but very effective gag when Achilles channels the Ku-Klux costume he used for his escape into a scarecrow.

### *A film as mirror for Duvivier's oeuvre*

By this kaleidoscope or patchwork character, LE MYSTÈRE DE LA TOUR EIFFEL mirrors Duvivier's entire oeuvre, that consists of circa 70 films and that is variegated and inhomogeneous what concerns subjects, genres and even style.

---

<sup>1</sup> This spectacular climb-stunt sequence animated the coeval press to make up some sensational stories, e.g. about a young girl who jumped ostensibly from the top of the tower just as Duvivier was there and so he filmed the accident with the intention to integrate it in his film.

Duvivier, son of a merchant, started as an actor in the theatre before he entered the film business. After his first efforts in film direction, he came in 1919 to Gaumont and worked as screenwriter and assistant together with filmmakers like Louis Feuillade and Marcel L'Herbier. He was also cameraman and stage designer, so you can call him really a practitioner of the film business. In the 1920ies he made 45 silent films and continued his career without respite in the talkies-era when he became a representative of the poetic realism. In his nearly 50 years of directing, Duvivier made comedies, melodramas, historical films, adventure films, religious films, detective films, socio-critical films and literature adaptations. A lot of this genres can be found back in LE MYSTÈRE DE LA TOUR EIFFEL. As Pierre Leprohon writes about Duvivier, he had no own special style (what differs him from filmmakers like Jean Renoir and René Clair) but he had an excellent know how, a sense of the right note and a certain poetic taste.<sup>2</sup> Duvivier switched from one genre to another and was not so much concerned with the creation of a personal, distinctive style as with the faithful and adequate realisation of each subject and the search for the perfect style apart for each film.<sup>3</sup>

So, LE MYSTÈRE DE LA TOUR EIFFEL is of value in view of Duvivier's oeuvre. But it is separately worth seeing, too. And that not only by reason of the story.

#### *The cinematographic and photographic work of the film*

As mentioned above, the last sequence is striking for the story, but it is visually of high value, too. It tells not only the story of Achilles and the Ku-Klux-Eiffel, but also the visual story of Paris and the Eiffel Tower. Duvivier composes here a cinematographic image of the French capital through phantom ride shots through the city, of special sights and aerial views from the Eiffel Tower. The tower itself is broadly illustrated; the film contains images shot from the ground over such of an tourist view out off the lifts, from the stairs and platforms to more unusual, for the normal person inaccessible views of and from the steel construction. Such an outstanding presentation of locations (or in other words a certain sensitiveness for the landscape that was always pointed out about Duvivier by the critics) can be claimed for the whole film. Eye-catching are e.g. also the images from the mountains during the drives to and from the Rochoire Castle (that reminds highly of an early Pathé non-fiction film from 1910 called EEN AUTOTOCHT IN DE PYRENEËN). And aside from those shots from natural locations, you can see a photographic and artistic sense in the composition of artificial settings and their décor. The most striking examples are the meeting/ court room from the Ku-Klux-Eiffel in the Rochoire Castle (the bench and the cubistic painting in the background) and the broadcasting room located next to it with its strange equipment combined with lightning and smoke that evoke a strong association to the German Film Expressionism of this time, especially Fritz Lang's METROPOLIS that was released the same year. And finally what concerns the cinematographic value, there are some remarkable point of view shots that enrich this film.

---

<sup>2</sup> Leprohon, Pierre: "Julien Duvivier", in: "Présences contemporaines: Cinéma", Debresse, Paris, 1957, p. 48

<sup>3</sup> Leprohon, Pierre: "Julien Duvivier 1896-1967", Anthologie du Cinéma, Paris, 1968, p. 209

## *A wrongly forgotten film and the survival of particular elements*

Today, it is above all Duvivier's work of the 1930ties, the films of the poetic realism that are celebrated and stressed. In opposition, his silent films are nearly forgotten and so *LE MYSTÈRE DE LA TOUR EIFFEL*. Wrongly – as shown. But maybe not the whole film was forgotten over the years but survived fractionalised. When you watch the film you may get the impression to be somehow familiar with it, that you have already got in touch with it. This feeling can particularly arise if you have read Hergé's comic strips about Tintin.<sup>4</sup> Even though it is (as far as known) not documented that Hergé has seen Duvivier's film, there are a couple of parallels to find, e.g. the two identical men with moustache, an international crime circle with Ku-Klux-Klan costumes, the broadcasting of encoded secret messages from the criminals, and even the rhythm of the stories, the style of narration is the same: Tintin also gets from one situation into the next and friends turn evil.

So, *LE MYSTÈRE DE LA TOUR EIFFEL* is not so little known as primarily thought. But still, the film as a whole and its visual components are nearly forgotten. One reason is for sure the fact that there is – as far as known – only one existent copy that is owned by the Netherlands Filmmuseum. For the presentation of the film this year during the Filmmuseum Biennale in Amsterdam (and to make it even more attractive to a modern audience) the Filmmuseum made a new soundtrack for the film.

By incorporating this unique copy in future screenings this adorable film can be extricated from the deepness of forgotten films.

## **'Noise on the Eiffel Tower'**

*It is for the first time that the Filmmuseum screens the silent adventure film *The Mystery of the Eiffel Tower* (France 1927) with a modern soundscape and live music. Singer, musician and composer Fay Lovsky designed the soundscape and composed the music, that will be partly performed live. Lovsky: 'I have used every possible cliché.'*  
*By Jente Posthuma.*

'I still haven't got any notes', Fay Lovsky shouts from the kitchen of her home in Amsterdam-Zuid. She is talking about musical notes. Lovsky was asked to compose the music and the soundtrack for the classic film *The Mystery of the Eiffel Tower*. 'I started with a sort of general sound image in my head, and then I have put acoustics under every scene. It is really nice to do this, but it takes more time than I expected.'

*The Mystery of the Eiffel Tower* is one of the lesser-known films of French director Julien Duvivier (*Pépé le Moko*, *La belle Équipe*). As far as is known the Filmmuseum has the only existing copy of the film. The story is somewhat predictable, but still very exciting, partly because of the spectacular chase scenes that are – especially for that period – technically very well put together. The showman Achilles Saturnin, a naive softy, misses out on a huge

---

<sup>4</sup> In particular *LES CIGARES DU PHARAON* and *LE LOTUS BLEU*

inheritance because his business partner – they perform together as Siamese twins – steals his papers and pretends to be him. And it turns out that the organised crime, a gang operating under the name 'Ku Klux Eiffel', is also is after the inheritance. When everything seems to go wrong for Saturnin (he loses his job and is homeless), things are suddenly changing. The impostor makes a run for it and the brave Achilles enters into a battle with the villains, and finally - after several daredevil feats on the Eiffel Tower – he manages to beat them.

### *Tintin*

'The film is a peculiar mix of slapstick and a very solid, well-told crime story,' Fay Lovsky says. 'I immediately had to think of Tintin; the likeness is unmistakable. The two identical men with moustaches of course, but it's much more than that.' Lovsky, who has read all the Tintin cartoons to pieces, gets 'Tintin and the cigars of the pharaoh'. 'Look, here they are: "Jansen and Janssen, and the Ku Klux Eiffel"... this cartoon is from 1934. Hergé must have seen Duviviers film at the time, but he claimed that he had two uncles who look a lot like Jansen and Janssen.'

### *Fridge*

Fay Lovsky has the habit to record surrounding sounds everywhere where she goes. Among her most recent acquisitions are the so-called 'ski- and snowboard sounds' (ski lifts, howling wind and crunching snow), the harvest of a week of skiing in the French Alps. Before that she was in Paris, on the Eiffel Tower, where she recorded the crying of the wind and the echoes of the original old steel stairs ('but they had been replaced in the meantime'). She also recorded the buzzing in French cafes and restaurants, and even the sounds of the Paris metro, because you never know if these sounds can be of use somewhere. 'Sounds help you to better understand the film images, but they do not have to match exactly with what you are seeing. It is about the suggestion you can create with little things, the acoustics of a space, the barking of a dog in the distance or a threatening piece of music. Take for example the scene in a small gloomy hotel room, for which I have used the sound of a fridge. Of course the fridge wasn't there at the time and you can hardly hear it, but still you immediately feel the oppressive atmosphere.'

### *Frills*

In her studio Lovsky shows us how she has furnished Duviviers old film images with a 'thin layer of acoustics'. We see Achilles Saturnin walking down the driveway of his huge inherited villa. We hear birds singing. When Saturnin goes inside you can hear – almost inaudible - the acoustics that are typical for large spaces. Lovsky: 'The acoustics of the hall have their effect

on the singing of the little birds, but in reality nothing is happening. It is very funny how things get mixed up in your head. Because there is a lot more happening in your head than you can actually hear. So I make sure that sound and image are never precisely synchronic, for example a gate that closes or footsteps on the gravel. Still, sometimes you will hear and see that synchronism only because your brains want that.'

For most of the background sounds Lovsky uses real sounds. She does not want to make the sounds herself. 'On site we will probably make artificial sounds; with live 'Gerausch' you can give the images something extra. In this way we have to guide spoiled viewers through a film. Now that I have seen the film so many times I must say that some of the jokes are rather long drawn out. From time to time I think: I would have cut this scene! But fortunately the enjoyable story and the fantastic performance of the actors make all superfluous frills easily digestible. As a matter of fact, I have noticed that I sometimes feel the same kind of irritation when I read Tintin.'

### *Fluttering Vibraphone*

The mystery of the Eiffel Tower is the first silent film for which Lovsky has composed the music and the soundscape. But she has already regularly worked as a musician on silent film productions, among others *The Secret of Delft* (Maurits Binger 1917), one of the first Dutch feature films for which Henny Vrienten has written the score. 'I regularly exchange sounds with him. The barrel organ music you have just heard, I got it from him, and in return for that I will give him the Eiffel Tower sounds.' Only when all soundscapes are designed, Lovsky starts to compose the music. How does she decide on which moments she is going to play live? 'Where the action accelerates or slows down, or when it gets romantic, sad, exciting or scary. The advantage of first measuring the acoustics, is that I precisely understand the rhythm of the film, where there is action, where there should be a scary theme, et cetera... sometimes 'scary' lasts very short, but sometimes a bit longer.' Also during 'The nightmares of the impostor' - the dream sequence in the film - there will be live accompaniment. Lovsky: 'Yes, for this sequence I will use every possible cliché, well you know them, of those fluttering vibraphone sounds. But it certainly will not be a film with only music. Although there always must be some sound in the soundscape. In a film theatre it should never be completely silent because then you will be suddenly thrown back from the magical world where you have been taken to through the film into the room where you are watching it together.'

On Lovsky's computer screen appears an unemployed and hungry Achilles Saturnin, sitting in front of his caravan after a failed attempt to steal food. Lovsky sings a sad little song. 'This is of course all very sad, so I will use live violin music for the musical score. Again these are well-known clichés, that's true, but that's the way it goes. You can't emphasize the masterly Charlie Chaplin silliness clearly enough.'



### *Credits soundtrack:*

Fay Lovsky            sound, music, various instruments, vocals  
Joost Belinfante    various instruments, vocals  
Gert-Jan Blom        various instruments, vocal  
Cok van Vuuren      various guitars and string instruments

Frank van der Weij    engineering and mixing

Jan van den Brink    production for the Nederlands Filmmuseum

Thanks                Christian Duvivier  
                          Catherine Cormon  
                          Monica Eckelkamp  
                          Eva Hielscher  
                          Marleen Labijt  
                          Mark-Paul Meyer  
                          Martin de Ruiter  
                          Martin Schrevelius  
                          Ton Söder  
                          Haghefilm  
                          XDCinema

## **Fay Lovsky CV**

Born in Leiden, 11 september 1955

Rietveld Academy Amsterdam, graphic design, illustration, and animation.

1980 Homerecorded songs (on revox taperecorder, "Sound on Sound") released on punklabel Idiot records.

Two years pass. Album "Confetti" on 16 tracks! Lovsky receives Edison for this.

Warner Bros (WEA) provide Idiot label with release facilities

Lovsky surreptitiously records Christmas song "Christmas was a friend of mine", because WEA doesn't believe in Christmas.

At least not in the Netherlands, where Sinterklaas on the 5th of december is the "gift-event".

Christmassong becomes hit. Oops, says WEA.

Lovsky gets to make big album. "Origami"

And "Cinema"

1985. WEA chuck out all less commercial artists.

Fay starts writing music for commercials and tv. Does music for big video art project with Jaap Drupsteen; Gertrude Stein's "Three Plays" (ZDF, BBC Channel 4, channel 13), and several commercial video presentations.

1986. Lovsky joins soundtrack orchestra "The Magnificent Seven" - ensemble playing TV tunes and film music (slightly tongue in cheek) in almost all theatres in Belgium and Netherlands.

Big success. CD: "Best of the worst"

1991 M7 collapse under success

Fay joins up with comic strip artist Joost Swarte for CD/book "Jopo in Mono"

Writes music for theatre productions (Rieks Swarte: Kleine Sofie & Lange Wapper, Hondje, Zusje Harmonika, and Beumer & Drost: Erik of het klein insektenboek - a very successful production- De Radiomannetjes, Moord & Brand )

Starts band to play live in cultural radioprogramme each week.

Joins French band "Les Primitifs du Futur" founded by Dominique Cravic and underground artist Robert Crumb ( jazzmusettes, quasi twenties and thirties) Still playing today!

1994 Starts touring with "La Bande Dessinée"

1995 Album of same name with Basta

Joins Ukulélé Club de Paris, French ukulelecompany that don't play very often, alas.

1997 Album "Numbers"

Tours with Arling & Cameron in the US.

2000 Album "Eigen Weg"

2002 Album "Maze of Mirrors"

Plays many instruments, even very weird ones like musical saw and theremin.

Oh, and yes. Loves skiing...

## Julien Duvivier – combined filmography

1. [That's Entertainment, Part II](#) (1976) [Acknowledgment]
2. [Au théâtre ce soir: Marie-Octobre](#) (1974) (TV) [Writer] (play)
3. [Diaboliquement vôtre](#) (1968) [Director] [Writer]
  - ... aka Diabolically Yours
  - ... aka Diabolicamente tua (Italy)
  - ... aka Mit teuflischen Grüssen (West Germany)
4. [Paris - When It Sizzles](#) (1964) [Writer] (story La fête à Henriette)
  - ... aka Together in Paris (USA)
5. [Chair de poule](#) (1963) [Director] [Writer]
  - ... aka Highway Pick-Up
  - ... aka Pelle d'oca (Italy)
6. [Diable et les dix commandements, Le](#) (1962) [Director] [Writer]
  - ... aka Devil and the Ten Commandments (UK)
  - ... aka Diable et les 10 commandements, Le (France: poster title)

- ... aka Tentazioni quotidiane, Le (Italy)
- ... aka The Devil and the Ten Commandments (USA)
- 7. ["Cinépanorama: \(1962-03-03\)"](#) (1962) TV Episode [Actor .... Himself]
- 8. [Chambre ardente, La](#) (1962) [Director] [Writer] [Producer]
  - ... aka Brennende Gericht, Das (West Germany)
  - ... aka Peccatori della foresta nera, I (Italy)
  - ... aka The Burning Court (International: English title)
  - ... aka The Curse and the Coffin
- 9. [Boulevard](#) (1960) [Director] [Writer]
- 10. [Kunstseidene Mädchen, Das](#) (1960) [Director] [Writer]
  - ... aka Gran vita, La (Italy)
  - ... aka Grande vie, La (France)
  - ... aka The High Life (International: English title)
- 11. [Marie-Octobre](#) (1959) [Director] [Writer]
  - ... aka Secret Meeting
- 12. [Femme et le pantin, La](#) (1959) [Director] [Writer]
  - ... aka A Woman Like Satan (UK)
  - ... aka Femmina (Italy)
  - ... aka The Female
- 13. [Pot-Bouille](#) (1957) [Director] [Writer] (adaptation)
  - ... aka Donne degli altri, Le (Italy)
  - ... aka Lovers of Paris (USA)
  - ... aka The House of Lovers (UK)
- 14. [Homme à l'imperméable, L'](#) (1957) [Director] [Writer]
  - ... aka The Man in the Raincoat (USA)
  - ... aka Uomo dall'impermeabile, L' (Italy)
- 15. [Voici le temps des assassins](#) (1956) [Director] [Writer]
  - ... aka Deadlier Than the Male (USA)
  - ... aka Twelve Hours to Live (UK)
- 16. [Marianne de ma jeunesse](#) (1955) [Director] [Writer]
  - ... aka Marianne
  - ... aka Marianne of My Youth (USA)
- 17. [Marianne, meine Jugendliebe](#) (1955) [Director] [Writer]
- 18. [Affaire Maurizius, L'](#) (1954) [Director] [Writer]
  - ... aka Caso Maurizius, Il (Italy)
  - ... aka On Trial (USA)
- 19. [Retour de Don Camillo, Le](#) (1953) [Director] [Writer]
  - ... aka Ritorno di Don Camillo, Il (Italy)
  - ... aka The Return of Don Camillo (USA)
- 20. [Fête à Henriette, La](#) (1952) [Director] [Writer]
  - ... aka Henriette (UK)
  - ... aka Holiday for Henrietta (USA)
- 21. [Petit monde de Don Camillo, Le](#) (1952) [Director] [Writer]

- ... aka Don Camillo
- ... aka Piccolo mondo di Don Camillo, II (Italy)
- ... aka The Little World of Don Camillo (USA)
- 22. [Sous le ciel de Paris](#) (1951) [Director] [Writer]
  - ... aka Sous le ciel de Paris coule la Seine (France)
  - ... aka Under the Paris Sky (USA)
- 23. [Black Jack](#) (1950) [Director] [Writer] (also story) [Producer]
  - ... aka Captain Blackjack (USA)
  - ... aka Jack, el Negro
- 24. [Au royaume des cieux](#) (1949) [Director] [Writer] (adaptation) (screenplay)
  - ... aka The Sinners
  - ... aka Woman Hunt
- 25. [Anna Karenina](#) (1948) [Director] [Writer]
  - ... aka Tolstoy's Anna Karenina (UK: complete title)
- 26. [Panique](#) (1947) [Director] [Writer] (dialogue) (screenplay)
  - ... aka Panic (USA)
- 27. [Destiny](#) (1944) [Director] (uncredited)
  - ... aka The Fugitive (USA)
- 28. [The Impostor](#) (1944) [Director] [Writer] [Producer]
  - ... aka Bayonet Charge (USA: reissue title)
  - ... aka Strange Confession (USA: new title)
- 29. [Flesh and Fantasy](#) (1943) [Director] [Producer]
  - ... aka Six Destinies
- 30. [Untel père et fils](#) (1943) [Director] [Writer] (screenplay)
  - ... aka Immortal France (USA)
  - ... aka The Heart of a Nation
- 31. [Tales of Manhattan](#) (1942) [Director]
- 32. [Lydia](#) (1941) [Director] [Writer] (story Un Carnet de Bal)
  - ... aka Illusions
- 33. [Charrette fantôme, La](#) (1939) [Director] [Writer] (screenplay)
  - ... aka The Phantom Wagon (USA)
- 34. [Fin du jour, La](#) (1939) [Director] [Writer]
  - ... aka The End of a Day
  - ... aka The End of the Day (USA: informal English title)
- 35. [The Great Waltz](#) (1938) [Director]
- 36. [Un carnet de bal](#) (1937) [Director] [Writer]
  - ... aka Christine (UK)
  - ... aka Dance Program (USA)
  - ... aka Dance of Life (USA)
  - ... aka Life Dances On (USA)
- 37. [Pépé le Moko](#) (1937) [Director] [Writer] (screenplay)

38. [Homme du jour, L'](#) (1937) [Director] [Writer] [Producer]  
... aka The Man of the Hour
39. [Belle équipe, La](#) (1936) [Director] [Writer] [Lyricist]  
... aka They Were Five
40. [Golem, Le](#) (1936) [Director] [Writer]  
... aka The Golem (USA)  
... aka The Golem: The Legend of Prague (USA)  
... aka The Legend of Prague (UK)  
... aka The Man of Stone (USA)
41. [Golgotha](#) (1935) [Director] [Writer]  
... aka Behold the Man (USA)  
... aka Ecce Homo
42. [Bandera, La](#) (1935) [Director] [Writer]  
... aka Escape from Yesterday  
... aka Grande relève, La (France)
43. [Maria Chapdelaine](#) (1934) [Director] [Writer]
44. [Paquebot Tenacity, Le](#) (1934) [Director] [Writer]  
... aka S.S. Tenacity (International: English title)
45. [Petit roi, Le](#) (1933) [Director] [Writer]  
... aka The Little King (International: English title)
46. [Tête d'un homme, La](#) (1933) [Director] [Writer]  
... aka A Man's Neck (USA: informal English title)
47. [Machine à refaire la vie, La](#) (1933) [Director]
48. [Poi de carotte](#) (1932) [Director] [Writer]  
... aka The Red Head (USA)
49. [Allo Berlin? Ici Paris!](#) (1932) [Director] [Writer]  
... aka Hallo hallo! Hier spricht Berlin! (Germany)  
... aka Here's Berlin (International: English title)
50. [Vénus du collège, La](#) (1932) [Director]
51. [Cinq gentlemen maudits, Les](#) (1931) [Director] [Writer]  
... aka The Five Accursed Gentlemen (International: English title)
52. [Fünf verfluchten Gentlemen, Die](#) (1931) [Director] [Writer]
53. [Au bonheur des dames](#) (1930) [Director]
54. [David Golder](#) (1930) [Director] [Writer]
55. [Maman Colibri](#) (1929) [Director] [Writer] (adaptation)  
... aka Mother Hummingbird (USA: informal English title)
56. [Divine croisière, La](#) (1929) [Director] [Writer]  
... aka The Divine Voyage (USA: informal English title)
57. [Vie miraculeuse de Thérèse Martin, La](#) (1929) [Director] [Writer]

- ... aka The Miraculous Life of Teresa of Lisieux (USA: informal English title)
58. [Tourbillon de Paris, Le](#) (1928) [Director]  
... aka The Maelstrom of Paris (USA: informal English title)
59. [Agonie de Jérusalem, L'](#) (1927) [Director] [Writer] (screenplay) (story)
60. [Mariage de Mademoiselle Beulemans, Le](#) (1927) [Director] [Writer]  
... aka The Marriage of Mademoiselle Beulemans (International: English title)
61. [Mystère de la tour Eiffel, Le](#) (1927) [Director]
62. [Homme à l'Hispano, L'](#) (1926) [Director]
63. [Abbé Constantin, L'](#) (1925) [Director] [Writer]
64. [Poil de carotte](#) (1925) [Director] [Writer]
65. [Credo ou la tragédie de Lourdes](#) (1924) [Director] [Writer]
66. [Machine à refaire la vie, La](#) (1924) [Director]  
... aka A Machine for Recreating Life (USA)
67. [Coeurs farouches](#) (1924) [Director] [Writer]
68. [Oeuvre immortelle, L'](#) (1924) [Director] [Writer]  
... aka Wat eeuwig blijft (Belgium: Flemish title)
69. [Reflet de Claude Mercoeur, Le](#) (1923) [Director] [Writer]  
... aka The Reflection of Claude Mercoeur (USA: literal English title)
70. [Roquevillard, Les](#) (1922) [Director] [Writer]
71. [Ouragan sur la montagne, L'](#) (1922) [Director] [Writer]  
... aka The Hurricane on the Mountain (USA: literal English title)
72. [Unheimliche Gast, Der](#) (1922) [Director]
73. [Reincarnation de Serge Renaudier, La](#) (1920) [Director]  
... aka The Reincarnation of Serge Renaudier (International: English title)
74. [Haceldama ou le prix du sang](#) (1919) [Director] [Writer]  
... aka Haceldama  
... aka Prix du sang, Le
75. [Travailleurs de la mer, Les](#) (1918) [Assistant Director]