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| DUVIVIER, Julien (8 October 1896- 29 October 1967) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Julien Duvivier was a Golden Age French film director active from the 1919 to the 1960s. He made a name for himself in the 1930s as the director of a series of films treating people on the down and out with a light touch. In *Poil de carotte* (1932), based on the novel by Jules Renard, a redheaded boy shunned by his parents makes his way in the world. *Le paquebot Tenacity* (*S.S. Tenacity*, 1934) shows two adventurers stuck in port trying to make their way to Canada (where there is less competition than in the United States), but falling in love in the meantime. In *Un Carnet de Bal* (*Dance Program*, 1937), a melodramatic mixture of pathos and comedy, a woman tracks down the men from her first dance card twenty years earlier. |
| Julien Duvivier was a Golden Age French film director active from the 1919 to the 1960s. He made a name for himself in the 1930s as the director of a series of films treating people on the down and out with a light touch. In *Poil de carotte* (1932), based on the novel by Jules Renard, a redheaded boy shunned by his parents makes his way in the world. *Le paquebot Tenacity* (*S.S. Tenacity*, 1934) shows two adventurers stuck in port trying to make their way to Canada (where there is less competition than in the United States), but falling in love in the meantime. In *Un Carnet de Bal* (*Dance Program*, 1937), a melodramatic mixture of pathos and comedy, a woman tracks down the men from her first dance card twenty years earlier. Duvivier is most famous for *Pépé le Moko* (1937), about attempts to bring the outlaw Pépé, played by Jean Gabin, out of the seething tangletown of the Casbah of Algiers to justice; today the film is regarded as a touchstone for discourse on Orientalism and postcolonialism, as well as a prime example of the “poetic realism” that flourished in French cinema in the 1930s: a working-class antihero dies for love of a woman. Despite Duvivier’s reputation as a journeyman filmmaker, John Cromwell imitated much of *Pépé le Moko* shot for shot when he remade the film for United Artists as *Algiers* (1938). Duvivier spent the war years in the United States, making films in Hollywood, but he returned to France after the war, where he pursued filmmaking until the end of his life. List of works: *Poil de carotte* (1932)  *Le paquebot Tenacity* (S.S. Tenacity, 1934)  *Un Carnet de Bal* (Dance Program, 1937)  *Pépé le Moko* (1937) |
| Further reading:  (Hayward) |