CHAPTER 5

Jeanne Moreau and the Actresses of the New Wave

New Wave, new stars

> Personally, I will systematically refuse to make films with five stars: Fernandel, Michèle Morgan, Jean Gabin, Gérard Philipe and Pierre Fresnay. These artists are too dangerous; they impose a script or change it if they don't like it. They do not hesitate to dictate the cast or refuse to work with certain actors. They influence *mise-en-scène* and demand close-ups; they sacrifice the best interest of a film to their status and they are, in my opinion, to blame for many failures.
>
> François Truffaut[1]

Truffaut kept his word and never used any of the stars named in this typically bombastic statement. Aside from the fact that they were too expensive, mainstream stars were inadequate to his needs and those of other filmmakers of the New Wave (*nouvelle vague*). Many New Wave films, which were made on small budgets, instead used unknown and non-professional actors. Yet the New Wave produced its own stars. As David Shipman said:

> It did look at first as though the *nouvelle vague* might destroy the conception of the star and his image, especially as a whole crop of new actors, some of them of shining versatility, rode in on it to stardom, but as success came to both them and the directors, the lines blurred and compromises were made. ... The new stars found their 'image'.[2]

Truffaut himself later used major stars such as Catherine Deneuve and Gérard Depardieu. But at the turn of the 1960s, the New Wave employed new actors with a fresh look and performance style who crystallized its ideological and cinematic project. A new generation emerged: Jean-Paul Belmondo, Jean-Pierre Léaud, Jean-Louis Trintignant, Jean-Claude Brialy, Gérard Blain, Sami Frey; Jeanne Moreau, Anna Karina, Anouk Aimée, Bernadette Lafont, Stéphane Audran, Marie-France Pisier, Emmanuelle Riva, Jean Seberg. Since the New Wave, many of these actors have had substantial careers in art and mainstream cinema (Trintignant, Frey, Aimée). Others have remained associated purely with the New Wave (Léaud, Karina). Only two became 'real stars', Belmondo and Moreau. In this chapter I will concentrate on Moreau and the female stars, because I think there is a special link between the New Wave and female stardom, while Belmondo is discussed in Chapter 7.

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The New Wave is the best-known French film movement of the post-war period and a critical standard against which French cinema has been judged ever since (among the abundant literature, see Graham, 1968; Monaco, 1976; Daney, 1988; de Baecque, 1998; Marie, 1998; Douchet, 1998). The 'hard core' New Wave refers to 162 first or second films made between 1958 and 1962,[3] though a wider definition includes later films. Its most successful directors divide into two groups: the 'right bank', clustered around *Cahiers du cinéma* and whose project was predominantly aesthetic – Claude Chabrol (*Le Beau Serge, Les Cousins, Les Bonnes femmes*), François Truffaut (*Les Quatre cents coups, Tirez sur le pianiste, Jules et Jim*), Jean-Luc Godard (*A bout de souffle, Le Petit soldat, Une femme est une femme, Vivre sa vie, Pierrot le fou*), Eric Rohmer (*Le Signe du lion*), Jacques Rivette (*Paris nous appartient*) – and the 'left bank', with more socially aware films by directors with experience in documentary: Agnès Varda (*Cléo de 5 à 7*), Alain Resnais (*Hiroshima mon amour, L'Année dernière à Marienbad, Muriel, La Guerre est finie*) and Chris Marker (*La Jetée, Le Joli mai*). Other important figures include Louis Malle (*Ascenseur pour l'échafaud, Les Amants*), Alexandre Astruc (*Le Rideau cramoisi, Les Mauvaises rencontres*), Jacques Demy (*Lola, La Baie des anges*), Jacques Doniol-Valcroze (*L'Eau à la bouche*), Pierre Kast (*Le Bel âge*) and Jacques Rozier (*Adieu Philippine*).

Plate 12 Anna Karina and Jean-Luc Godard, the emblematic couple of the New Wave.

In her innovative study of characters and gender in the New Wave, Geneviève Sellier argues that New Wave films with a female character are a minority and that the typical New Wave hero is a 'vulnerable young man' who echoes the young male director, positioned as a romantic/modernist artist. The central project of the New Wave, in this light, is to 'construct the point of view of a wounded masculine subjectivity' (Sellier, 1997). Sellier isolates two trends – one in which women function as fascinating objects of desire or dangerous *femmes fatales* who lead the hero to his downfall, even as they are in love with him: *Ascenseur pour l'échafaud, A bout de souffle, Les Cousins, Tirez sur le pianiste, Lola, Jules et Jim.* The other trend is one in which women are the main characters but where the filmmaker-*qua*-'sociologist' scrutinizes them with more or less contempt or pity: *Les Mauvaises rencontres, Une vie, Les Amants, Vivre sa vie, Une femme mariée, Les Bonnes femmes.* She

Plate 13 *A bout de souffle* (Jean-Luc Godard, 1960): Jean-Paul Belmondo and Jean Seberg.

concludes, 'Only Agnès Varda [with *Cléo de 5 à 7*] and Alain Resnais [with *Hiroshima mon amour*], for different reasons, succeed in constructing female protagonists who are endowed with agency'. Sellier's analysis is insightful and especially welcome, as the literature on the New Wave virtually ignores gender. Stardom, however, modifies her conclusions. Whether they are phantasmic male projections or under the glare of the camera-as-microscope, women come to the fore visually in New Wave cinema, as they do in European art cinema of the 1950s and 1960s (Bergman, Antonioni) in films with strong cinéphile appeal. This is why, as we saw in Chapter 1, actresses such as Moreau, Karina and Aimée have a star status in excess of their box-office attraction. Even though the characters they embody frequently *are* fundamentally misogynist projections, the stars of the New Wave define a new femininity in tune with the films: fresh, alluring, *different*. It is, in fact, this dichotomy between retrograde concepts of femininity and seductively 'modern' images which is at the heart of their appeal.

Stars and auteurs

The mainstream star was antithetical to the New Wave. She/he opposed the New Wave rhetoric of cinema as personal expression and its aim to move cinema out of the realm of popular entertainment into that of 'art'. Echoing Astruc's arguments in his pioneering article 'The birth of a new style: the caméra-stylo' (in Graham, 1968), Truffaut expressed this programme very clearly:

> Tomorrow's film appears to me as even more personal than a novel, as individual and autobiographical as a confession or a diary. Young filmmakers will express themselves in the first person. ... Tomorrow's film will not be made by bureaucrats of the camera but by artists for whom the shooting of a film constitutes a wonderful and exalting adventure. Tomorrow's film will look like the person who made it and the number of spectators will be proportionate to the number of friends he has.[4]

With the New Wave, the director-auteur took centre stage. There was no room for another star under the limelight, except for one willing to be his alter-ego or mouthpiece.

Max Ophuls, an important model for the New Wave, had already demonstrated the antinomy between auteur cinema and stars in one of his most celebrated films, *Lola Montès* (1955). This lavish portrayal of a *courtisane* played by Martine Carol, the French sex goddess of the time, was a resounding commercial flop but a critical hit. The film's reception is classically interpreted as audiences' failure to understand Ophuls's 'extending and exploring the artistic resources of the cinema' (Williams, 1992, p. 1). But *Lola Montès* is also a brutal deconstruction of its star. As Alastair Phillips puts it, lines by the master of ceremony (Peter Ustinov) such as '"I am not interested in talent, only in vitality and effects" are not pronounced at random' (Phillips, 1998, p. 111). Ophuls had successfully integrated stars such as Gérard Philipe, Jean Gabin and Danielle Darrieux into his aesthetic universe in *La Ronde* (1950) and *Le Plaisir* (1952). Here, he bluntly marked his 'Brechtian' distance from a popular star who is denigrated, as were, by extension, her fans. As Truffaut interpreted, 'for Ophuls Carol was no more Lola Montès than himself the Pope, and he decided to make her into a plaster statue who had the ability to suffer' (in Douchet, 1998, p. 140). Carol's career never recovered, though this was also because her dominance as sex goddess

was challenged by Bardot. With *Et Dieu . . . créa la femme* in 1956, Bardot brought in a revolutionary femininity and type of performance which foregrounded sex but in a youthful, modern and 'natural' way (see Chapter 4). After Ophuls, she too made Carol appear outdated and 'constructed', just like the Tradition of Quality hated by Truffaut – hence his defence of Bardot for her ability to 'do in front of the camera everyday gestures, anodyne ones such as playing with her sandal, and less anodyne ones such as making love during the day'.[5] Bardot, however, became an expensive mainstream star with a persona too strong and too 'popular' to fit with the New Wave project. New Wave historians credit Bardot as an important precursor (see de Baecque, 1998; Marie, 1998), but Truffaut and others ignored her when they became filmmakers. Bardot's two New Wave films – Louis Malle's *Vie privée* (1961) and Godard's *Le Mépris* (1963) – came later and like *Lola Montès* they deconstruct and (especially in *Vie privée*) denigrate her stardom (Sellier and Vincendeau, 1998). The New Wave auteurs, bent on expressing themselves 'in the first person', needed new stars who would be both valorizing and pliable – male doubles or female muses.

Contrary to the distance between auteur and star emblematized by Ophuls and Carol in *Lola Montès*, Malle and Bardot in *Vie privée*, the New Wave promoted closer and less hierarchical ties. Filmmakers and actors even looked alike: the young Belmondo looked like the young Godard, Léaud grew to resemble Truffaut. Photographs of the early 1960s (see the extensive iconography in Douchet, 1998) show us actors who look remarkably like each other and the directors: good-looking young men of slight built with short dark hair, wearing neat Italian-style suits and ties, cigarettes in the corner of their mouths – Belmondo, Brialy, Frey, Blain, Charrier and Léaud from *L'Amour à vingt ans* onwards. With women, the connection was more distanced visually, but otherwise closer. Several New Wave actresses had well-known relationships with the filmmaker: Godard and Karina were the emblematic couple, but there were also Chabrol and Audran, Malle and then Truffaut with Moreau. This was not just a fact of biography but another way in which filmmakers and actors proclaimed their difference from the 'bureaucrats' of the film industry. They claimed a continuity with prestigious cinematic partnerships: D.W. Griffith and Lillian Gish, Joseph von Sternberg and Marlene Dietrich, Ingmar Bergman and several of his

actresses. This enhanced, through the Pygmalion myth, the stature of the director-auteur and recalled the male artists and female models of art history. Godard, as usual, made this process explicit: in section XII of *Vivre sa vie*, pages from Edgar Allan Poe's *The Oval Portrait* are read to Nana (Karina) by the male character who is in love with her, dubbed with Godard's voice. *The Oval Portrait* (the story of a painter so in love with the portrait of his lover that he neglects the real woman, who dies) provides the 'poetic' justification for Nana's death where the film's motivation is weak and arbitrary, highlighting the fact that we are watching a story between director and actress rather than between two characters. Other New Wave films, especially Godard's with Karina, are a more indirect elaboration of this theme (*Une femme est une femme*, *Pierrot le fou*).

New Wave actors and actresses also stand in for the director's cinephilia. From the moment he stole film stills in *Les Quatre cents coups*, Jean-Pierre Léaud fulfilled this function for Truffaut. Emmanuelle Riva in *Hiroshima mon amour* is an actress making a film on Hiroshima. Women in Godard's films often go to the cinema, such as Macha Méril in *Une femme mariée*, who goes to see Resnais's *Nuit et brouillard*. In *Vivre sa vie*, Nana, supposedly a prostitute, goes to see Dreyer's *The Passion of Joan of Arc*. Huge close-ups of her face parallel those of Falconetti, Dreyer's heroine (this is reprised by Léos Carax in *Mauvais sang*, as discussed in Chapter 10). While this role embeds Karina further as Godard's relay, it also detaches her from the character she is playing – it is nearly impossible to believe in Karina as a prostitute. In *A bout de souffle*, Jean Seberg goes to the cinema and is juxtaposed with a Renoir painting; the New Wave star is associated with auteur cinema and high art, with auteur cinema *as* high art. At the other extreme, Bardot is equated with the 'wrong' kind of cinema: her own in *Vie privée* and that of the crass American producer played by Jack Palance with whom she elopes in *Le Mépris*. The 'silly' women of *Les Bonnes femmes* (a title which means 'the broads' not 'the girls', as it is usually translated) come roaring with laughter out of a big Champs-Elysées cinema bound to show a mainstream film.

The close relationship between actresses and filmmakers in the New Wave meant that while they played the traditional role of female object of desire, they, and not just the male alter-egos, also functioned as

relayers of the filmmaker's worldview. Bernadette Lafont revealingly talks of being a 'puppet' of the New Wave, adding, 'I had no training. I was malleable terrain.'[6]

New Wave, new women

Like Lafont, who met Truffaut while she was Blain's wife, and Karina, who was a model for Cardin, several New Wave actresses came directly into film without training. Many, however, like Moreau, Audran, Riva and Seyrig, had done some theatre and film work. But, as we will see with Moreau, their earlier professional backgrounds were erased, their looks were changed, they were 'reborn' with the New Wave. Two main types of women emerged with the New Wave. On the one hand were young (late teens) gamines: Karina, Seberg, Lafont, Pisier. Theirs was a visual embodiment of the youthful values of the New Wave. On the other hand were the slightly older Moreau, Riva, Aimée, Audran and Seyrig, who were in their late twenties or early thirties when they started in the New Wave and whose role was to reflect the sophisticated, intellectual mood of the films. But all echoed the ideology of the New Wave: authenticity, modernity and sensuality.

The New Wave concentrated on behaviour, looks and gestures rather than psychology. Its authenticity was grounded in a discourse of anti-professionalism. It was important that actors and actresses were seen not to act, especially in contrast to the Tradition of Quality cinema, which foregrounded polished performances, careful lighting and framing, experienced mastery of space (see Jean Gabin in Chapter 3), well-modulated delivery of dialogue. New Wave films foregrounded improvisation through filming on location, using available light and vernacular language. Performances matched this. Casual elocution and underplaying made performances appear 'modern' and blurred the distinction between fiction and document (references to New Wave films as 'documentaries' on the actors are frequent). Lines are fluffed and movements are charmingly gauche. Claudine Bouché, the editor of *Jules et Jim*, recounts that Truffaut deliberately kept the take of Moreau singing 'Le Tourbillon de la vie' in which she gestures to indicate she made a mistake, because it gave the scene 'more charm' (de Baecque and Toubiana, 1996, p. 262).

As in this example, the performance of authenticity contains its own reverse, which is to draw attention to itself. The gaucheness of gestures – especially visible in Karina and Léaud – and deliberate inclusion of mistakes, the foreign accents of Karina and Seberg (and Lazlo Szabó), the instances of actors (though rarely actresses) addressing the camera directly, all introduce what several critics have isolated as typical of New Wave acting, a kind of 'displacement' (Douchet, 1998, pp. 149–54) or *décalage* (Marie, 1998, p. 99). This means an ironic slippage, a gap between performance and character. What seems to me most characteristic of New Wave acting is the *combination* of authenticity and *décalage*, which parallels the filmmakers' paradoxical drive to realism and personal expression. Many examples could be drawn (everyone of Jean-Pierre Léaud's performances, for example), but two will suffice. In Chabrol's *A double tour* (1959), idiosyncratic performances by Belmondo and Lafont, especially their insolent speech and delivery, introduce an almost surreal gap between themselves and the classical acting of Madeleine Robinson[7] and Jacques Dacqmine (who play the older married couple) on the one hand, and the thriller plot of the film on the other. The *mise-en-scène* heightens this *décalage* by shooting a *noir* murder plot in blazing Provence sunshine. The second example is the scene in *Vivre sa vie* where Karina dances around a billiard table, clumsily though charmingly, like a little girl. Like her dancing, the camera movements both appear spontaneous and draw attention to themselves, as if the camera was moving of its own accord. The difference from Bardot's mambo in *Et Dieu ... créa la femme*, despite Truffaut's praise of B.B.'s naturalness, could not be greater. Bardot's dance is choreographed: she stops strategically to show off her figure in front of mirrors and against windows, the camera carefully isolates parts of her body. Bardot's dancing is professional and sexy where Karina's is playfully maladroit. In the Bardot film, the camera is fully at the service of the star; in *Vivre sa vie*, the camera is as important as the star – at one point it even precedes her.

The different relationship between camera and actress establishes a different hierarchy, as the star is not dominant in the *mise-en-scène* but just one element of it. It also establishes a different regime of the look, a different eroticism – less directly sexual, yet in thrall to a romantic vision of femininity.

New Wave actresses were young, good-looking and sexy, but not *too* overtly glamorous. Bardot was so extraordinary that her beauty, conceptualized as an effect of *surface*, became the theme of her films. In the New Wave films, committed to authenticity and depth, beauty appeared more 'realistic', coming 'from within'. Contrary to Carol and Bardot's died blonde hair, New Wave actresses had darker hair, cut shorter and straighter. When they did not wear couture clothes (Moreau, Seyrig), actresses tended to downplay their figures with 'girlish' outfits (often their own clothes): blouses with lace, twin-sets, full skirts and petticoats, jeans and T-shirts, flat shoes, men's shirts or sailors' tops. (Bernadette Lafont, with a fuller figure, plays more blatant sex objects. Another interesting exception is Corinne Marchand, the heroine of Varda's *Cléo de 5 à 7*, who has a more womanly figure.) New Wave actresses such as Karina embodied the 'young fashion' that was becoming a major commercial force, relayed by women's magazines (see Chapter 4). But where Bardot 'sexed-up' youth fashion, Karina prefigured the 1960s skinny adolescent look *à la* Twiggy (in his episode for *Paris vu par*, 1965, Godard used another slim model, Johanna Shimkus). This was a youthful, unthreatening femininity which fitted the romantic ethos of the New Wave by lessening women's sexuality, sublimating it as romance. This served the New Wave's aim to distinguish itself from the mainstream. While French popular cinema, from the late 1950s, increasingly exploited female nudity, the New Wave evolved a different, more 'subtle', eroticism. Visually, this was achieved by shifting the focus from the women's body to their faces (as we shall see later).

New Wave women's looks also fitted the surface modernity of the new Fifth Republic, in love with the consumer goods of American-identified modernity such as cars (see Ross, 1995; Marie, 1998). New Wave filmmakers attacked the cynical 'bourgeois' characters of the Tradition of Quality, and replaced them with an affluent, cultivated, anti-conformist urban bourgeoisie. A specific trope associates New Wave actresses with this version of French modernity, that of the woman in the streets and cafés of Paris. The women in *Les Bonnes femmes* are accosted by men in the street; Patricia/Seberg in *A bout de souffle* is first seen walking up and down the Champs-Elysées; Nana/Karina in *Vivre sa vie* and Cléo in *Cléo de 5 à 7* make encounters in streets and cafés. In this,

the New Wave films challenge and update the topography of mainstream French cinema, where women were confined to the salon or the kitchen. Even in a superficial way, they reflect women entering public space, albeit that of a bohemian elite following in the footsteps of Françoise Sagan, Simone de Beauvoir and Juliette Gréco, women who were both agents and beneficiaries of the liberating possibilities offered by Paris (see Wilson, 1991). Karina, Aimée, Riva, Seyrig and Moreau's femininity was visually and orally anti-conformist, romantic and cerebral. It proved a hugely attractive and exportable image which contributed to the popularity of the New Wave movement as a whole (which was, from the start, endorsed by international success, especially in the USA).

The new topography of modernity is, however, dangerously gendered. The modernist *flâneuse*, unlike her male counterpart, is quickly trapped by brutal sexual encounters (*Les Bonnes femmes*) or prostitution (*Vivre sa vie*), and is relentlessly brought back to her sexuality. This is the fundamental paradox of New Wave women. Under the surface modernity and allure of women 'free' to roam Paris, brought to life by the actresses' vivid performances and attractive looks, the characters scripted and filmed by men are often the product of misogyny. Jacques Doniol-Valcroze unwittingly signals this when he says that 'Emmanuelle Riva [in *Hiroshima mon amour*] is a modern adult woman because she is not an adult woman. Quite the contrary, she is very childish, motivated solely by her impulses and not by her ideas' (in Hillier, 1985, pp. 62–3). As it happens, Riva's character, scripted by Marguerite Duras, is one of the few who is endowed with agency, but Doniol-Valcroze tellingly praises her for being steeped in emotions rather than ideas. Indeed, most New Wave women's identity is coterminous with the realm of emotions. Their life 'projects', such as they are, are bound by the horizon of love. There are many variations on this rather 'old' stereotype: the playful little girl who is also a dangerous *femme fatale* (Seberg in *A bout de souffle*, Karina in *Le Petit soldat* and *Pierrot le fou*); the ethereal fantasy creature (Aimée in *Lola*, Seyrig in *Baisers volés*); the tragic woman (Corinne Marchand in *Cléo de 5 à 7*); the attractive slut (Lafont in *Le Beau Serge* and *Les Bonnes femmes*). But the New Wave actress who concentrates the most complex portrayal of femininity is undoubtedly Jeanne Moreau.

The archetypal New Wave star: Jeanne Moreau

Celebrated in the 1990s as the *grande dame* of cinema in France, Moreau also embodies a seductive idea of French femininity especially powerful outside France, where it functions almost as a cliché – from the 1960s, when Oriana Fallaci (1967) talked of her as a *femme fatale*, to the late 1990s, when Molly Haskell (1997) called her '*Belle Dame sans Merci*'. The 1992 BBC television film *The Clothes in the Wardrobe* encapsulated her 'foreign' allure, casting her as the symbol of creative and sexual liberation for the film's young heroine, against Joan Plowright and Julie Walters's sensible Britishness. Among French stars who emerged in the 1950s, Moreau's distinct place was carved out of associations with sexuality and cool, *and* intellect, depth, maturity. Unlike Carol and Bardot, essentially mainstream stars, and unlike Deneuve and Simone Signoret, who straddled art and popular cinema, Moreau has been primarily the star of auteur films, claiming she 'never worried about box-office'.[8] In this, she is also different from Jean-Paul Belmondo, who started in the New Wave but moved on to a firmly mainstream career. Moreau has worked for French directors like Malle and Truffaut, and international figures such as Luis Buñuel, Michelangelo Antonioni, Joseph Losey, Orson Welles and Rainer Werner Fassbinder.

Moreau's cosmopolitan career was no doubt helped by her fluent English, a legacy of her British-French parentage. It is also linked to her prominent role in the French film industry. She has made over a hundred movies between 1949 and 1999. She has been involved with many festivals, including Cannes, whose jury she led in 1975, has headed the influential Commission d'Avances sur Recettes in 1993, and is, in the late 1990s, devoted to Equinoxe, an organization which helps new scriptwriters. She has recorded many songs and directed two features – *Lumière* (1976) and *L'Adolescente* (1978) – a documentary, *Lillian Gish* (1984), and a music video for singer Khadja Nin (1998). All this demonstrates the energy and commitment of Jeanne Moreau the woman and actress, whose talent and professionalism are widely acclaimed. She has been the recipient of numerous prizes for best actress, including at Cannes in 1960. In 1992, she received a César in France and a Golden Lion in Venice, in recognition of her whole career in film. She holds an honorary doctorate from the University of

Lancaster. In 1998 the American Academy of Motion Pictures awarded her a life tribute.

Moreau, however, fascinates primarily as an *image* of femininity, still casting a sexual aura at the age of seventy. This appeal is grounded in her late 1950s and 1960s New Wave films, but it has endured, despite the fact that – even then – she was considered 'unphotogenic', competing with 'perfect' beauties like Bardot and Deneuve. It has also endured in an industry renowned for its unforgiving attitudes towards women as they grow older.

From consummate comedienne to New Wave star

Moreau was trained for the stage at the Paris Conservatoire, and graduated to the Comédie-Française and the Théâtre National Populaire, where she starred notably opposite Gérard Philipe. This training gave her considerable talent a professional framework, the ability to range across the whole spectrum of parts and the seal of high art. At a time when the new breed of actresses was coming from dance or modelling (Bardot, Karina), Moreau was a 'real' actress, familiar with the classical repertoire. In her pre-New Wave period, she was already set to become a high-ranking theatre star.

Before her breakthrough in Malle's *Ascenseur pour l'échafaud* (1957) and *Les Amants* (1958), Moreau had appeared in twenty-odd films. They are usually dismissed, including by herself, as undistinguished hack work (some are, and some are not, but she is consistently excellent). The shock of seeing these films with hindsight comes from the mismatch between the 'authenticity' of her subsequent star image and these early coded visions of femininity. For example, in Jean Dréville's *La Reine Margot* (a costume drama) and Jacques Becker's thriller, *Touchez pas au grisbi* (both 1954), Moreau's roles look clichéd. As Margot, she is garishly colourful like the rest of the film; her tight bodices and make-up delineate a strained sexiness. The much-publicized use of a body double for a nude scene could have been a way of distancing herself, literally, from this kind of film, since later she claimed the right to nudity in such films as *Les Amants*. *Touchez pas au grisbi* gives her a small but memorable part as a coke-snorting, insolent gangster moll with high-gloss lipstick.

However, in Gilles Grangier's *Gas-oil* (1955), her scenes with Jean Gabin sparkle, despite their improbable couple – he as lorry driver, she as schoolteacher. Gabin's rant against women who 'in the past stayed at home, ironing' but now 'have the vote and read the *série noire*' foreshadows Moreau's future appeal as Modern Woman. Another continuity between her pre- and post-New Wave career is that in these early films she frequently played scheming women, as in *Les Intrigantes* (1954), prefiguring the Juliette Valmont of *Les Liaisons dangereuses* (1960). But her populist films also allowed her to display her gift for naturalistic performance, a style she retained throughout her career and which was already in evidence in her performances on stage. In Marguerite Duras's *Nathalie Granger* (1972), Moreau and Lucia Bosé spend time in minimal domestic activities, illustrating the director's notion of 'women's time'. Bosé looks stiff but Moreau is natural. Duras's quip that she wanted Moreau 'because she knew how to clear a table'[9] is acute. In that film, as in others, Moreau's gestures are both accurate and graceful, her performance consummate yet invisible. Back in the late 1950s, her gift for apparent 'non-acting' was perfect for the emerging new cinema.

The New Wave cinema, of which *Ascenseur pour l'échafaud* and *Les Amants* were forerunners, required a new type of stardom to differentiate itself from the mainstream, as discussed above. Moreau epitomized this 'anti-stardom'. She and Malle downplayed her previous career and put the emphasis on her 'rebirth'. She was keen to work on a more informal basis than in the traditional industry and took a career risk in doing so, by leaving her powerful agent in order to work with Malle (Gray, 1994, p. 34). The film crew became a 'family', suited to the new, more artisanal methods. As she told *Cahiers du cinéma* in 1965, 'Making films is no longer a way of acting, it is a way of life'.[10] Her liaison with Malle, and later Truffaut, epitomized the New Wave star-filmmaker working relationships, in which the actress totally identified with the auteur's project: 'After the fulfilment I had known with Louis Malle, I was a bit of an orphan from a filmic point of view. Sharing such a wonderful new experience [*Jules et Jim*] with François reconciled me with myself' (in de Baecque and Toubiana, 1996, pp. 256–7). Throughout her career, Moreau would maintain close friendships with her favourite directors, such as Truffaut, Duras and Welles.

Moreau brought to the screen a new, more 'authentic', physical type,

Plate 14 *Jules et Jim* (François Truffaut, 1961): Jeanne Moreau. Photograph by Raymond Cauchetier.

less overtly sexy than Bardot, Carol or Monroe and yet glamorous. She was darker than these blonde goddesses, and when she appeared with platinum hair in Demy's *La Baie des anges* (1963), it was a deliberate statement. In *Ascenseur pour l'échafaud*, her 'ur' star-text, she wanders the streets of Paris, dimly lit with available light from pavement cafés and street lighting, her face without make-up, her clothes understated, her hair flattened by the rain. As Malle put it:

> 'Cameramen would have forced her to wear a lot of make-up and they would put a lot of light on her because, supposedly, her face was not photogenic. ... They were horrified. But when *Ascenseur pour l'échafaud* was released, suddenly something of Jeanne Moreau's essential qualities came out.' (in French, 1993, p. 12)

Les Amants duplicates the rebirth process by making her shed her expensive bourgeois attire to follow her lover with no make-up on, her hair in a scarf. In *Jules et Jim* (1962), nominally a costume film, her clothes and hairstyle are plain. Yet at the same time, Moreau exuded bourgeois chic. She sported classic fashion, a feature reinforced by her association

with Pierre Cardin. In her films, her clothes are unflashy but beautifully cut, with tight skirts and tailored tops and coats. Her make-up is discreet and her hair neat, sometimes in a 'French bun'. She wears formal jewellery and high heels. But, if bourgeois chic distinguished her from the sex bombs, she was also diametrically opposed to the conformist middle-class women of mainstream cinema, embodied by Danielle Darrieux and Michèle Morgan.

Moreau's new look carried new values: hers was a mature, 'existential' sexuality, different from the old-fashioned romance of her predecessors, but also from Bardot's sex kittens and Karina's gamines. She was sensual, yet serious and cerebral. She was, in short, the ideal woman of the modern intellectual bourgeoisie, from whose ranks many New Wave spectators were drawn, in the same way as in *Jules et Jim*, *Les Amants* and *La notte* (1960), she appeared as the natural companion of artists, writers and publishers. Moreau's women were alluring because they were cultured.

From *Ascenseur pour l'échafaud* onwards, Moreau was also at the centre of the shift in the representation of female eroticism from the body to the face. This feature resonates in the post-war art cinema of Ingmar Bergman, Antonioni and Godard and more recent directors such as Léos Carax (see Chapter 10). Moreau's films of the late 1950s and of the 1960s and their emphasis on her face were key to the representation of a sublimated sexuality, in contradistinction to the rise of nudity in mainstream cinema. On film, her sexuality is rarely evoked through her body, even in the 'scandalous' (but actually discreet) sex scenes in *Les Amants*. Even though she did unveil herself in a number of 1960s films, causing *Cinémonde* to call her 'No. 1 international sex symbol' in 1969,[11] she is not defined by her body. In Malle's *Viva Maria!* (1965), the rather chaste Bardot/Moreau striptease is initiated by Bardot. In Luis Buñuel's *Le Journal d'une femme de chambre* (1964), eroticism is not shown but suggested: through her wicked gaze, a flash of suspender belts and the celebrated shoe sequences. In Losey's *Eva* (1962), her half-naked body is glimpsed, fleetingly, in long takes. From her huge close-up which opens *Ascenseur pour l'échafaud*, Moreau's face connotes interiority and soulfulness. The discreet make-up, the bags under the eyes, proclaim authenticity, literally and metaphorically. The close-ups also highlight Moreau's full sensual mouth, its down-turned corners 'speaking' a bruised, tragic or sullen,[12] sexuality, as opposed to the playful Bardot

pout. Her melancholy look is only occasionally relieved by a radiant smile. Moreau's mouth, close to the telephone, also draws attention to her voice, a mixture of weariness and sensuality, solemnity and fun, marinaded in the smoke of endless Gitanes. The scene, featured on one of France Telecom's telephone cards (see Plate 4, p. 32), has had a cult impact. Former Culture Minister, Jack Lang, recently told Moreau through *Le Film français*: 'The short telephone scene has remained imprinted on my memory: the images, of course, but especially your voice, which resonates.'[13]

Moreau's *femme fatale*: modernity or eternal femininity?

From *Ascenseur pour l'échafaud* and *Les Amants* to *Eva*, via *Les Liaisons dangereuses*, *La notte* and *La Baie des anges*, Moreau was perceived as 'Modern Woman'. Smoking and drinking, she strolled the fashionable European locations of the time: Paris, the Côte d'Azur, Venice, Rome, often to a soundtrack of cool jazz. Her characters' existential boredom, sometimes to the point of anomie, echoed those of contemporary literature. They evoked a latter-day Madame Bovary, especially in the way motherhood (for instance, in *Les Amants*, *Moderato Cantabile* and *Jules et Jim*) problematized her sexuality. Her characters were modern because they inhabited the public sphere, leaving behind the domestic topography of earlier screen women. Yet, if these characters appropriated the position of the Baudelairian *flâneur*, prowling the streets, bars and casinos of the city, they were ultimately constrained by their femininity. Moreau, like other New Wave *flâneuses*, often doubles up as streetwalker or courtesan (or is mistaken for one), as happens in *Ascenseur pour l'échafaud*, *Les Liaisons dangereuses* and *Eva*.

Jules et Jim's Catherine, a key Moreau role, shows how the character's sexual freedom is also deadly. The best-known images from *Jules et Jim* show her as radiant. She runs along a bridge, dressed in boy's clothes, with cloth cap and painted moustache, exhilarated, an image of androgynous youth and fun. Another has her with head thrown back, flashing her devastating smile, the picture of charm. Another shows her with cigarette defiantly stuck in her mouth, provocative and sexy. In yet another, she triumphantly opens shutters to a beautiful day. In most

commentaries on *Jules et Jim*, these sunny images of a modern *ménage à trois* dominate; Françoise Audé even says, 'Who remembers Catherine as a femme fatale? ... Catherine is first and foremost a marvellously vital and tonic woman' (Audé, 1995, p. 37). This is to ignore the whole second half of the film, which details Catherine's neurosis (grounded in biology, namely her failure to conceive Jim's child) and her lethal effect on all around her. As she deliberately drives her car into the lake, she kills herself and Jim (Henri Serre), making Jules (Oskar Werner) a widower and her daughter an orphan.

Deadly female sexuality is an important streak of Moreau's work, from *Ascenseur pour l'échafaud* (where Julien kills 'for her'), casting a different light on the charming song in *Jules et Jim*, 'Le Tourbillon de la vie'. Moreau's voice sings a man's words about a *'femme fatale* who was fatal to me'. As Molly Haskell said, 'The *femme fatale* is almost invariably a male invention, the projection – and prisoner – of a director's or writer's fears and fantasies, and probably a means of satisfying his own self-destructive urges' (Haskell, 1997, p. 67). We then remember that Jules and Jim fall in love literally with a projection (a slide of a statue) before they even meet Catherine. Before Truffaut's *La Mariée était en noir* (1968), in which she kills a string of husbands, the fatal theme is brought to an apogee in *Eva*. Moreau herself initiated the project, based on a novel by James Hadley Chase, and brought personal features to the film, such as the Billie Holiday records Eva obsessively plays. Malevolent and inscrutable, Eva is the classic *femme fatale* of *film noir*, who lures men, especially the Stanley Baker character, to ruin, and provokes the death of the innocent Francesca (Virna Lisi). Moreau's seductive performance, the gorgeous locations and Losey's beautifully mobile camerawork overlay a bitter, misogynist tale, about a woman whose name evokes the whole of femininity. Eva's power is purely negative. The camera repeatedly shows her luxury apartment in Rome on the edge of shanty huts, pointing to the decayed flip side of her glamour. The only scene which gives her subjectivity, as she is alone in her flat towards the end of the film, shows her drunk, lonely and tormented, undermining her triumph at the end of the film when she moves on to another rich man. Press coverage of Moreau's own liaisons at the time undoubtedly bolstered her screen image as seductress. In a May 1995 interview in *Positif*, she claims Eva as 'the most amoral character imaginable', and defends her heroines as

unclassifiable: 'They are not feminists, they don't belong to a group, they are not militant. They are loners.' True, but the issue remains of the high cultural currency of seductive images of female power reduced to sexual manipulation – illustrated by the fact that *La Mariée était en noir* was apparently conceived 'as a tribute to Jeanne Moreau, Truffaut's gift to the woman he loved and who had become a close friend' (de Baecque and Toubiana, 1996, p. 325).

The sexual dimension of Moreau's image thus entertains a paradoxical relationship to its modernity. Her 'liberated' and anti-conformist heroines are always brought down to an essential, and therefore unchanging, femininity. In an introduction to the television broadcast of *Les Liaisons dangereuses*, Vadim declares that her character is a truly liberated woman, yet he horribly disfigures her at the end, hitting at the source of the *femme fatale*'s power, her beauty. The face and body of the seductress thus contain her downfall, pointing to her ultimate fragility. It is telling in this respect that Buñuel cited Moreau's wobbly walk as her attraction in *Le Journal d'une femme de chambre*: 'When she walks, her foot trembles just a bit on its high heel, suggesting a certain tension and instability' (Buñuel, 1983, p. 241). As with *Jules et Jim* though, we retain from Buñuel's film the power of her performance, her unflinching gaze and dazzling smile. Her great heroines of the 1960s are testimony to our patriarchal culture's love of beautiful but deadly or damaged women.

Then and now

If in the 1960s Moreau was the epitome of the elegant mature woman, from the early 1970s, when she was in her forties, she claimed like Signoret a screen presence as 'older woman' (at an age when male actors, and nowadays many female actresses, would be considered 'young'). Unlike Signoret's though, her older characters retain a sexual dimension, albeit a 'tragic' one.[14]

Les Valseuses (1973) epitomizes this trend. Moreau plays a criminal coming out of jail who is picked up by petty crooks Gérard Depardieu and Patrick Dewaere. After passionate sex with both of them, she kills herself. Though widely celebrated, her part in this film leaves a sour taste: in a gratuitously unpleasant twist typical of director Bertrand Blier,

she shoots herself in the vagina. Subsequently, among a varied filmography, *Querelle* (1982) and *La Vieille qui marchait dans la mer* (1991) are the most interesting films, in which she pursues her characterization as a woman growing old disgracefully. *Querelle* is Fassbinder's version of Genet's classic gay novel, while *La Vieille* is Laurent Heynemann's adaptation of a book by the popular comic pulp writer Frédéric Dard, whose language is brilliantly inventive and totally obscene. In *Querelle*, Moreau plays the camp, overdressed, madame of the brothel, part of the film's excessive colour and sexual scheme, singing a haunting version of Oscar Wilde's 'Each man kills the thing he loves'. *La Vieille* uses to perfection Moreau's gritty voice, as she and Michel Serrault swap Dard's untranslatable dialogue (which explains why the film was a flop everywhere except France, where Moreau won a César for it). Despite the very different pleasures these two films offer, there is a continuity in the way that older sexual women have to be caricatural, even if Moreau, again, carries them with great aplomb.

The moment that best connects Moreau's later and earlier careers is her cameo in Luc Besson's *Nikita* (1990). Moreau plays godmother to young killer Nikita (Anne Parillaud) by giving her lessons in femininity, translated as seduction. By contrast, Anne Bancroft in the remake, *The Assassin*, teaches Bridget Fonda table manners and computer skills. Faithful to her image in *Les Amants*, *Jules et Jim*, *Eva* and *Le Journal d'une femme de chambre*, Moreau instructs young Nikita that there are only two important things in life: 'femininity and the ways to abuse it'. Less politically correct than the American version, but so much sexier.

Conclusion: what is a 'New Wave star'?

In the quote at the beginning of this chapter, David Shipman talked in 1964 of New Wave stars having found 'their image'. Many years later, I argue that Jeanne Moreau is *the* New Wave star. What is, then, the 'image' of the New Wave star? Moreau's star persona, as we have seen, encompasses highly contradictory values. Her *femme fatale* parts are profoundly morbid, yet the performance transforms them into a 'luminous' presence. Take also *Les Amants*. For Sellier:

> The second part [of the film], from her meeting with Jean-Marc Bory, is implicitly constructed with reference to the point of view of this marginal intellectual who profusely humiliates Jeanne Moreau before taking her to seventh heaven to the sound of a Brahms sextet.[15]

Meanwhile, Françoise Audé is not alone in seeing Moreau in the same film as a woman 'who transforms herself by yielding to the truth of her own desire' (Audé, 1995, p. 31). Sellier's analysis is absolutely right in terms of narrative: Moreau plays a 'Bovaryesque' bourgeoise who needs a man to 'reveal' pleasure to her and provoke her instantly to abdicate her entire world, including her child, to follow him. But who remembers Jean-Louis Bory? It surely was not thanks to him that *Les Amants* was one of the biggest commercial successes of the 1950s. In the sixty-five best-sellers at the French box-office from 1950 to 1961, it ranked No. 21 preceded mostly by French comedies and costume dramas and Hollywood super-productions, except for *Les Liaisons dangereuses* (No. 4), *La Vérité* (No. 11) and *Les Diaboliques* (No. 19), all three films starring *femmes fatales* embodied respectively by Moreau, Bardot and Signoret.[16] When she came to work with Truffaut on *Jules et Jim*, the film which best defines her internationally, she was already an important box-office star. True, she then opted for auteur cinema and its bond between filmmaker and actress: 'It is an extraordinarily intimate exchange, which can lead to love, and sometimes to a more complex and subtle relationship, difficult to imagine and which partakes of creativity' (in de Baecque and Toubiana, 1996, p. 260). Being able to express the values of the New Wave through a professionally understated performance style, Moreau became *the* New Wave star (the other major New Wave star, Belmondo, also had solid theatrical training, while those purely trained in the New Wave, such as Karina and Léaud, could not transcend it in their subsequent careers). Concentrating the values of romantic love, sensuality, sensitivity and modernity, Moreau brought a feminized surface to the New Wave which superimposed itself on its male and misogynist foundations.

Biofilmography

Born Paris, 23 January 1928. Married Jean-Louis Richard (1949; separated 1951, with whom one son, born 1949) and William Friedkin (1977; divorced 1980).

Main acting awards

Cannes, Best Actress, *Moderato Cantabile*, 1960
Etoile de Cristal de l'Académie du Cinéma, Best Actress, *Jules et Jim*, 1962
César, Best Actress, *La Vieille qui marchait dans la mer*, 1992
Venice, Golden Lion for whole career, 1992
American Academy of Motion Pictures, life tribute 1998

Films as actor

1949 *Dernier amour* (Jean Stelli)
1950 *Meurtres/The Three Sinners* (Richard Pottier)
Pigalle-Saint-Germain-des-Prés (André Berthomieu)
1952 *L'Homme de ma vie/The Man in My Life* (Guy Lefranc, France/Italy)
Il est minuit, Docteur Schweitzer/The Story of Doctor Schweitzer (André Haguet)
1953 *Dortoir des grandes/Girls' Dormitory* (Henri Decoin)
Julietta (Marc Allégret)
1954 *Touchez pas au grisbi/Honour among Thieves* (Jacques Becker, France/Italy)
Secrets d'alcôve/The Bed [ep. 'Le Billet de logement'] (Henri Decoin, France/Italy)
Les Intrigantes/The Plotters (Henri Decoin)
La Reine Margot/A Woman of Evil (Jean Dréville, France/Italy)
1955 *Les Hommes en blanc/Men in White* (Ralph Habib)
M'sieur la caille/The Parasites (André Pergament)
Gas-oil (Gilles Grangier)
1956 *Le Salaire du péché* (Denys de la Patellière)
1957 *Jusqu'au dernier* (Pierre Billon)
Les Louves/The She-wolves (Luis Saslavsky)
L'Etrange Monsieur Stève [*Plus mort que vif*] (Raymond Bailly)
Ascenseur pour l'échafaud/Lift to the Scaffold (Louis Malle)
1958 *Trois jours à vivre* (Gilles Grangier)
Echec au porteur (Gilles Grangier)
Le Dos au mur/Back to the Wall (Edouard Molinaro)
Les Amants/The Lovers (Louis Malle)
1959 *Les Quatre cents coups/The Four Hundred Blows* (François Truffaut)

Les Liaisons dangereuses (Roger Vadim)

1960 *Jovanka e le altre/Five Branded Women* (Martin Ritt, Italy/USA)
Le Dialogue des Carmélites/The Carmelites (R.P. Bruckberger and Philippe Agostini, France/Italy)
Moderato Cantabile/Seven Days ... Seven Nights (Peter Brook)

1961 *La notte/The Night* (Michelangelo Antonioni, Italy/France)
Une femme est une femme/A Woman Is a Woman (Jean-Luc Godard)

1962 *Jules et Jim* (François Truffaut)
Eva [*Ève*] (Joseph Losey, France/Italy)

1963 *Le Procès/The Trial* (Orson Welles, France/Germany/Italy)
La Baie des anges/Bay of Angels (Jacques Demy)
Peau de banane (Marcel Ophuls, France/Italy)
Le Feu follet/Will O' the Wisp (Louis Malle, France/Italy)

1964 *The Victors* (Carl Foreman, UK)
Le Journal d'une femme de chambre/Diary of a Chambermaid (Luis Buñuel, France/Italy)
The Train (John Frankenheimer, USA/France/Italy)

1965 *Mata Hari, agent H-21* (Jean-Louis Richard, France/Italy)
The Yellow Rolls-Royce (Anthony Asquith, UK)
Viva Maria! (Louis Malle, France/Italy)

1966 *Chimes at Midnight* [*Falstaff*] (Orson Welles, Spain)
Mademoiselle (Tony Richardson, UK/France)

1967 *The Sailor from Gibraltar* (Tony Richardson, UK)
The Deep [*Direction towards Death, Dead Reckoning*] (Orson Welles) [unfinished]
Le Plus vieux métier du monde/The Oldest Profession [ep. 'Mademoiselle Mimi'] (Philippe de Broca, France/Italy)

1968 *La Mariée était en noir/The Bride Wore Black* (François Truffaut, France/Italy)

1969 *The Great Catherine* (Gordon Flemyng, UK)
Le Corps de Diane [*Telo Diany*] (Jean-Louis Richard, France/Czechoslovakia)

1970 *Le Petit Théâtre de Jean Renoir/The Little Theatre of Jean Renoir* (Jean Renoir, France/Italy)
Monte Walsh (William Fraker, USA)
Alex in Wonderland (Paul Mazursky, USA)

1971 *Comptes à rebours/Countdown* (Roger Pigaut, France/Italy)
L'Humeur vagabonde (Edouard Luntz)
The Other Side of the Wind (Orson Welles) [unfinished]
1972 *Chère Louise/Louise* (Philippe de Broca, France/Italy)
Une histoire immortelle/The Immortal Story (Orson Welles)
Nathalie Granger (Marguerite Duras)
1973 *Absences répétées* (Guy Gilles)
Joanna Francesca/Joan the Frenchwoman [Jeanne la Française] (Carlos Diegues)
Les Valseuses/Going Places (Bertrand Blier)
1974 *Je t'aime* (Pierre Duceppe, Canada)
La Race des seigneurs/Jet Set (Pierre Granier-Deferre)
1975 *Le Jardin qui bascule/The Tilting Garden* (Guy Gilles)
Hu-man (Jérôme Laperrousaz)
Souvenirs d'en France (André Téchiné)
1976 *Lumière* (Jeanne Moreau)
Mr Klein (Joseph Losey, France/Italy)
1977 *The Last Tycoon* (Elia Kazan, USA)
1979 *L'Adolescente/The Adolescent Girl* (Jeanne Moreau)
1981 *Plein Sud [Huida al sur]* (Luc Béraud, France/Spain)
1982 *Your Ticket Is No Longer Valid* (George Kaczender)
Mille miliards de dollars/A Thousand Billion Dollars (Henri Verneuil)
La Truite/The Trout (Joseph Losey)
Querelle (Rainer Werner Fassbinder, Germany/France)
1984 *L'Arbre* [TV] (Jacques Doillon)
1985 *Vicious Circle [Huis clos]* [TV] (Kenneth Ives, UK)
1986 *The Last Seance* [TV] (June Wyndham-Davies, UK)
Le Tiroir secret [TV] (Nadine Trintignant)
Sauve-toi, Lola/Run for Your Life, Lola (Michel Drach, France/Canada)
Le Paltoquet/The Nonentity (Michel Deville)
1987 *Le Miraculé/The Miracle Healing* (Jean-Pierre Mocky)
1988 *Ennemonde* (Claude Santelli)
Jour après jour (Alain Attal)
1989 *Hôtel Terminus* [voice-over] (Marcel Ophuls)
1990 *Nikita/La Femme Nikita* (Luc Besson)

Alberto Express (Arthur Joffe)
La Femme fardée (José Pinheiro)

1991 *Anna Karamazov* (Roustam Khamdamov, Sweden/France)
Until the End of the World [*Bis Ans ende der Welt*] (Wim Wenders, Germany/France)
To meteoro vima tou pelargou/The Suspended Stride of the Stork [*Le Pas suspendu de la cigogne*] (Theodoros Angelopoulos, France/Greece/Italy/Switzerland)
La Vieille qui marchait dans la mer/The Old Lady Who Wades in the Sea (Laurent Heynemann)
L'Architecture du chaos [voice-over] (Peter Cohan)

1992 *La Nuit de l'océan* (Antoine Perset)
Map of the Human Heart (Vincent Ward, UK/Australia)
L'Amant/The Lover [voice-over] (Jean-Jacques Annaud, France/UK)
A demain/See You Tomorrow (Didier Martiny)
The Clothes in the Wardrobe [TV] (Waris Hussein)
Die Abwesenheit [*L'Absence*] (Peter Handke, Germany/France)

1993 *A Foreign Field* [TV] (Charles Sturridge, UK)
Je m'appelle Victor/My Name Is Victor (Guy Jacques, France/Belgium)

1994 *Le Temps et la chambre* (Chéreau)

1995 *Les Cent et une nuits de Simon Cinéma* (Agnès Varda, France/UK)
Par-delà les nuages/Beyond the Clouds (Michelangelo Antonioni, France/Italy)
The Proprietor [*La Propriétaire*] (Ismail Merchant, France/UK/USA)

1997 *Un amour de sorcière/Witch Way Love* (René Manzor)
Amour et confusions (Patrick Braoudé)

1999 *Balzac* [TV] (Josée Dayan)

Notes

1. François Truffaut, *Arts*, No. 720, quoted in Gauteur (1962), p. 20.
2. David Shipman, *Filming and Filming*, 10:12, September 1964, p. 8.
3. According to a survey published in *Cahiers du cinéma*, No. 138, 1962.
4. François Truffaut, *Arts*, 15 May 1957, quoted in de Baecque and Toubiana (1996), p. 163.
5. François Truffaut, *Arts*, 12 December 1956.

6. Bernadette Lafont, quoted in Monique Neubourg, 'Bernadette Lafont: la fiancée du cinéma', *14e Festival International de Films de Femmes*, catalogue, 1992, p. 61.
7. Deservedly, Robinson won the Volpi acting prize for female performance at the 1959 Venice festival; deservedly, in part, because she animates with brilliance one of the most crudely misogynist parts.
8. Jeanne Moreau, quoted in an interview by Françoise Audé, Michel Ciment and Michel Sineux, *Positif*, May 1995, p. 6.
9. Marguerite Duras, quoted in an interview by Dominique Noguez, *'La Classe de la violence: Nathalie Granger'*, a documentary directed by Jérôme Beaujour and Jean Mascolo, Bureau d'Animation Culturelle du Ministère des Relations Extérieures (1984).
10. Jeanne Moreau quoted in 'Jeanne la sage', an interview by Michel Delahaye, *Cahiers du cinéma*, No. 161–2, January 1965, p. 85.
11. In *Le Nouveau Cinémonde*, No. 1802, 23 September 1969.
12. Because of her mouth, Moreau was frequently compared to Bette Davis. Truffaut claimed to have deliberately made her smile in *Jules et Jim* to counter the 'Betty Davis look' she had in *La notte* (in de Baecque and Toubiana, 1996, p. 256).
13. Jack Lang, quoted in 'Jeanne dans le tourbillon de la vie', *Le Film français*, No. 2740, September 1998, p. 29.
14. It may be noted that Moreau's screen image of anti-conformist but 'tragic' or 'damaged' femininity contrasts with her more political stance in life – for instance, like Deneuve, she signed the manifesto against French abortion laws published by *Le Nouvel Observateur* on 5 April 1971.
15. Geneviève Sellier, in a forthcoming book on the New Wave.
16. *Le Film français*, No. 921–2, Special Issue, January 1962, pp. 100–1.