

MARCEL PAGNOL COLLECTION



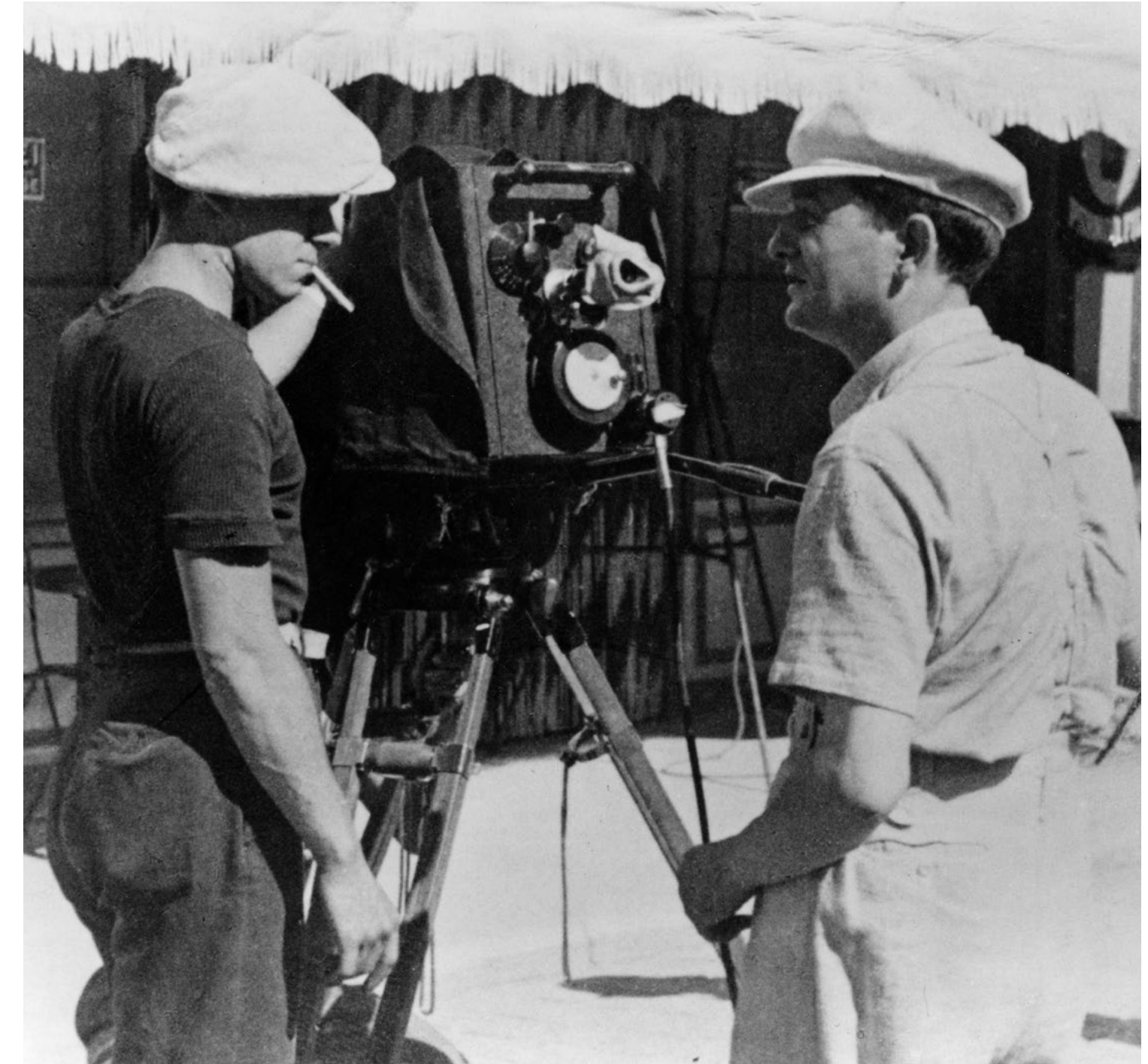
marcel pagnol **mk2**
FILMS



"CINEMA AND I WERE BORN ON THE SAME DAY,
IN THE SAME PLACE..."
- Marcel Pagnol

MARCEL PAGNOL: SPLENDOURS OF THE LANGUAGE

Behind his melodious accent, Marcel Pagnol's cinema brims with great technical ambitions and avant-garde experiments. Rediscovering his films sheds light on a prolific and brilliant filmmaker, who embraced the challenges of talking cinema from an early stage.



The valleys of Provence, the rustle of olive trees, the clink of ice in pastis. To invoke the imagination of Marcel Pagnol – the filmmaker, but also the playwright and author – is to engage in a synesthesia of the senses. *“Listening to Pagnol, one is not merely morally and intellectually delighted. One is physically content. The sun resides within the sentences, the imagery within the words. Everything is tangible, sun-drenched, livable”*, summarises writer Yvan Audouard in his 1973 biography dedicated to his close friend. **Livable, desirable, Marcel Pagnol’s world primarily welcomes one through a tempestuous speech that bursts forth.** Almost all the director’s films start at aperitif time, on a quaint village square – THE BAKER’S WIFE, MANON OF THE SPRINGS –, around a convivial table – ANGELE –, where colourful characters discuss their communal life. The picturesque beginnings contain a political obsession dear to Marcel Pagnol, born in 1895 in Aubagne, some fifteen kilometres from Marseille, the son of a schoolteacher and fervent secularist: how to create a society, to bind individuals around democratic values, to achieve collective harmony? The answer lies partly in the deployment of speech. In Pagnol’s work, the musicality of the language and the poetry of the dialogues ignite hearts as much as they resolve disputes.

PROVENCE REVISITED

By the age of 35, in 1930, Marcel Pagnol had already won the favour of the French theatrical world. After studying literature and a promising teaching career, he moved to Paris. Fueled by the capital's vibrancy, he penned verses alongside his playwright friend Paul Nivoix, and frequented the writers Henri Jeanson, Marcel Achard, and Joseph Kessel. In 1928, he wrote the play *TOPAZE*, a cruel satire on social climbing, which triumphed at the Théâtre des Variétés. The first two instalments of his Marseille trilogy, *MARIUS* and *FANNY* (published in 1929 and 1931, completed in 1936 by *CESAR*, written directly for the screen), exceeded a thousand consecutive performances. Blood ties and amorous fidelity forcefully traverse his plays which are rooted in regional mythology – the Old Port of Marseille as a backdrop, the melancholic intoxication of fishermen – to In 1931, the director of Paramount France, Robert T. Kane, wished to produce a talking film adaptation of the play *MARIUS*. Pagnol refused to cede the rights, preferring to negotiate a percentage of the film's future earnings. The Hungarian Alexander Korda was tasked with the direction, but **Pagnol oversaw the production, adapted his text for the screen himself, and demanded his three favourite actors (Raimu, Pierre Fresnay, and Orane Demazis) starred in it.** With Alexander Korda, **he learned how to record live sound recording, sound mixing, camera handling, and refined his dialogue.** The Mistral wind of the Mediterranean and the chirping cicadas resonate in this film with the air of a solar tragedy, which achieved tremendous success.



With the colossal sums earned from the adaptation of *MARIUS*, **Marcel Pagnol founded his own production company in 1932**, Les films Marcel Pagnol, in Boulogne-Billancourt and in the heart of Prado, Marseille. Soundproof studios, set workshops, editing suites, laboratories, distribution agencies, exhibition halls: Pagnol constructed an open-air laboratory, in vast industrial halls. He wished to be the absolute master of his creation chain. In 1934, he bought, in the hollows of the La Treille hills where he spent his childhood holidays, twenty-four hectares intended to build a **"Provençal Hollywood."** An astonishing decade was ahead of him. He produced the adaptation of *FANNY*, entrusted to director Marc Allégret, which instantly became a contemporary classic. His meeting with Jean Giono, another subtle observer of the peasantry, led him to adapt three of his works, this time as a director: *ANGELE*, *HARVEST*, and *THE BAKER'S WIFE*. At that time, Pagnol drew the ire of silent cinema defenders, who dubbed him "Monsieur Jourdain" of cinema (after the main character in Molière's play, *The Bourgeois Gentleman*) because of his verbosity and his fondness for the Latin language. Provocatively, he responded to his detractors by creating *Les Cahiers du Film*, a critical journal in which he boldly stated that silent cinema was "disabled".



POPULAR AGORA

Pagnol was at the forefront of many inventions. In 1948, he was the first to experiment with Rouxcolor, a film colourisation process using a special lens, in his musical comedy dedicated to Schubert, THE PRETTY MILLER GIRL. Intended to compete with American Technicolor, the technique proved too costly and did not endure. Legend also has it that he preferred listening to scenes in his sound truck, rather than attending the shoots on set. *"When the sound is good, the scene has been well acted"*, he said.



Pagnol's modernity is not merely a formal and virtuoso gesture. The transition to sound, but also the adventure of outdoor filming, at a time when artificial studio sets were still predominant, lent his work airs of **social reconciliation**. In HARVEST, Gabriel Gabrio and Orane Demazis play countryside Adam and Eve, aspiring to repopulate their Provençal village become dry land. In THE BAKER'S WIFE, a hamlet mobilises to console a baker (Raimu) abandoned by his adulterous partner. *"I am in a dough that no longer kneads"*, poetically states the director through this character who, in seeking love, ultimately finds friends. Pagnol's cinema follows a clear moral trajectory: characters driven by base instincts (TOPAZE), mother-daughters ostracised by society (ANGELE), or women considered witches (MANON OF THE SPRINGS) who are ultimately rehabilitated. Political disputes – a piece of contested land – are resolved in the village's informal agora, far from institutions. *"I try to make people laugh who have many reasons to cry"*, explained Pagnol. Driven by a belief in the triumphant force of pure sentiment, Pagnol's universe rewards heroes – often heroines, mired in a patriarchal society – capable of transcending their individualism.

This way of embracing the collective, of taking his camera outdoors to record the almost telluric force of a people in motion, sketched the precursors of post-war modern cinema. *"The father of cinematic neorealism isn't me, it's you. If I hadn't seen THE WELL-DIGGER'S DAUGHTER, I would never have filmed Rome,*

Open City", Roberto Rossellini told Pagnol. As for Jean-Luc Godard and Jean Renoir, they proclaimed their admiration for Angèle; and André Bazin, in *What is Cinema?*, hailed Pagnol as a genius of realistic speech: *"The only one, perhaps, who has dared since 1930 a verbal excess comparable to that of Griffith or Stroheim in the era of silent cinema"*.

Imbued with a nostalgia that is never backward-looking for social connection and brotherhood, **the cinema of Marcel Pagnol is infused with great modernity. The restoration of his work provides a tremendous opportunity to rediscover his generous art of dialogue, his authentic characters, bathed in the warm light of a Provence he immortalised like no other.**

Léa André-Sarreau, TROISCOULEURS



MK2 FILMS & MARCEL PAGNOL

A COLLECTION OF 23 FILMS

THE MARSEILLE TRILOGY

- 1931 **MARIUS** directed by Alexander Korda - 4K
- 1932 **FANNY** directed by Marc Allégret - 4K
- 1935 **CESAR** - 4K

THE MANON OF THE SPRINGS DIPTYCH

- 1952 **MANON OF THE SPRINGS** - 4K
- 1952 **UGOLIN** - 4K

THE RAIMU CYCLE

- 1931 **MARIUS** - 4K
- 1932 **FANNY** - 4K
- 1935 **CESAR** - 4K
- 1938 **THE BAKER'S WIFE** - 4K
- 1941 **THE WELL-DIGGER'S DAUGHTER** - 4K

THE FERNANDEL CYCLE

- 1934 **ANGÈLE** - 4K
- 1937 **HEARTBEAT** - 2K
- 1937 **HARVEST** - 4K
- 1941 **THE WELL-DIGGER'S DAUGHTER** - 4K
- 1945 **NAIS** directed by Raymond Leboursier - 2K
- 1951 **TOPAZE (3)** directed by Louis Gasnier - 2K
- 1953 **CARNIVAL** directed by Henri Verneuil

POPULAR FILMS OF THE 1930s

- 1933 **MR. POIRIER'S SON-IN-LAW**
- 1933 **JOFROI** - 4K
- 1935 **MERLUSSE** - HD
- 1935 **CIGALON** - HD

THE TOPAZE ADAPTATIONS

- 1932 **TOPAZE (1)**
- 1936 **TOPAZE (2)**
- 1951 **TOPAZE (3)** directed by Louis Gasnier - 2K

GREAT POST WAR CLASSICS

- 1947 **THE PRETTY MILLER GIRL** - HD
- 1950 **THE PRIZE** directed by Jean Boyer - HD
- 1954 **LETTERS FROM MY WINDMILL** - HD
- 1956 **THE LADIES' TERROR** directed by Jean Boyer



THE MARSEILLE TRILOGY

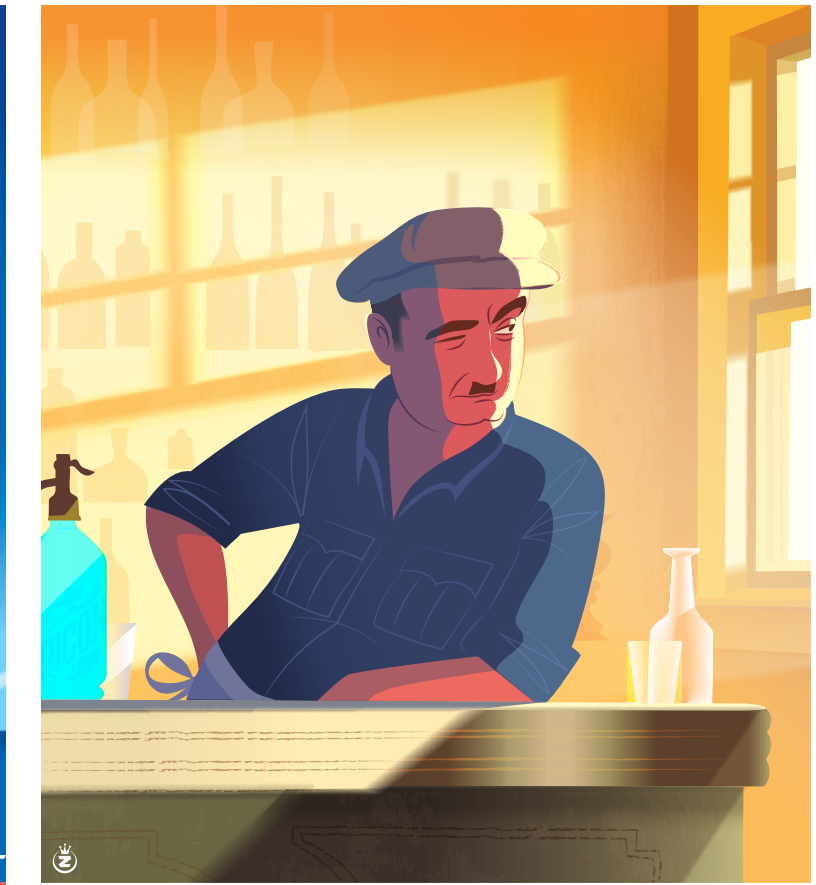
A cinematic masterpiece that captures the soul and spirit of the French port city. Comprising three iconic films, **MARIUS** (1931), **FANNY** (1932), and **CÉSAR** (1936), this trilogy is an exploration of love, family, and the rugged beauty of Marseille's landscape. Marcel Pagnol's storytelling and vivid portrayal of Marseille's vibrant culture, with its bustling waterfront and colourful characters, make this trilogy an all time classic. It's a cinematic journey that takes viewers through the highs and lows of life, love, and the enduring ties that bind us to our roots. If Marcel Pagnol had thought of Raimu from the very beginning when writing the trilogy, he did not write the role of César for him. He wanted to entrust him with the character of Panisse. However, the actor himself changed the plan stating: "I want to be the owner of the bar. It's not Mr. Raimu who will visit Mr. Charpin [who ultimately played Panisse], but it's Mr. Charpin who must come to Mr. Raimu."



MARIUS



FANNY



CÉSAR



- 1931 **MARIUS** directed by Alexander Korda - **4K**
- 1932 **FANNY** directed by Marc Allégret - **4K**
- 1935 **CESAR** - **4K**

*"AN INTERNATIONAL TRIUMPH.
A MONUMENTAL ACHIEVEMENT."
- The New York Times*



MARIUS

RAIMU MARSEILLE

DIRECTED BY ALEXANDER KORDA

"A SUPERBLY PERFORMED AND POLISHED ROMANTIC DRAMA." – The Hollywood Reporter

"A MARVELOUS, LUSTY FILM." – Chicago Reader

Two years after its successful stage debut, Marcel Pagnol channelled his unique creative talents into the world of sound cinema, joining forces with Hungarian-born director Alexander Korda, who was poised to make a significant impact on the British film industry. **MARIUS** is a poignant picture of love, longing, and the choices we make in life. It is a timeless film that explores the complexities of desire and duty, leaving audiences with a bittersweet reflection on the paths we choose in matters of the heart.

Marius is a young man who is excited by the sea. He loves his father César, gruff and good-natured, and also loves the little Fanny who sells shells in front of César's bar. Since his childhood, the desire to run the world inflames him. He fights against his madness. He doesn't want to abandon his father, who might die of grief, nor little Fanny, who thinks only of him. And yet the sea is there...



Cast: Raimu, Pierre Fresnay, Orane Demazis

1931 / 127' / 4K



FANNY

DIRECTED BY MARC ALLÉGRET

RAIMU MARSEILLE

"CINEMA IN GENERAL EXISTED BEFORE TALKING PICTURES. NOT FOR PAGNOL, SPEAKING IS AS ESSENTIAL TO HIM AS COLOUR IS TO MICHELANGELO."

– Jean Renoir

FANNY is a masterful continuation of the Marseille trilogy, filled with moments of tenderness, heartache, and hope. It offers a touching illustration of the choices we make and the lasting bonds that tie us to our loved ones. Director Marc Allégret skillfully captures the vivid and colourful atmosphere of Marseille, creating a poignant and sometimes amusing portrayal of heartbreak and its consequences, supported by Marcel Pagnol's empathetic approach to his characters.

Marius embarked on "La Malaisie", yielding to the irrepressible call of the sea. He left behind his old father César and his fiancée Fanny, who was carrying his child. Without news of the man she has loved for several months, the young woman resolves to marry the brave Honoré Panisse to give a father to her child. Very much in love with Fanny and delighted to have a child, Panisse adopts little Césarriot. But one day, Marius returns...



Cast: Raimu, Pierre Fresnay, Orane Demazis, Fernand Charpin

1932 / 140' / 4K



CESAR

RAIMU MARSEILLE

"TODAY THE MODEST CHARMS AND GRACES OF THE PAGNOL TRILOGY SEEM MORE PRECIOUS THAN EVER." – Time Out



CESAR marks the culmination of the Marseille trilogy. It ties up the stories of the characters introduced in **MARIUS** and **FANNY**, showcasing their growth and evolution through the passing time. It is the only movie within the trilogy specifically crafted for the cinema and directed by Marcel Pagnol himself.

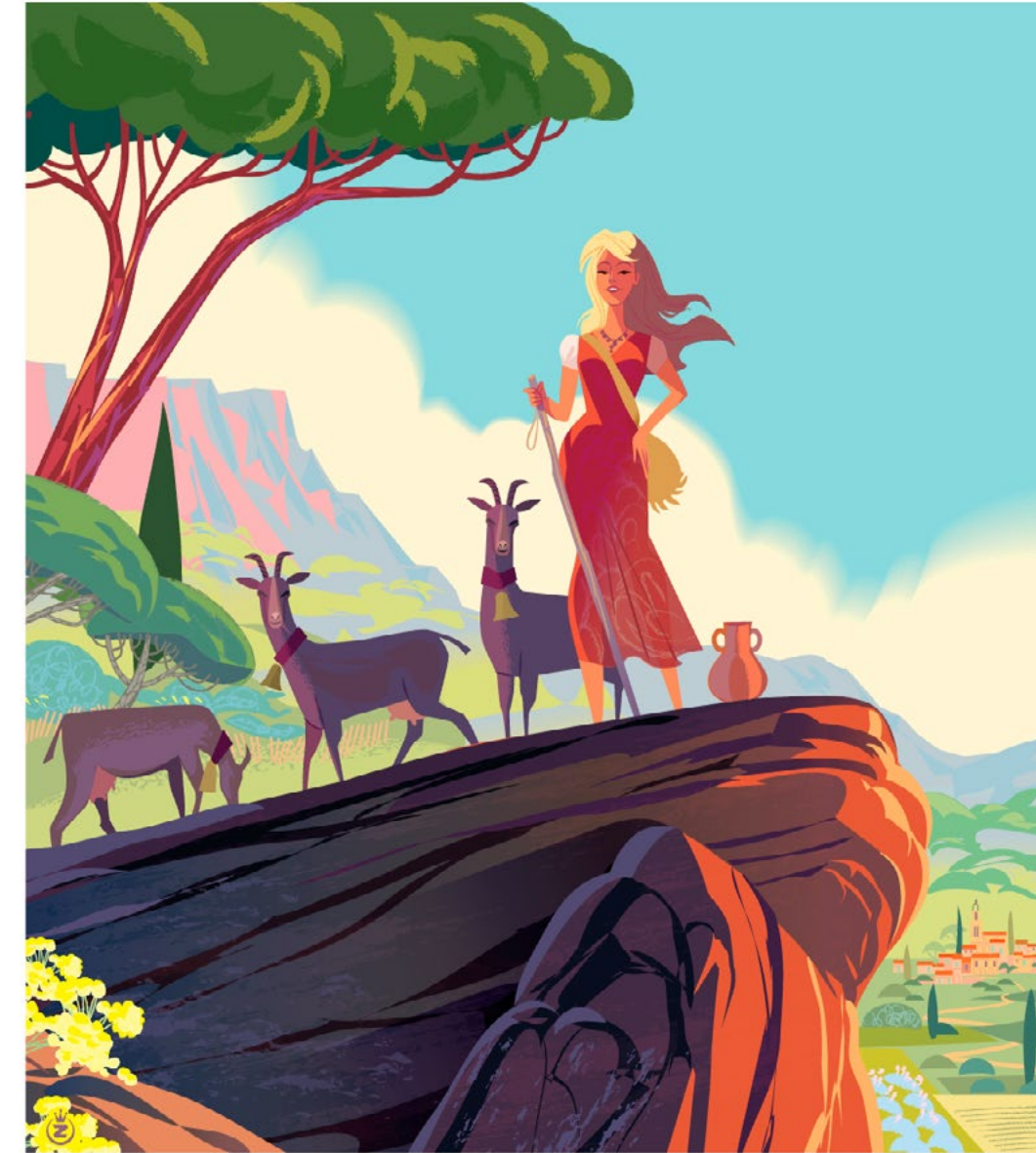
Fanny, abandoned by Marius, marries Panisse who adopts Césariot, the child of love, and raises him as his son. Today, Césariot is an adult and Panisse is dying. Fanny reveals the truth to her son, who then decides to go in search of Marius, his father.

Cast: Raimu, Pierre Fresnay, Orane Demazis, Fernand Charpin

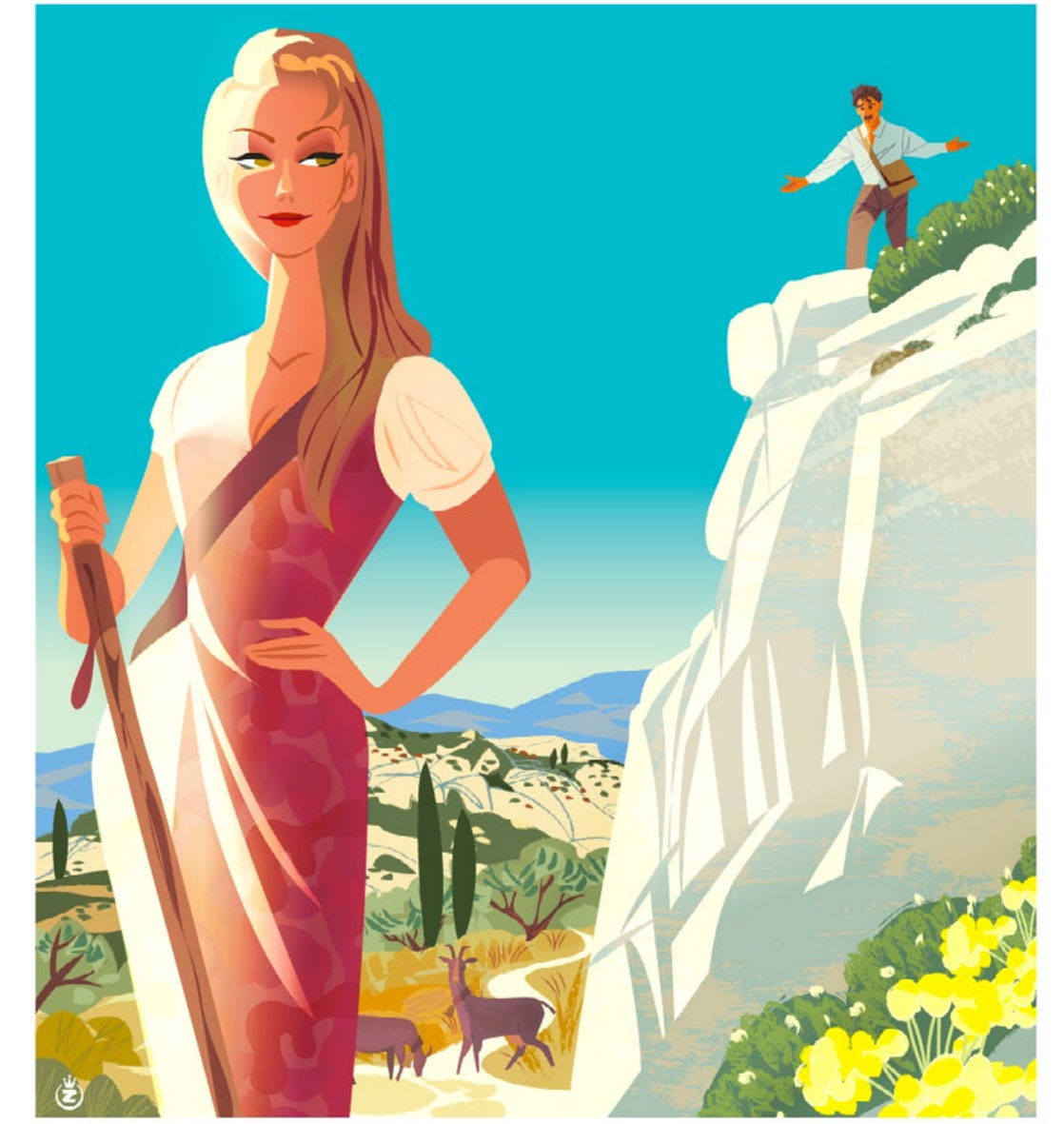
1936 / 160' / 4K

THE MANON OF THE SPRINGS DIPTYCH

Marcel Pagnol's diptych **MANON OF THE SPRINGS** and **UGOLIN** is a two-part cinematic story that explores themes of justice, revenge, and redemption in the Provençal countryside. **MANON OF THE SPRINGS** (1952) introduces the character of Manon, a shepherdess seeking retribution for her family's mistreatment. **UGOLIN** (1952) continues the narrative, focusing on the life of Ugolin, a character entangled in the village's tragic past. **MANON OF THE SPRINGS** and **UGOLIN** are probably the richest Provençal fresco painted by Marcel Pagnol. He started writing his script in 1950. The filming took place during summer 1952. Marcel Pagnol soon realised that he had more than four hours of screen time and decided to make two films. But the management of Gaumont had reservations and Marcel Pagnol finally let himself be convinced. Several scenes were cut to come to the final current version of the two films.



MANON of the **SPRINGS**



UGOLIN

1952 **MANON OF THE SPRINGS** - 4K

1952 **UGOLIN** - 4K



MANON OF THE SPRINGS

MANON OF THE SPRINGS

(MANON DES SOURCES)

*"FUNNY AND COLOURFUL,
ALL BATHED IN SUNSHINE."* –Télérama



MANON OF THE SPRINGS tells the saga of Manon, a young woman seeking revenge for the injustices inflicted upon her family. The character of Manon stands out as a symbol of resilience and determination.

Manon, a wild shepherdess driven by the desire for revenge, is not content to repel the advances of poor Ugolin, who proclaims his passion to all winds. She diverts the spring that supplies water to the communal fountain. The whole village is condemned to death.

Cast: Raymond Pellegrin, Jacqueline Pagnol, Fernand Sardou, Relys

1952 / 124' / 4K



UGOLIN

MANON OF THE SPRINGS



UGOLIN is a thought-provoking and emotionally resonant instalment in the diptych, offering viewers a compelling glimpse into the human capacity for change and self-discovery in the face of past mistakes.

Manon has blocked the spring that feeds the village, whose inhabitants she hates. They gradually become aware of the evil they have done to her and try to obtain her forgiveness.

Cast: Raymond Pellegrin, Jacqueline Pagnol, Fernand Sardou, Relys

1952 / 114' / 4K

THE RAIMU CYCLE

Marcel Pagnol's collaboration with Raimu has left a lasting legacy in French cinema, celebrated for its wit, charm, and the enduring resonance of its stories. Raimu's ability to convey a range of emotions, from humour to heartache, adds authenticity to the characters he portrays. Marcel Pagnol discovered in him not only a muse but also a close friend, recognizing in his stellar performance the perfect blend of comedic talent and emotional depth required to ground this humanistic portrayal of everyday life in their beloved Provence.

"THE GREATEST ACTOR WHO EVER LIVED." – Orson Welles about Raimu



The **BAKER'S WIFE**



The **WELL DIGGER'S DAUGHTER**

- 1931 **MARIUS** directed by Alexander Korda - **4K**
- 1932 **FANNY** directed by Marc Allégret - **4K**
- 1935 **CESAR** - **4K**
- 1938 **THE BAKER'S WIFE** - **4K**
- 1941 **THE WELL-DIGGER'S DAUGHTER** - **4K**



THE BAKER'S WIFE

(LA FEMME DU BOULANGER)

RAIMU

"A WONDERFUL HYMN TO PROVENCE." – *Télérama*



Marcel Pagnol's direction of this adaptation of an episode from the novel *Blue Boy* by Jean Giono brings out the charm of rural life in Provence and the idiosyncrasies of its inhabitants. The film explores themes of love, fidelity, and the resilience of a tight-knit community. Raimu's performance as the bumbling yet sympathetic baker is a standout, showcasing his acting skills. The film was, along with the Marseille trilogy, one of Pagnol's greatest successes.

When the village baker refuses to bake bread because his unfaithful wife has left with a handsome shepherd, the individual drama takes on a collective dimension.

Cast: Raimu, Fernand Charpin, Ginette Leclerc

1938 / 127' / 4K



THE WELL-DIGGER'S DAUGHTER

FERNANDEL RAIMU

(LA FILLE DU PUISATIER)

*"THE FATHER OF NEO-REALISM IN CINEMA IS NOT ME,
IT IS MARCEL PAGNOL.
IF I HAD NOT SEEN THE WELL-DIGGER'S DAUGHTER,
I WOULD NEVER HAVE SHOT ROME, OPEN CITY."*

– Roberto Rossellini



Marcel Pagnol's rich storytelling and compelling characters immerses viewers in a world where tradition and honour still held great significance.

When war is declared, Patricia, a modest young girl, sees Jacques Mazel, a pilot in the army, leave. Blamed by her father, a well-digger, and rejected by the Mazels, wealthy merchants, she gives birth at an aunt's house. But when Jacques is reported missing, the grandparents gather around the cradle and listen together to the Head of State announce the surrender of France.

Cast: Raimu, Fernandel, Josette Day

1941 / 140' / 4K

THE FERNANDEL CYCLE

Known for his distinctive humor and expressive face, Fernandel brought to life some of Marcel Pagnol's most memorable characters with unparalleled charm and wit. From the lovable hunchback of **THE WELL-DIGGER'S DAUGHTER** to the endearing schoolteacher of **TOPAZE** Fernandel's performances breathed life into Marcel Pagnol's rich narratives, elevating them to timeless classics. He quickly became one of the most emblematic figure of french cinema and was even qualified by Charles de Gaulle as "the only Frenchman more famous than [him] in the world." Marcel Pagnol described Fernandel as possessing the unique talent to bring laughter to those burdened with countless reasons to weep.

*"THE ONLY FRENCHMAN
MORE FAMOUS THAN ME
IN THE WORLD."* – Charles de Gaulle

- 1934 **ANGELE** - 4K
- 1937 **HEARTBEAT** - 2K
- 1937 **HARVEST** - 4K
- 1941 **THE WELL-DIGGER'S DAUGHTER** - 4K
- 1945 **NAIS** directed by Raymond Leboursier - 2K
- 1951 **TOPAZE (3)** - 2K
- 1953 **CARNIVAL** directed by Henri Verneuil



HEARTBEAT



REGAIN



ANGELE

FERNANDEL

"ONE OF THE MOST BEAUTIFUL FILMS EVER SHOT." –Jean-Luc Godard



ANGELE is reflective of the era in which it was made, addressing the social norms and moral standards of the time. The film is marked by strong performances, particularly by the lead actress, Orane Demazis, who plays Angèle with depth and nuance. Her portrayal effectively conveys the character's inner conflict and vulnerability.

Seduced, then abandoned, Angèle soon finds herself in a brothel in Marseille. As the single mother of a little boy, she returns to the village where her father locks her in the cellar of the farm with her illegitimate offspring.

Cast: Fernandel, Henri Poupon, Orane Demazis

1934 / 133' / 4K



HEARTBEAT

(LE SCHPOUNTZ)

FERNANDEL

"FERNANDEL GIVES ONE OF HIS FUNNIEST AND MOST RESTRAINED PERFORMANCES AS THE GROCER-STAR." – The New York Times



HEARTBEAT is an exploration of the collision between dreams and reality. The film captures the comedic aspects of human aspirations. It is based on a true anecdote that occurred during the filming of the film **ANGELE** directed in 1934. Each day, curious villagers from the nearby villages would come to watch the filming of Marcel Pagnol's new film. Among them was a young man in ragged attire who showed up daily, the cinematographer, affectionately referred to him as "Le Schpountz."

A young grocer's clerk with a penchant for mythology, Irénée, decides to change his life and convinces himself to become a famous actor. To reach his goal, he must work with a film crew who has a cruel joke for him in reserve...

Cast: Fernandel, Orane Demazis, Fernand Charpin

1938 / 122' / 2K



HARVEST

(REGAIN)

FERNANDEL

*"A FILM OF UTTER SERENITY AND GREAT GOODNESS,
SO REVERENTLY PLAYED
AND SO COMPASSIONATELY DIRECTED
THAT IT IS FAR LESS AN ENTERTAINMENT WORK
THAN IT IS A TESTAMENT TO THE DIGNITY OF MAN."*

- The New York Times



HARVEST showcases the contrast between the arid terrain and the villagers' determination to revive it. The film's narrative unfolds at a leisurely pace, allowing viewers to immerse themselves in the contemplative and evocative atmosphere.

Panturle is the sole habitant of an abandoned village with infertile land all around. A grinder, Gédémus, arrives to town accompanied by a young woman, Arsule, whom he uses to pull his cart. The love that emerges between Panturle and Arsule will transform the destiny of the old village.

Cast: Fernandel, Gabriel Gabrio, Orane Demazis

1937 / 150' / 4K



NAIS

DIRECTED BY RAYMOND LÉBOURSIER

FERNANDEL



NAIS is a heartfelt story delving into the intricacies of human relationships and the values that shape them. It unfolds with a mixture of drama and romantic elements.

Nais, a young Provençal peasant girl, loves Frédéric, the debauched son of her father's boss. She becomes his "vacation mistress". Toine the hunchback surprises them, but, for the love of Nais, he becomes their accomplice. Micoulin, the girl's father, does everything in his power to avenge her honor.

Cast: Henri Poupon, Fernandel, Reymond Pellegrin, Jacqueline Pagnol

1945 / 127' / 2K



CARNIVAL

(CARNAVAL)

DIRECTED BY HENRI VERNEUIL

FERNANDEL



Fernandel teams up one last time with his accomplice Marcel Pagnol for this huge farce adapted from a famous play. This story of a magnificent cuckold is a “joke” that touches on human feelings, amplified by the southern style. This comedy, directed by Henri Verneuil, shocked some spectators when it was released in 1953. Yet Fernandel is here at his best.

Renowned architect, but cuckolded husband, Dardamelle proclaims his misfortune everywhere, greatly alarming his wife and her lover.

Cast: Fernandel, Jacqueline Pagnol, Mireille Perrey, Saturnin Fabre, Pauline Carton, Renée S. Passeur, Arnaudy, Charles Blavette, Arius, Manuel Gary

1953 / 90'

POPULAR FILMS OF THE 1930s

During this specific decade, Marcel Pagnol established himself as a prolific filmmaker and playwright.

MR POIRIER'S SON-IN-LAW and **JOFROI** showcase his knack for storytelling, with both films exploring themes of family, romance, and interpersonal relationships against the backdrop of the Provencal countryside.

In **MERLUSSE** and **CIGALON**, Marcel Pagnol continues to delve into the lives of rural inhabitants, bringing their quirks and idiosyncrasies to the forefront.

Collectively, these films from the 1930s reflect Marcel Pagnol's ability to capture the essence of Provence, his skillful character development, and his contributions to shaping the character-driven narratives that have become a hallmark of French cinema.

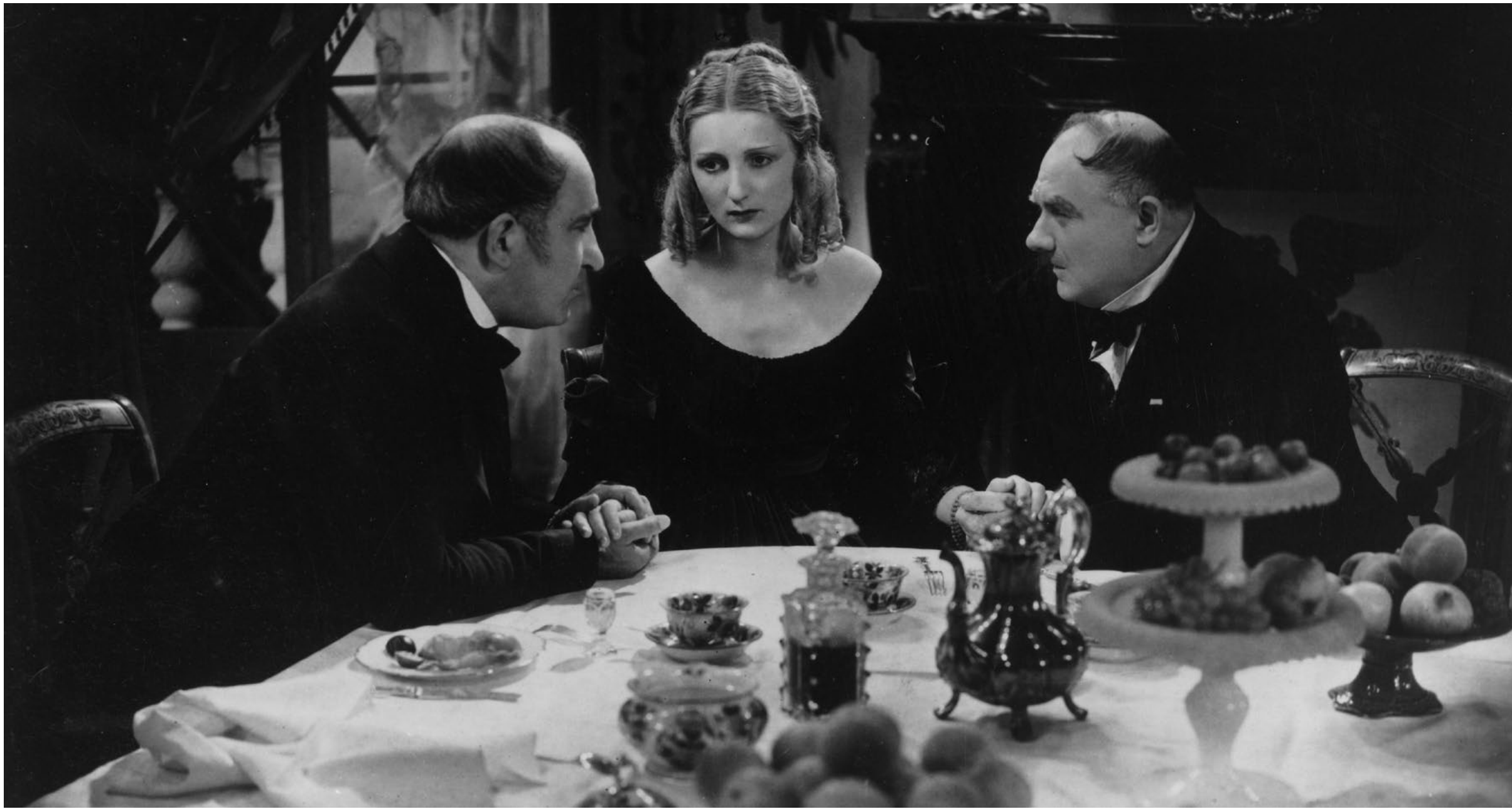


1933 **MR POIRIER'S SON-IN-LAW**

1933 **JOFROI** - 4K

1935 **MERLUSSE** - HD

1935 **CIGALON** - HD



MR POIRIER'S SON-IN-LAW

(LE GENDRE DE MONSIEUR POIRIER)

Marcel Pagnol's direction navigates tensions, offering a commentary on class, family dynamics, and the interplay between tradition and modernity.

Mr Poirier's son-in-law is an aristocrat and a lover of frivolities. He decides to change his life to devote himself to his wife and his work.

Cast: Léon Bernard, Annie Ducaux, Jean Debucourt, Fernand Charpin, Maurice Escande

1933 / 90'



JOFROI

"THE FIRST NEOREALIST FILM." – Vittorio de Sica

JOFROI is a testament to Marcel Pagnol's ability to delve into the complexities of human nature. The film's moral undertones and the central character's journey toward self-discovery contribute to its depth.

The old Jofroi sold his orchard to Fonse, but when the latter started to uproot the old unproductive trees, Jofroi opposed him. In order to portray Fonse as a cruel executioner, he blackmailed him by threatening to commit suicide.

Cast: Vincent Scotto, Henri Poupon, Annie Toinon

1934 / 48' / 4K



MERLUSSE

The dynamics of a close-knit community and the challenges of the clash between tradition and modernity in the realm of education. It delves in the journey of a young schoolteacher as he endeavors to introduce progressive educational methods into a traditional rural school.

Christmas! There are only a few kids left in the big high school who have been forgotten by their parents: the "orphans", the "exiles", who have been handed over to the most frightening, the most hated of the monitors: the frightening Merlusse.

Cast: Henri Poupon, Rellys

1935/ 72' / HD



CIGALON

A humorous and satirical take on themes related to culinary traditions, social class, and the absurdities of human behaviour.

Cigalon runs a restaurant, but refuses to serve his customers. However, the opening of a competing establishment next to his by a former laundress, Madame Toffi, stimulates him a little. He treats a person who has come to eat at his place royally, calling him Monsieur le Comte, until he declares that he has no money to pay his bill... Finally, Madame Toffi marries Cigalon, believing him to be a clever businessman.

Cast: Henri Poupon, Arnaudy

1935 / 73' / HD

THE TOPAZE ADAPTATIONS

TOPAZE

These three films center around the character of Professor Topaze, an honest and principled schoolteacher who becomes embroiled in a series of comic and morally complex situations. These films are characterised by witty and satirical humour, reflecting Marcel Pagnol's talent for using comedy to critique societal norms and human foibles. The character of Topaze undergoes a transformation from naivety to cunning as he navigates a world filled with duplicity and hypocrisy.



TOPAZE (1)

DIRECTED BY LOUIS GASNIER

First version of the film **TOPAZE**, starring Louis Jouvet. Marcel Pagnol, dissatisfied with the treatment given to his work, made his own adaptations in 1936 and 1950.

The naive and quite discreet Professor Topaz becomes a businessman of great stature after his internship as a tutor to a most refined lady who is dating a cynical city councilman.

- 1932 **TOPAZE (1)**
- 1936 **TOPAZE (2)**
- 1951 **TOPAZE (3)** directed by Louis Gasnier - **2K**

Cast: Louis Jouvet, Marcel Vallée, Simone Héliard, Pierre Larquey, Edwige Feuillère, Maurice Rémy, Jeanne
1932 / 93'



TOPAZE (2)

Feeling betrayed by Louis Gasnier, director of the 1932 film **TOPAZE** with Louis Jouvet, Marcel Pagnol himself shot, in 1936, a new version of this fierce satire of modern times, with Arnaudy.

For refusing to fix the marks of a student from a good family, Topaze, a naive and honest teacher, is expelled from the Muche boarding school. Rejecting all principles of honesty, he makes his fortune as the front man for a swindler.



TOPAZE (3)

This last adaptation of **TOPAZE** stands out as a testament to Marcel Pagnol's enduring interest in the story. It offers a fresh perspective on the character and showcases Marcel Pagnol's ability to infuse humour and social commentary into his narratives.

Topaze, an ineffectual tutor, is dismissed from a boarding school. Faced with unemployment, he resorts to giving private lessons to the nephew of Suzy Courtois, a woman of questionable repute. Upon recognizing the futility of his educational endeavors, he transforms into a cynical rogue.

GREAT POST WAR CLASSICS

CLASSICS

An invitation to redescover the essence of a transformative era in French cinema, showcasing Marcel Pagnol's ability to capture the nuances of life in post-war Europe and the enduring spirit of optimism that characterized this reconstruction period.

Each film in this collection is a piece of the larger tapestry that Marcel Pagnol wove, transporting audiences to a world where the beauty of the French countryside, the quirks of human nature, and the quest for love and fulfillment take center stage.



THE PRETTY MILLER GIRL (LA BELLE MEUNIÈRE)

Based on Franz Schubert's Lieder, **THE PRETTY MILLER GIRL** is an operetta in the fifties Vienna style starring world-famous Italian singer Tino Rossi and Jacqueline Pagnol.

Franz Schubert, discouraged, leaves the city. Singing along a stream from which he draws his inspiration, he arrives near a mill. The ravishing daughter of the local miller attracts his attention.

- 1947 **THE PRETTY MILLER GIRL** - HD
- 1950 **THE PRIZE** directed by Jean Boyer - HD
- 1954 **LETTERS FROM MY WINDMILL** - HD
- 1956 **THE LADIES' TERROR** directed by Jean Boyer

Cast: Tino Rossi, Jacqueline Pagnol
1948 / 99' / HD



THE PRIZE

(LE ROSIER DE MADAME HUSSON)

DIRECTED BY JEAN BOYER

Marcel Pagnol adapts a short story by Guy de Maupassant and transposes it to 1950. **THE PRIZE** is the only collaboration between famous French comic artist Bourvil and Marcel Pagnol.

Madame Husson and her circle of the small town's older ladies decide to award with a prize of the most virtuous woman in their village. However, as they can't find a woman with the qualities they search for, they decide to give the prize to a man with a fear of the woman.

Cast: Bourvil, Jacqueline Pagnol, Yvette Etiévant

1950 / 88' / HD



THE LADIES' TERROR

(LA TERREUR DES DAMES)

DIRECTED BY JEAN BOYER

THE LADIES' TERROR unfolds as an exploration of life in a small French village, with Marcel Pagnol's script capturing the intricacies of rural society with humour and depth. Jean Boyer, in turn, brings Marcel Pagnol's characters to life on screen, infusing the film with warmth, authenticity, and a touch of whimsy. Together, they create a world that is both familiar and enchanting.

A brave and honest provincial bookseller and candidate for municipal elections is the victim of a plot as soon as he arrives in Paris by a journalist allied with his opponents.

Cast: Noël-Noël, Jacqueline Gauthier, Yves Robert, Jaqueline Pagnol, Jean Poiret, Michel Serrault, Fernand Sardou

1956 / 93'

LETTERS FROM MY WINDMILL

(LES LETTRES DE MON MOULIN)

"THIS COLLECTION OF THREE LITTLE TALES IS FULL OF THE MEAT OF HUMAN CHARACTERS AND THE WINE OF THE LAND FROM WHICH THEY SPRING." – The New York Times

Marcel Pagnol, who met his master Alphonse Daudet again, had the ambition to shoot several **LETTERS**. He started with **THE THREE LOW MASSES**, **FATHER GAUCHER'S ELIXIR** and **THE SECRET OF MASTER CORNILLE**, in 1954. These are the most Provençal of the series. It was not until 1967 that he directed **THE PRIEST OF CUCUGNAN** for television, thus completing his film adaptation of the **LETTERS**.

In Cucugnan, Father Martin despaired of ever seeing his parishioners in church. He invented a story to make them come: during a dream, the priest arrived in heaven and wanted to see his parishioners. But the angel told him that there were no Cucugnans in paradise, all were in hell. The very next day, the whole village came to confession.

1954 / 160' IN TOTAL / HD

FATHER GAUCHER'S ELIXIR

Cast: Rellys, Robert Vattier, Christian Lude, Fernand Sardou, Jean-Marie Bon, J. Riozet

THE SECRET OF MASTER CORNILLE

Cast: Edouard Delmont, Pierrette Bruno, Roger Crouzet, Henri Arius, Bréols

THE THREE LOW MASSES

Cast: Henri Vilbert, Marcel Daxely, René Sarvil, Keller, Viviane Méry, Clara Michel





MARIUS



FANNY



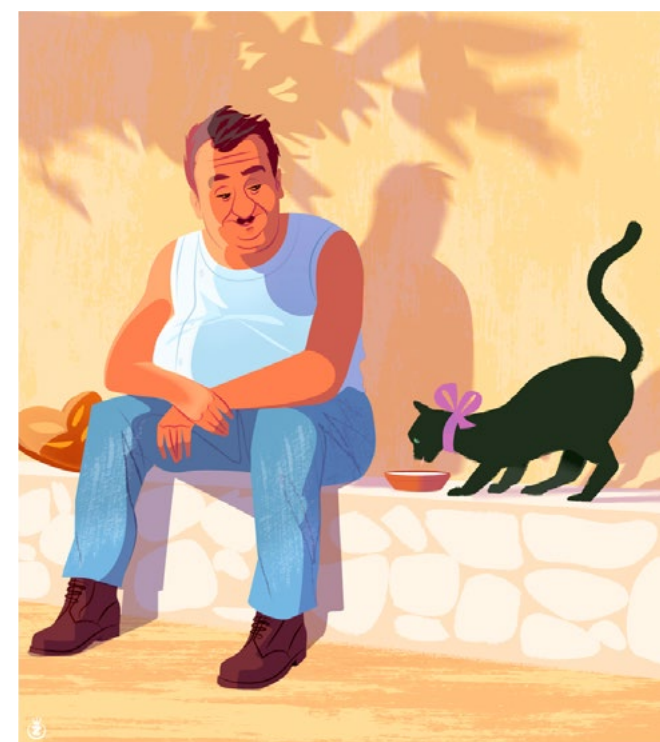
CÉSAR



MANON of the **SPRINGS**



UGOLIN



The **BAKER'S WIFE**



The **WELL DIGGER'S DAUGHTER**



HEARTBEAT



REGAIN

*Fatih Akin • Robert Altman • Theo Angelopoulos • Gregg Araki • Andrea Arnold
Olivier Assayas • Bartabas • Marco Bellocchio • Nir Bergman • Serge Bozon
Robert Bresson • Jean-Stéphane Bron • Stéphane Brizé • Jim Capobianco • Claude Chabrol
Charles Chaplin • Monia Chokri • Davy Chou • Emmanuel Courcol • Clément Cogitore
David Cronenberg • Jacques Demy • Mathieu Demy • Mati Diop • Jacques Doillon
Xavier Dolan • Stanley Donen • Bruno Dumont • Sergei M. Eisenstein • Victor Erice
Koji Fukada • Felipe Gálvez • Abel & Gordon • D.W. Griffith • Robert Guédiguian
Yilmaz Güney • Ryusuke Hamaguchi • Michael Haneke • Oliver Hardy
Mahamat-Saleh Haroun • Alex Helfrecht • Mikhaël Hers • Christophe Honoré
Hou Hsiao-Hsien • James Ivory • Nelly Kaplan • Marin Karmitz • Naomi Kawase
Buster Keaton • Eric Khoo • Abbas Kiarostami • Krzysztof Kieslowski • Cédric Klapisch
Marie Kreutzer • Akira Kurosawa • Kiyoshi Kurosawa • Emir Kusturica • Philippe Labro
Yorgos Lanthimos • Stan Laurel • Xavier Legrand • Mike Leigh • Fernando Leon De Aranoa
Sébastien Lifshitz • Harold Lloyd • Ken Loach • Pavel Louguine • Ernst Lubitsch
Daniele Luchetti • David Lynch • Mohsen Makhmalbaf • Steve McQueen
Molly Manning Walker • Georges Méliès • Karim Moussaoui • Friedrich W. Murnau
Emmanuelle Nicot • Georg Wilhelm Pabst • Pawel Pawlikowski • Marcel Pagnol
Lubna Playoust • Raoul Peck • Lucian Pintilie • Corneliu Porumboiu
Jean-Paul Rappeneau • Jacques Rozier • Pierre Salvadori • Hong Sang-Soo • Carlos Saura
Céline Sciamma • Wei Shujun • Shinji Somai • Alain Tanner • The Taviani brothers
Joachim Trier • Justine Triet • François Truffaut • Jaco Van Dormael • Felix Van Groeningen
Gus Van Sant • Agnès Varda • Erich Von Stroheim • Wim Wenders • Jia Zhang-Ke
and many more...*

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CONTACT

FRÉDÉRIQUE ROUAULT

Head of Collections

+33 (0)7 72 26 33 38

frederique.rouault@mk2.com

JACQUES-ANTOINE JAGOU

International Sales - Library

+33 (0)6 67 66 26 02

jacques.jagou@mk2.com

QUENTIN BOHANNA

International Sales

+33 (0)6 31 86 77 69

quentin.bohanna@mk2.com

ROSALIE VARDA

Senior Advisor

+33 (0)6 07 72 14 00

rosalie.varda@mk2.com

FIONNUALA JAMISON

Managing Director

+33 (0)7 60 83 94 98

fionnuala.jamison@mk2.com

BENOIT CLARO

Head of Marketing

+33 (0)6 70 53 33 23

benoit.claro@mk2.com

HEAD OFFICE

mk2 Films

55 rue Traversière

75012 Paris France

+ 33 (0)1 44 67 30 30

intlsales@mk2.com

mk2films.com

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FILMS

