

Guide to the Marc Allégret Papers

GEN MSS 651



by Michael L. Forstrom

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Collection Overview

REPOSITORY: Beinecke Rare Book and Manuscript Library
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CALL NUMBER: GEN MSS 651

CREATOR: Allégret, Marc, 1900-1973

TITLE: Marc Allégret papers

DATES: 1900-1972

BULK DATES: 1920-1956

PHYSICAL DESCRIPTION: 7.51 linear feet (16 boxes)

LANGUAGE: Chiefly in French, with some materials in German and English.

SUMMARY: The Marc Allégret Papers document Allégret's career as a filmmaker and his association with author André Gide. Allégret's working files include screenplays, shooting scripts, correspondence, background and research materials, production notes and documents, cut film, photographs, and printed ephemera. There are screenplays or shooting scripts for over a dozen feature-length films and larger, mixed files for the documentaries *Voyage au Congo* (1927), *Occultisme et magie* (1951), and *Avec André Gide* (1952). The files for *Voyage au Congo* also document Allégret's travels with Gide through French equatorial Africa in the mid 1920s. Works by Others include writings by Gide and screenplays and shooting scripts by Allégret's collaborators. Works by Gide include corrected drafts and proofs for several titles dating from the 1920s, such as *Corydon* (1924) and *Retour du Tchad* (1927). Correspondence consists of letters to Allégret from Françoise Giroud, Roger Martin du Gard, and Roger Vadim, and third party correspondence between André Gide, Madeleine Louise Mathilde Gide, Elie Allégret, Roger Martin du Gard, producer Pierre Braunberger, and others.

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Key to the container abbreviations used in the PDF finding aid:

b. box
f. folder

Administrative Information

Immediate Source of Acquisition

The Marc Allégret Papers was aquired through purchase from Librairie Benoit Forgeot on the Edwin J. Beinecke Book Fund, 2008.

Conditions Governing Access

The materials are open for research.

Cut film contained in boxes 2-3 and 10 is restricted and may only be seen with permission of the appropriate curator.

Conditions Governing Use

The Marc Allégret Papers is the physical property of the Beinecke Rare Book and Manuscript Library, Yale University. Literary rights, including copyright, belong to the authors or their legal heirs and assigns. For further information, consult the appropriate curator.

Preferred Citation

Marc Allégret Papers. General Collection, Beinecke Rare Book and Manuscript Library, Yale University.

Marc Allégret (1900-1973)

Marc Allégret, a French screenwriter and filmmaker, was born in Basel, Switzerland and trained as a lawyer. After travelling in French equatorial Africa in the mid 1920s with André Gide, Allégret chose to pursue a career in the film industry. He directed his first feature-length film, *Mam'zelle Nitouche*, in 1931 and went on to write numerous scripts and direct more than fifty films. He was the elder brother of Yves Allégret, also a filmmaker. Additional information is available in standard print and online biographical resources.

The following chronology provides dates for key events and film projects for which there are files in the collection:

1900 December 22 born in Basel, Switzerland

1925-1926 travel with André Gide in French equatorial Africa

1927 *Voyage au Congo*

1934 *Zouzou*

1934 *L'Hôtel du libre échange*

1937 *Gribouille*

1938 *Orage*

1942 *L'Arlésienne*

1942 *La belle aventure*

1944 *Les petites du quai aux fleurs*

1945 *Félicie Nanteuil*

1946 *Lunegarde*
1946 *Pétrus*
1951 *Occultisme et magie*
1952 *Avec André Gide*
1953 *Julietta*
1955 *L'Amant de lady Chatterley*
1970 *Le bal du comte d'Orgel*
1973 November 3 dies in Versailles, France

Scope and Contents

The Marc Allégret papers feature material relating to films shot or directed by Allégret and to his association with André Gide. Allégret's working files include screenplays, shooting scripts, correspondence, background and research materials, production notes and documents, cut film, photographs, and printed ephemera dating from his earliest cinematic effort, the documentary *Voyage au Congo* (1927), to his last feature-length film, *Le bal du comte d'Orgel* (1970). Allégret became acquainted with Gide through his father's friendship and his travels with Gide into Africa in the mid 1920s are richly documented in the production files, which include correspondence, manuscript notes, photographs, and ephemera, for *Voyage au Congo*. Other materials relating more or less directly to Gide include the production files for the late documentary *Avec André Gide* (1952), corrected drafts and proofs for several titles by Gide from the 1920s, and third-party correspondence. Works by Others also include screenplays and shooting scripts by some of Allégret's collaborators. General correspondence consists of letters to Marc Allégret from Françoise Giroud, Roger Martin du Gard, and Roger Vadim, with over seventy pieces of correspondence from Martin du Gard. Third Party correspondence features approximately thirty pieces of correspondence between Marc Allégret's father, Elie Allégret, and André Gide, and include letters from Gide's wife Madeleine, Roger Martin du Gard, and producer Pierre Braunberger. Chiefly in French, with some materials in German and English.

Arrangement

Organized into three series: I. Works by Marc Allégret, 1907-1969. II. Works by Others, 1919-1971. III. Correspondence, 1900-1972.

Collection Contents

Series I: Works by Marc Allégret, 1907-1969

4.17 linear feet (11 boxes)

Series I, Works by Marc Allégret, housed in boxes 1-11, consists of material relating to films shot or directed by Allégret throughout his career as a filmmaker. Materials include screenplays, shooting scripts, correspondence, background and research materials, production notes and documents, cut film, photographs, and printed ephemera. There are screenplays or shooting scripts for over a dozen feature-length films and larger, mixed files for three documentaries, *Voyage au Congo* (1927), *Occultisme et magie* (1951), and *Avec André Gide* (1952).

The files for *Voyage au Congo*, including correspondence, manuscript material, photographs, and printed ephemera, document Allégret's travels with André Gide through French equatorial Africa in the mid 1920s--Gide's journals were also published shortly after their return as *Voyage au Congo* (1927) and *Retour du Tchad* (1928). Material identified in the list below as "Notes and notebooks" preserves folders of letters, background material, itineraries, lists of supplies, financial records, journal entries, ethnographic observations, language aids, and other papers. Correspondence relating chiefly to distribution of the documentary, as well as to publication of photographs, can be found in the "Correspondence" folders, which date from 1927 to 1930, while correspondence relating to travel can be found scattered throughout the "Notes and notebooks". Correspondents include Kodak founder George Eastman, to whom there is a draft of a letter, in English, soliciting camera equipment for "artistic and scientific research," and colleagues of Allégret's father, Elie, at the Société des mission évangéliques de Paris.

The *Voyage au Congo* materials in Series I complement the research materials, drafts, and proofs relating to Gide's travel writings in Series II. Together these two groups of material document travel through areas now known as the Republic of the Congo, the Central African Republic, Chad, and Cameroon, and aspects of life in parts of these countries, including colonial attitudes and relationships.

Allégret's documentary on André Gide, released shortly after Gide's death in 1951, combines still photographs, documentary and newsreel footage, and interviews. Files for the film include correspondence, manuscript material, and cut film. The manuscript material (also identified in the list as "Notes") preserves folders of correspondence, lists of photographs and documents used in the film, drafts of interviews and commentary, financial records, and other papers relating to the production and distribution of the film. Correspondents include: Gaston Criel, Henri Langlois of the Cinémathèque française, Jean Duché, Jean Schlumberger, René Gustave Nobécourt, Jean-Louis Barrault, Roger Martin du Gard, Justin O'Brien, Pierre Herbart, Philippe Halsman, Yvonne Davet, Georges Sirot, and many others; included are letters to and from Allégret's assistant Pierre Boursaus.

The files for *Occultisme et magie*, including correspondence, printed ephemera, photographs, and manuscript material, feature drafts of interviews, essays, and notes on the following topics: astrology, black magic, occultism and science, parapsychology, alchemy, hypnotism, faith and medicine healers, spiritualism, yoga, and fakirs. There is material by or relating to Robert Amadou, Jean Piverd, Jean Auscher, Scarha-Bey, Jean Thévenot, and others.

Many of Allégret's feature films, such as *L'Amant de Lady Chatterly* and *Le Bal du Comte d'Orgel*, were adapted from literary works, and the dialogue and/or screenplays were either written by others or in collaboration with Allégret. Contributors include Marcel Achard, Françoise Giroud, H. G. Lustig, Charles de Peyret-Chappuis, and Carlo Rim. French composer Georges Auric also wrote scores for a number of Allégret's films, and music to a theatrical adaptation of *Volpone* by Jules Romain can be found in Series II.

Cut film is stored in cold storage.

Arranged alphabetically by film title.

<i>L'amant de Lady Chatterley</i>		
b. 1, f. 1-2	Screenplay, typescript	1954 June 30
<i>L'arlésienne</i>		
b. 1, f. 3	Notes	undated
b. 1, f. 4	Shooting script, typescript, corrected	[ca. 1941]
<i>Avec André Gide</i>		
b. 1, f. 5-7	Correspondence	1949-1952
b. 2, f. 8-19	Cut film Restricted fragile material. For further information consult the appropriate curator.	1951
b. 3, f. 20-25	Cut film Restricted fragile material. For further information consult the appropriate curator.	1951
b. 4, f. 26-44	Notes Includes correspondence	1931-1952, undated
<i>Le bal du comte d'Orgel</i>		
b. 16, f. 171	Clippings	undated
b. 5, f. 45	Notes	undated
b. 5, f. 46-47	Shooting scripts, typescript	1969, undated
<i>La belle aventure</i>		
b. 5, f. 48	Notes	1942 September 4
b. 5, f. 49	Shooting script, annotated	[1942?]
<i>Félicie Nanteuil</i>		
b. 6, f. 50	Screenplay, holograph fragments	undated
b. 6, f. 51-53	Shooting script, typescript	[ca. 1945]
<i>Gribouille</i>		
b. 6, f. 54	Screenplay, holograph, corrected	undated
<i>L'hôtel du libre échange</i>		
b. 6, f. 55	Shooting script, typescript, corrected	[ca. 1934]
<i>Julietta</i>		
b. 6, f. 56	Screenplay, typescript	1953 April 17
b. 6, f. 57	Shooting script, typescript	undated

<i>Lunegarde</i>		
b. 6, f. 58	Correspondence	1941, 1944
b. 6, f. 59	Documents	undated
b. 6, f. 60	Photographs	undated
<i>Occultisme et magie</i>		
b. 16, f. 172	Clippings	1950, undated
b. 7, f. 61-81	Documents	1950-1953, undated
b. 8, f. 82-83	Documents	1950-1953, undated
b. 8, f. 84	Photographs	undated
b. 8, f. 85-86	Printed ephemera	1950-1953, undated
<i>Orage</i>		
b. 8, f. 87-88	Notes	1937, undated
b. 8, f. 89	Screenplay, typescript, including clippings of Émile Zola's <i>La Bête humaine</i>	undated
<i>Les petites du quai aux fleurs</i>		
b. 8, f. 90-92	Shooting script, typescript	1943 June
<i>Pétrus</i>		
b. 9, f. 93	Screenplay, holograph, corrected	undated
b. 9, f. 94	Shooting script, typescript	[ca. 1945]
<i>Voyage au Congo</i>		
b. 9, f. 95-96	Correspondence	1927-1930, undated
b. 9, f. 97-106	Notes and notebooks Includes correspondence	1907-1927
b. 10, f. 107-114	Notes and notebooks Includes correspondence and cut film	1925-1926, undated
b. 10, f. 115	Photographs	undated
b. 10, f. 116-117	Printed ephemera	1924-1928, undated
b. 16, f. 173-175	Printed ephemera	1927-1928, undated
<i>Zouzou</i>		

Zouzou (continued)

b. 10, f. 118-122	Shooting script, typescript, corrected	[ca. 1934]
b. 11, f. 123-124	Shooting script, typescript, corrected	[ca. 1934]
b. 16, f. 176	Printed ephemera	undated

Series II: Works by Others, 1919-1971*1.25 linear feet (3 boxes)*

Series II, Works by Others, housed in boxes 12-14, consists of two main groups of materials, writings by André Gide and screenplays and shooting scripts by some of Allégret's cinematic collaborators. The Gide materials feature corrected proofs, as well as a couple drafts, for several titles dating between 1919 and 1927. There are proofs, for example, for Gide's travel journals, *Voyage au Congo* (1927) and *Retour du Tchad* (1928), which are complemented by the extensive notes and materials relating to Allégret's documentary project in Series I, as well as for *La symphonie pastorale* and *Corydon*. In addition, there are drafts for *Retour du Tchad* and an essay, entitled "Les villages des tribus Massas", based on his travels.

The screenplays and shooting scripts listed in Series II are for works that were not realized, such as Prévert's "Comme la plume au vent", or filmed by another director, such as *Drôle de drame* and *Les visiteurs du soir*, both of which were directed by Marcel Carné. Contributors include Françoise Giroud, Pierre Larouche, Roger Martin du Gard, Jacques Prévert, Jules Romaine, and Roger Vadim.

Arranged alphabetically first by name of author, then by title.

Gide, André		
<i>Corydon</i>		
b. 12, f. 125	Page proof, corrected	[1924?]
<i>"La porte étroite"</i>		
b. 12, f. 126	Printed publicity for 1920 adaptation	1920 February 11
<i>Retour du Tchad</i>		
b. 12, f. 127	Research materials	1920-1927, undated
b. 16, f. 177	Research materials	1925 September
b. 12, f. 128	Draft, typescript, corrected	[1927]
b. 12, f. 129-131	Proofs, corrected	1927
<i>La symphonie pastorale</i>		
b. 12, f. 132-133	Proofs, corrected	[ca. 1919]
<i>Typhon</i>		
b. 12, f. 134	Page proofs, corrected, of translation of work by Joseph Conrad	1923
<i>"Les villages des tribus Massas"</i>		
b. 12, f. 135	Draft, holograph, corrected	undated
b. 12, f. 136	Proof, corrected	1927 February 18
<i>Voyage au Congo</i>		
b. 13, f. 137-139	Page proofs, corrected	1927 March
Giroud, Françoise		

Giroud, Françoise (continued)

"Les memoires de poisson rouge"

b. 13, f. 140-141	Screenplays, holograph and typescript	undated
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Martin du Gard, Roger

"Frere et soeur"

b. 13, f. 142	Screenplay, typescript	[ca. 1930]
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"Paysan"

b. 13, f. 143	Screenplay, typescript carbon, corrected	undated
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"Rapport sur la situation du cinema français..."

b. 13, f. 144	Drafts Includes correspondence and printed materials	1930, undated
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Prévert, Jacques

"Comme la plume au vent"

b. 13, f. 145-146	Screenplay, typescript	[1941]
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Drôle de drame

b. 14, f. 147-148	Shooting script, typescript	[ca. 1937]
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Les visiteurs du soir

b. 14, f. 149	Shooting script, typescript	[ca. 1942]
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Romains, Jules

Volpone

b. 14, f. 150	Printed version, corrected and annotated	1929, undated
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b. 14, f. 151	Score by Georges Auric	undated
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Vadim, Roger

"Petit roman joli"

b. 14, f. 152	Novella, holograph, corrected	undated
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b. 14, f. 153-154	Miscellaneous material Includes drafts of screenplays, notes, financial records, and printed ephemera	1947-1971, undated
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b. 16, f. 178	Clipping	1971 September 7
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Series III: Correspondence, 1900-1972*0.42 linear feet (1 box)*

General correspondence consists of letters to Marc Allégret from Françoise Giroud, Roger Martin du Gard, and Roger Vadim, with over 70 pieces of correspondence from Martin du Gard. Third Party correspondence features approximately 30 pieces of correspondence between Marc Allégret's father, Elie Allégret, and André Gide, and include letters from Gide's wife Madeleine, Roger Martin du Gard, and producer Pierre Braunberger.

Correspondence can also be found in the production files for works by Allégret in Series I.

Organized into two subseries for General Correspondence and Third Party Correspondence.

General Correspondence		
b. 15, f. 155	Giroud, Françoise	1951-1956, undated
b. 15, f. 156-158	Martin du Gard, Roger	1925-1955, undated
b. 15, f. 159	Vadim, Roger	1947-1972, undated
b. 16, f. 179	Vadim, Roger	undated
Third Party Correspondence		
b. 15, f. 160-161	Allégret, Elie to André Gide	1900-1926
b. 15, f. 162	Braunberger, Pierre to Roger Vadim	1948 July 28
b. 15, f. 163-164	Gide, André to Elie Allégret	1900-1940
b. 16, f. 180	Clipping removed from Gide, André to Elie Allégret	undated
b. 15, f. 165	Gide, André to [Pierre Feuillere?]	1942 October 2
b. 15, f. 166	Gide, André to Lucien Vogel	1944, undated
b. 15, f. 167	Gide, André to Nadine Vogel	1937-1943, undated
b. 15, f. 168	Gide, Madeleine to Elie Allégret	1900
b. 15, f. 169	Martin du Gard, Roger to Nadine Allégret	1942-1944
b. 15, f. 170	Others to Roger Vadim	1949-1950, undated

Oversize*1.67 linear feet (1 box)*

Oversize material, housed in box 16, is arranged in folder order.

b. 16, f. 171	Clipping for <i>Le bal du Comte d'Orgel</i> (In Series I)	undated
b. 16, f. 172	Clippings for <i>Occultisme et magie</i> (In Series I)	1950, undated
b. 16, f. 173-175	Printed ephemera for <i>Voyage au Congo</i> (In Series I) Also stored in: Broadside cabinets	1927-1928, undated
b. 16, f. 176	Printed ephemera for <i>Zouzou</i> (In Series I)	undated
b. 16, f. 177	Research material for <i>Retour du Tchad</i> (In Series II)	1925 September
b. 16, f. 178	Clipping on Roger Vadim (In Series II)	1971 September 7
b. 16, f. 179	Letter from Roger Vadim to Marc Allégret (In Series III)	undated
b. 16, f. 180	Clipping from letter to Elie Allégret from André Gide (In Series III)	undated

Selected Search Terms

The following terms have been used to index the description of this collection in the Library's online catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically therein.

Subjects

Cinematography
Motion picture producers and directors
Motion picture producers and directors
Motion pictures -- France
Motion pictures -- Production and direction

Geographic Names

Africa, French-speaking Equatorial --
Description and travel
Cameroon -- Description and travel

Genres / Formats

Film scripts
Photographic prints
Printed ephemera

Names

Allégret, E. (Elie)
Allégret, Marc, 1900-1973
Braunberger, Pierre, 1905-1990
Gide, André, 1869-1951
Gide, Madeleine Louise Mathilde,
approximately 1867-1938
Giroud, Françoise, 1916-2003
Martin Du Gard, Roger, 1881-1958
Vadim, Roger, 1928-2000