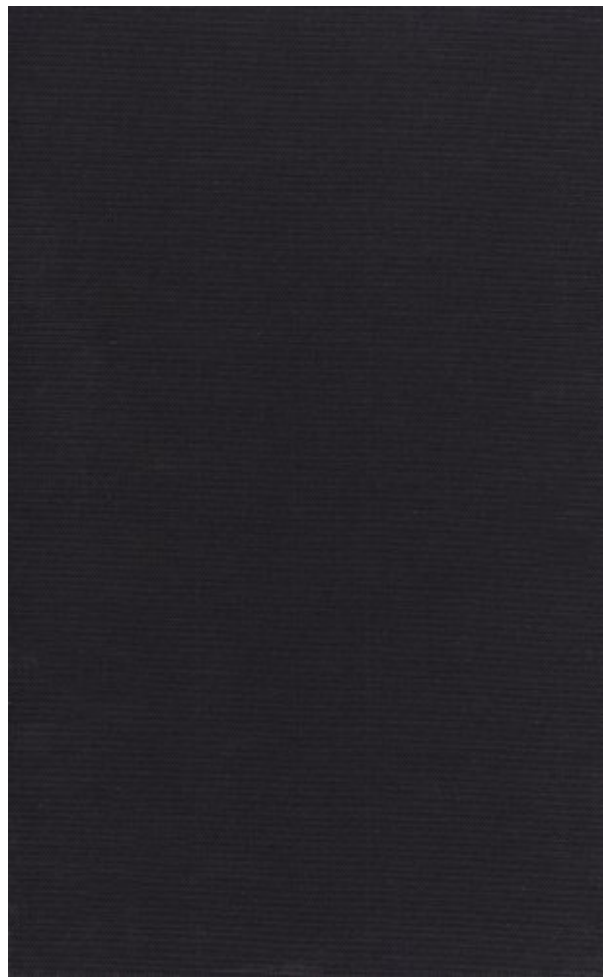
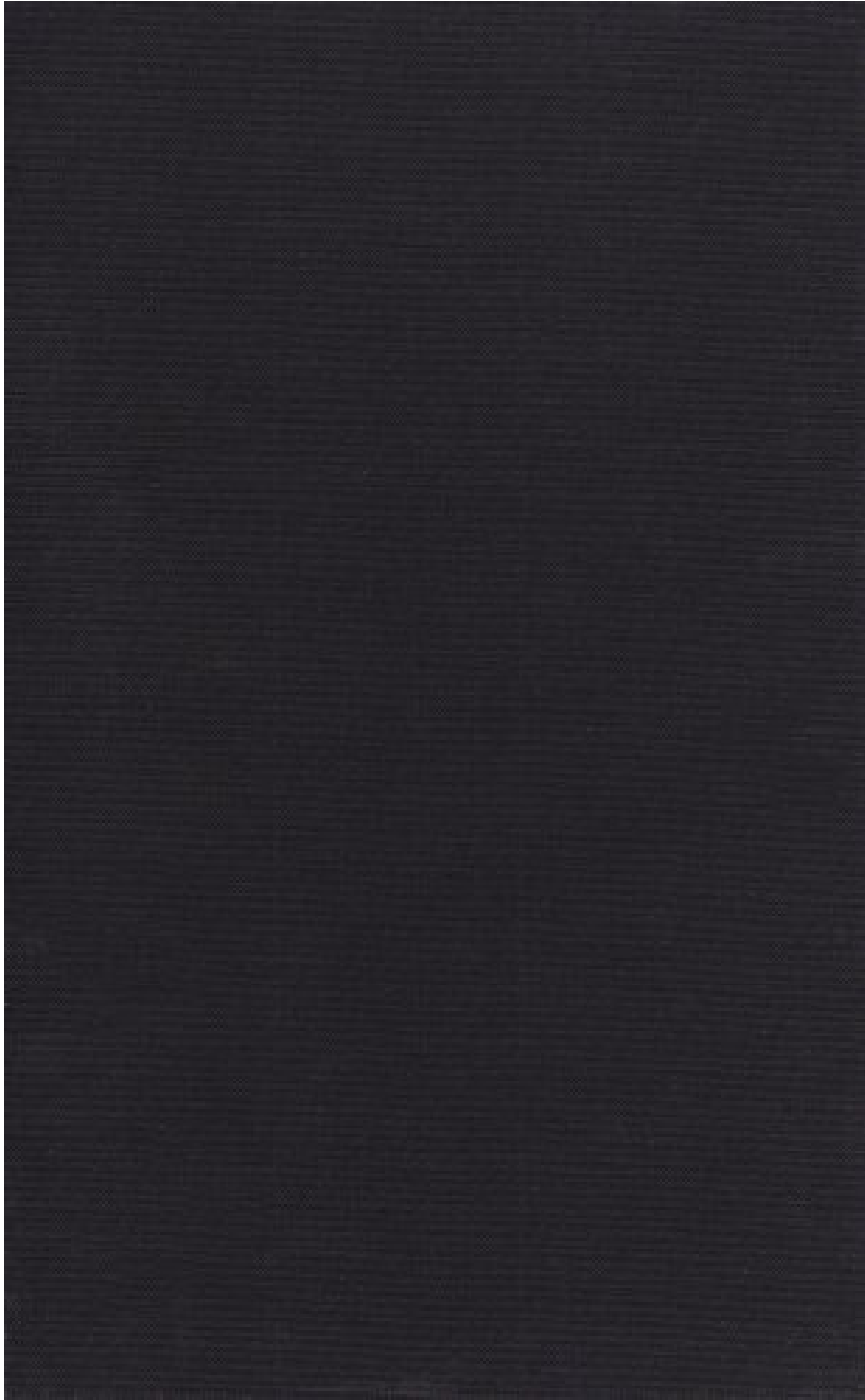


CHANTEUSE IN THE CITY: THE REALIST SINGER IN FRENCH FILM BY KELLEY CONWAY



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Review

"Conway's entirely original research is well structured and clearly written, imparts expert readings, and is strengthened by historical groundedness. This is an extremely important book." - Christopher Faulkner, author of *The Social Cinema of Jean Renoir*; "Conway's study offers fresh, challenging perspectives on French film history, on women in French cinema, and on the relationship between film of the 1930s and the city of Paris." - Judith Mayne, author of *Cinema and Spectatorship*"

From the Inside Flap

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Long before Edith Piaf sang "La vie en rose," her predecessors took to the stage of the belle époque music hall, singing of female desire, the treachery of men, the harshness of working-class life, and the rough neighborhoods of Paris. Icon of working-class femininity and the underworld, the realist singer signaled the emergence of new cultural roles for women as well as shifts in the nature of popular entertainment. *Chanteuse in the City* provides a genealogy of realist performance through analysis of the music hall careers and film roles of Mistinguett, Josephine Baker, Fréhel, and Damia. Above all, Conway offers a fresh interpretation of 1930s French cinema, emphasizing its love affair with popular song and its close connections to the music hall and the café-concert.

Conway uncovers an important tradition of female performance in the golden era of French film, usually viewed as a cinema preoccupied with masculinity. She shows how—in films such as *Pépé le Moko*, *Le Crime de Monsieur Lange*, and *Zouzou*—the realist chanteuse addresses female despair at the hopelessness of love. Conway also sheds light on the larger cultural implications of the shift from the intimate café-concert to the spectacular music hall, before the talkies displaced both kinds of live performance altogether.

- Sales Rank: #9731554 in Books
- Published on: 2004-09-08
- Original language: English
- Number of items: 1
- Dimensions: .90" h x 6.28" w x 9.30" l,
- Binding: Hardcover
- 273 pages

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