Filmography

In order to correct errors and fill gaps in previous filmographies, the information below was compiled and cross-referenced using multiple period sources, particularly Comœdia, La Cinématographie française, Le Film, Le Film français, La Revue de l’écran, Paris-Soir, Le Petit Marseillais, and the on-screen credits of the pictures themselves. Attendance statistics cited for post-war films come from the Centre National de la Cinématographie, as compiled in Simon Simsi, ed., Ciné-Passions: 7e art et industrie de 1945 à 2000, Paris, Editions Dixit, 2000.

Films directed or co-directed (with year of initial release)

*Marius* (1931), 132 min., b/w

Directors: Alexander Korda and Marcel Pagnol
Screenplay: Marcel Pagnol, from his stage play
Production company: Paramount
Producer: Robert T. Kane
Photography: Ted Pahle
Editor: Roger Spiri-Mercanton
Set design: Vincent Korda and Alfred Junge
Music: Francis Gromon
Shooting: June–August 1931 at Paramount Studios (Joinville) and in Marseilles (Old Port)
Distribution: Paramount
Premiere: 9 October 1931 at the Paramount Palace cinema (Paris)
Main cast: Raimu (César Olivier), Pierre Fresnay (Marius Olivier),
Orane Demazis (Fanny Cabanis), Fernand Charpin (Honoré Panisse), Alida Rouffe (Honorine Cabanis), Paul Dullac (Félix Escartefigue), Robert Vattier (Monsieur Brun), Alexandre Mihalesco (Piquoiseau)

Notes: An unannounced test screening was held on 5 October 1931 at the Paramount Palace in Paris.

**Fanny (1932), 148 min., b/w**

Directors: Marc Allégret and Marcel Pagnol  
Screenplay: Marcel Pagnol, from his stage play  
Production company: Les Etablissements Braunberger–Richebé  
Producers: Roger Richebé and Marcel Pagnol  
Photography: Nicolas Toporkoff, André Dantan, Georges Benoît, Julien Coutelen  
Sound: William Bell  
Editor: Jean Mamy  
Set design: Gabriel Scognamillo  
Music: Vincent Scotto and Georges Sellers  
Shooting: June–August 1932 at Braunberger–Richebé Studios (Boulogne-Billancourt) and in Marseilles (Old Port)  
Distribution: Les Films Marcel Pagnol  
Premieres: 20 October 1932 at the Capitole cinema (Marseilles), 28 October 1932 at the Marigny cinema (Paris)  
Main cast: Raimu (César), Pierre Fresnay (Marius), Orane Demazis (Fanny), Fernand Charpin (Panisse), Alida Rouffe (Honorine), Milly Mathis (Claudine), Auguste Mouriès (Escartefigue), Robert Vattier (Monsieur Brun), Maupi (Innocent Mangiap)  
Notes: The film was shown in two parts separated by an intermission, reportedly the first such case in France since the silent era.

**Le Gendre de Monsieur Poirier (1933), 92 min., b/w**

Director: Marcel Pagnol  
Screenplay: Marcel Pagnol, from the stage play by Emile Augier and Jules Sandeau  
Production company: Les Auteurs associés  
Producer: René Pagnol  
Photography: Willy Faktorovitch and Roger Ledru  
Sound: Joseph de Bretagne  
Editor: Suzanne de Troye  
Set design: Jean Bijon and Jean Debucourt
**Jofroi (1933), 52 min., b/w**

Director: Marcel Pagnol  
Screenplay: Marcel Pagnol, from the short story *Jofroi de la Maussan* by Jean Giono  
Production company: Les Auteurs associés  
Producer: René Pagnol  
Photography: Willy Faktorovitch and Roger Ledru  
Sound: Pierre Calvet  
Editors: Suzanne de Troye and André Robert  
Set design: Jean Bijon  
Music: Vincent Scotto  

Shooting: November 1933 in La Treille (Bouches-du-Rhône) and Pathé-Natan Studios (Joinville)  
Distribution: Les Films Marcel Pagnol  
Premiere: 16 December 1933 at the Rex cinema (Paris)  
Main cast: Vincent Scotto (Jofroi), Henri Poupon (Fonse Durbec), Annie Toinon (Barbe), Odette Roger (Marie Durbec), André Robert (the schoolteacher), José Tyrand (the priest), Charles Blavette (Antonin)  

Notes: Initially released as a ‘programme complement’ to *Le Gendre de Monsieur Poirier*, the film won the 1950 New York Film Critics’ award for best foreign picture. In the United States it was distributed in a package of short features with Jean Renoir’s *Partie de campagne* (1936) and Roberto Rossellini’s *Il Miracolo* (1948).
**L’Article 330 (1934)**, 34 min., b/w

Director: Marcel Pagnol  
Screenplay: Marcel Pagnol, from the stage play by Georges Courteline  
Production company: Les Auteurs associés  
Producer: René Pagnol  
Photography: Willy Faktorovitch and Roger Ledru  
Sound: Pierre Calvet  
Editor: André Robert  
Set design: Jean Bijon  
Shooting: January–February 1934 at Paris-Studios-Cinéma (Boulogne-Billancourt)  
Distribution: Les Films Marcel Pagnol  
Premiere: 17 February 1934 at the Impérial cinema (Paris)  
Main cast: Robert Le Vigan (La Brige), Jean d’Yd (the judge), Henry Darbrey (the public prosecutor), André Robert (the bailiff)  
Notes: A ‘programme complement’ to *Léopold le bien-aimé* directed by Arno-Charles Brun, this forgotten short feature earned Pagnol the only cinema award of his career in France: the Prix Courteline given annually to recognise a film exemplifying the satirical spirit of the playwright’s work.

**Angèle (1934)**, 163 min., b/w

Director: Marcel Pagnol  
Screenplay: Marcel Pagnol, from the novel *Un de Baumugnes* by Jean Giono  
Production company: Les Films Marcel Pagnol  
Producers: René Pagnol and Charles Brun  
Photography: Willy Faktorovitch and Roger Ledru  
Sound: Jean Lecoq  
Editors: Suzanne de Troye and André Robert  
Set design: Marius Brouquier  
Music: Vincent Scotto and Georges Sellers  
Shooting: April–June 1934 in the Marcelin Valley (near La Treille) and Marseilles  
Premieres: 27 September 1934 at the Odéon cinema (Marseilles), 25 October 1934 at the Agriculteurs, Ciné-Opéra, and Bonaparte cinemas (Paris)  
Main cast: Orane Demazis (Angèle Barbaroux), Fernandel (Saturnin), Henri Poupon (Clarius Barbaroux), Jean Servais (Albin), Edouard
Delmont (Amédée), Annie Toinon (Philomène Barbaroux), Andrex (Louis)
Notes: The film was cut to 138 minutes prior to its Paris release. The long version was shown again during the summer and autumn of 1935 at Pagnol’s Noailles cinema in Marseilles and eventually played in Paris from June through September 1937 during the World’s Fair.

**Merlusse** (1935), 72 min., b/w

Director: Marcel Pagnol
Screenplay: Marcel Pagnol
Production company: Les Films Marcel Pagnol
Producer: René Pagnol
Photography: Albert Assouad and Roger Ledru
Sound: Jean Lecoq
Editor: Suzanne de Troye
Music: Vincent Scotto
Shooting: January–February 1935 (first version), August–September 1935 (second version) at the Lycée Thiers (Marseilles) and Pagnol’s studios (Impasse des Peupliers, Marseilles)
Distribution: Les Films Marcel Pagnol
Premiere: 7 December 1935 at the Marivaux cinema (Paris)
Main cast: Henri Poupon (Merlusse), André Pollack (the headmaster), Thommeray (the deputy headmaster), Rellys (the orderly), André Robert (the dormitory monitor), Jean Castan (Galubert), Jean Dubrou (Pic), Fernand Bruno (Catusse).
Notes: *Merlusse* was reshotted six months after its initial recording to resolve sound reproduction problems. Originally slated for release with *Cigalon* to inaugurate Pagnol’s newly acquired cinema Le Noailles in Marseilles, the films were replaced in that capacity by a reprise of *Angèle*.

**Cigalon** (1935), 65 min., b/w

Director: Marcel Pagnol
Screenplay: Marcel Pagnol
Production company: Les Films Marcel Pagnol
Producer: René Pagnol
Photography: Albert Assouad and Roger Ledru
Sound: Jean Lecoq
Editor: Suzanne de Troye
Music: Vincent Scotto
Shooting: January–February 1935 (first version), July–August 1935 (second version) in La Treille and at Pagnol’s studios (Impasse des Peupliers, Marseilles)
Distribution: Les Films Marcel Pagnol
Premiere: 7 December 1935 at the Marivaux cinema (Paris)
Main cast: Antoine Arnaudy (Cigalon), Henri Poupon (the client), Marguerite Chabert (Madame Toffi), Jean Castan (Virgile), Alida Rouffe (Sidonie), Charles Blavette (a policeman)
Notes: Like its companion piece Merlusse, the first version of Cigalon was scrapped after printing because of poor sound quality. The film was rerecorded its entirety, with Arnaudy replacing Poupon in the title role, and eventually released with Merlusse after a six-month delay.

Topaze (1936), 110 min., b/w

Director: Marcel Pagnol
Screenplay: Marcel Pagnol, from his stage play
Production company: Les Films Marcel Pagnol
Producer: Charles Pons
Photography: Willy Faktorovitch and Roger Ledru
Sound: Julien Coutelen
Editor: Suzanne de Troye
Music: Vincent Scotto
Studios: Marcel Pagnol, Impasse des Peupliers (Marseilles)
Shooting: January–February 1936 at Pagnol’s studios (Impasse des Peupliers, Marseilles)
Distribution: Les Films Marcel Pagnol
Premiere: 23 May 1936 at the Ciné-Opéra cinema (Paris)
Main cast: Antoine Arnaudy (Topaze), Léon Bélières (Régis Castel-Bénac), Délia-Col (Suzy Courtois), Léon Brouzet (Monsieur Muche), Pierre Asso (Tamise), Sylvia Bataille (Ernestine Muche), Jean Castan (a student), Henri Poupon (the old man)
Notes: Pagnol withdrew the film from circulation after only seven weeks to settle an ongoing copyright dispute with Paramount, which rereleased its 1933 adaptation of the play simultaneously.
**César** (1936), 168 min., b/w

Director: Marcel Pagnol  
Screenplay: Marcel Pagnol  
Production company: Les Films Marcel Pagnol  
Producer: Charles Pons  
Photography: Willy Faktorovitch and Roger Ledru  
Sound: Julien Coutelen  
Set design: Marius Brouquier  
Editor: Suzanne de Troye  
Music: Vincent Scotto  

Shooting: July–September 1936 in Marseilles (Old Port), Les Lecques, a calanque near Cassis, Toulon, Pagnol’s studios (Impasse des Peupliers, Marseilles)  
Distribution: Les Films Marcel Pagnol  
Premiere: 10 November 1936 at the César cinema (Paris)  
Main cast: Raimu (César), Marius (Pierre Fresnay), Fanny (Orane Demazis), Panisse (Fernand Charpin), André Fouché (Césariot), Alida Rouffe (Honorine), Milly Mathis (Claudine), Paul Dullac (Escartefigue), Robert Vattier (Monsieur Brun), Maupi (Innocent Mangiapane), Doumel (Fernand), Edouard Delmont (Doctor Venelle), Thommeray (Elzéar the priest), Jean Castan (the altar boy)  
Notes: The film was distributed in both 168-minute and 150-minute versions. In Paris it played simultaneously at four first-run cinemas: the Agriculteurs, Ciné-Opéra, Bonaparte, and César. Today a single copy of the long montage survives at the Cinémathèque de Toulouse.

**Regain** (1937), 155 min., b/w

Director: Marcel Pagnol  
Assistant director: Roger Goupillières  
Screenplay: Marcel Pagnol, from the novel by Jean Giono  
Production company: Les Films Marcel Pagnol  
Producer: Charles Pons  
Photography: Willy Faktorovitch and Roger Ledru  
Sound: Jean Lecoq  
Set design: Marius Brouquier and René Paoletti  
Editor: Suzanne de Troye  
Music: Arthur Honegger
Shooting: February–May, July–August 1937 on the Barres de Saint-Esprit overlooking the Marcelin Valley, Aubagne, Roquevaire, Gémenos, and Pagnol’s studios (Impasse des Peupliers, Marseilles)
Distribution: Les Films Marcel Pagnol
Premiere: 29 October 1937 at the Marignan cinema (Paris)
Main cast: Gabriel Gabrio (Panturle), Orane Demazis (Arsule), Fernandel (Gédémus), Marguerite Moreno (La Mamèche), Henri Poupon (L’Amoureux), Odette Roger (Alphonsine), Edouard Delmont (Gaubert), Charles Blavette (Jasmin), Robert Le Vigan (the police sergeant), Paul Dullac (Monsieur Astruc)
Notes: Initially banned by the New York State Board of Censors in July 1939 for ‘approving the cohabitation of an unmarried couple’ (Panturle and Arsule), the film was subsequently authorised by the New York State Board of Regents and given a special award for quality by the New York Film Critics Association.

**Le Schpountz** (1938), 129 min., b/w
Director: Marcel Pagnol
Screenplay: Marcel Pagnol
Production company: Les Films Marcel Pagnol
Producer: Charles Pons
Photography: Willy Faktorovitch and Roger Ledru
Sound: Jean Lecoq and Marcel Lavoignat
Set design: Marius Brouquier and René Paoletti
Editor: Suzanne de Troye
Music: Casimir Oberfeld and Jean Manse
Shooting: April–July 1937 in Eourres and at Pagnol’s studios (Impasse des Peupliers and Avenue Jean Mermoz, Marseilles)
Distribution: Les Films Marcel Pagnol
Premiere: 15 April 1938 at the Olympia cinema (Paris)
Main cast: Fernandel (Irénée), Orane Demazis (Françoise), Fernand Charpin (Baptiste), Jean Castan (Casimir), Odette Roger (Clarisse), Léon Bélières (Meyerboom), Maupi (the bartender), Robert Vattier (Astruc), Henri Poupon (Galubert)
Notes: Amidst accusations of anti-Semitism, Pagnol recalled all copies of the film less than a week after its national release in order to cut a sequence explicitly identifying the dishonest film producer Meyerboom as Jewish.
**La Femme du boulanger** (1938), 127 min., b/w

Director: Marcel Pagnol  
Assistant director: Roger Goupillières  
Screenplay: Marcel Pagnol, from the short story *Le Boulanger, le berger, Aurélie* by Jean Giono  
Production company: Les Films Marcel Pagnol  
Producer: Charles Pons  
Photography: Georges Benoît and Roger Ledru  
Sound: Marcel Lavoignat  
Set design: Marius Brouquier and René Paoletti  
Editor: Suzanne de Troye  
Music: Vincent Scotto and Georges Sellers  
Shooting: May–July 1938 in Le Castellet (Var), the Giens peninsula (near Hyères), and Pagnol’s studios (Avenue Jean Mermoz, Marseilles)  
Distribution: Les Films Marcel Pagnol  
Premiere: 7 September 1938 at the Marivaux cinema (Paris)  
Main cast: Raimu (Aimable Castanier), Ginette Leclerc (Aurélie Castanier), Charles Moulin (Dominique), Fernand Charpin (Marquis Castan de Venelles), Robert Vattier (the priest), Robert Bassac (the schoolteacher), Charles Blavette (Antonin), Edouard Delmont (Maillefer), Maupi (Barnabé), Paul Dullac (Casimir), Jean Castan (Esprit), Alida Rouffe (Céleste)  
Notes: This was the first film shot in Pagnol’s expanded and re-equipped studios. Two test screenings were held: the first on 18 August at the Lutétia cinema in Biarritz and the second on 25 August at Pagnol’s recently acquired cinema Le César in Marseilles. Following its American release in February 1940, the film ran for eleven months at the World Theatre in New York and was named best foreign picture of the year by both the National Motion Picture Review Board and the New York Film Critics Association.

**La Fille du puisatier** (1940), 170 min., b/w

Director: Marcel Pagnol  
Screenplay: Marcel Pagnol  
Production company: Les Films Marcel Pagnol  
Producer: Marcel Pagnol  
Photography: Willy Faktorovitch and Roger Forster  
Sound: Marcel Lavoignat
Set design: Marius Brouquier
Editor: Jeannette Ginestet
Music: Vincent Scotto
Shooting: May–June, September–November 1940 in Aix-en-Provence, Gémenos, Pont de l’Etoile, and Pagnol’s studios (Avenue Jean Mermoz, Marseilles)
Distribution: Les Films Marcel Pagnol
Premiere: 19 December 1940 at the Pathé Palace cinema (Lyon)
Main cast: Raimu (Pascal Amoretti), Josette Day (Patricia Amoretti), Fernandel (Félipe Rambert), Georges Grey (Jacques Mazel), Fernand Charpin (André Mazel), Line Noro (Madame Mazel), Milly Mathis (Nathalie), Félicien Tramel (the waiter), Maupi (the clerk), Charles Blavette (the dry cleaner)
Notes: Shooting was suspended for two months following France’s defeat. The film opened in Marseilles and Toulouse on 24 December 1940 at the Pathé Palace. The original 170-minute version of the film was shown only in the unoccupied zone from late 1940 through spring 1941. The 150-minute version that premiered in Paris on 24 April 1941 at the Madeleine was subsequently distributed throughout both the occupied and unoccupied zones.

*La Prière aux étoiles* (1941), b/w

Director: Marcel Pagnol
Screenplay: Marcel Pagnol
Production company: Les Films Marcel Pagnol
Producer: Alexis Plumet
Photography: André Thomas
Set design: Robert Giordani
Shooting: August 1941–June 1942 in Pagnol’s studios (Avenue Jean Mermoz, Marseilles), Cassis, the Château de la Buzine (near Aubagne), and Luna Park (Paris)
Main cast: Pierre Blanchard (Pierre), Josette Day (Florence), Julien Carette (Frédéric), Pauline Carton (Fernande), Jean Chevrier (Dominique), André Alerme (Albert), Fernand Charpin (Evariste), Milly Mathis (the maid), Jean Castan (Pétugue), Line Noro (Mademoiselle Reverdy), Marguerite Moreno (the fortune-teller)
Notes: Production was interrupted several times because of equipment failures, filmstock shortages, and other material or logistical problems associated with the war. The film was not completed.
or shown publicly. A short sequence shot in Paris at Luna Park survived the war and is among the bonus features on the DVD version of *La Fille du puisatier* distributed by the Compagnie Méditerranéenne de Films.

**Naïs** (1945), 127 min., b/w

Directors: Raymond Leboursier and Marcel Pagnol
Screenplay: Marcel Pagnol, from the short story *Naïs Micoulin* by Emile Zola
Production company: La Société Nouvelle des Films Marcel Pagnol
Producer: Jean Martinetti
Photography: Charles Suin and Walter Wottitz
Set design: Robert Giordani
Sound: Privat, Jacques Legras
Editor: Jeanne Rongier
Music: Vincent Scotto and Henri Tomasi
Shooting: May–July 1945 in Cassis, the nearby calanques, and at the Château de la Buzine (near Aubagne)
Distribution: Gaumont
Premiere: 22 November 1945 at the Gaumont Palace cinema (Paris)
Main cast: Fernandel (Toine), Henri Poupon (Micoulin), Jacqueline Bouvier (Naïs Micoulin), Raymond Pellegrin (Frédéric Rostaing), Henri Arius (Monsieur Rostaing), Germaine Kerjean (Madame Rostaing), Charles Blavette (the engineer)
Notes: According to official Centre National de la Cinématographie figures, the film sold 3,467,792 tickets between its release and 1999, making it the eighth most popular picture of 1945.

**La Belle Meunière** (1948), 98 min., Rouxcolor

Directors: Marcel Pagnol and Raymond Lamy
Screenplay: Marcel Pagnol, inspired by the music of Franz Schubert
Production company: La Société Nouvelle des Films Marcel Pagnol
Producer: Jean Martinetti
Photography: Willy Faktorovitch and Roger Ledru
Technical adviser: Armand Roux
Set and costume design: Robert Giordani and Jean Mandaroux
Sound: Marcel Royné
Editor: Jeanne Rongier
Music: Franz Schubert, arranged by Tony Aubin and Raymond Legrand
Shooting: July–August 1948 in Castellaras (Alpes-Maritimes) and at Pagnol’s estate near La Colle-sur-Loup (Alpes-Maritimes) and La Victorine studios (Nice)
Distribution: Gaumont
Premiere: 23 November 1948 at the Madeleine cinema (Paris)
Main cast: Tino Rossi (Franz Schubert), Jacqueline Pagnol (Brigitte), Raoul Marco (the miller), Raphaël Patorny (the count)
Notes: The film was initially recorded in black and white between June and September 1947, then reshot using a new optical colour process invented by Armand Roux. The result was good technically but expensive to project because of the specialised equipment required. Though the film generated a respectable attendance figure of 1.7 million, it was by far the least successful of Pagnol’s post-war productions.

Topaze (1950), 135 min., b/w

Directors: Marcel Pagnol and François Gir
Screenplay: Marcel Pagnol, from his stage play
Production company: La Société Nouvelle des Films Marcel Pagnol
Producer: Jean Martinetti
Photography: Philippe Agostini and Jean-Marie Maillols
Set design: Hugues Laurent and Robert Giordani
Sound: Marcel Royné
Editor: Monique Lacombe and Jacqueline Bultez
Music: Raymond Legrand
Shooting: October 1950 at Franstudios (Saint Maurice)
Distribution: Gaumont
Premiere: 2 February 1951 at the Gaumont Palace, Berlitz, and Colisée cinemas (Paris)
Main cast: Fernandel (Topaze), Jacques Morel (Régis Castel-Bénac), Marcel Valée (Monsieur Muche), Jacqueline Pagnol (Ernestine Muche), Pierre Larquey (Tamise), Hélène Perdière (Suzy Courtois)
Notes: This was Pagnol’s third and final adaptation of his play, whose original dialogue it reproduces nearly verbatim. An advance screening to benefit the Red Cross was held on 25 January 1951 at the Beaux Arts cinema in Monaco. Despite having pre-approved the script, censors required Pagnol to modify three sections of dialogue referring to the sale of political influence and to include a written disclaimer at the outset of the film stating that any resemblance between the film and ‘real facts’ or ‘living people’ was purely
coincidental. These measures were intended to avoid inflaming public outrage over a series of scandals in 1949–50 involving high-ranking colonial officials in Algeria and Indochina, yet spectators still reportedly made the association. The film sold 3,184,380 tickets between its release and 1999, ranking tenth among all pictures released in 1951.

**Manon des sources** (1953), 190 min., b/w

Director: Marcel Pagnol
Screenplay: Marcel Pagnol
Production company: La Société Nouvelle des Films Marcel Pagnol
Producer: Charles Pons
Photography: Willy Faktorovitch and Roger Ledru
Set design: Eugène Delfau
Sound: Marcel Royné
Editor: Raymonde and Jacques Bianchi
Music: Raymond Legrand
Shooting: June–August 1952 in La Treille, the Marcelin Valley, and at Gaumont studios (Marseilles)
Distribution: Gaumont
Premiere: 16 January 1953 at the Gaumont Palace, Colisée, and Berlitz cinemas (Paris)
Main cast: Jacqueline Pagnol (Manon), Raymond Pellegrin (the schoolteacher), Henri Poupon (Papet), Rellys (Ugolin), Robert Vattier (Monsieur Belloiseau), Henri Vilbert (the priest), Alfred Goulin (Jean de Florette)
Notes: The original montage of the film, which was test screened on 3 November 1952 in Paris, ran 240 minutes. It was subsequently cut to 190 minutes and divided into two parts, *Manon des sources* and *Ugolin*, to facilitate distribution and screening. The film was the ninth most popular released in 1953, selling 4,278,645 tickets through 1999 and significantly outperforming all of Pagnol’s other post-war pictures.

**Les Lettres de mon moulin** (1954), 160 min., b/w

Directors: Marcel Pagnol
Screenplay: Marcel Pagnol, from the short stories *La Diligence de Beaucaire, Les Trois messes basses, L’Elixir du Père Gaucher, and Le Secret de Maître Cornille* by Alphonse Daudet
Production company: La Compagnie Méditerranéenne de Films
Producer: Jean Martinetti
Photography: Willy Faktorovitch
Set design: Robert Giordani and Jean Mandaroux
Sound: Marcel Royné
Editor: Monique Lacombe and Jeanne Rongier
Music: Henri Tomasi
Shooting: June–August 1954 at Gaumont studios (Marseilles), Auriol, Ganagobie, Saint-Michel-de-Frigolet
Distribution: Gaumont
Premiere: 5 November 1954 at the Gaumont Palace, Le Paris, and Berlitz cinemas (Paris)
Main cast: La Diligence de Beaucaire: Roger Crouzet (Alphonse Daudet), Henri Crémieux (the notary), André Bervil (the baker), Edouard Delmont (Maître Cornille), Jean Daniel (the café owner); Les Trois messes basses: Henri Vilibert (Dom Balaguère), Marcel Daxely (Toinet Garrigou), René Sarvil (the cook), Yvonne Gamy (the old woman), Antonin Fabre (Arnoton); L’Elixir du Père Gaucher: Rellys (Father Gaucher), Robert Vattier (the Abbot), Christian Lude (Father Sylvestre), Jean Toscané (Father Joachim), Fernand Sardou (Monsieur Charnigue); Le Secret de Maître Cornille: Edouard Delmont (Maître Cornille), Roger Crouzet (Alphonse Daudet), Pierrette Bruno (Vivette), Serge Davin (Roumanille), Andrée Turcy (Marinette)
Notes: An advance screening of the film to benefit charity was held on 3 November 1954 at the Beaux Arts cinema in Monaco. The original montage of the film ran 180 minutes, but its prologue (La Diligence de Beaucaire) was cut to facilitate distribution and screening. Pagnol also shot footage for another ‘letter’ (Le Curé de Cucugnan) that was eventually completed in 1967 and broadcast on French television in December 1968. Les Lettres was the second-worst performer among Pagnol’s post-war pictures, selling 2,399,645 tickets from 1954 through 1999.

Additional screenplays

Pagnol authored or co-authored a handful of screenplays for films he did not direct. Directors’ names and original release dates are given parenthetically.
Direct au cœur (Roger Lion, 1933), from the stage play by Pagnol and Paul Nivoix
L’Agonie des aigles (Roger Richebé, 1933), from the novel Les Demi-Soldes by Georges d’Esparbès
Tartarin de Tarascon (Raymond Bernard, 1934), from the novel by Alphonse Daudet
Monsieur Brotonneau (Alexandre Esway, 1939), from the stage play by Robert de Flers and Gaston Arman de Caillavet
Arlette et l’amour (Robert Vernay, 1943), from the stage play Atout cœur!
by Félix Gandera
Le Rosier de Madame Husson (Jean Boyer, 1950), from the short story by Guy de Maupassant
Carnaval (Henri Verneuil, 1953), from the stage play Dardamelle by Emile Mazeaux

Additional films produced and distributed

As a favour to friends in the cinema industry or to generate supplementary revenue during periods of financial need, particularly the Second World War, Pagnol occasionally produced and distributed films that he did not direct. Directors’ names and initial release dates are given parenthetically.

Knock, ou le triomphe de la médecine (Roger Goupillière and Louis Jouvet, 1933): distributor
Léopold le Bien-Aimé (Charles-Arna Brun, 1934): distributor and co-producer
Toni (Jean Renoir, 1935): distributor and co-producer
Monsieur Brotonneau (Alexandre Esway, 1939): distributor and producer
Le Président Haudecœur (Jean Dréville, 1939): distributor
Marseilles mes amours (Jacques Daniel-Norman, 1939): distributor
La Tragédie de Mers-el-Kébir (French Navy Cinema Service newsreel, 1940): distributor
La France en Marche (French Army Cinema Service documentary series, 1940–42): distributor
La Croisée des chemins (André Berthomieu, 1942): producer
Seul dans Paris (Hervé Bromberger, 1951): producer
Carnaval (Henri Verneuil, 1953): producer
VHS/DVD editions

Between 1991 and 1996 the Compagnie Méditerranéenne de Films released VHS versions of all the films Pagnol directed or co-directed, as well as L’Agonie des aigles, Léopold le Bien-Aimé, Le Rosier de Madame Husson, Carnaval, and Paramount’s 1933 adaptation of Topaze. These are now out of print. Restored DVD editions began to appear in 2003, with ten titles available as of late 2010. Unfortunately, in many cases the archival copies being used date from the 1950s or 1960s and are substantially shorter than the original theatrical releases, having been edited over the years to satisfy commercial exigencies (particularly the 120-minute norm for television broadcast) and various censor boards. On VHS and DVD, Marius thus loses ten minutes; Fanny thirty; César thirty-six; Regain thirty-eight. While the short versions of Angèle and La Fille du puisatier can be seen nearly intact, the long versions have unfortunately disappeared from all European cinema archives. Only César has survived unmodified in its original form at the Cinémathèque de Toulouse in a single glorious nitrate print of 168 minutes.