

V. SURVEILLANCES HOLLYWOODIENNES /  
VIDEOSURVEILLANCE EN FICTION



**Emmanuel Burdeau, « Super Réalisme (Record du monde, 7) », *Trafic* n° 95, Automne 2015, p. 63 :**

« Le numérique, en effet, ce n'est rien. Rien qu'un mouvement contradictoire, le jeu d'un double accroissement, de la visibilité et de l'invisibilité. Tout devient visible grâce à lui, tout peut être filmé et tout peut l'être tout le temps, mais seulement dans la mesure où les agents de cette visibilité cessent d'être visibles : caméras si petites qu'on ne les voit plus [...], effets spéciaux si sophistiqués que rien ne les signale plus à un œil non exercé. Ceux qui voient en lui la fin du cinéma ont raison sur un point : le numérique signe la fin de la visibilité mécanique vers laquelle le cinéma pouvait toujours se retourner s'il se prenait à douter de son existence ou si lui venait le désir d'en fournir à son public d'irréfutables preuves. »

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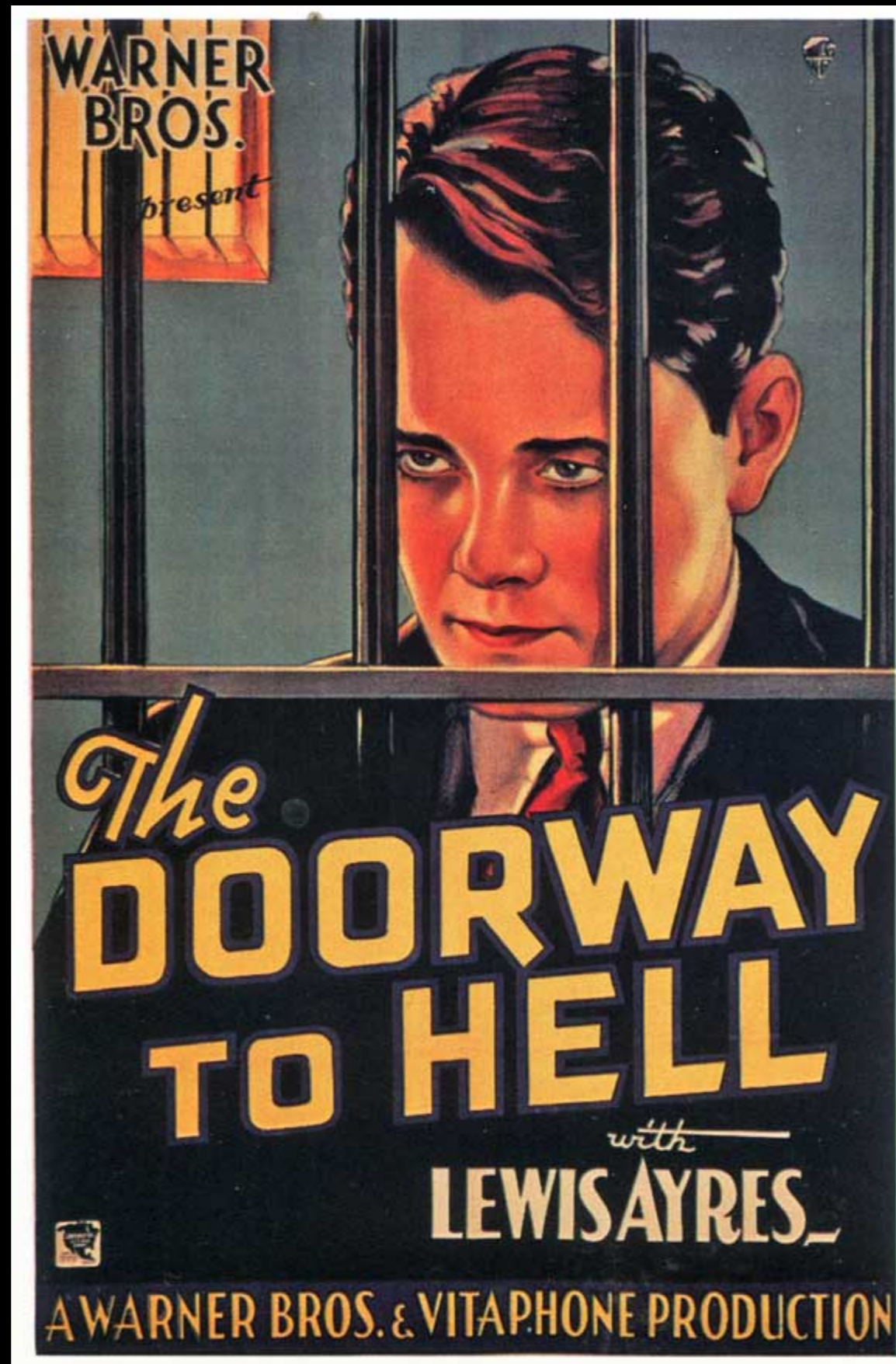
Carlos Clarens, « Hooverville West : The Hollywood G-Man, 1934-1945 », *Film Comment*, Vol. 13, No. 3, mai-juin 1977, pp. 10-16 :

The image that Hoover and his publicist, Louis B. Nichols, created for the FBI agent was that of a dedicated, clean-cut crusader, a courageous fighter who was also an expert in the most advanced techniques of crime detection. But above all, the G-Man was incorruptible, a trait that was especially appreciated after the bribery scandals of the preceding decade.

[...] Dillinger was to remain off-limits to the movies for the next eleven years—as ordered in a telegram sent by Will Hays, the czar of the Motion Picture Producers Association, to Administrator Joseph Breen shortly after Dillinger's death : « No motion picture on the life or exploits of John Dillinger will be produced, distributed or exhibited by any member [of the MPPA].. This decision is based on the belief that the production, distribution, or exhibition of such a picture could be detrimental to the best public interest. Advise all studio heads accordingly. »

[...] At the time of Dillinger's death, Hoover still distrusted the movies ; like most law enforcers, he blamed Hollywood for glorifying crime.

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Archie Mayo, 1930



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William A. Wellman, 1931



- F O R E W O R D -

IT IS THE AMBITION OF THE AUTHORS OF "THE PUBLIC ENEMY" TO HONESTLY DEPICT AN ENVIRONMENT THAT EXISTS TODAY IN A CERTAIN STRATA OF AMERICAN LIFE, RATHER THAN GLORIFY THE HOODLUM OR THE CRIMINAL.

WHILE THE STORY OF "THE PUBLIC ENEMY" IS ESSENTIALLY A TRUE STORY, ALL NAMES AND CHARACTERS APPEARING HEREIN, ARE PURELY FICTIONAL.

*Warner Bros. Pictures, Inc.*

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*The Public Enemy* (William A. Wellman, 1931)



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Howard Hawks, 1932  
(produit par Howard Hughes)



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This picture is an indictment of gang rule in America and of the callous indifference of the government to this constantly increasing menace to our safety and our liberty.

Every incident in this picture is the reproduction of an actual occurrence, and the purpose of this picture is to demand of the government: "What are you going to do about it?"

The government is your government. What are YOU going to do about it?

*Scarface* (Howard Hawks, 1932)

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*Scarface* (Howard Hawks, 1932)



# V. SURVEILLANCES HOLLYWOODIENNES / VIDEOSURVEILLANCE EN FICTION



Come on, you rat!

*Scarface* (Howard Hawks, 1932)

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« — The public's interested in Camonte. He's a colourful character !

— Colourful ? What color is a crawling louse ? Say listen, that's the attitude of too many morons in this country. They think these big hoodlums are some sort of demi-gods. What do they do about a guy like Camonte ? They sentimentalize, romance, make jokes about him. They had some excuse for gloryfing our old western bad men. They met in the middle of the street at high noon and waited for each other to draw. But these things sneak up and shoot a guy in the back and then run away.