

VI. SURVEILLANCE HOLLYWOODIENNE /  
SURVEILLANCE SONORE



## VI. SURVEILLANCE HOLLYWOODIENNE / SURVEILLANCE SONORE



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.

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Michael Curtiz, 1938

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Mervyn LeRoy, 1931

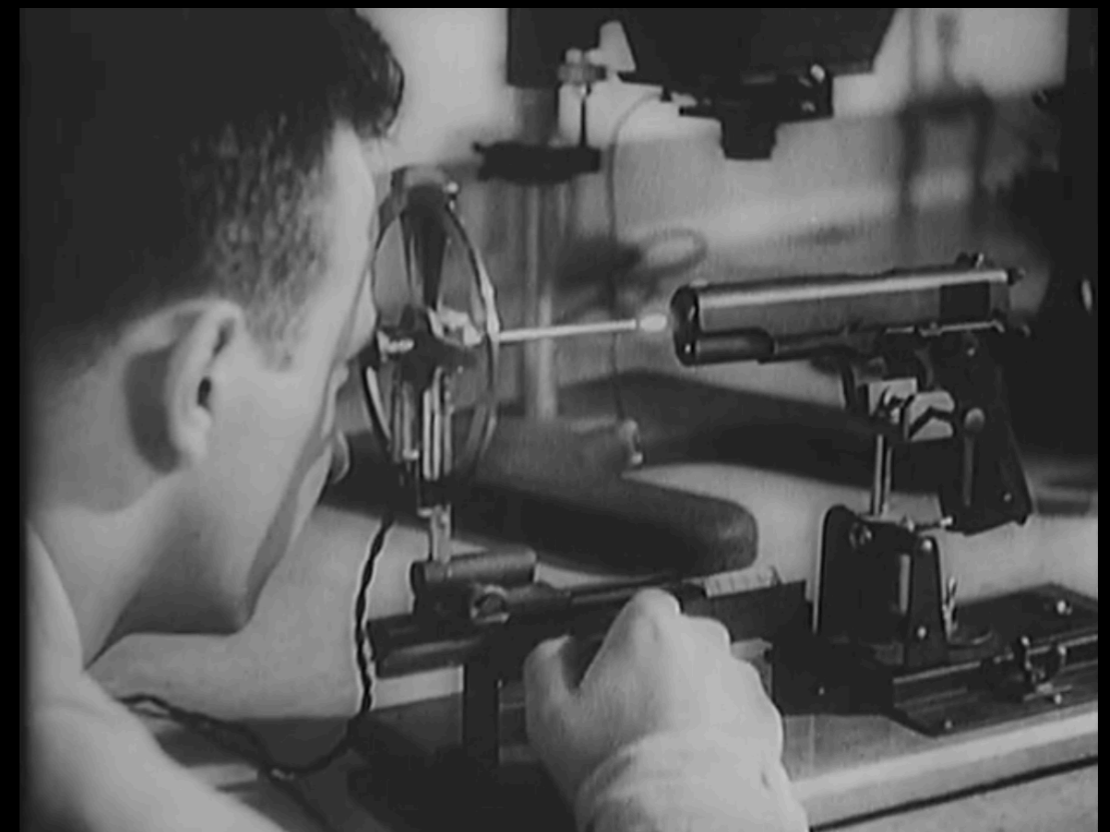
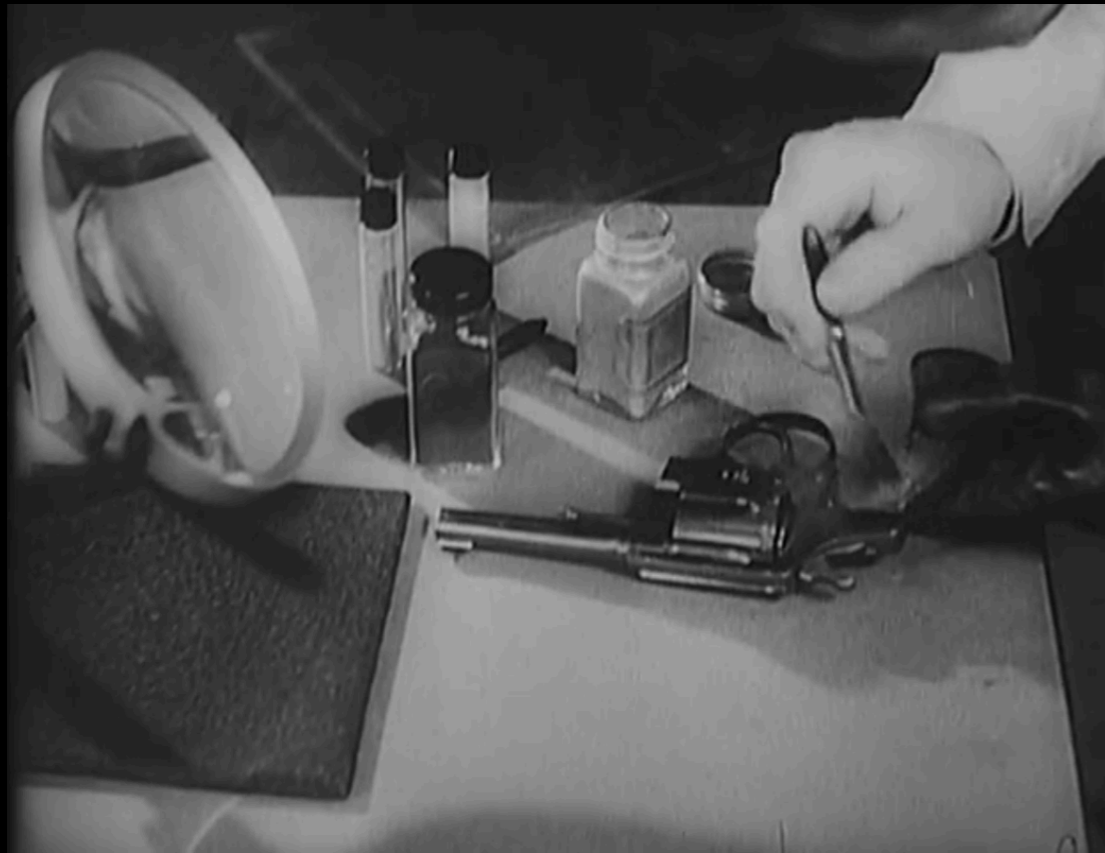
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*You Can't Get Away With It* (Universal Pictures, 1936)



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**Tomorrow** **ARTHUR BRISBANE SAYS:**  
*"By all means see 'G-Men' . . . An exciting, interesting story . . . Warner Bros. have rendered a public service in this picture."*

**'G-MEN' Hunt Kidnap GANG IN B.C.**  
**U. S. OFFICERS SENT HERE IN SEARCH**

*By Associated Press*  
**TACOMA, June 4.** — Increasing their Tacoma field force to about 30 by the arrival of a dozen new Federal Department of Justice were unusually active against hoodlums to clean up the George Washington kidnaping chain.

**'G-Men' Gathering Here to Rub Out Last of Mob!**  
*Scores of "G-Men," the famed now enlisted on the side of secret agents of the Department of Justice, are converging on the city of Tacoma, Wash., to take the law into their own hands.*

**The Most Amazing Thriller  
 The Screen Has Ever Shown!**

**THE FIRST STORY OF UNCLE SAM'S GREAT WAR ON CRIME!**

*No glorification of gangsters here. See how secret agents actually cracked down on them to end a reign of terror.*

**G-MEN**

*Mighty Man-Hurters of United States-Dept. of Justice.*

**JAMES CAGNEY  
 ANN DVORAK**  
 MARGARET LINDSAY  
 ROBERT ARMSTRONG  
**AND HUGE CAST**

*Screaming headlines are a feeble whisper compared to the sensational revelations in this shot-by-shot dramatization of gangland's Waterloo.*

**See 'M' FROM THE START**  
 11:15, 1:22, 3:29, 5:36, 7:43, 9:50

**TODAY**  
*Last Times*  
 Victor Hugo's  
**"LES MISERABLES"**  
 with CHARLES LAUGHTON  
 FREDRIC MARCH

**25c DAILY TO 1  
 25c Nights, 35c  
 500 Seats .. 35c**

**CAPITOL**

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*G-Men* (William Keighley, 1935)

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*Junior G-Men of the Air* (Universal, 1942)

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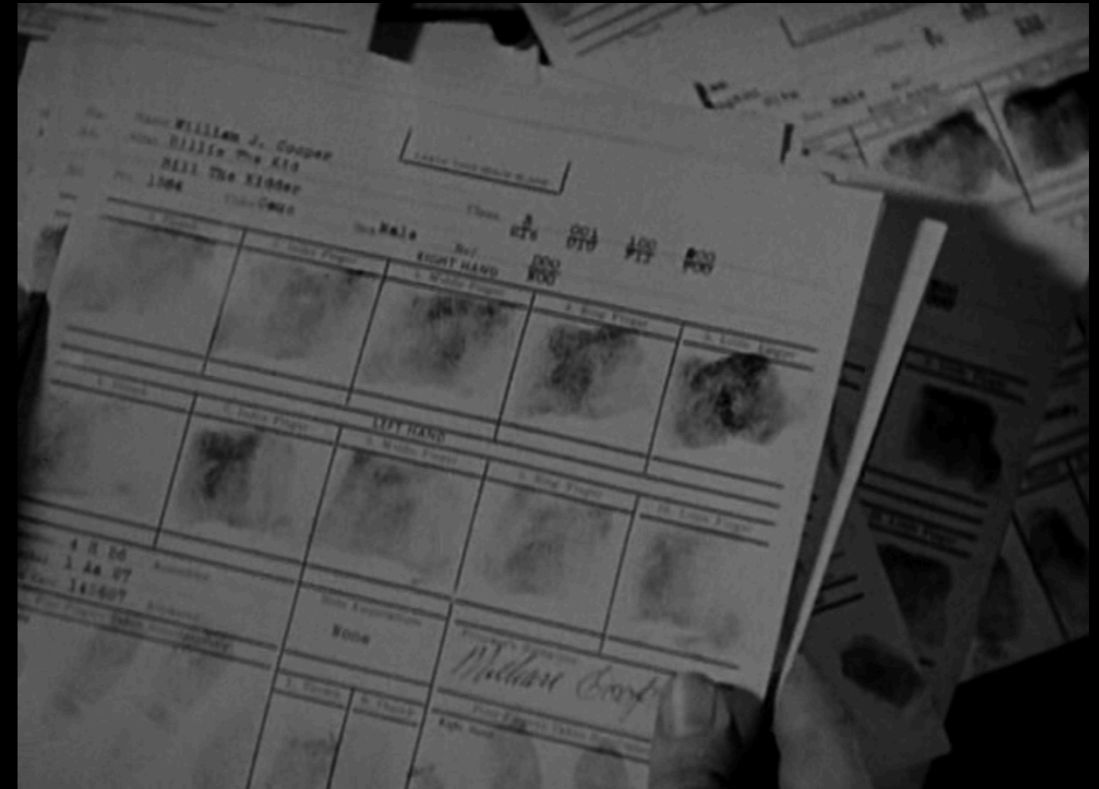
*Big Brown Eyes* (Raoul Walsh, 1936)

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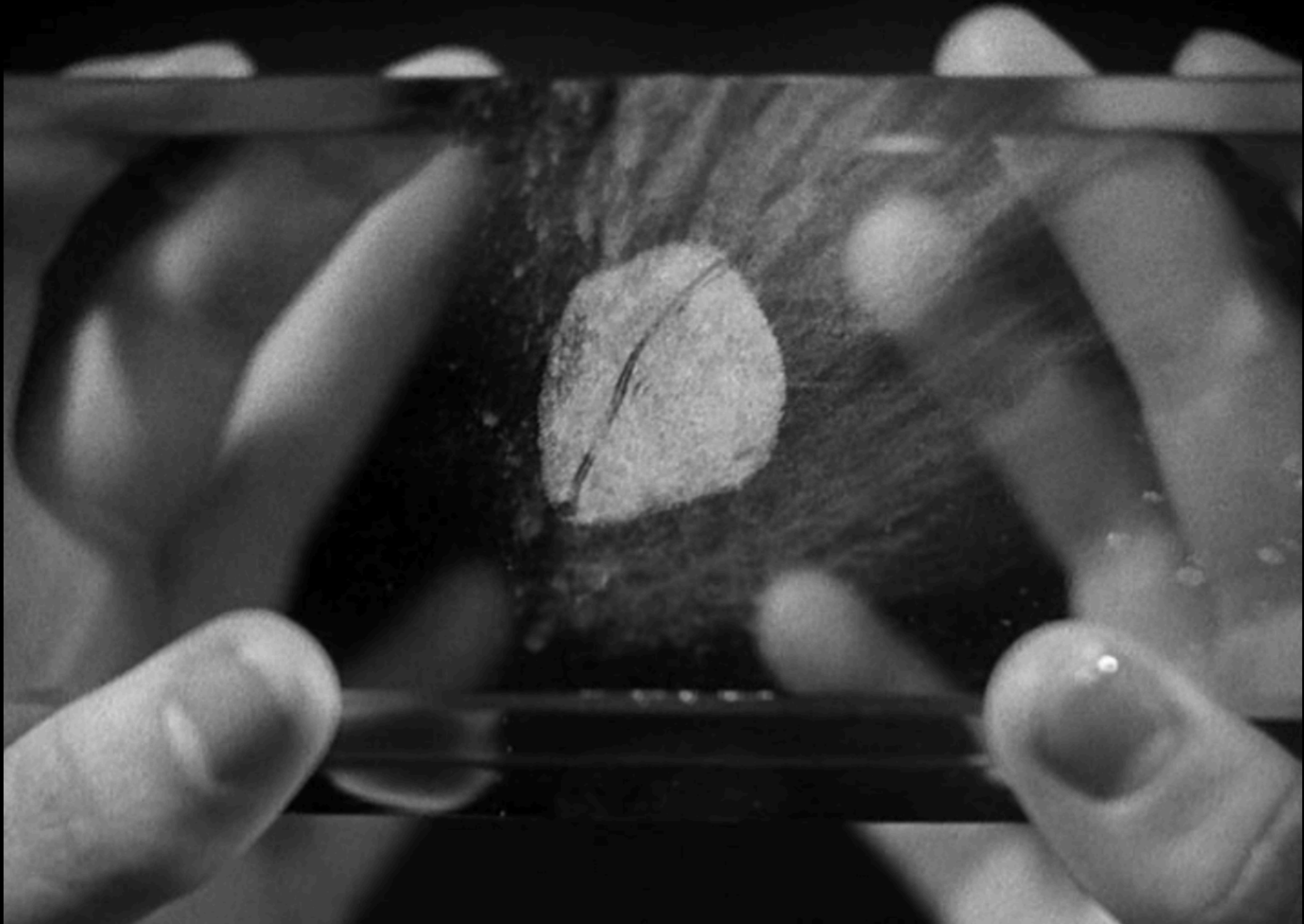
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*Big Brown Eyes* (Raoul Walsh, 1936)



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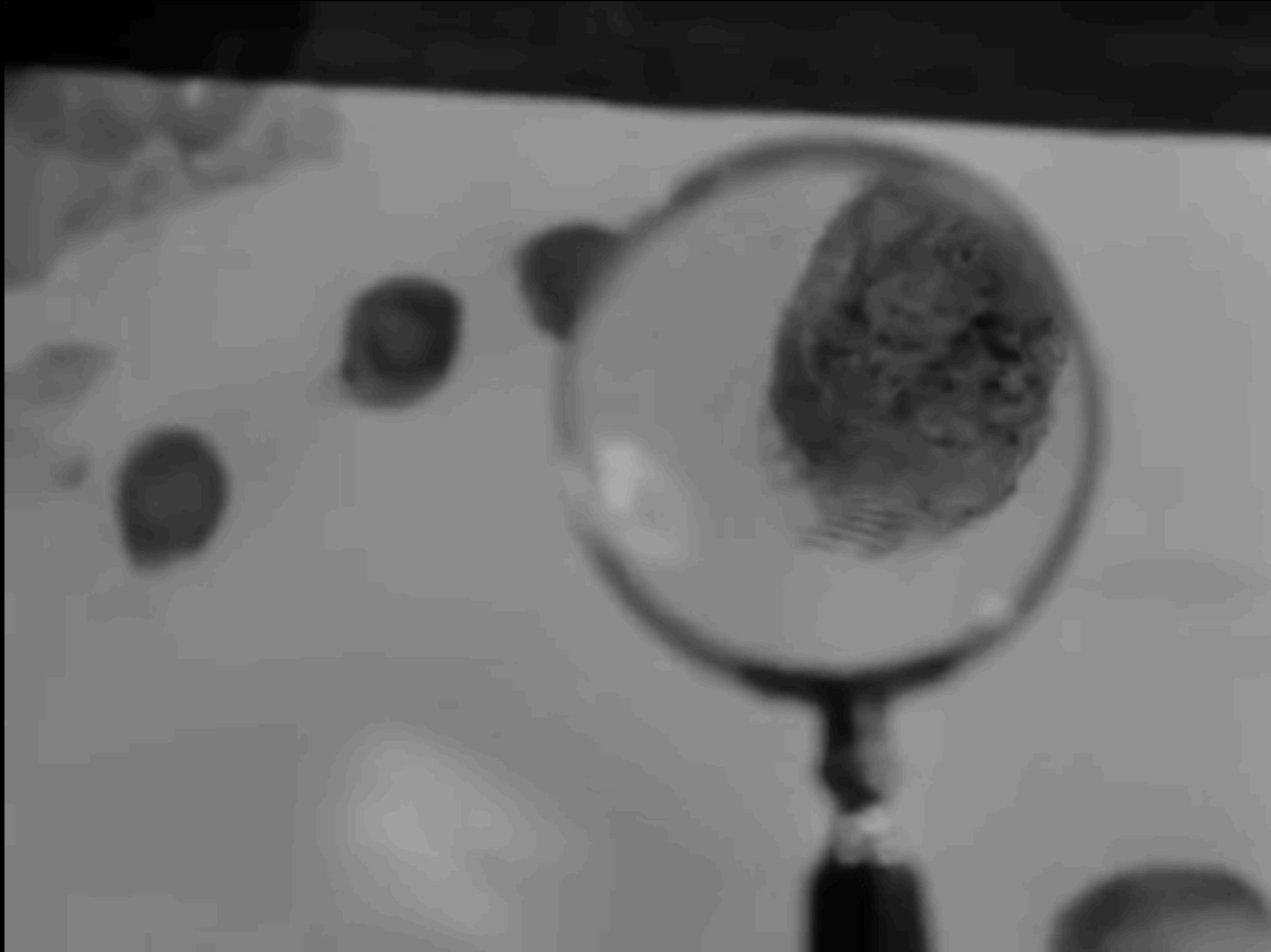
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*Charlie Chan : Dark Alibi (Phil Karlson, 1946)*

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*Charlie Chan : Dark Alibi (Phil Karlson, 1946)*


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Gary T. Marx, « A Tack in the Shoe and Taking Off the Shoe : Neutralization and Counter-Neutralization Dynamics », *Surveillance & Society*, No. 6, Vol. 3, 2009, pp. 294-306

## VI. SURVEILLANCE HOLLYWOODIENNE / SURVEILLANCE SONORE

**BRAND NEW 35MM PRINT**

Harry Caul is an invader of privacy. The best in the business. He can record any conversation between two people anywhere. So far, three people are dead because of him.



WINNER PALME D'OR CANNES  
FILM FESTIVAL 1974

**GENE HACKMAN** in  
**“THE CONVERSATION”** M 15+

Written, Produced and Directed by **FRANCIS FORD COPPOLA**

Co-starring JOHN CAZALE • ALLEN GARFIELD • CINDY WILLIAMS • FREDERIC FORREST • HARRISON FORD • TERI GARR and ROBERT DUVALL

*The Conversation* (Francis Ford Coppola, 1974)

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Peter Szendy, *Sur écoute. Esthétique de l'espionnage*, Paris, Les Editions de Minuit, coll. « Paradoxe », 2007, p. 26 :

*Sur écoute* : on le dit en français, et en deux mots, de quelqu'un – politicien, criminel, journaliste indésirable ou trop fouineur – qu'il s'agit de surveiller, d'épier, bref, de *mettre* ou de *placer sur écoute*.

Mais, en un mot cette fois, la *surécoute* pourrait s'entendre comme une intensification de l'écoute, comme sa forme hyperbolique, portée à incandescence, à sa pointe la plus extrême et la plus active. Bref, la *surécoute* comme un synonyme forgé pour l'hyperesthésie auditive [que Freud définit comme une « sensibilité excessive aux bruits, symptôme qui s'explique certainement par l'intime relation innée entre les impressions auditives et l'effroi »], c'est-à-dire comme une sorte de superécoute superlative.

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*The Conversation* (Francis Ford Coppola, 1974)



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Noël Burch, "Porter, or Ambivalence", *Screen*, 19:4, 1978, 96 :

« A sort of panoramic view—an acentric, "non-directive" image leaving the eye more or less 'free' to roam over the entire frame and to organize the signifiers as it will (at best as it can); an image, moreover, in which the presence of the characters never predominates over their environment, but is invariably inscribed within it. »

« Une sorte de vue panoramique – une image acentrale, non-directionnelle, qui laisse l'œil plus ou moins "libre" de sillonner le cadre tout entier, et d'organiser le sens qu'il désire (du mieux qu'il le peut) ; une image, qui plus est, dans laquelle la présence de personnages ne supplante jamais leur environnement, mais où elle se trouve systématiquement inscrite ».

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Rick Altman, "Sound Space", *Sound Theory/Sound Practice*, London and New York, Routledge, 1992, p. 60 : "We are asked not to hear, but to identify with someone who will hear for us. Instead of giving us the freedom to move about the film's space at will, this technique locates us in a very specific place—the body of the character who hears for us."

Un "point d'écoute" requiert de notre part non l'écoute, mais l'identification à un personnage qui écoute à notre place. Au lieu de nous rendre libre de nous déplacer librement dans l'espace filmique, cette technique nous situe dans un lieu spécifique : le corps du personnage qui écoute pour nous.

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