

The New Wave Hotel

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The association of the French New Wave with the kind of movement through urban space that has been called *flânerie* is a familiar one. A defamiliarising strategy in this chapter, and in my research more broadly,¹ is to examine and occupy the spaces in which New Wave films come to rest, countering a general assumption that cinema is always about movement. The hotel is a peculiarly cinematic stopping place because, it has been argued, it is 'always already in motion', a 'ceaseless flux of reservations, occupations and vacancies'.² By fixing exactly the locations of Paris hotels in New Wave films and by looking closely at the contents of the rooms in those hotels, this chapter will try to resist the appeal of such mobility and fix its gaze firmly on its object, unmoved. The suggestion will be, finally, that the French New Wave is less a cinema of *flânerie* than it is a cinema of stasis; is as much a cinema of interiors as it is a cinema of the street.

What, cinematically, is particular about the New Wave's use of hotels? New Wave hotels are places of passage, temporary stopping places that signify transience and, in the end, mobility. In her study of cinematic *flânerie*, Suzanne Liandrat-Guigues defines the cinematographic image as 'passage',³ and though she goes on to illustrate the point through New Wave films that follow characters as they walk in streets, fixing on their 'singular mobility', here we will be following the New Wave's characters into spaces where walking is restricted. In those spaces they talk, read, listen to music, eat, have sex, sleep, and so on. They also look out from those spaces onto the street. The emblematic shot of the New Wave hotel film is a view from a window.

The first shot of François Truffaut's 1962 short film *Antoine et Colette* pans from street level up past a cinema towards the upper storeys of a hotel.⁴ The next shot is a closer view of a window on the second floor, and the third takes us into the room beyond the window, where we see Antoine Doinel (Jean-Pierre Léaud) waking for the day. A minute later he goes to the window and we are offered a view from inside the room over the city, complementing and expanding what was shown in the opening shot. The vis-à-vis of room and street reminds us that the novelty of New Wave cinema was not that it filmed in real exteriors but that it filmed in real interiors – cafés, shops, cinemas, dance halls, Métro carriages, apartments and, of course, hotels.

Antoine et Colette provides some useful illustrations of how hotels signify in New Wave cinema.⁵ Of the 40 or more Paris hotels that feature in New Wave films, almost all are, like Doinel's, localisable, either from being named or from the distinctiveness of the vicinity. Hotels are landmarks in the topography of New Wave Paris. That topography is often articulated in a film through contrasts between different hotels, or between a hotel and a different type of place. In *Antoine et Colette* Doinel moves from the Modern-Hôtel,

44 rue Forest (18th *arrondissement*) to the Hôtel de l'Europe, on the rue Lecluse
 45 (17th *arrondissement*), just two streets away. The room he moves into is of exactly the
 46 same type as the one he moves from, but the hotel is immediately opposite the building
 47 where Colette lives with her family. The first point of contrast is between the family's
 48 comfortable bourgeois apartment and Doinel's small, shabby room, but more significant
 49 is the contrast between the two hotel rooms: in moving to be nearer the object of his
 50 desire, Doinel exchanges an expansive view for a restricted one, a panorama over the
 51 boulevard de Clichy for an ordinary apartment building across a narrow street. The fail-
 52 ure of his pursuit of Colette is intensified by the loss of the city as spectacle.

53 The boulevard de Clichy is Truffaut's territory, and a topographical intertext for the
 54 New Wave: to film there is to refer explicitly to Truffaut. He himself returns there in
 55 *Domicile conjugal/Bed and Board* (1970), showing Doinel once again looking out
 56 from a room at the Modern-Hôtel. That Truffaut places his character in a room one
 57 storey higher than the one he occupied in *Antoine et Colette* is a nice topographical
 58 refinement.

59 Several places in New Wave Paris were, in a similar way, territorially marked by Jean-
 60 Luc Godard in *A bout de souffle/Breathless* (1960). When, for example, the protagonist
 61 of Agnès Varda's *Cléo de 5 à 7/Cleo from 5 to 7* (1962) passes the junction of the rue
 62 Campagne-Première and the boulevard Raspail in the 14th *arrondissement*, or when,
 63 in Jacques Rozier's *Adieu Phillipine* (1962), his characters walk down the boulevard
 64 des Italiens (9th *arrondissement*), both films prompt us to remember Godard's film. A
 65 more striking example concerns the hotel in *A bout de souffle*, memorialised in the title
 66 of Claude Ventura's 1993 documentary, *Chambre 12, Hôtel de Suède*. Ventura revis-
 67 its the famous hotel that takes up 25 minutes of Godard's film but he doesn't mention
 68 that it had been revisited earlier, in 1962, by Jean-Louis Trintignant as Clément in Alain
 69 Cavalier's *Le Combat dans l'île*. Clément is looking for his wife, who had been staying
 70 at the Hôtel de Suède. Told that she is no longer there, he nonetheless – like Jean-Paul
 71 Belmondo in *A bout de souffle* – grabs the room key to see for himself. The room is
 72 number 12, the same as in *A bout de souffle*. The room over which Trintignant casts his
 73 gaze is empty not just of his wife's possessions but also of everything that had filled it
 74 when the occupant had been Jean Seberg's character, Patricia. By visiting an already
 75 emblematic New Wave hotel room, Cavalier incites an intertextual reading of his film as
 76 a New Wave film.

77 The Modern-Hôtel and the Hôtel de Suède are, I think, the only New Wave hotels
 78 to function as intertextual signposts *between* films. More common are the connections
 79 made within a film between different hotels, as in *Le Signe du lion/The Sign of Leo* (Eric
 80 Rohmer, 1959), whose protagonist moves from one Latin Quarter hotel to another and
 81 then to another, or when, in *L'Amour à la mer/Love at Sea* (Guy Gilles, 1963), we pass
 82 hotel after hotel along the boulevard de Rochechouart (18th *arrondissement*). These
 83 cheap hotels contrast collectively with higher-class establishments, a pattern repro-
 84 duced in *A bout de souffle* when, in Patricia's room at the Hôtel de Suède, Michel quips
 85 that he always stays at the Claridge, and when, in Godard's *Alphaville* (1965), Lemmy
 86 Caution (Eddie Constantine) goes from the luxury of the Hôtel Scribe to the Hôtel de

88 l'Orient, a squalid establishment in the 13th *arrondissement*. Less dramatic but still dis-
 89 cernible is the difference between the one-star hotel where Nana is with her first client
 90 in *Vivre sa vie/My Life to Live* (Godard, 1962) and the two-star hotel where she is put
 91 to work by her pimp.

92 Room 12 at the Hôtel de Suède is *the* New Wave hotel room, but there is no New
 93 Wave hotel film, no film situated in and centred on a specific hotel, in the manner of
 94 Godard's later *Détective* (1985) or of several films from the Swiss New Wave, where
 95 the setting itself becomes the subject.⁶ The hotel film typically presents its location as an
 96 internally articulated space, and its characteristic elements are all there in the 30 min-
 97 utes that *Alphaville* spends at the Hôtel Scribe – entrance, lobby, reception desk, dining
 98 room, bar, telephone exchange, lift, corridors, hotel room and view from the room's
 99 window; doorman, manager, desk clerks, bellboys, lift attendants, maids, guests –
 100 but of course *Alphaville* is a film about something other than hotels.

101 Elements of a New Wave discourse on hotels could be assembled from the con-
 102 trasts of place and type already mentioned, and from occasional passages of explicit
 103 comment. In *L'Amour à la mer* Guy Gilles remembers the misery of earlier days in Paris:

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 105 Because I was poor I lived in depressing rooms in sordid hotels that all looked alike,
 106 rooms that sometimes I shared with boys in the same situation as me. Sometimes we
 107 slept four in a room, but that wasn't a record. For us it was temporary but once, in the
 108 same hotel as me at Barbès, there was a family of North Africans who had been living
 109 there, all six, for ten years.

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 111 All other North Africans in New Wave cinema live in *bidonvilles*, not hotels – see *Les*
 112 *Lâches vivent d'espoir/My Baby is Black!* (Claude Bernard-Aubert, 1961) or *L'Amour*
 113 *existe* (Maurice Pialat, 1960). The latter makes a joke about the contrast between the
 114 two kinds of domicile, showing a sign that reads 'Hôtel Floride' affixed to a makeshift
 115 shack.

116 New Wave hotels accommodate a different class of foreigner. In a key hotel
 117 sequence of *Paris nous appartient/Paris Belongs to Us* (Jacques Rivette, 1961), a char-
 118 acter describes the Finnish, Hungarian and German migrants who live in his hotel;⁷ he
 119 himself is American, like most of the foreigners in New Wave hotels.⁸ The most assid-
 120 uous frequenter of hotels in New Wave cinema is the protagonist of *Le Signe du lion*.
 121 Played by Jess Hahn, an expatriate American with a German name, Pierre Wesselrin's
 122 nationality is obscure. He boasts that 'I am everything, American, Austrian, Swiss ...',
 123 and on the registration card he completes at the Hôtel de Senlis he gives his name
 124 as Peter Winter, his place of birth as Vienna and his nationality as French. He illus-
 125 trates well one narrative function of the hotel in New Wave cinema, as a locus for the
 126 displaced.

127 The long-term residents of New Wave hotels tend to be either workers or students.
 128 The students are all in the 5th or 6th *arrondissements*: Patricia at the Hôtel de Suède
 129 (*A bout de souffle*), Katherine at the Hôtel du Pas de Calais, rue des Saint Pères (Jean
 130 Douchet's 'Saint-Germain-des-Près' in *Paris vu par .../Six in Paris* [1965]), Cathy

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165 Union-Hôtel, 17 rue des Canettes, *Paris nous appartient/Paris Belongs to Us* (Jacques Rivette, 1961).

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176 at the Hôtel Bossuet, rue de Grenelle (*Le Signe du lion*), Bertrand at the Hôtel de
 177 l'Observatoire, boulevard Saint Michel (Rohmer's *La Carrière de Suzannel/Suzanne's*
 178 *Career* [1963]). The workers are spread around Paris, like Antoine Doinel near the place
 179 de Clichy (*Antoine et Colette*) or later in Montmartre (Truffaut's *Baisers volés/Stolen*
 180 *Kisses* [1968]), the journalist Jean-François near the Champs-Élysées (*Le Signe du*
 181 *lion*) and Léon the dishwasher on the rue Saint-Denis (Jean-Daniel Pollet's 'Rue Saint-
 182 Denis in *Paris vu par ...*). There are two unemployed women who live precariously in
 183 cheap hotels – in Marcel Hanoun's *Une simple histoire/A Simple Story* (1959) and Jean
 184 Eustache's *Du côté de Robinson/Robinson's Place* (1963); neither lives in the Latin
 185 Quarter or Saint-Germain-des-Prés.

186 Residence in a New Wave hotel is associated with the character's narrative situ-
 187 ation. Since at least the 1930s the Paris hotel film as a genre has engaged with the
 188 hotel not only as residence but also as place of work. The New Wave, however, tells
 189 no stories about the workers in its hotels, with the exception of Doinel in *Baisers volés*,
 190 employed as a night clerk at the Hôtel Alsina in Montmartre, and then the story we are
 191 told is of how he loses this job. We occasionally see receptionists, concierges and
 192 cleaners in New Wave hotels, but the type of labour most frequently represented in
 193 these places, and to which narratives are attached, is prostitution.

194 The briefest instance is in Truffaut's *Jules et Jim* (1962), where the narrator relates
 195 that Jules, in search of a woman, had frequented 'professionals' without finding satis-
 196 faction. The mention is accompanied by a shot of a ceramic sign that reads 'HOTEL'
 197 and archive footage of a prostitute's leg. Prostitution plays a more substantial role in
 198 the Doinel films, from the 12-year-old Antoine's story in *Les Quatre cents coups/The*
 199 *400 Blows* (1959) about waiting for a prostitute at a hotel on the rue Saint-Denis to
 200 Antoine's retelling of the same story 20 years later in *L'Amour en fuite/Love on the Run*
 201 (Truffaut, 1979), the last film of the series. That last film also retells Antoine's visit to
 202 a hotel for prostitution in *Baisers volés* (supposedly near the boulevard de Clichy but
 203 actually just off the rue Cardinet in the 17th *arrondissement*).

204 Young Antoine had been told that he would find prostitutes in the rue Saint-Denis
 205 area, a truth confirmed by grown men in later New Wave films: Emile, in *Une femme*
 206 *est une femme/A Woman Is a Woman* Godard, 1961), quotes Plato to a prostitute in
 207 her room on the rue Sainte-Foy;⁹ Claude, in *Janine* (Pialat, 1962), falls in love with the
 208 woman he visits at a hotel in the vicinity; Léon, in 'Rue Saint-Denis', brings a prostitute
 209 to his hotel room on that street – though by making a hotel on the rue Saint-Denis the
 210 home of the client rather than of the prostitute, Pollet's film inverts the cliché.¹⁰

211 Through Anna Karina as Nana, *Vivre sa vie* gives the New Wave's most detailed
 212 account of prostitution in hotels, above all in its eighth tableau, with 'les hôtels' included
 213 among the headings and in the voice-over's quotation of a 1959 study of prostitution
 214 in France: 'The sheets are not usually changed between two occupancies, only the
 215 bathroom towels. In some hotels the beds have no blankets, only a bottom sheet.'
 216 Aside from a brief glimpse of prostitutes standing outside a hotel on the rue Saint-
 217 Denis, *Vivre sa vie* avoids the clichéd location.¹¹ The hotel in which were filmed the
 218 accompanying illustrations of Nana's daily routine was on the boulevard de Grenelle,
 219 near the Eiffel Tower, and was not actually a *hôtel de passe*, an establishment used



The Eiffel Elysée in *Vivre sa vie/My Life to Live* (Jean-Luc Godard, 1962).

ier 1963), where the rue Saint-Denis hotel is, inside and out, a studio set.

Seven of Godard's New Wave Paris films feature prostitution, four of them in hotels. Two of these contrast prostitution in luxury and lower-class hotels. Matching *Alphaville's* contrast between the Hôtel Scribe and the Hôtel de l'Orient, *Deux ou trois choses que je sais d'elle/Two or Three Things I Know about Her* (1967) shows prostitution in first a one-star then a five-star hotel. We don't see the exterior of the former but a bad joke told by the client indicates what class of hotel it is.¹³ Godard's last New Wave film featuring hotel-set prostitution is 'Anticipation', his contribution to the sketch film *Le Plus vieux métier du monde/The Oldest Profession* (1967). 'Anticipation' is set and filmed at the Hilton Orly, a four-star hotel near the airport.

This airport setting recalls Godard's earlier visit to Orly in *Une femme mariée/A Married Woman* (1964), that time using the Air Hotel, a more modest establishment within the terminal building. This brings us to a third narrative function of the New Wave hotel, after home and workplace: as place of adulterous assignation. Three films in particular present this activity in great detail. The 10-minute sequence at a hotel in Versailles¹⁴ that opens Louis Malle's *Le Feu follet/The Fire Within* (1963) is matched by the even longer sequence that closes *Une femme mariée*. Between these, Truffaut's *La Peau douce/The Soft Skin* (1964) conducts its affairs in five different hotels, in the New Wave's most complicated articulation of hotel topography. Tom Conley describes the topography of *La Peau douce* as one of 'connections, displacements and deviations'.¹⁵ Not one of the film's five hotels is exactly what it seems; each is in some way displaced. The first is a composite of the Hotel Tivoli in Lisbon, seen from the exterior, with interiors filmed in Paris, at the Hôtel Lutetia on the boulevard Raspail.¹⁶ The second is first presented in an advertisement: 'Résidence La Parisienne, 6 rue Bouffemont', but the address of this high-class *hôtel de passe* is a fiction – the street on which the couple park is the avenue Foch, near the Arc de Triomphe, and the exterior we see in the next shot is somewhere else (unidentified). The third and fourth are supposed to be hotels in Reims. On the

for prostitution. The owners of hotels that did serve that purpose had refused to allow their premises to be filmed, for fear of scaring away clients.¹² Nonetheless, the hotel we see has an air of authenticity, not least when compared to the setting for Karina's role as a prostitute in the New Wave parody *Dragées au poivre/Sweet and Sour* (Jacques Baratier

264 way there the couple consult the Michelin guide and run through possible hotels, firstly
 265 the Grand Hôtel, which doesn't exist, then the Lion d'Or, which does, then the Hôtel
 266 Michelet, which doesn't. When they arrive at this last hotel, what we see is the Hôtel
 267 Michelet in Paris, on the rue de Vaugirard, near the place de l'Odéon, and when the man
 268 goes to the Grand Hôtel, what we see is the Hôtel Trianon Palace at Versailles. The fifth
 269 hotel, renamed La Colinière in memory of Jean Renoir's *La Règle du jeu/Rules of the*
 270 *Game* (1939), is actually the Hôtel des Saisons at Vironvay in Normandy.

271 One narrative function rarely served by the New Wave hotel is tourism. In *A bout*
 272 *de souffle* Michel complains that the hotels are full of 'ces cons de touristes', but we
 273 hardly ever see those 'stupid tourists' in New Wave hotels. In 'L'Homme qui ven-
 274 dit la tour Eiffel', Claude Chabrol's contribution to *Les Plus belles escroqueries du*
 275 *monde/The World's Most Beautiful Swindlers* (1964), the stupid German who has
 276 come to buy the Eiffel Tower resides in a 'discreet hotel' nearby. To finalise the deal
 277 he has to go to a more luxurious hotel that is ostensibly in Paris but actually is the
 278 Hôtel Trianon Palace at Versailles – the same hotel that Truffaut situates in Reims
 279 that same year.¹⁷

280 The real New Wave tourists are the filmmakers themselves, exploring the hotel-
 281 topography of Paris and surrounding region in search of stopping places for their itin-
 282 erant characters. Narrative needs determine whether they book into a palace, a fleapit
 283 or somewhere in between. A classification of New Wave hotels according to degree of
 284 luxury might have been a simpler alternative, from the five-star George V in *Deux ou trois*
 285 *choses que je sais d'elle* to the no-star Regina Hotel in *L'Amour à la mer*.

286 The groupings would not be the same as with narrative function, chiefly because of
 287 the ubiquity of prostitution, present in every class of New Wave hotel. A further alter-
 288 native might have been to mark the locations of these hotels on the map of New Wave
 289 Paris, reinforcing the concentrations around Pigalle, the Latin Quarter and the rue Saint-
 290 Denis that correspond more or less to narrative function.

291 I said at the beginning of this piece that the novelty of the New Wave is in its inter-
 292 iors. The New Wave interior is a cinematically singular space, tellingly exemplified
 293 by the New Wave hotel room, though the hotel room shares features with the multi-
 294 roomed apartment and the one-room garret. *A bout de souffle* features homes of each
 295 type: Patricia's hotel room, Liliane's 'chambre de bonne' and the Swedish model's
 296 apartment-cum-studio. In each type of space the restless mobility of characters has
 297 as correlative the restless mobility of the camera, enabled by the New Wave's tech-
 298 nical characteristics: lightweight camera, minimal crew, basic augmentation of avail-
 299 able light, post-synchronisation. Room 12 at the Hôtel de Suède is the *locus classicus*
 300 of the small-space construction. Larger spaces allow for more complex compositions,
 301 with cameras tracking down corridors or between rooms, and montage enabling play
 302 between subdivisions of the space. The best example of this is room 344, Lemmy
 303 Caution's room at the Hôtel Scribe, in *Alphaville*.

304 A further particularity of these New Wave spaces is confined to the longer-term
 305 residences and, as far as hotel rooms are concerned, to those at the lower end of the
 306 scale. In *L'Amour à la mer*, Guy Gilles describes how he would make his tawdry hotel
 307 room liveable 'with books, a few records and some photographs that I fixed to the wall

each time'. What we see, when he says this, is a room transformed into an intertextual space by the accumulation of images, more than 20 of them, including photographs of Rimbaud and Marilyn Monroe, a poster of a Greek kouros and a postcard of a painting by Braque. These images are motifs thematised within the film, but Gilles has also put on the wall a painting of his mother, an object that reappears in the apartment of a different character in his next film, *Au pan coupé/Wall Engravings* (1968), inflecting the intertextual through personal association.

Pictures on the walls of higher-class New Wave hotel rooms are rare. There is none at the Palais d'Orsay in *Tirez sur le pianiste/Shoot the Pianist* (Truffaut, 1960), none at the Hôtel du Palais in *Le Feu follet*, none at the Scribe in *Alphaville*. A print of an 18th-century seascape by Joseph Vernet on the wall at the George V is hard to connect to the themes of *Deux ou trois choses que je sais d'elle*, and Vernet is not one of Godard's known enthusiasms, so we can say that it is a function of realist set décor rather than the inscription of a personalised or thematised intertextuality. On the other hand, Chagall's *Le Cirque* (1956) on the wall at the Air Hotel in *Une femme mariée*, if its subject is hard to thematise, does match a taste elsewhere in Godard for this artist.

What we don't see in the higher-class hotel rooms are images pinned to the wall, the personalisation of the space by its occupant. In *Paris nous appartient* Philip's room is decorated with more than twenty of his own drawings and a photograph of Antonin Artaud; his neighbour Birgitta's room is decorated with photographs of herself. In Godard's short film *Charlotte et son Jules/Charlotte and Her Boyfriend* (1960), the boyfriend's room at the Unic-Hôtel, rue de Rennes, is decorated with photographs of Charlotte – that is, of Anne Colette, Godard's partner at the time. This is character-centred décor, with a twist. The same is true of Antoine Doinel's room in *Antoine et Colette*: as a music lover he has record covers pinned to the wall, and as a Balzacian he has a photograph of Rodin's Balzac. However, his poster of himself, unfeasibly based on a scene from *Les Quatre cents coups*, is décor that moves beyond character into the intertextual space of the Doinel cycle.

Patricia's room at the Hôtel de Suède is, unsurprisingly, the most heavily personalised New Wave hotel room. The walls are covered with posters and postcards of paintings by Fragonard, Degas, Renoir, Klee and Picasso, alongside a photograph of Jean Seberg by her husband François Moreuil. Like the photographs of Anne Colette in *Charlotte et son Jules*, this predates the shoot and is, effectively, the insertion into the fiction of the actor's reality. The fashion shots of Birgitta in *Paris nous appartient* are in the first place photographs of the actress, Birgitta Juslin, and secondly photographs of the character ('Birgitta'). In the two other homes shown in *A bout de souffle*, Liliane's 'chambre de bonne' and the Swedish model's apartment, the walls are similarly decorated with photographs from the preceding career of each actress, alongside postcards of paintings in the former case, and actual paintings in the latter.¹⁸

A photograph of the actress who plays the room's occupant remains readable as character-centred décor, even if it personalises the space beyond the confines of character. The other images that decorate the room are more detached from the occupant. Patricia is shown putting up a poster of a Renoir painting in her bathroom, and though

her admiration of the painter is in character, the personal investment in Renoir – and in Fragonard, Degas, Klee and Picasso – is not Patricia's but Godard's. These are his references, exhibits from an imaginary museum installed across his work, with a privileged place of exposition on the walls of apartments and hotel rooms. Truffaut, Rivette, Rohmer, Chabrol, Varda, Eustache and others form similar habits in the New Wave period, producing a set of individualised representations that are peculiar to and characteristic of the New Wave. These *musées imaginaires* illustrate forcefully the point that the New Wave is as much a cinema of interiors as it is a cinema of the street.¹⁹

Focusing on the New Wave's interiors rather than its exteriors would be a good strategy for taking our sense of New Wave cinema 'beyond the *flâneur*', if the New Wave *flâneur* were not just a myth; there is only one genuine *flâneur* or *flâneuse* in New Wave Paris, and that is Nadine in Jean Rouch's *La Punition/The Punishment* (1962).²⁰ At one point, very briefly, the neon sign of a hotel can be seen ahead of Nadine as she continues her nightwalking, but she doesn't stop there. This essay has been an attempt to engage with the hotel's particular significance for the New Wave's mobile subjects, enough of whom stop at, work in or reside in hotels for these to warrant such close attention. Other constituent parts of the hotel should also be examined as cinematic spaces. Some of these, like neon signage or the registration desk, are hotel specific, inviting comparative analysis with those elements in other hotel-heavy corpuses.²¹ Other parts connect with other types of space within the New Wave corpus. There will, I hope, be work done on New Wave corridors, on New Wave lifts and New Wave staircases; on New Wave windows and New Wave balconies; on New Wave bedrooms.²² The stopping place examined here, in this chapter, is just a starting point.

Notes

1. See Roland-François Lack, 'The Cine-Tourist's Map of New Wave Paris', in François Penz and Richard Koeck (eds), *Cinematic Urban Geographies* (London: Palgrave, 2017) and also my work on New Wave locations at The Cine-Tourist website. Available at: www.thecinetravelist.net/new-wave-paris.html.
2. David B. Clarke, Valerie Crawford Pfannhauser and Marcus A. Doel, 'Checking In', in David B. Clarke, Valerie Crawford Pfannhauser and Marcus A. Doel (eds), *Moving Pictures/Stopping Places* (Lanham, MD: Lexington Books, 2009), p. 3.
3. Suzanne Liandrat-Guigues, *Modernes flâneries du cinéma* (Saint Vincent de Mercuze: De l'incidence, 2009), p. 11.
4. 'Antoine et Colette' is François Truffaut's contribution to the sketch film *L'Amour à vingt ans/Love at Twenty* (1962), and the second of the five films that make up the Antoine Doinel cycle, starring Jean-Pierre Léaud.
5. I apply the broadest possible definition of what makes a New Wave film, with a timeframe from the mid-1950s to the late 1960s that includes filmmakers from five distinct groupings: 1.) former *Cahiers du cinéma* critics; 2.) the Left Bank group; 3.) the *cinéma-véritistes*; 4.) the unaffiliated, making a first film in the New Wave period and in a New Wave style; 5.) those filmmakers with independently established reputations who make New Wave or para-New Wave films in this period. On this basis I have constituted a corpus of about a hundred films in which Paris is a location.

- 396 6. See Roland-François Lack, 'The Swiss Hotel Film', in Clarke *et al.* (eds), *Moving Pictures/Stopping Places*, pp. 143–82.
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- 398 7. The Union-Hôtel, 17 rue des Canettes, in the 6th *arrondissement*.
- 399 8. Patricia in *A bout de souffle*, Lemmy Caution and Harry Dickson in *Alphaville*, Katherine in 'Saint-Germain-des-Prés', Paula Nelson in *Made in U.S.A* (Godard, 1966), John Bogus in *Deux ou trois choses que je sais d'elle*.
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- 402 9. This room is not presented as a hotel room. The chief contribution of *Une femme est une femme*
- 403 to the New Wave hotel corpus is the blue neon sign reading 'HOTEL' just outside the protagonists' apartment window. Both apartment and sign are studio constructions.
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- 405 10. Pialat's hotel is somewhere near Strasbourg-Saint-Denis Métro station; Pollet's is the Hôtel du
- 406 Grand Saint-Denis at 289 rue Saint-Denis, 2nd *arrondissement*.
- 407 11. The Hôtel du Croissant d'Argent at 47 rue Saint-Denis. The other hotels in *Vivre sa vie* are
- 408 the Hôtel de Monaco, 10 rue du Débarcadère, 17th *arrondissement*, and the Eiffel Elysée at 5
- 409 boulevard de Grenelle, 15th *arrondissement*.
- 410 12. Alain Bergala, *Godard au travail* (Paris: Cahiers du cinéma, 2006), p. 109.
- 411 13. 'Is this hotel reserved for Jews? – Why? – Because it's only got one star.' The shots preceding
- 412 this sequence imply that the hotel is somewhere near the avenue Mac-Mahon.
- 413 14. The Hôtel du Palais, place du Maréchal Lyautey. A later sequence of Malle's film shows the
- 414 Hôtel du Quai Voltaire, in the 7th *arrondissement*.
- 415 15. Tom Conley, 'A Psychogeography of Silky Cinephilia', in Dudley Andrew and Ann Gillain (eds),
- 416 *A Companion to François Truffaut* (Malden, MA: Wiley-Blackwell, 2013), p. 458.
- 417 16. For an exterior view of this hotel, see Jean Rouch's *Petit à petit/Little by Little* (1971).
- 418 17. I don't think Chabrol and Truffaut were aware that in 1913 this hotel had served as the 'Royal
- 419 Palace Hotel' in the first of Louis Feuillade's *Fantômas* films released in 1913.
- 420 18. At least some of these paintings are by Godard himself.
- 421 19. To visit some of these imaginary museums, see The Ciné-Tourist website.
- 422 20. Despite many claims to the contrary, whatever Cléo does as she walks the streets of Paris, it is
- 423 not *flânerie*. The protagonist of *La Vie à l'envers/Life Upside Down* (Alain Jessua, 1964) might
- 424 have a claim to being the New Wave's one *flâneur*, if he weren't clinically insane. [Editors' note:
- 425 See Jennifer Wallace's chapter in this volume for a discussion of Cléo as a *flâneuse*.]
- 426 21. See, for example, Jann Matlock's seminal study of the registration desk in American cinema:
- 427 'Vacancies: Hotels, Reception Desks and Identity in American Cinema 1929–1964', in Clarke
- 428 *et al.* (eds), *Moving Pictures/Stopping Places*, pp. 73–142. The key reception desk moments in
- 429 New Wave cinema are in *Le Signe du lion*, *A bout de souffle*, *Le Combat dans l'île*, *La Vie à l'en-*
- 430 *vers*, *La Peau douce*, *Alphaville*, *La Chinoise* (Godard, 1967) and *Baisers volés*.
- 431 22. Editors' note: see Hilary Radner and Alistair Fox's chapter in this volume, devoted to the
- 432 representation of the apartment in Truffaut's work.
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