

Images are throughout the lecture.

- Morning, Patrick.

- Morning, Wendy. Afternoon.

- Hello, everybody. Morning Patrick, morning everybody. Morning, Judi.

- Morning , or afternoon. So we had a couple of technical issues.

- Good morning, good afternoon, good evening to everybody on Lockdown today. I want to wish all those mothers a very, very happy Mother's Day. I hope that you've had a wonderful Mother's Day. And, if you're in the States, we'll be celebrating the rest of the day and the evening. So thank you, Patrick. We are looking forward to chanson, right?

- Thank you, Wendy.

- [Wendy] Over to you.

- Right.

- Thank-

- Well, the French word for a popular song is chanson. The word for an art song, say, a song by Debussy or Fauré, is a melody. So it's a popular art form, but taken very, very seriously by French intellectuals and artists. And what you are seeing on the screen is the cover of the "Bible of the Chansons", an enormous publication in two volumes, each volume with over 1,500 pages. And it's being compiled by, I suppose, the world experts on the chanson, Martin Pénet, who's somebody I know quite well in Paris, we meet from time to time, we have long, earnest conversations about the chanson.

The Olympia and A.B.C. are the cathedrals of the chanson. They are enormous music halls in Paris, where all the great singers of the past used to appear. Vast space, this is inside the Olympia. You can see, the insert there is Édith Piaf. 1960, she launched her last great hit, "Je Ne Regrette Rien", in this great hall. In earlier days, up until the 1930s, there were no microphones. So you hear a singer like Mistinguett with her funny little croaky voice, and she had to project into the vast space. Now Piaf was really the absolute tail end of the golden age of the chanson, which went back to the late 19th century.

The early years were celebrated by Henri de Toulouse-Lautrec. Here is Aristide Bruant, perhaps his most famous poster. And on the left, Yvette Guilbert. Now she appeared in London. She was

a favourite of the Prince of Wales. And when she first appeared, she gave a little preview concert for journalists and interested people. George Bernard Shaw was there. And he left a very funny description of it, 'cause he said people laughed nervously and politely when they thought they should. But it was very evident, he said, that nobody could really understand a word that she said. He said if they had, they would've been terribly, terribly shocked.

So my first point about the chanson is, within the chanson, there is the tradition of the chanson, there's a subgenre of the chanson, Réaliste. And here are two of the greatest proponents of that. The first one was Eugénie Buffet, and then later in the interwar period, Damia, she was known as the chanson. And they sing very dark songs. Gritty songs. Songs that deal with social and political issues. They deal very often with prostitution, with crime, with substance abuse of all kinds. And there's a kind of toughness, a grittiness, in these songs that you don't find, or find very, very rarely, in the songs of the English-speaking world. You do find it, of course, in Berlin up to 1933.

And so, the theme of my talk today is how the chanson dealt with the Second World War, and with the German occupation. 'Cause once the Germans were installed in France, there was censorship. So very often they're dealing with what's going on in a very oblique way, to get round the German censors. But it is throughout the war, from the beginning to the end, these popular songs kept up a most interesting, and kind of sharp commentary on what was going on.

Now this is one of the earliest songs after the declaration of war, "Ca Fait D'Excellents Français", by a composer called Georges Van Parys. And it's a really, it mocks the unreadiness of the French Army, and it proved all too prophetic. It's a song about the divisions within French society, and how they show up in the army. So, you know, all the different ranks in the army come from different sections of French society. The colonel is in finance, the commandant is in industry, captain comes from the insurance business, the lieutenant is a grocer, and so on, and how they can't really work together. This song was sung and recorded at the time by Maurice Chevalier.

- [Judi] Patrick, there's no sound. Did you share the sound when you shared your screen?

- Oh no, sorry!

- Are you playing-

- Well, I have to come, I didn't, sorry, we got those panics. So I'm going to have to, what can I do about that? What shall I do?

- [Judi] So click back on the screen share button and select share the sound. And do it now from your-

- Is it new share?

- [Judi] No, just click on where it says share screen, you should be able to just click on, share the sound.

- I can't see anything that says that. I can see stop share. I can see new share.

- [Judi] Okay, so stop sharing and come back in again and select it that way.

- All right.

- [Judi] I think that's going to be easier for you.

- Yeah.

- [Judi] Don't worry. Sorry, everybody.

- So we had a panic, technical panic at the beginning. So, new share screen, share sound. Share. Right, let's see if this works.

♪ *Music plays* ♪

So, he's saying, oh, don't say we've frozen again. I think we have frozen!

- [Judi] Don't worry, Patrick. It's little technical glitches, it's fine. You might want to just start your slideshow again.

- Right. So how do I do that? It's frozen. Right. Shall I stop share again?

- [Judi] So do exactly what you normally do when you start sharing your screen when you're bringing up your presentation. Right.

- Don't worry, it's-

- It's frozen. So can you give me a clue?

- [Judi] No. I don't know what's going on with your machine. Don't worry, Patrick, just take your time to just try and sort it out.

- I think I'll just do a new share, 'cause that's the only thing I can see.

- Okay, and then call up your presentation again, because right now we can see your entire computer. So bring up your presentation. And so there's your presentation-

- It's still frozen, I'm afraid.
- Okay, so close-
- Oh, I forgot, I can do it by, let me see if that works. No, I can't-
- So, if you start your slideshow like you normally do when you're starting the-
- Well, I think all I can do is, I'm going to continue like this.
- Okay!
- Because I can't-
- [Judi] That's fine, Patrick, don't worry. We can all see the slides.
- Good.
- It's absolutely fine.
- Right.
- And then just come to no panic.
- So, yes, I mean, another very famous French song from the period of the Drôle de Guerre, this period before the war really started to get going. It's Édith Piaf, one of her most famous songs, "L'Accordeoniste". And, again, you think how different the French are from the English-speaking world. I mean, this is a song that would've been absolutely impossible on Broadway, or impossible in London. The heroin of the song, she tells her story, she's a common prostitute. She picks up an accordionist in a dance hall and they plan a new kind of bourgeois, as far as they're concerned, life together. They're going to set up a cosy brothel together, and she'll be the madam, and he'll provide the music and take the money. But war is declared, he goes off to war, and he doesn't come back again. So for a whole load of reasons, I think also because of, you know, you couldn't imagine Maria Lind, for instance, singing a song like this.

♪ *Music plays* ♪

So May, 1940, the Phoney War ends because the Germans invade via Belgium. And the French Army surrenders, more or less, intact. So, you have 1,800,000 young French men who are now prisoners of war. And some of them actually stayed prisoners of war all the way through the war. Gradually some of them were released and came back. But you could say the great theme of all the songs of the Second World War, on all sides, was separation. It's the theme of "We'll Meet Again", it's the theme of (speaks in foreign language). So there are any number of these songs,

"Loin De Toi", "Far From You". "J'ecrirai", "I'm Going to Write You a Letter From France", and so on.

Now there are a great many of these songs. Probably the best known, most famous, is "J'Attendrai". And it's an example of something that happens a lot at this time, of a song that takes on a different meaning because of political events. "J'Attendrai", "I'm Waiting For You", was actually not a French song. It was originally an Italian song, "Tornerai", and it was written well before the war. But it was with the war that it suddenly, and literally, struck a chord with many people. And lots of different French singers recorded it. My favourite version is my favourite popular male singer in France of this period, Jean Sablon. As you can see, I once wrote him a fan letter, and I seemed to do a lot of those back in my past. And he sent me a very charming note back again with this signed photograph of him. And here is his fabulously suave version of "J'Attendrai".

♪ *Music plays* ♪

So, here we are in June at 1940 with the Germans arriving in Paris in their hated gray-green uniforms. And Pétain signs the armistice, and effectively changes sides. I mean, French people don't like to acknowledge it, so they don't like to hear it. But I think you can say, for at least a year, from June, 1940 to June, 1941, France had changed sides. It was allied with the Axis, and cooperating in every way. There was no resistance in this period. There was no real resistance in France until Hitler attacked Russia. And then Stalin activated the Communist Party. And for a year after that, you can say, the only real resistance in France, '41 to '42, was from the communists.

So, Marshal Pétain is raised the status of the saviour, the hero of France. And the "Marseillaise", this wonderful, revolutionary national hymn, is replaced by "Maréchal Nous Voilà". I've talked about that before and the incredible irony that the actual tune was written by a Polish Jew who died in the Holocaust. His tune was stolen, of course, without acknowledgement. Paris got, and everybody fled, as you know. But they came back again later in the year, in the autumn. And things got back to normal, apparent normal, very, very quickly.

And the big stars, Mistinguett and Maurice Chevalier came back, and lavish shows were put on for them. Mistinguett had a big hit with "La Tour Eiffel Est Toujours Là", "The Eiffel Tower is Still There So That's Okay Then". And I've shown you this document before, which came out. It was actually, it's signed 8th of December, 1941, by this man, Jean de La Hire, who is a well-known writer, intellectual, saying, well, of course, Hitler has won the war and France has to be on the winning side, and he's actually not such a bad bloke, it's actually the Brits who are real enemies.

This is from one of these propaganda magazines. And it purports to show an average, normal French girl listening to her favourite records. And it says, "What's she listening to? Is she listening to Lili Marleen, or is she listening to the latest record of Tina Rossi?" And you can see inside her cupboard, we can see her alarm clock to get her up in the morning, we can see a

pinup of Hitler and a pinup of Maurice Chevalier. Well, I don't know how true that was, of the average French girl.

But there are certainly plenty of songs in this period. Vichy wanted to rebuild France. So this song of Chevalier, "La Chanson Du Maçon", "The Mason Song", it really fits in with the current Vichy thinking of rebuilding France, going back to core values, traditional values. Celebrating, going back to the earth, back to the countryside. So you have a song like "Ça Sent Si Bon La France", "France Smells So Good". And so, I'm going to play you several records by two singers, who, in their different ways, I think, had their finger on the pulse and were uncanny in the way that they caught the mood as it changed during the course of the Occupation.

Trenet, Charles Trenet, of course he wrote his own songs as well as performing them, and Léo Marjane, who was the first female singer in France to adopt American methods. The microphone introduced in the middle of the 1930s to France. So singers didn't need to project so much anymore, and they could croon. And she adopts this very American sounding croon. And she must have had very flexible politics, that's all I can say. 'Cause when you follow through all her songs, I'm going to play you, first of all, this might make you smile, this is 1938, so before the war. And as I said, she's very much in the American star. And she recorded, at that point, this version of "Bei Mir Bist Du Schön" in French.

♪ *Music plays* ♪

Then war is declared, and the British Army is back in France, and she records "It's a Long Way to Tipperary" in a bilingual version. And she also records a new song, "Bonjour Tommy", which celebrates the return of the British soldier.

♪ *Music plays* ♪

And then we get to this period, of course, where all the young men are away. They're all in German prisoner of war camps. And so, the first reaction is a whole group of songs like this one, "Attends-Moi Mon Amour", "Wait for Me My Love". It really should be a man's song, I suppose, but she sings it. And then, of course, a lot of men, as I said, didn't come back till the very end of the war. And in their place, there were lots of good looking young men in grey and green uniforms. And, you could describe her unkindly, I suppose, as the high priestess of horizontal collaboration. There was a lot of it going on in France during the, you know, estimated 80,000 illegitimate children made by German soldiers and French women.

So you can see the beginning of the temptation in this song, I think it's fascinating, these, which you can find for a Euro a go in the flea markets. And I've collected thousands of them. And I find it a quite interesting state to watch, this is her changing facial expression, as the war starts. Here she's waiting for her lover, or her husband. Here she's not very happy because she's alone, and she's coming into temptation. And she's alone this evening, and probably open to the advances of a young man in grey and green.

♪ *Music plays* ♪

And we move to her next song, "L'ame au Diable". I'm afraid she has fallen to temptation, and she has sold her soul to the devil.

Now to move on to Charles Trenet, a marvellous artist, wonderful singer. I think, he's a bit of a mystery in the sense that I don't think he was at all political, actually. And not really an intellectual, either. He's just had this extraordinary instinct for capturing the moment. He had a very difficult moment, immediately, at the beginning of the occupation, when he was denounced somebody who accused him of being a covert Jew. And that his name, Trenet, was an anagram of the Jewish name, Netter. And he actually was forced by the Germans to come up with documents to prove his Arian ancestry before he could continue.

So this song, again, it's a very, very lovely song, I think, "Douce France", "Sweet France". But it does express that mood that many people had at the beginning of the Occupation that you really wanted to go back to basics. You wanted to go back to the countryside and the simple life.

♪ *Music plays* ♪

Another song, which really touched a nerve, so much so that it was actually banned by the Nazis. It's, no, we don't want that one. We want the next one. "Si tu va a Paris", "If You Go to Paris", 1942.

Of course, enormous numbers of Parisians were exiled from Paris, often Jews, but not only Jews. Communists, any people who were in danger from the Nazis. Many went to other countries, of course; New York, Switzerland, London, whatever. But an enormous number initially fled from Paris and went to Marseilles. The song was launched in Marseilles. And it was really speaking very directly to these Parisian refugees from Paris. And the message of the song is, if you go to Paris, say hello to my friends, and tell them that my heart is always faithful.

This song, it's amazing how quickly it spread around the world. You can see here, it was performed in New York in 1942. It was performed in Switzerland in 1943. So it became, really, the anthem of the people who longed to get back to Paris, as of course I do, at moments. So this is a song that really speaks to me.

♪ *Music plays* ♪

And there are, of course, lots of songs commenting on the daily life of ordinary people in occupied France. The shortages, there are songs about the black market. And, there are two songs, well you can see, there's one here about women having to make do with stockings from linen, rather than silk stockings.

And there are songs about the wooden shoes, as there was no leather for shoes, and women

were all having to make do with wooden shoes. And, of course, for many people, I suppose after the war, that was a nostalgic thing about the war, or memory of the war, the sound of women walking around the streets of Paris in their wooden shoes. This is a song that celebrates the sound of these wooden shoes.

♪ *Music plays* ♪

Now that's, I think, the leading French singers, like Mistinguett, and Chevalier, and Trenet, they continued, more or less, as usual. But of course there were some who couldn't. And I'm going to talk about three famous and very popular Jewish singers who had to hide or flee. And the first of these is Mireille. And she was, like Trenet, and she worked a lot with Trenet, actually, she was primarily, actually, a songwriter, although she's also a very charming performer of her own songs. Very French, a little bit risque, quite sexy songs. Her most famous hit in the 1930s was "Couches Dans Le Foin", "Hidden in the Haystack".

And so when the Occupation came, she fled from Paris, and she was in the unoccupied part of France. And that was fine, until November, 1942, when the torch landings happened in North Africa. And then the Germans occupied the whole of France. And then suddenly she was in very serious danger. And she was taken in and hidden by nuns in a convent. And these were very resourceful nuns. And the nuns were actively involved in helping the resistance. And, as I said, it's after November, 1942, with the occupation of the whole of France, that the famous French resistance really does get going.

And there were all these messages from the BBC in London, and they were sending people behind the lines. They were sending agents and soldiers, French people, back into France, they were being parachuted. So they had these huge silk parachutes, and they were a problem, because you had to do something with them, you had to hide them. You couldn't just leave them there, 'cause that would be evidence that somebody had been parachuting in.

So they solved this problem very neatly. The resistance gave the silk parachutes to the nuns. And with the help of Mireille, they turned the silk parachutes into sexy underwear, which they then sold on the black market to raise money for the resistance. And Mireille talks about all of this in her autobiography. And she says, you know, she liked the nuns, and the nuns were very kind to her. And then one day, one of the nuns said to her, "Well, you didn't spend your life making sexy underwear before the war. What did you do before the war?" And Mireille said, "Well, I was a singer." And they said, "Oh, really? Would you like to give us a concert?"

And this, it put you in a kind of a dilemma, because, you know, she didn't really think her songs were very appropriate for nuns. But anyway, she gave the concert and she sang her songs like "Couches Dans Le Foin". And she says the nuns were absolutely still and they didn't really react. But she watched their faces and she could see the expressions on the faces. And she knew that they appreciated the songs, even though they didn't applaud. And she said she felt very proud that, she said, "I was very proud that I was able to introduce , my sisters," 'cause

double meaning, for the nuns, "to the art of the chanson."

Now, the most famous and popular female entertainer in France in the 1930s was Marie Dubas. It's just incredible how forgotten she is. You know, I met her son in Paris, the year before last, he came round, and that was very fascinating, to meet him. But, you know, talking to people in France, they know about Trenet, they know about Chevalier, they know about Mistinguett, but it's strange that Marie Dubas seems to be a forgotten figure.

She was rather like Talbot was used in the exhibition of degenerate music, as a hate figure. There was a huge hate exhibition organised about Jews, the Jews in France, by the Nazis. And she was used as an object of insult and hatred. She managed to escape to Switzerland, and she survived the war in Switzerland. And I'm going to play, this is actually from a live performance, very different from her usual performances, which are usually very ebullient. I always say she's the kind of Gracie Fields of France. This is a very sad, nostalgic song; "This Evening I'm Thinking of my Country". And this was broadcast from Switzerland back to France in 1944.

♪ *Music plays* ♪

Now another Jewish singer who took refuge in Switzerland and survived the war, was Renée Lebas, and she's a gorgeous singer. She reminds me of bit of Piaf, but I think she has a warmer, maybe she doesn't have quite the edge that Piaf has, but she has a lovely, warm quality to her voice and her singing. And I hope you'll forgive me for including this track, which is not exactly a French chanson, but anyway, at least it's appropriate for Mother's Day.

♪ *Music plays* ♪

Well, I hope there's not a dry eye amongst our audience. Back to Trenet. Now, in 1941, he set one of the most famous poems in the French language, to a slow, swing rhythm. You can imagine, it was amongst more conservative people in Vichy France, there was absolute outrage. This was the most terrible desecration of one of the great poems in French. So it was rather nice that it was decided before the Normandy landings, a message went out to the resistance that when the BBC would broadcast this song by Trenet, that it was a signal that the Normandy landings were going to happen the next day, and that the resistance should prepare for an uprising.

♪ *Music plays* ♪

And, once again, right at the end of the war, Trenet caught the mood in an uncanny way. He wrote what is, I suppose, his most famous song, at least outside of France, "La Mer". He was sitting on a train, and the words and the melody came to him and he wrote them down. And you can see, 1943 it was written. And he tried it out a couple of times and it wasn't a success. The public didn't respond to it. And he was giving a concert in Paris, in 1945, immediately after the

Liberation, and they were short of a couple of songs and somebody said, "Well, why not throw in 'La Mer' and see what happens?" And the response was totally different. I think, as I said, it caught this euphoric mood of liberated France in 1945. And it is still, I think, one of the most joyful and euphoric songs that I know in any language.

♪ *Music plays* ♪

Q&A and Comments

Right, that's it. So just see if we have, oh no, not new share, what do I want? Questions, that's what I want, yes.

Happy Mother's Day to all the mothers, grandmothers, and great-grandmothers.

So I hope you all appreciated "My Yiddishe Momme" in French.

"Don't forget Zarah Leander and her recording of "Bei Mir Bist du Schön". It became a favourite of the Nazis in 1930 Riga." I will be talking about Zarah Leander, I think in about a week's time.

Q: "Why do some people like Maurice Chevalier appease the Nazis?"

A: Well, he went on goodwill trips to Germany during a war. That was generally something that was regarded as a bad thing at the end of the war. He certainly schmoozed with Nazis. How bad his collaboration was, I can't really say. If you are interested, there is a little clip of film of him. It's included in, and I imagine you could probably find it on YouTube, where he talks in English and he tries to exculpate himself. Not very convincingly, I think.

"So glad someone else owns up to writing fan letters."

Good. Well, yes, it's nice when you get a response.

"1,800,000 French prisoners of war. Where were they all housed during-"

All over the place. You know, as far east as Silesia, in huge prison camps.

Q: Was Maurice Chevalier a Nazi?

A: I doubt whether he was a Nazi sympathiser. Whether he compromised, I don't know, maybe he did.

"Chanson means song in French."

Yes, that's right.

Q: Do I have a translation of the songs?

A: No, I don't have a translation, I'm afraid. I can't.

Q: Why were the Brits called Tommy?"

A: That goes back to the First World War, and I'm not sure, I suppose a lot of them really were called Tommy.

Q: Somebody says, "You referred to Piaf as being the tail end of the chanson. Do you not agree that the post-war generation?"

A: Yes, but they were all at the tail end of it too. They're all contemporaries. You know, I mean, the French chanson goes into the fifties and sixties. I adore Brassens, of course. Yeah, it's still a good time for French song immediately after the war. But that is, you know, they all belong to the same generation. They're all at the tail end, I would say.

And somebody else saying, "Brel, of course, Jacques Brel." But, I mean, they're all contemporary. 'Cause you have to remember how young Piaf was when she died. She was still in her forties. Yes, all of those people, fabulous. Barbara, I absolutely adore her. And Moustaki.

Q: Did the chanson originate in the time of troubadours?

A: If you want to take it back that far you can. And the first volume of that book I showed you does actually take it back to the Middle Ages.

Yes, well it feels so good. Yes, yes.

"So nostalgic and wonderful, especially Trenet." Right.

Q: To what extent, either in occupied France or Vichy France, were singers and songwriters encouraged to write particular types of song?

A: I think, certainly there were lots of people who wrote songs, you know, these feel-good songs. I don't know how much they were encouraged officially to do it, but of course if they wrote that, things were censored, so if they didn't conform to what was wanted, they could be suppressed.

"Jacques Brel influenced by this era." Yes, I mean, Piaf, you know, she didn't come out of nowhere. She was very influenced by Damia, and Fréhel, and so on.

"Lying in the Hay, Couches." Yes, "Couches, Lying in the Hay".

Q: What's the name of Mireille's book?

A: Oo! Let me see. I could probably tell you, 'cause I've got my book, and it's in the back of it. I'm sure you'll find it if you Google Mireille, it's probably easier, quicker, for you to Google it, and it will-

"Young Maurice Chevalier was wounded in World War I, spent two years as a German prisoner." That is true. "While in prison he performed for his fellow prisoners and also learned English." And he says, "In the thirties, he was one of the top 10 movie stars in the-"

Incidentally, of course, the Mireille book is in French, so you have to read French for that.

Q: Do you think singers you have presented share a theme of sex, love, and death? And if so, is it more so, given the war?

A: Yes. That's an interesting thought. You know, I think there's the theme, as I said, the big, big theme the Second World War, was separation, but of course that does take in sex, love, and death as well.

Q: Somebody's saying, "Didn't Charles Aznavour record this as well?"

A; I'm not sure what you're referring to, but he probably did, they all, you know, recorded, lots of the songs, rerecorded later.

Oh, "Yiddishe Momme", that was Renée Lebas, L-E-B-A-S. She also did a wonderful, very beautiful version of "Hatikva". Yes, I actually think I prefer "My Yiddishe Momme" in French, although of course I do love the Sophie Tucker version as well.

Yeah! Let me- Somebody thanking me for "Yiddishe Momme". I'm glad you liked it.

Trenet, somebody heard him, Yvonne Wino heard him in Johannesburg after the war. I heard him in London, actually, as late as the 1990s. He hadn't changed, he put on a bit of weight, but otherwise he was exactly as he was in the 1930s.

Somebody; "I was very lucky to meet and hear Charles Trenet in 1952 in Johannesburg. He came on a fundraising at the university, and as a student I was allowed to wait on tables. I will always remember him singing 'La Mer'."

The singer of "My Yiddishe Momme" was, as I said, Renée Lebas.

Q: Would any of these people be considered collaborators?

A: Yes, absolutely! Okay, I meant to tell that story, about, of course, Léo Marjane. She was actually denounced by her maid as a collaborator, and she was put on trial. But actually I don't think they found anything very terrible apart from the fact that she had performed in nightclubs frequented by German soldiers and officers. And the judge said to her, "Madame, how could you perform before an audience of men in grey and green uniforms?" And she said, "I'm shortsighted." Which I'm sure was very, very helpful. And a lot of French people could have said the same.

Somebody was saying that they played "La Mer", Alice, at her husband's funeral recently.

"Last week's swing section," somebody's saying, "Has set me up with a whole new Spotify to dance and strut along to. And love the chanson." Good, thank you.

"Trenet sounds so like Montand." Yes. Yes and no. I would say Montand's a wonderful singer too, of course.

Ron saying, "The thought of Trenet and war brought back to my mind my stay in his peaceful former compound in the foothills of the Pyrenees above Cère in 2001, the day the USA was attacked on its mainland."

Thank you. Nice comments from everybody. That's lovely.

Somebody saying that "La Mer" was made popular in the States by Bobby Darin. Thank you. Thank you!

Somebody's saying that, Jean Gaffin's saying that her parents saw Chevalier when he gave a concert in London, cued for his autograph. And he was nice about your French. Well, he jolly well should have been, you know, I think he had to work hard on keeping his French accent in English.

"Tommy Atkins was the typical British soldier, possibly after Kipling." Thank you very much. That's very helpful.

Q: When you're repeating the talk on the fall of Paris, when are you repeating that?

A: Well I'm going to do a talk, my next talk, it's about what happened, you know, at the end of the war, the very ugly, horrible episode, really, of the so-called , the purification of France.

Q: What happened to Marlene Dietrich from Rappaport?

A: Oo, well, I mean she, of course, was in America and she entertained allied troops very famously. So she was really something of a heroin, I would say.

Somebody's saying, "Why the veiled insult, the Jewish composer who was murdered-" You really got that backwards, please! Michael Block, you totally misunderstand what I said. You owe me an apology. It was the Jewish composer from whom the melody was stolen by the people who claimed to have composed. So please get that right. I hope everybody else understood that properly.

"So many of these songs were played by Janette Keel with her continental music programme on the South African Radio station in the sixties and seventies."

"My husband, who's a music professor in university here in Toronto, wrote his PhD thesis on 15th century French Christmas songs that you've known as The First Noels." That's very interesting.

Let me see.

"I thank you for memories on Mother's Day, having been hidden as a child in Holland, separated from my parents, who luckily survived after. After the war, I was weaned, and all was wonderful. Listened to Charles Trenet, Chevalier" et cetera.

It's amazing who's listening in to this.

Get lots of people asking for Renée Lebas. It's going to be difficult, I think, for you to get her, I suppose you can get anything, you can download stuff off of the Internet. Right.

Q: Are there resistance songs?

A: Yes, there are resistance songs. There are indeed. And I could have included them, but it would've been a slightly different subject, I think, if I'd done that.

Background of (speaks in French). It was written for a film of the same, it's, oh God, the same team that made "Hôtel du Nord", the great poet, Jacques Prevert, wrote the words for it. And it was written for a film immediately after the war, which I think it's, "Les Portes de la Nuit", I think is the title. And it was a flop. But, it's a very wonderful, moody film. And I like it, because it's set in the part of Paris where I normally live, and it opens with a wonderful tracking shot along the metro line number two, which is a line I take very often.

Thank you, Michael, for apologising. You really did get that one wrong. And, I think that's it!

Thank you very much, everybody.

- Thank you, Patrick. Thank you to everybody who joined us.

- Yeah!

- And we'll see everybody in an hour for our next talk.

- Very good.

- [Judi] Thanks, everybody! Bye-bye!

- Bye-bye!