

Le Visiteur

("The Visitor")

France : 1946 : dir. Jean Dréville : Majestic

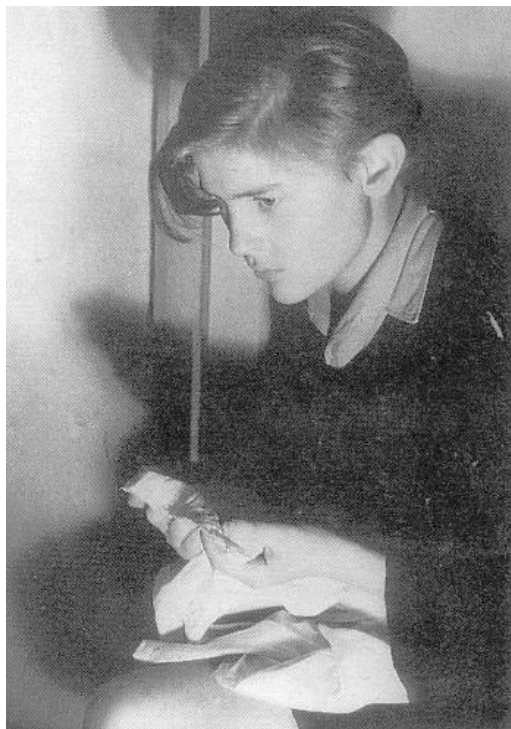
: 85 min

prod: : scr: : dir.ph.:

[Roger Laugier](#)

Pierre Fresnay; Balpêtré; Jean Debucourt

Ref:	Pages	Sources	Stills	Kbytes	Ω	□	≠	Z	⚡	Copy on VHS	Last Viewed
5030	1½	2	1		3	-	-	3	-	No	<i>unseen</i>



Smouldering blond

Source: *Moving Picture Boy*

The Good Film and Video Guide review:

"To assuage his conscience, a crooked lawyer (Pierre Fresnay) helps support his old school, and that is where he hides out when his crimes turn to murder. The point is that the children must not be disillusioned in their benefactor, which makes effective drama, handled in deceptively simple fashion. With Balpêtré and Jean Debucourt. ** "

Excerpt from **The Moving Picture Boy** entry on Laugier:

"One of the most popular and often-revived French films of the Forties was Jean Dréville's **"LA CAGE AUX ROSSIGNOLS"**, a sentimental comedy set in a school... Since there were to be opportunities for song, the pupils were almost all recruited from France's favourite boys' choir of the period, the Petits Chanteurs de la Croix de Bois. There were two important featured roles among the boys: a sensitive one, played by Michel François, and a smoulderingly uncooperative one called Laugier, played by le petit Krebs (as he was

billed). The blond Laugier surprisingly proved to be the school's star singer, and redeemed himself by singing the solo in a highly romantic arrangement of a chorus by Rameau.

Three years later, Dréville made another film with a school setting, "**LE VISITEUR**". This was an effective sentimental drama in which Pierre Fresnay starred as a criminal on the run who holes up in his old school and is offered hospitality as a distinguished Old Boy. Fresnay is hero-worshipped (and in due course protected) by an introverted 14-year old called Clarens, and Clarens is played by a smouldering blond called Roger Laugier who is, sure enough, the not-quite-so-petit Krebs.

Like Mickey Kuhn, the boy had jettisoned his real surname, no doubt uncomfortably German-sounding at the time, to replace it with his fictional one from "**LA CAGE AUX ROSSIGNOLS**", Krebs/Laugier, proudly throwing back a lock of hair which falls over his right eye, is a striking performer in both films." [no listing in "Halliwell's Film Guide", "Leonard Maltin's Movie and Video Guide 1996", "Speelfilm Encyclopedie", "The Critics' Film Guide", "Movies on TV and Videocassette 1988-89", "Rating the Movies (1990)", "The Sunday Times Guide to Movies on Television", "The Time Out Film Guide", "TV Times Film & Video Guide 1995", "Variety Movie Guide 1993", "Video Movie Guide 1993" or "The Virgin Film Guide"]

No further information currently available. Laugier/Krebs was 15, and Holmstrom cites only those two titles for him. Boys befriended murderers on the run or escaped convicts in a surprising number of little melodramas. Even "**TIGER BAY**" (59), which launched the career of Hayley Mills, was actually a boy's part. Jon Whiteley chummed up with killer Dirk Bogarde in "**HUNTED**" (52, aka "**STRANGER IN BETWEEN**"), Justin Henry became thick as thieves with convict Richard Harris in "**MARTIN'S DAY**" (84), and T.J. Lowther developed a warm understanding with kidnapper Kevin Costner in "**A PERFECT WORLD**" (93), but there were many others. For a more conventional boys' yarn set in a French school, see "**LES DISPARUS DE ST AGIL**" (38).

See subject index under **DESPERADOES / ESCAPED CONVICTS, PUBLIC SCHOOL / BOARDING SCHOOL** and **SPECIAL FRIENDSHIPS**.