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Nota di contenuto	Intro -- THE DRAMA OF FALLEN FRANCE -- Contents -- Illustrations -- Acknowledgments -- Overture -- 1. A Queer Premiere: Jean Cocteau's The Typewriter -- 2. Collabo Beefcake and Resistant Reception: Ambiguity in André Obey's Eight Hundred Meters and The Suppliant Women -- 3. French Identity: The Intended Audience for Jean Giraudoux's The Apollo of Marsac -- 4. The Limits of Opportunism: Simone Jollivet's The Princess of Ursins -- 5. The Politics of Intention: Jean Anouilh's Antigone via Oreste -- 6. The Politics of Reception: Jean-Paul Sartre's The Flies -- 7. A Politics of Sexuality: Henry de Montherlant's Nobody's Son -- 8. The Politics of Impersonation: Casting and Recasting Paul Claudel's The Satin Slipper -- Epilogue: Catching The Last Métro: François Truffaut's Portrayal of Occupation Drama and Sexuality -- Finale -- Notes -- Overture -- Chapter 1 -- Chapter 2 -- Chapter 3 -- Chapter 4 -- Chapter 5 -- Chapter 6 -- Chapter 7 -- Chapter 8 -- Epilogue -- Bibliography -- Name Index and Literary Works -- A -- B -- C -- D -- E -- F -- G -- H -- I -- J -- K -- L -- M -- N -- O -- P -- Q -- R -- S -- T -- U -- V -- W -- Y -- Z.
Sommario/riassunto	Examines the role of the theatre in Paris during the Nazi occupation.

