

LANGLOIS PROGRAMMER



*'Speakies' having put a stop to the production of silent pictures for a time, that form of cinema could no longer evolve and henceforth belonged to the past. The silent film consequently escaped fashion and passing fancies that ordinarily distort critical observation. Hence, its privileged situation doubtless allows us to recreate its perspectives by judging works from yesteryear as if they were from today<sup>1</sup>.*

Henri Langlois

On 2 March 1974, a full day was devoted to La Cinéma-thèque française at Paris's brand-new Palais des Congrès. Non-stop projections were presented from morning until evening in several auditoriums. On this occasion, Henri Langlois brought together an exceptional group of films: a selection of documentaries from the advent of the talking era, experimental films, and student films, most of which had not been seen; a series concerning the Second World War; and a host of preserved masterpieces, coming from 35 foreign cinémathèques and, of course, from the collections of La Cinéma-thèque française. One auditorium was also devoted to young filmmakers, Langlois deeming it essential to show young cinematographic creation at the Cinéma-thèque. A special showing devoted to research on the History of cinema, chaired by Blanche Sweet and Abel Gance, gave rise to interviews and discussions, favouring relations between film library directors and cinema personalities. A large crowd pressed to attend this extraordinary event.

This 'silent French montage', made up of a selection of documents and complete films and presented in the main 3,700-seat auditorium, was dedicated to Paris as it had inspired French filmmakers. Henri Langlois almost put his programme together in real time from the projection booth, combining views by Nadar and the Lumière brothers with films by Georges Méliès, Ferdinand Zecca, Lucien Nonguet, Georges Monca and Léonce Perret. He supplemented this incredible anthology with film excerpts borrowed from Abel Gance, Fernand Léger, René Clair, Marcel L'Herbier et al. and painted a gripping, original portrait of Paris.



Langlois presenting a showing at the Cinéma-thèque, Palais de Chaillot

<sup>1</sup> Henri Langlois, *Écrits de cinéma*, texts collected by Bernard Benoliel and Bernard Eisenschitz, Ed. Flammarion / Cinéma-thèque française, 2014

## Silent French Montage / Montage muet français : Palais des congrès

France, 1974 – 161 minutes

Henri Langlois assembled this montage of films and excerpts from silent French films by more or less following a chronological order from 1895 to 1930. Certain films have not been able to be identified, and some doubts still linger regarding certain titles (indicated in brackets).

**Nadar** – [*Place de la Concorde*] ; [*La Madeleine*] ; [rue Royale]

**Lumière** – *Place de la Concorde (Obélisque et fontaines)* ; *Parvis de Notre-Dame* ; *Panoramas des rives de la Seine I II et IV* ; [*Champs-Élysées (voitures)*] ; *Place de la République* ; *Panorama pendant l'ascension de la Tour Eiffel* ; [*Fêtes franco-russes : foule sur la place de l'Opéra*] ; [*Fêtes franco-russes : Cherbourg, débarquement des souverains russes*] ; [*Fêtes franco-russes : Cherbourg, entrée des souverains russes et du Président de la République sous le hall*] ; [*Fêtes franco-russes*] ; [*Fêtes franco-russes : Dragons de l'escorte*] ; [*Fêtes de Paris en 1899 – la Mi-carême : le char et la bataille de confettis*] ; [*Paris : Arc de Triomphe*] ; unidentified film; *Revue à Longchamp : charge finale et départ de Monsieur le Président, Place de la Concorde et entrée de la rue Royale* ; *Buffalo Bill : Peaux-rouges* ; *Buffalo Bill : l'assage de chevaux* ; *Buffalo Bill : cow-boys* ; *Vues comiques prises au Nouveau Cirque : Footit et Chocolat I* ; *Vues comiques prises au Nouveau Cirque : boxeurs I et II* ; *Acrobates sur la chaise* ; *Le cake-walk au Nouveau Cirque : négrillons* ; *Le cake-walk au Nouveau Cirque : Les Elkes ; champion du cake-walk* ; *Le cake-walk au Nouveau Cirque : final* ; *Colleurs d'affiches*.

**Méliès** – *Escamotage d'une dame chez Robert Houdin*, 1896

**Lumière** – *Vues comiques : Le Charpentier maladroit* ; *Le Lit en bascule* ; *Bataille de femmes interrompue par un chien* ; *Les Tribulations d'une concierge* ; *Les Deux ivrognes*.

**Nadar** – *Loïe Fuller, La Zambelli*, 1896

**Méliès** : *Après le bal, le tub*, 1897, excerpt of *L'Affaire Dreyfus*, 1899

**Lucien Nonguet** et **Ferdinand Zecca**, excerpt of *L'Affaire Dreyfus*, 1908

[**Lumière** – *Les Obsèques du Président Félix Faure*]

**Ferdinand Zecca** – excerpt of *Histoire d'un crime* (début du film), 1901 ; *Les Victimes de l'alcoolisme*, 1902 (incomplete film) ; *Ce que l'on voit de mon sixième*, 1901 (incomplete film)

**Pathé** – *Cambricoleurs modernes*, 1904

**Clément Maurice**, *Hamlet*, 1900 with Sarah Bernhardt

[*Ædipe*] with Mounet Sully

[*Hamlet*] ;

**André Calmettes**, *Macbeth*, 1909

*Little Tich*

[**Gaumont** – *Alice Guy sur un tournage, Parodie de tournage de western* ; *Actualités : zeppelin et avion*]

**Léonce Perret**, excerpt of *Léonce cinématographe*, 1913

**Georges Monca**, 1912. *Rigadin veut faire du cinéma*,

**Pathé** – *Boireau cuirassier*, 1912

Unidentified films [Lumière] military march ; zeppelin ; scenes of mobilisation in 1914.

**Pathé** – circa 1915, unidentified film: two young boys during the war.

**Fernand Léger**, excerpt of *Ballet mécanique*, 1924

**René Clair**, excerpt of *Paris qui dort*, 1925

**Abel Gance**, excerpt of *La Fin du monde*, 1931

**René Clair**, excerpt of *Fantôme du Moulin rouge*, 1925

**René Clair**, excerpt of *Sous les toits de Paris*, 1930

**Julien Duvivier**, excerpt of *Au bonheur des dames*, 1929

**Marcel l'Herbier**, excerpt of *L'Argent*, 1929

**Pierre Colombier** and **Nicolas Rimsky**, excerpt of *Paris en cinq jours*, 1929

**René Hervil**, excerpt of *Minuit... Place Pigalle*, 1928