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### SHORT FILMS PROGRAMME 3

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**During the first six months of 1953, Henri Langlois presented 77 showings of shorts at a rate of three per day. This unprecedented principle of programming consisted of showing cinema as a 'whole', creating a link between films without any obvious connection in order to give rise to a new vision in the spectators.**

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Faithful regulars at screenings at La Cinémathèque française, the filmmakers of the New Wave received Langlois's lessons as an inheritance and were, by their own admission, profoundly influenced by them. On the fringe of these habits and this famous movement, other directors, more fragile or isolated, also carried in them, thanks to other roundabout means, the teachings of the Cinémathèque's founder who had, himself, briefly trod the path of apprentice filmmaker. In touch with young directors, he supported them as much as he could, showing their works, often previously unseen, and rightly considered it his duty to watch over them.

Henri Langlois and Georges Franju met in 1934 when working in a print shop; both aspired to becoming filmmakers. With a borrowed 16mm camera and film bought by Langlois's mother, they shot remarkable views in the elevated Paris metro. That resulted in *Le Métro*, a film rarely seen and long the object of numerous fantasies. In 1935, Langlois made *Entre deux ondes*, a second short shot in 9.5mm (this film is considered lost), then gave up the idea of making films to essentially devote himself to their preservation. As for Georges Franju, he collaborated in the activity of La Cinémathèque française until 1938, then became the executive secretary of the International Federation of Film Archives (FIAP) upon its founding. Moreover, he pursued his directing career, unveiling intransigent films of chilling realism. In *My Dog*, he tackles the abandonment of a dog, the atrocities of the pound, as already in *Le Sang des bêtes*, the killing of an animal, through a somewhat sentimental plot (just the once won't hurt). This film was a personal project that was particularly close to his heart and which he made independently of the commissions that he was able to produce.

Maurice Pialat was one of the numerous directors who supported Langlois in 1968, especially by forbidding the projection of his films by the Cinémathèque's new management. The hot-tempered filmmaker, author of a catalogue of immense sensitivity, in 1960 Pialat made *L'Amour existe*, a documentary on the suburbs produced by Pierre Braunberger and for which he wrote the sublime text. 'I long lived in the suburbs. My first memory is a suburban memory. On the borders of my memory, a suburban train goes by, as in a film. Memory and films fill up with objects that we will never again be able to apprehend.' In 1961, *L'Amour existe* won the Golden Lion for best short film at the Venice Festival and France's Louis Lumière Prize.

Guy Gilles, a filmmaker whose work is somewhat forgotten, was close to François Reichenbach, Jacques Demy and Agnès Varda, and Jean-Claude Biette (he appears in *Le Théâtre des matières*, 1977). His cinema is sensitive and melancholic, his characters romantic and often desperate. Guy Gilles was on the lookout for emotions, attentive to the transience of things and life. To make *Chansons de gestes*, he roamed the streets of Paris and the countryside with his camera, capturing the familiar acts (or *gestes*) of passersby, craftsmen, workers, beggars and peasants. He wrote a commentary that he decided to delete at the last minute, but this commentary was saved and therefore appears in the present print, duplicated by La Cinémathèque française.

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THE FILMS OF THE SHOWING « SHORT FILMS PROGRAMME 3 »

Running time: 61 min.

**My dog / Mon chien**

France, 1955 – 20 minutes



A family goes on holiday, abandoning the little girl's dog.  
**New duplicate made in 2011 in collaboration with Gaumont.**

**Direction and script:** Georges Franju

**Text:** Jacques Prévert

**Photography:** Georges Delaunay

**Music:** Henri Crolla

**Production:** Procinex, Ancinex

**Cast:** Jacqueline Lemaire

**L'Amour existe**

France, 1960 – 19 minutes



A film assessing the suburbs, denouncing the lower-middle class universe of the bungalow with its little garden, little job, very tranquil little lives<sup>1</sup>.

**Direction, script and text:** Maurice Pialat

**Production:** Les Films de la Pléiade

**Photography:** Gilbert Sarthre

**Music:** Georges Delerue

**Editing :** Kenout Peltier

**Text said by** Jean-Loup Reinhold

**Le Métro**

France, 1935 – 8 minutes



Instantaneous views from the elevated metro in 1935.  
**Le Métro** was rediscovered in 1985 in the collections of La Cinémathèque française and safeguarded. It was digitized in 2014, on the occasion of Henri Langlois's centenary.

**Direction, script and photography:**

Henri Langlois and Georges Franju

**Chanson de gestes**

France, 1967 – 14 minutes



In poetic fashion, a play on everyday acts.  
**A new print of Chanson de gestes was made in 2011.**

**Direction and photography:** Guy Gilles

**Production:** Films de la Pleiade

**Editing:** Jean-Pierre Desfosse

**Music:** Jean-Pierre Stora

**Cast:** Patrick Jouané, Sylvie Sator, Monique Lange

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<sup>1</sup> Serge Toubiana, *Maurice Pialat, peintre et cinéaste*, Ed. Somogy éditions d'art/Cinémathèque française, Paris, 2013