Colonial Việt Nam on Film: 1896 to 1926

by

Donald Dean Wilson Jr.

Volume One

A dissertation submitted to the Graduate Faculty in French in partial fulfillment of the requirements for the degree of Doctor of Philosophy
The City University of New York
2007

UMI Number: 3245058

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This manuscript has been read and accepted for the Graduate Faculty in French in satisfaction of the dissertation requirement for the degree of Doctor of Philosophy.

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THE CITY UNIVERSITY OF NEW YORK

Abstract

Colonial Việt Nam on Film: 1896 to 1926

by

Donald Dean Wilson Jr.

Advisor: Professor Royal S. Brown

My dissertation provides material evidence of film production in Việt Nam from 1896 to 1926. Among 243 films, presented in a catalogue raisonné, only three were made by a single Vietnamese director at the end of the period. Under French colonial rule, Vietnamese spectators were subjected to the conventions of French cinema. With archival research, I demonstrate how French controls affected the emerging film culture. In 1926, the first Vietnamese film conformed to French newsreel production standards often associated with colonial propaganda.

Preface

This work brings closure to years of adventure and labor. I was supported by many thoughtful people along the way, and I owe them every measure of gratitude. Above all, with deepest affection, I thank my mother and father for their continual understanding.

Research ideas emerged from Edouard Glissant's lectures, and with the guidance of Jerry Carlson, I discovered how to access film archives in Việt Nam and France. My advisor, Royal Brown, gave me enormous freedom while maintaining a sense of structure. Francesca Canadé Sautman, the Ph.D. French Program's Executive Officer, nurtured my efforts unfailingly. Francis Degen Horowitz, who was president of CUNY in 2002, supported me when I sought approval for research from the Vietamese government, leading to my residency at the Việt Nam Film Institute (VFI) in Hà Nộ. I'm very grateful for the translation work of Nguyễn Hoàng Lan, Hồ Thuyên, and Nguyễn Kim Loàn, as well as the generosity of Phạm Thùy Nhân. At the Ford Foundation, Michael DiGregorio has been consistently insightful, and my dear aunt, Lita Whitesel, gave me sound advice. I was welcomed by engaging staff members at various archives in France largely due to the enthusiasm of Marie Bonnel from the French consulate in New York. Among the readers who patiently read my drafts, I would also like to thank Thomas Spear, Peter Bloom, Todd Berliner, and most especially David James.

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Assumptions

The premise for my work is that the historical examination of Vietnamese cinema is a valuable topic of cultural study. Two major assumptions have guided my research from which additional minor assumptions may be derived. First, I have assumed that early French colonial film production initiated the emergent national cinema of Việt Nam. This is most evident in the form and content of the first historically verifiable films made by a Vietnamese producer/director. Other film industry conventions, however, such as distribution and censorship, contributed to Vietnamese expectations amid social upheaval and literacy development. Second, representations of Việt Nam on film should be systematically extracted from the matrix of French colonial production and regarded as part of a continuous historical process in Việt Nam. The films from the period should be located and identified as a basis for the critical interpretation of the state-sponsored national cinema born from the Vietnamese cultural revolution. Film historiography in Việt Nam has been politicized since the silent era, and the official record published by the Vietnamese government raises questions that require archival research and comparison.

Methodology

Based on the historical record published by the Việt Nam Cinema Department in 2003, I searched archival collections for film prints and information that would add detail to the record. My archival research necessitated extracting Vietnamese films from collections under the rubric of the French Indochinese Union and using the concepts of censorship and controls to locate French government documents. In the extraction process, I needed to evaluate different ways the historical record of films has been recorded; in the archival process, I viewed films and sought records on the emerging film culture. These methods have generated many questions for further research. Supplementary interpretive documentation is minimal in order to focus on the primary task of stabilizing references and identifying the existence of film prints. The catalogue of films therefore represents the majority of my research and the basis for continual revision.

Review of the Literature

The literature relevant to my dissertation falls into four main categories. The first and broadest is the academic literature of multicultural and postcolonial studies, which tends to be critical of French colonial rule in Indochina. Second, the more specifically film-related literature situates the economic and historical context of Việt Nam in a branch of emerging cinemas that has its precedents in writings about Third World Cinema. The third category, cultural and historical writing on Việt Nam itself, includes a number of competing narratives, such as the monolithic literature of the Socialist Bloc, which framed and even obstructed our knowledge of the film history in Việt Nam until recently. Finally, the correspondence and legal documentation of the French colonial government constitutes its own arcane form of literature that becomes more accessible as conditions improve.

With closer examination of the archival records the categories mentioned here intersect and permeate across disciplines. The primary source material for these texts is the archival record of film prints, many of which are not currently available for public viewing without special procedures. In the process of research it is inevitable that gaps and new findings result, generating a fifth category of contingent literature. Part of this latter category involves assembling existing film historical documentation from neighboring countries in a way that integrates Việt Nam into the wider narrative of Asian cinema.

A great deal of theoretical writing has been published about the post-colonial and colonial world since Edward Saïd's *Orientalism* appeared in 1978. Although little of this scholarship has addressed the revolution and diaspora of Việt Nam, it provides a context in which the national cinema that emerged from the French colonial occupation is a valid object of research in a variety of academic fields. Interdisciplinary writings over the last thirty years have brought comparative history and film study under the umbrella of multiculturalism. In a parallel development, Robert Stam's early work on Brazilian cinema opened a highly productive theoretical dialogue with localized filmmaking that brought greater contextual depth to the critical study of Third Cinema and Third World Cinema, culminating recently in a collection of essays, co-edited with Ella Shohat, entitled *Multiculturalism, Postcoloniality, and Transnational Media*. This edition seeks to connect the many threads of ethnicity and media in a form of palimpsest.

Stam's work is indicative of a readership fueled by the surge in critical media studies in the English-speaking world during the late 1970's, when film theorists reconsidered the effects of Italian Neorealism and poetic discourse among resistant nationalities, like the Vietnamese, two decades earlier. As early as 1947, we learn from Stam, Brazilian writer Benidito Duarte praised what he termed the Italian "aesthetic of poverty" evident in the imaginative use of "documentary" techniques. Glauber Rocha would later transform this idea into his "Aesthetics of Hunger" and "Aesthetics of Violence" championing local

originality and immediacy over foreign studio productions that misrepresented the Brazilian reality.

Rocha called for a revolutionary cinema that was "poetically rebellious" and "anthropophagic" in order to "de-alienate a spectatorial taste colonized by the commercial – popular aesthetic of Hollywood, by the populist – demagogic aesthetic of the socialist bloc, and by the bourgeois-artistic aesthetic of the European art film" (96). In 1983, Stam co-authored an influential article with Louise Spence entitled *Colonialism, Racism, and Representation: An Introduction*, enhancing the work of other writers from the period, and calling for an intertextual "methodological leap" in order to critically dismantle forms of cinematic oppression. They expanded, for example, the premise of Pierre Boulanger's *Le Cinéma colonial* (1975) to include "specifically cinematic dimensions" beyond the emphasis on narrative conventions.

While Stam identifies the anti-colonial resistance movements in Việt Nam and Algeria as decisive factors in the political aspirations of filmmakers and critics like Rocha, only recently have scholars turned to the study of cinema in Việt Nam and its contemporary significance through the complex prism of French Indochina. This trend has coincided with a renewed interest in French colonial history, particularly after the publication of a large collection of essays published between 1984 and 1992 and edited by Pierre Nora, *Les Lieux de mémoire*, which was translated into English in 2001 (Sherman 709). Combined with new research findings in the field of early cinema, when the French film industry had attained global primacy, the intertextual leap that Stam and Spence called for in 1983

appears to be closer at hand for Việt Nam. In his recently published *Encyclopedia of Early Cinema* editor Richard Abel included an essay on Việt Nam written by Panivong Norindr, one of postcolonial studies' most visible writers on Indochina (110).

Norindr's 1996 book *Phantasmatic Indochina: French Colonial Ideology in Architecture, Film, and Literature* coincided with the publication of an essay collection edited by Dina Sherzer, for which Norindr was also a contributor. The book, *Cinema, Colonialism, and Postcolonialism: Perspectives from the Francophone World* contains 11 essays that either focus on a small group of films or broad theoretical questions of French colonial representation. Although useful insights can be found in these "resolutely postmodern" essays, most notably the work of Peter Ungar, who calls for a more detailed study of the interwar cinema, only Norindr writes about Indochina, and the films he cites are all contemporary (9). The Sherzer edition examines the colonial imagination and its misappropriations, in particular the lack of authentic of indigenous realism, echoing the concerns of Rocha 40 years earlier; but the collection as a whole does not consider Vietnamese reception during the colonial occupation. In keeping with this postcolonial method of criticism, Panivong Norindr's book demonstrates how French images and ideas about Indochina perpetuate a French mythology.

As part of his analysis, Norindr examines the Surrealist "counter-exposition" held in protest of the 1931 Paris *Exposition Coloniale*, and by doing so he contributes to the expanding interdisciplinary re-evaluation of the French colonial history. Other writers who have made recent contributions of this type

are Elizabeth Ezra with her book *The Colonial Unconscious: Race and Culture in Interwar France*, and David Henry Slavin with *Colonial Cinema and Imperial France, 1919–1939: White Blind Spots, Male Fantasies, Settler Myths*. Both of these writers criticize the limitations of the French colonial imagination and speculate on the political significance of a small number of films that treat African identity issues and sexuality.

Ezra deconstructs a "latent" French desire to hold exotic races at a distance despite government policies asserting the contrary and the popularity of exoticism. Her analysis is restricted to two films starring Josephine Baker, but she devotes considerable attention to theater, colonial expositions, and eugenics trends. In a different mode, but with similar ends, Slavin demonstrates how colonial government policies determined the content of fiction films, while the films reinforced the rule of a predominantly white male hierarchy. None of the ten feature films he discusses, made between 1919 and 1939, were set in Indochina, and his comments hinge on French government policies in Morocco and Algeria. In both of these books, fiction films are used as evidence to criticize historical phenomena, and neither develops themes of localized film production emerging from the French colonial milieu.

Much of the postcolonial writing on French cinema examines Maghreb and African identities, but more published work on Indochina has appeared in recent years. The Stam and Shohat edition includes an essay by Peter Bloom entitled the *Beur Cinema and the Politics of Location: French Immigration Politics and the Naming of a Film Movement*. Although this essay examines a

film movement in France created by North African immigrants, Bloom is one of the few contemporary writers to have explored French colonial film archives, and he has published an article on Indochina, entitled "À travers le miroir cinématographique." Here, he introduces Governor General Albert Sarraut's *Mission cinématographique* initiated in 1916. In his analysis Bloom cites a short book written by a Hà Nội lawyer named André Touzet in 1919 which provides a detailed description of the film propaganda activities set forth by the General Government of Indochina during WWI. The essay demonstrates a much broader activity, however, encompassing educational, clerical, and secular government propaganda throughout multiple colonial territories, citing few of the details found in the Touzet edition (Bloom 1995).

Bloom's 1997 PhD dissertation *Networks of Empire: The French Colonial Archive, 1889-1933* is a unique contribution to the fields of French colonial cinema and Third World Cinema. In the unpublished book version of this work, he develops the philosophical context of French colonial documentary film production and identifies some of the prevalent characteristics of the films. Through archival research he finds material evidence of recycled footage and patterns of editing that helped define the colonial newsreel medium. In another essay, again echoing the ideas of Rocha, he links the iconoclastic power of experimental documentary films with the process of colonization. Bloom discusses *Les statues muerent aussi* (1953) by Alain Resnais and Chris Marker, which was banned for ten years in France on the basis of a 1934 government decree. The film interposes archival footage of ritual dances in the colonies with

scenes of African statues in European museums, rupturing the "epistemological" and "organizational" project of French colonial cinema (2002).

Bloom's work has often overlapped with the work of Norindr. The two spoke at the same conference in Marseille in 1995, and both of their talks were published that year in a collection of essays edited by Pascal Blanchard, *Nous et l'autre: Scènes et types*. In this collection Norindr offers and early sketch of his interest in how Indochina was perceived by the French, a theme he fully develops in his book published the same year, as well as an indication of where his research would lead in subsequent years. In 2004 he published an essay entitled "La Trace Lumière: Early Cinema and Colonial Propaganda in French Indochina" in which he examines two films made by Lumière operators Constant Girel and Gabriel Veyre, the first cameramen to film in Indochina in 1896 and 1899 respectively. Here Norindr develops a theme of labor exploitation based on viewing the films, as well as the private correspondence of Gabriel Veyre which the Lumière Institute published in 1996 (Jaquier and Pranal).

The entry by Norindr on early film distribution in Việt Nam, published in Abel's *Encyclopedia*, contains much of the same material he delivered at a 2004 conference for the Utrecht DOMITOR association for the study of early cinema with the working title *Distributing Early Cinema in French Colonial Indochina: The Société Indochine-Films et Cinéma and the "politique du cinema."* Norindr approaches the theme of local reception in Indochina through an analysis of the largest chain of film theaters in the territory. This latest work, like that of Bloom, is based on archival texts and is the most directly related to my dissertation.

Norindr, citing colonial press reviews of films made at the time, discusses the contract between the colonial government and the private company that simultaneously privatized and escalated government propaganda in Indochina.

In their essays, both Bloom and Norindr cite the Franco-Vietnamese scholar Nguyễn Văn Ký and his untranslated 1995 book, *La Société Vietnamienne face à la modernité: Le Tonkin de la fin du XIXème siècle à la seconde guerre mondiale* (Vietnamese Society Facing Modernity: Tonkin from the end of the 19th century to the Second World War). The author conducted research at the *Centre des archives d'outre mer* (CAOM) in Aix-en-provence, France, as well as the colonial archives in Hà Nội. His brief segment on the cinema begins: *De toutes les activités culturelles, le cinéma reste de nos jours le domaine le moins connu de la société Vietnamienne de l'Entre-Deux-Guerres* – Of all cultural activities, the cinema remains today the least known in the study of interwar Vietnamese society (97). Ký's findings are derived from press clippings, government records and two memoirs. Acknowledging the difficulties of working with fragmentary archival sources, Ký generalizes about the period, and, like others, his findings contain a mixture of accurate and inaccurate data.

The colonial press is one problematic area of study mainly because it evolved quickly into a mosaic of diverse expression but was obscured by successive ideological regimes. By 1925, for example, in the northern protectorate of Tonkin alone, there were 125 periodicals in print, 13 of them in *quốc ngữ* Romanized Vietnamese script (Ký 98). Articles about cinema were published irregularly in all three Vietnamese territories under French colonial rule; but the

first Vietnamese film journal didn't appear until 1932. Before this time, most cinematic and journalistic activity, while controlled by French government actions, took place in Sài Gòn where *quốc ngữ* first took hold among intellectuals. Early journals were published in three languages, French, Chinese and Vietnamese (*quốc ngữ*), with a style that was "stilted, repetitive, and tedious, full of parallelisms and Chinese literary allusions" (Durand 157).

The process of colonialism brought the cinema to Việt Nam at the same time it brought rhetorical skills to write about it. Buried in archives, a fuller story of the early cinema remains beyond the current reach of published writings. Accessible French records present a distorted picture that displaces many of the explorations undertaken by Vietnamese intellectuals, and diminishes the signature Asian element found in the profound influence of Chinese culture:

> The existence of all these newspapers and magazines favored mass education and the spread of *quốc ngữ*. Editorial staffs, when put to it, gradually developed a more lucid style, freer of Chinese locutions; but at the same time, in translating philosophical and scientific terminology, they enriched Vietnamese with a new vocabulary borrowed either direct from French or from Chinese and Japanese, their Far Eastern predecessors in journalism. Newspapers helped enormously to unify Vietnamese culture: they kept the South Vietnamese informed about what was going on in the North, and vice versa. The language became more standardized. The South Vietnamese, being the wealthier, were the

> best customers for the literary productions of the North. Thus the press helped the Vietnamese to get to know each other and to appreciate their ethnic and cultural unity. (158)

Scholars in the field of Vietnamese cultural studies have devoted considerable effort to better understanding the tensions that led to the First Indochina War (1946 – 1954), and David Marr's book from 1981, *Vietnamese Tradition on Trial, 1920 – 1945*, is one of the landmark works of this kind. The title can be read as a reference to Hồ Chí Minh's influential pamphlet *Le procès de la colonisation française* (French Colonialism on Trial), published in 1925. Marr indicates transformations in the Vietnamese intelligentsia through the promotion of *quốc ngữ*, literacy activism and publishing; but his work underscores the diversity of often contradictory voices without a single reference to the cinema. Other exemplary works of this kind are *Radicalism and the Origins of the Vietnamese Revolution* by Hue-Tam Ho Tai (1992), and *Postcolonial Việt Nam: New Histories of the National Past* by Patricia Pelley. In an aside, Pelley mentions film among a list of issues Vietnamese historical writers addressed in her discussions of socialist reconstruction (225); but the cinema has only recently entered the field as a topic for Vietnamese studies, most often as a tool for teaching language and history courses. All of these books, as well as the PhD dissertation of Shawn McHale, "Printing, Power, and the Transformation of Vietnamese Culture, 1925 – 1945," reveal the historical circumstances in Việt Nam that shaped the cultural foundations of Hồ Chí Minh's government and the

institutions it created in the 1950's. By extension, they serve as frames of reference for understanding film reception in the colonial period, without specifically addressing cinema; but they fall near the end of the period I examine in my dissertation.

One of the earliest texts of scholarship in this subcategory is Stephen O'Harrow's essay "French Colonial Policy Towards Vernacular Language Development and the Case of Pham Quynh," published in 1973. More indirectly, *Notes on the Cultural Life of the Democratic Republic of Vietnam,* by Peter Weiss and published in 1970, like all the research mentioned above, refers to the prodigious scholarship of French "collaborator" Phạm Quỳnh who edited the scholarly journal *Nam phong tạp chí* (Southern Review) from 1917 to 1934 and was executed by the revolutionary government in 1945. The often fragmentary and elliptical process of studying Vietnamese cultural production requires these authors to cite *quốc ngữ* publications from 1953 onward that refer back to the colonial era in selective ways. Other French colonial sources are equally though oppositely biased, necessitating comparison and skepticism. As a cultural phenomenon, therefore, colonial and postcolonial cinema research requires similar methods. Locating, translating and studying more of the array of colonial-era press stored in multiple archives is a central challenge, and among the few to have done so are Vietnamese authors publishing in state-sponsored texts.

The government agency responsible for maintaining the legacy of Vietnamese film production, the Việt Nam Cinema Department (VCD), published in 2003 a new edition of the official film history, which has not yet been

translated into English or French, *Lịch Sử Điện Ảnh Việt Nam*. Despite the appearance of information not found elsewhere, this record also contains numerous gaps that can only be filled by returning to archival sources. The author of the chapters on early cinema, Hoàng Thanh, was formerly the director of the Việt Nam Film Institute archives (VFI), and his account cites *quốc ngữ* press sources expanding on previous official and unofficial Vietnamese texts. Comparing Hoàng Thanh's work to Vietnamese publications from earlier periods reveals much about the ideological sensitivity of film study in Việt Nam and demonstrates the biases of French and Vietnamese sources alike. Thanh contributed roughly 25 pages on early cinema, while earlier versions by other writers were limited to one or two. In view of these colorations, archival records such as film lists and film collections substantiate and expand the material evidence I present in the catalogue below.

For textual records, the portions of French colonial archives kept in Hà Nội and Hồ Chí Minh City hold many illuminating documents. An agreement in 1954 divided the complete original archives between France and Việt Nam, and with recent cultural and economic openness, access to textual archives has improved. The scale of the required work leaves most records virtually inaccessible, but this documentation will eventually recast our understanding of the region and the period. The abundance of texts on early French Cinema, beginning with George Sadoul's history published in 1946, have overlooked colonial film production; and despite its political significance for revolutionary filmmakers around the world, Việt Nam has rarely appeared in print. New

additions to the early cinema literature on Việt Nam must be extracted from the artificial construct of French Indochina and linked to area studies in other disciplines.

The vast majority of colonial films have been preserved in French archives. In his article from 2005 published in the *Journal of Film Preservation*, a publication of the International Federation of Film Archives (FIAF), the managing director of the French National Center for Cinematography archives (CNC), Eric LeRoy, situates some of the issues of colonial film production mentioned above. We learn from LeRoy that the archives hold a large number of prints that were produced and edited anonymously by contractors engaged by French government commissions. The prints were then sold for exhibition to commercial distributors (or the government paid, depending on the case) who often re-edited and recycled footage over time, sequencing views from the diversity of other colonial territories for newsreels. A two-minute scene from Indochina could appear inside a twenty-minute thematic report combining footage from Algeria, Cameroon, Iraq, and European locations. A majority of the prints at CNC are from Africa, but the second largest category, roughly 15 percent of the colonial-era prints, was produced in Indochina (57). CNC has a small staff that composes notes on the film collection, and its library at Bois d'Arcy, France, contains documentation accumulated from conferences and rare books such as almanacs and professional journals. This is another reservoir of contingent literature that needs to be integrated for research.

The evolving notations of the Gaumont Pathé archives provide the most immediate access to the intertitles and contents of the films, as much of this information is available on the archives' website. Gaumont and Pathé combined their respective archives in 2003, and by making them available for the world they contributed enormously to the study of colonial film production. My research has relied on these and other sources, such as the small collection at the Albert Kahn Museum in Boulogne and the CNC database, to create a composite reference text for early film production in Việt Nam.

Overview of the Archives

The archives listed below are the main sources for my research. With the exception of the new Gaumont Pathé website, access to the collections requires physical presence and familiarity with the classification systems unique to each institution. Every archive is in a constant state of renovation, and the CNC film repository, in particular, holds an abundance of footage without attribution. In addition to the films listed in my catalogue raisonné, there are more than 80 undated titles without production details listed in the CNC database that may have been produced in Việt Nam during the silent era. Further research is needed to find answers to the many new questions resulting from the archival evidence.

Việt Nam Film Institute (VFI)

523 Kim Mã, Quận Ba Đình, Hà Nội, Việt Nam

http://www.culturalprofiles.org.uk/Viet_Nam/Units/1619.html

The full name of this institution in Vietnamese is *Viện Nghệ Thuật và Lưu Trữ Điện Ảnh Việt Nam* (Việt Nam Institute of Film Art and Archives). In recent years the shorter translation is used for publications and correspondence. VFI was established in 1979 as *Viện Tư liệu Việt Nam* (Việt Nam Film Documentation Institute) as a repository for film prints and negatives produced by the state film industry, as well as records from the film history. It remains the home of the official state film archives.

While that function is still nominally the centerpiece of VFI activities, the organization also has a small library and publishes books. In 2001, for example, VFI cooperated with the South East Asia-Pacific Audio Visual Archive Association (SEAPAVAA), based in Manila, and the National Screen and Sound Archive of Australia to publish *Film in South East Asia: Views from the Region*, a collection of 12 essays in English covering all the countries of the region. The Vietnamese cinema essay in this collection is a survey of the film history for quick reference and orientation. VFI also publishes a film magazine, *Điện ảnh Ngày nay* (Cinema Today), in which some articles on the silent era can be found.

The small quantity of material available from VFI is derived from other sources that are often more useful, but there would be little to go on without it. The research staff at VFI can assist in research projects and indicate sources in Việt Nam outside the institute. They are part of a community of writers and researchers extending to the Việt Nam Cinema Department (VCD), a separate institution at the same administrative level under the Ministry of Culture and Information. VCD has published an official History of Việt Nam Cinema, which can be found at the VFI or VCD locations. The former director of VFI wrote the chapters on the silent era for this important guide.

Although Hà Nội is the administrative capital of the cinema, VFI also has an office in Hồ Chí Minh City which mainly supports archival materials from the southern region of Việt Nam. Individuals affiliated with these institutions often have private collections of writings from the colonial era that are lacking in the official offices. Through personal contact much can be learned, including, one

hopes, the discovery of missing film prints. VFI hosted the annual congress of the International Federation of Film Archives (FIAF) in Hà Nội in April 2004. At that time, the French National Center for Cinematography (CNC) donated 17 restored prints of films made in Việt Nam from 1923 to 1951. Among the donated films is a feature produced in 1923 that had been previously unknown.

National Library of Việt Nam

31 Tràng Thi, Quận Hoàn Kiếm, Hà Nội, Việt Nam

http://www.culturalprofiles.org.uk/Viet_Nam/Units/1646.html

The library has an extensive collection of original colonial journals, most of which are inaccessible due to inadequate storage and catalogue information. The research staff at the library is very helpful, and can provide translation.

Việt Nam National Archives Centre One

31B Tràng Thi, Quận Hoàn Kiếm, Hà Nội, Việt Nam

http://www.culturalprofiles.org.uk/Viet_Nam/Units/2063.html

Trung tâm Lưu trữ Quốc gia 1 (National Archives Centre One) houses records of the French colonial administration from 1858 to 1945. Selected files of the Governors General of French Indochina and the complete records of the Residents Superior of Tonkin can be found there. Reports on cinema controls, licenses and visas for film exhibition, and official correspondence are among the materials. There are three national archive centers in Việt Nam. The complete

records of the various governing bodies of Cochinchina and South Việt Nam are contained in National Archives Centre Two in Hồ Chí Minh City.

Centre des archives d'outre mer (Center for Overseas Archives, CAOM)
29 Chemin du Moulin-Detesta, 13090 Aix-en-Provence, France
http://www.archivesnationales.culture.gouv.fr/caom/fr/index.html

The French National Archives consolidated the records of the Indochinese Government at the Aix-en-Provence site in 1996. The collection includes documents classified under the system created by Paul Boudet in 1917 when he was the first director of the Archives and Library Service of Indochina. It also contains other thematic collections classified in various ministerial and geographic systems. Correspondence of the General Government of Indochina (GGI), Residents Superior of Tonkin (RST), Annam and Cochinchina pertaining to cinema controls can be found there. The archives provide guidebooks and consultations on site. There are no films in any of the collections.

Lumìere Institute
25 rue du Premier-Film BP 8051, 69352 - Lyon Cedex 08
http://www.institut-lumiere.org/

The Lumière Institute provides screening facilities for Lumière catalogue films in digital formats. A variety of useful publications and research consultation is available at the Lyon site. Among other collected essays in the library, detailed information about the Lumière operators Gabriel Veyre and Constant Girel can be

found in the *Actes du Congrès mondial Lumière* (Acts of the World Lumière Congress) published in limited edition in 1999. The institute published Gabriel Veyre's correspondence in 1996.

Gaumont Pathé Archives

24, rue du Docteur Bauer, 93400 Saint-Ouen, France

http://gaumontpathearchives.com/

In December 2003 the archival collections of Gaumont, Pathé and Éclair were combined. The archives' website allows online research and viewing. At the Saint-Ouen office location, near Paris, the staff will advise researchers and facilitate viewing in digital formats. The collection is vast, containing over 1200 entries under the rubric *Indochine*. Films made in Việt Nam, or featuring Vietnamese people, were gathered from multiple collections corresponding to changes in the business structure. Many entries have incorrect dates, none contain production details, and no camera operators are named. While some newsreels functioned like short features, with duration up to 30 minutes in the colonial era, most had no proper titles and were categorized by themes such as geography or historic events. Titles found in the Gaumont Pathé Archives were often the result of the archiving process itself, and many entries have little to do with the stated themes of the collections. What follows is a brief description of the collections used in my dissertation.

Although Pathé created its newsreel section first, Gaumont was the pioneer in Việt Nam. The earliest film in the Gaumont Pathé archives is dated

1900 from the *Gaumont Actualité*s collection. This collection contains diverse entries dating from 1897, even though the name wasn't used for business until 1910. The earliest *Pathé Journal* archival entry from Việt Nam was released in 1915. Although the Pathé newsreel group was created as a dedicated unit in 1909, the archival collection with that name contains films dating from 1896. Both companies had branch offices around the world that contributed general interest footage. They enlisted foreign affiliates, governmental film personnel, and dispatched camera operators to travel the world, often generating films around themes. Gaumont was particularly active in Việt Nam, having acquired footage produced by the Indochinese Government. I have found no indications that the celebrated camera operators Albert Machin for Pathé and Pierre Perrin for Gaumont worked in Indochina.

Other Gaumont collections dating from 1900 contain films made in Việt Nam. The *Boîtes Vertes* (Green Boxes) collection began with films commissioned for the 1900 *Exposition Universelle* in Paris. This collection is supposed to be dedicated to special reports on major events and historical retrospectives, but many of the short entries from Việt Nam appear to be randomly selected, often with inaccurate data. A smaller collection with early films is *Séries Rouge E*, subtitled *Un autre journal* (another journal), is dedicated to street scenes and traditional ways of life in foreign counties. A third Gaumont collection of newsreels dating from 1910 is devoted to famous personalities. Only one film each from the latter two collections was made in Việt Nam.

Like Pathé in 1919, Gaumont created an educational film unit in 1920. The Gaumont collection is called *Enseignements* (Lessons), and it contains the largest number of Gaumont films made in Việt Nam. The Pathé collection similarly dedicated to presenting the arts, industries and geography of overseas territories is *Pathé Revue*. These collections nominally conform to the goals of government propaganda, highlighting the "improvements" and benefits of French colonialism; and they include films produced by the Indochinese government itself.

One last collection, which contains few entries from Việt Nam, is Pathé's *Villes et Monuments* (Cities and Monuments). The film unit was created in the early 1920's with the subtitle "Around the World in 12 Hours." I have found no evidence of Éclair or Eclipse producing films in Việt Nam before 1926, but that possibility does exist. The latter two companies often destroyed prints after their economic benefits had expired.

Albert Kahn Museum

14, rue du Port, Boulogne-Billancourt, 92100 Hauts-de-Seine, France

The Albert Kahn Museum is home to the Archives of the Planet, which contain 19 films made in Việt Nam. Researchers can view the films in video tape and digital formats at the Haut-de-Seine site. The staff provides consultation and archival notes for the films. As part of the April 2004 FIAF congress in Hà Nội, the Albert Kahn Museum donated restored prints to VFI, and the films can be

screened at the Hà Nội location of the Việt Nam film archives. This collection contains extensive footage from other parts of the world.

National Center for Cinematography (CNC)

7 bis, rue Alexandre-Turpault, 78395 Bois d'Arcy, France

http://www.cnc.fr/

The CNC archives contain about 140 films made in Indochina by Gabriel Veyre that are not part of the Lumière catalogue. The collection also includes films produced by the Cinematographic Service of the Government of Indochina, films by private companies and individuals, Gaumont and Pathé films, and films of unknown origin. Among CNC titles made in Việt Nam during the silent era, few are available for viewing in digital or other formats. In order to view films at CNC, a long administrative process is necessary to obtain permission and assistance. Although the archives are highly advanced, the small CNC staff is overextended with an enormous volume of catalogue research and conservation projects. Many colonial-era films in the CNC collection have not been registered or dated, and a very small number have been restored. Unrestored prints are not permissible for viewing until copies can be made. Conditions should improve gradually, but for the time being access to early cinema prints is restricted to a few well-publicized items such as Lumière catalogue films.

CNC maintains a large database with useful information. There is a library at the Bois d'Arcy site with unpublished documents and rare books. Three documents from CNC were important for my dissertation: the confidential

database list of films made in Indochina; the program notes to the 12th Colloquium "Cinema and History – History and Cinema," held in 1991 and sponsored by CNC; and the confidential notes from the 2004 FIAF congress held in Hà Nội. From these documents I was able to cross-reference titles from other sources and make new discoveries. The database includes 80 undated entries, some with titles similar to those cited by colonial journals found at CAOM and in Vietnamese texts. The resources at CNC are exceptional but difficult to access, and they introduce many new questions that need further research.

The director of the Bois d'Arcy archives, Eric LeRoy, explains that colonial reportage films were made by independent professionals in the private sector with the financial support of the state, which maintained its right to distribute the films for "non-commercial" purposes. Yet no government agency was expressly responsible for film distribution. The system was fluid, and hundreds of films were produced anonymously. Colonial footage was recycled, edited and manipulated in ways that make attribution even more difficult to trace. Following the usage of the colonial authorities and producers, CNC categorizes the films according to themes. More than half the films at CNC are devoted to the themes of "tourism," "exoticism" and "daily life." Some of the few filmmakers that have been identified specialized in certain themes, but in the case of Việt Nam these names occur in films made after 1926, in the 1930's (LeRoy 58-61).

National Library of France

Quai François Mauriac, 75706 Paris

http://www.bnf.fr

The national library contains the writings of Albert Sarraut and other figures from the period. It also holds a large collection of colonial journals not found at CAOM or other locations. The on-site search capabilities at this location indicate holdings in other parts of the French library system.

Defense Department of Communication and Audiovisual Production (ECPAD)
Fort d'Ivry, 2 à 8, route du Fort, 94205 Ivry-sur-Seine Cedex, France
http://www.ecpad.fr/ecpa/index.htm

The Defense film archives contain footage produced by the Indochinese government and military. This material is currently inaccessible and requires further research. Many prints distributed by the *Agence économique de l'Indochine* were deposited there in 1944 (Boudet 155).

Introduction

That way is the unknown cinema of aesthetic adventure and philosophical speculation. And this way is third world cinema, a dangerous, divine, marvelous cinema where the questions are practical ones …
Glauber Rocha in *Vent d'est* by Jean Luc Godard (1969)

Perhaps the strangest trophy Vietnamese envoys ever brought back from China in this period was the name "Vietnam" itself. It dates from 1803 and is perhaps the most obvious tangible legacy of the old Chinese tributary system still surviving in East Asia.
Alexander Barton Woodside in *Vietnam and the Chinese Model* (1971)

Nomenclature is an enigmatic but central part of studying things Vietnamese, and motion pictures are no exception. Before World War II the country now recognized as Việt Nam was "Annam." The French government chose this historically offensive name which meant "pacified south" during the T'ang-era Chinese occupation centuries before. The term was an imprecise referent for the population of three Vietnamese territories, also renamed according to Chinese and Portuguese usage. What are now Vietnamese people were then *Annamites* (Annamese).

When the French landed in 1858, the imperial name was *Đại Nam* (Great South), and the long dynastic history before that included other variations as borders shifted with conquests and rebellions. Woodside explains that when the Ch'ing emperor of China reversed the word order of *Nam Việt* (Southern Việt) in 1803, it was to avoid invoking an ancient Han dynasty state that included Canton and the Red River Valley at its southern border (120). The newly installed court of Huế, however, represented the expansion of the ethnic Việt from the Red River near the Chinese border to the Mekong in the south. At the time, the Vietnamese emperor needed official recognition from his giant neighbor and tacitly conceded to the misleading *Việt Nam* for diplomatic correspondence. But *Việt Nam* was unacceptable to the "restored" kingdom in Huế because it suggested dependence and submission to China, it lacked national authenticity. In the same way, *Annam* was unacceptable to Vietnamese intellectuals living under French colonial rule.

Vietnamese nationalists in the 1940s reinterpreted the Chinese diplomatic expression of 1803 and it was transformed to mean "the land of the Việt." This interpretation of Việt Nam called forth a different moment in the Vietnamese past: the 10th century early Lê dynasty *Đại Việt* that had ousted the Song after a thousand years of Chinese domination; the word *Việt* itself being a Chou-era Chinese word referring to the heterogeneous aboriginal peoples of Canton (20).

The past coexists with the present, in other words, and the nomenclature represents power. Any given period in the film history captures part of that complex paradigm, as the early motion pictures made under French colonial rule attest. Việt Nam and its people on film were not Vietnamese; they were

representations of contradictory French ideas and became “Vietnamese” in a postcolonial time: Việt Nam on film publicized the exploits of the occupying French colonial government in “Tonkin,” “Annam” and “Cochinchina” in a place called “French Indochina,” where the cities reflected the “urban aesthetics of modern France” (Pelley 220). While claiming to be culturally “authentic,” none of the films were made by Vietnamese until 1926, when the topics included an adapted children’s story by La Fontaine and the puppet monarchy of Huế. The French government itself was conflicted between its Catholic royalist domination of the colonies and the Radical Party secular ideals of many Third Republic politicians.

The representational paradigm is further complicated by the reconstruction of Vietnamese history under the guidance of the Central Committee of the Communist Party of Vietnam, and its cultural organism, the Ministry of Culture. The officially recognized name of the first Vietnamese filmmaker was only identified by researchers in 1994; and the few available details about him were officially published in 2003 without attributing sources. His historically important films depicted the funeral and coronation of the last Nguyễn emperors in Huế, the imperial city itself a 19th century representation of Vietnamese and French ideas about China: the “restored” monarchy emulated the Beijing Citadel in 1802, while ruthless French tax codes later ensured its expansion and high visibility. French military cameramen could film without constraints in what had been one of the most hermetic political bodies of East Asia. Therefore, in order to situate early film production as part of a Vietnamese cultural history, two issues are

unavoidable for research: a) films of colonized Tonkin, Annam and Cochinchina must be hypothetically extracted from French Indochina; and b) they must be reconstituted as part of a decolonized history of Việt Nam.

Cultural decolonization was a practical necessity for the Brazilian theorist and filmmaker Glauber Rocha, who appeared in Godard's reflexive and exploratory film *Vent d'est* (Wind from the East) in 1969, during the height of the American intervention in Việt Nam and concurrent with the official end of Mao's Cultural Revolution in China. When the pregnant woman with a camera onscreen asks Rocha the way to a "political cinema," Rocha's response acknowledges the process of cultural decolonization in two ways. The first is from within the interstices of colonial power through "aesthetic adventure and philosophical speculation," as in the case of Godard and his contemporaries. The second is based on "practical questions" on the ground of the colonized territory.

Although manifest in different ways, the efforts of collaborationist intellectuals in Việt Nam to enable modernization under the French represented at least one side of the equation presented by Godard and Rocha. It could be found in the formal experiments of writers in the 1920s and 1930s, which addressed the need for a modern linguistic transformation and in the sporadic efforts of entertainment filmmakers in the 1930s (Duran 118 and Thanh 23). The other side, however, required a closer look at the material aspects of revolt. As an inspiration to Rocha and his contemporaries, the Vietnamese revolution was a movement in the Third World that answered "practical" questions; but in doing so, it maintained the spirit of Rocha's imperative while taking a completely different

"way" for its own political cinema: it was the route of state orthodoxy informed by precolonial Vietnamese notions of "National Essence," "de-sinification" and the "family-state" (Pelley 133 and 63). As a result, examining Vietnamese film history now requires us to observe the past through this nomenclature and the postcolonial ideas it represents. And yet, because the Vietnamese film history is still in transition, Rocha's comments remain intertwined as a useful reminder of the ways naming is a function of power, and how the past informs the present. The official recognition, in 2003, of a bourgeois filmmaker who adapted La Fontaine, appropriated the reportage techniques of French newsreels and saw his films projected in the film theaters of Tonkin, Annam and Cochichina in 1926 exemplifies this ambiguity. The film now has a Vietnamese title and an author, according to the new nomenclature, but it was originally projected anonymously with a French title.

Official historians in Việt Nam initiated the process of cultural decolonization in cinema in the early 1950s. The Vietnam Cinema Department and the Vietnam Film Institute are two institutions based in Hà Nội created by the Ministry of Culture to do film research and publish their findings. In 2003, the first volume of the two-part official *Lịch Sư điện ảnh Việt Nam* (History of Vietnamese Cinema) offered more extensive text on the early cinema than the previous *Lịch Sư điện ảnh cach mạng Việt Nam – Sơ Thảo* (History of Vietnamese Revolutionary Cinema – A Rough Draft) published in 1983. To provide an historical framework for my dissertation, I have paraphrased the 2003 official text, translated from the Vietnamese, up to the point where the first

Vietnamese films were made. In the subsequent section, I present a commentary on the historical framework based on additional information gathered from archives. My work differs from the official texts by examining colonial film culture more closely in an effort to understand how it worked under the controls and conventions of the French. Through archival research I have located film prints and colonial government documents that reveal points overlooked by the official history. These include existing prints of Việt Nam on film, new information on commercial film theaters, colonial censorship controls, and points of contact between the French-controlled film apparatus and Vietnamese culture. I composed a catalogue of films in chronological order, which represents archival collections or titles cross-referenced in historical narratives; and in my commentary on the official film history I integrate reflections on the catalogue. The catalogue comprises the majority of my research.

Today, as Việt Nam prepares to enter the World Trade Organization, it is commonplace to buy travel guides or to search internet sources that easily provide a daunting array of information about a part of the world that was once inaccessible. The names of places have changed or reverted to pre-colonial terms, and the names of Vietnamese leaders have been added to the roster of 20th century notables, while many figures of colonial France and their collaborators undergo historical re-evaluation. Scholarly studies in several languages, archival collections in Việt Nam, France, Russia, China, Korea, Japan, and the United States offer a vast reservoir of interrelated material for cultural interpretation of films. Theoretically, the dimensions of accessible information should reflect the

material bases of film production and reception, and yet, very little is known about Vietnamese film culture outside its national boundaries.

Therefore, my dissertation focuses on establishing stable references and formal attributes rather than interpretation, so that the revolutionary cinema's response to colonial Việt Nam on film will be intelligible in future comparative studies. Looking into the colonial past from the elliptical perspective of revolutionary and postcolonial Việt Nam, the "practical questions" raised by Godard and Rocha are relevant. The contemporary film industry of Vietnam is in the midst a difficult transition from the socialist model subsidized by the government, to a hybrid model of competing markets. A Vietnamese version of the "aesthetic adventure and philosophical speculation" described by Glauber Rocha in 1969 may be inevitable in the 21st century as new powers take hold.

Patricia Pelley's lucid study of postcolonial historiography in Vietnam introduces the theory and practice of cultural revolution envisioned by the Indochinese Communist Party (ICP) in 1943. According to a series of articles published in the 1959 Journal of Historical Research, an organ of the victorious communist state, the ascendant government of Hồ Chí Minh was anticipating Japanese surrender and called for a general uprising that went beyond military, political and economic action before the August Revolution of 1945:

> In 1943, to clarify the new emphasis on culture, the ICP issued an outline of Vietnamese culture, which articulated the new tactics and identified the three bases of revolutionary culture: nationalism, science, and the masses. Describing the kinds of culture that the

> revolution should oppose, the outline listed conservative (*bão thủ*), eclectic (*chiết trung*), eccentric (*lập dị*), pessimistic (*bi quan*), mystical (*thần bí*), and idealist (*duy tâm*) forms of culture and specifically condemned classicism, romanticism, naturalism, and symbolism. This document also explained that the cultural revolution would displace Asian and European philosophies that were irrelevant to contemporary Vietnam, including those of Confucius, Mencius, Descartes, Bergson, Kant, and Nietzsche. (115-16)

I present this example in order to demonstrate the scope of hierarchical ideas influencing official publications on cultural production. Under the Ministry of Culture, created in 1955 to absorb and extend the functions of the Ministry of Information and Propaganda, film history needed to reflect the tenets of Vietnamese revolutionary culture, as did film production itself. Although the specific details of implementing this objective have been revised and adapted over time, often contributing new research, the purpose of official publications has been to substantiate the cultural agenda of the state. In this light, a diachronic examination of colonial cinema provides visual access to those representations that the Vietnamese cultural revolution rejected. And yet, because the Vietnamese film history is evolving, Rocha's comments remain intertwined as a useful reminder of the ways naming is a function of power, and how the past informs the present.

Historical Framework

The official history of Vietnamese cinema published by the Việt Nam Cinema Department (VCD) in 2003 begins with a brief survey citing the French film historian Georges Sadoul, who labeled France the "cradle" of motion pictures in the "age of the pioneers." This period lasted from 1896, when vendors first sold tickets commercially, until around 1908 when the expanding viable film industry warranted theatrical exhibitions. Noting the advantages of the Lumière *Cinématographe* and the innovations it spawned among competing groups, the history continues, stating that during this time western industrialists manufactured cameras, projectors, film stock and chemicals, in addition to producing films for sale or for rent. Limited to film-producing countries at first, the same companies soon released story films in series featuring well-known actors, which attracted an expanding audience that soon included subjects of the colonies. The novelty evolved into a modern art form, known throughout the world as the "Art of synthesis, the Seventh Art." In the era of early cinema, some colonized territories experienced the phenomenon earlier than others. The text uses a quotation from the English colonial authority, "the sun never sets on the United Kingdom," to introduce the colonial practices of importing scenes from the colonies for the pleasure of the western bourgeoisie, while projecting European scenes abroad to "do business under the pretext of bringing civilization" (8).

A section follows summarizing the French conquest of Việt Nam in three paragraphs: Việt Nam was in an important strategic position for capitalists seeking to link Pacific ports to land routes from the Indian Ocean coast; the Spanish attacked Sơn Trà, later renamed Tourane (and then Đà Nẵng), in September 1958, but the French more rapidly occupied the three countries of Laos, Cambodia and Việt Nam; after invading six provinces of Cochinchina and the third invasion of the Côn Lôn archipelago in 1861, France unilaterally declared the southern territories of Việt Nam possessions of France; in June 1884 the Nguyễn Dynasty signed a treaty in Huế allowing the French to annex all of Việt Nam; in October 1887 the French government founded the Indochinese Union, comprised of the five territories Cochinchina, Annam, Tonkin, Laos and Cambodia; France named a Governor General of Indochina to administer the five territories each with resident French administrations; Cochinchina became a colony, while the two regions of Annam and Tonkin were "protectorates" nominally governed by the puppet Nguyễn monarchs; the country name of "Việt Nam" was thus erased from the map of the world and replaced by the name "Annam."

Việt Nam had been dominated for 12 years by the time the birth of cinema was "officially declared" in December 1895. During that time there were constant uprisings among the Vietnamese people, such as the *Cần Vương* (Restore the King, 1888) movement, which protested against the French colonial invaders in all three regions. Therefore, the French authorities implemented a politics of

repression, demagoguery, and propaganda. Under these circumstances the cinema in Việt Nam was used to "civilize" the natives (9).

The official history goes on to explain how films came to Việt Nam in the same section. Three years after the historic projections in Paris of December 1895, public exhibitions were held in Châu Thành, a neighborhood in the Chinese market town of Chợ Lớn southwest of Sài Gòn, and public projections took place on the street in front of the mayor's house. Citing issues 50 and 51 (6 and 13 November 1898) of the colonial weekly newspaper *Nam Ky*, the history describes advertisements for *jeux de projection* (projection plays) offering tickets for an 8:00 p.m. show at prices that would have excluded average Vietnamese. Booths with four seats sold for five piasters, a currency used in French Indochina that was roughly equivalent to four French francs. First class seats sold for one piaster, second class cost half a piaster and third class sold for one third. Appearing the following year in the same journal numbers 81 and 82 (18 May and 10 June 1899), advertisements for "singing picture" shows (*hát hinh máy*) offered tickets at more reasonable rates (10).

Announcements for traveling exhibitions appeared more frequently in the colonial journals of Sài Gòn and Hà Nội for the next 15 years. These projections were conducted by private business people, who owned the equipment and showed movies from France and "other countries." Colonial officials, as well as large hotel and restaurant proprietors organized screenings for regular entertainment, fairs and political events, sometimes in the government administrative offices. Spectators were mostly officials, office workers,

industrialists, business people, and powerful Vietnamese. The French army also paid traveling entrepreneurs for screenings at military installations. There were few occasions for the "native" public to attend screenings aside from village fairs, expositions, and holiday festivals. In the same news announcements, appearing for example in *Nam Ky* 81 (18 November 1899), we learn that French entrepreneurs filmed local actualities in Cochinchina and projected them in their traveling exhibitions. A man named Léopold Bernard was one such person who filmed landscapes and manufacturing activities in the Sài Gòn/Chợ Lớn area (11).

The official history continues with a brief introduction to Gabriel Veyre, a Lumière camera operator. The text mentions that Veyre had two assistants and filmed scenes in Việt Nam for eight months before traveling to Cambodia from 9 October to 15 December, when he returned to Việt Nam to finish his work. The Lumière Institute has a collection of Veyre's films made in Việt Nam, and in them we see Governor General Paul Doumer, his wife and daughters; officers and soldiers of the French army, both French and Vietnamese; Vietnamese peasants cutting fields; Vietnamese workers in a brick factory or on a pier transporting wood, on a road in Sài Gòn, or mining coal in Hòn Gai. There are also scenes of mandarins kneeling before the emperor at the Huế palace, dragon dances, the flower festival in Chợ Lớn, gondola races in Sài Gòn, laborers carrying notable French and Vietnamese in sedan chairs high in the Hai Vàn *col de nuages* (cloud pass), and scenes of daily life in Việt Nam: a meal, dances, burials, an opium den. The French National Center for Cinematography donated 35 print copies of scenes like these to the Việt Nam Film Institute Archives. At this point in the

historical account the text reminds us that the cinema came to Việt Nam while Paul Doumer was Governor General (1890-1902). Doumer was an enforcer of the colonial project and known for having built the railroad and the bridge across the Red River that was named after him (12).

From Gabriel Veyre and Paul Doumer the official film history skips ahead more than twelve years to the time of WWI (1914 – 1918). At this time film projections in Việt Nam were used by the colonial authorities as propaganda to show the civilization, the power and the wealth of France. The films coincided with the redeployment of colonial troops to France to defend the "Motherland," and the Nguyễn monarchy "coughed up" money to support the war.

Because of the war France spent a lot of money and lost a lot of men. As a result the French economy was in shambles. Colonial exploits were reinforced during and after the war to reinvigorate French power, and with this goal in mind the new Governor General of Indochina, Albert Sarraut, compelled the French Minister of Defense to dispatch a military film unit to make films in the Indochinese Union, especially Việt Nam. His wish was granted and two men, Tétard and Brun, eventually produced 20 short documentary films, 17 of which were made in Việt Nam. The contents of the films included landscapes and people of Annam (now Việt Nam); scenes of Huế, Sài Gòn, Bắc Cạn, the Perfume River (Sông Hương), the Mekong; ethnic minority villages; economic foundations such as rubber and sugar cane plantations, tobacco manufacturing, trade schools for ceramics, silk production, and the Biên Hòa foundry; native culture such as the Nam Giao esplanade, the Nguyễn imperial tombs near Huế, daily life in the Huế

court, Tonkin architecture. The text indicates that all of the films were transported to Paris to be developed, printed, multiplied and projected in France, in an effort to introduce the colony to authorities, industrial magnates, entrepreneurs and the people of France in order to seek investment for colonial development that would restore the French economy after the war (14).

At the war's end, in November 1918, France was triumphant, and the colonial authorities in Việt Nam organized a victory celebration in Sài Gòn. The official history cites Hồ Chí Minh's *Le procès de la colonization française* (French Colonization on Trial, 1925, written under the name Nguyễn Ai Quốc) to indicate that on this occasion the government publicly exhibited films depicting the "victorious combat" of the French army. Inexplicably, the text shifts from the Sài Gòn victory celebration to an anecdote about a French documentary film on the emperor Khải Định made in 1922. The transition linking this film to the victory projections in Sài Gòn is made dismissively: "There was a reportage film made by a French director on the theme of 'Việt Nam' that caused indignation in social circles of the country." In this way, the text insinuates the film was shown in Việt Nam but avoids concrete details. The official history gives the title *Khải Định, vưa An Nam* (Khải Định, the emperor of Annam, translated from the French original) and indicates that it was made when the emperor visited France for two months in July and August 1922 to attend the *Exposition Coloniale* in Marseilless. The text reminds us that Marseilless, at the time, maintained the most important port in Europe (15).

The anecdote is from an "old and venerable journalist" named Nguyễn Khac Hanh who recounted how "the director expressed the image of this king." A circular object like a large flat basket fills the screen, and in this object appears the image of a dancing dragon surrounded by clouds and ornamental motifs. The audience doesn't quite grasp the scene until the camera tracks in reverse and reveals a boot, then two boots, then white trousers in the boots. At this point the audience understands that a standing figure is before the camera, and as the shot continues the silk tunic with brocade dragons, dancing phoenix and jade fixed into the fabric confirms that the figure is the Vietnamese monarch. "It's our king!" people shouted in the cinema. The camera tilted up slowly to reveal the regal front of the figure, and as it reached the neck the spectators were thrilled with anticipation. When the camera reached the face of Khải Định the theater erupted into shouting. He was wearing heavy make up, and his face was thin and wrinkled with red cheeks like a clown. He wore a pointed hat with an apparently gold tip at the peak (16).

Nguyễn Khac Hanh suggested that the emperor, accompanied by the "Prince Bảo Đại," one of his wives and his daughter, and ministers, was required by the French authorities to perform a welcoming ceremony of "imperial Annam." A footnote in the official history tells us Nguyễn Khac Hanh's anecdote was taken from an article entitled "The Memory of Vietnamese films in the 1930s," published in 2001 by the writer Siêu Hải.

In sum, the text takes us from Sài Gòn in 1918, when a WWI victory commemoration projected French war films, to an article published in 2001 about

films made in the 1930s which cites the recollection of an "old and venerable journalist" who relates an anecdote from someone else about a film made in France portraying the Vietnamese emperor in 1922 that may or may not have been screened in Việt Nam in the year it was produced. This is an example of film research in Việt Nam and the steps one goes through to reconstitute a reasonable semblance of what took place in the film culture of the colonial era. If the emperor's trip to Marseilless in 1922 appeared on screens in Việt Nam, it would be a useful addition to the study of French colonial and postcolonial cinema in Việt Nam and Southeast Asia. Unfortunately, this is not a fact that can be verified (18).

To conclude this brief and elliptical section, the text cites Hồ Chí Minh's address at the Third National Congress of Arts and Letters held in Hà Nội in 1957, an event that has also been reported to have taken place in 1962 (Pelley 205). In this often-cited speech the President of the Democratic Republic of Việt Nam (and Chairman of the Vietnamese Communist Party) describes the ways the French colonial authorities used movies to "denigrate our people" during the silent era. Speaking as though he were in Marseilless at the time, and he may have been, Hồ Chí Minh says with his characteristic flair that the exterior of the Indochinese Pavilion featured a pretentious display of poster-sized photographs depicting throngs of Vietnamese mandarins bowing to the "puppet king" and his "big dog." These were alongside giant portraits of the French Governor General and Residents Superior of Indochina. In addition, there were hundreds of shirtless Vietnamese laborers pulling guests on rickshaws to and from the entrance of the

pavilion; and above all, there were films. These were, we learn from Hồ, scenes of old women with lacquered teeth chewing betel, emaciated peasants in rags, and men in loincloths climbing coconut trees. They appeared with the title "Images of Annam." The official history offers no commentary on the actual films, screenings at the Exposition or the significance of Hồ's criticism.

After jumping from Gabriel Veyre's films made in 1900 to French propaganda films of 1918, and finally to the 1922 newsreel mentioned above, the official history returns to the first ten years of the century and introduces the topic of film theaters in Việt Nam. Before the war years 1914 – 1918 each night there were at least ten projectors operating in the "big cities" of Việt Nam, attracting numerous intellectuals and middle-class spectators. Some of the projector owners wanted to open cinema theaters, but the war prevented them from doing so. The war did not spread to Indochina, but material and human resources of the territory were mobilized to serve the war effort, while young Indochinese conscripts went to fight alongside the troops of the "Motherland." Because of the wartime situation, the "bourgeois" proprietors of the French cinema were in no hurry to invest in film theater construction in Việt Nam. The official film history published in 2003 offers no further information about the "ten projectors" operating before this time (20).

After the war French colonial development projects accelerated with the goal of economic recovery. This caused French investors to build movie theaters in Hà Nội, Sài Gòn, Chợ Lớn, and other "big cities." What follows is a revealing roster of film theaters built in Việt Nam during the 1920s without source

attribution. The theater named *Pathé Frères* opened 10 August 1920 next to the temple of Bá Kiều near Hoàn Kiếm Lake in central Hà Nội. An announcement in the French-sponsored *quốc ngử* daily newspaper *Thực Nghiệp Dân Báo*, which was launched the same year, advertised projections at the theater with ventilation every evening (Durand 157). Another cinema called the Tonkinois opened on Hàng Quat Street on 12 June 1921. Soon after, in 1924, the Palace cinema on Paul Bert Street (later renamed the Eden) and the Family cinema on Hàng Buồm Street opened, both in central Hà Nội near Hoàn Kiếm Lake. The Family cinema was owned by two partners, one Chinese and one Vietnamese. This theater was created by taking out the shared wall between two tall and deep townhouses, with the screen placed at the back.

In Sài Gòn and Chợ Lớn there were eight movie theaters operating in the mid 1920s. The most prestigious of these was the Casino, built in 1924. The text reintroduces the possibility that theaters may have existed earlier. At first, cinemas in Việt Nam were built exclusively by French entrepreneurs, but in the mid 1920s Chinese theaters opened for business. A theater named San Tai Luc opened in Chợ Lớn, and another known as A Sam was later renamed Da Kao. Both of these theaters started in 1924 when the *Family* cinema opened in Hà Nội. All the theaters mentioned above showed mostly French movies, with only a few American, English or Italian selections, due to the control of distribution exercised by French companies.

A yearbook of economic statistics from 1927 listed 33 cinemas in Việt Nam as follows: ten screens in Tonkin, of which four where in Hà Nội, two in Hải

Phòng, one in Nam Đinh, one in Thái Nguyên, one in Lào Cai, and one in Cao Bằng; seven screens in Annam, with two in Huế, two in Đa Năng, one in Nha Trang, one in Nghệ An, and one in Hà Tĩnh; in Cochinchina there were 16 screens, with four in Sài Gòn, four in Chợ Lớn, one in Gia Định, two in Cần Thơ, one in Mỹ Tho, one in Bến Tre, one in Sóc Trăng, one in Bạc Liêu, and one in Lâm Đồng. Some of these theaters were owned by a company that monopolized the importation and distribution of motion pictures. This company was the *Société Indochine Films et Cinémas* (Indochina Films and Cinemas Company [ICF]), formed 11 September 1923 with initial capital of three million and two hundred thousand French francs in Sài Gòn. The company rented films to theaters it did not own and also had the "right" to produce films. In an interesting elliptical reference, the text explains that a competing firm opened in Sài Gòn seven years later, in 1930. This company was called *Société des Ciné Théâtres d'Indochine* (Cine-Theaters of Indochina [CTI]), and the French owner was Jewish. The unnamed entrepreneur arrived in Sài Gòn/Chợ Lớn area in the 1890s when movies first came to Việt Nam m and started his business as a traveling showman. Having made a fortune, the text informs, he later opened theaters in Việt Nam, Laos and Cambodia (21-22).

The official history indicates that most film theaters in Indochina were owned by these two companies. The remainder belonged to one French businessman and a few Chinese, but every theater rented films from one of the two major companies. Before 1930 every room had only one projector, and each time a reel finished the lights went on for the technician to replace the new reel.

The screen was made of white cloth with a blue or black border and elevated so that everyone could see. The elevation meant that most spectators had to tilt their heads back looking upward. The seats were made of wood. Chairs and benches were placed on a flat floor, but in the late 1930s theater-owners added balconies, pitched floors, and improved seat patterns for more comfortable viewing. In addition, every theater by then had fans. The official history relates other details about theaters in the 1930s and 1940s, but these points are beyond the scope of my remarks. A section on French film production in the 1920s, however, is relevant.

The official history claims the film production activity of ICF began a few months after its inception in September 1923. At the time there were very few films made by the French in Việt Nam. In the available journals, books and archival documents we find no more that ten documentary and fiction films from the period. Reportage and documentary titles include *Kiệp Bạc Festival*, *Sites of the Imperial City of Huế*, *The Burial of Madame Thiêu Hương*, *Betty the Girl from Tonkin*; the fiction films have the titles *Kim Vân Kiều*, *Tư Phu (or Toufou)*, *The Legend of Saint De*. In an effort to satisfy the "curiosity and psychology of spectators," reportage and documentary filmmakers were attentive to cultural activities such festivals (*Kiệp Bạc Festival*), customs (*The Burial of Madame Thiêu Hương*), sites (*Sites of the Imperial City of Huế*), and attractive people (*Betty the Girl from Tonkin*). The two films *Kiệp Bạc Festival* and *Sites of the Imperial City of Huế* were shown in the same program with the fiction film *Kim Vân Kiều*, and all three were ICF productions. Advertisements for the program

offered a “week of special projections” with a program composed exclusively of “images of Annam.” The program began in Sài Gòn at the Casino, 19 September 1924. After only one month it came to Hà Nội and showed at the Palace, running from 15 to 21 October (22).

Kim Vân Kiều, we learn from the official history, was the first fiction film ICF produced in Việt Nam. The film title was taken from a classic of Vietnamese literature written in verse by Nguyễn Du. French readers learned of this masterpiece through the translation by celebrated literary scholar Nguyễn Văn Vinh. The owner of the film company gave this translation to Paul Thierry, who was the managing director of the firm and in charge of the screenplay adaptation. His task was to produce a feature film of 1500 meters in length. The film was produced in Hà Nội, and the final stages were completed in France, according to the official history of Vietnamese cinema.

The locations for *Kim Vân Kiều* were well-known sites in the Hà Nội vicinity. The residence of Từ Hải, an important character in the story, was filmed in the courtyard of the pagoda at Láng village; the entrance gate of the procurer Tú Bà’s house was the Sang Portal at Thô village; the location where Thúy Kiều visits the tomb of Đam Tiên was the cemetery of Yen Bai village. Advertisements for the film appeared in colonial newspapers, claiming to be “an ancient story of Annam, adapted from the famous domestic novel by Nguyễn Du, adapted and directed by Mr. A.E. Famechon.” The film was “the first Indochinese film made with actors, decorations, costumes” that were “completely native.” Members of the cast were from a traditional *tương* theater troupe from the *Quang Lac* agency

in Hà Nội. At the time, only the first names of local actors appeared in advertisements, such as "Miss Lien in the role of Thuy Kiêu," and "Mr. Hoan as Kim Trong."

When the project was announced in the colonial press it stimulated reactions from every social class, above all among intellectuals, teachers, young people and high school students. Articles appeared expressing the hope of developing this "new art" in Việt Nam. Nguyen Van Vinh, who had passionately introduced Vietnamese culture to Europe, was also the first to translate and stage classics of the French theater in Việt Nam. His ideas about the film adaptation of *Kim Vân Kiều* were published in the journal *Trung Bac Tan Van*, 9 June 1923. The narrative poem proved that Vietnamese were not barbarians, and it was necessary to loudly inform the world that the Vietnamese were not inferior: they were human and deserved an equal place. In order to make this kind of proclamation, it would be preferable to use the "magical' means of film projection. If *Kim Vân Kiều* were made following the professional methods of the cinema, the new industry of Europe and the United States, the Vietnamese would again show their capabilities, and the world would appreciate the thought and literature of Việt Nam.

The 55-minute film drew large crowd at first. Spectators were curious and flocked to see Kiều in flesh and bones on the screen. French journals such as *Avenir du Tonkin*, *Indépendence Tonkinoise*, *France-Indochine*, *L'Information d'Extrême -Orient*, *L'Opinion*, and *Le Courrier d'Hai Phong* exalted the movie without reservation. *Kim Vân Kiều* was "a masterpiece," it was "a production at

the level of French and foreign films," its release was "an event of very distinguished art: western art meets oriental art," it was "a great success," they wrote, and predicted that French commercial production in Việt Nam would be prosperous.

These journalists were mistaken, according to the official history of Vietnamese cinema. In truth, *Kim Vân Kiều* was not a creative success, judging from public opinion and journals published in *quốc ngữ*. These sources maintained that the main character Kiều was "ugly and old" rather than the adolescent girl she was in the poem; the character of her young love Kim Trong seemed "like and idiot:" the virtuous rebel general Tu Hai who releases Kiều from prostitution a second time was "detestable and had the appearance of a sergeant." Crowd scenes included no more than ten people; and when Kiều throws herself into the (Chinese) Tien Dong River, in the film she waded timidly into a stream until the water reached her knees, stopped and suddenly collapsed, dead. Published comments from spectators noted that the characters and the scenes in the film were not rendered with the precision of the great writer Nguyễn Du. According to the official history, the film was a commercial failure for Indochine Films and Cinemas (ICF); but it provides no documentation for the Vietnamese comments cited above or the financial status of the company.

The failure of *Kim Vân Kiều* was a great disappointment to the cinema audience in Việt Nam. People had hoped the "seventh art" would finally emerge in their own country. Nevertheless, ICF continued undeterred and released a 600-meter comedy entitled *Tou Fou*. The official history indicates a Vietnamese title

Tu Phu and a second French title *Tu Phu se marie* (Toufou Gets Married). Earlier versions of the official history, the one from 1983 for example, show the title as *Tou Fou prend femme*. This film was an attempt to reproduce the style of Charles Chaplin, and the main role of Toufou was played by a Vietnamese actor of Chinese descent named Léon Chang. Again the public opinion was negative; it was a badly executed series of gags copied from foreign comedy films, according to an anecdote appearing in the 12 May 1936 *quốc ngữ* journal *Ich Hưu*. The official history claims this second film was another commercial failure for ICF (23).

Alternatively, the official history continues, the first Vietnamese filmmakers emerged in 1924, and the pioneer of Vietnamese production was Nguyễn Lan Hương, who started a company called *Hương Ký*. The information in this part of the film history appeared for the first time in 1994 in the form of magazine articles. In earlier versions there is no mention of Vietnamese filmmaking prior to Hong Kong co-productions launched in the 1930s. The section begins with an obligatory restatement of the revolutionary cause in the colonial context, and a summary of these comments is instructive.

Contextualizing the period, the text informs that under the French "imperialist regime" Việt Nam was "engulfed in the long and profound night watch of a colony." "France enforced a politics of obscurity, and impoverished the Vietnamese people, who were drowned in blood beginning with the *Cần Vương* (Restore the King) movement onward." Other popular revolutions aimed repeatedly to break the yoke of the colonial authority and obtain independence for

the homeland. During the First World War, France forced young Vietnamese men into the army to replace "the people of the *métropole*" and defend the "Motherland." Despite this malice and cruelty, it was impossible to destroy the patriotism, culture and identity of the Vietnamese people (24).

Continuing in this style of revolutionary rhetoric, the text relates that following the aspiration, rebellious spirit and strong example of the intellectual insurgent leaders who sacrificed their lives for the nation in the late 19th and early 20th centuries, the next generation of young writers and artists sought to awaken the patriotism of all social classes. They turned the colonial curse and demagoguery to their advantage by forming cultural organizations to fight the French. Some of these people were sensitive to new discoveries and soon learned of the influence and potential of motion pictures. In recognizing that film production was a new art form, they aroused early interest in the cinema and gave Vietnamese spectators the first tools to understand it. For them, the new art form was an efficient way to advance the intellect and education of the people. Therefore, the pioneers took risks to learn about film production, and the first to do so were still photographers and photography shop owners.

This was the natural route for cultural opposition, since photography was well-established and many of the processes were the same for filmmakers. The official history indicates the first Vietnamese photography shop opened in Hà Nội on 14 March 1869 on Ha Thanh Street, which today is named Ngõ Gach. Its owner was the "intellectual and patriot" Đặng Húy Tru, who named the shop Cam Hiêu Dương. The official history doesn't extend the theme of subversive

photographers or filmmakers incubating in cultural organizations until its presentation of the 1930s, when underground systems of appropriation were more mature, notably in the film culture of Sài Gòn. Instead, the narrative skips ahead to 1924 when the owner of a photography shop produced the first Vietnamese film on record. Nguyễn Lan Hương owned two shops in Hà Nội, and they were both well-known in the early 1920s. He named his film company after the shop called *Hương Ký* in central Hà Nội and used the shop as his production office. Nguyễn Lan Hương completed his first movie in 1924, giving it a French title: *Une sapèque de zinc peut acheter un cheval* (A Penny for Horse).

Citing a "small number" of clippings from journals and archival sources without details, the official history claims that Nguyễn Lan Hương wrote and directed the film himself. In 1924 he paid an unnamed Frenchman the "generous" sum of 200 Indochinese piasters per month to teach him how to use a motion picture camera. He also paid 40 thousand French francs for two cameras, film stock, chemicals, "all the necessary material for film production." *Une sapèque de zinc peut acheter un cheval* was a six-minute comedy based on the fable *Pierett et le pot au lait* written by the celebrated French "poet" La Fontaine. The film tells the story of a poor Vietnamese man who uses his only *sapèque*, the least valuable coin in circulation at the time, to buy cabbage seeds. The cabbages grow, and the man sells them to buy eggs. When the eggs hatch and the chicks grow into chickens and cocks, he sells them. The story continues in the same patterns until he finally buys a horse and realizes his dream. Although the content was rudimentary and the filming technique was poor, the film was projected for

spectators; and though the spectators were not impressed, we learn from the official history of Vietnamese cinema, Nguyễn Lan Hương soon produced another film that was a "great success" (25).

On 1 May 1926 Nguyễn Lan Hương released two "reportage" films that appeared on screens in Hà Nội for 27 days and nights without interruption: *Linh Lăng*, also known by its "prosaic" title *L'Enterrement de l'empereur Khải Định* (*Đám tang vua Khải Định* [The Burial of Emperor Khải Định]); and *Lễ Tấn tôn Đức Bảo Đại* (*L'Intronisation de Bảo Đại* [The Enthronement of Bảo Đại). These films drew substantial Vietnamese crowds and enjoyed success at the box office. French colonial authorities were not pleased by the popularity of the *Hương Ký* films, and ICF was indignant, having lost enormous sums on its two feature films *Kim Vân Kiêu* and *Toufou*, which had played in theaters for two consecutive years.

Nguyễn Lan Hương's success, however, brought him a new opportunity when a Chinese general from Yunnan province named Long Vân commissioned him to make two reportage films there. One of the two films, *Đám ma tướng Đường Kế Nghiêu* (The Burial of Général Đường Kế Nghiêu) was released in 1929 and elevated the reputation of Nguyễn Lan Hương further. The pioneer director returned to Việt Nam intending to develop his own film career and initiate large-scale productions in his homeland. Unfortunately, he never made another film and returned to still photography. Journals no longer wrote about him or his films. It was implicitly understood that the colonial authorities prohibited competition with ICF and frowned upon the possibility of a truly Vietnamese

cinema. Therefore, it is easy to understand why the only company to produce "indigenous films" disappeared soon after it began.

On the other hand, the official history notes, the *Hương Ký* company left traces and established an early foundation for the creative movement early in the birth process of Vietnamese cinema, which was essential for the future. Nguyễn Lan Hương is thus the first Vietnamese filmmaker. His films carry an important message: Vietnamese people produced motion pictures at the end of the silent era, an important period in world cinema history. No records exist featuring other Vietnamese producers until 1936 (25).

Commentary on the Historical Framework

Before the 2003 official history was published, much of the information on early cinema had appeared in other publications. In addition, some information published in earlier official publications was left out of the new history. The first major film history was published in 1983 with contributions by Bành Bảo, Hữu Ngọc, Phạm Ngọc Trương, Trinh Mai Diem and others. This edition, and the essays it incorporated from state-sponsored film journals dating from the late 1960s, is the source for most of the slight commentary on early cinema in Việt Nam, and it has been frequently reprinted and paraphrased by other writers ever since. There have been slight permutations as well: the first book cited the predominance of Pathé, which between 1902 and 1908 produced 80 percent of the world's film stock. Another booklet by Phạm Ngọc Trương included a brief note stating French companies imported 150-200 feature films per year during the colonial era. These items are lacking in the new history. Also published in 1983 was short book in French entitled *L'itinéraire du film du fiction Vietnamien* (The Path of the Vietnamese Fiction Film). It was part of a series on various topics of socialist Việt Nam printed in English and French. This book encapsulates the findings of one of the earliest publications of the Việt Nam Cinema Department from 1969 text with the title *Aspects du Cinéma Vietnamien* (Aspects of the Vietnamese Cinema). These earlier contributions, composed and edited collectively, treat the early cinema in two or three pages, or less, while the 2003 official history goes into somewhat more depth regarding the development of the

apparatus and the historical circumstances unique to Việt Nam in a 45-page segment.

Still, the 2003 history frames its discussion in ways that downplay the significance of Sài Gòn, as well as the importance of China for the French colonial project and its cultural significance for Việt Nam. While the introduction usefully parallels the colonial process and the development of the cinema in its title, "The colonial authority and the cinema at the time they came to Việt Nam," it somewhat misrepresents the French conquest. France invaded the town of Sơn Trà on the central coast in collusion with Spanish forces under the pretext of protecting Catholic missionaries persecuted by the emperor Tư Đục. It renamed the town Tourane, again renamed Đà Nẵng in the 1950s, near the imperial city of Huế; but French forces immediately entered the south, about 500 miles away, at the Mekong Delta and took over the southern Vietnamese cities of Gia Đinh, Saigon and Chợ Lớn. At this time, Việt Nam was named *Đại Nam* and had been a unified nation for less than 60 years. By ceding these fertile Khmer and Chinese enclaves the monarchy in Huế hoped to satisfy French aggression. Moving west from there, French envoys forced the Cambodian monarchy to accept "protectorate" status for the entire country in 1863. Only then, after the three incursions noted in the official history of cinema, did French forces take the small southern tip of Việt Nam, a flood plain south of the Mekong and Sài Gòn. This established a unified colonial possession from the South China Sea to the Siam (Thailand) border by 1867 with two major ports. The ensuing treaty gave France

the right to represent Việt Nam in foreign diplomacy and trading rights in all the major ports, including Hải Phòng and Hà Nội, and the Red River (Pelley 203).

The historical summary of the French conquest is significant because for 20 years France built its industry in the Sài Gòn area while gaining control of roughly 200 kilometers of the inland Mekong river valley, as well as the south eastern coast in stages. Constructing ports, roads, factories, hotels, villas and administrative headquarters for tax collection and security, the French didn't take over the northern territory until 1882, when Henri Rivière attacked the Hà Hội citadel. The market town of Chợ Lớn near Saigon was already a formidable Chinese enclave before the French arrived, and it contributed substantially to the wealth of Cochinchina, the richest part of the Indochinese Union, the one that remained under French influence the longest, and the "cradle" of motion pictures in Việt Nam. As the official history accurately notes, Cochinchina was a colony with its own French governor. The pretense of *Annamite* governance was conjectural there.

The Vietnamese monarchy believed that land concessions in the south would prevent further French demands, but the French fought the Franco-Chinese war to take control of the Red River Valley in the north. France signed a treaty with China on behalf of the Vietnamese in 1885, establishing borders and trading rights for the newly named Gulf of Tonkin (Karnow 57). The new arrangement protected the Nguyễn emperor Đồng Khánh from Chinese and British expansion, but conceded the vague territorial borders of his empire to France in 1887, renaming the central region Annam and the northern region Tonkin. Before 1887,

Cambodia, Cochinchina, Annam and Tonkin were governed separately. The Indochinese Union was established by decree in that year, but Cochinchina retained the status of a colony with its own governor. The colonial administrative headquarters moved to Hà Nội with the arrival of Paul Doumer in 1890, and this marked the date of the harsh unified tax code that caused perpetual uprisings and upheaval among the Vietnamese peasantry. Laos didn't enter the Union until 1893, giving the French control of the Mekong all the way to the Yunnan territory in southwest China. Contemporary historians believe the French were most interested in ways to enter China, first by the Mekong; when that proved unfeasible they tried the Red River (Pelley 217). After establishing the Indochinese Union and still failing to gain access to China by water routes, the French decided to build a railroad across the border. The Yunnan railway project was a recurring topic for colonial reportage films during and after its initial opening in 1910.

The official history of Vietnamese cinema points out that even in the 1880s popular resistance to French rule existed, mentioning the *Cần Vương* (Restore the King) movement of 1888. Other nationalist movements from 1899 onward were not exclusively anti-colonial. After 1905, the *Đông Du* (Eastern Movement, 1905), the *Việt Nam Duy Tân Hội* (Association for the Modernization of Việt Nam, or Modernity Movement, 1906), and the *Đông Kinh nghĩa thục* (Tonkin Free School, 1907 – Literally translated as "unpaid teaching movement," [Durand, 111]), took contemporary Japan as a model and addressed a wide range of cultural issues that had been fermenting in Việt Nam since Catholic

missionaries arrived in the 17th century (Pelley 203). Portuguese traders and missionaries built the port at Macao in Canton in 1557, the Dutch were in Indonesia since the 17th century, and the British were in Malaysia since the 18th century. Hong Kong became a British concession in 1842 and was the opium weigh station of the world. And yet, none of the European powers had colonized Japan, a trading partner with successive Vietnamese monarchies for centuries.

Among the imperialist and colonizing nations that spread the phenomenon of cinema internationally, the historical framework above overlooks Japan, where the Lumière *Cinématographe* and its Gaumont variations were copied for manufacture in 1897, and where Pathé, which had distribution franchises in Singapore, Shanghai and Tokyo by 1903, built a studio in 1908 (Komatsu 177). When Japan defeated Russia at war in 1905 the news set off waves of Asian resistance to Western imperialism and caused many Vietnamese to ponder ways to improve their lot with the French. After this point in time Japan would become a colonial power itself, disseminating its own cinematic conventions in Formosa, Korea, China and Thailand. The Russo-Japan war was also filmed by Japanese, European and American operators. Dramatizations and "fake" documentaries produced in studios or far away locations rendered some of the first contemporary battle scenes of the twentieth century on film, reinforcing the nascent art of the newsreel. While Georges Sadoul included some information on the Japanese cinema in his film histories published in the 1950's, most film histories have only recently started to integrate the Japanese film industry into the world cinema narrative as a counter weight to Hollywood. The oversight in the official history

of Vietnamese cinema is significant if only for the questions it raises about Asian cultural representation on film at the turn of the century. More directly, the isolation of Vietnam from its neighbors was the result of French controls, despite the scale of the Japanese film industry during the silent era of cinema, but the official text includes no mention of it.

The First Four Operators

Related to this point is another oversight in the official history. The earliest recorded motion picture production in Việt Nam was by a Lumière operator named Constant Girel. His film *Coolies à Saigon* (Coolies in Sài Gòn), which is not mentioned in the official Vietnamese film history, is the first motion picture made in Asia from the Lumière catalogue. It is also the only film Girel made in Indochina, and there is no record of him projecting scenes or promoting the apparatus in the French colony. Girel was on his way to Kyoto, Japan, as a representative of the Lumière company when his ship stopped in Sài Gòn, 30 December 1896. His film *Coolies* was an isolated example and he never returned to Indochina (DW0001).

Girel traveled with Inabata Katsutaro, who spoke French and was a former classmate of Auguste Lumière. His purpose was to demonstrate the *Cinématographe* and capture new images for the Lumière film catalogue. Inabata held the concession rights for two Lumière *Cinématographe* units for the Japanese market, and he was the first to bring motion picture production to that country. Girel's subsequent images of Japan, and those of another operator named

Gabriel Veyre, were widely distributed in Europe and Asia, and may have been screened in Việt Nam soon after (Koga 79 and Hiroshi 102). The Lumière agent Gabriel Veyre followed in 1898, visiting Japan before he arrived in Việt Nam via China (Jaquier 80). At this stage in East Asian film history, French companies were deeply involved in Japanese production and exhibition (Hiroshi 231). Although Japan and Việt Nam shared similar cultural institutions, rice cultivation and demotic script from China for example, their respective histories and circumstances at the turn of the century were extremely different, and a different combination of French interests was at work in the two countries. Japan, for one, was never colonized. It is noteworthy, however, that the earliest public exhibitions of films on record in Việt Nam included Japanese geisha scenes. At a time when that nation was a model of Asian self determinism for educated Vietnamese spectators, this is another significant oversight by the official film history of 2003.

Girel may have exhibited the *Cinématographe* in Sài Gòn, but there is no record of him doing so, and no record exists of a Vietnamese project to make films during the first five years of early cinema. On the other hand, it is reasonable to assume that wealthy Vietnamese or Chinese in the Sài Gòn area could afford to buy cameras and film stock. The Lumière company had offered its *Cinématographe* units and films for sale in 1897, abandoning its early policy of rental concessions and licenses. This made it possible for entrepreneurs, as well as "free agents" licensed by the company but operating independently, and hobbyists around the world to make their own films. Because the *Cinématographe* could print and project films, any number of operators would have been eligible to hold

public or private screenings of their own films, without having to rent prints from manufacturers. The technical knowledge required for the maintenance of film stock and chemistry, as well as safely using lime light without starting fires, nevertheless limited the number of operators, as did the expense. But units were mass produced and sold in impressive quantities around the world (Aubert 31). Nevertheless, strong trade barriers designed to keep out other European and American economic interests limited the access to other manufacturers in Việt Nam. The agricultural orientation of its economy, and the hermetic, anti-European monarchy made new ideas and phenomena slow to assimilate. Machines used for film production and public screenings in Việt Nam were made in France in the elate 19th and early 20th centuries, and the fortunes of the companies that made them would determine the course of cinema history for years to come.

The official Vietnamese film history text cites the earliest recorded public screening in Việt Nam held in 1898 without naming the entrepreneur who delivered it or the fact that at least three locations were identified in the source material. According to another source, the man's name was D'Arc, and his show was billed as the *hát hinh máy* (singing picture machine), indicating the use of a phonograph and an early Vietnamese concept of the medium. The author of the *Nam Ký* 51 review of the first film projection on record in Việt Nam notes that D'Arc had shown films at a location in Sài Gòn in late September 1898, before the Chợ Lớn screening mentioned in the official history. The location of this "first cinema theater" for paying customers was, according to the author, the same thatch-roofed cottage on a pedestrian sidewalk near a market on Chancer Street,

Sài Gòn, where another exhibition occurred the following year. The street was later named Kinh Lập road and now has the name Nguyễn Hué Boulevard. After showing his films there, D'Arc moved his show to the market town of Chợ Lớn on 13 October. He set up near the French municipal government offices. After this, D'Arc went to the city of Huế for an audience with Emperor Thành Thái (Thương 19:14). The municipal offices appear as the "mayor's house," the "governor's mansion," or the Chợ Lớn "general's palace" in different republished versions of the source material (republished in the 1990's).

The same advertisement cited by the official history was therefore cited by an unofficial writer who found the old journal in 1989. He writes that the issue also included a review. The account generally conforms to the fairground mode of traveling entertainment characteristic of this period in world cinema history but does not mention any scenes filmed in Việt Nam. The issue of translation does not appear in the Vietnamese writings about the early cinema, but they lead us to believe the original source material was written by a Vietnamese spectator, and that D'Arc had a Vietnamese team to help him. *Nam Ky* was published in both *quốc ngữ* Vietnamese Romanized script and in a French weekly, starting in 1897. Vietnamese writings on the introduction of motion pictures in Việt Nam tend to observe the colonial evidence in terms of local reception, perceived through the reconstructed historical filter, and often gloss over ambiguities of translation and speech. The original source material for this part of the official history text contains some details that are instructive.

The advertisement for this show mentions “talented actors, funny clowns and beautiful dances” in the movies. As in the fairground variety shows where motion pictures first appeared in the West, the movies were preceded by a live stage performance, in this case of one of the popular *Bluebeard* plays. The official history claims the *Bluebeard* performance was a film, but a film with that title was not made until 1901 by Méliès. Because D’Arc was a traveling showman who wouldn’t have had the technical knowledge and contacts to maintain film stock and chemistry over great distances, although that possibility remains, this would have been a presentation of early catalogue scenes that were purchased for a traveling show.

A direct quotation from the review in the same issue describes the scenes on film as “little images that walk, talk, wave their hands and shake their heads are so real that everybody thinks they’re alive. They dance and sing like real performers … so wonderful and bizarre. We don’t need to know English or French to understand the plays. Some of them are exciting in a beautiful way; some make us laugh to death.” The projected images were relatively small, with musical accompaniment but no narration, and the viewers were struck by the novelty and movement of the pictures. The show ran for less than a week. At that time, 100 kilograms of rice sold for roughly 1.65 piaster. The expense would have prohibited laborers and peasants from affording admission, making the early cinema at first an elite form of entertainment. But first and second row seats were offered at half price to soldiers and children under twelve (Thương 19:14).

The second reported pubic screenings in Việt Nam took place in the same Saigon location as the first, according to the *Nam Ký* source material, first published in 1994. This time the issue is number 83, 1 June 1899, and the show allegedly included two scenes filmed in Việt Nam. The exhibitor was named Léopold Bernard, who later became the owner of permanent movie theaters in Việt Nam. Bernard also traveled to the imperial city of Huế to present his show to Emperor Thanh Thai, but he did not visit Chợ Lớn on this occasion as D'Arc had done. The inclusion of scenes from Japan in his show indicates Bernard had contact with the Lumière catalogue, or that he had been to that country himself. His show opened in Sài Gòn in May 1899 with two projections every evening for roughly one week, at lower ticket prices than the earlier group. The exhibition was a theatrical variety show with a phonograph as the main attraction and multiple stages with performances. Bernard played a recording of the imperial orchestra of Annam performing a "victory" song, in addition to a recorded dramatization of a debate between a judge and a jury. The writer does not specify the language of the dialogue, but the climax of the exhibition was the screening of films (Thương 20:14).

The program included scenes of a woman smelling flowers, a crowded train station, a train arriving at the Chợ Lớn paper factory, a bar fight between two local men who were then arrested by local police, and a "Japanese actress." Because the standard reels were roughly 55 seconds, and camera operators normally used one reel per view at the time, these images, if they truly existed, were separate films. By naming the Chợ Lớn paper factory, and indicating the

"local" guards with a Vietnamese expression (*lính trấn thủ*) – the original French is not given – the *Nam Ky* article "proves" that the footage was shot in Việt Nam. A different expression would have been used for foreign officers, the writer insists, and the specificity of the Chợ Lớn paper factory, a French enterprise in Indochina, was unmistakable.

An article from 2000 speculates that these films seen in 1899 may have been produced earlier,. The show was presented by Léopold Bernard, but D'Arc could have also made them when he presented movies in the Saigon area in October the year before. The article concedes, though, that Léopold Bernard most likely produced them himself (Thuong 19:14). No prints exist for the Chợ Lớn paper factory film, but I included it in the catalogue because it is historically verifiable in a colonial journal. It is possible that the original writer mistook the train onscreen for one of the famous trains of the Lumière and other film collections of the period, perhaps even *L'Arrivée d'un train en gare de la Ciotat* (A Train Arriving at the Ciotat station), which was available for purchase, and a widely circulated catalogue item in East Asia since 1897. If the sources are correct, however, these were the earliest film projections of Việt Nam *in* Việt Nam. They were made by itinerant filmmakers who were not affiliated with the metropolitan film industry, and therefore not part of a colonial government project. The exhibitions were the work of small businessmen trying to make a living and pay for travel by selling tickets to sensational attractions that were already obsolete in the West and Japan. Films of current events that excited filmmakers abroad, such as the Spanish American War in 1899, The Boer War,

major boxing matches, religious and coronation ceremonies, were not screened in Việt Nam. Still, Vietnamese scenes on film had no precedent before Bernard, and he stayed in Indochina to build a substantial chain of theaters that catered to the specific tendencies of the colonial milieu.

The official history of Vietnamese cinema does not credit the source of information for the details about D'Arc or Léopold Bernard. They were first published by a magazine from Hồ Chí Minh City (Sài Gòn) in 1994. Then, in 2000, the series was edited with additional information, and reprinted in the same magazine. The author's name was Sam Thương, which, I later discovered from the magazine publisher, is a pen name for a writer named Vĩnh Tân. In the first paragraph of the article he writes that in 1989 he "ran into" original issues 50, 51, 80 and 81 of *Nam* Ký from 1898 and 1899, and saw advertisements for movie shows, as well as comments from people who had seen them. *Nam Ký* was published in French and *quốc ngữ* Vietnamese Romanized script starting in 1897, and the official film history claims that this was the first colonial journal published in Sài Gòn, which, if true, substantiates the notion that films arrived in Việt Nam shortly after the new "national script" was official introduced (Durand 109). Issues of *Nam Ký* exist in the Versailles annex of the French National Library in Paris but are currently unavailable for reading. The author of the articles mentioned above may have found copies in a Vietnamese archive or personal collection.

In an odd coincidence that should be researched further, when he was in Mexico in 1896 the Lumière operator Gabriel Veyre had a partner from Argentina

who disappeared after they had a business conflict. His name was Claudio Fernando (Baron) Bernard. He was the promoter and concession owner for Veyre's tour of Mexico, where his Spanish language skills were an important asset. Gabriel Veyre arrived in Hà Nội the same month and year that Léopold Bernard's first show appeared in Sài Gòn. There is no record of the two speaking, despite the fanfare of Veyre's project in that city in early 1900 and Bernard's prominence as an early cinema promoter.

After Constant Girel, Gabriel Veyre was the second Lumière operator to visit Việt Nam, and his stay initiated the involvement of the colonial government in film production. Veyre's work is the most well-known of the early cinema production in Indochina in part because he had already made significant contributions to the Lumière catalogue beginning in 1896, when he was sent to Mexico. His subsequent travels to the Antilles, Canada and Japan elevated his status as a still photographer and French motion picture professional. He established himself as a Lumière agent long before the time he arrived in Hà Nội, and the Lumière Institute has carefully maintained prints of his work, as well as digital reproductions.

The short segment devoted to Gabriel Veyre in the 2003 official history of Vietnamese cinema neglects to mention that the filmmaker arrived in Việt Nam with no itinerary other than to visit his friend Serra for the months of April and May. He was planning to go to Australia before returning to Lyon to set up his own pharmacy, according to his letters. Although he was one of the more than 30 Lumière agents dispatched across the world in the summer of 1896 to demonstrate

the *Cinématographe* and capture new scenes for the rental catalogue of films, he had no binding contract with the Lumière company in the spring of 1899, and set out to research color printing processes in Japan after fulfilling his contract in Canada. Veyre submitted new films to the Lumière catalogue as an independent contractor, and in that capacity, once in Indochina, he was commissioned by the Governor General, Paul Doumer, to capture 500 scenes on film representing Indochina to be presented at the 1900 Paris *Exposition Universelle* (World Fair). This commission, anticipating the plan of another Radical Party Governor General, Albert Sarraut, more than 15 years later, was intended to *faire connaître le Tonkin tel qu'il est* (make Tonkin known as it is) (Jaquier and Pranal 195).

Veyre spent 11 months in Indochina, from April 1899 to March 1900, and only 38 of the films he made there, 31 of them from Việt Nam, belong to the Lumière catalogue,. The French National Center for Cinematography contains prints of these as well as more than 100 other short films he made in Indochina. I have included all of the films made in Việt Nam below. But the majority of Veyre's work has either been lost, or remains in private collections without notice (Jacquier 20, DW0003 – DW0098).

Based in Hà Nội, where the General Government of Indochina functioned since 1887, he made two trips to the imperial city of Huế and two trips to Sài Gòn, with at least one significant excursion to a remote village in the central region of Annam (Jaquier and Pranal 210). Veyre carried three *Cinématographe* units in his travels, and hired two Vietnamese assistants in Hà Nội. One was a French-speaking camera assistant who worked as a translator and film processor,

the other a domestic servant. In at least two of his films made in Việt Nam, his camera assistant appears on screen with a camera in-hand. An undocumented number of his films of Việt Nam were featured at the 1900 *Exposition Universelle* in the Indochinese pavilion, which was designed after his own photograph of a Khmer house in Cambodia. Millions of spectators viewed his version of Việt Nam for the first time then. One screening was attended by the French president and his entourage, and Veyre had the official responsibility of filming the inauguration ceremony. But after returning to France, Veyre never rent back to Indochina.

Archivists have created various catalogue systems for Veyre's work, but in the catalogue below I follow the chronology of his travels based on his correspondence. His independent status as a "free agent" who processed film stock with chemicals shipped from Lyon by maritime post allowed him to project films during his travels; but records exist for only two exhibitions in Việt Nam. The first was on 5 May 1899 in Hà Nội, a week after his arrival from Hong Kong. His schoolmate Serra notified the local *Avenir du Tonkin* newspaper, which ran a photograph of Veyre on the front page of its 30 April 1899 issue. The article with this photograph assures readers Veyre would be giving free public screenings that were not *images trépidantes* (shaky images) that spectators in Hà Nội had already seen. In the earliest record of projections in Hà Nội, Veyre's show would be *nette et franche* (clear and direct). After a presentation of new stereoscopic color slides featuring orchids, fruits, precious stones and musical instruments, he nevertheless projected Lumière catalogue films that had been standard fare since 1897. Those that drew the most excitement were *Arrival of a train at Ciotat*, *Une bataille de*

neige, *Une bataille de femmes interrompue par un chien*, *La Défense du drapeau*, *Les Chasseurs alpins*, *Le Débarquement des troupes*. The colonial press praised this exhibition at the *Cercle de l'Union*, where many women and children attended, without mentioning *Annamites* in attendance (Jaquier and Pranal 206).

Like other Lumière operators and the itinerant showmen D'Arc and Bernard, Veyre presented himself to the imperial family. The second projection took place at the Huế court, a year after D'Arc allegedly arrived there and six months before Léopold Bernard. The emperor Thanh Thai presented Veyre with a special award that was to be shared with the Lumière brothers for his program of films and photographs. These are the two only instances on record of Veyre projecting films in Việt Nam. While the official history succinctly presents the general outline of Veyre's itinerary, it neglects to mention Veyre's two screenings. The first one, in Hà Nội, is significant because the *Avenir du Tonkin* announcement mentioned spectators having seen films before the 1899 screening. Either someone had passed through Hà Nội before or the writer and most of the spectators were French and had been to fairground projections in France. Once he began his work for Doumer and the Exposition, Veyre had few opportunities and little need to organize screenings free of charge (Jaquier and Pranal 214, Jaquier 84).

From this point onward, the French government would have a direct link to the cinema in Việt Nam. In his correspondence Veyre notes that he had a military escort for his travels, a budget for supplies, and the use of cars and hotels, all paid for by the government (Jaquier and Pranal 195). His experience was

privileged when compared the descriptions of D'Arc and Bernard. He was paid handsomely by the government for his work, and received additional income from a separate contract for still photographs. Panivong Norindr has noted the exploitative characteristics of Veyre's films in support of Paul Doumer's industrialization agenda. He also claims that travelogues constituted a typical genre in Veyre's work (Norindr 337). On closer examination, however, the large collection of Veyre prints in the CNC archives is nuanced and variable. In addition, if we look, for example, at Veyre's earlier, at times disinterested, at times reflexive views of rural Japan, or the comic formality of his films in Mexico, his signature becomes clearly evident long before he arrived in Indochina. Veyre often seems to deliberately challenge colonialist expectations: in his short film of Paul Doumer's entrance to the Water Festival in Sài Gòn, for example, the fixed frame view is obstructed by plants and other geometric shapes (DW0083). Veyre carefully prepared and often staged scenes that were perceived as reportage, such as in *Sortie de l'arsenal* (Leaving the Arsenal), in which his Vietnamese camera assistant appears on screen operating a *Cinématographe* with the lens facing a wall (DW0032). Finally, most of Veyre's work is unavailable for viewing: more than 100 prints from Indochina that have not been restored or properly catalogued exist in the CNC archive.

Existing records show few points of contact between the cinematic apparatus and Vietnamese culture. Whether or not Veyre's assistant, or traveling showmen like Léopold Bernard, shot and developed film prints in Việt Nam after Veyre left remains unknown. Subsequent French reportage filmmakers, however,

reproduced the themes first documented by Veyre with fidelity. Judging from the evidence, although there is a sharp decline in the production levels after 1900, the idea to export images of Việt Nam for propaganda and publicity started with Doumer. It is unfortunate that most of Veyre's work, which may not have fit this mold, has yet to be seen in the postcolonial era. The titles of many films alone indicate a more personal style than what is currently available for viewing.

Early Theaters and Controls

Without citing sources, the official Vietnamese film history notes that for 15 years after the first known public screening in Sài Gòn advertisements for traveling motion picture shows appeared with greater frequency in the colonial press. After a brief presentation of Gabriel Veyre, the text moves directly to the WWI period, leaving an intriguing gap. The three early entrepreneurs mentioned above, D'Arc, Bernard and Veyre, would hardly account for 15 years of activity. Finding concrete evidence to substantiate such a claim requires searching for advertisements and sporadic articles in hundreds of *quốc ngữ* and French language colonial publications that were not dedicated to cinema. Archives in Paris, Aix-en-provence, Hà Nội and Hồ Chí Minh City hold such documents, for example. Aging Vietnamese film writers also hold personal collections of colonial era documents, but these sources will require further research.

Alternatively, there are disadvantages to unearthing the characteristics of early film culture through the colonial press. Despite recent improvements to archival records, even today the period is not well represented in Vietnamese film

research. Before publication, new archival evidence on the film history would be subject to political and ideological scrutiny by Vietnamese authorities. Moreover, the four film journals published in *quốc ngữ* during the 1930s may have recorded past developments, especially during the Popular Front years (1936-1938), but they are rare and were censored by the French (Trần Ngọc Thanh 32). The more abundant official journals published by the colonial state, overtly or under the banner of colonial news and opinion, depicted a version of reality that served military and political interests. Other, often short-lived, publications inclined to report actualities with greater candor have less institutional resilience through time and may or may not exist in reliable quantities. As David Marr has aptly noted, French-language pamphlets were published in Saigon as early as 1861. A four-page official monthly journal in *quoc-ngu* appeared in 1865, and the government extended printing operations to Hà Nội soon after. In that city François Henri Schneider, a close friend of Governor General Paul Doumer, launched the largest private printing and publishing company in Indochina in 1892, but this venture served more than strictly commercial goals:

> About a decade later, Vietnamese literati of modernizing, anticolonial inclinations also gained access to several publishing businesses. However, their printed articles and poems were one cause for the French to tighten controls, jail some participants, and drive others overseas. From about 1909 the Sûreté was able to choke of almost all bulk imports of materials printed overseas by Vietnamese émigrés, which left the field to the French and a small

> group of collaborators until at least 1920. During those years, and especially in the period 1914-1918, F.H. Schneider, the entrepreneur, Governor-General A. Sarraut, the journalist-turned-politician, and L. Marty, the chief of the Sûreté (fluent in Vietnamese and Chinese), experimented enthusiastically with "colonization by means of books." (44-45)

More accessible archival documents for my research were colonial government documents related to controls. The same policies and practices applied to all forms of cultural representation in colonial Việt Nam. Film culture emerged as a phenomenon that coincided with the drive to spread *quốc ngữ* and written expression of new ideas. With the French government involved in cinema since commissioning the work of Gabriel Veyre in 1899, some inherent contradictions that were already evident in French metropolitan scandals such as the Dreyfus Affair, and the spectacle of Méliès' film on that subject, began to take shape. French Indochina was a possession of an imperialist Catholic empire, but the Third Republic was governed by Radical Party leftists like Paul Doumer and Albert Sarraut, who professed secular humanism. In both cases economic interests were important and native self determination was ruthlessly repressed. But in the case of the French film industry, unforeseen possibilities arrived in the areas of commerce, entertainment, propaganda, and education at a time when the printed word in Việt Nam was a "vehicle for promoting elite consensus," as well as "a political and economic weapon" (Marr 45). From the earliest days of cinema,

therefore, the colonial police, the *Service de la Sûreté* (Security Service), performed an important role.

Despite the gaps in early cinema documentation, government correspondence shows some of the characteristics of the emerging colonial film culture during the transitional years before WWI. Information on early film theaters and the people who owned them help to situate the gaps and identify opportunities for Vietnamese audiences to identify with on screen images. In addition, ten short reportage films made in Việt Nam before 1914, all of which exist in archival collections, offer insights into French film production tendencies in Việt Nam at a time when large numbers of Vietnamese were going abroad as laborers and soldiers. In the past, only elite, francophone mandarin-class families could afford to send their children to France for study that was largely scientific or medical (Ký 182).

One detail left out of the 2003 official history that appeared in earlier texts is the claim that the first movie theater in Việt Nam was built in 1910. This claim originates with the 1983 official history of Revolutionary Cinema and demonstrates the folkloric nature of historical references. In the 1983 text, the author, Bành Bảo wrote that "a document" from the colonial press indicated: *các rạp chiế bong xuất hiện ơ Việt Nam vào năm 1910 với sự thành lập "Phim vá Xi-nê-ma Đông Dương* (all the film theaters in Việt Nam in 1910 were owned by the Indochine Films and Cinemas company, ICF), but the company was not established until 1923. It continues by citing a memoir by Nguyễn Công Hoan which claimed that the first theaters in Hà Nội were the *Tonkinois* and the *Pathé*

Frères, both of which were built after 1920. While acknowledging the conflicting accounts, the text offers no conclusive record. In the short book published the same year in French by Bành Bào and Ngọc Hữu, entitled *L'Itinéraire du film de diction Vietnamien* a similar passage appears: "Not until 1910 did the first screens appear for colonial families and occupation soldiers before opening to the general public." (3) Avoiding a distinction between traveling shows and permanent theaters, the passage uses the French word *écrans* (screens) instead of *cinemas*.

Posters and postcards for the *Exposition Coloniale* of 1902 in Hà Nội advertised a *Théâtre des Illusions* (Theater of Illusions), and this may have been the first structure devoted to film projection in Việt Nam (Norindr 330). The colonial press at the time celebrated the event, but it is a curious omission from the 2003 official history of Vietnamese cinema given the presence of foreign delegations from Algeria, Tunisia, Madagascar, China, Philippines, Siam and Japan, three years before the war with Russia. Alternatively, because the first movie houses weren't built in the west until after 1905, it is unlikely that any were constructed in Việt Nam much *before* 1910 (Pearson 21). By comparison, the earliest documented film "theater" in Cambodia was in 1909 on the banks of the Mekong in Phnom Penh. A French entrepreneur named Brignon erected a screen outdoors and projected films after dark (Muan 93).

Sài Gòn was the capital of the Cochinchina colony, and, combined with the neighboring Chinese enclave Chợ Lớn, had thriving ports as well as a larger population and a more sophisticated urban infrastructure than the rest of French Indochina. The city was also less subject to cultural orthodoxies because the

colonial government was based in Hà Nội after 1887, complicating the role of the police. In addition, Cochinchina was a multicultural environment compared to the originating "land of the Việt" in the north, where the local population was overwhelmingly ethnic *kinh*, the indigenous race of the Red River Valley that had expanded south. The French hotels, restaurants and military installations mentioned in all the official versions of the Vietnamese film history enjoyed the proximity of Chợ Lớn and its market for supplies of luxury items from China, including opium (Chassingeux 12).

As part of a recurring problem with film censorship in the Indochinese Union, a problem I will examine in detail below, in July 1930 the Governor of Cochinchina submitted a confidential report on public film screenings to the Governor General in Hà Nội. Although he gives no dates, he begins with a description of early film theaters that helps to introduce my findings.

> The first cinemas open for business in Cochinchina were almost exclusively frequented by the Europeans of the colony; the nature of the films then – many American films in series – necessarily attracted the attention of Annamese from the lower social classes, very interested in the movement of these films where a population of cowboys paraded across the screen firing revolvers in multiple combats. Also, next to the halls where the European continued to dominate, even though Annamese bureaucrats or business proprietors and Chinese merchants customarily attended these representations, in the neighborhoods of Saigon and Chợ Lớn, as

> well as the major towns of the provinces, cinemas generally frequented by natives from the lower classes appeared. In addition, the appearance of Chinese films from Shanghai or Canton, some inspired by the traditional lore of Taoist magic, others copying American adventure films, intermittently supplied the movie houses in the provinces. The diversity of the [cinema] public, from the [screening] halls to the [presentation of] programs would therefore appear extreme …. (GGI 60025)

It is unclear why the governor makes no mention of French films in this introduction. French importers may have controlled the business of film distribution, but theaters must have been making money by screening American movies. The comments above also show a French ambivalence about the diversity of spectatorship, even though the lower classes generally saw the same movies the Europeans saw. The dismissive stereotype of poor native spectators drawn to the cinema by explicit action and violence, in this case American, was a common theme among colonial officials seeking to uphold elitist rhetoric to their peers. The same rhetoric was used in later years to praise the effectiveness of French military films promoting war conscription and the sale of bonds (Touzet 12). In terms of Vietnamese historical writing about the cinema, however, the governor's description of early theaters recognizes the Chinese presence, a problematic detail for the "de-sinified" reconstruction of the Vietnamese past by official historians (Pelley 63).

It is clear from archival research, however, that film theaters were operating in Việt Nam before 1920. A man named Rigal received permission from the Resident Superior of Tonkin to open a movie theater in Nam Đinh in 1913. Rigal was also a traveling showman, like Léopold Bernard, and he continued his traveling exhibitions after building his theater. Rigal used large screens outdoors in locations like athletic fields (RST D633 23524, and 5665). The impressive Hà Nội Theater, an opera house, installed a permanent cinema in 1914. Given the maturity of verifiable movie houses operating during the war years, earlier activity is highly probable (R62 4061). The Tonkin authorities approved a traveling cinema owned by a man named Martin Efira in 1916, and the Hôtel Métropole opened a permanent projection room in at least one of its cafés the same year (D633 5658, D633 5662).

Léopold Bernard, in fact, owned three permanent theaters before 1918, and he rented films to temporary theaters in six other Vietnamese towns. He had been there since 1899, and his name in police reports from January 1919 represents one of the most concrete pieces of evidence substantiating the claim that traveling exhibitions toured Việt Nam for 15 years before WWI. But Bernard was only one of several people in the movie business of colonial Việt Nam. The most important for postwar developments was a man named Charles de la Pommeraye, whose distribution company based in Sài Gòn supplied Pathé films to all the theaters in Indochina, and who may be the substantiating link needed to clarify the 1983 official history's assertion that ICF built the first theater in 1910 (GGI 64381).

Pommeraye was the Pathé representative based in Sài Gòn. He supplied films to Léopold Bernard and other entrepreneurs in French Indochina who screened Pathé films. He also owned a theater in Hà Nội called *Pathé-Cinéma* that was open for business long before the date suggested by the official history of Vietnamese cinema. The ambiguous 1910 date of the first film "screens" in Việt Nam, in earlier official publications attributed to ICF, points directly to Pommeraye, the founder of that company. According to a dossier of confidential reports for the Indochinese *Commission de la Sûreté* (Security Commission), authored by a police inspector named Robert in January1919, Pommeraye and a partner named Jusserand received shipments from Pathé directly to the *Pathé Cinéma* in Hà Nội, and supplied other theaters in Việt Nam with Pathé films.

I summarize the report below in its entirety because it maps the extent of motion picture activity that had evolved over the previous years into a fairly mature local industry. The Robert report helps to frame the movie-making environment for Vietnamese people in the 1920s because it was used to formulate new controls. At the time of the report, Governor General Sarraut's film propaganda unit was actively fulfilling its mission to *faire connaître la France en Indochine et l'Indochine en France* (make France known in Indochine and Indochina in France), exposing large numbers of Vietnamese people to motion pictures for the first time. The two functions of control and propaganda went hand-in-hand, and I return to that entity in the following section.

Shortly after his arrival in January 1917, the new governor was welcomed by at least two petitions calling for film censorship by the state. The major

concern was the moral depravity of *films policiers*, sensational crime serials that were popularized by American Pathé's star Pearl White and Gaumont director Louis Feuillade, among other, mostly American producers (Singer 107). The danger was especially pronounced, we learn from prominent French citizens, for native children. The cinema was an ideal medium of French education, but it was in danger of losing its moral authority. The extent of film enterprises outlined in the 1919 police reports indicates that growing numbers of Vietnamese spectators had attended enough screenings to support a viable clientele for Pommeraye, Bernard and others for years (GGI 64381). Before examining contents of the reports, some background information will help to introduce several contextual points.

Albert Sarraut served as Governor General of Indochina twice. He entered government service in 1902, a time when Pathé was successfully industrializing motion pictures in Europe; but his career path had a profound effect on colonial cinema, particularly in Indochina. He went from being the Under Secretary of War (1909-1910) to being the Governor General of Indochina (1911-1914). Sarraut returned to France as the Minister of Education until 1915, and while in that capacity Sarraut collaborated with the Defense Ministry to create the new film section of the French army, launched the same year (ECPAD and Sarraut 18).

The First World War has traditionally demarcated the end of Pathé dominance in world cinema, but documentary filmmaking rose to new levels in the midst of the decline. The company had changed its policies in 1907 and

started to rent films instead of selling them, coinciding with the sale of territorial concession rights and the establishment of representative offices around the world. As a Pathé representative, Charles de la Pommeraye would therefore not have had concession rights in Sài Gòn before this date, but his presence there was in keeping with Pathé expansion in Asia before the war, supported by lucrative markets in Japan (Komatsu 177). In the same year, the first *Pathé Journal* weekly newsreels appeared, and as story films and theaters multiplied, concerns were raised about regulating the film industry (Abel 23).

The French Interior Ministry eventually authorized city mayors to "prohibit or suspend all representations capable of negatively influencing public morality" in 1912; and this decision was the basis for the first censorship law enacted by Albert Sarraut in French Indochina (GGI 64382). His action also integrated a film policy that emerged three years after the municipal powers were granted: battlefield footage in British war documentaries was so shocking that French authorities banned several films, created a new censorship commission in Paris, and instituted the army film unit merging concepts of education and propaganda (EPCAD).

As noted in the official history of Vietnamese cinema, French political, military and economic controls effectively stifled filmmaking prospects for Vietnamese people long before Sarraut's first term as governor in 1911. Technical knowledge was already rare among educated Vietnamese before French colonial rule, due to the literary and moral emphasis of Confucian education – in Chinese or *nôm* demotic script, a Vietnamese ideographic system derived from Chinese –

under the Nguyễn monarchy. Traditions of communal agriculture, which periodically resisted the policies of Huế, further obstructed widespread literacy and access to the outside world (Durand 113 and Marr 3-4). Learning photography in Việt Nam first required competency in French or Chinese before the technical skills of production could be applied, but there were enough collaborationists for that to be possible. Acquiring materials and using them, however, was another matter, and the Robert report provides some additions to the record of projector owners.

The same year Sarraut arrived, nationalist scholar Phan Bội Châu was studying in Japan and went to China to meet the revolutionary Sun Yat Sen. He initiated two major Vietnamese political movements that were pan-Asian and international, a significant undercurrent to French controls. This was also the year Hồ Chí Minh abandoned teaching and left Việt Nam to begin his travels around the world (Karnow 110). Like other Vietnamese nationalists, both were essentially skilled in literature and drawn to political discourse out of necessity.

When Sarraut returned for his second term in 1915, he may have already conceived the "Sarraut Plan" of educational cinema made public in 1920 (Bloom 7). The censorship powers he granted to the mayors of Indochina were not extraordinary in 1917, but they reflected tensions that had existed for decades in several areas. French entrepreneurs who sold tickets to motion picture shows had few restrictions before the war, as long as Vietnamese spectators passively consumed innocuous entertainment. As the historical framework indicates, uprisings and dissent without the benefit of linguistic and technological media

characterized the colonial project in Việt Nam from the beginning. Yet in order for local film theaters to prosper in Indochina, theaters needed large numbers of native customers. The implicit understanding, therefore, is that film censorship in the colonies was part of a political system of oppression, and police surveillance was part of that industry's apparatus. The lack of concrete evidence in the historical record between 1900 and 1916 leaves large gaps in our knowledge, but regarding the report as an effect, or a result, of historical causes is instructive.

The emerging film culture in Việt Nam was dependent on having a popular written language before it could begin the process of photographic reproduction; and the language it used, *quốc ngữ*, was developed by the French first. "Most sensible intellectuals, both literati of the old school and early French-speakers, realized that the country's future depended on the spread of *quốc ngữ*: the road to independence lay in learning from the West, using French as the key to European technology" (Durand 109). Alphabetized Vietnamese was politicized from its 17th century Catholic debut and further so after 1882, when French public announcements began appearing in *quốc ngữ*. Amid widespread illiteracy in Việt Nam, Governor General Klubokowski (1908-1911) ensured that collaborationist Vietnamese bureaucrats in the French colonial government would not be promoted for advancement unless they learned *quốc ngữ* (Ký 51). "Colonization through books," in the vision of Saurrat and the police chief Marty, was the logical extension of an imperial process, and the paradoxical conduit for popular learning (Marr 8).

After the war, events in China and Russia disturbed the political classes of Paris at a time when the French motion picture industry was in upheaval. The growing tensions of colonial cinema were global, and not limited to the repression of insurgencies in Indochina. The early French motion picture industry was more visibly involved in colonial Africa, where French camera operators with government support, including a number of former Lumière agents, had returned for lucrative careers (Leprohon 118). As Peter Bloom as shown in his examination of French colonial film production in North Africa during the interwar years, educational films fueled an ideological agenda designed to indoctrinate colonial subjects and repress opposition (2001, 81).

To return to the point, the police reports outlining the status of film theaters and distribution in colonial Việt Nam were required by Governor General Albert Sarraut in response to concerns expressed about the content of films projected in Indochina. These reports show the extent of theatrical activity in Việt Nam at the end of the First World War, and add detail to the historical framework presented in the 2003 official history of Vietnamese cinema, particularly enhancing our knowledge of early film theaters in Việt Nam and tendencies that preceded them. The background information above helps to identify a few contextual points and prepare my examination of developments in the 1920s when Charles de la Pommeraye established *Indochine Films et Cinémas* (ICF) in collusion with the colonial government. Sarraut requested reports from each of the territories near the end of his second term as governor in late 1918 while his *Mission cinématographique* traversed the Indochinese territories.

The report states that no film or press censorship existed in Cochinchina or Tonkin from the time of Sarraut's arrival in January of 1917 to the present date of 19 March 1919, despite his circular of June 1917 granting the mayors that authority. The Hà Nội government relied on the regional police commissioners and municipalities for control, but apparently enforcement had relaxed in the southern colony. The Sarraut government also relied on the wisdom of the Parisian film commission created in Paris in 1916. Before export to the colonies, all the metropolitan distributors submitted new releases to the commission. In Annam, films came to theaters from a distributor in Hai Phong or from Pommeraye's theater in Hà Nội, and the *Résident de Thừa thiên*, a French official administering the province surrounding Huế, reviewed films two of three days before they were scheduled for projection. In the protectorate of Tonkin there was no local film censorship even before Sarraut's arrival. The largest theater there was owned by Pommeraye, who imported Pathé movies approved by the Paris commission.

Confidential letters exchanged after Sarraut's arrival articulate the concerns of prominent colonial figures and the governor himself. The first, from the Hà Nội-based *Ligue Française pour la défense des droits de l'homme et du citoyen* (French League for the Defense and Rights of Men and Citizens), dated 6 March 1917, condemned the "mad extravagances" of crime films that had been denounced already in France by the *Conseil general de la Seine* (General Council of the Seine), among other French municipalities, some of which had formally prohibited the genre; and the president of the *Tribunal pour enfants* (Children's

Tribunal) had also called for such an action. The membership of the League believed the danger was even greater in Indochina because of the unfavorable influence of crime films on native children whose parents were "themselves large children" unable to counterbalance the "mad applause" of popular audiences. The cinema was a marvelous instrument of education for children if controls were enforced in theaters, according to the letter (GGI 64381).

A second letter, dated 27 March 1917, came from the *Inspecteur Conseil de L'Enseignement en Indochine* (Inspector Council of Education in Indochina), also based in Hà Nội. This complaint called for the censorship of movies seen by natives. It would be regrettable, according to the letter, if efforts to use the cinema for intellectual and moral education were annihilated by films encouraging wicked tendencies or in some cases "criminal ideas." All theaters had to be advised that no film would be projected without a visa issued in advance, in Sài Gòn or Hà Nội.

These two letters from upstanding French colonial organizations convey the sense that crime films were effectively subversive. In June, Sarraut replied to these complaints by expressing his complete agreement. He extended the powers granted to French mayors to Indochina, and promised to eventually set up systematic preconditions for theaters. His circular to the administrative heads of the local governments in Tonkin, Annam and Cochinchina stressed that the problem of "wickedness" in motion pictures was more serious in Indochina because of the mix of races and the "inability" of natives to distinguish "fiction from reality." Further action came almost two years later, and the eventual film

policy wasn't enacted until Sarraut had left Indochina to become Minister of Colonies in 1920 (GGI 64381).

An added dimension that heightened tensions in the early cinema of Việt Nam was the conflicting discourses of national cinemas other than French. While Pathé was enabling the early Japanese industry but preventing Japanese films from entering Việt Nam in favor of its own, the company was fully engaged in the wartime conflict with Germany. During the two years after the 1917 municipal censorship powers were granted by Sarraut, correspondence between the governors and residents shows the political interpretation of entertainment films in the colonial milieu. Concerns over young audiences applied to the native population's perception of European authority in general and French nationalism in particular. With these tensions in mind, weeks before the Armistice on 18 October 1918, the Mayor of Phnom Penh justified the government's need for greater police surveillance when he indicated threats to the French film industry, most demonstrably represented at the time by Pathé, and to a lesser extent Gaumont. The Resident had few occasions to complain about the municipal control of films until recently. Theaters in Phnom Penh usually received their prints from theaters in Sài Gòn but often even from Hà Hội, where they had already been screened in public. He noticed, however, differences in control documentation and questioned whether censorship was exercised at all in those cities. Indeed, with particular disdain for France's wartime adversary the Resident suggested checking the nationality of films.

> Some of them, without attacking good manners, are so crude in their intrigues and execution, with such vulgarity of thought and expression in the commentaries explaining the scenes that they reek of krautery (*sentent leur bocherie à une lieu à la ronde*). Certain details of *mise-en-scène*, attitudes, design (*moyens scéniques*), the shameless borrowing and absolutely deceptive titles from our works of great success with which the publicized films have no affinity, only confirms this regrettable impression. It seems that our projectors in the Colonies, no more than in France, only serve the outpouring of these foreign films which conceal their true origins under more or less clever combinations. It would not be useless, it seems, to be focused on the identity of different film brands, among others the one under the name *Luna*. Wasn't there at one time a brand of photographic paper with the same name? (GGI 64381)

The Robert report, however, provided concrete evidence based on an outline of required information from Sarraut. His main objective was to identify how films entered and exited French Indochina and what censorship procedures were applied. In addition, he wanted a record of current censorship practices in every region. Inspector Robert's finding would be used to formulate new laws. The longest and most detailed section of the Robert report, dated 22 February 1919, pertains to Sài Gòn. It begins with the two largest theaters in Cochinchina,

the first belonging to Léopold Bernard. In all the reports the street names are French. They have since been changed to reflect Vietnamese historical figures, but I do not include the Vietnamese Street names in the following summary because my purpose in this section is to use the report to deduce the conditions that preceded it. The report is four single-spaced pages of text without pagination, accompanied by film lists and sample documents such as export visas. The summary below is my own translation of the contents of the Report, which can be found in the CAOM archives.

The two most prominent theaters in Cochinchina were the *Casino*, on the corner of Bonnard Boulevard and Pellerin Street, and the *Eden* on Catinat Street. The *Casino* belonged to the Léopold Bernard chain, and the *Eden* belonged to the *Société Sicé, Frassetto et Cie*. Both establishments had subsidiaries and film rental businesses in Cochinchina and other territories of the Indochinese Union. Two other *Casinos Léopold Bernard* operated in the towns of Cần Thơ and Ben Tre, and Bernard rented films to other entrepreneurs in Chợ Lớn, Da Kao (City of Sài Gòn), Govap (Gia Đinh), Mỹ Tho, Phnom Penh and Battabang (Cambodia). The *Eden-Cinéma* had two other branches, one in Chợ Lớn and the other at Cap Saint-Jacques, in the annex of the Grand Hotel of the Cape.

The *Casinos Léopold Bernard* generally showed films from *Pathé Frères* provided for rent by contract from *Société (de la) Pommeraye Jusserand et Cie*, based on 156 Catinat Street. Sometimes the *Casino* programmed Gaumont films that were the property of the theater owner. At the time of the report, the theater programmed a few American films “on loan” from an unnamed company in New

York. The same films shown at the *Casino* in Sài Gòn were projected in the other theaters afterward. The three *Eden-Cinéma* theaters programmed Gaumont films and others from Italy, Britain and the United States. These films were provided for rent by contract from a man named Messner, director of *Agence cinématographique*, located on 10 Miche Street Sài Gòn. The company *(de la) Pommeraye Jusserand et Cie* was the license-holder and exclusive agent for Pathé in Indochina. Movies for rent had already been censored and screened in French commercial theaters. Pommeraye rented the prints for a period of 18 months, re-renting them to theaters in all the Indochinese territories. Like the *Casino*, the larger theaters in other cities re-rented the films a third time to smaller theaters in provincial areas. Pathé offices in Paris sent the films to Sài Gòn by postal service and Pommeraye returned them in the same condition (GGI 6438, 64382).

Messner rented and bought films from various sources. His French repertoire included titles in the *Gaumont*, *Eclipse*, *Film d'art*, *Films Lardier* and *Films Harry* catalogues; from Italy he obtained *Pascali*, *Cinès*, and *Gloria* titles; from London he owned and rented prints from *Vitagraph*, *Triangle*, and *Keystone*. The majority of these companies had offices in Paris, and the majority of the prints were sent through an intermediary firm called *l'Agence Générale cinématographique*, 31 Boulevard du Temple, in Paris. The foreign films were shipped from France because of extremely high tax rates for overseas shipments to Sài Gòn.

Agence cinématographique furnished the *Eden-Cinémas* in Sài Gòn, Chợ Lớn, and Cap Saint Jacques, owned by *Société Sicé, Frassetto et Cie*, as well as

the 11 *Casinos Messner*, a chain of theater partnerships. These theaters often had different names and were located in Hà Nội, Hải Phàng, Huế, Tourane (Đa Nẵng), Cần Thơ, Sác Trang, Bạc Liêu, Mỹ Tho, Vĩnh Long, Sa Đéc, and Phnom Penh. The films he rented were shipped by postal service to and from France in most cases; but he also collected prints of various national origins that he had purchased himself. All the films from France were censored before shipping and each included a visa from the *Commission d'examen des films cinématographiques* (Motion Picture Examination Commission) in Paris. An example of one such visa provided in the report was the Keystone film *Julot voyage en mer*, rented from the *Aubert* distribution company in Paris.

Another agent in Sài Gòn was a man named Batisou, who was an employee of the *Messageries Maritimes*. He represented the Pathé company for the sale of *KOK* 28 millimeter projectors, also called *Pathé Salon*. Batisou told Robert that since the war had started Pathé had been requisitioned for the manufacture of shells and weaponry, reducing the quantity of available films in the 28 mm format and canceling new orders for machines. Interestingly, Batisou also noted that in three years he had sold 45 units of the Pathé Salon projector to "Europeans and natives in Cochinchina, Annam and Cambodia." The report doesn't mention when he sold them. At the time of the report, Pathé had generally stopped shipments for new films in the format.

Finally, *Nestlé et Anglo-Swiss-Condensed Milk Cie*, based in Sài Gòn at 19 MacMahon street, owned a mobile film projection unit for lease and loan. The director of the company, Leroy d'Etoiles, entrusted the machine to a Swiss man

who lived in Tra Cu (Tra Vinh) named Schmidt. In addition to films produced in Switzerland belonging to *Nestlé*, Schmidt had in his possession 180 prints belonging to d'Etoiles. These were old films of different brands that were shown several years before the report at the *Café de la Musique* and the *Café de la Terasse* in Sài Gòn. Both of these establishments were located in hotels. The Robert report includes a list of the 180 film titles, some of them in series, dated 18 September 1918. Twenty-one titles are advertisements for *Nestlé*. The company also rented and Schmidt projected recent films obtained from Messner's collection.

The film list contains numerous unrecognizable titles that appear to be novelty and documentary films from before 1910, such as *Amour et automobile*, *Une Barbe utile*, *Farce étudiantes*, *Grèves des cowboys*, *Hommes sous le meme kimono*, *Hypnotiseur*, *Match sensationnel*, *Obsession au téléphone*. Numerous titles include foreign locations such as Tunisia, a bull run in Spain, Niagara Falls, Delhi, Arizona, fishing villages in France, Algiers and Switzerland. The dates and catalogue information for other titles can be verified: five episodes of Georges Monca's *Rigadin* series for Pathé starring Charles Prince were all from 1912; three episodes of the *Léontine* series, also Pathé 1912; and three Max Linder films from 1912. Remarkably, films made in Việt Nam and Cambodia are on the *Nestlé* list: *La fête du ciel en Annam* (Festival of the Sky in Annam), *Inauguration de la pagoda de Govap* (Inauguration of the Govap Pagoda), and *Quatorze Juillet à Phnom Penh* (14 July in Phnom Penh). I will return to the topic of these films below (GGI 64381).

In a separate set of documents, inspector Robert submitted a description of film theaters in the protectorate of Annam, geographically the largest Vietnamese territory. This section of the report was compiled by the *Chef de la Sûreté* (Chief of Security) in that protectorate. The officer explains that one company, *Morin Frères* operated two theaters, one in each of the neighboring cities of Tourane and Huế. Films were first shown in Huế and then sent to the theater in Tourane, from where they were returned to a theater owner in Hải Phòng (*Manois et Cie*). On rare occasions, proprietors in Annam rented films from Sài Gòn distributors. After projection, they returned the films to these distributors, but the report includes no names (GGI 64381).

Censorship in Annam was first and foremost the responsibility of the *Résident* of *Thừa thiên*, to whom the Morin Brothers sent a printed program two or three days prior to the screenings. *Thừa thiên* is the Vietnamese name of the province surrounding the imperial city of Huế. On the reverse side of this document prepared for each program of screenings is a stamp of certification from two other enterprises, the Hà Nội office of *Pommeraye Jusserand et Cie* and *Manois et Cie* based in Hải Phòng. The certification was needed to guarantee the program of films had already appeared in theaters owned by these companies. In the event that the certification was not available, the Assistant Administrator of the Police Commissioner would provide documentation assuring that none of the films in the program were of an immoral nature. In Tourane, the police commissioner assigned an officer who viewed the program the day before it was scheduled to begin, specifically for the purpose of controlling films. In addition,

film programs in Tourane were the same as those first screened in Huế. These were the only two establishments where film exhibitions were offered regularly in Annam. Rare traveling exhibitions in the provinces, according to the report, were strictly controlled by the *Administrateurs Résidents* (Resident Administrators) in each province (GGI 64381).

Inspector Robert provided a section on the northern territory of Tonkin dated 24 February 1919. Only two companies operated in Hà Nội: a man named Jusserand, who was the representative of *Société de la Pommeraye Jusserand et Cie*, which was based in Sài Gòn, and another named Godard, who lived in the Hôtel Métropole. Jusserand and Pommeraye owned the *Cinéma Pathé* on Boulevard Francis Garnier. This theater showed Pathé films exclusively, and the prints were shipped directly from Paris to Hà Nội by the *Pathé Frères* rental service. They were censored by the Ministry of the Interior film examination commission before shipment to Hà Nội. Once a program of films had finished, the prints were returned to Paris. These films all traveled with a "control sheet" that was signed by a member of the Paris examination commission, and no local censorship was performed. Godard, on the other hand, operated the *Cinéma des Nouveautés* in one of the rooms of the Hôtel Métropole. The report indicates that he showed Gaumont or American films rented from the Sài Gòn businessman Messner, proprietor of the *Eden-Cinéma*. At the end of a film program, Godard returned the prints to Messner in Sài Gòn. Screenings at the *Cinéma des Nouveautés* were not subjected to censorship in Hà Nội, where no film examination commission had been established.

From the report we can see that two film distributors represented the rival French companies Pathé and Gaumont, and that a third potential distributor, theater owner *Manois et Cie*, offered titles from both of these and other foreign titles in Hải Phòng. At this time there was no unified "monopoly" on imports, albeit French, as suggested by the official history of Vietnamese cinema, and the Gaumont distributor Messner supplied films from a diversity of other sources. The number of major and minor theaters was greater in Cochinchina, and both major distributors were based there; but Pommeraye's *Pathé Cinéma* theater in Hà Nội received prints directly from Paris, and supplied Pathé films to at least three other theaters in Annam and Tonkin. These arrivals would have to pass through customs in Hải Phòng, the main commercial port of Tonkin. Combined with the three *Casinos Léopold Bernard* and their five affiliates, a total of eight theaters, Pommeraye supplied Pathé films to at least 12 theaters in total (GGI 64381).

Alternatively, Messner's network had a slightly larger reach with 13 theaters, the 10 affiliates of *Casinos Messner* (excluding Phnom Penh) and the three *Eden* cinemas all showing the same Gaumont and diverse foreign films Messner offered for distribution. While the Cochinchina section of the Robert report indicates that the Eden chain was owned by *Sicé Frasetto*, in the Tonkin section of the report we learn that Messner was one of the owners of the *Eden* chain. This indicates that Messner was a partner in that organization and aligned with some of the wealthiest people in the colony. The reason the authorities in Annam required certification from both *Manois et Cie* (Hải Phòng) and

Pommeraye Jusserand et Cie was because the *Morin et Cie* theaters in Tourane and Huế showed Gaumont films distributed by Messner, with *Manois* functioning as a distribution agent. This means that the binary Pathé versus Gaumont exclusivity arrangements outlined in the some sections of the report were inoperable in Hải Phòng, Huế and Tourane: through the *Manois* theater in Hải Phòng and the *Morin Frères* theaters in Annam, Messner's catalogue of Gaumont and other foreign films showed in these theaters in addition to the Pathé titles from Pommeraye.

Messner appears to be an important figure for early cinema in Việt Nam, but his name does not appear in the official history of Vietnamese cinema. His multiple shell companies and range of activity suggests that he was highly experienced. He owned a film export company with extensive foreign contacts in the Marais district of Paris, *Agence Générale cinématographique*, and a distribution company in Sài Gòn, *Agence cinématographique*, which was an umbrella firm for his partnerships with theater owners, *Casinos Messner*. He was a partner in *Sicé Frasetto et Cie*, which owned permanent movie theaters, while he also maintained an exclusive agreement to distribute films to these venues. In addition, Messner expanded into Tonkin with *Marois et Cie* acting as his agent in the important port city of Hải Phòng. From there Messner provided the *Morin Frères* hotel theaters in Huế and Tourane, as well as his own *Casino Messner* in Hà Nội. He established a substantial private collection of film prints that he offered for rent, and which were also available to the *Nestlé* mobile cinema. Messner's profile is one of thorough immersion and competence. The shared

name “Casino” indicates a link with Léopold Bernard that clearly predated the Robert report by many years. As the only identifiable link between the traveling exhibitions of 1900 and the 24 permanent theaters of 1919 noted in the report, Bernard remains the best evidence of continual and expanding motion picture activity in Việt Nam; but the Robert report situates Messner as a clear reference of sustained cinematic activity.

Pommeraye essentially operated his Hà Nội theater with Jusserand as a distribution company for Tonkin and Annam, while supplying the *Casinos Léopold Bernard* in Cochinchina. Receiving shipments in both Hà Hội and Sài Gòn gave Pommeraye a competitive advantage, but the penetration of Messner’s affairs in Cochinchina was more profound at the time of the report. Messner theaters operated in nine towns of Cochinchina, while the Léopold Bernard affiliates with Pathé titles numbered six, excluding Cambodia. Given that Bernard was in Việt Nam at the turn of the century, he must have built the market that Pommeraye supplied.

The near-exclusively of Pathé movies in one of the two most prominent theaters of Sài Gòn indicates that Pommeraye arrived during a period of growing demand for Pathé films. Without an agent in the territory no exclusivity would be needed or practiced, and distributors could select from a variety of sources. Third party rentals may have allowed for non-exclusive programming, such as the Morin Brothers theaters in Huế. In this light, the shared “Casino” name between Bernard and Messner theaters raises the likely possibility that the two were partners in the provincial theaters of Cochinchina, and indicates a friendly relation

that may have included establishments for gambling. A distinction between the *Eden* and *Casino* theaters of Chợ Lớn, for example, separates a Messner client from Bernard; but Bernard also rented to at least one theater in Chợ Lớn. The report doesn't name another theater owner in Chợ Lớn but implies that the *Eden* rented films from Bernard by this omission. Either there was another theater or a non-exclusive rental agreement with *Sicé*. The report also implies that the *Casino Messner* in Can Tho does not make the distinction, and this was one of the locations supplied by Bernard as well.

As a competitive maneuver, establishing a Pathé franchise through Pommeraye in Sài Gòn indicates a desire to capture an active market. Therefore, I believe Pommeraye arrived in 1910, the year Vietnamese sources previously suggested the first theater was built, in keeping with Pathé expansion in Asia. His presence was a response to market activities already underway by Bernard and Messner, perhaps even Jusserand, and it coincided with the construction of movie theaters in Sài Gòn. Because Messner had an important clientele with roots in the colonial project, one that involved partnerships in all three territories of colonial Việt Nam, I believe Pommeraye came to Việt Nam to compete with him and used Bernard as a touchstone.

The film theater in the *Hôtel Métropole* of Hà Nội opened in 1916, but recognizable film titles from 1912 are listed in the *Nestlé* collection, and the film *Funérailles d'Edouard VII* on the list can be dated specifically to 1910 from the Pathé catalogue (Gaudrault). The Nestlé representative, Etoiles, purchased these and other films from an unnamed source, *un peu partout autrefois à Saigon* (all

over Sài Gòn previously), but the majority of films were shown previously at two outstanding hotel cafés in Sài Gòn: *Café de la Musique* and *Café de la Terrace* belonging to the Métropole and Morin Brothers. Combined with the *Sicé Frasetto et Cie*, *Morin Frères* in Huế, Tourane, *Manois* in Hai Phong, and the *Métropole* in Hà Nội, Messner had extensive contact with hoteliers, and his friendly relation with Etoiles and Schmidt at *Nestlé* suggest that the films in their collection, as well as the mobile unit itself, formerly belonged to him. The Robert report on Cochinchina ends indicating that *Nestlé* rented new releases from Messner for its traveling cinema.

Without mentioning Rigal in Nam Đinh or Efira, two traveling showmen in Việt Nam mentioned above, the Robert report suggests that third party film rentals extended beyond the theaters. The first paragraph of the Cochinchina section states that both Bernard and *Sicé Frasetto* distributed films in other parts of the Union. Bernard, however, doesn't appear in the Annam or Tonkin sections, and the impression is that inspector Robert was identifying Messner as a partner of *Sicé*. If Messner and Bernard began as traveling showmen who built a network of contacts in every territory of Indochina, other local participants must have contributed to commercial growth. These were the people who opened provincial theaters. The report only mentions "rare" traveling exhibitions in Annam, and they were "strictly" controlled. While all the distributors relied on Parisian approval before screening their films, the lack of controls in Tonkin and Cochinchina is noticeable. Why the control of motion pictures in the region of the

royal family was more rigorous than in the colonial capital is an interesting topic for further research.

The *Messageries Maritime* employee Batisou presents an interesting addition to the verifiable historical record. The 28mm *KOK* or *Pathé Salon* projector, released in 1907, was available and purchased by Vietnamese in Annam and Cochinchina. These customers certainly purchased films, because perforations were in the middle of the film strip and no other formats would function on the machine. Made for private home use, as well as for schools and churches, the sale of this unit presaged colonial education initiatives through cinema by 10 years. Having enjoyed *cinématographe* exhibitions from traveling showmen like D'Arc, Bernard and Veyre since the 1890s, perhaps the mandarin class in Huế had developed an affinity for cinema, and purchased such equipment even before the First World War. This kind of information may not serve the official history of Vietnamese cinema very well, even in 2003; but combined with the historical connection between still photography and motion pictures, it affirms that Vietnamese people were active in cinema before the end of WWI.

Taken as a whole, the report sketches a film culture in early 1919 with at least 21 theaters and a mobile cinema that projected current releases and advertisements. Some of these were located in hotels, and adding the cinemas of Efira and Rigal raises new questions about the most recent official assertion that theaters were not operating before 1920. The diversity of import sources meant that influential production companies like *Film d'Art*, *Cinès* and *Vitagraph* could be imported directly instead of going through Pathé. Both major local importers

were based in Cochinchina, where 15 movie theaters were open for business. In this scenario, film projection controls would primarily need enforcement in Cochinchina.

My comments on the Robert report began with the assumption that it would help to identify aspects of the early cinema in Việt Nam. The report shows that Messner and Bernard had built a relatively active industry between 1900 and 1914, before the French film industry descended into wartime measures which heightened nationalistic tendencies in all media. Since the official history and the Vietnamese journal articles it cited claimed that Bernard had made films in Việt Nam in 1896, it is possible that the two films in the Nestlé collection that were set in Việt Nam resulted from the work of other early filmmakers. These films could have been made around 1912, when the *Rigadin* and Max Linder pictures from the collection were screened for paying customers at the two cafés where Nestlé director Etoiles bought the prints. If so, these would be extraordinary additions to the film history of Việt Nam. The Govap Pagoda in Gia Định was on the site of a renowned citadel built in the 18th, and no other films exist from the location. While *La Fête de Nam Giao en Annam* (The Festival of the Sky in Annam) was captured on film in 1918 for Sarraut's *Mission cinématographique*, the festival occurred every three years. If an earlier occasion was filmed it would have been in 1915 or 1912. There is no other record of that event being filmed at such an early date. If a prewar filmmaker made all three Nestlé collection films set in French Indochina, the third being *Quatorze juillet à Phnompenh* (The Fourteenth of July in Phnom Penh), this would be an interesting area for further research. At

present, the films cannot be dated, but they provide a useful link to my examination of the *Mission cinématographique* below.

Before commenting on this project, mention should be made of the films from 1900 to 1914 that exist in archival collections. The productivity of Gabriel Veyre, who made over 100 short films in Việt Nam, was unsurpassed in the coming years. If the archival records are reliable, films for which prints exist in the archives of the French National Center for Cinematography, Gaumont Pathé and the Albert Kahn Museum number only 17 before the war years, and seven of these films were made before 1902. The 15-year gap in the 2003 historical framework is therefore understandable in terms of production. Adding the four films from 1914 brings the total to 21. While a few more entries were made in Cambodia, it should be clear that in the era of French primacy Indochina was a low cinematic priority, despite events like the colonial fairs of 1902 and 1906. The films from 1912 include a travel journal by the Duke de Montpensier and a film about the town of Nam Đinh that was probably re-released the year after by Pathé (DW0137, DW0138). That company's foreign activities, especially in Japan, were highly advanced, but before 1914 only one Pathé release was made in Indochina. Among the four films released in 1914, three are anonymous productions from the CNC database, and the fourth of these is the first Pathé film from the region. It runs less than thirty seconds and includes five short scenes on one reel. The reel was probably archived after it had been edited, and the footage could have come from more than one source (DW0140).

Because Pathé was now active, this entry initiated a new phase in the colonial newsreel production set in Việt Nam. In the hierarchical system of French colonial newsreel production the government was at the top, with Gaumont and Pathé functioning essentially as agents for government-sponsored content. Unlike the summer of 1896, when the names of Lumière agents were well documented, very little information exists about the professional ties between operators and film distributors who worked in Việt Nam after 1900. Most of the newsreels made in the silent era have no production details on record, and none have credits. Nor is there sufficient information about the cooperation between the major film studios and the government. Peter Bloom and Nguyễn Văn Ký have signaled the role of the *Agence économique* established in 1918 by Albert Sarraut to facilitate the dissemination of colonial films (5, 188). But a system was clearly in place before the war, even though quantities were low. The terms and objectives of these various connections deserve further study.

It is unclear why the idea of "making Tonkin known" initiated by Paul Doumer did not find continuity until 1917, when Sarraut arrived in Hà Nội. But the footage from before 1914 displays similar characteristics of colonial newsreel production that was championed in the 1920s. Anticipating the practice in that era of government-sponsored anonymous producers offering their work to commercial distributors, the seven films dated before 1902 are all Gaumont releases with intertitles. Edited sequences develop a narrative depicting the colonial milieu, rather than the short "moving postcards" of Lumière operators. Some include tracking shots and running times over three minutes in duration,

such as the remarkable *Indigènes lavant dans la rivière* (Natives Washing in a Small River) with duration of three minutes and 19 seconds (DW0125). Gaumont title *Hà Nội 1901. Course de chevaux à Hà Nội* (Hà Nội 1901. Horse Race in Hà Nội) runs over three minutes and includes information on the film reels with dates (DW0127). These notes demonstrate how footage was edited to develop a "daily life" theme, combining scenes of the "ambience of the paddock" in Hà Nội, children romping in a public fountain and street scenes. The reels of this film are all tinted as well, enhancing the aesthetic composition. A lot of editing appears to have been done in-camera or by sequencing short reels for projection.

Another title, *Trois coloniaux avec boys* (Three Colonials with Boys), running one minute and 26 seconds, combines four short reels from 1900 and 1901 (DW0129). Some scenes are shot from the seat of a moving rickshaw, an image that recurs often in the 1920s; and a narrative is constructed around different modes of transport with panning shots and inserts from various perspectives. A Gaumont release purportedly from 1901 shows a series of views from different parts of the world: the Phát Diệm cathedral, a Catholic enclave in the north of Việt Nam since the early 17th century, appears alongside religious sites in Reims, Basra and Sassora in Iraq (DW0129). It is surprising that Gaumont would have released these films almost ten years before creating a newsreel unit.

Seven entries from 1902 to 1912 appear in the CNC archival database without attribution, but their titles show an interest in Vietnamese life: *Marché à Hà Nội* (Hà Nội Market, 1902), *Marché à Saigon* (Sài Gòn Market, 1902). Others continue the Gabriel Veyre model – *Fête des eaux sur le Mékong* (Water Festival

in the Mekong, 1910) – or introduce new kinds of action – *Promenade sur le Mekong* (Excursion on the Mekong, 1910), *La Cochinchine et les petites industries indigenes* (Cochinchina and Native Crafts, 1910), and *Nam Đinh – Centre indigene* (Nam Định – Native Center, 1912). A private production that accompanied the publication of a travel memoir in 1912 is one of the rare titles from the period that appears to be the first use of a generic title for later Pathé newsreel series: *En Indo-Chine* (In Indo-China, 1912). The film and the memoir were both created by the Duke de Montpensier (DW0130 - DW0138).

Conspicuously lacking in these entries are scenes of the Vietnamese monarchy. Veyre's celebrated films and still photographs of the Huế court shown at the 1900 Paris exposition preceded the exile of two successive monarchs with nationalist tendencies. After 18 years on the throne, the Vietnamese nationalist emperor Thành Thái, who had awarded Gabriel Veyre with honors in 1899, was declared insane in 1907 and exiled by French authorities who promptly enthroned his seven year-old son, Emperor Duy Tân, who was also exiled for his nationalist leanings in 1915 (Ký 45). Amid peasant tax revolts and modernization movements among the intelligentsia, French filmmakers were also subject to government controls. If films of mandarins were projected at the 1902 exhibition in Hà Nội, or at the 1906 Colonial Fair in Marseilles, they were recycled from earlier productions. There were no more films of the emperor or the imperial citadel until after the submissive Khải Định was enthroned in 1916, just prior to Albert Sarraut's arrival. The new emperor quickly transformed into the newsreel figure derided by Hồ Chí Minh and his contemporaries (DW0168).

The appropriate content of newsreels, needed to serve the French bourgeois imagination, and the Gaumont Pathé archives provide early examples. The first is an advertising trailer for two fiction serials directed by Louis Feuillade. Footage of street scenes in Sài Gòn filmed in 1910 accompanies short edited sequences of *Tih Minh* and *Barabbas*, released in 1918 and 1919. Both productions involved exotic women in crime stories. In the case of *Tih Minh* the young woman is an Indochinese *métisse*. Gaumont editors inserted the anonymous 1910 footage to support the imaginary content of Feuillade's dramas (DW0136). Because it also serves this imaginary world, I have included the 1911 Gaumont "portrait" of Albert Sarraut in the catalogue (DW0137). The 21-second fragment is the only film released in 1911 by the major newsreel producers Pathé and Gaumont on the topic of Indochina. It was used to publicly announce Sarraut's first appointment as the new Governor General of Indochina. During his first governorship, two films on Indochina were released in 1912, none in 1913 and four in 1914.

The two known films from 1914 in the CNC archive, *Baie d'Along* (Ha Long Bay) and *En Cochinchine* (In Cochinchina), introduce the tourism theme quite prevalent in colonial reportage films of the coming years (DW0139, DW0140). Archival records are often unreliable, and some of the entries may have incorrect release dates or recombined scenes. But these entries offer insights into the ways Việt Nam on film evolved, and they offer points of reference for the elliptical montage of later films that often recycled earlier footage. Though Pathé and Gaumont both had mature and active newsreel units by the time of the war,

the four-minute Pathé film about the town of Nam Định released in 1915 probably contained recycled footage from the earlier anonymous film mentioned above (DW0143, DW0138).

This release is a carefully edited newsreel with well-balanced exposures and varied compositions, including rickshaw tracking shots, on screen maps and intertitles. It stands out in its variety of subjects and the quality of the photography. It combines themes by presenting tourist attractions such as gardens and a *mirador* watchtower with economic interests, represented by scenes of local trades. The pacing is comfortable and informative, lacking the exploratory mood and novelty of earlier Gaumont releases. In addition, the town of Nam Đinh was itself a symbol of acceptable Vietnamese qualities, having a prestigious Confucian university and some of the oldest architecture of the Red River Delta region. This was an attractive film that merited Pathé distribution, and its rational style became a template for later Pathé releases works. The company didn't release another Việt Nam newsreel until 1917.

In another example, both companies shared early footage. The Gaumont title *Indigènes lavant dans la rivière* (Natives Washing in a Small River) echoes early Veyre titles that were not selected for the Lumière catalogue, while language used in the archival notes and the sequence of the content are almost identical to scenes in a Pathé release from 1925 (DW0167). If the first film were available for viewing a detailed comparison would be possible. Still, it is likely, even at the unverifiable date of 1900, that the original footage entered a fluid system of reportage production that allowed editors from both companies to make

selections from a large reservoir of scenes and recombine them over time. Fifteen years before Sarraut's *Agence économique* was functional, editing helped refine the colonial message to promote government and corporate interests.

Alternatively, a second film made in 1915 was not for distribution and promoted other interests. Like so many of the archival records of the period, the shooting date is unclear. If the date is correct, however, Léon Busy started documenting life in Việt Nam that year as part of the utopian Archives of the Planet project sponsored by French banker Albert Kahn. Most of Busy's work was accomplished in 1921, but this entry is a useful contrast to the Pathé film. It runs just over 30 seconds and represents a dragon dance similar to the scenes Gabriel Veyre filmed in Sài Gòn 15 years earlier (DW0144). If the shooting dates are accurate, Léon Busy made two longer films in Việt Nam around the same time that are more engaging than his first entry (DW0149, DW0150). They record symbolic rural festivals and run longer than two minutes each. The films have no titles, remain unedited, and are uneven in their merits. Busy's Việt Nam footage was not intended for distribution, but it was an effort to film something more authentically Vietnamese than newsreel productions. If anyone saw Busy's films before Albert Kahn went bankrupt in 1931, they did so at the Kahn estate outside Paris, where, interestingly, the Vietnamese royal family did visit in the 1920's.

The project would seem to have little relevance to the emerging film culture in Việt Nam, but a few points are instructive. Its orientation is different from French film industry conventions of the period only in superficial ways. Here is a reportage film ostensibly not tied to the French government without a

narrative. It is a series of "rushes," or unedited footage representing a cultural topic. A narrative for this film must be derived from accompanying texts describing the cultural elements on film. Because it is part of an enormous archival project it is part of the public record, rather than a home movie, a travel journal or an anonymous segment that would be recombined later. It has an author, unlike the great majority of French documentary films from the silent era; and it does not promote tourism, exoticism as such, or economic development.

And yet, the Archives of the Planet project had its own *mission civilatrice* and exotic trappings. Busy and his counterparts in other countries were hired to document *La Géographie Humaine* (Human Geography) for posterity. The potential spectator was not a theater-going part of the French film culture. On the contrary, the spectator was more likely to be an elite member of the Albert Kahn social circle. Instead of satisfying a demand or a distorted government concept of education – later demonstrated in the results of the Sarraut Plan – the Léo Busy films were to be preserved as a record, perhaps for study. At a time in film history when commercial film producers actually destroyed films, as Eclipse did in 1910, seeing no value in the expense of preserving them, the Archives of the Planet advocated the opposite. The spectator for Busy's films remains a projection of Albert Kahn's idealism. In the research of the silent era film production history of Việt Nam, an era of French colonial rule, the films of the Albert Kahn museum, a total of 51 minutes of footage, are nonetheless an unavoidable part of the recorded film history simply because they exist.

The prewar period characterized by tax revolts and monarchial exile was also a time of radical change in local economies. Local artisan industries were powerfully affected by French economic planning before the war, and even eliminated in some areas due to French imports of tools and basic essentials:

> The preeminent economic objective of the French was to develop a modern export sector. They focused particularly on rice and mining, then later rubber as well. Taxation, monopoly, and market mechanisms soon worked relentlessly against the interests of peasants whose output had previously met the more diverse needs of an autonomous economy, but who were now non-competitive in an imperial operation controlled from Paris.… With the outbreak of war in Europe in 1914 investments terminated abruptly. Vietnamese were pressed to help defeat the "Huns." A many as 100,000 peasants and artisans were rounded up and shipped to France to serve in labor battalions, and provided a source of some worry to the colonial authorities when they returned. Meanwhile, in Việt Nam people were strongly encouraged to buy war bonds, in effect yet another tax. (Marr 5)

Major industrial projects on film served government and corporate investment goals, while the traditional native industries represented the cultural authenticity of Việt Nam for tourism and "education." The 2003 official history of Vietnamese cinema indicates some of these aspects, even mentioning the sale of

war bonds, in its discussion of the Albert Sarraut's *Mission cinématographique*, a project that was concurrent with the urban film culture of Messner, Bernard and Pommeraye, and expressly designed to advance the French wartime plan in Indochina.

Before the *Mission* was launched, however, Gaumont released three films in 1916 that depicted Vietnamese laborers in France. A fourth very short Gaumont entry is a profile of a Vietnamese fighter pilot (DW0146 – DW0148). All of these films are less than one minute in duration. Two of them are exterior scenes showing the "troops" arriving in Marseilles and building their own living quarters. The single interior scene takes place in an aviation repair and assembly factory. Shot with a rigid camera style in fixed frame views that reveal little more than robotic movements and austere settings, these films constitute the majority of the film production covering Vietnamese workers and soldiers in France during WWI. In total, roughly 10 minutes of film footage exists on record for the year of 1916. The newsreels from Marseilles were most likely edited into longer reels with other scenes from the war and distributed by Gaumont. The CNC database lists two films released in 1916 on farming and mother-of-pearl inlay techniques. These are unavailable for viewing.

Again Pathé uncharacteristically followed suit by releasing another carefully edited newsreel in 1917. This time the camera focused on Vietnamese munitions factory workers in Marseilles (DW0155). With a running time over three minutes, the film shows a military parade and Indochinese troops living in barracks. The camera is much closer to the soldiers than previously seen in

Gaumont entries the previous year. It captures their living conditions in longer takes with a probing, surgical camera style. The number of people on view alone is remarkably larger than the Gaumont films, and the film ends with scenes that are almost naturalistic in presenting the living conditions of soldiers. Material innovations in camera lenses, mechanical parts and film stock give the film a more refined appearance, and it may have been one projected by the *Mission cinématographique* in Việt Nam.

For its part, Gaumont released a one-minute report that year on a ceremony at the Colonial Park in Paris, where the French Minister of Colonies, René Besnard, decorated wounded veterans in uniform from various colonies (DW0154). At the end of the film, he awards Vietnamese "officials" with an honor bestowed by the newly enthroned emperor Khải Định in absentia. These officials appear incongruous in their silk tunics and turbans surrounded by wounded African soldiers in uniform on the manicured lawn of the park. I include films shot in France that feature Vietnamese people as part of the catalogue because they represent possibilities for spectator identification when some of the films screened in Việt Nam, a topic revisited below. In addition, the nearly 100,000 Vietnamese soldiers and laborers thrust into the European war theater would have access to cinema in France, however limited. This small number of very short films made during the war, a total of 12 and most in France, is the extent of colonial Việt Nam on film until after the war. Pathé began its newsreel series *En Indochine* (In Indochina) in 1919.

As meager as the number of archival prints may be, the 2003 official history of Vietnamese cinema overlooks these developments. Film production between 1900 and 1916 constituted the foundation of the French colonial narrative of Việt Nam on film, while the activities of French entrepreneurs established norms of cinema spectatorship in Việt Nam. An opening for more film production occurred in 1916 when the French government installed a new emperor after exiling the previous two for their nationalist tendencies. On film, the submissive emperor Khải Định and the Huế architectural sites he inhabited were acceptable representations of Vietnamese culture to the French imagination. His funeral and the coronation of his son were the eventual subjects of the first production by a Vietnamese director on record.

As cinematic art, entertainment and nationalistic discourse, the existing conventions of film production and exhibition were thereby appropriated. In the Vietnamese cultural revolution of the 1940s, appropriation continued through guerilla documentaries and traveling exhibitions; but appropriation was only possible after Vietnamese intellectuals acquired the linguistic basis of technical and compositional skills through the conduit of the French language and the dissemination of *quốc ngữ* (Bảnh Bào 11). Albert Sarraut's *Mission cinématographique* was similarly instrumental in disseminating models of cinematic representation, furthering the prewar narrative of Việt Nam on film and institutionalizing its conventions by subsidizing the colonial newsreel genre and generating new images of the Huế monarchy for the screen.

Albert Sarraut's Cinematography Mission

The official history of Vietnamese cinema gives a reasonable summary of the *Mission cinématographique du gouvernement général de l'Indochine* (Cinematography Mission of the Indochinese General Government), with two major oversights. The first is that the films produced by the Mission were processed, printed and edited in Việt Nam. In fact, some were re-edited, recycled and later projected in Việt Nam. Second, the history does not address French claims that tens of thousands of spectators attended the traveling projections of propaganda films. Nothing had ever been done on this scale before in Việt Nam, and if the war bond sales were an indication of spectatorship, the figures were impressive: over 144 million French francs were raised in Indochina during the Mission's traveling shows (Touzet 8). My commentary focuses on these two matters. While the Mission was a well-funded military project undertaken by professionals, the record identifies what anyone would need to accomplish in order to make films in Việt Nam during the period. In addition, projections in rural areas occurred while the commercial film culture described above was growing, and the Mission distributed its propaganda films to French entrepreneurs. The frequency of exhibitions exposed large numbers of peasants to extreme industrial violence in warfare and incongruous scenes of transplanted "Annamese" in France working in factories. The Mission equated this spectacle with "moral superiority."

As mentioned above, the French army film unit was established in 1915 by a joint agreement between three ministries in the French government: Defense,

Foreign Relations and Education. Albert Sarraut was the Minister of Education at this time, and certainly participated. One of the first projects the unit launched was the *Mission Cinématographique* (Cinematography Mission), enacted by decree in December 1916 when Sarraut was appointed Governor General of French Indochina. The mission coincided with his arrival in Hà Nội and was one of the centerpieces of his second term (1916-1919). It continued under his successor Maurice Long, and was turned over to private hands in 1923, Charles de la Pommeraye's new company *Indochine Films et Cinémas* (ICF). In this section I identify the activities of the mission and its contact points with Vietnamese people.

The mission had two operations that served economic and political ends. Sarraut authored the decree calling for members of the *Section cinématographique* (Film Section) of the French army to report to Indochina and document in motion pictures and still photographs the economic resources, ethnography of the population, and other scenes that would improve general knowledge of the territory. In addition, they would project films in Indochina that were made in France or in the East and that represented the war against Germany, in particular the participation of native Indochinese in war operations or at work in arsenals. He used the phrase *faire connaître la France en Indochine et l'Indochine en France* (make France known in Indochina and Indochina in France), echoing Paul Doumer's words to Gabriel Veyre in 1899, *faire connaître le Tonkin tel qu'il est* (make Tonkin known as it is), to describe the mission. It

was the “fundamental principal of colonial publicity,” and would be “enforced” in other parts of the French colonial empire (Touzet 3).

The mission responded to several conditions in France and Indochina. Colonial forces had been redeployed to Europe, and rumors were spreading through Indochina that France was weakening. Sarraut emphasized the need to exhibit in the provincial towns and villages in order to quell unrest (4). Touzet’s report lists 10 ethnic minority groups beyond the three large populations of “Annamese,” Cambodian and Laotian. This demonstrates a concern over fragmentation and interior resistance. Indochina was composed of diverse ethnic groups with territorial powers. Some were cooperative and some were not (Pelley 71). Two unstated goals that were equally as important, if not the central focus of the mission, were to use the exhibitions as a way to sell war bonds and to impress the warlords and multiethnic populations of southern China with the grandeur of France. These will become apparent in the discussion below.

It was important to impress the Indochinese, most importantly the populous Vietnamese, otherwise known as the *kinh* ethnic majority, with the moral and intellectual power of France. Here is a subtle emphasis devised by Sarraut: most Vietnamese were rural peasants and lived by traditional moral codes, while the monarchy and mandarin classes were educated and trained in the Confucian traditions, which emphasized morality. Sarraut wanted them to know that France was powerful because it was morally superior, and the films projected in Indochina would demonstrate that fact. Successive Catholic movements were repressed before the French occupation, and politicians like Sarraut called for

secular morality based on scientific learning and modernization while excluding democratic institutions. Sarraut's theory as expressed by Touzet was that "human speech was artificial and deceptive, but pictures don't lie." The direct transmission Sarraut advocated would show the "naked truth" about France and its people "as they were" (5). This same logic applied on a grander scale after Sarraut became Minister of the Colonies in 1920.

Couched in these terms, the second goal of the mission, Touzet explains, was to evaluate the resources of the "far eastern empire" in order to extract what was most useful for the enormous struggle France sustained at the time. Continuing, the text refines this thought and identifies the future task of appealing to French "national opinion" in order to derive investments from faraway Indochina. The great axis of international exchange and economic competition was shifting to the Pacific, and, thanks to Indochina, French companies would be successful. The two goals, then, were to first overwhelm the Vietnamese with awesome films of war and industry, and then proceed to the exploitation of their natural resources, that is, if colonial Việt Nam on film sufficiently impressed French industrialists. After a third member of the team was evicted for misconduct, two military photographers, Gaston Brun and René Tétard, arrived in Hà Nội around the same time as Sarraut did: January 1917. Brun was in charge of cinematography and Tétard was in charge of still photography and exhibitions, as well as being the director for the overall mission (5). The French government funded the project for two years (4 and 10).

In addition to making films, developing negatives and printing his films, Brun needed to edit his footage in Việt Nam. The images he captured, the negatives and all the prints were his personal property, a policy that expanded government subsidies for newsreels in France. Because the prints were the property of the filmmaker, who was a salaried employee of the army, and for whom every material and transportation expense was paid, at least two interesting things happened: government intervention was obscured because the final product was created and owned by an author. The author had incentives to please the government *and* the market where distributors would buy his work. Sarraut created the *Agences économique de l'Indochine* (Economic Agencies of Indochina) in 1918 as a repository and brokerage for government-sponsored films produced by the mission.

Tétard's work projecting propaganda films and still photographs, as well as shooting still photographs, evolved as materials were updated and the team adapted to circumstances on the ground (6). I do not discuss the still photographic work in my discussion. The Mission hired native auxiliaries in two categories to help Tétard: permanent and temporary. The permanent staff was comprised of two Vietnamese. The first was a mechanic who installed the projector, sound equipment, lighting and cables. He also helped Tétard during exhibitions. The second permanent employee was a driver who also managed a transport and maintenance staff for the electric generator. The temporary staff was hired for short-term tours and recommended by the administration of each region. These were the interpreter needed to translate the intertitles of films and the spoken

explanations of Tétard; a warrant officer or army sergeant from the native military ranks who went to screening locations two days in advance with a budget to build the projection booth, screen construction, and seating before the equipment arrived; and finally, four armed security guards who traveled with the materials (6).

The equipment in January 1917 consisted of a Pathé movie camera with two lenses, a stand, six magazines for film reels, 3000 meters of negative film stock, 4000 meters of positive film stock, tools and chemicals, and a darkroom light (7). In addition, 2000 meters each of negative and positive film stock arrived in January 1917. In his account, Touzet does not miss an opportunity to criticize Japanese merchants who, when the Mission needed additional film stock but orders hadn't yet arrived from France, shipped unusable film stock and charged three times the normal price (9). The chemicals were insufficient and Brun had no laboratory until around September 1917 (7).

At first the projector was a Bancarel with a 15-candle lamp and a projected image size of only 0.90 meters by 1.20 meters. It came with 18 war films from 1915 and 14 old comedy films. While waiting for a Pathé projector to arrive from Djibouti, this apparatus was used for a few isolated screenings in the spring and early summer 1917. Starting in Sài Gòn and Phnom Penh, Tétard returned to Hải Phòng in the north by sea and five screenings took place there in one week; he returned to Hà Nội and Nam Định and visited schools and local film theaters with his propaganda films raising money for the Red Cross. Touzet indicates that frequent screenings occurred with the compliance of local theaters

(7 and 19). But these urban shows lacked "educational value," according to Touzet, who concedes that the natives who most needed "refinement" were in provincial villages. As soon as the more powerful equipment arrived, Sarraut sent Tétard across the Vietnamese countryside. A Pathé projector and an Aster electric generator were delivered to Hà Nội in September 1917 (19).

Touzet makes a very interesting comment about the availability of camera equipment in Hà Nội. While the Mission was waiting for better equipment, Brun and Tétard looked into the local photo shops.

> *Est-il utile d'ajouter qu'au lieu des appareils modernes qu'elle demandait, la Mission reçut d'invraisemblables "clous," de stupéfiantes "rossignols" qui remplirent les yeux des opérateurs de larmes de joie … et de douleur. La guerre n'a rien changé à nos mœurs d'autrefois: dans l'esprit des métropolitains les colonies demeurent un domaine réservé à l'exportation des gens tarés et des merchandises invendables ou hors d'usage, une sorte de dépotoir*.
>
> It's useful to add that while waiting for the modern equipment, the Mission saw unbelievable pawnshops, stupefying pieces of junk that filled the operators' eyes with tears of joy … and grief. War hadn't changed our former customs: in the spirit of metropolitans, the colonies remain a domain reserved for the export of damaged

> people and worthless unusable merchandise, a sort of junk yard. (8)

Researchers should be skeptical about anything on quotidian details published by the established French colonial presses, but this observation could explain some of the environmental issues obstructing potential Vietnamese filmmakers. Why Touzet believed this elitist comment was "useful" is not clear. It does, however, serve his larger purpose, which is to exalt the skills of the Mission operators and their leader Sarraut.

Sarraut further clarified Brun's task to focus on two sorts of content: films related to economic matters and films related to tourism. For the time being, topics that were not urgent could wait until peacetime. These topics included politics and science. The economic films were devoted to colonization, plantations, resource exploitation such as forestry, mines, fishing, and local trades like ceramics and embroidery. The tourism films should display the ports, cities, natural settings like Ha Long Bay and the Tonkin highlands, cultural settings like the imperial tombs in Huế and the Angkor ruins. Sarraut specifically notes the Yunnan railroad as a tourism topic. Finally, Brun was asked to make publicity films for the war bond sales of 1917 and 1918, and this was something new for him (10).

Brun suffered from sunstroke and dysentery when he started, causing delays, and he lost more time from accidents and decomposed film stock. After filming under extraordinary conditions, he had to develop the negatives, make

positive prints and develop them, write intertitles, print them on cards, then shoot and print them onto negative and positive film stock, and finally edit the films. Variable light conditions, extreme heat and humidity, torrential and unpredictable rain, insects, simultaneous harvest times, and floods encumbered his exposures (11). He lacked film stock, and much of it was ruined after exposure. In addition, destabilizing electrical problems, dirty water and dust in the air, incorrect processing temperatures, heat and humidity in the darkroom, and a lack of chemicals added further complications. His chemical baths were usually too hot, and Brun needed to add ice and adjust chemical solutions by trial and error as the ice melted. The film gelatin softened in the tropical atmosphere, and working by hand, the negative and positive films would often adhere in the printing process due to the humidity, causing the prints and negative to deteriorate. The slightest rub or contact with the hands created undesirable effects on the negatives. Printing amplified these smears, fingerprints, and other marks from oil or dirt (15).

Touzet commends Brun for overcoming these obstacles "from exposure to projection" without describing situations where Brun's films were projected in Việt Nam. Two of the films Brun made were scenes from Yunnan, one was of the Yunnan railroad, and one was shot in Phnom Penh. The latter film, which has the title *La France au Cambodge* (France in Cambodia) may be the *Quatorze Juillet à Phnom Penh* (July 14th in Phnom Penh) print from the Nestlé collection mentioned above. Among these four, I will have only included the railroad picture in the catalogue below because it is set in Việt Nam (DW0175). The film is

almost eight minutes long, and I believe Brun shot more footage that was edited and released under different titles (DW0177). He had resolved most of his technical problems by the time he made this picture, and the images are noticeably clearer and more confident than earlier productions such as *Agriculture: Sylviculture* (Agriculture: Forestry), in which the prints are damaged (DW0158). These and other films Brun made were released by Gaumont and can be found on the Gaumont Pathé archives website for viewing.

There is no scientific method for recreating Brun's itinerary, and Touzet's 1919 account gives no dates of production or release. Events for three of the 16 remaining pictures can be dated approximately, however, which places the earliest film at the time of Sarraut's arrival in January 1917. Part of this film may be incorrectly titled in the Gaumont release to indicate Sarraut's departure instead of his arrival: a short 25-second view of Sarraut attending a lavish Vietnamese ceremony at a pagoda in Hà Nội (DW0157). Touzet's notes, however, describe the film *La France au Tonkin et en Annam* (France in Tonkin and Annam) as the occasion of the pronouncement of the Tonkin Codes, a legal framework adopted in 1917.

Four of Brun's films were set in Huế and its surroundings. They were all most likely shot in the same general time frame. One of the films can be dated in February of 1917. The Nam Giao ceremony originated in 1807 and has been celebrated once every three years since 1890. Touzet lists the title of Brun's film as *Nam Giao*, but the Gaumont release from 1920 had a longer title describing it as a "great religious ceremony," which it indeed was for most of the 19th century

(DW0223). Nam Giao is a fertility, wealth and "stability" ceremony performed during the time of the new Lunar Year, or *Têt* in Vietnamese. Before the French occupation it was performed exclusively by the emperor and his court on the spectacular esplanade completed in 1807 by the "restored" Nguyễn emperor Gia Long.

This film and others with scenes inside the Huế palace were audacious and perhaps strangely rude by traditional Vietnamese standards (DW0168, DW0172). The Huế tradition was based on concealment and inaccessibility. On one hand, to naturalize the imperial domain and display it in picture theaters trivialized the already ineffectual monarchy. Looked at in another way, however, it brought luster and curiosity to a conflicted Vietnamese population that was oppressed by French colonialism. Gabriel Veyre and perhaps Léopold Bernard introduced scenes of this kind 17 years earlier, and ironically, similar scenes filmed by the first Vietnamese director upheld the "genre" of royal movies.

Brun's compositions inside the citadel are exemplary, and in these films we can see the architectural plan of the Forbidden City before it was completely destroyed during the Têt Offensive of 1968. The film profiling the royal family *La vie au palais imperial d'Annam* (Life in the Imperial Palace of Annam) runs almost 11 minutes and is remarkable for its stoic mood and aesthetic detail. Brun captured the family members in close-ups and in isolated moments that convey a palpable melancholy. The editing sequences include relatively long takes allowing the figures to be observed carefully. This kind of imagery would have been somewhat disturbing to mandarin classes living in France, who may have seen the

Gaumont release (DW0168). There is no record of this film screening in Việt Nam, but parts of it may have been re-edited and projected in 1924, upon the release of the feature film *Kim Van Kieu* (DW0222). I will return to this topic below.

Four other films involve "economic" subject matter, according to Sarraut's criteria, depicting stages of agricultural production and local manufacturing arts. These films are expository and demonstrate the techniques of the workers. Some include landscape scenes surrounding plantations (DW0180, DW0160). The Gaumont archival collection lists *Ecoles d'art annamite* (Annamese Art Schools) with a release date of 1900, but it is clearly the work of Gaston Brun (DW0169). The films of this type were edited to create a narrative, and normally exceed five minutes in duration. Brun captured the growth cycles of the crops in stages, edited with intertitles explaining the passage of time (DW0180). Many of these scenes reappear in other films released later in the 1920s.

Brun fulfilled the "major cities" category with *Saigon, la "perle" de l'Extrême-Orient* (Sài Gòn, Pearl of the Far East), *Hanoi*, *Hué, Capitale de l'Empire d'Annam* (Huế, Capital of the Annam Empire). These films are edited extensively and also generally run longer than five minutes (DW0176, DW0179, DW0227). Again Brun develops a narrative supported by minimal intertitles. Diverse views from different locations with each city make them exemplary tourist films. A short film called *Au seuil de l'Indochine* (At the Doorstep of Indochina) has extremely bad image values, with damaged prints and negatives;

but the composition and pacing of this shorter film, as with the rest, establishes the tourist narrative, in this case arriving at the port of Sài Gòn.

Some of the most interesting films in the group of 16 are the atmospheric "slices of life" entries: *Au pays des pagodas* (In the Land of Pagodas), *Petits Tableaux d'Indochine* (Scenes of Indochina), and *Dans la haute region tonkinoise* (In the Tonkin High Country). Brun recorded landscapes and rural architecture in these films, editing sequences that take the camera into gorges, across rivers with local people, and generally present a world that is all but lost in medium long takes. Intertitles articulate place names, but the text is limited to allow the viewer ample time to consider the scene (DW0169, DW0170, DW0177). The popular notion, and one of Sarraut's tenets, that "pictures don't lie" gave viewers access to *Annam tel qu'il est* (Annam as it is).

The CNC database includes numerous prints that are unavailable for viewing under the same titles or with slight variations (DW0158). The cumulative duration of the Brun films released by Gaumont is roughly 90 minutes, but several more unrestored entries exist without attribution at CNC. All of Brun's films were released by Gaumont in 1920 after Sarraut had returned to Paris as Minister of the Colonies. Brun filmed the Armistice celebration of November 1918 in Sài Gòn, which is mentioned in the official history of Vietnamese cinema, but I have not located a print of that film. The official history indicates that several of these films screened in Việt Nam in 1924 as part of the ICF "special week of programming" for indigenous spectators. Scenes from Huế and a film on the Kiệp Bạc Festival dedicated to the 15th century warrior-king Trần Hưng Đạo appeared

in that program. The colonial press reviewed a *Nam Giao* film released that same year (DW0165). This 1924 release depicting the festival, which occurs only once every three years, may actually have been shot by Tétard, in 1920 or 1923, after Brun finished his commision. As late as 1927 the *Agence Economique* in Paris possessed two longer *Nam Giao* films, Parts One and Two (Ký 386). But Brun's methodology would have informed any film projects commissioned by the colonial government, and René Tétard remained at his post after Brun's departure. Gaston Brun became a camera operator for Abel Gance's feature film *La Roue*, which began shooting in 1919. His work putting colonial Việt Nam on film, remains some of the most significant footage of the era. It continued themes initiated by Paul Doumer and Gabriel Veyre and developed them into edited sequences, establishing standards for Tétard and other filmmakers, mostly anonymous, working in the 1920s and 1930s. There is no mention of Brun having assistants or local helpers, so the continuity of his accomplishment was left to Tétard (GGI L9 4204).

Tétard's role in the Cinematography Mission was equally substantial and required preparation. His group hauled 10 cases of projection materials weighing 3000 kilograms and containing all the equipment needed for the operation: a six horse-power motor and a 70-volt generator, electrical devices and cables, water, the projector, films, screens, cords, cables, a collapsible projection booth, projector bulbs, speakers, microphones tools, bedding, canteens for the staff, and a number of accessories. The complete ensemble traveled in ships, trains, trucks, sampans, canoes, junks, rickshaws, sedan chairs and on foot through diverse

terrain on four major tours of the central and northern regions of Việt Nam (16-17). The group never exhibited in Cochinchina for the duration of the Mission, perhaps due to the high quantity of theaters already in business there. Tétard lent prints to all the cinemas in Việt Nam during the two-year project. Touzet enthuses that even though transportation through the extreme physical environments was exhausting, "a profound peace reigned" in every area. Tétard never traveled with more than a small revolver. Yet on occasion the metropolitan journals announced there were revolts in remote provinces. A photograph in Touzet's book shows 11 Vietnamese with Tétard in front of the huge screen in a flat field. Three wear tunics and the rest look like militia wearing firm straw hats, except one, who wears a western jacket and trousers (17).

A typical exhibition was as follows: the covered projection booth sat on an elevated platform 2.5 meters above the ground. The screen was seven meters high and ten meters across, stretched across large wooden posts and positioned 20 meters from the projector. The pictures appeared on both sides of the translucent screen. Fifteen meters behind the booth the generator ran, and ten meters to one side, the motor. In the same area, cases, laborers and security personnel observed the situation. In front of the booth a roofed section of seats, a tribunal, was reserved for Europeans, mandarins and prominent natives. To the right of the booth, the interpreter stood with a microphone on a platform. In order to make the event more exciting, the mandarins of each location set up flags of the allies and France, Annamese banners and paper lanterns adorned the screen, and flower garlands were displayed around the reserved seating. Surrounding the outdoor

cinema, local people set up tea and food stands; some erected temporary shelters and beds for those who traveled a distance to attend all three sessions (18).

At 8:30 p.m. two pipes sounded and the motor started, the electric lamps lit up and people shouted in amazement. In most locations this was the first time local people had seen electric light. A few moments later, the interpreter announced the *Mission cinématographique* was sent by the General Government to show the population the "material force and moral grandeur" of France, the power of its army, and the well-being of the Annamese who are engaged to serve France (17-18). The announcement continued in Vietnamese with the interpreter telling the audience that in some scenes about to be screened the audience would see French soldiers digging trenches and carrying heavy loads on their backs. These were not "coolies." The French, Belgian and Italian troops fought to defend their countries. Rich and poor fulfilled their duties together in this hard work. They left home, family and business to fight the Germans. Victory rewarded their efforts (18).

After another bell, the projection began. The image was 6.20 by 4.80 meters, clear and elevated high so that all could see. Between six and ten thousand natives attended these projections. The sessions lasted around two and a half hours with a 10-minute break. Three successive shows were usually given in the same location over the same number of days, with changes in the program. Touzet includes a list of film titles, all military; but he notes that the program interspersed comedy films to *reposer les esprits tendus vers la compréhension de tant de*

choses nouvelles pour eux (rest strained minds after realizing so many new things).

Touzet includes no comedy films on Tétard's list: *Verdun* (Verdun)*, Mise en batterie d'une pièce de 120 dans les Vosges* (120 guns firing in Vosges), *Les auto-canons sur le front de bataille* (Artillery at the Battle Front), *Les Alliés en Orient* (The Allies in the East), *Des canons, des munitions* (Canons and Munitions), *Les formations indigènes en France* (Native Formations in France), *Nos hydravions* (Our Hydroplanes), *Nos chasseurs à pied en Alsace* (Our Foot soldiers in Alsace), *Nos hôtes malgré eux – prisonniers allemands* (Our Hosts Despite Themselves – German Prisoners), *Les chiens dans les tranchées de l'Yser* (Dogs in the Trenches of Yser), *L'effort colonial: les Annamites sur le front* (The Colonial Effort: Annamese on the Front)**,** *Nos sous-marins* (Our Submarines), *La bataille de la Somme* (The Battle of the Somme), *Un tir de guerre par une escadre de la marine française* (French Gun Ships Fire), *Les Annamites* (The Annamese)**,** *La puissance militaire de la France* (The Military Power of France)**,** *Les marins de France* (The French Navy), "etc" (18).

Most of the "Annamese" titles listed were either not for distribution and used only by the army, or they had other titles in the Gaumont Pathé archives, or they were actually still photographs Tétard projected on the movie screen as part of the show. I have located several war-era films with Vietnamese in them, and they somewhat fit the description given by Touzet. It is highly unlikely that the Mission would show Vietnamese in battle scenes for several reasons, the most obvious being that the Mission wanted to impress native spectators with the

"well-being" of their brethren overseas. Gaumont released two short segments of munitions workers outside Marseilles and a 34-second profile of a Vietnamese pilot (DW0146, DW0149, DW0148). Gaumont also released a newsreel depicting war decorations at the colonial park in Nogent-sur-Marne, but only mandarins appear in this film (DW0155). Pathé released the longest newsreel on Vietnamese soldiers in 1917. Entitled *Les Indochinois en France* (Indochinese in France), it runs over three minutes (DW0155). CNC has no WWI films, and the ECPAD archive is structured to promote the immediate interests of the French army. It would be surprising to discover a substantial collection of "Vietnamese at war" films, and I believe Tétard screened the footage found in the Pathé and Gaumont releases because they show soldiers and workers in their barracks.

The other films were intensely violent. With amplified sound and the enormous screen 10 meters across, the sight of mechanized artillery, gun ships and tanks would have been incongruous and disturbing in the Vietnamese countryside. The only films with obvious "moral" themes depicted the treatment of German prisoners and healthy "Annamese" in France. Perhaps battle footage in films like Verdun or The Battle of the Somme, a British film, aroused sympathy but not necessarily for France. Tétard showed the peasants films of explosions, death and dying along with the proud ranks of the *indigènes* from Africa. The sensory overload of this experience had never been known in Viêt Nam before, and it must have impressed the wealthy mandarins, who bought 144 million francs worth of war bonds. This was "making France known" with its "civilizing

mission." Brun was one of the most productive early filmmakers exercising French control over the representation of Việt Nam on film.

After the show some local people had to travel more than 20 kilometers to reach their homes. They used bamboo torches for light and protection from wild animals. Thousands of torches created a fantastic spectacle as they left the outdoor cinema. Touzet considers "the other flames, those that we don't see, the lights inside them that civilization has just reinforced and enlivened." During the day, Tétard visited the local schools where he explained electricity, cinematography and the scenes on view the night before to literati, notables, teachers and students. He repeated what France was, what its power was, and what it had done for the natives. Touzet gives no examples of these concepts (18-19).

Tétard led his group through four tours, two of them in the central and northern regions of Việt Nam and two in China. Fifty-two exhibitions took place in the first six months, and 36 more exhibitions followed in the subsequent four months. The first tour took place from July 1917 to March 1918 in the north-central areas of Annam. Sarraut chose this area as the first because the largest numbers of Vietnamese workers and infantry sent to France for the war effort had come from there. Tétard returned to some of the same areas for a second visit when he toured the Red River Delta provinces, taking the train from Hà Nội to Vinh (19-20). Tétard brought the group to Huế with an "invitation" from emperor Khải Định. The Mission gave two private exhibitions inside the imperial palace, attended by the royal family and court mandarins. Three subsequent public

screenings outdoors at the Ngọ Môn entrance gate were attended by the emperor and the Resident Superior of Annam, 16-18 August. In the surrounding provinces the Mission went to over 10 rural towns projecting films in two or three-day programs. Winds, torrential rains and floods repeatedly threatened to shut down the operation in remote areas. Touzet remarks that ethnic minority people started to run away from the event in fear, and once, an elderly woman recognized her son on screen (20-21).

Once back in Hà Nội in mid November, Tétard went to every cinema establishment in Tonkin to distribute propaganda slides for war bond sales. The still images supporting the *Troisième Emprunt* were projected onto cinema screens before feature films, in Nam Định, Hà Nội and Hải Phòng (20). The second tour began in July 1918 and ended in September. It took place in the disputed southern Chinese province of Yunnan where French and British interests had struggled for 30 years to gain primacy against local warlords. Tétard's goal was to counter screenings of British propaganda films, which depicted the French army and munitions factories as inferior. Not part of the Indochinese Union, Yunnan was a region where French outposts were installed to protect the Tonkin border. The French built the only railway there, which connected Yunnan to Hải Phòng, in 1910 (22). A total of 21 outdoor and 11 indoor exhibitions were launched there. It's unclear what language was spoken at these sessions. The region has an extreme diversity of ethnic groups. The two main waterways of Vietnam, the Red River and the Mekong, descend from Yunnan. Intense rain shut down the Mission for a few days, and shows were set up in a traveling circus tent,

while films were lent to local cinemas. Eventually, Tétard set up three outdoor screenings near the French-built train stations, where, Touzet claims, 20,000 people attended each session. The mission began its southern return to Hà Nội by rail, stopping in five other Chinese towns of the Yunnan province to exhibit films. Screenings often took place in torrential rains, but Touzet indicates that weather conditions never obstructed many thousands of Chinese spectators from attending. The railroad was damaged by rain, and at times Tétard had to resort to dismantling the cases to transport equipment by hand and foot through the mountainous terrain in order to reach the northern Tonkin border town of Lào Cai, 17 September 1918 (23).

In October 1918 the third tour began in the Tonkin Delta provinces surrounding Hà Nội, including southward return trips to Vinh and Nam Định. The screenings enjoyed large attendance, according to Touzet, who claims that in Nam Định 15,000 Vietnamese spectators were present. The immediate goal of raising money for the *Quatrième Emprunt* war bond offering increased the frequency of the exhibitions Tétard left the field for a few days to give a presentation to the *Chambre Consultative du Tonkin* at a cinema in Hà Nội. After several more screenings in the provinces the Mission returned to the Hà Nội Theater for four nights, adding a matinée for troops and a full day and night program for students. At the end of the week, the projector was mounted outdoors on the balcony of the theater, with the screen erected in the square below, for two nights of public screenings attended by estimated at 20,000 spectators. Ten more traveling exhibitions ensued in the river delta towns, ending in Hải Phòng on 11 December

1918. A total of 44 screening events took place between October and December 1918, more than 30 of these occurring in rural areas (24).

The fourth and final tour began in mid December 1918 in the French occupied areas of Canton near the Tonkin border. Touzet describes the area as notorious for piracy and chaos before the French occupation. A brief conscript mutiny occurred before the Mission arrived in the area, which Touzet explains was a small local faction in an otherwise peaceful situation (25). After the first two screenings in the Tonkin border town of Móng Cái, Tétard negotiated with a Chinese general to obtain transportation and security for the Mission to penetrate inland. The eventual exhibitions were highly successful, and Touzet claims the local general who secured the exhibitions requested to see the film *La puissance militaire de la France* (The Military Power of France) twice in a private screening at a local theater. After a third destination, where one theatrical and three outdoor projections took place, the Mission returned to Hải Phòng and terminated in January 1919, roughly two months after the Armistice (27).

Regarding the success of the Mission, Touzet speculates that the Vietnamese were strongly affected by the visual presentation of airplanes, tanks, submarines, warships and automatic weaponry that would normally require a great deal of imagination to understand through words. He claims that the images of *Annamites en France* (Annamese in France) depicted well-fed, well dressed, happy workers and soldiers who reassured spectators about French treatment abroad. A fine example of this reassurance could be seen in the large numbers of army volunteers for whom there were not enough transport ships were available to

send to Europe. In the absence of colonial forces, Touzet speculates further that the propaganda films may have inspired a certain "reverential fear" in the natives, which was good for national prestige (28).

Touzet notes that the governor of Cochinchina sent letters to the Ministry of Foreign Affaires in 1917 recommending greater propaganda activity in the Far East, but nothing had come of it. Cochinchina was not one of Tétard's destinations. The commentary from Touzet legitimizes the operation in an ironically traditional way: approval from China. He writes passionately about the effectiveness of Brun and Tétard and submits that even the French Minister in Siam requested an exchange of old war films for newer releases. The power of the images was evident to all the France diplomats in the Far East (30). And yet only 20 provinces out of 71 were exposed. Touzet considers this a weakness and sees the need for constant propaganda in all the provinces. "La mission cinématographique, organisme provisoire de la guerre, doit se transformer avec la paix en organisme permanent d'éducation, de vulgarization et de colonization" *(*The Mission, a provisional war organism, should be transformed in peacetime into a permanent organism of education, popularization and colonization) (31).

Concerning the role of cinematography, Touzet expresses the need for the films made in Indochina to overcome the "apathy" of French industrialists who consider the territory too far away, despite the wealth of resources that surpasses those of any other French colony. He cites the ubiquitous General Lyautey in Morocco, and the frequency of tourism films for Algeria, Tunisia, and French Africa. He blames the "Indochinese" for this lack of presence: Indochina should

have a multimillion-franc budget for publicity and worldwide recognition. He indicates that Sarraut, countering the skepticism and apathy of other officials, created the *Agence économique de l'Indochine* precisely for this purpose (31). Finally, this agency would be in charge of copying and selling prints of Brun's and others' films. The benefits remained to be seen, and Sarraut limited the project to 27 months in order to calculate the costs and returns (32).

Brun's Gaumont releases appeared the following year, and the Mission was given a new name by incoming Governor General Long: *Le Service photocinématographique* (The Photo-cinematography Service). René Tétard stayed as the director of this program, but his traveling propaganda exhibitions came to a halt. In reviewing the Touzet booklet, it becomes clear that one of the primary concerns of the Mission was raising cash for the *Secours National* (National Relief), as the working title for Tétard's presentations at commercial cinemas indicated (RST X.1. 4401). In addition, two of the four major tours took place in China, a location that was unmentioned in Sarraut's decree of 1916. This move clarified the "educational" content of the Mission: it was meant to pacify and convert mutinous elements incubating in Yunnan, where France expected to eventually secure its foothold. The official history of Vietnamese cinema notes that the Nguyễn monarchy "coughed up" money for the French military, but fails to address the broader appeals for support the Mission represented to mandarins and peasants in targeted rural areas. Perhaps the wealthier Cochinchina was not a target because its authorities believed it was under sufficient French control. The Robert report indicates a major preoccupation with film controls at the time the

Mission operated. And yet, the official history of Vietnamese cinema neglects to address French censorship and the increasingly strict control of film imports. My point is that French actions to control the representation of Việt Nam on film combined with French controls on the exhibition of films to shape the Vietnamese understanding of the motion picture medium. In the next section I examine the new censorship laws that emerged in the immediate aftermath of the Albert Sarraut's Cinematography Mission.

Film Examination Commissions

In response to police inspector Robert's indication that no cinema controls were practiced in Hà Nội or Sài Gòn, incoming Governor General Maurice Long initiated steps to centralize the control of film content and importation. He sent a telegram to the governing administrators of French Indochina on 14 December 1920 instructing them to create examination commissions in port cities where films entered the territory. Instead of Hải Phòng he chose Hà Nội as the location of one commission, and Sài Gòn as the other. The new system required films to have government visas before they could be screened in public anywhere in the Indochinese Union. Municipal authorities previously given censorship responsibilities should only concern themselves with traveling exhibitions from this point onward.

The new commissions were expected to collaborate and unify the controls, and within two weeks the colonial press reported that official censorship of motion pictures was imminent. By the end of January 1921 the Governor General

had received notice from the Governor of Cochinchina and the Resident Superior of Tonkin stipulating the membership of the film control commissions. A magistrate designated by the procurer's office, a civil service administrator, a teacher, and a police commissioner would serve on the commissions.

Following guidelines set forth by the new Minister of Colonies Albert Sarraut, Long emphasized the need to control films viewed by Vietnamese natives during the preparation time needed to establish commissions. The administrative heads relayed this concern to municipal authorities instructing them to "excercer une surveillance assidue sur le programme des vues placées sous les yeux des indigènes" (exert a diligent watch over the what the native see on screen). The pretense that moral concerns were aimed at young people, both European and Vietnamese, disappeared. Now the issue was plainly *les indigènes* (natives). The municipal authorities should prohibit screenings that in their judgment would degrade the morality of natives, *notamment celles représentant des assasinats, des cambriolages ou contenant des critiques ou allusions susceptibles de porter atteinte au prestige de l'Autorité française* (particularly those representing assassinations, burglaries, suspicious criticisms or allusions to overthrowing French authority) (GGI 42048). Over the following year, as a law was being drafted, film importers entered the discussion because they were required to pay for the film examiners and provide screenings. They complained about the domination of Hollywood movies, and steered the moral discussion toward criticism of foreign elements. A hybrid expression of authoritarian and

nationalistic concerns emerged in the decree of May 1921 articulating the fist stage of a new law (GGI 64382).

Long articulated the visa requirements by explaining that natives made up a large part of the cinema audience. Often they did not understand the French language and had little familiarity with Europe. Natives could not distinguish between fiction and reality; between excessive or implausible scenes and *la peinture exacte des mœurs* (the exact representation of manners). Some films, which would be inoffensive to the French public already used to the exaggeration of criminal acts, represented the triumph of evil to unprepared minds. Long wanted crime films to be banned completely. He resented the sympathetic portrayal of violent, manipulative characters and gangs that were justified by the purity of intentions. These antisocial films taught spectators to take the law into their own hands. Uprisings, gun fights and provocations depicted what Long termed the "science of crime," and any films of this sort should be systematically prohibited.

In addition, "sentimental films" required special control. Crude evocations of seduction and subornation were to be avoided because the "Asian races" viewed women and families in ways different from Europeans. The psychological intrigues of romantic movies were interpreted in divergent ways by natives. In fact, any "incorrect" or "contradictory" representations of race raised the same concern. The success of a film in France was no guarantee it was appropriate for the colonies; film censors and importers needed to understand these concepts under the new system. Local police had the right to interrupt projections at any

time, theatrical or itinerant, even if the film in question had been approved by the censors. He ends by introducing the "intellectual propaganda" of the Pedagogical Museum in Paris suggesting it would be beneficial to have such a program in Indochina once conditions were satisfactory (GGI 60028).

These perceptions of what Vietnamese people understood or misunderstood reflected concerns about the psychological power of cinema. Sarraut sought to use the Cinematography Mission to pacify and refine the consciousness of "natives," while his idea of controlling the export of Việt Nam on film would serve French economic interests and the colonial tax base. Controlling the import of films from abroad addressed the issue of how natives interacted with the form and content of the medium in a more generalized way. Customs inspections and taxes were useful in controlling the import of the apparatus at a time when literacy was still low. But French importers and distributors, who were required to pay for the new examination system, as well as host the screening of films for examination, expressed dissatisfaction with the domination of Hollywood movies.

Speaking for the local industry through the Indochinese Chamber of Commerce, Charles de la Pommeraye took this opportunity to request the support of Albert Sarraut in obtaining the same legal status French distributors, Pathé in particular, had achieved in France. Additional language modified the cinema law of May 1921 after almost two years of negotiations with the government and Indochinese importers represented by Pommeraye, who increasingly dominated the practice of film censorship. After the intervention of Albert Sarraut in 1922, a

20 percent tax was exacted on non-French films entering Indochina by 1923, the same year Pommeraye restructured his business and created Indochine Films et Cinémas (ICF) (GGI 64382 and GGI D615 45623). Overall, the controls reduced the variety of new releases and meant that the growing Vietnamese cinema audience would see popular films the rest of the world saw much earlier. One of the pioneers of the Vietnamese revolutionary cinema, Khương Mễ remembered seeing his first film in 1925. It was a *Tarzan* release from 1922 (12).

Film controls indicated expanding film activities in other ways as well. The official history of Vietnamese cinema notes that several new theaters opened in the early 1920s, and archival documents support that information. Reflecting growth in Sài Gòn, the *Tonkinois*, the *Palace* and a new *Pathé Cinéma* all opened in the much smaller film theater market of Hà Nội in 1921 (RST D633 44941-44). Films were first censored by the General Government this same year, including a French production, *Li Hang le Cruel* (Li Hang the Cruel, 1920) directed by Edouard-Emile Violet.

More significantly, this was the first year Vietnamese traveling exhibitions were registered when a man named Lê Văn Thanh sought authorization for his traveling cinema. In much the same way that the Robert reports exposed the sustained activity of movie entrepreneurs before WWI, the new controls brought to light earlier activity that had been unregulated. Over the next few years several other Vietnamese entrepreneurs sought authorization as enforcement increased: Nguyễn Ngọc Sang and Chê Quáng Nhân in 1923, Trần Ngọc Thu and Doàn Văn Dê in 1924, Trần Vân Toàn and Đô Đáng Lọc in 1925 (RST D633 44943, 50, 51).

Three new Chinese theaters opened in Hải Phong in 1926. Combined with the Hà Nội *Family* theater noted in the official history, this amplifies the commercial Chinese cinema presence in the north and may be an incomplete accounting (RST D633 44956, 58, 60).

In the colonial press, as well, motion pictures enjoyed new prominence. The flagship journal of French Indochina, *L'Avenir du Tonkin*, featured an editorial on "The Reform of the Cinema," in its 26 February 1922 issue. Only identified as "B.C.P.," the author presents the "immense" and "deplorable" influence of this "universal spectacle." Citing theater statistics that claim 25,000 cinemas existed in the United States, 4000 in England, 3000 in Germany and 2000 in France, the writer estimates that almost 150 million meters of film each night were required to supply these 60 thousand screens. It was a colossal industry that some economists estimated to be worth 15 billion francs annually, the third largest commercial activity in the world behind wheat and coal. In the US, 20 million spectators went to the cinema every day; in France 50 million attended every year. For most of these people reading meant nothing more than a daily newspaper. The cinema, therefore, had become their only inspiration (RST NF 585).

Although it was potentially an excellent instrument of education, it had too often been the agent of demoralization. The writer cites a 5 October 1921 article in a French pedagogical journal, *Etudes*, in which the story of young people who had committed robberies testified during their trial that they had learned to do so from movies. He criticizes "artistic" movies displaying excessive luxury and

"sentimental" movies that were plainly suggestive as immoral. Continuing, he attacks "horrible adventures," shocks and emergencies that drain the health and minds of spectators. For these reasons going to the cinema was a moral question. Instead of closing theaters and eliminating the industry the writer calls for a multifaceted coalition that would pressure studios and improve law enforcement. Filmmakers were, after all, business people who respond well to authority. The cinema should be used for propaganda; it needed to be purified and used as an instrument of morality, hygiene and science (RST NF 590).

A chorus of other writers publicized these themes with increasing frequency. Because the colonial press represented the interests of the authorities, this was not surprising. Albert Sarraut had officially introduced the same concepts in 1915 when he was Minister of Education. They had been enthusiastically adopted in Morocco already by Marshal Lyauty, and films were included in Catholic and secular schools in France (Bloom 25). Another article from 1922 by a French General in *L'Ouvrière* called for documentary productions of public works construction and demonstrations of mechanical processes to impress the natives, claiming that the government was so busy "chasing pirates" they had no time to build dams and mills. The 22 March 1923 edition of *Les annales coloniales* publicized the Yunnan general Tang Ki Yao's request for a return visit by the Cinematography Mission, then renamed the Photo-cinematography Service. Tétard filmed the general's army and projected French military films. An article without attribution in *La presse coloniale*, 10 September 1923, briefly summarized the use of films in Sài Gòn-Chợ Lớn primary schools which had

begun in March that year. Each school was given a film projector and propaganda films. The Inspector in charge of the operation claimed excellent results and foresaw the "revival" of lay patronage in the creation of a government section devoted to scholastic cinema in every province of Cochinchina (RST NF 585).

Finally, in May 1923, the Cochinchina journal *La presse indochinoise* conflated the censorship of films with the French struggle against Hollywood domination. The writer outlines the background and provisions of Maurice Long's decree but adds a new dimension to the issue. In this writer's view, American competition threatened the French film industry in Indochina *because* of the double censorship exercised in France and in Indochina, in addition to the 20 percent tax. Hollywood films arrived in Indochina after they had played in tens of thousands of theaters in the US and every neighboring country of Southeast Asia. Theaters paid higher prices for inferior films that enjoyed small returns after having been delayed and censored interminably. With a tone of resignation, the author concedes that the cinema is an admirable instrument of propaganda that should above all target the natives. It should bring hygienic and pedagogical reform. Documentary films were loved by all, and the French film industry should devote itself to instructional film production because there were too many obstacles for strong competition. It was the government's responsibility to eliminate some of these obstacles. (RST NF 585).

These notices occurred in the context of other complex and far-reaching changes beyond the scope of my study. The 1918 Russian Revolution had introduced new models of organization to anti-imperialist movements like those

taking shape in Việt Nam in the early 1920s. At the 1919 Versailles peace conference Hồ Chí Minh had publicly insisted that the French government grant Việt Nam independence, and the following year he became one of the founding members of the French Communist Party. He went to Moscow in 1924 after having published extensively in the journal he helped to create, *Le Paria*; and he participated in communist organizing actions in Canton soon afterward. Concurrently, the Photo-cinematography Service of the Indochinese government continued the mandate established by Sarraut in 1916, generating footage that was sold to Pathé and Gaumont (DW0226, DW0230). The emperor Khải Định departed for France to attend the Colonial Fair of Marseilles in 1922, and during his stay he visited French memorials in Paris with his son, the heir Vĩnh Thụy who succeeded him four years later. Their various public appearances were filmed for French newsreels, and coincided with the appointment of the new Governor General Merlin (DW0220).

The 2003 official history of Vietnamese cinema justifiably includes Hồ's criticism of the film exhibit at the Colonial Fair, but introduces Charles de la Pommeraye's ICF company in a separate section on film production in the 1920s. My research indicates that the representation of Việt Nam on film was integrated, and that the General Government attempted to fulfill the themes presented above. Under the nomenclature of "educational cinema" and "propaganda" the colonial process was politically and intellectually publicized through films like those of Khải Định in France, while a new tactic was introduced to better address Vietnamese spectators in Indochina. In the spring of 1923, Pommeraye launched

his ICF venture by co-produing a feature film with the government Photo-cinematography Service. *Sous l'œil de Boudha* (Under the Eye of Buddha) was the first of several fiction films made to capitalize on the growing Vietnamese cinema audience with stories and characters set in Việt Nam (DW0215).

Sous l'œil de Boudha portrays a heroic Vietnamese character who overcomes adversity in an adventure set in Angkor Wat. The title sequence of the film includes a text preface lauding the "high protection of France, mother of peoples." The screenplay was written and directed by a "painter" named A. Joyeux, and it was filmed by René Tétard. In another example of the prescience of the Sarraut Plan, the model adapting native ingredients to suitable colonial ends in fiction films anticipated reactionary debates that circulated in government correspondence and emerged in the colonial press three years later. In the case of this ICF coproduction, the ingredients were physical: the landscape, costumes, architecture and performers of Cochinchina and Phnom Penh. It resembled a dramatization of the atmospheric landscape, architectural and ethnographic films of Gaston Brun. The following year, however, a somewhat more comprehensive approach was taken. In an essay written by a man named Hesketh Bell, a former English diplomat in Southeast Asia, published in the Singapore journal *The Times*, the best way to subdue the natives and regain their respect through cinema, was to guide them toward moral films based on their own folklore. ICF launched a project in 1924 that attempted to accomplish precisely this (GGI 56646). I have found no other information on *Sous l'œil de Boudha* apart from the catalogue

entry of the restored print from the CNC archives. It is overlooked by the official history for Vietnamese cinema.

ICF and Hương Ký Film Company

While it is plausible that by 1921, when Vietnamese traveling cinemas first appeared in colonial government records, photo-shop owners, mandarins or merchants were learning to use motion picture cameras in Việt Nam, my research supports the official claim that no Vietnamese films were made before 1926. All film production was accomplished by the colonial government, by French tourists, or by anonymous operators working for French companies. Cinema controls combined with other mechanisms of colonial economics to bar access to the equipment and supplies needed for film production before competent Vietnamese could use them. Once the new Governor General Merlin arrived in Indochina in 1922 Tétard's work was reviewed in the context of growing concerns about the spread of communism and economic development. The decision to transfer the work of the Photo-cinematography Service to a private company materialized in early 1923 during the coproduction of *Sous l'œil de Boudha* Charles de la Pommeraye's involvement in film production expanded the following year when the government engaged his company's services for a variety of functions. The contractual details of this arrangement add more detail to the account recorded in the 2003 official history of Vietnamese cinema, and I examine them below.

In March 1923 negotiations began assigning the responsibility of official film production, distribution and exhibition to a new company called *Indochine*

Films et Cinémas (ICF). This company was the result of a partnership between Charles de la Pommeraye and the large theater owners *Frassetto Sicé et Cie*. In the 7 March 1924 issue of *L'Avenir du Tonkin*, the author L. Bonnafont described the arrangement, but failed to mention that while Pommeraye was the exclusive Pathé agent for Indochina, Frassetto Sicé, which owned the prestigious *Eden* cinema chain with a theater in the resort hotel at Cape St. Jacques, was a Gaumont client and supplied with American, Italian and other foreign films by a man named Messner. The creation of ICF effectively eliminated Messner, who provided the only competition for Pommeraye, and incorporated all the theaters Messner supplied into a new chain of Pathé franchise theaters. Viewed from this perspective, Pommeraye certainly had a near-monopoly over imports, as the official history of Vietnamese cinema suggests. But government collusion with ICF represented the economic and political interests of weakening Pathé as much as those of the French colonial authorities. What was left somewhat beyond their control, then, were Chinese theaters (GGI 64381).

The arrangement required ICF to produce specified quantities of fiction and documentary footage on subjects that were approved by a Reception Commission, which could also submit projects to be produced, and which censored the films before they were released. Members of the commission came from the Economic Service, the government press, and the office of the Financial Director. The earliest written contract, dated March 1924, provides details on the quantity of film stock issued and the expected production levels, as well as the costs per meter. It names Tétard and two other camera operators named Mesrouze

and Hayer, who were already active in Indochina. A provision to hire Vietnamese camera operators at the discretion of the government refers to a list of names that has disappeared from the archives. A film director named A. E. Famechon was hired for a three-year contract as the technical director, and Tétard and Hayer served as adequate European substitutes for film direction in his absence. Film development and printing were expected to be performed in Việt Nam. ICF retained the ownership of negatives but was required to distribute documentary footage to Pathé and Gaumont for newsreel propaganda exhibition. The contract was continually revised until 1927, when the language pertaining to the "quality' of production satisfied everyone involved. But the financial generosity of the terms would not have caused ICF to lose money in any case. This arrangement resembled the Cinematography Mission on a larger scale with ICF functioning as an agent for the government. The difference now was that the government paid exorbitant rates two times, buying the films ICF made after having funded their creation (GGI 64382).

Beginning in April 1924, the colonial press was engaged to publicize the arrangement, and there were few critical voices to be found. One article stands out however, for its emphasis on the enormous increase in government expenditures called for in the agreement. From *France Indochine* 20 April 1924, recalling Tétard's visit to Yunnan the year before, we learn from an anonymous journalist that the Photo-cinematography Service had often been distracted from its primary role of documenting the resources of Indochina, prompting the need for reform. A five-year contract, beginning January 1924 attempted to accomplish the necessary

adjustment by enlisting ICF. The company was required to maintain two studios, one in Hà Nội and one in Sài Gòn, each with complete staff and equipment for state-of-the-art production, including slow-motion and microscopic images. ICF was guaranteed a substantial fixed income to establish its operations. In addition, the government provided a separate fixed annual budget for film production, stipulating a minimum of 2700 meters of prints. The prints were then sold to the Economic Agency of the government, once they were approved, at a rate 30 times higher than the standard rate for "documentary" films and 100 times higher for "newsreels" that ICF would pay Gaumont or Pathé to distribute. Finally, the company was charged with distributing films in its Indochinese theaters and in provincial areas by mobile unit. The astonished writer could only hope that progress would be made in the quality and effectiveness of the films. He cited a 1923 coproduction documenting the *Nam Giao* festival, which was accomplished under the direction and control of the Economic Agency. It was a modest success in terms of quality, but hardly warranted, in the writer's opinion, such expensive service (RST NF 590).

When ICF began planning its feature film production of the Vietnamese literary classic *Truyên Kiều* it was triumphantly praised in the colonial press (DW0225). For the two consecutive years it stayed in ICF theaters the "Annamese" film was publicized with ill-informed cultural clichés complimenting its "purity" and "candor." The official history of Vietnamese cinema presents a much different point of view, but it is doubtful that ICF lost money on this or any other film production. The film directed by A.E. Famechon was linked to a

contemporary mythology of the Vietnamese poem centered on one of the most controversial figures of the 1920s literati. Phạm Quỳnh, editor of the journal *Nam Phong* (Southern Review), was a Catholic intellectual whose collaboration with France was reviled by the Communist Party, and he was assassinated in 1975. The negative perceptions of the film *Kim Vân Kiều* found in the 2003 official history of Vietnamese cinema connote national debates of the 1920s that revolved around literature and the Vietnamese language. As a central figure in these debates, Phạm Quynh knew that the rhythms, imagery, and characterizations of *Kiều* had been preserved in oral and written transmissions. In 1925, Phạm Quỳnh sought to turn the poem into his own cult object, and cast himself as its "oracle."

> Thus, after lauding *Kieu* as the national soul (quoc hon), the national essence (quoc tuy) of Vietnam, he proceeded to argue that if the literature of Vietnam, particularly "The Tale of Kieu", survived, then the language of Vietnam would survive, and so would the country. Several years later a Confucian scholar named Ngo Duc Ke (1878-1929), only recently released from twelve years in prison on Con Son island, angrily reversed those priorities, maintaining that only if the people (dan toc) of Vietnam survived would the language survive, and hence the literature. The battle line was thus clearly drawn between those who argued that an essentially elitist cultural renaissance could save Vietnam and those who believed that only a popular mobilization and struggle would accomplish the task. (Marr 154)

In this context, the film adaptation produced as instructional propaganda was a psychologically aggressive phenomenon, and its historical or critical significance has become problematic. These factors may explain the unfortunate disappearance of the film prints.

The comedy *Tou Fou veut se marier* (Tou Fou Wants to get Married), released in 1925, enjoyed similar praise in the French colonial press (DW0234). *La press coloniale* of 6 September 1925, noted that the principal actor, Lương Hưu That, possessed an "essentially original talent;" while the official history claims his name is Leon Chang. The review estimated that this "exclusively local production" would prove to the public in Việt Nam that under the tutelage of experts "complete artists" could be trained to create works promising "brilliant success" (RST NF 585). An important point that the 2003 official history of Vietnamese cinema overlooks is that *all* the productions of ICF were propaganda, and that francophone Vietnamese collaborators believed that France was good for Vietnam on its path to modernity. While the historical framework avoids strong critical language directed at Vietnamese collaborators, language that continues to resonate in the postcolonial era, the omission of any reflection on the political symbolism *Kim Vân Kiều* represented at the time is significant. I believe the current unavailability of film prints is due, in part, to this particular story's place in Vietnamese history. The prints of the ICF films and others collected by the Economic Agency of Indochina have not been located, except *Sous l'œil de Boudha* and *La petite tonkinoise* (The Young Woman from Tonkin) (DW0224).

The latter film a topical reportage that is unavailable for viewing and for which no reviews have been found. Although ICF may have successfully exerted French control over the production apparatus in Việt Nam in the 1920s, but over ten years later, in the 1930's, when filmmakers associated with stage performances of French classical theater attempted a small number of entertainment films, the emerging film culture was not limited to ICF theaters as the official history suggests. New theaters continued to be built, nearly tripling their numbers over the next ten years (RST NF 590).

The ICF contract of 1924 indicated the possibility that Vietnamese camera operators, known by the government, could participate in its activities. A filmmaker who may have fallen into this category was the owner of a photography shop named Nguyễn Lan Hương, who studied cinematography with a French cameraman. The official history of Vietnamese cinema explains that he bought his own equipment and made a short film based on a La Fontaine children's story and achieved success among Vietnamese spectators with two reportage films. His company was named Hương Ký, and on 8 January 1921, Nguyễn Lan Hương captured the funeral ceremony of the emperor Khải Định and the coronation of his son. The film *Linh Lăng* (Legendary Tomb), also known as *Les funerailles de l'empereur Khai Dinh* (The Funeral of Emperor Khải Định), and *L'intronisation de Bao Dai, nouvel empereur d'Annam* (The Coronation of Bảo Đại, New Emperor of Annam) were screened for the first time in Hà Nội in May 1926, the history continues, and angered ICF after Vietnamese audiences had rejected *Kim Vân Kiều* and *Tou Fou*.

A colonial press review of this film in *L'Indochine Republicaine*, 21 January 1926, shows that both of these films were screened in Paris that same month. The anonymous review has the title *Les bizarreries du cinema* (Bizarreries of the Cinema), and with amused condescension the writer describes the *grand success de curiosité* (successful curiosity) these films enjoyed in France (DW0244, DW0247). Mocking the preciocities discussed by Parisian cinema audiences who wished the coronation film had been made in color, the writer nevertheless indicates that the "official Cinematography Service" accomplished something useful without naming the filmmaker: if not for this film, Parisians, who don't read newspapers but all go to the cinema, would have to be content with fantasies. The one-minute funeral ceremony film was released by Pathé on 14 April 1926, according to the archival entry; while the enthronement ceremony film was released by Gaumont. The latter archival entry includes the clearly incorrect release date of 1920, but the film itself is over eight minutes long (DW0242-243).

Government correspondence in Indochina before the funeral indicates that the day after the Emperor died, 7 November 1925, a Vietnamese man requested permission in writing to film the funeral inside the Huế citadel. He wrote to the director of Economic Affairs, René Robin, and signed his named Hương Ký. The director informed him that permission required the signature of Governor General Alexandre Varenne, and he wrote to Varenne on behalf of Hương Ký. Reassuring the governor in his letter, Robin expresses a warm regard for the filmmaker, whom he describes as *un négociant honorable connu à Hanoi* (a well-known and

honorable merchant), and signals Varenne to respond directly to Hương Ký. “Il conviendrait donc que l’autorisation accordée eventuellement à M. Huong Ky ne pût porter aucun tort quant aux travaux de cette mission que je recommande particulièrement à votre bon accueil … Je vous serais reconnaissant de vouloir bien répondre directement à M. Huong Ky et m’informer de la décision que vous aurez prise” (It would be essential therefore that the authorization eventually granted to Mr Hương Ký bring no harm to the work of this mission which I particularly recommend to your favor … I would appreciate your responding directly to Mr Hương Ký and inform me of your decision) (GGI 64383).

In this light, Nguyễn Lan Hương’s trip to Yunnan to film the burial of a Chinese warlord, noted in the official history of Vietnamese cinema, three years later was either an official assignment or a breaking of the ranks. His status as an official cinematographer for the French colonial government goes unmentioned, but the film he allegedly made in China conforms to a pattern established earlier by Tétard. Inscribing his work as the foundation of the Vietnamese national cinema history removes it from the largely anonymous practice of French colonial propaganda, and reveals how naming both functions served as cinematic instruction.

Summary of the Catalogue Raisonné

From 1896 to 1926 colonial Việt Nam on film was visible in the work of a small number of contributors. The former Lumière operator Gabriel Veyre produced roughly 120 known titles before his departure from Indochina in March 1900. Only 38 of these films are available for viewing due to the state of continual maintenance at the French National Center for Cinematography archives (CNC). Many of the titles in the CNC database attributed to Veyre have titles that invoke situations of daily life that fell outside the prescribed colonial agenda of his sponsor, the Indochinese government. These prints will present a different version of colonial Việt Nam once more of them have been restored and properly researched. In addition, the CNC archives contain more than 200 undated titles that correspond to themes explored by Veyre and others working in the country before World War I. Gaumont archival prints reveal evidence suggesting that Veyre sold prints to the distributor that were edited to convey a narrative, or anonymous operators made contributions concurrent to his. In either case, because Veyre prepared carefully for his exposures and produced his work in series, the early practice of organizing short segments into narrative sequences emerged as early as 1901, with the Gaumont newsreel depicting horse races in Hà Nội (DW0126). As the war era developed, Pathé introduced more sophisticated narrative construction in an anonymous 1915 release on the town of Nam Dinh (DW0143). The film probably included recycled footage from earlier production dates (DW0138), and was the longest example of Colonial Việt Nam on film,

running 4 minutes in duration. A 1917 Pathé release presenting Indochinese conscript soldiers in their barracks (DW0155) was the second-longest representation of, with duration over three minutes.

Although anonymous production was continuous and the practice of recombining edited sequences for later release confuses the diachronic study of colonial Việt Nam on film, Gaston Brun's work stands out among the most enduring. His 16 short films made in Việt Nam in 1918 were entirely produced and edited before they were offered for distribution. Because all of his films were released by Gaumont, beginning in 1920, evidence of the topology and ethnography of is Việt Nam accessible. Brun's footage inside the imperial citadel, in the surrounding landscapesof Annam, and in urban areas and the high country of the north, supplemented agricultural releases in diverse locations. Among these are films of religious ceremonies and local artisan industries. These films reveal local people in the colonial environment, as well as in situations that were as yet unchanged significantly by the French (DW0158 – DW0172). While Brun developed similar themes to Veyre, his compositional style was a step forward. As footage was later recombined and unused footage found its way into distribution, a cinematic panorama of colonial Việt Nam would later become identifiable.

Brun's collaborator René Tétard remained in French Indochina to continue this work with at least two other French operators working for the government. In one of their most robust projects, it appears that the birthday of the emperor Khải Định was filmed with multiple cameras in different locations simultaneously. But

further confusing the chronology of film production was the delayed release or disappearance of film prints produced in the early and mid 1920s. What little exists of this body of work, most remarkably in the feature film *Sous l'œil de Boudha*, a coproduction with the private firm *Indochine Films et Cinemas* (ICF) from 1923, displays colonial ambition and contradictory agendas (DW0215). Nominally aspiring to create authentic representations, government motion picture production was nevertheless selective to a high degree even when demonstrating farming techniques and cultural occasions such as the Vietnamese emperor's visit to France for the Marseille Exposition Coloniale in 1922, a production which drew the ire of Vietnamese nationalists living abroad, perhaps intentionally.

Again, the most reliable metropolitan distributor for these pictures was Gaumont; but Pathé inconsistently released longer narrative reportage films, such as *A travers la Cochinchine et le Cambodge* which runs over 26 minutes (DW0163). Resembling the thematic segmentation of Gabriel Veyre, Pathé began newsreel series under the nomemclature *En Indochine française*, but most of this footage was released after 1926 or remains unrestored in the CNC archives. From the accumulated archival evidence, however, it is clear that laboratories for processing and editing existed in Việt Nam since the time of Gabriel Veyre. Brun and Tétard were both required to deliver completed films for their commissions, and when the government turned over all its propaganda work to the private firm *Indochine Films et Cinémas*, in 1923, the arrangement necessitated a full array of production services which included processing negatives, printing film stock and

editing. Under the new arrangement, ICF needed to *pay* distributors like Gaumont and Pathé to insert their government propaganda into newsreels.

In this context, the Vietnamese producer/director Nguyễn Lan Hương, also known as Hương Ký, captured two esoteric and paradoxical events on film: the funeral ceremony of Emperor Khải Định and the coronation of his heir Bảo Đại (DW0242 and DW0243). He was hired in December 1925 only one year after ICF had released its second feature film based on the Vietnamese literary classic *Truyên Kiều* (Story of Kiều), which remained in commercial theaters until 1927 (DW0225). While the funeral piece went to Gaumont and ran just over one minute, the enthronement film went to Pathé and was over eight minutes in duration. The footage was exposed, processed, printed and edited in Việt Nam by Hương Ký. At this time the colonial authorities relied on ICF to produce motion pictures while the Economic Service was responsible for censorship. Because Hương Ký was personally recommended by the director of this office, it is highly probable that his work was completed in the ICF labs. Inevitably, questions related to the nature of French colonial propaganda and the authorship of colonial Việt Nam on film require further research.

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Colonial Việt Nam on Film: 1896 to 1926

by

Donald Dean Wilson Jr.

Volume Two

Catalogue Raisonné

A dissertation submitted to the Graduate Faculty in French in partial fulfillment of the requirements for the degree of Doctor of Philosophy,
The City University of New York
2007

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Catalogue Raisonné: 1896 - 1917

Catalogue number: DW0001.

Title: *Coolies à Saigon* (Coolies in Sài Gòn).

Type: Documentary/Reportage.

Shooting dates: 30 December, 1896.

Location(s): Sài Gòn, French Indochina.

Black and White or Color: B/W

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1897, but no details are given. The Lumière catalogue entry notes the film was programmed at the Lumière venue in Lyon, 26 December 1897 with the title above (Aubert 310).

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. It is available for public viewing in digital formats at the Lumière Institute in Lyon, France. The CNC archive reference number is 82451. The Lumière catalogue numbers are 1121 (743). In addition to this film, the CNC database includes seven undated Lumière entries made in Indochine, and some of them may be Constant Girel's

work. In particular, two appear with the provisional title *indéterminé BE 8266 – BE 8272* under one archival reference number, 81815.

Production company or organization: N/A.

Distribution: Lumière international agents.

Provenance: France.

Producer(s): Constant Girel.

Director(s): Constant Girel.

Writer(s): N/A.

Cinematographer(s): Constant Girel.

Editor(s): N/A.

Brief synopsis of the action: Vietnamese laborers transport a compressor along a street in Sài Gòn.

Comments: Twelve laborers move in an orderly formation from right to left towing a cylindrical compressor on a cart with small wheels. The frame is divided into three horizontal fields in a diagonal composition, with the laborers positioned in the central field approaching the fixed position of the camera. There are six workers on each side of the cart. The workers on the far side of the cart, nearest the wall, are only partly visible through the bodies of the workers nearer the camera. They enter the frame from the right in depth in front of a high wall that extends beyond the left border of the frame. The workers move under shadows of overhanging trees behind the wall. The camera is situated on the opposite side of the street at a distance of roughly ten meters. Direct sunlight in the lower horizontal field, between the camera and the laborers, draws attention to the

emptiness of the street in the foreground plane. Yet the balanced exposure allows us see details in the shadows of the background situated in the upper horizontal field of view above the wall.

The laborers are barefoot and dressed alike in the black pants and white shirts worn by the Vietnamese peasantry. Their faces are hidden by the shadows of identical straw conical hats. Ropes connected to the cart extend over their shoulders. The workers' steps are synchronized and their free arms, on the outside of the formation, swing together in unison. Two small children enter and exit the frame briefly in the sunlit foreground near the end of the film when the group passes left beyond the frame.

The film presents these workers in a mechanical pattern while their faces are hidden under shadows. The laborers comprise a unified entity in a mechanical pattern that enters and exits the scene. The fixed camera position and long take allow the viewer to observe the transport of this object as if one were sitting across the street. The lack of other movement causes the viewer to focus on graphic details of the setting, as in a postcard. The small children seen at the end contribute to the robotic and martial character of this entity.

Catalogue number: DW0002.

Title: N/A (Chợ Lớn Paper Factory).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): Chợ Lớn, Cochinchina, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): May 1899, Sài Gòn, French Indochina. The release date needs further research.

Current location(s) and/or availability of materials: The existence of this short film cannot be verified. It is not listed in any archives or databases.

Production company or organization: Léopold Bernard

Distribution: Léopold Bernard.

Provenance: French Indochina.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: A train arrives at the Chợ Lớn paper factory.

Comments: This film was mentioned for the first time in a Vietnamese film magazine from Ho Chi Minh City in 1989. The article was later rewritten and published again as a series for the same magazine in 2000. This series is the main source of information about the film. The Chợ Lớn paper factory film does not

appear in the official Vietnamese film history, the CNC archive database, or the Lumière catalogue. However, the official film history does cite the same French colonial sources mentioned in the article for other information about ticket prices at outdoor movie shows in Sài Gòn and nearby Chợ Lớn, the Chinese market town west of Sài Gòn.

No prints for the Chợ Lớn Paper Factory film have been located. It is possible that the original colonial era accounts of film exhibitions mistook the train onscreen for one of the famous trains of the Lumière and other film collections of the period, perhaps even *L'Arrivée d'un train en gare de la Ciotat* (A Train Arriving at the Ciotat station), which was available for purchase, and a widely circulated catalogue item in East Asia since 1897. If the sources are correct, however, these would be among the earliest motion pictures of Việt Nam projected domestically.

The itinerant entrepreneur Léopold Bernard most likely produced this film and the next one, DW0003, himself. In French Indochina the use of Lumière Cinématographe, or perhaps a Gaumont version of it, would have been favored, rather than a British or American apparatus. Adaptations of the apparatus would have been improbable at this early date. The early movie entrepreneurs in Việt Nam, such as Bernard, were all French and produced films with the same format and duration as those available from the French production companies and their agents. The scenes from the Chợ Lớn paper factory and the bar fight were local productions made with the Lumière Cinématographe shortly before the arrival of the Lumière agent Gabriel Veyre in Hà Nội in April 1899 (Thương 19:14).

Catalogue number: DW0003.

Title: N/A (Bar fight between two local men who were then arrested by local police)

Type: Documentary/Reportage.

Shooting dates: 1898. The precise date needs further research.

Location(s): Chợ Lớn, Cochinchina, French Indochina. The precise location needs further research.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): May 1899, Sài Gòn, French Indochina. The release date needs further research.

Current location(s) and/or availability of materials: N/A.

Production company or organization: Léopold Bernard (unconfirmed).

Distribution: Léopold Bernard.

Provenance: French Indochina.

Producer(s): Léopold Bernard.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Two local men fight in a bar and are then arrested by local police.

Comments: This film was shown in public at the same time as the entry above DW0002. The footage and running time of this film are estimated based upon the standard reel of a Lumière Cinématograph, circa 1898. The scenes from the Chợ Lớn paper factory and the bar fight were local productions made in French Indochina with the Lumière Cinématographe shortly before the arrival of the Lumière agent Gabriel Veyre in Hà Nội, April 1899 (Thương 20:14).

Catalogue number: DW0004.

Title: *Mandarins venant saluer le Roi* (Mandarins Bow to the King).

Type: Documentary/Reportage.

Shooting dates: July 1899. The precise date and location of this film must be researched further.

Location(s): Huế, Annam, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): 14 April 1900, Paris, France, *Exposition universelle*.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is available for public viewing in digital formats at the Lumière Institute in Lyon, France. The CNC reference number is 134523. There is no secondary number listing for this film at CNC. The Lumière catalogue numbers are 1125 (1291).

Production company or organization: N/A.

Distribution: Lumière international agents.

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: Roughly 20 Mandarins in formal silk attire file into a broad exterior court. They kneel and bow toward an imperial building within the Huế citadel.

Comments: Veyre's title for the series of films he made at the Huế citadel includes the prosaic word "king," while the French authorities referred to the Vietnamese monarch as the "emperor." The CNC database in Paris lists four titles from Veyre's stay at the palace of Huế, but this is the only film catalogued by the Lumière Institute in Lyon. It was most probably made during his first trip to Huế,

in the summer of 1899. Veyre wrote to his mother on 6 July 1899 that he had made numerous films during this stay (Jaquier and Pranal 198).

In the film Mandarins Bow to the King, the camera is in a fixed position roughly ten meters from the action at a perspective slightly above eye level. The frame is divided into three horizontal visual fields. The upper third of the frame is filled with the tiled roof of an imperial building. The roof covers a darkened interior space that is open across the entire frame and elevated above a broad court that fills the foreground. Three large ornamental lanterns are situated at equal distance across the middle of the frame in front of the opening. The lower horizontal field of view is comprised of the tiled floor of an outdoor court, and the camera angle renders the pattern of these square tiles diagonally.

The mandarins enter from the right in two orderly files under natural daylight. They wear layered decorative silk robes, ornamental shoes that curl at the toes, and hats with wing-like protrusions. After they file into the foreground court, they turn and face away from the camera toward the opening of the building. The opening is elevated so their heads are roughly parallel to the floor of the opening while they are standing. We see them kneel and then bow repeatedly from behind. At first their bows are relatively synchronized, becoming more random as the film ends. The emperor does not appear onscreen.

Catalogue number: DW0005.

Title: *Huế: mandarins venant saluer le Roi, II* (Huế: Mandarins Bow to the King, II).

Type: Documentary/Reportage.

Shooting dates: July 1899.

Location(s): Huế, Annam, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1899, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 149343. The Lumière file number in the CNC database is 4261. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: Scenes of the mandarins at the Huế court entering the main terrace of the citadel and bowing to the emperor.

Comments: According to Veyre's correspondence, he filmed extensively in this location in late June and early July 1899. A festival for the emperor and the Queen Mother took place the first week of July (Jaquier and Pranal 199).

Catalogue number: DW0006.

Title: *Huế: mandarins venant saluer la Reine* (Huế: Mandarins Bow to the Queen).

Type: Documentary/Reportage.

Shooting dates: July 1899.

Location(s): Huế, Annam, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1899, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not

available for viewing. The CNC reference number is 149435. The Lumière file number in the CNC database is 4262. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: Mandarins at the Huế court bow to the Queen.

Comments: According to Veyre's correspondence, he filmed extensively in this location in late June and early July 1899. A festival for the emperor and the Queen Mother took place the first week of July (Jaquier and Pranal 199). See entry DW0004.

Catalogue number: DW0007.

Title: *Carrosse royal avec escorte à cheval, I* (Royal Coach with Mounted Escort, I).

Type: Documentary/Reportage.

Shooting dates: N/A

Location(s): French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 137902. The Lumière file number in the CNC database is 4252. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: Although the royal family lived in Huế, Annam, they made trips to cities in other parts of French Indochina. Therefore, the date and location of this entry cannot be verified. I include the film among the others Veyre shot in the summer of 1899 because there is no record of him having filmed the royal family at any other time. It could also have been made during his trip to Cambodia with the official delegation he joined in October 1899. One Veyre title documenting the meeting between the Governor General and the Cambodian monarch exists in the CNC database. Further research is needed to identify the dates and locations of Veyre's work.

Catalogue number: DW0008.

Title: *Carrosse royal avec escorte à cheval, II* (Royal Coach with Mounted Escort, II).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 149535. The Lumière file number in the CNC database is 4284. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: See the previous entry, DW0007.

Catalogue number: DW0009.

Title: *Délégation au palais royal* (Delegation at the Royal Palace).

Type: Documentary/Reportage.

Shooting dates: N/A

Location(s): French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 149023. The Lumière file number in the CNC database is 4098. This film is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: I believe Veyre made this film in Huế at the imperial citadel during his first visit in the summer of 1899. It could also have been made during his trip to Cambodia with the official delegation he joined in October 1899. One Veyre title documenting the meeting between the Governor General and the Cambodian monarch exists in the CNC database. Further research is needed to identify the dates and locations of Veyre's work.

Catalogue number: DW0010.

Title: *Huế: l'empereur d'Annam quittant le palais* (Huế: The Emperor of Annam leaving the Palace).

Type: Documentary/Reportage.

Shooting dates: July 1899.

Location(s): Huế, Annam, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1899, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not

available for viewing. The CNC reference number is 81017. The Lumière file number in the CNC database is 4428. This film is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: Scenes of the mandarins at the Huế court entering the main terrace of the citadel and bowing to the Queen.

Comments: According to Veyre's correspondence, he filmed extensively in this location in late June and early July 1899. A festival for Queen Mother took place the first week of July (Jaquier and Pranal 199). The shooting dates of Veyre's productions need further research.

Catalogue number: DW0011.

Title: *Danse d'Annam* (Annam Dance).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): Annam, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): 14 April 1900, Paris, France, *Exposition universelle*. The CNC release date is 1901, but no details are given. The Lumière catalogue notes the film was programmed at the Lumière venue in Lyon, 5 may 1901 with title *Danseuses d'Annam* (Female Dancers of Annam) (Aubert 311).

Current location(s) and/or availability of materials: Lumière Institute, Lyon, France. This film is available for viewing in digital formats at the Lumière Institute. The Lumière catalogue numbers are 1122 (1292). It is not listed in the CNC database.

Production company or organization: N/A.

Distribution: Lumière international agents.

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: Twelve dancers perform outdoors in front of a Vietnamese house.

Comments: The film cannot be precisely dated, but based on Veyre's travel itinerary it was most probably made in the summer of 1899. See entry DW0004. Although it is part of the Lumière catalogue, the film was not available for screening at the Lumière Institute in May 2004.

Five separate films are listed in the CNC database with the title *Danse d'Annam*, numbered from II though VI, but there is no item with the number one. The final entry has a subtitle, *deux danseurs* (two dancers). CNC database lists the separate titles *Danseuses d'Annam I* and *II* listed below. These may include duplicate listings for the first two in the series. The locations and styles of these dance films need further research; and the shooting dates of Veyre's productions need further research.

Catalogue number: DW0012.

Title: *Danse d'Annam, II* (Annam Dance, II).

Type: Documentary/Reportage.

Shooting dates: July 1899.

Location(s): Annam, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 149020. The Lumière file number in the CNC database is 4093. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: Veyre made only one extended visit to Annam in the summer of 1899. His second visit was dedicated to touring the region of Tourane, north of Huế, and he only spent one day in Huế for arrival, and another for departure. Veyre's correspondence includes no references to filming in Huế other than the summer of 1899, when he filmed *quantité de vues* (many scenes) (Jaquier and

Pranal 199). I have included all of the films with similar titles together. See DW0011.

Catalogue number: DW0013.

Title: *Danse d'Annam, III* (Annam Dance, III).

Type: Documentary/Reportage.

Shooting dates: July 1899.

Location(s): Annam, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 81052. The Lumière file number in the CNC database is 4094. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: See DW0011-12.

Catalogue number: DW0014.

Title: *Danse d'Annam, IV* (Annam Dance, IV).

Type: Documentary/Reportage.

Shooting dates: N/A

Location(s): Annam, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 149428. The Lumière file number in the CNC database is 4258. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: See DW0011-12.

Catalogue number: DW0015.

Title: *Danse d'Annam, V* (Annam Dance, V).

Type: Documentary/Reportage.

Shooting dates: July 1899.

Location(s): Annam, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 149429. The Lumière file number in the CNC database is 4259. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: See DW0011-12.

Catalogue number: DW0016.

Title: *Danse d'Annam, VI* (Annam Dance, VI).

Type: Documentary/Reportage.

Shooting dates: July 1899.

Location(s): Annam, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 149433. The Lumière file number in the CNC database is 4260. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: See DW001-12.

Catalogue number: DW0017.

Title: *Danseuses d'Annam, I* (Female Dancers of Annam, I).

Type: Documentary/Reportage.

Shooting dates: July 1899.

Location(s): Annam, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 149024. The Lumière file number in the CNC database is 4101. It is not mentioned in the Lumière catalogue. In addition to this entry, the CNC database includes an undated

Lumière entry with the title *danseuses*. This is probably the work of Gabriel Veyre, reference number 139041.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: See DW0011-12.

Catalogue number: DW0018.

Title: *Danseuses d'Annam, II* (Female Dancers of Annam, II).

Type: Documentary/Reportage.

Shooting dates: July 1899.

Location(s): Annam, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. The CNC reference number is 81810. The Lumière file number in the CNC database is 4102.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: See DW0011-12.

Catalogue number: DW0019.

Title: *Enterrement annamite* (Annamese Burial).

Type: Documentary/Reportage.

Shooting dates: July 1899.

Location(s): Annam, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): 14 April 1900, Paris, France, *Exposition universelle*. The CNC release date is 1901, but no details are given. The Lumière catalogue notes the film was programmed in Lyon 8 December 1901 with the title *Funérailles annamites* (Annamese Funerals). (Aubert 317)

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is available for viewing in digital formats at the Lumière Institute, Lyon, France. The CNC reference number is 80188. The Lumière catalogue numbers are1154 (1271).

Production company or organization: N/A.

Distribution: Lumière international agents.

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: A small Vietnamese funeral procession passes along an unpaved street.

Comments: This film is not specifically dated, but it was probably made during Veyre's first trip to Huế because he stayed in the Annam region for over three weeks and noted in his correspondence that he had filmed extensively at that time. (Jaquier and Pranal 199) His second trip to the area was too short for preparation and was dedicated to his tour of the Cloud Pass in Tourane, north of Huế. The shooting dates of Veyre's productions need further research.

Enterrement annamite (Burial in Annam) begins with a long shot of the approaching mourners. They are filmed in depth along an unpaved street lined with Vietnamese town houses of two or three stories. The small number of mourners is mostly comprised of children and young adults, many of whom carry vertical silk banners on poles. After about 15 seconds there is a cut to a medium shot of the procession moving horizontally across the frame. The majority of screen time is taken with the second view. In this shot, the procession enters the frame from the left and passes to screen right. Wearing silk tunics, family relations of all ages form a dispersed group of roughly 25 people visible in depth. They follow two palanquins with decorative roofs and small altars inside that are framed to fill the central visual space. Four men carry the palanquins, and another group emerges carrying a coffin. Some children carry banners with Chinese characters. The scene is well-lit from direct sunlight.

Catalogue number: DW0020.

Title: *Procession annamite* (Annamese Procession).

Type: Documentary/Reportage.

Shooting dates: July 1899.

Location(s): Annam, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 137890. The Lumière file number in the CNC database is 4246. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: If the title is correct, the film took place in Annam during Veyre's first trip to the area in the summer of 1899. The French tendency to selectively refer to all of Việt Nam as "Annam" confuses geographic locations. The shooting dates of Veyre's productions need further research.

Catalogue number: DW0021.

Title: *Défilé annamite avec bannières* (Annamese Parade with Banners).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): Annam, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1899, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not

available for viewing. The CNC reference number is 137880. The Lumière file number in the CNC database is 4244. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: See DW0120.

Catalogue number: DW0022.

Title: *Tirailleurs annamites, boxe* (Annam Infantry, Boxing).

Type: Documentary/Reportage.

Shooting dates: July 1899.

Location(s): Annam, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): 14 April 1900, Paris, France, *Exposition universelle*. The CNC release date is 1900, but no details are given. The Lumière catalogue notes the film was programmed at the Lumière venue in Lyon 18 November 1900 with the title *À travers l'Indochine (1re série). Tirailleurs annamites (leçon de boxe)* (Across Indochina [1st series] Annam Infantrymen [Boxing Lesson]) (Aubert 319).

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is available for viewing in digital formats at the Lumière Institute, Lyon, France. The CNC reference number is 80208. The Lumière catalogue numbers are 1159 (1266).

Production company or organization: N/A.

Distribution: Lumière international agents.

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: Vietnamese soldiers in training practice synchronized hand-to-hand combat techniques outdoors under the guidance of an instructor.

Comments: The film was most likely made during Veyre's first trip to Huế during the summer of 1899. However, the French tendency to refer to all of Việt Nam as "Annam" generally confuses geographic details. In the original Lumière chronological listing, itself prone to errors, the series of films *Tirailleurs annamites* were grouped with other scenes filmed in Sài Gòn, Cochinchina, between 16 and 18 January 1900. The shooting dates and locations of Veyre's productions need further research.

The film shows synchronized fighting exercises in a small field under direct sunlight. The camera is positioned roughly one meter above the heads of the six Việt Nam young men on view from a distance of about 10 meters. The soldiers wear loose-fitting trousers and short-sleeved tee shirts. Some are shirtless and wear headbands. None of them wear shoes. They follow the instructions of a leader, whose back is to the camera and is only visible from the shoulders up. The soldiers are conscious of the camera and sometimes look as though they are receiving instructions from Veyre, pausing to listen, smiling slightly and purposely looking away from the camera.

Catalogue number: DW0023.

Title: *Tirailleurs annamites, boxe française* (Annam Infantry, French Boxing).

Type: Documentary/Reportage.

Shooting dates: July 1899.

Location(s): Annam, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 149436. The Lumière file number in the CNC database is 4263. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: This film is a continuation of the above entry from the Lumière catalogue with a similar title.

Catalogue number: DW0024.

Title: *Tirailleurs annamites, bâton* (Infantry in Annam, Baton).

Type: Documentary/Reportage.

Shooting dates: July 1899.

Location(s): French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): 14 April 1900, Paris, France, *Exposition universelle*. The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is available for viewing in digital formats at the Lumière Institute, Lyon, France. The CNC reference number is 80747. The Lumière catalogue numbers are 1160 (1267).

Production company or organization: N/A.

Distribution: Lumière international agents.

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: Vietnamese soldiers in training practice synchronized combat exercises with batons outdoors.

Comments: The film shows the same group of young Vietnamese men seen in the entry above. The date and location appear to be the same. Here Veyre shoots from a slightly lower camera position at a slightly different angle. See DW0022.

Catalogue number: DW0025.

Title: *Repas annamite* (Annamese Meal).

Type: Documentary/Reportage.

Shooting dates: July 1899.

Location(s): Annam, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): 14 April 1900, Paris, France, *Exposition universelle*. The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is available for viewing in digital formats at the Lumière Institute, Lyon, France. The CNC reference number is 80203. The Lumière catalogue numbers are 1141 (1268).

Production company or organization: N/A.

Distribution: Lumière international agents.

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: Two Vietnamese adults eat while seated at a low table inside an unidentified room.

Comments: The precise date and location of this film cannot be verified. In a fixed medium interior shot two adults sit barefoot on a small low table wearing peasant shirts, trousers and loose turbans. The figures face each other, positioned on the right and left of the frame with legs crossed. The table is covered with a cloth and a box tray with dishes of food in the center. The figures never look at

the camera or acknowledge each other. Their heads face downward as they eat without interruption, using chopsticks and serving themselves from the tray between them. A white scroll with black Chinese characters on the wall at the limit of the small table creates a mid-range background. Other small objects on the table, including a clock and small potted plants, as well as the general abundance of light, indicate that this may be someone's home, or an artificial set. The Lumière catalogue notes indicate that these are both men onscreen, but the figure on the right looks female.

Veyre always filmed with available light, but the interior on view here unnaturally bright. He carefully prepared all of his films, and I believe he created an outdoor set for this scene. The figures cast no shadows on the background wall, so the light source comes from above. If he shot with the light source behind him, coming through a doorway or a window, there would be shadows.

Catalogue number: DW0026.

Title: *Repas annamite, II* (Meal in Annam, II).

Type: Documentary/Reportage.

Shooting dates: July 1899.

Location(s): Annam, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 137887. The Lumière file number in the CNC database is 4240. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: Because Veyre usually shot views in series, this film should be considered a continuation of the above entry, DW0025.

Catalogue number: DW0027.

Title: *Fumerie d'opium* (Opium Den).

Type: Documentary/Reportage.

Shooting dates: July 1899.

Location(s): Annam, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): 14 April 1900, Paris, France, *Exposition universelle*. The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is available for viewing in digital formats at the Lumière Institute, Lyon, France. The CNC reference number is 138004. The Lumière catalogue numbers are 1142 (1270).

Production company or organization: N/A.

Distribution: Lumière international agents.

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: Two Vietnamese adults recline and share an opium pipe.

Comments: This film was made in the same setting as *Repas Annamite* (Meal in Annam), entry DW0025 above. Under bright light, the same two Vietnamese adults wearing peasant clothing recline on the same low table where they are seen eating in the previous entry. Framed identically, the characters are centered and facing each other right and left. Their feet are closest to the camera, and their heads are in depth near the back wall draped with the white scroll bearing Chinese characters. Food items have been removed from the table and replaced with the opium pipe. The two films were made one after the other with unnaturally close framing. This is evidently not a real opium den where numerous clients habitually reclined in relative darkness. Smoke rises from the pipe and from their mouths.

Catalogue number: DW0028.

Title: *Faucheurs annamites* (Annamese Reapers)

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): Annam, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): 14 April 1900, Paris, France, *Exposition universelle*. The CNC release date is 1900, but no details are given. The Lumière catalogue notes the film was programmed at the Lumière venue 25 March 1901 with the same title.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is available for viewing at the Lumière Institute, Lyon, France. The CNC reference number is 80717. The Lumière catalogue numbers are 1146 (1269).

Production company or organization: N/A.

Distribution: Lumière international agents.

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: Vietnamese peasant men cut sedge in a field using long-bladed knives.

Comments: Under natural light, the camera remains in a fixed position for the duration of the film. The workers form a line that extends diagonally from the right foreground to the left in depth. They pause in their work temporarily and

look toward the camera intermittently. Their cutting movements are slow, and they seem distracted as if they are listening to instructions.

Catalogue number: DW0029.

Title: *Paysans menant des bœufs attelés* (Peasants Leading Yoked Oxen).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 81304. The Lumière file number in the CNC database is 4393. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: I have placed *Paysans menant des bœufs attelés* (Peasants Leading Yoked Oxen) with other films made in Annam because Veyre filmed extensively in the area of Huế (Jaquier and Pranal 199). It could have been made near Tourane during Veyre's tour of the Cloud Pass, in February 1900, or near a port, where other images of oxen were filmed. See DW0029. The exact date and location cannot be verified.

Catalogue number: DW0030.

Title: *Famille annamite aux moissons* (Annamese Family at Harvest).

Type: Documentary/ Reportage.

Shooting dates: July 1899.

Location(s): Annam, French Indochina. The location needs further research.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 149526. The Lumière file number in the CNC database is 4285. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: Veyre made only one extended visit to Annam in the summer of 1899. His second visit, in February 1900, was dedicated to touring the region of Tourane, north of Huế, and the *Famille annamite aux moissons* (Family at Harvest in Annam) could also have been made then. I have placed it with other

films made in Annam because Veyre filmed extensively in the area (Jaquier and Pranal 199). The shooting dates of Veyre's productions need further research.

Catalogue number: DW0031.

Title: *Repas d'un enfant sur une brouette* (A Child's Meal on a Wheelbarrow).

Type: Documentary/Reportage.

Shooting dates: N/A

Location(s): French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 149766. The Lumière file number in the CNC database is 4313.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: Details about Veyre's mode of film production are scarce. He never mentions shooting extemporaneous scenes in his correspondence, but he does note that preparation was required for him to make a film (Jaquier and Pranal 193). While it is possible that Veyre set up his camera in Sài Gòn or Hà Nội without developing a series or a theme, I have included *Repas d'un enfant sur une brouette* (A Child's Meal on a Wheelbarrow) among other films from Annam because it thematically matches the three "meal" films and other scenes I believe were made among the peasantry from that location. The film could also have been made during Veyre's tour of the Cloud Pass near Tourane, in February 1900, or near a port.

Catalogue number: DW0032.

Title: *Sortie de la cathédrale à Hà Nội* (Leaving the Hà Nội Cathedral).

Type: Documentary/Reportage.

Shooting dates: September 1899.

Location(s): Hà Nội, Tonkin, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 151804. The Lumière file number in the CNC database is 4410. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: The Governor General hired Veyre to make 500 films for the *Exposition universelle*, and he wrote to his mother on 6 September 1899 that he

had solidified his contract and was ready to begin the project in the Tonkin region (Jaquier and Pranal 207). It is unlikely that he made this film at an earlier phase. His itinerary suggests that he shot the Tonkin area films before he went to Cambodia in October. He made no films in the Tonkin region in 1900, having left definitively for Sài Gòn on 3 January of that year. The shooting dates of Veyre's productions need further research.

Catalogue number: DW0033.

Title: *Danseurs tonkinois* (Tonkin Dancers).

Type: Documentary/Reportage.

Shooting dates: September 1899.

Location(s): Tonkin, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 81565. The Lumière file

number in the CNC database is 4273. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: See comments for DW0032.

Catalogue number: DW0034.

Title: *Enfants annamites ramassant des sapèques devant la pagode des dames* (Children from Annam Collecting Coins in front of the Pagoda of Women).

Type: Documentary/Reportage.

Shooting dates: September 1899.

Location(s): Hà Nội, Tonkin, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): 14 April 1900, Paris, France, *Exposition universelle*. The CNC release date is 1901, but no details are given. The Lumière catalogue entry notes the film was programmed at the Lumière venue in Lyon, 20 January 1901 with the title Indo-Chine: *enfants annamites ramassant des sapèques devant la pagode des dames* (Children from Annam Collecting Coins in front of the Pagoda of Women).

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is available for viewing in digital formats at the Lumière Institute, Lyon, France. The CNC reference number is 133815. The Lumière catalogue numbers are 1155 (1274).

Production company or organization: N/A.

Distribution: Lumière international agents.

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: Children pick up coins tossed by two French women at the steps of a pagoda.

Comments: The women onscreen are the wife and daughter of Governor General Paul Doumer. They wear white gowns and wide decorative summer hats. Positioned in the center background of the frame, they stand between two rectangular pillars on the low steps at the entrance of the pagoda. The pillars are white and decorated with inscriptions in large Chinese characters. No other details of the pagoda are visible. The women toss coins toward the camera into the foreground in front of them. The lower part of the screen then fills with young peasant children who scurry around the terrace picking up coins below the women. Among the children are some female adults. The scene appears to be staged as the children enter the frame after the women are framed and start tossing coins. Some of the Vietnamese figures look toward the camera as if they were receiving instructions. The Lumière catalogue entry contains a note from *l'Histoire curieuse des monnaies colonials* informing the reader that the coins were almost worthless even at the time of shooting (Aubert 318). See comments for DW0032.

Catalogue number: DW0035.

Title: *Déchargement du four à briques* (Emptying the Brick Furnace).

Type: Documentary/Reportage.

Shooting dates: September 1899.

Location(s): Hà Nội, Tonkin, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm. 1.33:1.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): 14 April 1900, Paris, France, *Exposition universelle*. The CNC release date is 1901, but no details are given. The Lumière catalogue entry notes the film was programmed at the Lumière venue in Lyon 29 January 1901 with the title *Indo-Chine: déchargement d'un four à briques* (Indo-Chine: Emptying a Brick Furnace).

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is available for viewing in digital formats at the Lumière Institute, Lyon, France. The CNC reference number is 80186. The Lumière catalogue numbers are 1148 (1276).

Distribution: Lumière international agents.

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: Child laborers carry bricks and stack them under the supervision of a French military officer.

Comments: Veyre had confirmed his contract with the colonial government in early September 1899, and this film was probably among the first he made that month (Jaquier and Pranal 207). The Lumière catalogue entry does not include an exact shooting date.

A French guard wearing a white uniform and oval military *casque* is positioned in the background center of the frame in front of a wall. He observes small barefoot children carrying bricks from left to right across the foreground. An adult under the roof of the firing shack to the left hands them the bricks after which they move in front of the officer and stack them in the sun to the right. An adult Vietnamese woman stands and straightens the stacks at the right boundary of the frame. She wears a flat wide-brimmed straw hat and a loose-fitting black shirt and trousers.

This film actually begins from inside the firing shack with a view through the doorway where young men are handing small stacks of bricks to the children outside. After this brief establishment, there is a cut, and the camera is repositioned to record the scene described above.

The Lumière catalogue notes for this film include details about the company and the factory from the *Annuaire du commerce, Étranger* of 1901. The company Bourgoin and Meiffre, owned mines as well as farms and factories for cotton and silk, manufactured military equipment, construction equipment, ceramics and other products (Aubert 316).

Catalogue number: DW0036.

Title: *Briqueterie de Meffre et Bourgoin à Hà Nội: transports des briquettes à la machine à façonner* (The Meffre and Bourgoin Brick Factory in Hà Nội: Transporting Bricks to the Molding Machine).

Type: Documentary/Reportage.

Shooting dates: September 1899.

Location(s): Hà Nội, Tonkin, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): 14 April 1900, Paris, France, *Exposition universelle*. The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 80210. The Lumière file number in the CNC database is 4405.

Production company or organization: N/A.

Distribution: Lumière international agents.

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: Veyre wrote to his mother on 6 September 1899 that he had solidified his contract with the government and was ready to begin his project in the Tonkin region (Jaquier and Pranal 207). It is unlikely that he made this film at an earlier phase. His itinerary suggests that he shot the Tonkin area films before he went to Cambodia in October. He made no films in the Tonkin region in 1900, having left definitively for Sài Gòn on 3 January of that year. The shooting dates of Veyre's productions need further research.

Catalogue number: DW0037.

Title: *Sortie de la briqueterie Meffre et Bourgoin à Hanoï* (Leaving the Meffre and Bourgoin Brick Factory in Hà Nội).

Type: Documentary/Reportage.

Shooting dates: September 1899.

Location(s): Hà Nội, Tonkin, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): 14 April 1900, Paris, France, *Exposition universelle*. The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is available for viewing in digital formats at the Lumière Institute, Lyon, France. The CNC reference number is 82826. The Lumière catalogue numbers are1147 (1275).

Production company or organization: N/A.

Distribution: Lumière international agents.

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: Vietnamese workers exit a brick factory.

Comments: This film continues the brick factory series with a fixed frame view of the workers leaving the site. It is a reference on the famous Lumière catalogue film *Sortir de l'usine* (Leaving the Factory). Here the workers are Vietnamese, mostly young men and children. They number only about a dozen people wearing torn clothes and walking barefoot on the unpaved foreground. They walk in a slightly diagonal path toward the camera from center frame in depth. Their faces

are dirty and perspiring, but many of them smile as they look toward the lens. Their movements are languorous and agile, in contrast to the rigidity of their French overlords in other films. Most wear loose turbans and a few women wear wide flat straw hats. The factory is an open air pavilion made of round wooden posts with a partly-visible thatched roof. There are some small chambers in depth that are unrecognizable. A dirty tarp pulled to one side indicates the entrance. See comments for DW0032.

Catalogue number: DW0038.

Title: *Hà Nội: sortie de la briqueterie Meffre et Bourgoin à Hanoï* (Hà Nội: Leaving the Meffre and Bourgoin Brick Factory in Hà Nội).

Type: Documentary/Reportage.

Shooting dates: September 1899.

Location(s): Hà Nội, Tonkin, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 137841. The Lumière file number in the CNC database is 4401. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: Lumière international agents.

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: Vietnamese workers exit a brick factory.

Comments: This may be a duplicate entry or a continuation of the above. See DW0032.

Catalogue number: DW0039.

Title: *Transport des bois par radeau* (Transporting Wood by Raft).

Type: Documentary/Reportage.

Shooting dates: September 1899.

Location(s): Tonkin, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): 14 April 1900, Paris, France, *Exposition universelle*. The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is available for viewing in digital formats at the Lumière Institute, Lyon, France. The CNC reference number is 82828. The Lumière catalogue numbers are 1150 (1285).

Production company or organization: N/A.

Distribution: Lumière international agents.

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: Peasant workers prepare batches of wood for river transport.

Comments: The camera is positioned roughly three meters above the ground, and the frame is divided into three horizontal visual fields. In the lower field the heads of the workers enter the frame from below the position of the camera as they walk onto a cluster of bamboo that serves as a pier. The middle field is comprised of the water surface of a river that extends away from the camera in depth and fills the right and left borders of the frame. The upper visual field begins at the remote tree line on the opposite shore, with a small section of sky above it. On the water, half the central visual field is filled with a random linear arrangement of bamboo rafts rear the shore. Two sampans with thatched roofs float at a distance of roughly 20 meters from the camera.

Closest to the camera, in the lower visual field, four figures slowly enter the center of the screen. Their wide sun hats are visible first, and they face away from the camera toward the horizon, so their features are never seen. They walk on bamboo posts that extend over the surface of the water which continues beyond the lower border of the frame. The figures hold opposite ends of bamboo poles from which bundles of wood are suspended by ropes. They carry the bundles out over the water and float them toward the central visual field. The workers' movements are careful and restricted as they balance on the posts. The shore where the camera sits is not visible, which makes the figures appear to be suspended over the expansive liquid surface. See comments for DW0032.

Catalogue number: DW0040.

Title: *Baignade de chevaux et pont Doumer* (Horse Bath and the Doumer Bridge).

Type: Documentary/Reportage.

Shooting dates: September 1899.

Location(s): Hà Nội, Tonkin, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1901, but no details are given. The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 149507. The Lumière file number in the CNC database is 4282.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: Because the Paul Doumer Bridge was in Hà Nội, the main city of Tonkin, this film was made in Hà Nội if the title is correct. The title also indicates there are two scenes in the film. See comments for DW0032.

Catalogue number: DW0041.

Title: *Déchargement d'une barque et pont Doumer* (Unloading a Ship and the Doumer Bridge).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): Hà Nội, Tonkin, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not

available for viewing. The CNC reference number is 149506. The Lumière file number in the CNC database is 4281.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: The Paul Doumer Bridge was in Hà Nội, Tonkin. The title implies there are two scenes in the film. See comments for DW0040 and DW0032.

Catalogue number: DW0042.

Title: *Les mines de charbon de Hon Gay* (The Coal Mines of Hong Gai).

Type: Documentary/Reportage.

Shooting dates: 28 to 31 December 1899.

Location(s): Hạ Long, Tonkin, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): 14 April 1900, Paris, France, *Exposition universelle*. The CNC release date is 1899, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is available for viewing in digital formats at the Lumière Institute, Lyon, France. The CNC reference number is 146836. The Lumière catalogue numbers are 1145 (1278).

Production company or organization: N/A.

Distribution: Lumière international agents.

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: Barefoot miners push carts filled with coal up an inclined rail at a large open-air mine near the town of Hong Gai in eastern Tonkin.

Comments: Veyre's correspondence gives precise dates for the series of nine films made at this location (Jaquier and Pranal 235).

Pairs of workers push carts on a rail and approach the camera from the lower right of the frame in depth. They wear wide flat straw hats and loose-fitting,

long-sleeved shirts. The workers move beyond the lower left border of the frame in a horizontal line of action passing in front of a rock face cut into the ground on the left. An equipment shack sits on a level surface at the top of the rock face in the upper left of the frame. From this position a uniformed French guard near a line of empty carts surveys the workers. The extensive tiers of the open-air mine are visible in the remote background to the right. Working on rocky paths at a distance of roughly 300 meters, minors wearing conical hats and black clothing populate the background in depth. This odd landscape inclines left beyond the frame, creating geometric tension with the approaching wagons.

The coal mines at Hong Gai then consumed approximately 25,000 hectares in the Quang Yên province and employed about 3000 Vietnamese workers in 1899. At the time, these were perhaps the only open-air coal mines in the world (Aubert 228).

Catalogue number: DW0043.

Title: *Les mines de charbon de Hon Gay, II: mineurs extrayant le charbon, I* (The Carbon Mines of Hong Gay, II: Minors Extracting Coal, I).

Type: Documentary/Reportage.

Shooting dates: 28 to 31 December 1899.

Location(s): Hạ Long, Tonkin, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1899, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 81820. The Lumière file number in the CNC database is 4249. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: Scenes of the Hon Gay coal mines.

Comments: See DW0042.

Catalogue number: DW0044.

Title: *Les mines de charbon de Hon Gay, III: Mineurs extrayant le charbon II* (The Carbon Mines of Hong Gay, III: Minors Extracting Coal, II).

Type: Documentary/Reportage.

Shooting dates: 28 to 31 December 1899.

Location(s): Hạ Long, Tonkin, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1899, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 149677. The Lumière file number in the CNC database is 4297. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: Scenes of the Hon Gay coal mines.

Comments: See DW0042.

Catalogue number: DW0045.

Title: *Les mines de charbon de Hon Gay, IV: défilé de wagonnets* (The Carbon Mines of Hong Gay, IV: A File of Wagons).

Type: Documentary/Reportage.

Shooting dates: 28 to 31 December 1899.

Location(s): Hạ Long, Tonkin, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1899, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not

available for viewing. The CNC reference number is 149681. The Lumière file number in the CN database is 4298. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: Scenes of the Hon Gay coal mines.

Comments: See DW0042.

Catalogue number: DW0046.

Title: *Les mines de charbon de Hon Gay, V: extraction du charbon en forêt* (The Carbon Mines of Hong Gay, V: Coal Extraction in a Forest).

Type: Documentary/Reportage.

Shooting dates: 28 to 31 December 1899.

Location(s): Hạ Long, Tonkin, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1899, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 149686. The Lumière file number in the CNC database is 4299.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: Scenes of the Hon Gay coal mines.

Comments: See DW0042.

Catalogue number: DW0047.

Title: *Les mines de charbon de Hon Gay, VI: Entrée d'un puits* (The Carbon Mines of Hong Gay, VI: Entrance to a Well).

Type: Documentary/Reportage.

Shooting dates: 28 to 31 December 1899.

Location(s): Hạ Long, Tonkin, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1899, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 149731. The Lumière file number in the CNC database is 4307. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: Scenes of the Hon Gay coal mines.

Comments: See DW0042.

Catalogue number: DW0048.

Title: *Les mines de charbon de Hon Gay, VIII: Coal Extraction, II* (The Carbon Mines of Hong Gay, VIII: Coal Extraction, II).

Type: Documentary/Reportage.

Shooting dates: 28 to 31 December 1899.

Location(s): Hạ Long, Tonkin, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1899, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 137895. The Lumière file number in the CNC database is 4316. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: Scenes of the Hon Gay coal mines.

Comments: See DW0042.

Catalogue number: DW0049.

Title: *Les mines de charbon de Hon Gay, IX: Entrée d'un puits, II* (The Carbon Mines of Hong Gay, IX: Entrance to a Shaft, II).

Type: Documentary/Reportage.

Shooting dates: 28 to 31 December 1899.

Location(s): Hạ Long, Tonkin, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1899, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 150276. The Lumière file number in the CNC database is 4326. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: Scenes of the Hon Gay coal mines.

Comments: See DW0042.

Catalogue number: DW0050.

Title: *Baie d'Along: vue de près* (Hạ Long Bay: Close View).

Type: Documentary/Reportage.

Shooting dates: 28 December 1899.

Location(s): Hạ Long Bay, Tonkin, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1899, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 149770. The Lumière file number in the CNC database is 4314. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: Scenes from Hạ Long Bay, Tonkin, French Indochina.

Comments: Hạ Long Bay remains the main tourist attraction in the northern region of Việt Nam. Its luminous waters and more than two thousand limestone islands are a continuing source of fascination. The coastal fishing culture there is one of the oldest in Red River delta region and a port was developed by the French to service the mines. See DW0042.

Catalogue number: DW0051.

Title: *Baie d'Along: vue d'ensemble* (Hạ Long Bay: Remote View).

Type: Documentary/Reportage.

Shooting dates: 28 December 1899.

Location(s): Hạ Long Bay, Tonkin, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1899, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 149768. The Lumière file

number in the CNC database is 4314. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: Scenes from Hạ Long Bay, Tonkin, French Indochina.

Comments: See DW0042 and DW0050

Catalogue number: DW0052.

Title: *La garde d'honneur du Gouverneur Général* (Honor Guard of the Governor General)

Type: Documentary/Reportage.

Shooting dates: 16 January 1900.

Location(s): Sài Gòn, Cochinchina, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): 14 April 1900, Paris, France, *Exposition universelle*. The CNC release date is 1900, but no details are given. The Lumière catalogue notes the film was programmed at the Lumière venue in Lyon 18 November 1900 with the title *À travers l'Indochine (1re série). La Garde d'honneur du gouvernement général* (Across Indochina [1st series]. The Honor Guard of the General Government)

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is available for viewing in digital formats at the Lumière Institute, Lyon, France. The CNC reference number is 80650. The Lumière catalogue numbers are 1158 (1261).

Production company or organization: N/A.

Distribution: Lumière international agents.

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: Soldiers in formation march before the steps of the governor's mansion in Sài Gòn.

Comments: This film is not dated in the Lumière catalogue, but it appears in the original Lumière chronological listing with a group of other films featuring military parades in Sài Gòn on 16 January 1900.

The camera is fixed at a knee-level position and an empty paved road extends in depth. Most of the frame is filled with pavement. It curves slightly to the left at a distance of roughly 30 metes, and tall straight trees lining the right perimeter create a dark high background. To the left, part the broad curving white staircase at the entrance of the governor's mansion descends to the road, but the house itself is hidden from view. The small figures of the honor guard, about 40 soldiers, enter the frame from the center marching toward the camera on the road. As they approach, Governor General Doumer enters frame left above their heads on the stair landing. He surveys the troops wearing a fully decorated white uniform with a white bush helmet. The young Vietnamese soldiers wear dark uniforms and carry rifles vertically. Their serious expressions look above and beyond the position of the camera. Growing larger as they approach, they eventually pass beyond the frame so that only their legs and boots on the pavement are visible, filling the right half the screen. The governor slowly descends the stair about halfway on the left, facing the lens as he observes. The scene was obviously orchestrated for dramatic effect.

Catalogue number: DW0053.

Title: *Saigon: Le gouverneur Paul Doumer en calèche* (Sài Gòn: Governor Paul Doumer in a Coach).

Type: Documentary/Reportage.

Shooting dates: January 1900.

Location(s): French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 149647. The Lumière file number in the CNC database is 4295. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: This film is part of series Veyre filmed in Sài Gòn during the second week of January 1900.

Catalogue number: DW0054.

Title: *Saigon: Le Gouverneur général en calèche* (Sài Gòn: The Governor General in a Coach).

Type: Documentary/Reportage.

Shooting dates: January 1900.

Location(s): French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not

available for viewing. The CNC reference number is 149021. The Lumière file number in the CNC database is 4096. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: This film is most probably a continuation of DW0053 or a duplicate in the CNC archive.

Catalogue number: DW0055.

Title: *Défilé de calèches sur le quai Testard* (Carriage Procession on the Testard Dock).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): Chợ Lớn, Cochinchina, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 81806. The Lumière file number in the CNC database is 4276. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: The Testard Dock was in Chợ Lớn, west of Sài Gòn, in the southern territory of Cochinchina. This film is part of the body of work Veyre filmed in Sài Gòn during the New Year festivities of the second week of January 1900.

Catalogue number: DW0056.

Title: *Défilé de cavaliers et fantassins* (Parade of Horseman and Infantry).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. The CNC reference number is 81305. There are two Lumière files with this reference number. The Lumière file number for this film in the CNC database is 4270. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: This film is most likely part of the series Veyre filmed in Sài Gòn during the second week of January 1900.

Catalogue number: DW0057.

Title: *Défilé de l'infanterie de marine* (Parade of Sailors).

Type: Documentary/Reportage.

Shooting dates: 16 January 1900.

Location(s): Sài Gòn, Cochinchina, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): 14 April 1900, Paris, France, *Exposition universelle*. The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is

available for viewing in digital formats at the Lumière Institute, Lyon, France. The CNC reference number is 82812. The Lumière catalogue numbers are 1127 (1262).

Production company or organization: N/A.

Distribution: Lumière international agents.

Provenance: France

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: French sailors parade through Sài Gòn.

Comments: The Lumière catalogue gives precise dates for the series of films made at this location that are confirmed in Veyre's correspondence. The location is described as Boulevard Norodom, a major thoroughfare in colonial Sài Gòn named after the emperor of Cambodia.

A military band enters the frame in depth and leads a parade of French troops moving horizontally from right to left. They march in front of town houses in a long shot, approaching the fixed position of the camera in a diagonal composition. The camera is situated on the opposite side of the street, and an empty lane fills the foreground plain in the lower section of the frame. The soldiers wear white uniforms, and are all Caucasians.

Two very young Vietnamese women with tightly braided hair, wearing loose-fitting, black knee-length trousers and several beaded necklaces, walk barefoot into the frame from in depth between the soldiers and the camera. They look toward the camera and beyond it to what may be a crowd of onlookers, leaning slightly forward and swaying their arms as they walk. They have serious expressions and move under the shadow of overhanging trees. The foreground lane of the street is otherwise empty, and the two young women tend to dominate the scene as the soldiers march under bright natural light behind them.

This parade was part of a major celebration for Prince Valdemar of Denmark that lasted for 5 days in Sài Gòn. Veyre was commissioned to film a variety of events, including military parades, horse races, ox carriages, bicycle races, boat races, Chinese dragon dances, a flower show, and a parade of decorated cars (Aubert 312).

Catalogue number: DW0058.

Title: *Saigon: La foule avant la revue des troupes* (Sài Gòn: The Crowd before the Military Parade).

Type: Documentary/Reportage.

Shooting dates: 16 January 1900.

Location(s): Sài Gòn, Cochinchina, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 81050. The Lumière file number in the CNC database is 4095. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: This film is part of the series Veyre filmed during the second week of January in Sài Gòn. I have dated the film 16 January 1900 based on the similarities of title.

Catalogue number: DW0059.

Title: *Revue des troupes* (Review of the Troops).

Type: Documentary/Reportage.

Shooting dates: 16 January 1900.

Location(s): Sài Gòn, Cochinchina, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): 14 April 1900, Paris, France, *Exposition universelle*. The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is available for viewing in digital formats at the Lumière Institute, Lyon, France. The CNC reference number is 80735. The Lumière catalogue numbers are 1128 (1263).

Production company or organization: N/A.

Distribution: Lumière international agents.

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: French soldiers march through Sài Gòn.

Comments: This film is a continuation of the above entry DW0056. The camera angle and other values are almost exactly the same. The foreground plane, however, remains empty for the duration of the film.

Catalogue number: DW0060.

Title: *Saigon: revue des troupes, II: l'artillerie* (Sài Gòn: Military Parade, II; Artillery).

Type: Documentary/Reportage.

Shooting dates: 16 January 1900.

Location(s): Sài Gòn, Cochinchina, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 139199. The Lumière file number in the CNC database is 4239. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: This film is a continuation of the above entry with the same title. See DW0056.

Catalogue number: DW0061.

Title: *Saigon: revue des troupes, III, tirailleurs, II* (Sài Gòn: Military Parade, III, Rifle Brigade, II).

Type: Documentary/Reportage.

Shooting dates: 16 January 1900.

Location(s): Sài Gòn, Cochinchina, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 150396. The Lumière file number in the CNC database is 4407. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: A continuation of DW0060, this scene features the colonial rifle brigade. It may be a duplicate CNC listing of the film below, entry DW0062.

Catalogue number: DW0062.

Title: *Les Tirailleurs* (The Rifle Brigade).

Type: Documentary/Reportage.

Shooting dates: 16 January 1900.

Location(s): Sài Gòn, Cochinchina, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): 14 April 1900, Paris, France, *Exposition universelle*. The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is available for viewing in digital formats at the Lumière Institute, Lyon, France. The CNC reference number is 80193. The Lumière catalogue numbers are 1129 (1264).

Production company or organization: N/A.

Distribution: Lumière international agents.

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: Indochinese soldiers march in formation through Sài Gòn.

Comments: The Lumière catalogue gives precise dates for the series of films made at this location that are confirmed in Veyre's correspondence (Jaquier and Pranal 237).

The scene is the same as the above two entries, but in this film, ranks of the Indochinese infantry march past the camera. Their faces are ethnically diverse, and their uniforms are dark, less formal, some are tattered; some of the soldiers are barefoot. The fixed camera has moved to a closer position, however. Veyre filmed these soldiers in a medium shot from the waist up, with trees above their heads in the background.

The colonial authorities called upon 3500 Indochinese infantrymen for the military parades celebrating Prince Valdemar of Denmark in January 1900. Many were recruited from the interior of Indochina, in Cambodia and western Cochinchina near the Cambodian border, which accounts for the ethnic diversity of the Indochinese soldiers seen here and above (Aubert 312).

Catalogue number: DW0063.

Title: *La foule après la revue des troupes* (The Crowd after the Review of Troops).

Type: Documentary/Reportage.

Shooting dates: 16 January 1900.

Location(s): Sài Gòn, Cochinchina, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): 14 April 1900, Paris, France, *Exposition universelle*. The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is available for viewing in digital formats at the Lumière Institute, Lyon, France. The CNC reference number is 80716. The Lumière catalogue numbers are 1130 (1265).

Production company or organization: N/A.

Distribution: Lumière international agents.

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: A crowd of onlookers gathers near a park after the military parade has passed.

Comments: A fixed camera at shoulder height records a small crowd of mostly Vietnamese people mingling casually in the street after the parade has passed. The curb on the far side of the street where they stand creates a horizontal line parallel with the frame, and the crowd is distributed randomly on the pavement in a long shot. Behind them, the background is a park with high trees that fill the top of the frame. Some French officers in white uniforms and a few French civilian adults with children are among them. Many of the Vietnamese women wear white *áo dài* formal tunics, but a large number of average Vietnamese working people, perhaps 50, wear the typical cotton shirts and black pants of the peasantry. The scene includes numerous children and adolescents. People mingle in all directions talking and enjoying drinks.

This film is a unique "slice of life" from French Indochina when compared with the majority of the "programmed" footage Veyre was required to shoot for his commission. The location of the parade is unclear from the composition of the frame, and the film looks stylistically unrelated to the military parade images. Veyre made three films with this title. See DW0062.

Catalogue number: DW0064.

Title: *Saigon: La Foule après la revue des troupes, II* (Sài Gòn: The Crowd after the Military Parade, II).

Type: Documentary/Reportage.

Shooting dates: 16 January 1900.

Location(s): Sài Gòn, Cochinchina, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 137867. The Lumière file number in the CNC database is 4238. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: The second in a series of three, the film is a continuation of DW0063.

Catalogue number: DW0065.

Title: *La foule après la revue des troupes, III* (The Crowd after the Review of Troops, III).

Type: Documentary/Reportage.

Shooting dates: 16 January 1900.

Location(s): Sài Gòn, Cochinchina, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 156735. The Lumière file number in the CNC database is 4585. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: Third in a series of three, the film is a continuation of the above entry from the Lumière catalogue. See entry DW0062.

Catalogue number: DW0066.

Title: *Fête des fleurs, I* (Flower Festival, I)

Type: Documentary/Reportage.

Shooting dates: 17 January 1900.

Location(s): Sài Gòn, Cochinchina, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): 14 April 1900, Paris, France, *Exposition universelle*. The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is available for viewing in digital formats at the Lumière Institute, Lyon, France. The CNC reference number is 80716. The Lumière catalogue numbers are 1136 (1272).

Production company or organization: N/A.

Distribution: Lumière international agents.

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: Large floral wreaths and flower arrangements are displayed outdoors in a Sài Gòn park.

Comments: The shooting date and location are accurately noted in the Lumière catalogue. French officers in white uniforms mingle with Vietnamese men in women wearing semi-formal clothing in a park. Most of the women wear white *áo dài* tunics. There are numerous large trees surrounding them, creating shadows and variations in light values. The flower arrangements are large constructions about three meters high on stands. The fixed camera is placed so that the foreground grass is visible and the figures are in full view.

Catalogue number: DW0067.

Title: *Fête des fleurs, II* (Flower Festival, II).

Type: Documentary/Reportage.

Shooting dates: 17 January 1900.

Location(s): Sài Gòn, Cochinchina, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): 14 April 1900, Paris, France, *Exposition universelle*. The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is

available for viewing in digital formats at the Lumière Institute, Lyon, France. The CNC reference number is 133952. The Lumière catalogue numbers are 1137 (1273).

Production company or organization: N/A.

Distribution: Lumière international agents.

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: Cars, carriages and bicycles decorated with flowers parade on a Sài Gòn street.

Comments: The shooting date and location are accurately noted in the Lumière catalogue. In a continuation of the above entry, the camera is in roughly the same fixed position but tilted slightly lower to reveal a procession moving from right to left on a street in the foreground. The lower border of the frame conceals the pavement and wheels of vehicles in the procession, however, and the park appears elevated by a rise in the ground. Onlookers positioned horizontally above the vehicles in the upper half of the frame observe passing vehicles from this elevated position. The horizontal movement of the procession fills the lower half of the frame. The trunks of large trees in the upper background extend beyond the top border of the frame.

Catalogue number: DW0068.

Title: *Saigon: fête des fleurs, III* (Sài Gòn: Flower Festival, III).

Type: Documentary/Reportage.

Shooting dates: 17 January 1900.

Location(s): Sài Gòn, Cochinchina, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 149653. The Lumière file number in the CNC database is 4296. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: The title indicates the film is part of the Flower Festival series Veyre filmed on 17 January 1900.

Catalogue number: DW0069.

Title: *Saigon: fête des fleurs, IV* (Sài Gòn: Flower Festival, IV).

Type: Documentary/Reportage.

Shooting dates: January 1900.

Location(s): Sài Gòn, Cochinchina, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not

available for viewing. The CNC reference number is 81814. The Lumière file number in the CNC database is 4408. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: The title indicates the film is part of the Flower Festival series Veyre filmed on 17 January 1900. It is a continuation of the three films listed above with the same title. See DW0066.

Catalogue number: DW0070.

Title: *Saigon: défilé avec bannières* (Sài Gòn: Parade with Banners).

Type: Documentary/Reportage.

Shooting dates: January 1900.

Location(s): Sài Gòn, Cochinchina, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 81301. The Lumière file number in the CNC database is 4275. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: Based on the title information I assume the film is part of the events Veyre filmed in Sài Gòn in January 1900. The CNC reference number has two

Lumière files. This file is shared with the film *Eléphants se baignant dans un fleuve* (Elephants Bathing in a River); file number 4274, entry DW0098 below.

Catalogue number: DW0071.

Title: *Promenade du dragon à Cholon, I* (Dragon Dance in Chợ Lớn, I)

Type: Documentary/Reportage.

Shooting dates: 17 January 1900.

Location(s): Chợ Lớn, Cochinchina, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): 14 April 1900, Paris, France, *Exposition universelle*. The CNC release date is 1901, but no details are given. The Lumière catalogue entry notes the series *Promenade du dragon à Cholon* (Dragon Dance in Chợ Lớn) was programmed at the Lumière venue in Lyon 19 May 1901.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is available for viewing in digital formats at the Lumière Institute, Lyon, France. The CNC reference number is 80201. The Lumière catalogue numbers are 1131 (1280). In addition to the dragon dance series attributed to Gabriel Veyre, the

CNC database includes an undated Lumière entry with four films entitles *Passage du dragon à Cholon, I, II, III, IV* (passing of the dragon in Chợ Lớn, I, II, III, IV) which is most likely a continuation of the series. The films appear under one CNC reference number, 82820.

Production company or organization: N/A.

Distribution: Lumière international agents.

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: A Chinese dragon dance parades in front of French-built City Hall in the Chợ Lớn district west of Sài Gòn.

Comments: The shooting date and location are accurately noted in the Lumière catalogue and supported by colonial press accounts of the event. This film is part of a five-film series. See the entries below. The Chợ Lớn district was, and remains, the Chinese quarter of the Sài Gòn area. The Chinese New Year celebration was moved forward to 17 January instead of the correct lunar calendar date of the 31st that year in order to accommodate the visiting Prince Valdemar of Denmark. The parade took place at 8:00 am and was organized by a group of Chinese merchants (Aubert 313).

The first of five short films of the same event, in this entry we see the head of the silk dragon effigy move from right to left in the middle of the frame. The head and the flowing body of the dragon are supported with sticks held by costumed young men. As the dancing figures holding up the effigy move across the horizontal field of vision, a few young women in *áo dài* formal tunics walk alongside, creating a small parade.

The frame is almost entirely filled with the action of the parade. A colonial building is partly visible in the background among large trees, and three white-uniformed French military officers can be seen in a window overlooking the scene. Veyre was positioned where most of the invited guests watched the parade, in front of the Chợ Lớn City Hall. The segment ends as the tail passes before the camera.

Catalogue number: DW0072.

Title: *Promenade du dragon à Cholon, II* (Dragon Dance in Chợ Lớn, II).

Type: Documentary/Reportage.

Shooting dates: 17 January 1900.

Location(s): Chợ Lớn, Cochinchina, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): 14 April 1900, Paris, France, *Exposition universelle*. The CNC release date is 1901, but no details are given. The Lumière catalogue entry notes the series *Promenade du dragon à Cholon* (Dragon Dance in Cholon) was programmed at the Lumière venue in Lyon 19 May 1901.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is available for viewing in digital formats at the Lumière Institute, Lyon, France. The CNC reference number is 80200. The Lumière catalogue numbers are 1132 (1281).

Production company or organization: N/A.

Distribution: Lumière international agents.

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: A Chinese dragon dance parades in front of the French-built City Hall in the Chợ Lớn district west of Sài Gòn.

Comments: This scene is a continuation of the previous entry, DW0071. Roughly one dozen young people in formal silk attire carry banners from right to left with Chinese characters and drawings. The women wear Vietnamese tunics, but some

of the men wear western style white shirts and ties. They walk casually without formation, randomly dispersed across the horizontal plane. Veyre stopped twice and repositioned the camera for three short takes. He moved closer to the action and turned the camera to show the oncoming participants in the parade in depth. The parade is somewhat sparsely populated.

Catalogue number: DW0073.

Title: *Promenade du dragon à Cholon, III* (Dragon Dance in Chợ Lớn, III)

Type: Documentary/Reportage.

Shooting dates: 17 January 1900.

Location(s): Chợ Lớn, Cochinchina, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): 14 April 1900, Paris, France, *Exposition universelle*. The CNC release date is 1901, but no details are given. The Lumière catalogue entry notes the series *Promenade du dragon à Cholon* (Dragon Dance in Chợ Lớn) was programmed at the Lumière venue in Lyon 19 May 1901.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. The CNC reference number is 80197. The Lumière catalogue numbers are 1133 (1282).

Distribution: Lumière international agents.

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: A Chinese dragon dance parades in front of the French-built City Hall in the Chợ Lớn district west of Sài Gòn.

Comments: This segment is a continuation of the previous entry, DW0071. The shooting date and location are accurately noted in the Lumière catalogue. In this film the camera is closer to the action and positioned closer to the ground, on the opposite side of the street, so that the movement is from left to right. A high flowered hedge creates an obstacle in the foreground screen right, beyond which the procession moves in depth. Part of the City Hall building is visible, but not the entrance or the spectators reported to have been there. Following the banner carriers, two elephants pass before the camera decorated with head ornaments, ribbons, and ornamental chairs. They are conducted by young men wearing silk costumes.

After the two elephants move horizontally from left to right across the middle of the frame, a young Vietnamese man in a white colonial military suit runs out from behind the hedge. He is dressed in the same way as the camera operator in the entry below, entitled *La Sortie de l'arsenal* (Leaving the Armory), entry DW0094, and he carries a Cinématographe unit under his arm. Veyre's correspondence indicates this was his camera assistant (Jaquier and Pranal 214).

Catalogue number: DW0074.

Title: *Promenade du dragon à Cholon, IV* (Dragon Dance in Cholon, IV).

Type: Documentary/Reportage.

Shooting dates: 17 January 1900.

Location(s): Chợ Lớn, Cochinchina, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): 14 April 1900, Paris, France, *Exposition universelle*. The CNC release date is 1901, but no details are given. The Lumière catalogue entry notes the series *Promenade du dragon à Cholon* (Dragon Dance in Chợ Lớn) was programmed at the Lumière venue in Lyon 19 May 1901.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is available for viewing in digital formats at the Lumière Institute, Lyon, France. The CNC reference number is 80199. The Lumière catalogue numbers are 1134 (1283).

Production company or organization: N/A.

Distribution: Lumière international agents.

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: A Chinese parade passes in front of colonial houses in the Chợ Lớn district west of Sài Gòn.

Comments: Continuing the above scenes of the dragon dance parade, this film presents people of different ages carrying diverse ritual items from right to left across the frame. Among them are palanquins, incense urns and statues. The camera is positioned as it was in DW0071, and the small group proceeds in a similarly random arrangement.

Catalogue number: DW0075.

Title: *Promenade du dragon à Cholon, V* (Dragon Dance in Chợ Lớn, V).

Type: Documentary/Reportage.

Shooting dates: 17 January 1900.

Location(s): Chợ Lớn, Cochinchina, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): 14 April 1900, Paris, France, *Exposition universelle*. The CNC release date is 1901, but no details are given. The Lumière catalogue entry notes the series *Promenade du dragon à Cholon* (Dragon Dance in Chợ Lớn) was programmed at the Lumière venue in Lyon 19 May 1901.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is available for viewing in digital formats at the Lumière Institute, Lyon, France. The CNC reference number is 82822. The Lumière catalogue numbers are 1135 (1284).

Production company or organization: N/A.

Distribution: Lumière international agents.

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: A Chinese dragon dance parades in front of City Hall in the Chợ Lớn district west of Sài Gòn.

Comments: A second dragon effigy appears onscreen from the same angle as the dragon dance entry above, entry DW0071. The movement is from left to right, and the procession is sparsely populated.

Catalogue number: DW0076.

Title: *Danse du dragon, I* (Dragon Dance, I).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 137905. The Lumière file number in the CNC database is 4236. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: This film is probably a continuation of the entries above or a repeat entry with a slightly different title. However, the Chinese dragon dance is practiced in every part of Việt Nam, and Veyre could have filmed a different version of it during a different celebration. The shooting dates and locations of Veyre's productions need further research.

Catalogue number: DW0077.

Title: *Danse du dragon, II: préparatifs* (Dragon Dance, II: Preparations).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 149373. The Lumière file number in the CNC database is 4237. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: This film is probably a continuation of the entries above or a repeat entry with a slightly different title. The word *prèparatifs* (preparations) in the title indicates the film is a view the performers getting ready for the parade.

Catalogue number: DW0078.

Title: *Saigon: fête du Nouvel An chinois à Cholon, I* (Sài Gòn: Chinese New Year Festival in Chợ Lớn, I).

Type: Documentary/Reportage.

Shooting dates: January 1900.

Location(s): Chợ Lớn, Cochinchina, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 149437. The Lumière file

number in the CNC database is 4264. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: This film is the first of a four-part series. The film title corresponds to information about Veyre's trip to Sài Gòn in January 1900. The French authorities changed the date of *Tết* Lunar New Year celebrations to accommodate the visit of Prince Valdemar of Denmark. Without viewing the film, it is impossible to know the content. See DW0062 and others above.

Catalogue number: DW0079.

Title: *Saigon: fête du Nouvel An chinois à Cholon, II* (Sài Gòn: Chinese New Year Festival in Chợ Lớn, II).

Type: Documentary/Reportage.

Shooting dates: January 1900.

Location(s): Chợ Lớn, Cochinchina, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 81030. The Lumière file number in the CNC database is 4265. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: See DW0078, DW0062 and others above.

Catalogue number: DW0080.

Title: *Saigon: fête du Nouvel An chinois à Cholon, III* (Sài Gòn: Chinese New Year Festival in Chợ Lớn, III).

Type: Documentary/Reportage.

Shooting dates: January 1900.

Location(s): Chợ Lớn, Cochinchina, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 149626. The Lumière file number in the CNC database is 4293. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: See DW0078, DW0062 and others above.

Catalogue number: DW0081.

Title: *Saigon: fête du Nouvel An chinois à Cholon, IV* (Sài Gòn: Chinese New Year Festival in Chợ Lớn, IV).

Type: Documentary/Reportage.

Shooting dates: January 1900

Location(s): Chợ Lớn, Cochinchina, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 149642. The Lumière file number in the CNC database is 4294. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: See DW0078, DW0062 and others above.

Catalogue number: DW0082.

Title: *Groupe de chinois en prière* (Group of Chinese in Prayer).

Type: Documentary/Reportage.

Shooting dates: N/A

Location(s): French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 81299. The Lumière file number in the CNC database is 4277. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: I have placed this title among other films made in Chợ Lớn due to the predominance of the ethnic Chinese population in that area, and because Veyre's project coincided with the Chinese New Year celebration when many

Chinese would be visibly praying. In his correspondence Veyre mentions no other Chinese enclaves in Indochina. The shooting dates and locations of Veyre's productions need further research. See DW0104 and DW0105 for other Chinese scenes.

Catalogue number: DW0083.

Title: *Le Gouverneur Général se rendant à bord de «La Tamise» pour assister aux course de régates* (The Governor General boards "La Tamise" to watch the boat races).

Type: Documentary/Reportage.

Shooting dates: 18 January 1900.

Location(s): Sài Gòn, Cochinchina, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): 14 April 1900, Paris, France, *Exposition universelle*. The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is available for viewing in digital formats at the Lumière Institute, Lyon, France.

The CNC reference number is 80724. The Lumière catalogue numbers are 1137 (1273).

Production company or organization: N/A.

Distribution: Lumière international agents.

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: The Governor General walks across a wooden pier onto the boarding ramp of a ship.

Comments: The shooting date and location are accurately noted in the Lumière catalogue. The *Tamise* was a *Messageries Maritimes* ocean liner (Aubert 314). In the center of the frame a white-uniformed naval guard stands with his back to the camera on the boardwalk of a wooden pier. His legs extend beyond the lower border of the frame. In the right foreground closer to the camera, and behind him, potted palm branches are rise vertically to the top of the frame. The guard's figure creates a vertical barrier that divides the visual space between the near foreground, where the boarding ramp rises off screen to the right, and a smaller visual space to the left that extends in depth in front of the guard. A carpet lines the pier in a parallel line with the position of the standing guard, further emphasizing the division of visual space. Another potted plant is visible on the

left directly in front of the guard, narrowing the field of view across the pier. A tree line in the distance fills the background horizon at the top of the frame, and some sailors are visible on the pier at a distance of about 20 meters.

The handrail of the boarding ramp to the ship protrudes from the right border of the frame at roughly the height of the guard's shoulders. It tilts downward toward the center of his back, creating a perpendicular linear pattern with the potted plant behind him. A slight breeze causes the palm to move slightly over the guard's head. After a few seconds, the lower body of another guard, and another palm situated in the same way, can be discerned farther to the right on the other side of the boarding ramp. Most of the film is taken with this image of the pier and the back of the waiting guard at the foot of the boarding ramp in the center of the frame. He turns and faces the camera repeatedly.

Near the end of the film, in the narrow visual field to the left, a group of military officers enters the frame at a distance of about 25 meters. Governor General Doumer is among them walking with a cane and wearing a black tuxedo. His facial features are hidden beneath the low brim of a white colonial officer's helmet and a full mustache and beard. The others in the entourage wear decorated white uniforms and the same white oval helmets with low brims that nearly cover their eyes. After mounting the pier on a small cross bridge in depth, they walk across the pier on the carpet directly toward the guard in the center of the frame, approaching the camera. The governor is visible for only a few seconds because members of his retinue precede him and block our view. As they step onto the

ramp and rise beyond the frame to the right, they are all obstructed by the guard, the plants, and the handrail.

The compositional details of this scene and Veyre's extraordinary access to the government make the likelihood that the camera position was somehow flawed implausible. It has the effect of minimizing the governor and his military escort, while at the same time recording the scene of a grand entrance with a "hidden" camera. The awkwardness of the guard and the use of visual obstacles evoke the perspective of a child.

Catalogue number: DW0084.

Title: *Saigon: pari mutuel, II* (Sài Gòn: Pari-mutuel [Mutual Stakes], II).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 149625. The Lumière file number in the CNC database is 4292. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: The title appears with the number "II," but no previous entry is listed. I have included it among other entries from the events Veyre film in Sài Gòn, January 1900, due to the mention in his correspondence of horse races and other possible gambling activities. (Jaquier and Pranal 237)

Catalogue number: DW0085.

Title: *Saigon: pari mutuel, III* (Sài Gòn: Pari-mutuel [Mutual Stakes], III).

Type: Documentary/Reportage.

Shooting dates: January 1900.

Location(s): Sài Gòn, Cochinchina, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 137862. The Lumière file number in the CNC database is 4317. It is not mentioned in the Lumière catalogue.

Distribution: N/A

Provenance: France.

Production company or organization: N/A.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: See DW0084.

Catalogue number: DW0086.

Title: *Courses d'ensemble des régates, rameurs assis* (Gondola Team Races, Rowers Seated).

Type: Documentary/Reportage.

Shooting dates: 18 January 1900.

Location(s): Sài Gòn, Cochinchina, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): 14 April 1900, Paris, France, *Exposition universelle*. The CNC release date is 1901, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is available for viewing in digital formats at the Lumière Institute, Lyon, France. The CNC reference number is 80184. The Lumière catalogue numbers are 1139 (1288).

Production company or organization: N/A.

Distribution: Lumière international agents.

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: Vietnamese rowing teams compete on the Sài Gòn River.

Comments: The shooting date and location are accurately noted in the Lumière catalogue (Aubert 314). The camera is in a fixed position above the heads of spectators who fill the lower half of the frame. They face away from the camera toward the river, which fills the central visual field. Only their heads and shoulders are visible, so they appear suspended below the water. Several racing gondolas suddenly enter from the left and pass quickly to the right across the upper horizontal plane of the scene. The immobile spectators near the camera in the foreground contrast with the small animated figures rowing on the boats at a distance of roughly 30 meters. Near the top of the frame the tree line of the opposite shore creates a graphic horizontal line across the frame. Above this line a small section of empty sky above fills the uppermost visual field.

The racing gondolas are narrow with shallow hulls, and they have high bows that curve upward to about shoulder height. Each boat has a team of roughly 20 young men who use oars that are not mounted.

Catalogue number: DW0087.

Title: *Saigon: courses d'ensemble des régates, rameurs assis, II* (Sài Gòn: Gondola Team Races, Rowers Seated, II).

Type: Documentary/Reportage.

Shooting dates: 18 January 1900.

Location(s): Sài Gòn, Cochinchina, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 149774. The Lumière file number in the CNC database is 4318. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: This film is a continuation of entry DW0086.

Catalogue number: DW0088.

Title: *Saigon: Courses d'ensemble des régates, rameurs assis, III* (Sài Gòn: Gondola Team Races, Rowers Seated, III).

Type: Documentary/Reportage.

Shooting dates: 18 January 1900.

Location(s): Sài Gòn, Cochinchina, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not

available for viewing. The CNC reference number is 145825. The Lumière file number in the CNC database is 4445. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: This film is a continuation of entry DW0086.

Catalogue number: DW0089.

Title: *Courses d'ensemble des régates, rameurs debouts* (Gondola Team Races, Rowers Standing).

Type: Documentary/Reportage.

Shooting dates: 18 January 1900.

Location(s): Sài Gòn, Cochinchina, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): 14 April 1900, Paris, France, *Exposition universelle*. The CNC release date is 1901, but no details are given. The Lumière catalogue notes the film was programmed at the Lumière venue in Lyon 27 January 1901 with the title *Indo-Chine: course d'ensemble de régates. Ramuers debout* (Indo-Chine: Gondola Team Races. Rowers Standing) (Aubert 315).

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France.

Production company or organization: N/A.

Distribution: Lumière international agents.

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: Vietnamese rowing teams compete on the Sài Gòn River.

Comments: The scene is the same as in DW0086, this time with the rowers standing.

Catalogue number: DW0090.

Title: *Saigon: courses d'ensemble des régates (rameurs debout), II* (Sài Gòn: Gondola Team Races, Rowers Standing, II).

Type: Documentary/Reportage.

Shooting dates: 18 January 1900.

Location(s): Sài Gòn, Cochinchina, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 149775. The Lumière file number in the CNC database is 4319. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: Lumière international agents.

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: Vietnamese rowing teams compete on the Sài Gòn River.

Comments: This is a continuation of the previous entry DW0089.

Catalogue number: DW0091.

Title: *Saigon: courses de chevaux* (Sài Gòn: Horse Races).

Type: Documentary/Reportage.

Shooting dates: January 1900.

Location(s): Sài Gòn, Cochinchina, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not

available for viewing. The CNC reference number is 149565. The Lumière file number in the CNC database is 4288. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: Veyre's correspondence and the Lumière catalogue notes both refer to him filming horse races during the week of 18 January, but no films are listed by these sources (Jaquier and Pranal 237). Scenes from this footage may have been sold to Gaumont. See DW0127 below dated 1901.

Catalogue number: DW0092.

Title: *Courses de chevaux à Saigon: passage des concurrents* (Horse Races in Sài Gòn: The Starting Gate).

Type: Documentary/Reportage.

Shooting dates: January 1900.

Location(s): Sài Gòn, Cochinchina, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. The CNC reference number is 149564. The Lumière file number in the CNC database is 4287. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: This film is a continuation of entry DW0091. See DW0127 below.

Catalogue number: DW0093.

Title: *Saigon: course de chevaux: saut de haie* (Sài Gòn: Horse Races: Hurdle Jump).

Type: Documentary/Reportage.

Shooting dates: January 1900.

Location(s): Sài Gòn, Cochinchina, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 149022. The Lumière file number in the CNC database is 4097. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: This film is a continuation of entry DW0091. See DW0127 below.

Catalogue number: DW0094.

Title: *La sortie de l'arsenal* (Leaving the Armory).

Type: Documentary/Reportage.

Shooting dates: January 1900.

Location(s): Sài Gòn, Cochinchina, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): 14 April 1900, Paris, France, *Exposition universelle*. The CNC release date is 1899, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is available for viewing in digital formats at the Lumière Institute, Lyon, France.

The CNC reference number is 80737. The Lumière catalogue numbers are 1149 (1279).

Production company or organization: N/A.

Distribution: Lumière international agents.

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: Laborers walk out of the main gate of the *Arsenal de la Marine* (Maritime Armory).

Comments: The Lumière catalogue does not specify the shooting date but correctly identifies the location (Aubert 316). I believe Veyre shot this film with the rest of those produced in Sài Gòn in January 1900. He made several stops in Sài Gòn during his stay in Indochina, but the longest of these started in January 1900, when he began to work on the commission for the Paris Exposition. This film is not specifically dated, but based on Veyre's correspondence it was most likely made near the end of his last stay in Sài Gòn, when he was no longer obliged to film official functions like parades and boat races (Jaquier and Pranal 253).

The decorative iron entrance gate of the arsenal is at the center right of the frame positioned at a 30-degree angle which crosses the visual plane diagonally.

The gate extends toward a tile-roofed gate house in the left background. The gate is framed by two rectangular pillars, one positioned close to the camera on the right. The pillars are decorated with wide crowns and lamps. Shadows form overhanging trees create variations in the foreground texture. Vietnamese workers, both male and female, walk from right to left horizontally through the gate. They look toward the camera and occasionally smile.

The number of workers is small, and they walk alone or in pairs with ample space between them. A crowd of roughly 20 people faces the camera in the left background close to the house. Other onlookers, in the foreground shadows, are positioned frame right close to the camera. Thick foliage can be seen in the corners of the frame, behind the house and behind the gate.

Prominently featured at the center left border of the frame, a Vietnamese man stands facing right while operating a Cinématographe on a tripod. He wears a white colonial military suit and bush hat standing in the foreground between Veyre's camera and the exiting workers. From this position his feet are beyond the lower border of the frame, and his camera completely misses the workers. He looks like he's filming them, but he's to close to Veyre for that to be possible. This camera person was Veyre's photographic assistant, who also appears with a Cinématographe under his arm in the dragon dance film above (214). See entry DW0073.

Catalogue number: DW0095.

Title: *Saigon: policiers contrôlant l'entrée de la ville* (Sài Gòn: Police Controlling the Entrance to the City).

Type: Documentary/Reportage.

Shooting dates: January 1900.

Location(s): Sài Gòn, Cochinchina, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 82223. The Lumière file number in the CNC database is 4308. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: This film was most probably made during or after the January 1900 festivities. See DW0071.

Catalogue number: DW0096.

Title: *Cortège dans une rue* (Entourage in a Street).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): N/A.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 81818. The Lumière file

number in the CNC database is 4269. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: I believe Veyre shot this film in Sài Gòn during the January 1900 festivities. The *cortège* in the title must refer to important people; and Veyre's correspondence shows no other time when he filmed similar scenes in Việt Nam. The film could have been made in Cambodia when he accompanied and official delegation there in October and November 1899 (Jaquier and Pranal 227). Further research is needed to identify the locations and dates of Veyre's films.

Catalogue number: DW0097.

Title: *Éléphants et boys, I* (Elephants and Boys, I).

Type: Documentary/Reportage.

Shooting dates: N/A

Location(s): French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 149404. The Lumière file number in the CNC database is 4247. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: The *boys* in the title refer to manual laborers who are domestic servants or animal drivers. The English word was used by the French at that time. (Jaquier and Pranal 213) I have placed the two titles of this short series among other films made in and around Sài Gòn during the month of January 1900 due to the presence of elephants in the Chợ Lớn dragon dance parade. See entries DW0071 through DW0077 above. However, the films could have been made anywhere in Indochina, where elephants were commonly used for transportation in 1900. Veyre filmed an elephant procession series while he was in Cambodia. See DW0096 (227).

Catalogue number: DW0098.

Title: *Éléphants et boys, II* (Elephants and Boys, II).

Type: Documentary/Reportage.

Shooting dates: N/A

Location(s): French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 137865. He Lumière file number in the CNC database is 4248. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: This is a continuation of the last entry. See DW0096.

Catalogue number: DW0099.

Title: *Éléphants se baingant dans un fleuve* (Elephants Bathing in a River).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. Two films share the CNC reference number 81301. See DW0069. The Lumière file number in the CNC database is 4274.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: Because the film shares the same CNC reference number as DW0070, I believe it is set in Sài Gòn. Veyre shot extensively in January 1900 to fulfill his government contract, but the dates and locations of his work need further research.

Catalogue number: DW0100.

Title: *Promenade de colons en barque* (Colonials on a Gondola Excursion).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): N/A.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 149729. The Lumière file number in the CNC database is 4305. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: This film was probably made in the Sài Gòn area where extensive canals and floating markets are traditional parts of daily life. The dates and locations of Veyre's productions need further research.

Catalogue number: DW0101.

Title: *Foule devant la compagnie coloniale d'exportation* (Crowd in Front of the Colonial Export Company).

Type: Documentary/Reportage.

Shooting dates: N/A

Location(s): French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 82225. The Lumière file number in the CNC database is 4268. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: The Colonial Export Company had offices at every major port in Indochina. I have included it among other films made in the Sài Gòn area because it thematically supports both Veyre's government project and his itinerary. I believe Veyre shot many scenes near ports when he was about to leave Indochina.

Catalogue number: DW0102.

Title: *Une avenue* (An Avenue).

Type: Documentary/Reportage.

Shooting dates: N/A

Location(s): French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 137901. The Lumière file number in the CNC database is 4243. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: The shooting date and location cannot be verified. I have included it among other films made in the Sài Gòn area because it is dated 1900 in the CNC database and because I believe Veyre shot many ambient scenes when he was about to leave Indochina.

Catalogue number: DW0103.

Title: *Magicien* (Magician).

Type: Documentary/Reportage.

Shooting dates: N/A

Location(s): French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 144549. The Lumière file number in the CNC database is 4459. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: See DW102. Magicians in Việt Nam were Chinese or performed Chinese styles of magic. There are no films made in Cambodia on record to support a similar theme from that location. Further research is needed to identify the locations of Verye's work.

Catalogue number: DW0104.

Title: *Un singe et sa chaîne, I* (A Monkey and its Chain).

Type: Documentary/Reportage.

Shooting dates: N/A

Location(s): French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 81819. The Lumière file number in the CNC database is 4272. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: See DW0102. There is no continuation of the title with additional numbers in the sequence. Further research is needed to identify the locations of Verye's work.

Catalogue number: DW0105.

Title: *Maraîchers chinois* (Chinese Vegetable Farmers).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): N/A.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 80194. The Lumière file number in the CNC database is 4404. It is not mentioned in the Lumière catalogue. In addition, the CNC database includes an undated Lumière entry with the identical title *maraîchers chinois* which is probably the work of Gabriel Veyre, reference number 82819.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: The Lumière catalogue suggests that the film was made in China, but there is no record of Veyre having filmed there in his correspondence. He spent one day outside the city of Shanghai and took still photographs of his French companions at that time (Jaquier and Pranal 181). A significant Chinese population lived in Sài Gòn/Chợ Lớn when Veyre was there, so it is conceivable that CNC accurately placed this film in its Indochinese collection. Without notes or references it cannot be confirmed. A still photograph printed in the edition of Veyre's letters is purportedly from the film. It shows two shirtless peasant farmers irrigating a vegetable field with large containers suspended from shoulder poles. A high tree rises above the field in depth (176).

Catalogue number: DW0106.

Title: *Puits public* (Public Well).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): N/A.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): N/A.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 80202. The Lumière file number in the CNC catalogue is 4409. It is not mentioned in the Lumière catalogue. An undated Lumière entry appears in the CNC database with the identical title *puits public*, reference number 82823. It is most probably a continuation of the scene filmed by Gabriel Veyre.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: A still photograph in the published collection of Veyre's correspondence is credited to the film but not included in the Lumière catalogue. The photograph shows a group of eight young peasant men, shirtless and barefoot, with large cylindrical containers balanced on shoulder poles. They face the

camera on a street lined with small houses and trees in the background. The men are positioned from left to right across the middle of the frame in a long shot revealing part of the foreground. Their hair is cut in the Chinese style, with the front and top of the head shaved and a long braid in the back. The well itself is not visible in the photograph. The shooting date and location cannot be verified (Jaquier and Pranal 176). See DW0102.

Catalogue number: DW0107.

Title: *Remplissage d'une citerne* (Filling a Reservoir).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): N/A.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 149527. The Lumière file

number in the CNC database is 4286. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: See DW0102.

Catalogue number: DW0108.

Title: *Arrivée dans le village de Namo en chaise à porteurs* (Arrival in Namo Village by Sedan Chair).

Type: Documentary/Reportage.

Shooting dates: 12 February 1900

Location(s): Namo, Annam, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 81096. The Lumière file number in the CNC database is 4039. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: This film is a different view of the same location described in the entry below in entry DW0109. In his correspondence Veyre writes that all the images on this tour were filmed on his departure (Jaquier and Pranal 250). In order to film the arrival of the sedan chairs Veyre would have staged the scene.

Catalogue number: DW0109.

Title: *Le village de Namo: Panorama pris d'une chaise à porteurs* (Namo Village: Panorama from a Sedan Chair).

Type: Documentary/Reportage.

Shooting dates: 12 February 1900.

Location(s): Namo village near Tourane, Annam, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): 14 April 1900, Paris, France, *Exposition universelle*. The CNC release date is 1900, but no details are given. The Lumière catalogue entry indicates the film was programmed at the Lumière venue in Lyon 15 December 1900 with the title *Indochine – Village de Namo [vue prise d'une chaise à porteur]* (Indochina – Namo Village [view from a sedan chair]).

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is available for viewing in digital formats at the Lumière Institute, Lyon, France. The CNC reference number is 134529. The Lumière catalogue numbers are 1156 (1296).

Production company or organization: N/A.

Distribution: Lumière international agents.

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: A Vietnamese child runs through the communal square of a village in Annam.

Comments: Veyre described his trip north to Huế from the coastal port city of Tourane in a letter to his mother dated 14 February 1900. He had returned to Tourane after filming the events of January 1900 in Sài Gòn. He stopped in Huế for only one day before embarking on a tour of the *Col des nuages* (Cloud Pass, also known as the Pass of the Ocean Clouds, in Vietnamese *Đèo Hai Vàn*) near Tourane (now Đà Nẵng). He returned from the excursion a day later than planned so he could film and photograph what he had seen on the outward journey (Jaquier and Pranal 243, 250). The CNC database lists four films from this trip, but the Lumière catalogue includes only two. See entries DW0110 through DW0115. Information about the screening and distribution of these films is unavailable, and they are currently unavailable for viewing at the Paris archives.

A friend in Huế convinced him to take this trip through the forests and cliff regions of the central coast, carried by porters in a sedan chair, because of the beauty of the natural setting. The summit overlooking the coast was known for its

view of the sea below, as well as for the unpredictable clouds and mist that would suddenly engulf the area and obscure the view. Traveling on dirt trails and occasionally crossing rivers by sampan, Veyre discovered the people of a village called Namo. On his return trip to Tourane he filmed the village and scenes from the steep trail to the Cloud Pass (Jaquier and Pranal 249). For the film *Panorama*, Veyre was seated in a sedan chair holding the camera less than one meter above the ground, while the chair was in motion. A small child runs toward the chair in the center of the camera frame. In the reverse tracking shot, villagers and two native porters carrying supplies behind the chair gradually become visible in the background behind the child. As the chair is carried toward the viewer, the flat surface of the earthen village square moves below, and thatch-roofed houses are gradually revealed in depth. The perspective expands from the movement backward, and a triple combination of movements is achieved from the enlarging visual field, the ground moving below and the forward approach of the child. The child addresses the camera directly, and the facial expressions and gestures of the laughing boy, wearing a local ethnic tunic and a large steel neck ring, add further visual interest.

Catalogue number: DW0110.

Title: *Départ du village de Namo en chaise à porteur* (Departure from Namo Village by Sedan Chair).

Type: Documentary/Reportage.

Shooting dates: 12 February 1900.

Location(s): Namo village near Tourane, Annam, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 150066. The Lumière file number in the CNC database is 4220. It is not mentioned in the Lumière catalogue, but a still frame from a film entitled *Passage en chaises à porters au col des nuages, Annam* appears in the published edition of Veyre's letters with a catalogue reference number, *film no. 1298* (Jaquier and Pranal 246). This indicates the film was part of a series that at one time belonged to the Lumière catalogue: the original catalogue number for the *Panorama* film above is 1296. See DW0109.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: This film is a continuation of DW0109.

Catalogue number: DW0111.

Title: *Chasse en pirogue, I* (Hunting in Canoes, I).

Type: Documentary/Reportage.

Shooting dates: 12 February 1900.

Location(s): French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 81378. The Lumière file

number in the CNC database is 4157. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: I believe Veyre filmed this scene during his tour through the Cloud Pass, in February 1900. He passed through areas where rural hunters and fisherman lived, and his tour required the use of sampans at some crossings. See entry DW0108. This could also have been filmed in Cochinchina on one of the numerous streams and canals just before Veyre's departure, or in Cambodia (Jaquier and Pranal 227). Because the entry is numbered, it was part of a series for which no subsequent views have been located. The shooting dates and locations of Veyre's productions need further research.

Catalogue number: DW0112.

Title: *Passage en chaises à porteurs au Col des nuages* (Sedan Chairs in the Cloud Pass).

Type: Documentary/Reportage.

Shooting dates: 12 February 1900.

Location(s): Annam, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): 14 April 1900, Paris, France, *Exposition universelle*. The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is available for viewing in digital formats at the Lumière Institute, Lyon, France. The CNC reference number is 80195. The Lumière catalogue numbers are 1157 (1298).

Production company or organization: N/A.

Distribution: Lumière international agents.

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: A train of sedan chairs are carried by Vietnamese porters along a mountainous path.

Comments: The date of this film is documented in Veyre's correspondence. (Jaquier and Pranal 250) It is the second of two films listed in the Lumière catalogue from his tour of the Cloud Pass near Tourane in February 1900. Here the camera is fixed at a position above eye level and overlooking the path where a train of sedan chairs is carried by Vietnamese porters. The train forms a diagonal line that passes from the right in depth to the left foreground. Approaching the camera from the lower right of the frame, the sedan chairs ascend from a distance of about 20 meters. The right of the frame contains a row of thatched huts situated on lower ground than the path. Behind the train of chairs a steep mountainous incline rises to the top left of the frame. The upper right of the frame is filled with mist. The barefoot porters in conical hats strain as they march uphill. A Vietnamese guide walks in front wearing a turban and holding a stick periodically turns and checks the progress of the group. The passengers seem awkward and uncomfortable as the group passes beyond the frame to the left.

Catalogue number: DW0113.

Title: *Chaises à porteurs* (Sedan Chairs).

Type: Documentary/Reportage.

Shooting dates: 12 February 1900.

Location(s): Annam, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. Two titles share the CNC reference number 81305. See DW0056. The Lumière file number in the CNC database is 4271. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: This film is a continuation of the series Veyre shot during his tour of the Cloud Pass. It could also have been filmed in Cambodia (Jaquier and Pranal 227).

Catalogue number: DW0114.

Title: *Un Port* (A Port).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 137936. The Lumière file number in the CNC database is 4377. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: The shooting date and location cannot be verified. I have included it among other films made in the Sài Gòn area because it is dated 1900 in the CNC database. See DW0100-107 above.

Catalogue number: DW0115.

Title: *Grue à vapeur dans un port* (Steam Crane at a Port).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 137868. The Lumière file number in the CNC database is 4250. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: This film could have been made at any of the ports Veyre visited earlier. The shooting date and location cannot be verified. See DW0100-107 above.

Catalogue number: DW0116.

Title: *Embarquement d'un bœuf à bord d'un navire* (Loading an Ox onto a Ship).

Type: Documentary/Reportage.

Shooting dates: February/March 1900.

Location(s): Sài Gòn, Cochinchina, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): 14 April 1900, Paris, France, *Exposition universelle*. The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is available for viewing in digital formats at the Lumière Institute, Lyon, France. The CNC reference number is 80714. The Lumière catalogue numbers are 1151 (1286).

Production company or organization: N/A.

Distribution: Lumière international agents.

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: A bull is hoisted onto the deck of a ship.

Comments: The Lumière catalogue lists the location as Tonkin, but I have included it among films made during Veyre's departure from Sài Gòn, in March 1900, because he may have filmed several other port scenes from this location. See DW0122 below.

The frame is divided into two main visual fields. To the left is the deck of the ship and to the right is the river. The camera is fixed from a position over the water, just beyond the handrail on the deck of the ship. The rail creates a diagonal line extending in depth from the left corner of the screen to the center, near the top of the frame. It appears as though Veyre leaned out over the water from the deck. A straight vertical line from top to bottom in the center of the frame in depth is created by the hull of the ship. There are three figures on the deck of the ship at the extreme left of the frame.

The visual field to the right is a perspective of the open space of the water and the mist above it. Parallel to the vertical line of the hull, in the visual space over the water, a chain descending from above the frame creates a second vertical line. At the end of the chain there is a hook device with ropes attached to the horns of an ox. The animal is slowly hoisted upward to the deck of the ship while suspended by its horns over a small boat in the water below. It strains its neck and flails its hoofs slowly in the center of the frame. In the lower right corner, the bow of a small boat can be seen. Two Vietnamese men, one wearing a conical hat, attend to hoisting the ox.

Catalogue number: DW0117.

Title: *Embarquement d'un bœuf à bord d'un navire, II* (Loading a Bull onto a Ship, II).

Type: Documentary/Reportage.

Shooting dates: February/March 1900.

Location(s): Sài Gòn, Cochinchina, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. Two films share the CNC reference number 82304. See DW0029. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: This film may be a duplicate entry, but I believe it is a continuation of the film listed above with the same title. The shooting date and location cannot be verified. See DW0122.

Catalogue number: DW0118.

Title: *Débarquement de paysans* (Peasants Boarding).

Type: Documentary/Reportage.

Shooting dates: February/March 1900.

Location(s): Sài Gòn, Cochinchina, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not

available for viewing. The CNC reference number is 149503. The Lumière file number in the CNC database is 4278. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: I have included this title among other scenes from the Sài Gòn port based on Veyre's tendency to make films in series. It could have been made in Phnom Penh where only one film of a port scene is on record. Veyre tended to shoot all of his films in series due to the necessary maintenance and preparation. See DW0116-DW0122.

Catalogue number: DW0119.

Title: *Débarquement dans un port* (Boarding at a Port).

Type: Documentary/Reportage.

Shooting dates: February/March 1900.

Location(s): Sài Gòn, Cochichina, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): N/A.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 137941. The Lumière file number in the CNC database is 3210. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: See DW0116-DW0122.

Catalogue number: DW0120.

Title: *Débarquement de sacs* (Loading Sacks).

Type: Documentary/Reportage.

Shooting dates: February/March 1900.

Location(s): Sài Gòn, Cochinchina, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. The CNC reference number is 137879. The Lumière file number in the CNC catalogue is 4378. It is not mentioned in the Lumière catalogue.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: See DW0116-DW0122.

Catalogue number: DW0121.

Title: *Jeux à bord du Tonkin* (Games Aboard the Tonkin).

Type: Documentary/Reportage.

Shooting dates: February/March 1900.

Location(s): Sài Gòn, Cochinchina, French Indochina.

B/W or Color: B/W.

Language: N/A.

Sound/Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): The CNC release date is 1900, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 149013. There is no Lumière file number in the CNC database for this five-film series. The CNC database lists five films by Veyre with this title. These entries all have different reference

numbers as follows: 149012, 149013, 149014, 137838, and 80969. The last entry appears below. It is the only one among the group that is available for viewing.

Production company or organization: N/A.

Distribution: N/A

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: the *Tonkin* The Lumière catalogue indicates that each of the five films in the series focused on a different passenger playing a different game. I have included these films in the catalogue because they took place in Việt Nam. I believe Veyre prepared for his departure by recording scenes from the port vicinity before he left on 2 March 1900. See DW0122.

Catalogue number: DW0122.

Title: *À board du «Tonkin»: le saut de la corde* (Aboard the *Tonkin*: Jump Rope).

Type: Documentary/Reportage.

Shooting dates: 2 March 1900.

Location(s): Sài Gòn, Cochinchina, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: 17 meters.

Running time: 55 seconds.

Release date and location(s): 14 April 1900, Paris, France, *Exposition universelle*. The CNC release date is 1900, but no details are given. The Lumière catalogue entry indicates the film was programmed at the Lumière venue in Lyon 14 April 1900 with the title *Jeux à bord du «Tonkin»* (Games Aboard the "Tonkin").

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is available for viewing in digital formats at the Lumière Institute, Lyon, France. The CNC reference number is 80969. This number may be incorrect. Veyre made a series of five films with the same title. See DW0121. The Lumière catalogue numbers are 1143 (1131).

Production company or organization: N/A.

Distribution: Lumière international agents.

Provenance: France.

Producer(s): Gabriel Veyre.

Director(s): Gabriel Veyre.

Writer(s): N/A.

Cinematographer(s): Gabriel Veyre.

Editor(s): N/A.

Brief synopsis of the action: French children jump rope on the crowded deck of a ship.

Comments: The shooting dates cannot be verified, but I believe this series was filmed in Sài Gòn when Veyre left. The Lumière catalogue indicates that each of the five films in the series Veyre filmed on the Tonkin focused on a different passenger playing a different game. I have included all of these films in the catalogue because they took place in Việt Nam. I believe Veyre prepared for his departure by recording scenes from the port vicinity before he left on 2 March 1900.

The ship he traveled on from Sài Gòn to Marseilles was named the *Tonkin*, and this may be a source of confusion for film historians. The Lumière catalogue cites official records placing this ship on northern routes out of China in the service of the *Compagnie des Messageries Maritimes* (Maritime Courier Company), from 1898 to 1932. The catalogue assumes that he made a group of films from the deck of the *Tonkin* at the beginning of his stay in Indochina (Aubert 315). But in his correspondence, Veyre indicates that he would travel on this ship from Sài Gòn to Marseilles in March of 1900, and there is no indication he filmed his arrival in Hà Nội the previous year (Jaquier and Pranal 213). Since he had been actively accumulating filmed images to fulfill his government contract at the time, and there is no record of him filming in China, or in Tonkin before September 1899, I have placed this group of films among those made at the end of his stay in Indochina. The CNC database includes other films made in

1900 from the deck of the *Tonkin*. See entries DW0116 through DW0122. These dates may be incorrect, but based on Veyre's correspondence and his practice of shooting well-prepared series of films from one location it would be unlikely for him to have set up his equipment on his arrival. I have therefore dated the film March 1900 as part of the colonial film production in Việt Nam.

In a long shot that reveals the figures on the deck of the ship, two children play in the center of the frame, while adults look to the right across the deck of the ship in the background. The structure of a translucent roof adds linear details to the scene near the top of the frame. A conductor prepares a chair for a woman in the center of the frame behind the children. One of the two children is positioned on the extreme lower right, and the jump rope extends diagonally across the frame. The boards of the deck are visible in the foreground. No Vietnamese people appear onscreen. The passengers' apparel does not offer a clear impression of the climate or season.

Catalogue number: DW0123.

Title: *Indochine. Sài Gòn* (Indochina. Sài Gòn).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): Sài Gòn, Cochinchina, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A

Running time: N/A.

Release date and location(s): The Gaumont archival listing shows 1900 as the release date, but the records are unreliable. A subtitle, *Tout au début du siècle* (At the Beginning of the Century), follows the main index title.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. This film is not available for viewing. It belongs to the Gaumont *Boites Vertes* collection, reference number 0000GB 02692

Production company or organization: Gaumont.

Distribution: Gaumont.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: The title listed here is the earliest entry under the rubric *Indochine* in the Pathé Gaumont archive. A note in the entry describes the film as tinted, but no color value is given. If Gabriel Veyre sold his Horse Races films to Gaumont, it is likely this film is also a Veyre original. See DW0091.

Catalogue number: DW0124.

Title: *Indochine. grosses barques à rames*. (Indochina. Large Row Boats).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: N/A.

Release date and location(s): The Gaumont archival entry lists 1900 as the release date, but the records are unreliable.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. This film is not available for viewing. It belongs to the Gaumont *Boites Vertes* collection, reference number 0000GB 01114. An undated entry in the CNC database appears with the title *Barques*, and it may be the work of Gabriel Veyre. The CNC reference number is 81804.

Production company or organization: Gaumont.

Distribution: Gaumont.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Scenes of boat races, rickshaw drivers and laborers.

Comments: Specific shooting dates and locations are not listed in the Gaumont archival entry. The entry notes three events: 1) local boat races with teams of rowers, 2) rickshaws pulled on foot, 3) *porteurs indigènes* (natives transporting goods on foot).

Catalogue number: DW0125.

Title: *Indigènes lavant dans la rivière* (Natives Washing in a Small River).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): Huế, Annam, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: 95 meters.

Running time: 3’ 19”.

Release date and location(s): The Gaumont archival entry shows 1900 as the release date, but the records are unreliable. I believe the film was released, or re-released in the 1920’s coinciding with the tourism promotion of the government

after WWI. The emphasis on sculptures in Huế and other similarities with films from the same period support this date. Two other entries from the Pathé Revue collection, one undated (CM 1646) and the other from 1925 (PR 1925 53 34) include scenes described in almost identical language. The latter shares content with other films with earlier release dates, as well. See DW0167.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, Paris, France. This film is not available for viewing. It belongs to the Gaumont *Boites Vertes* collection, reference number 0000GB 00208. The Pathé Revue films mentioned above, CM 1646 and PR 1925 53 34 are both available for viewing on the archives' website or at the Paris office location.

Production company or organization: Gaumont.

Distribution: Gaumont.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Scenes in and around Huế.

Comments: Text for inter-titles does not accompany this entry, but notes describe the content. Two of the three short reels are devoted to the imperial citadel. The first reel alone presents local women with children washing clothes in a small river. Reel two includes *gros plans* (close ups) of an unnamed sculpted facade of

a temple in Annam. Sculpted facades were characteristic of the Hindu influenced Cham temples in the region but more famously found in Cambodia. The third reel shows the landscape and diverse views of Huế, including the citadel and its main entrance, as well as human and animal sculptures. The last reel ends with a view of a water basin at the entrance of the city. All three reels were made from negative flammable film stock.

The scenes in this film may have been produced by the Indochinese government in the early 1920's and recycled multiple times by both Pathé and Gaumont. The reels are only 20 meters, 30 meters, and 45 meters each, which indicates they were produced with less sophisticated equipment than corporate *actualités* from the period. Further research is needed to identify the filmmakers and catalogue information.

Catalogue number: DW0126.

Title: *Hà Nội 1901. Course de chevaux à Hà Nội* (Hà Nội 1901. Horse Race in Hà Nội).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): Hà Nội, Tonkin, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: 94 meters

Running time: 3’ 17”.

Release date and location(s): The Gaumont archival listing shows 1900 as the release date, but the records are unreliable. Reels one and five are both dated 1901 in the archival entry notes.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. This film is not available for viewing. It belongs to the Gaumont *Boites Vertes* collection, reference number 0000GB 00776.

Production company or organization: Gaumont.

Distribution: Gaumont.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Scenes of horse races and cock fighting in Hà Nội.

Comments: The film is preserved in five reels, with a sixth reel containing a tinted print of reel four. Four out of the five reels were printed with tinted stock. The second, third and fourth reels were tinted *marron*, a redish-brown hue, and reel five was printed *lavande*, a bluish tone. An inventory of the scenes is available in the archival listing.

The first reel (45 meters) starts with the title *Hà Nội 1901*. It presents a day of horse races at a French-built track in Hà Nội. The horses approach the judges table in a line and views of the races ensue. Inserts of the spectators, a carriage, steeplechase hurdles and atmospheric images from the point of view of the judges and the spectators follow. The reel ends with a scene labeled *ambiance du paddock* (atmosphere of the paddock).

The second reel (13 meters) captures images of *enfants indochinois* (Indochinese children) playing in water, probably a stream or a fountain. These are joined by a second group of children. Reel three (23 meters) returns to street scenes in Hà Nội, including rickshaw drivers and horse carriages. The fourth reel (7 meters) continues this sequence.

The final reel (6 meters) presents a cock fight. It starts with the title *Combat de coqs en Indochine, 1901*. Two men set the birds they carry into combat and watch. After the birds are separated, the reel suddenly shifts to street scenes in Chợ Lớn, west of Sài Gòn, in 1900. See DW0091 and others above. This may be assembled footage produced by Gabriel Veyre.

Catalogue number: DW0127.

Title: *Indochine. Labourage des rizières avec bufles*. (Working in the Rice Fields with Buffaloes). This spelling appears in the archival listing.

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: N/A.

Release date and location(s): The Gaumont archival listing shows 1900 as the release date, but the records are unreliable.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. This film is not available for viewing. It belongs to the Gaumont *Boites Vertes* collection, reference number 0000GB 01061.

Production company or organization: Gaumont.

Distribution: Gaumont.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Scenes of rice farmers using buffaloes to till the land.

Comments: The word *buffles* is misspelled in the title. Minimal notes to the entry describe irrigation scenes with dried gourds. The Gaumont archival listing includes no notes.

Catalogue number: DW0128.

Title: *Reims. France. Palais Royale.*

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: 76 meters

Running time: 2' 39". The segment on Indochina is roughly 20 seconds.

Release date and location(s): The Gaumont archival listing shows 1900 as the release date, but the records are unreliable.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. This film is not available for viewing. It belongs to the Gaumont *Boites Vertes* collection, reference number 0000GB 00989.

Production company or organization: Gaumont.

Distribution: Gaumont.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Scenes from four locations in the world.

Comments: The entry notes indicate that all four reels are tinted. The second reel, shot in Basra, Iraq, is tinted lavender, but the others are maroon. Only the third reel includes a scene from Việt Nam. This five-meter segment presents the Phát Diệm cathedral in the north central coastal region of Việt Nam. The film records the Vietnamese architecture of its bell pavilion and a statue of Christ.

The location of the Phát Diệm cathedral has been a Catholic enclave in Việt Nam since the early 17th century, when the French Jesuit priest under Portuguese direction, Alexandre de Rhodes, gave sermons there and transcribed his Romanized phonetic dictionary of spoken Vietnamese in 1627. It was later the scene of a Viet Minh insurrection witnessed by the English author Graham Greene. He wrote about the experience in his novel *The Quiet American*. This location was later developed for longer newsreel films in the 1920's. Here, the filmmakers position the Vietnamese location among other colonial territories to develop a cultural panorama.

The first reel (57 meters) starts with the cathedral at Reims and then moves to wine cellars of Pommery. Half the reel takes place underground. The second reel (eight meters) contains images of *souk* covered markets in Basra and

Sassora, Iraq. Scenes include a portrait of an Arab man smoking and a *noria* water wheel operating with four mules. Reel four (six meters) inserts a scene of a traditional Alpine village.

Catalogue number: DW0129.

Title: *Trois coloniaux avec boys*. (Three Colonials with Boys).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): Hà Nội, Tonkin, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: 42 meters

Running time: 1’ 28”.

Release date and location(s): The Gaumont archival listing shows 1900 as the release date, but the records are unreliable. Reel three and part of reel four are dated 1901.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. This film is not available for viewing. It belongs to the Gaumont *Boites Vertes* collection, reference number 0000GB 00775.

Production company or organization: Gaumont.

Distribution: Gaumont.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Scenes in and around Hà Nội depicting young Vietnamese men conducting rickshaws and two-horse carriages.

Comments: Notes for this film entry show it was made in four reels, and it develops a narrative culminating in a formal reception in Hà Nội. It begins with a scene of three French colonials on horseback accompanied by three young Vietnamese men on foot (nine meters). The young men run alongside the riders guiding the horses toward a road outside of Hà Nội, circa 1900. The second reel (six meters) is made up entirely of tracking shots from tramway cars. The filmmakers record daily life on the streets of Hà Nội, focusing on the *pousse-pousse* (rickshaw) drivers carrying people. They also capture images of Vietnamese houses and people in action carrying sacks, preparing items for sale, and pulling carts as the tram goes beyond the streets of the city toward the country side.

The third reel (three meters) shifts to 1901 and presents young Vietnamese men conducting a two-horse carriage in the city of Hà Nội. Inserts of the surroundings establish the location: *Vue d'Hà Nội en 1901* (View of Hà Nội in 1901). A French colonial gentleman and his wife board the carriage. In the final

reel (24 meters) the film returns briefly to 1900 with a change of location. This year in Sài Gòn the Governor General was greeted by local French officials at a large reception. After the reception insert the film returns to Hà Nội in 1901 where Mr. and Mrs. Buick, then celebrities at the dawn of the automobile age, are received at the Governor's Mansion for a different ceremony.

The theme of the two-horse carriage returns. A group of *personalités importantes* (dignitaries) arrives by carriage at a large manor house. The carriage approaches a line of other formally dressed dignitaries and uniformed military officers at the entrance, while other carriages pull in behind them. The camera then surveys the location highlighting the *palais* (official residence), the visitors and the uniformed guards. Vietnamese rickshaw drivers pass on the street in the back ground. The final image is of French soldiers marching in file past the mansion.

The narrative shows a progression from transport on foot to horses and carriages at the dawn of the automobile age. Mr. Buick was the founder of the Buick Manufacturing company and had recently patented a new "horseless carriage." I cannot verify the exact year of the film, but Mr. Buick would have been internationally known as early as 1901. Further research is needed to identify the dates and locations of numerous Gaumont Pathé archival entries.

Catalogue number: DW0130.

Title: *Marché à Hà Nội* (Hà Nội Market).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): Hà Nội, Tonkin, French Indochina.

Black and White or Color: Black and White.

Language: French

Sound or Silent: Silent

Format: 35mm.

Footage: N/A.

Running time: N/A

Release date and location(s): The CNC release date is 1902, but no other information is given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. It appears in the CNC database with the reference number 94393. An undated entry in the CNC database has a similar title: *Une Marché in Indochine* (A Market in Indochina), reference number 163361.

Production company or organization: N/A.

Distribution: N/A.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Scenes from a market in Hà Nội.

Comments: If the date is correct, this film would be a welcome addition to the viewable materials made in Việt Nam. Further research is needed to identify the producers and other catalogue information.

Catalogue number: DW0131.

Title: *Marché à Saigon* (Sài Gòn Market).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): Sài Gòn, Cochinchina, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: N/A.

Release date and location(s): The CNC release date is 1902, but no other information is given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. It appears in the CNC database with the reference number 181073. An undated entry in the CNC database has a similar title: *Une Marché in Indochine* (A Market in Indochina), reference number 163361.

Production company or organization: N/A.

Distribution: N/A.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Scenes from a market in Sài Gòn.

Comments: If the date is correct, this film would be a welcome addition to the viewable materials made in Việt Nam. Further research is needed to identify the producers and other catalogue information.

Catalogue number: DW0132

Title: *Fête des eaux sur le Mekong* (Water Festival on the Mekong).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): Sài Gòn, Cochinchina, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: N/A.

Release date and location(s): The CNC release date is 1910, but no other information is given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. It appears in the CNC database with the reference number 144300.

Production company or organization: N/A.

Distribution: N/A.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Scenes from a water festival, probably in Sài Gòn.

Comments: If the date is correct, this film would be a welcome addition to the viewable materials made in Việt Nam. It is possible the film was made in Phnom Penh, Cambodia, where the Mekong also passes, northwest of Sài Gòn. Further research is needed to identify the producers and other catalogue information.

Catalogue number: DW0133.

Title: *La Cochinchina et les petites industries indigenes* (Cochinchina and Small Native Industries).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): Sài Gòn, Cochinchina, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: N/A.

Release date and location(s): The CNC release date is 1910, but no other information is given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. It appears in the CNC database with the reference number 186759.

Production company or organization: N/A.

Distribution: N/A.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Scenes from the Sài Gòn area.

Comments: See DW0133 and others above.

Catalogue number: DW0134.

Title: *Une promenade sur le Mekong* (Excursion on the Mekong).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): Sài Gòn, Cochinchina, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: N/A.

Release date and location(s): The CNC release date is 1910, but no other information is given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. It appears in the CNC database with the reference number 186869.

Production company or organization: N/A.

Distribution: N/A.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Scenes from the Sài Gòn area.

Comments: See DW0133 and others above. Because so much of daily life on the Mekong takes place on small boats and through canals, the word *promenade* in the title probably refers to a gondola excursion.

Catalogue number: DW0135.

Title: *Barabbas*. (Barabbas)

Type: Reportage/Trailer.

Shooting dates: 1910.

Location(s): Hà Nội, Tonkin, French Indochina.

Black and White or Color: B/W with maroon tint.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: 332 meters.

Running time: 11’ 37”.

Release date and location(s): The Gaumont archival entry shows 1900 as the release date, but the records are unreliable. While a short reportage segment is dated 1910 in the entry notes, the film contains two advertising trailers for the fiction serials *Tih Minh* and *Barabbas*, released in 1918 and 1919 respectively. The 1910 footage may have been released earlier in another form.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. This film is not available for viewing. It belongs to the Gaumont *Boites Vertes* collection, reference number 0000GB 00162.

Production company or organization: Gaumont.

Distribution: Gaumont.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Clips from the fiction serials *Tih Minh* and *Barabbas* mixed with scenes from Hà Nội *aux environs de 1910* (around 1910).

Comments: Two reels are combined for this film, and the second (32 meters) was filmed in Hà Nội circa 1910. The entry notes indicate the arrival of a cargo ship and the activities of the port. The film presents a brief profile of a colonial man wearing the typical white suit wearing a French *casque* bush helmet. The reel

ends with various inserts of Hà Nội. The first reel (300 meters) is dedicated to two fiction films directed and produced by Louis Feuillade.

The first reel is much like an advertising trailer with extracts. *Barabbas* stars the actress Jeanne Rollette and the actor Georges Biscot. The archival entry includes Gaumont catalogue information for *Barabbas*. It appears in a collection called *Série Rouge* (Red Series), numbered 5455 through 5466. The other fiction serial advertised here is *Tih Minh*, also starring Jeanne Rolette. It is categorized in the same series and numbered 5319 through 5330.

Catalogue number: DW0136.

Title: *France. Portrait d'Albert Sarraut* (France. Portrait of Albert Sarraut).

Type: Documentary/Reportage.

Shooting dates: 1911.

Location(s): France

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 21".

Release date and location(s): The Gaumont release date is 1911.

Current location(s) and/or availability of materials: Archives Pathé Gaumont, Paris, France. This film is available for viewing on the archives' website or at the

Paris office location. It belongs to the Gaumont *Actualités* collection, reference number 1144GJ 00013.

Production company or organization: Gaumont.

Distribution: Gaumont.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Scenes of Albert Sarraut in front of a residence.

Comments: This film was made the year Sarraut was first sent to Indochina as the Governor General. He stands in front of a residence in Paris, France in a formal suit and tie and Derby hat. There are inter-titles describing his career. Another short segment, reference number 1144GJ 00003, from the same occasion and released the same year, features Sarraut with the *Résident supérieur* of Tonkin, named Malan, and another unidentified man; all three are dressed in the same formal manner with topcoats and derby hats. Sarraut had a significant influence on motion picture production in French Indochina. See Commentary on the Historical Framework above, pages 74-105.

Catalogue number: DW0137.

Title: *En Indo-Chine* (In Indochina). Although the CNC database has four undated entries with similar titles, and Pathé later used this phrase as a prefix for a continuing series this film is not related to other productions. See DW0188.

Type: Documentary/Reportage.

Shooting dates: 1912.

Location(s): French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: N/A.

Release date and location(s): The CNC release date is 1912, but no other information is given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. It appears in the CNC database with the reference number 23620.

Production company or organization: N/A.

Distribution: N/A.

Provenance: France.

Producer(s): Duc de Montpensier.

Director(s): Duc de Montpensier.

Writer(s): N/A.

Cinematographer(s): Duc de Montpensier.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: In 1912 Pierre Lafitte Company published a book by the Duke of Montpensier entitled *En Indochine: Mes Chasses – Mes Voyages* (In Indochina: My Pursuits – My Travels), with an introduction by Jean Richepin. The text is complimented with 136 photographs taken during the Duke's travels. This film entry, listed in the CNC database with *Mgr duc de Montpensier* as the director, is a companion to the book. Further research would make this a helpful addition to understanding the film production of the period. No other films made in French Indochina exist on record from 1912 besides the two that appear in the CNC database. In his editorial entitled *Le cinematographe et les questions coloniales* (The Cinematograph and Colonial Questions) published in *Les Annales coloniales*, October 4 1926, the Deputy President of the International Cinematography Congress Organizational Commission, Jean Locquin, noted that Montpensier had presented his films of the Angkor Ruins at the Geography Society of Paris in 1913. He claimed that this was the beginning of "colonial film production." (GGI 63481)

Catalogue number: DW0138.

Title: *Nam-Dinh – Centre indigène* (Nam Đinh: Native Center).

Type: Documentary.

Shooting dates: N/A.

Location(s): Nam Đinh, Tonkin, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: N/A.

Footage: N/A.

Running time: N/A.

Release date and location(s): The CNC release date is 1912, but no other information is given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. It appears in the CNC database with the reference number 47061. Pathé *Journal* collection lists another film with a similar title; reference number EXTCNC 33, released in 1915. See DW0143.

Production company or organization: N/A.

Distribution: N/A.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Scenes from Nam Định.

Comments: If the date is correct, this film would be a welcome addition to the viewable materials made in Việt Nam. Nam Đinh was a vital location for the Vietnamese intellectual and mercantile classes in Tonkin. A four-minute newsreel with a similar title from the Pathé *Journal* collection may have been a secondary use of the footage included here. See DW0144. There are no other films made in Việt Nam on record from 1912 other than the two that appear in the CNC database. Further research is needed to identify the producers and other catalogue information.

Catalogue number: DW0139.

Title: *La Baie d'Along* (Hạ Long Bay).

Type: Documentary/ Reportage.

Shooting dates: N/A.

Location(s): Hạ Long, Tonkin, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: N/A.

Footage: N/A.

Running time: N/A.

Release date and location(s): The CNC release date is 1914.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. It appears in the CNC database with the reference number 3899.

Production company or organization: N/A.

Distribution: N/A.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Scenes from Hạ Long Bay.

Comments: If the date is correct, this film would be a welcome addition to the viewable materials made in Việt Nam. Further research is needed to identify the producers and other catalogue information.

Catalogue number: DW0140.

Title: *En Cochin Chine* (In Cochinchina). The CNC database lists four undated entries with similar titles.

Type: Documentary /Reportage.

Shooting dates: N/A.

Location(s): Cochinchina, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: N/A.

Footage: N/A.

Running time: N/A.

Release date and location(s): The CNC release date is 1914.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. It appears in the CNC database with the reference number 178156. Four undated entries with similar titles are as follows: *En Cochinchine* (In Cochinchina), reference number 89345; *En Cochinchine: l'effort industriel française* (In Cochinchina: the French Industrial Effort), reference number 89346; *En Cochinchine: My Thô* (In Cochinchina: Mỹ Tho), reference number 89347; *En Cochinchine: la culture de la canne à sucre et la sucrerie* (In Cochinchina: Sugar Cane Farms and Confectionary), reference number 163764. Albert Sarraut's Cinematography Mission produced a similar title as well: *La canne à sucre*, edited for release before 1919. See DW016XX.

Production company or organization: N/A.

Distribution: N/A.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Scenes from the Sài Gòn area.

Comments: If the date is correct, this film would be a welcome addition to the viewable materials made in Việt Nam. Further research is needed to identify the producers and other catalogue information.

Catalogue number: DW0141.

Title: *Pêche à la dynamite en Indochine* (Fishing with Dynamite in Indochina).

Type: Documentary/ Reportage.

Shooting dates: N/A.

Location(s): French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: N/A.

Footage: N/A.

Running time: N/A.

Release date and location(s): The CNC release date is 1914.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is currently unavailable for viewing. The CNC database reference number is 52623.

Production company or organization: N/A.

Distribution: N/A.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: See entries above also lacking production details.

Catalogue number: DW0142.

Title: *Colonies* (Colonies).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: 30 meters.

Running time: roughly 30 seconds.

Release date and location(s): The Pathé release date is 1914.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. This film is not available for viewing. It belongs to the Pathé *Journal* collection, reference number 1914 15.

Production company or organization: Pathé.

Distribution: Pathé.

Provenance: France.

Producer: N/A.

Director: N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Scenes from colonial locations.

Comments: If the date is correct, *Colonies* is the earliest Pathé reportage film set in Indochina. The title was later used for a numbered series released mostly after 1926. The archival entry notes indicate one 30-meter reel contains five short scenes from four locations. One of these is identified is a factory in Indochina without further detail. The other scenes are notated as "porters in a jungle," "camels crossing a river," "natives carrying sacks," "loading a boat," and "departure" of the same boat. The entire film runs less than a minute. Another film with an identical title, also produced by Pathé, appears in the archival listing with the reference number AL B124 691 1. The two films should not be confused because their titles are the same. This second film is undated and over 10 minutes long. It can be viewed on the archives' website, and the entry provides textual

details from various French colonies around the world. It was most likely made in the early 1930's. The Gaumont Pathé Archives have compiled 19 hours of works by one of the Pathé *Journal* producer/directors named Robert Alexandre and placed them under a separate rubric. This group is called *Alexandre et documents divers*, with the subtitle *Les compils des années 30* (Compilations from the 1930's). All of the entries with the "AL" and "DD" indicators are from the same group. I don't believe Robert Alexandre could have produced the 1914 release.

Catalogue number: DW0143.

Title: *Nam Định, Tonkin* (Nam Đinh, Tonkin).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): Nam Định, Tonkin, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 4 minutes.

Release date and location(s): The Pathé release date is 1915.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. This film is available for viewing on the archives' website

and at the Paris office location. It belongs to the Pathé *Journal* collection, reference number EXTCNC 33. The film may be the same as entry DW0138.

Production company or organization: Pathé.

Distribution: Pathé.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Tour of sites in the city of Nam Đinh.

Comments: The second Pathé reportage production in Indochina, this film presents the location and its inhabitants in more detail than previous works from other producers. The entry contains few notes and no information about the reels. It does, however, contain onscreen inter-titles. Information describing the city tells us Nam Định had a population of 34,000 in the year 1915 and was a *ville universitaire indigène* (native university town). Located on the Red River coastal delta about 200 km southeast of Hà Nội, Nam Định was a provincial capital for silk and rice production. The film shows a map of Indochina onscreen with enlargements of the area.

Portions of the film were shot from the seat of a moving rickshaw as the camera operator toured the city through streets and parks, most notably with rows of *flamboyants* (red-blossomed trees), lining the walkway at the site of an historic

imperial pagoda. Gatherings of local people in customary clothing and aspects of Vietnamese architecture are highlighted, in particular a one-pillar *mirador* watchtower. The film also features a memorial to the first French resident of Nam Định.

The second half of the film enters a metal forging shop to demonstrate local production performed in the squatting position with hammers, followed by a brief demonstration of local embroidery. Lastly, we see an *école professionelle* (trade school) for lace making where very young women wearing dark tunics and firmly wrapped head garments demonstrate and display their work for the camera. These segments profiling the workers center the subjects in the frame to highlight their physical movements and appearance.

Catalogue number: DW0144.

Title: Films from the Albert Kahn Museum have no titles.

Type: Documentary/Reportage.

Shooting dates: The archival entry lists 22 September 1915 as the shooting date with a question mark. It cannot be confirmed without further research. During his tenure as the filmmaker for Albert Kahn's archival project, Léon Busy shot a total of 50 minutes of footage. Most of these were filmed in 1921, and the date of this film may be incorrect.

Location(s): Hà Nội, Tonkin, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 1’ 31”.

Release date and location(s): N/A.

Current location(s) and/or availability of materials: Albert Kahn Museum, Boulogne, Department des Hauts-de-Seine, France. This film is available for viewing at the museum in digital formats. The reference number is 00132.

Production company or organization: *Archives de la planète* (Archives of the Planet).

Distribution: N/A.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): Léon Busy.

Editor(s): N/A.

Brief synopsis of the action: Scenes of lion and dragon dances in Hà Nội during the mid-autumn festival.

Comments: The archival notes for this film provide two textual fragments from ethnological descriptions of the mid-autumn festival. One is from the book *Connaissance du Việt Nam* (Knowledge of Việt Nam) by Pierre Huard and Maurice Durand, and the other is from a Vietnamese edition translated by Nicole

Louis-Hénard for l'Ecole française de l'extrême orient (EFEO) entitled *Viet-Nam Phong-tuc* (Customs and Mores of Việt Nam) by Phan Kế Bính. The notes provide a broader cultural context by describing the symbolism of the seasonal mythology, and the atmosphere during a *procession du lion* (lion parade), with children singing and percussion. But this silent film, with a running time of one minute and 31 seconds, is a scene of a dragon dance in a small procession. It resembles the many films maid by Gabriel Veyre 15 years earlier with a smaller retinue. A single medium-long shot records the effigy and the movements of the dancers that carry it horizontally across the screen. Although the archival notes indicate the film was made during the festival, the general impression is that what is onscreen was staged for the camera.

Catalogue number: DW0145.

Title: *Annamites d'Indochine viennent d'arriver à Marseille* (Annamese from Indochina Have Just Arrived in Marseille).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): Marseille, France.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 49 seconds.

Release date and location(s): The Gaumont release date is 1916.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. This film is available for viewing on the archive's website or at the Paris office location. It belongs to the Gaumont *Actualités* collection, reference number 1607GJ 00003.

Production company or organization: Gaumont.

Distribution: Gaumont.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Male and female Vietnamese workers are seen at the pier and gathered at an administrative building.

Comments: The entry has no onscreen inter-titles and presents no information about the reels. The workers wear heavy coats and hats, indicating that the scene takes place during winter months. They walk in an orderly formation, at times smiling. Vietnamese soldiers and French officers in similar uniforms, enter the frame in a long shot, first at the Marseilles pier, and then, from slightly above, through a nearby street. No other shorts are listed with this entry.

Catalogue number: DW0146.

Title: *Marseille. Au jardin colonial* (Marseille. At the Colonial Park).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): Marseille, France.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 52 seconds.

Release date and location(s): The Gaumont release date is 1916.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. This film is available for viewing on the archives' website or at the Paris office location. It belongs to the Gaumont *Actualités* collection, reference number 1611GJ 00004.

Production company or organization: Gaumont.

Distribution: Gaumont.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Vietnamese workers build a barracks to live in.

Comments: No inter-titles appear onscreen, and no information about the reels appears in the notes. The entry notes for this short segment indicate that Vietnamese workers had come to Marseille to work in munitions factories. They are shown here constructing their own *baraquements* (living quarters). The long single-story building is framed by wood beams and covered by wood panels. Both Vietnamese men and women work on the project, under military supervision. The short views are composed in medium long shots tilted upward so that movements are clear from the waist up and the roofs of the buildings are visible. No other shorts are listed with this entry.

Catalogue number: DW0147.

Title: *L'aviateur annamite Do Hu* (The Annamese Pilot Đô Hữ).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): France.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 34 seconds.

Release date and location(s): The Gaumont release date is 1916.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. This film is available for viewing on the archives' website or at the Paris office location. It belongs to the Gaumont *Actualités* collection, reference number, 1641GJ 00006.

Production company or organization: Gaumont.

Distribution: Gaumont.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Profile of a Vietnamese pilot in the cockpit of an airplane.

Comments: The short film memorializes Đô Hữ with images of him preparing for takeoff in a propeller airplane. He appears onscreen in profile from the shoulders up, with his French pilot's cap turned backwards. The body of the plane fills the lower third of the frame, and his elbow rests on the opening of the cockpit. He was also an infantry captain and had just died in battle. No other shorts are listed with this entry.

Catalogue number: DW0148.

Title: *Les annamites d'Indochine dans les ateliers d'aviation* (Annamese from Indochina in the Aviation Workshops).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): France.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 51 seconds.

Release date and location(s): The Gaumont release date is 1916.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. This film is available for viewing on the archives' website or at the Paris office location. It belongs to the Gaumont *Actualités* collection, reference number 1627GJ 00004.

Production company or organization: Gaumont.

Distribution: Gaumont.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Scenes of Vietnamese workers in an aviation maintenance shop.

Comments: Vietnamese workers appear from the waist up inside a munitions workshop wearing identical uniforms and infantry caps. They work on engine parts and large sections of airplanes used for warfare. The camera records the layout and atmosphere of the workshop with several cuts and close-ups. The Vietnamese workers concentrate on their work and ignore the camera, unlike other shorts where they often address the camera directly.

Catalogue number: DW0149.

Title: Films from the Albert Kahn Museum have no titles.

Type: Documentary/Reportage.

Shooting dates: The Kahn Museum archival listing shows the shooting dates as 1914 or February 1916 with a question mark. The date cannot be confirmed without further research.

Location(s): Hà Đông, Tonkin, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 3’ 48”.

Release date and location(s): N/A.

Current location(s) and/or availability of materials: Albert Kahn Museum, Boulogne, Hauts-de-Seine, France. This film is available for viewing at the museum in digital formats. The reference number is 00138.

Production company or organization: *Archives de la Planète* (Archives of the Planet).

Distribution: N/A.

Provenance: France.

Producer(s): N/A.

Director(s): Léon Busy.

Writer(s): N/A.

Cinematographer(s): Léon Busy.

Editor(s): N/A.

Brief synopsis of the action: In the town of Xà Là, scenes from a traditional festival called *ky phúc* (asking for happiness).

Comments: Because this film and the entry that follows, DW0151, were both shot in Hà Dong, and because they are the only films made in that location by Léon Busy for the Albert Kahn project, I have placed them next to each other in the chronology. The shooting dates for all of the films in this collection cannot be verified, but Busy probably made them all around the same time or in series. There are no inter-titles or credits for any of these films.

Like entry DW0145 above, the archival notes include a short citation from the same EFEO text translated by Nicole Louis-Hénard, and the film demonstrates

the commentary closely. The text uses the term *ky phúc* (asking for happiness) to describe events that take place every year at the change of the seasons, most commonly at the arrival of spring and autumn. Although the text was published in 1975, the term *ky phúc* is not the name of the famous mid-autumn festival, which takes place in many variations according to provincial customs. There is no well-known festival with this name in spring. The name probably refers to an older expression or a French phonetic spelling that has since been replaced.

Nevertheless, the film reproduces closely what appears in the text. I believe the filmmaker tried to present a local fertility ritual, on a very small scale, as it was practiced in Hà Dong, Tonkin, about 60 kilometers outside Hà Nội. The next entry, DW0151, also set in Hà Dong, is a film of a pilgrimage which typically occurs three times a year, most commonly in the early spring. I think Léon Busy probably shot both films around the same time, and they appear here in the chronology because they both share the possible shooting date of 1916 in the archival notes. Further research is needed to identify the dates and locations of Busy's films.

This short film has three main parts. The first shows a small procession along an unpaved road bordering rice fields. The second is a combination of outdoor village theater combined with the ceremony itself performed in daylight. The last is a view of final prayers and people celebrating.

The film begins with a long shot of the procession entering the frame in depth from the right. The small group of men dressed in black tunics and trousers moves left across the screen toward a turn in the road where the camera is

positioned. Some of the participants carry a palanquin. The background is hazy sky and the flat expanse of rice fields. As they reach the corner they turn away from the camera frame left, and a French man wearing a white suit emerges from behind them giving them instructions. There is a cut to the second part where we see a dance between pairs of men and women from a lower camera position. Somme children observe in the background, and the children are then guided by adults toward the center of the frame. A cut reveals men and women dressed in layered formal tunics, some of them torn, facing each other in rows. The camera is placed at shoulder height. The participants gesture slowly with arm movements and turns. The women smile and the men wear masks covering the area surrounding their eyes. Finally, the camera observes prostrations from behind the participants who face an altar in the center background. A priest signals two pauses that completely stop all motion onscreen. A few inserts of seated people drinking and talking end the film.

Catalogue number: DW0150.

Title: Films from the Albert Kahn Museum have no titles.

Type: Documentary/Reportage.

Shooting dates: The archival listing shows the shooting dates as 1916 or 1921. It is more probable that Busy shot this scene in 1921, but the date cannot be confirmed without further research.

Location(s): Hà Đông, Tonkin, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 2’ 46”.

Release date and location(s): N/A.

Current location(s) and/or availability of materials: Albert Kahn Museum, Boulogne, Hauts de Seine, France. This film is available for viewing at the museum in digital formats. The reference number is 00139. A restored full frame 35mm print of the film was donated to the Việt Nam Film Institute archives in Hà Nội by CNC in April 2004. The print has a four-minute running time at 20 frames per second. It is available for viewing upon request.

Production company or organization: *Archives de la planète* (Archives of the Planet).

Distribution: N/A.

Provenance: France.

Producer(s): N/A.

Director(s): Léon Busy.

Writer(s): N/A.

Cinematographer(s): Léon Busy.

Editor(s): N/A.

Brief synopsis of the action: Views of the pilgrimage to the Perfume Pagoda in Hà Dong province.

Comments: Because this film and the previous entry were both shot in Hà Dong, and because they are the only films made in that location by Léon Busy for the Albert Kahn project, I have placed them next to each other in the chronology. The shooting dates for all of the films in this collection cannot be verified, but Busy probably made his films in series according to standard practices. The archival notes include a brief but informative explanation of the pilgrimage, which occurs at regular intervals three times a year according to the lunar cycles. This citation is taken from the *Guides Madrolle: Indochine du Nord* travel guide, published by Hachette in 1923. No author is listed in the entry.

This film is comprised of several short segments that illustrate the steps taken by pilgrims who visit the *Hương Tích Sơn* (Perfume Pagoda). The onscreen participants are all Vietnamese. Boarding sampans in the village of Yên Vy, they travel up the Son Day tributary to the foot of the mountainous path that leads to the temple. The film continues with scenes from the steep footpath that leads to the huge caves where the temple is located. Inserts of pilgrims, including one of a mandarin being carried in a sedan chair by servants, appear in succession from hand-held camera positions. At times pilgrims turn and address the camera directly in medium close shots. The path is crowded with pilgrims surrounding the position of the camera, indicating that Busy himself participated in the seasonal visit. Once at the site, the filmmaker briefly records the rock formations and surroundings of the huge cave, stopping short of filming inside, perhaps due to a lack of available light.

Catalogue number: DW0151.

Title: *Incrustation de la nacre* (Mother of Pearl Inlay).

Type: Documentary/Reportage.

Shooting dates: N/A

Location(s): French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: N/A.

Footage: N/A.

Running time: N/A.

Release date and location(s): The CNC release date is 1916.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC database reference number is 34296.

Production company or organization: N/A.

Distribution: N/A.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Scenes of inlay techniques.

Comments: Without further information, we can only compare the title of this film to other works made later that display the traditional inlay techniques of Vietnamese artisans. Decorative scenes of landscapes and figures made from mother of pearl, also called nacre have been used in furniture making and word working in many parts of Việt Nam for centuries.

Catalogue number: DW0152.

Title: *Irrigation - Annam* (Irrigation – Annam).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: N/A.

Footage: N/A.

Running time: N/A.

Release date and location(s): The CNC release date is 1916.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is currently unavailable for viewing. The CNC database reference number is 92302.

Production company or organization: N/A.

Distribution: N/A.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Rural farming scenes.

Comments: Without further information, we can only compare the title of this film to other works made later that display farming techniques in Việt Nam. The use of hand irrigation tools, flooding and water-wheels made of bamboo were the subjects of such films. See DW0170 and others below.

Catalogue number: DW0153.

Title: *La France au Tonkin et en Annam* (France in Tonkin and Annam).

Type: Documentary/Reportage.

Shooting dates: 1917.

Location(s): Hà Nội, Tonkin and Huế, Annam; French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: N/A.

Release date and location(s): N/A.

Current location(s) and/or availability of materials: I have not found the location of prints for this film. It appears in Touzet as the earliest film made by Gaston Brun. **Production company or organization:** *La mission cinématographique du gouvernement général de l'Indochine*. (The Cinematography Mission of the Indochinese Government).

Distribution: N/A.

Provenance: France.

Producer(s): Gaston Brun.

Director(s): Gaston Brun.

Writer(s): N/A.

Cinematographer(s): Gaston Brun.

Editor(s): Gaston Brun.

Brief synopsis of the action: Governor General Albert Sarraut in Hà Nội and Huế.

Comments: Governor General Albert Sarraut reached Indochina in January 1917 and this film includes footage of his arrival, in addition to various scenes in the Hà Nội vicinity and Huế. The film is a sequence of short scenes at the time of the official proclamation of the Tonkin Codes and features Sarraut visiting the governor's mansion in Hà Nội and meeting the Emperor Khải Định. The filmmaker also inserted scenes of ancestral altars from some of the twenty-five provinces of Tonkin and sites of Huế. I believe Brun accompanied Sarraut on his

official tour of Tonkin and Annam, filming with the limited stock he started with, and then later inserted scenes that were taken from other shooting dates. The Touzet text indicates this film is short, with many inserts.

Catalogue number: DW0154.

Title: *Nogent-sur-Marne: à l'hôpitale du jardin colonial* (Nogent-sur-Marne: At the Colonial Park Hospital).

Type: Documentary/Reportage.

Shooting dates: 1917.

Location(s): Nogent-Sur-Marne, Paris, France.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 1' 11".

Release date and location(s): The Gaumont release date is 1917.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. This film is available for viewing on the archives' website or on at the Paris office location. It belongs to the Gaumont *Actualités* collection, reference number 1740GJ 00009.

Production company or organization: Gaumont.

Distribution: Gaumont.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: The French Minister of Colonies, René Besnard, decorates wounded soldiers from colonial territories on the lawn of the colonial park in Nogent-sur-Marne, France.

Comments: This film has no inter-titles. It begins with the Besnard awarding medals to wounded Senegalese infantrymen in a medium-long shot. The entry notes indicate the nationality of the soldiers. Soldiers of other nationalities wear French uniforms and are seated or reclining in rows of steel-framed lawn chairs with cushions. The camera is positioned roughly two meters above the ground to reveal the cut grass of the lawn in the foreground. The shoulders and heads of the French officials are only visible when they bend to decorate the veterans. A crowd of French soldiers and dignitaries fill the perimeter of the frame in the background, as the Besnard, wearing a formal civilian suit, moves among the wounded soldiers. Military officers in uniform and civilian attendants accompany him in his rounds. Wounded soldiers of various nationalities, seated or reclining on the same type of chair, are decorated as well in a series of cuts that sometimes profiles the wounded as the hands of Besnard enter the frame from above.

In the final sequence, Besnard decorates four “high administrators” from “the government” of Indochina with medallions from “The Order of the Dragon.” The Indochinese officials onscreen wear decorative silk tunics and turbans, in contrast to the others in uniform. The award was created by the French government and signifies a Vietnamese honor emanating from the emperor at Huế, with Besnard as his representative.

After the previous two Nguyễn monarchs with nationalistic tendencies were exiled by the French authorities, Khải Định ascended to the throne in November 1916. He would remain in the service of the Third Republic until his death in 1926 and become the subject of several newsreels during his reign. He does not appear in this entry.

Catalogue number: DW0155.

Title: *Les Indochinois en France* (Indochinese in France).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): Marseille, France.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: 95 meters.

Running time: 3’ 19”.

Release date and location(s): The Pathé release date is 1917.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. This film is available for viewing on the archives' website or at the Paris office location. It belongs to the Pathé *Journal* collection, reference number 1917 237.

Production company or organization: Pathé.

Distribution: Pathé.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Scenes of Indochinese soldiers at the port and at barracks in Marseille.

Comments: The archival entry has no intertitles. This film begins with a medium long shot featuring Indochinese soldiers mingling at a pier. They march in a file and then gather in barracks among soldiers of various nationalities. At first they are accompanied by French soldiers, but the majority of the film shows them in separate activities: cooking, shaving, marching in formation with the flag of Indochina. Several scenes are medium shots with the soldiers standing in a horizontal line, two or three deep, and facing the camera directly. Their facial features are diverse and are clearly of various Southeast Asian ethnic groups.

Most of them wear heavy coats, sweaters and caps. This film has a professional quality not seen before. The exposures are very well balanced and detailed. Geometric compositions and movements of troops in files through the square are edited with medium group shots facing the camera. Several close shots of Vietnamese coking and cleaning enhance the naturalism of the scenes.

Catalogue Raisonné: 1919 – 1926

Catalogue number: DW0156.

Title: *En Indochine: Hanoi* (In Indochina: Hà Nội). Pathé used *En Indochine* as a prefix for many newsreels which often included recycled and/or recombined footage.

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): Hà Nội, Tonkin, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 2’ 37”.

Release date and location(s): The film is part of a Pathé newsreel series called Pathé Revue *Rural* which began in 1919 and ended in 1932. The film’s on screen title is *Rural #3* and was therefore made early in the series. Further research is needed to confirm the precise release dates and locations.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. The film is available for viewing on the archives’ website and at the Paris office location in the Pathé Revue *Rural* collection, reference number PRR 3 1.

Production company or organization: Pathé.

Distribution: Pathé.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Scenes from the Hà Nội area.

Comments: The archival notes have no information about the print reels. Minimal onscreen intertitles identify scenes of tree-lined streets, gardens and parks, in addition to samples of Vietnamese architecture. No specific names are given in the intertitles. Two short views focus on Vietnamese peasants. The first is a woman fishing on a flood plain in the outskirts of Hà Nội. The second is a group carrying goods on foot with shoulder poles along a tree-lined street next to a lake. They wear wide-brimmed flat straw hats and loose black shirts and trousers. The camera is positioned above eye level in the center of the street as the randomly spaced peasants walk toward it from distances of roughly 10 to 20 meters. Other views reveal extensive gardens and Vietnamese architectural sites in fixed-frame compositions or slow panning shots. The visual style enhances geometric shapes and perspectives, often including water surfaces in depth and the sinews of vines on foreground tree trunks or overhanging branches. Scenes are

sparsely populated, and languorous pacing between cuts allows for unhurried observation.

Catalogue number: DW0157.

Title: *Hanoi, Tonkin. Le Gouverneur Général Albert Sarrault est reçu à la pagode de Sinh Tu avant son départ pour la France*. (Hà Nội, Tonkin. The Governor General Albert Sarrault is received at the Sinh Tư Pagoda before his departure to France). The listing appears with Sarraut's name misspelled.

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): Hà Nội, Tonkin, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 25 seconds.

Release date and location(s): The Gaumont release date is 1919. Albert Sarraut left his post as Governor General of French Indochina in 1919, so the date of release may be correct.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. This film is available for viewing on the archives' website or

at the Paris office location. It is part of the Gaumont *Actualités* collection, reference number 1932GJ 00008.

Production company or organization: Gaumont.

Distribution: Gaumont.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Scenes of a formal procession through the gate and garden of the pagoda.

Comments: This film would have been made by Gaston Brun or René Tétard for the Cinematography Mission because they were stationed in Hà Nội at the time, but without more information this cannot be confirmed. There is a strong possibility that the footage is from *La France au Tonkin* (France in Tonkin), which depicted Sarraut's *arrival* two years earlier, and simply recycled with different intertitles for the Gaumont release. See DW0153. The film opens with a shot facing the approaching procession of mostly Vietnamese participants from roughly one meter above eye level. Centered in depth, beneath the tower of the pagoda which is surrounded by trees, French officials wearing white uniforms are visible, accompanied by uniformed Vietnamese soldiers. There are several cuts revealing different angles of the administrators, banner and parasol carriers,

musicians who wearing formal silk tunics and turbans. The musicians perform on traditional lutes, flutes and various percussion instruments. The Governor and his entourage walk slowly, at times addressing the camera. It is a lavish ceremony with all the flags of the Indochinese territories displayed on the pagoda gate.

Catalogue number: DW0158.

Title: *Agriculture: Sylviculture* (Agriculture: Forestry). This Gaumont entry is a film made by Gaston Brun for the Cinematography Mission. The original title is *La Production de Caoutchouc* (Rubber Production; Touzet 12).

Type: Documentary/Reportage.

Shooting dates: 1918.

Location(s): An Lọc, Cochinchina, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 6’ 22”.

Release date and location(s): The Gaumont release date is 1919. If the date is correct it was one of the first films released for the Cinematography Mission.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. This film is available for viewing on the archives’ website

and at the Paris office location. It is part of the Gaumont *Enseignements* (Education) collection, reference number 1900GS 05453.

Production company or organization: *Mission cinématographique du gouvernement général de l'Indochine* (Cinematography Mission of the Indochinese Government) and Gaumont.

Distribution: Gaumont.

Provenance: France.

Producer(s): Gaston Brun.

Director(s): Gaston Brun.

Writer(s): N/A.

Cinematographer(s): Gaston Brun.

Editor(s): Gaston Brun. The film may have been edited again at Gaumont before release.

Brief synopsis of the action: Scenes demonstrating the cultivation of Hevea trees for rubber production on plantations in the Mekong delta region.

Comments: The text accompanying André Touzet's list of the films by Gaston Brun is as follows: "These views, taken at the *Suzannah* plantation in An Lọc (Cochinchina), show the steps of preparing the land for Guyana heveas cultivation: removing tree stumps with machines, clearing, tilling. We can follow the growth of the Heveas until maturity and understand the way rubber is extracted and processed (tapping, congealing, lamination and drying;" 12) The print is damaged and most of the images have exposure or processing problems. This is the first Gaumont listing set in Indochina for the *Enseignements*

(Education) series. The entry notes show that three of the four original reels are missing. Text for on screen intertitles is included in the notes.

The opening sequence begins with the camera tilted upward to reveal towering jungle trees. In one scene a child wears the white French colonial uniform and *casque* bush helmet while standing in mud and observing adult Vietnamese laborers clearing the land with the help of the steam plow. Next, fires combine with the plow to remove large indigenous trees and brush. Intertitles announce five stages of growth viewed in a sequence: seeding, Hevea trees after one month, Hevea trees after eight months, transplantation, and adult Hevea trees. Inserts profiling a crouching worker and a cow stable extend the sequence. A final sequence goes through the steps of sapping, filtering, blending and drying the raw material into latex. These scenes focus on actions at medium and close range.

Finally, a buffalo cart transports the finished product through the forest to Sài Gòn for export, a distance of 80 km. The sequence is peppered with inserts of the workers' daily existence in the forest. They appear in medium shot portraits, shirtless, addressing the camera. In addition to location inserts, a Catholic nun and an automobile incongruously appear on the plantation near the processing area.

Catalogue number: DW0159.

Title: *La canne à sucre* (Sugarcane). An undated entry in the CNC database also has the title *Canne à sucre: exploitation en Indochine* (Sugarcane: farming in Indochina).

Type: Documentary/Reportage.

Shooting dates: 1918.

Location(s): French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: N/A.

Release date and location(s): N/A.

Current location(s) and/or availability of materials: Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The reference number for the undated entry is 103446. An undated print of a film with this title, *Canne à sucre: exploitation en Indochine* (Sugarcane: Exploitation in Indochina) is listed in the CNC archival database, reference number 103446. A second undated CNC print with the title *En Cochinchine: la culture de la canne à sucre et la sucrerie* (In Cochinchina: Sugarcane Cultivation and Confectionary) appears with the reference number 163764.

These and other original prints may also be stored at the Defense Department archives in Nogent-sur-Marne. In his *Bibliographie de l'Indochine* archivist Paul Boudet indicates that many of the films held by the *Agence économique* (Economic Agency) in Paris were deposited in the archives of the *Etablissements de la Communication et Production Audiovisuelle de la Défense*

(ECPAD) during WWII. More than one hundred hours of unedited colonial era footage and over 800 titles on the subject of Indochina exist there, according Boudet's entry (155).

Production company or organization: Cinematography Mission of the Indochinese Government.

Distribution: N/A.

Provenance: France.

Producer(s): Gaston Brun.

Director(s): Gaston Brun.

Writer(s): N/A.

Cinematographer(s): Gaston Brun.

Editor(s): Gaston Brun.

Brief synopsis of the action: Scenes of a sugar plantation.

Comments: Although this is one of the titles specifically mentioned by Touzet, I found no corollary title in the Gaumont Pathé archives. The footage may have been damaged or combined with other scenes under a different title. I believe the original prints can be found at the CNC archives in Bois d'Arcy, France.

Touzet's notes read: "These views, taken at the plantations of the *Société des Sucreries fançaises d'Indochine*, unfurl before the eyes of the spectator the diverse stages of sugarcane cultivation (cutting stalks to be replanted, selection and planting, tilling and fertilizing, harvest) and the manufacture of sugar (pressing, refining syrup, pouring and casting;" 13).

Catalogue number: DW0160.

Title: *La celebration de l'armistice à Saigon* (Celebration of the Armistice in Sài Gòn).

Type: Documentary/Reportage.

Shooting dates: November or December 1918.

Location(s): French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: N/A.

Release date and location(s): N/A.

Current location(s) and/or availability of materials: This film does not appear in the CNC or Gaumont Pathé archives. It may be part of uncatalogued footage at ECPAD noted by Paul Boudet. See DW0159 on Boudet and ECPAD collections.

Production company or organization: Cinematography Mission of the Indochinese Government.

Distribution: N/A.

Provenance: France.

Producer(s): Gaston Brun.

Director(s): Gaston Brun.

Writer(s): N/A.

Cinematographer(s): Gaston Brun.

Editor(s): Gaston Brun.

Brief synopsis of the action: N/A.

Comments: This film appears in a Vietnamese magazine article with the title *Manifestation anti-guerre en Saigon* (Anti-war demonstration in Sài Gòn; Thương 26:29).

Catalogue number: DW0161.

Title: *Hors – Série. Films de propaganda pour les emprunts nationaux de 1917 et de 1918* (Propaganda Films for National War Bond Subscriptions of 1917 and 1918).

Type: Documentary/Reportage.

Shooting dates: 1917 and 1918

Location(s): Hà Nội, Tonkin, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: N/A.

Release date and location(s): These films were released in 1917 and 1918 at commercial film theaters and at public projections in Việt Nam.

Current location(s) and/or availability of materials: The films do not appear in the CNC or Gaumont Pathé archives. They may be part of uncatalogued footage at ECPAD noted by Paul Boudet. See DW0159 on Boudet and ECPAD collections.

Production company or organization: Cinematography Mission of the Indochinese Government.

Distribution: N/A.

Provenance: France.

Executive producer(s): N/A.

Producer(s): Gaston Brun.

Director(s): Gaston Brun.

Writer(s): N/A.

Cinematographer(s): Gaston Brun.

Editor(s): Gaston Brun.

Brief synopsis of the action: Touzet give no details about the scenes in these films.

Comments: Touzet lists two films made by Gaston Brun for the 1917 French National War Bond subscriptions in Indochina and three for those of 1918. He mentions that Indochina contributed 144 million French francs to the war chest, and that celebrations took place there to commemorate the sales. The films were used in Việt Nam to promote sales during Tétard's projection tours. Sarraut had originally asked for other films shown in France but none arrived in Indochina until after the Armistice, in January 1919.

Catalogue number: DW0162.

Title: *L'Industrie de la soie in Indochine* (The Silk Industry in Indochina).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): Bình Định, Annam, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 3' 41".

Release date and location(s): The Pathé archival entry for this film gives 1920 as the date of release. The entry also refers to another film dated 1931 (PR 1931 1 2). Onscreen text and images of the second film are identical to this one, except the duration of the second film is almost 2 minutes longer.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. This film is available for viewing on the archives' website or at the Paris office location. It belongs to the Pathé Revue *Rural* collection, reference number PRR 210 1.

Production company or organization: Pathé.

Distribution: Pathé.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Scenes of silk production in Bình Định, a town in the south central coastal area of Annam.

Comments: This film indicates a much higher level of sophistication in its editing and narrative construction. Like the Pathé release from 1917 Les Indochinois en France, the film is anonymously produced but demonstrates a professional signature found with greater frequency later in the decade. Before the title image, onscreen intertitles begin with a notice that the film is *ininflammable* (not inflammable). The first explanatory intertitle introduces the rinsing techniques used in Bình Định for the "improvement" of silk production. Vietnamese workers rinse the silk worm cocoons in bamboo baskets at an interior site with high windows. A sequence of close shots follows showing the cocoons and the winged escape of butterflies after eight days. Next the camera matches the composition of the last image of chrysalis wings on a bed of cocoons with small piles of white silk placed on a work table. We only see the hands of the worker.

The film then cuts to a large thatched village house at a rural location with the intertitle *Un élevage indigène* (A native farm). In this setting we see local Vietnamese silk worm growers in their communal hamlet. The camera presents the proportions and layout of the site with fixed-frame long shots. Inserts depict

the manners and gestures of the Vietnamese from the waist up. An elderly peasant man with a thin white beard carefully places silk worms collected for production on a straw trellis where they will spin their cocoons. We are shown the harvest of cocoons and then the peasants selling them to a local silk production facility. The film ends with scenes on the interior of this location, where silk is extracted from the cocoons, woven into strings and braided for sale. Rows of mostly young women stand at long table with an overhead plumbing structure in a narrow corridor. Several overlapping edits render double exposures of them working, and in the final close shot one woman presents a silk braid in the palm of her hand.

Catalogue number: DW0163.

Title: *A travers la Cochinchine et le Cambodge* (Across Cochinchina and Cambodia). Two undated entries in the CNC database share similar titles.

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): Cochinchina and Cambodia, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 25’ 45”.

Release date and location(s): Although the Pathé archival entry shows 1920 as the release date, the records are unreliable. The catalogue numbers for Pathé *Revue* typically included the year of production; in this case that would be 1925. The entry also contains multiple images found in another film released in 1929 with a running time of 3' 20": *Danse au pays Moï* (Dances of the Moi, Pathé reference number PR 1929 17 2. Footage from the latter film reappears several times in Pathé newsreels and an entire film, running 11' 42" and released in the 1930's, is dedicated to tea manufacturing by the same people of the area (Pathé CM 817). While these archival entries are from the Pathé Revue collection in the *Rural* series, some scenes are identical to a film from the Pathé *Journa*l collection, *Journée d'un coolie-pousse* (A day in the Life of a Rickshaw Driver) listed below, DW0178. The archival notes for the rickshaw film state that it was produced in the late 1920s, despite being categorized and dated as a film from 1920. Pathé recycled early footage from Indochina starting sometime in the mid 1920s. The archival entry notes are most likely incorrect, and the earliest images in this film are from 1925. I have included it in the chronology for 1920 because of date shown in the Pathé entry. Further research is needed to clarify the release dated and locations of the films in this series.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. This film is available for viewing on the archives' website or at the Paris office location. It belongs to the Pathé Revue *Rural* collection reference number PR 1925 53 34. The CNC database lists two separate undated films with nearly identical titles: *A travers la Cochinchine* (Across Cochinchina),

reference number 3869; and *A travers la Cochinchine et le Cambodge* (Across Cochinchina and Cambodia), reference number 6892. In addition to these entries, the CNC database includes multiple undated film titles that match scenes from this film as follows: *A Saigon: La journée d'un coolie-pousse* (In Sài Gòn: A Day with a Rickshaw Driver), reference number 84144; *Au pays Moï* (Among the Moi), reference number 84388; *Danses au pays Moï* (Dances Among the Moi), reference number 87959; *En pays moi* (In Moi Areas), reference number 24030.

Production company or organization: Pathé.

Distribution: Pathé.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Scenes from a tour departing from Sài Gòn in Cochinchina and traveling west to Angkor Wat in Cambodia.

Comments: Despite the title, this film contains images filmed in Hải Phòng, the major port city in Tonkin, and other scenes taken from the undated Pathé Journal entry CM 1661 entitled *Indochine No. 42*. Hải Phòng remains the biggest port in the northern region of Tonkin, and *No. 42* presents the city in an exclusive 12-minute film with a few intertitles lacking detail. It was either not distributed or released with a soundtrack in the 1930's. Here is very clear evidence that footage

was recycled. In this case, Hải Phòng substitutes for the famous Chợ Lớn market near Sài Gòn more than 700 miles away. In addition to revealing some of the uses of recycled footage, this 25-minute newsreel indicates some of the editorial processes of newsreel production in the period.

A travers la Cochinchine et le Cambodge is the longest Pathé film on Indochina made before 1926. Tourism themes developed earlier by Gabriel Veyre and Gaston Brun are included in this picture (the approach of an ocean liner, street scenes in Sài Gòn, the Chợ Lớn market). But this film also combines themes of agricultural production and ethnic minorities. According to onscreen intertitles, the term *Moï* used in the film to identify ethnic minority people was a pejorative term used by the Vietnamese in Sài Gòn and Huế to mean "savages." The specific ethnicity is not discussed in the film, but more detailed ethnographic presentations appeared in later films. In addition, films of Angkor and Cambodian dances were usually made separately. In this production the filmmakers present the road linking Sài Gòn to Cambodia, and the film ends with views of the Angkor Wat ruins, a water festival, and traditional Cambodian dances. I describe only the Vietnamese section below.

After a title presentation in stylized letters over a simple drawing of a rickshaw driver with a Vietnamese passenger, the generic introduction begins. An ocean liner approaches from the Sài Gòn River and docks at a pier where colonial passengers descend. A segment devoted to rickshaw travel follows as a European leaves his hotel and hails a driver. The camera tracks his movement from another rickshaw. This leads to a tour of colonial Sài Gòn where rickshaws, automobiles,

bicyclists, and pedestrians move on the wide central boulevard. The Sài Gòn city government building facade and other sites of colonial architecture are presented in this segment, and the camera changes to stationary positions for each view.

The next attraction is the Sài Gòn zoo where elephants and tigers are fed on camera, viewed through barred cages in the case of the tigers. The elephants appear in long shots that include foreground space. Following this scene there is an episode with a street vendor which appears in a different sequence in the later versions. The camera records his method of transport on foot with a shoulder pole, and his technique of preparing ingredients and serving local customers. Profiles of people eating end the sequence.

Intertitles introduce Chợ Lớn as the "rice capital" linked to Sài Gòn by a canal. The canal is explained and presented with its array of traffic in small sampan boats, and the camera is sometimes positioned inside a boat. This scene yields to an exploration of the canal vicinity and the commerce between local people. When an intertitle announces the Chợ Lớn central market, the camera is positioned in a building above the crowd and gives us a panoramic view of activity. The filmmakers then insert a scene featuring a Chinese butcher. The camera is positioned inside the shop so that the shirtless butcher appears screen right as he serves a shirtless man entering from the street. The butcher smokes as he cuts the meat. This same sequence appears in a later film about Hải Phòng (see above).

The subsequent views take place in Biên Hòa, a Chinese enclave north of Sài Gòn. Here we see a funeral procession for "a rich and young Annamese."

Banners with Chinese characters are held by a line of children as the small crowd passes through the otherwise empty street. The body is transported in a decorative box with four pole extensions handled by two men. This box includes a small altar covered by a frame and a shade curtain over it. Musicians with gongs surround the sarcophagus. Continuing in Biên Hòa scenes from a school for children learning decorative arts follows. The camera documents their study methods, and their painted ceramic work. These scenes may have been shot by Gaston Brun. See DW0125 above.

The film then moves to a segment reporting on rubber plantations. With landscape images of expansive Hevea groves and the close shots of the tapping procedure in almost identical compositions to those captured by Brun. These have different light and exposure values, however. Afterward, the film returns to landscape scenery with an exposition of the waterfalls near Trị An lake on the Đồng Nai River, in the south central region between Đà Lạt and Sài Gòn. Intertitles explain that in Cochinchina there are many tributaries, and they serve as the most accessible modes of communication between towns and villages. Inserts of a variety of fluvial landscapes follow. The quality of the prints is far above those made earlier.

The next section concerns the ethnic minority people named here the *Moï*. They live 100 km north of Sài Gòn, the intertitles inform us, and they have remained primitive. We see a circle of darker skinned non-sinitic men dressed in embroidered loin cloths and holding round metallic shields. Some of them wear white shirts, and others wear large earrings and decorative chains and pendants.

Most of them have long hair styled variously with beads and strings, several pound on gongs. They perform a dance that is praised by the intertitle narration. “Even though they live at the margins of civilization the Moïs have a very deep sense of art which can be seen in their warrior dances.” After series of portraits of the men, one in particular separates from the group and performs alone for the camera. He dances on a nearby dirt road in a state of deep concentration.

The final scene in Việt Nam is on the road leading to Cambodia. A truck overloaded with people and goods passes an elephant with two passengers on its back going the opposite direction. The camera is mounted on a vehicle and provides panoramic landscape views of part of the journey.

Catalogue number: DW0164.

Title: *Journée d’un coolie-pousse* (A Day with a Rickshaw Driver).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): Sài Gòn, Cochinchina, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: 120.1 meters.

Running time: 4’ 13”.

Release date and location(s): The Pathé archival entry shows 1920 as the release date, but the notes within the entry indicate it was made at the end of the 1920s without giving a specific year. While it is possible the film was made in 1920 and then recycled for later exhibition, it is unlikely. None of the other Pathé entries with the "CM" prefix were made before 1925. I include this one among other films from 1920 in conformity with the Pathé release date shown in the entry.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. This film is available for viewing on the archives' website or at the Paris office location. It belongs to the Pathé *Journal* collection, reference number CM 853. The CNC database lists an undated film with the title *A Saigon: La journée d'un coolie-pousse* (In Sài Gòn: A Day with a Rickshaw Driver), reference number 84144. **Production company or organization:** Pathé.

Distribution: Pathé.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: A French colonial civilian travels through Sài Gòn by Rickshaw.

Comments: This film was printed on one reel, which suggests it is from a later date than the archival entry indicates. There are minimal onscreen intertitles in

this version. The film is mostly comprised of hand-held traveling shots from inside a rickshaw. From the perspective of a passenger the camera tracks a second rickshaw with a European passenger wearing a white suit and French *casque* bush helmet. To add interest and narrative continuity, a fixed-frame street scene shows the rickshaw approaching the camera from a distance of about 50 meters, establishing the location. The passenger stops and pays the driver in a waist-up medium shot, and a profile of a noodle vendor ends the sequence with cuts that establish his location and his appearance from closer range. Throughout this short the Vietnamese people on screen smile and have a clean attractive physical appearance.

The film has a semi-comic narrative. A European man descends the stairs of a hotel with an open front and an armed guard. He hails a taxi on the street where there are several rickshaws waiting. After he takes his seat in one with its cloth top down the camera follows him through the city from various points of view. Cars are visible in the street scenes, and a banner with the name "Robert Schmidtz" appears over a storefront. The camera tilts down to focus on the bare feet of the driver running along the ground at one point. A sequence of scenes follows: local *Indochinois* (Indochinese people) enjoy drinks at a street stand, a newspaper vendor runs alongside the main rickshaw to deliver a paper to the French passenger, a rickshaw is parked in the shade with the top up near a high wall, several rickshaw drivers in an orderly row wait for customers along a tree-lined street. One of them wipes his perspiring face with a cloth, and then the film cuts to a profile close up of the same driver. He turns his head to reveal a coin

from a fare stuck in his ear. In a reverse angle shot, we see a noodle vendor and his customer eating at an itinerant street stand from the perspective of the European. After several cuts that depict the character of the vendor and the customer, we return to a conversation between the European passenger and his driver as he is paid. In the final scene, another driver picks up a local passenger sitting on the sidewalk. This passenger takes off his shirt and trousers and stashes them in a pocket located inside the rickshaw roof, entering the cab in his underwear. The final cut shows local people washing their clothes in a public fountain.

Catalogue number: DW0165.

Title: *Une grande cérémonie religieuse en Indochine: Le Nam Giao*. (A Great Religious Ceremony in Indochina: Nam Giao)

Type: Documentary/Reportage.

Shooting dates: 1918.

Location(s): Huế, Annam, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 5’ 7”.

Release date and location(s): The Gaumont archival entry shows 1920 as release date, but Touzet's entry shows the film was edited for release in 1919. A film with the same title was reviewed in the colonial journal *France Indochine* in April 1924 after it was exhibited in Indochina earlier that year. The press review indicates it was co-produced by the "Cinematographic Service of the Indochinese Government" and distributed by ICF (GGI 64382). Nguyễn Văn Ký provides a list of films held by the *Agence économique* which shows "Part II" of this title. The ICF co-production may have been made in 1923, since the festival occurred every three years (386). Many film prints made during the period existed in this collection with incorrect dates. According to the French Archivist Paul Boudet, these prints were deposited in the ECPAD archives in 1944. See DW0159 on Boudet and ECPAD collections.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. This film is available for viewing on the archives' website or at the Paris office location. It belongs to the Gaumont *Enseignements* (Education) collection, reference number 2000GS 05495.

Production company or organization: Cinematography Mission of the General Government of Indochina.

Distribution: Gaumont.

Provenance: France.

Producer(s): Gaston Brun.

Director(s): Gaston Brun.

Writer(s): N/A.

Cinematographer(s): Gaston Brun.

Editor(s): Gaston Brun. The film may have been re-edited for release.

Brief synopsis of the action: Scenes of the Nam Giao ceremony of the Sky and Earth in Huế.

Comments: This Gaumont entry has a title card but no on screen intertitles or footage details. A large procession marches on foot on a tree-lined road without onlookers. Over three hundred people participate in the procession and accompany the emperor to the ceremonial site. Khải Định himself rides in an ornate palanquin surrounded by armed imperial guards wearing the traditional costumes and stylized conical hats of the Nguyễn Dynasty army. A cortège of mandarins, banner carriers and attendants with high parasols, horse-drawn carriages and luxury rickshaws amplifies the parade. An elephant troupe with decorative harnesses and chairs leads the marchers; ceremonial dancers and musicians in jeweled traditional costumes follow. Some scenes are filmed from the backs of moving elephants, but the camera is most often positioned at eye level for a sequence of fixed frame shots. At times the camera is among the participants on the road itself. When the elephants pass, for example, the camera faces them in the middle of the road. Several pairs of elephants with enormous white tusks approach the camera and move beyond the left and right borders of the frame.

The procession enters a wide open air terrace roughly 75 meters square and surrounded by forest. The terrace has a mortar viewing platform accessed by five broad steps, and the royal entourage views the ceremony from this position.

The remainder of the participants align themselves in orderly formations around the perimeter at a distance of roughly 30 meters. An altar sits before the viewing area where Mandarins prepare a calf for sacrifice. The calf is transported in a roofed palanquin around which dancers and musicians perform. Several inserts shot from the perspective of the viewing platform are interspersed with views from the opposite side of the altar. Elderly Mandarins kill the calf and lay it in a large cauldron. A ceremonial dance begins, and the film ends with portraits of the adolescent female dancers.

The ceremony traditionally occurred during the first weeks of the new lunar year at an esplanade roughly five kilometers from the imperial city. The location was built in 1806 for the specific purpose of the ritual, which began in three years cycles in 1807. The ritual itself was created by Gia Long, the first emperor of the Nguyễn Dynasty, who reunified Nam Việt with the support of French mercenaries in 1802.

Catalogue number: DW0166.

Title: *La vie au palais impérial d'Annam* (Life in the Imperial Palace of Annam).

Type: Documentary/Reportage.

Shooting dates: 1918

Location(s): Huế, Annam, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 10’ 48”.

Release date and location(s): The Gaumont release date is 1920.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. This film is available for viewing on the archives’ website or at the Paris office location. The film is listed as part of the Gaumont collection of pedagogical films made in the 1920s under the rubric *Enseignements* (Education), reference number 2000GS 05525.

Production company or organization: Cinematography Mission of the Indochinese Government and Gaumont.

Distribution: Gaumont.

Provenance: France.

Producer(s): Gaston Brun.

Director(s): Gaston Brun.

Writer(s): N/A.

Cinematographer(s): Gaston Brun.

Editor(s): Gaston Brun. The film may have been re-edited for release at Gaumont.

Brief synopsis of the action: Scenes inside the imperial citadel of Huế.

Comments: The title for this Gaumont entry is the first line of text accompanying the Gaumont archival entry. The notes include no information about the reels or footage. With its running time of over 10 minutes, this is the longest Gaumont

newsreel set in Indochina from the period. Touzet's notes on this film read as follows: "This film could only be made with the insistence of the French administration and by the good graces of His Majesty Khải Định. It is of the highest documentary and artistic interest. The imperial family, ministers, the Emperor at work, celebrations, and ceremonies are the subjects of remarkable scenes. Fortunately, the film has captured these millenary rites that are destined without doubt to disappear with the progress of occidental mores" (14).

The emperor Khải Định first appears in a traditional embroidered silk tunic with a formal retinue of servants and advisors walking through the halls and exterior passages of the palace to a throne chamber. In a series of shots, the camera is placed slightly below, or alternatively above eye level to give the retinue an authoritative presence. They move through the palace at a distance of roughly 10 meters from the camera in long takes that establish architectural details. Inserts follow of a large ceremonial dance troupe wearing ornate jeweled costumes as they perform in the main square of the citadel. These scenes are filmed through archways and windows which frame the performance taking place at a distance of roughly 20 meters below the level of the camera. In the same location but from varying camera positions, royal guards and servants with high parasols align themselves around the elevated throne where Khải Định observes the performance, before the emperor is carried in a decorative sedan chair along a carpeted path between pavilions. The *cortège* reaches a reception area at the main entrance to the square where the emperor descends and greets colonial officials in white uniforms.

In the next sequence, a young princess addresses the camera directly in a close shot while reading on a wicker divan in the presence of her brother prince Vĩnh Thụy (Bảo Đại). The royal family, surrounded by Vietnamese royal guards and servants, then joins decorated colonial authorities in a reception. A sequence of long shots, some from high vantage points with the camera tilted downward, reveals the bridges, gates and system of canals surrounding the citadel lined with imperial guards in panoramic views. Inserts follow of the emperor signing documents, the imperial gardens and a sampan transporting the prince across one of the palace reservoirs. The views of Khải Định in his office were used in other newsreels profiling the emperor when he traveled to France in 1922. In a final sequence, canon rounds are fired at the ramparts as a delegation of European officials joins the colonial authorities visiting the emperor at court. The row of canons descends in depth for dramatic effect. Mandarins then enter the main citadel terrace where the authorities gather. Like scenes filmed by Gabriel Veyre over twenty years before, the Mandarins move in orderly files with heads bowed and dressed in layered embroidered silk tunics and formal silk headwear; they prostrate themselves on the terrace below the emperor and officials positioned on a veranda roughly two meters above. Khải Định is then shown leaving the court by automobile, and the French and Vietnamese flags fly on a nearby hill.

Catalogue number: DW0167.

Title: *Les Tombeaux de Hué* (The Tombs of Huế).

Type: Documentary/Reportage.

Shooting dates: 1918.

Location(s): Huế, Annam, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 8’ 8”.

Release date and location(s): The Gaumont release date is 1920.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. This film is available for viewing on the archives’ website or at the Paris office location. It belongs to the Gaumont *Enseignement* collection, reference number 2000GS 05564.

Production company or organization: Cinematography Mission of the Indochinese Government an Gaumont.

Distribution: Gaumont.

Provenance: France.

Executive producer(s): N/A.

Producer(s): Gaston Brun.

Director(s): Gaston Brun.

Writer(s): N/A.

Cinematographer(s): Gaston Brun.

Editor(s): Gaston Brun. The film may have been re-edited at Gaumont for release.

Brief synopsis of the action: Scenes of royal mausoleums in Huế.

Comments: The Gaumont entry has a title card but no intertitles at the time of viewing. Touzet's notes for the *Mission* entry read: "For their final rest, the Emperors of Annam constructed marvelous Edens during their lifetimes, where an abundance of pagodas among blue lakes attest to their immortal glory. With the motion picture camera, we stroll through these immobile splendors: mausoleums of the emperors Gia Long, Thiệu Trị, Tự Đức and Minh Mạng" (13).

A sequence of views begins with the aligned mortar statues of Vietnamese warriors on the terrace of an unidentified mausoleum that looks very much like the tomb of Emperor Tự Đức (1847-1883). The camera is positioned near the statues and films close ups of the faces. From various angles the Brun then captures features of the landscape, nearby pavilions and gardens viewed from the terrace. The large doors of a formidable exterior gate, a rectangular mortar arch on an unpaved road, open center screen, and children run through the opening. The sequence continues featuring a pavilion surrounded by water viewed from above so that the network of steps in the hillside is visible. The camera is positioned in a darkened interior and a pedestrian wearing a conical hat approaches from below under daylight. As he nears the camera we can see the long white beard of elderly man under the shadow of his conical hat. He looks downward and moves barefoot with careful agile steps. Inserts of elephant statues form several angles are followed by mandarins bowing inside a tomb. The camera

faces outward from the interior so the background is lit behind the dark pillars and bowing figures. The film ends with a short sequence of landscape scenes. The final view is a low dugout sampan with one man rowing from a standing position on an unnamed river or tributary.

Catalogue number: DW0168.

Title: *Hué* (Huế). This shortened Gaumont title corresponds to Gaston Brun's *Hué, capitale de l'Empire d'Annam* (Huế, Capital of the Annam Empire). Two other French titles appear undated in the CNC database: *Hué, ville royale* (Huế, Royal City), reference number 91850; and *Hué, capitale d'Annam* (Huế, Capitale of Annam), reference number 91848. I believe Gaumont acquired the combined footage from the *Agence économique* and released it under various titles.

The 1983 official *Lịch Sử Điện Ảnh Cách Mạng Việt Nam* (History of Vietnamese Revolutionary Cinema) lists two other films with Vietnamese titles similar to the CNC entries: *Huế thành phố hoàng gia* (The Imperial City of Huế) and *Phong cảnh tại kinh dô Huế* (Sites of the Imperial City of Huế). I believe that inconsistencies in translations from the original French have confused the *Huế* titles from this period, and they are parts of the same original footage (4).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): Huế, Annam, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 5’ 18”.

Release date and location(s): The Gaumont release date is 1920, but the records are unreliable. *Indochine Films et Cinémas* (ICF) distributed and exhibited *Phong cảnh tại kinh dô Huế* (Sites of the Imperial City of Huế) in Sài Gòn and Hà Nội in the fall of 1924 as part of a “special week of programming” sponsored by ICF, along with the films *Hội Kiếp Bạc* (Kiếp Bạc Festival) and *Kim Vân Kiều*, both ICF productions (Bào 20).

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. This film is available for viewing on the archives’ website or at the Paris office location. It belongs to the Gaumont *Enseignements* (Education) collection, reference number 2000GS 05543. The CNC database lists two undated entries with similar titles, *Hué, ville royale* (Huế, Royal City), reference number 91850; *Hué, capitale d’Annam* (Huế, Capitale of Annam), reference number 91848. See DW0159 on Boudet and ECPAD collections.

Production company or organization: Cinematography Service of the Indochinese Government and Gaumont

Distribution: Gaumont and ICF.

Provenance: France.

Producer(s): Gaston Brun

Director(s): Gaston Brun.

Writer(s): N/A.

Cinematographer(s): Gaston Brun.

Editor(s): N/A.

Brief synopsis of the action: Scenes of the city of Huế outside the citadel.

Comments: The Gaumont entry notes include the word *Vietnamien*, indicating the file was created after WWII. The film has no on screen intertitles, and the entry includes no notes on the reels or footage. This installment in the Gaumont *Enseignements* (Education) series mixes scenes from inside the Huế royal citadel and the surrounding landscape. A sequence of architectural views of the inner courtyards and ramparts is followed by inserts featuring royal pavilions situated on hills or in garden settings. The style and pacing are similar to previous entries. The film then segues to life among the peasantry on the Perfume River. Thatch-roofed sampans gather in clusters and circulate for local commerce.

A French-built steel bridge linking the two sides of the river is busy with Vietnamese pedestrians. Other scenes reveal the system of bridges that cross the mote barrier to the citadel. Emperor Khải Định is shown walking with an entourage, and he then boards a sedan chair carried by attendants while others carry high straw umbrellas. This footage is almost identical to entry DW0168 but edited differently. Like the earlier entry, canon rounds are fired, this time from a different camera angle. This view includes a pavilion behind the canons. An insert of a mandarin smoking from a large hookah follows. A view of children in formal tunics walking through the palace grounds, and a sequence of child portraits ends the film.

Catalogue number: DW0169.

Title: *Indochine. Ecole d'art annamite* (Indochina. Annamese Art School).

Type: Documentary/Reportage.

Shooting dates: 1918.

Location(s): Cochinchina, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 5' 35".

Release date and location(s): The Gaumont archival entry lists 1900 as the release date, but André Touzet lists the same title among those edited for release by 1919 (12). Gaumont most likely released the film in 1920.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. The film is not available for viewing. It belongs to the Gaumont *Boites Vertes* collection, reference number 0000GB 00080.

Production company or organization: The Cinematography Mission of the Indochinese Government and Gaumont.

Distribution: Gaumont.

Provenance: France.

Producer(s): Gaston Brun.

Director(s): Gaston Brun.

Writer(s): N/A.

Cinematographer(s): Gaston Brun.

Editor(s): Gaston Brun.

Brief synopsis of the action: Scenes in three locations of Vietnamese decorative arts schools.

Comments: Touzet's notes read as follows: "Here we can appreciate the fine efforts made in the native art schools of Cochinchina: we see at work the potters, cabinet-makers and foundry workers in Biên Hòa; the designers and engravers in Gia Định; the inlay workers, sculptors and embroiderers in Thủ Dầu Một" (12).

The Gaumont notes for this film show only one reel of footage that is not available for viewing. A parenthetical detail states the film was previously categorized in the *Enseignement* (Education) series with a different reference number, 5876. The Gaumont text identifies the action as embroidery, painting with easels, figurative drawing, figurines made in clay, woodworking. Children present their work for viewing, and the film ends with an anatomy lesson and a sewing demonstration. This film may share footage with Gaston Brun films. The Gaumont release *Au pays des pagodas* (2000GS 05876) also includes footage made by Gaston Brun from 1917 or 1918 with a segment entitled *Ecoles d'art annamite*. See DW0167.

Catalogue number: DW0170.

Title: *Au pays des pagodes* (In the Land of Pagodas).

Type: Documentary/Reportage.

Shooting dates: 1918.

Location(s): Tonkin, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 2’ 57”.

Release date and location(s): The Gaumont archival entry for this film shows 1920 as release date, but the records are unreliable. The entry notes use the word *Vietnamien* (Vietnamese) to describe the contents of the film, but this term was not used by the French until after WWII. The notes were either added much later than the film was actually released, or the film was released later than the date shown in the entry.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. This film is available for viewing on the archives’ website or at the Paris office location. It belongs to the Gaumont *Série Enseignement* collection, reference number 2000GS 05876. The Gaumont entry contains the title of another film made by Gaston Brun for the Mission cinématographique entitled *Les écoles d’art annamite* but includes no scenes from that film.

Production company or organization: Cinematography Mission of the Indochinese Government and Gaumont.

Distribution: Gaumont.

Provenance: France.

Producer(s): Gaston Brun.

Director(s): Gaston Brun.

Writer(s): N/A.

Cinematographer(s): Gaston Brun.

Editor(s): Gaston Brun and Gaumont newsreel editors.

Brief synopsis of the action: Diverse scenes of geographic interest in Tonkin.

Comments: The Gaumont prints are preserved on two reels. The footage is not documented, and one reel is missing according to the entry. Although the entry notes include the title *Ecoles d'art annamite*, no scenes form that film are found here. None of the locations are identified in the film and Brun may have inserted scenes from different regions, or Gaumont may have further altered the sequence of images. The text accompanying this title in Touzet reads: "The voyager transported to Tonkin admires the temples built by the sons of Annam in the midst of green rice fields, the shadow of bamboos and majestic banyans" (13).

The second reel includes high panoramic views of a city beneath mountains and hills in the background. One section appears to be shot from a cliff or an airplane looking down on the main road into Huế that leads through two large archways linked to ramparts. The busy road is surrounded by a broad orderly grid of rice fields lined with trees and gardens. Scenes depicting the terraces and steps of pagodas built in remote hills are inserted between medium close shots of an old peasant farmer laughing. The sequence continues with

shoulder height images of roads where large mortar statues of camels, horses and elephants are stationed in pairs. The statues face each other from opposite sides of the road and appear to be boundary markers or signs, situated so that one pair of facing animals is isolated in the rural visual space. An elderly peasant man addresses the camera in a medium shot insert and laughs. He wears a tattered straw hat with a wide brim and has a long stringy beard. Behind him are a grazing field and the peaks of high hills.

Further inserts continue featuring colonial military officers in white uniforms mingling with local mandarins. Together they visit a pagoda that looks like Thiên Mụ, where monks greet them. The film ends with high perspective over a bay where a line of junks with open sails passes below. It may be Ha Long. This scene is shot from an observation deck on a French naval warship which is revealed as the camera pans slowly to the left.

Catalogue number: DW0171.

Title: *Petits tableux d'Indochine* (Scenes of Indochina).

Type: Documentary/Reportage.

Shooting dates: 1918.

Location(s): Annam, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 4’ 41”.

Release date and location(s): The Gaumont release date is 1920.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. This film is available for viewing on the archives’ website or at the Paris office location. It belongs to the Gaumont *Série Enseignement* collection, reference number 2000GS 05566.

Production company or organization: Cinematography Service of the Indochinese Government and Gaumont.

Distribution: Gaumont.

Provenance: France.

Producer(s): Gaston Brun.

Director(s): Gaston Brun.

Writer(s): N/A.

Cinematographer(s): Gaston Brun.

Editor(s): Gaston Brun. The film may have been re-edited at Gaumont for release.

Brief synopsis of the action: Scenes of rural life in Việt Nam.

Comments: This Gaumont entry has a title card but no intertitles. The notes include no details about the reels or the footage. Touzet’s notes read: “One reel brings together a series of scenes of native life: villages on stilts, sampans, population types, animals, etc …” (13). The prints are damaged in parts and suffer from exposure or processing errors.

It is a geographic reportage film presenting rural life in an indigenous habitation in Annam, the central region of Việt Nam. The thatched buildings of the village are set near the banks of a river where people travel by sampan and elephant. Seen first in long shots from an elevated position, the village and the activities of the people who live there are presented in more detail through a sequence of medium exterior shots on the ground. Views establishing the placement of the buildings around the central square of the hamlet are followed by inserts of a cascading system of irrigation troughs, close ups of tools and the boats used for river transport. Then a segment of landscape images where mountain peaks rise in the background is followed by views of children swimming in a river near a thatched-roof bamboo house on stilts that are submerged under the high water; the house appears to float in the water. Women with broad flat straw hats travel downstream by sampan, and young men ride the backs of elephants across the water. In the following scene local people drive a group of horses and buffaloes across the same stretch of river. The film continues its artistic rendering to the end. We see a small orchestra of local musicians performing in a field, and portraits of a young woman and a colonial Vietnamese soldier precede a close overhead view of two fish in an urn. The final scene shows children riding buffaloes away from the camera in a field.

Catalogue number: DW0172.

Title: *Indochine, Saigon* (Indochina, Sài Gòn).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): Sài Gòn, Cochin China, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: 150 meters

Running time: 1’ 11”.

Release date and location(s): The Gaumont entry shows a release date of 1900, but the records are unreliable. The use of the word *Vietnamien* (Vietnamese) to describe the contents of the second reel indicates that the file was created after WWII or that the release date is inaccurate. The third reel is a view of Sài Gòn from an airplane. That scene may have been added in the late 1920’s. The seven reels are short and mostly flammable with maroon tinting, characteristic of earlier productions prior to 1918. I believe this print was made in the 1920’s, coinciding with Gaumont’s distribution of films made by the Indochinese government.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. This film is available for viewing on the archives’ website or at the Paris office location. It belongs to the Gaumont *Boites Vertes* (Green Boxes) collection, reference number 0000GB 00481. Two undated entries in the CNC database share similar titles: *Saigon, capitale de l’Indochine* (Sài Gòn, Capital of Indochina), reference number 99002; and *Saigon, capitale de la Cochinchine* (Sài Gòn, Capital of Cochinchina), reference number 99001.

Production company or organization: Gaumont.

Distribution: Gaumont.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Rural scenes from the Sài Gòn area, mostly of local children.

Comments: This film is a collection of seven short reels each with its own topic. None of the reels include intertitles. The first reel shows three scenes of children: they descend a water slide at a beach; they play on swings and carousels in a park. The location is not noted. The second reel is labeled *L'Indochine. Petits tableux* and it may be footage originally exposed by Gaston Brun. See DW0168 above. It begins with young male adult near the edge of an expansive body of water. He wears a conical hat and looks across the water as the sun sets on the remote opposite shore. The image is framed with large palm trees in mid-plan to the right. The tranquil scene is followed a profile of a young child laughing, and an insert of a pig pen. Children playing naked in what appears to be a shallow river bed completes the sequence, and then an insert on Laos ends the reel. These first two scenes make up half the film.

The rest of the film is a series of five single reel images: a view of Sài Gòn from an airplane, children eating apples and laughing, children playing with a miniature train, young women at the entrance of an unidentified pagoda *en Indochine* (in Indochina), and dark-skinned minority children wearing loincloths coming ashore on small bamboo pier at a river bed from a wooden sampan.

Catalogue number: DW0173.

Title: *10 Minutes en Indochine* (Ten Minutes in Indochina).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): Huế, Annam, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 1’ 31”.

Release date and location(s): The Gaumont release date is 1920.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. This film is available for viewing on the archives’ website or at the Paris office location. It belongs to the Gaumont *Série Enseignement*, reference number 2000GS 01554BIS.

Production company or organization: Gaumont.

Distribution: Gaumont.

Provenance: France.

Producer(s): Gaumont.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: An elderly Vietnamese couple sits eating rice with chopsticks. Then they argue and hit each other.

Comments: This film is part of a series called "10 Minutes in Indochina," but I have located only two entries with this title in the period. The film has no on screen intertitles, and the entry includes no notes on the reels or footage. The film records an elderly couple eating in a medium close interior shot under balanced light. They are positioned side by side and set down their dishes below the frame. Then they start to argue and physically hit each other, blocking slaps and punches. In the background is a wide paper scroll with large Chinese characters positioned on a woven hanging shade in a horizontal pattern. The camera angle positions this background at roughly 45 degrees extending in depth with the couple centered. The camera tilts up when they start to fight.

A new scene is then inserted showing a waist-up portrait of the same elderly peasant man seated before a flat white background directly facing the camera. The man eats noodles from a plate he holds in his left hand center screen. He holds the noodles in chopsticks above his face and drops the noodles into his

mouth. The man's teeth are customarily black, and he smiles as he chews looking into the camera lens. Finally, a new cut shows a younger Vietnamese man repeating this same action and then lowering his arms smiling as he looks directly at the camera.

Catalogue number: DW0174.

Title: *Chemins de fer de Yunnan* (Railroads of Yunnan). Gaston Brun made a film entitled *Le Chemin de fer du Yunnan* for the Indochinese Cinematography Mission. I believe this Gaumont release is the same film.

Type: Documentary/Reportage.

Shooting dates: 1918.

Location(s): Tonkin, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 7' 42".

Release date and location(s): The Gaumont release date is 1920.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. This film is available for viewing on the archives' website or at the Paris office location. It belongs to the Gaumont *Enseignements* (Education) collection, reference number 2000GS 05611.

Production company or organization: Cinematography Mission of the Indochinese Government and Gaumont.

Distribution: Gaumont.

Provenance: France.

Producer(s): Gaston Brun.

Director(s): Gaston Brun.

Writer(s): N/A.

Cinematographer(s): Gaston Brun

Editor(s): Gaston Brun and Gaumont.

Brief synopsis of the action: Presentation of the new railroad that ran through the mountainous northern region of Tonkin linking Indochina to the Chinese province of Yunnan.

Comments: The entry includes no notes on the reels or footage, and minimal intertitles. The entry notes give a few details, such as the altitude of the station at "Chouei Tang" in southern China, 2025 meters above sea level. The film documents the mountain landscape and the railroad line that cuts through steep passes. Throughout the film the camera is often positioned on the train revealing panoramic views of river spectacular valleys, waterfalls, rock formations and mountain peaks. The film documents the pylon structure supporting the rails and the structure of a steel bridge under construction. The steam train itself is the subject of one scene before landscape images reappear. Vietnamese passengers board the train at another station, one climbs through a window. Various images of a local stele and electric power lines in the vicinity of the railroad construction

site end the film. The length of this film indicates it was made later in Brun's term as the cinematographer for the Mission, after he had solved numerous production problems. He may have shot other footage during his trip that was used for other releases. See DW0174.

Catalogue number: DW0175.

Title: *Dans la haute région tonkinoise* (In the High Country of Tonkin). This Gaumont title is identical to a film made by Gaston Brun for the government.

Type: Documentary/Reportage.

Shooting dates: 1918.

Location(s): Bắc Kan province, Tonkin, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 7' 3".

Release date and location(s): The Gaumont release date is 1920.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. The film is available for viewing on the archives' website or at the Paris office location. It belongs to the Gaumont *Série Enseignement* collection, reference number, 2000GS 05482. The CNC database lists six undated titles, one of which is identical, as follows: *Dans la haute region tonkinoise* (In

the High Country of Tonkin), reference number 88001; *Dans le haut du Tonkin* (In the Heights of Tonkin), reference number 93492; *Dans le Haut Tonkin* (In the Tonkin Heights), reference number 93492; *Dans le haut Tonkin en suivant la frontìere de la Chine* (In the Heights of Tonkin Along the Chinese Border), reference number 161666; *Dans le haut Tonkin les mines d'or de Bao Lac* (In the Heights of Tonkin the Gold Mines of Bảo Lạc), reference number 161667; *Race du Haut Tonkin* (The High Country Race of Tonkin), reference number 98194.

Production company or organization: Cinematography Mission of the Indochinese Government and Gaumont.

Distribution: Gaumont.

Provenance: France.

Producer(s): Gaston Brun.

Director(s): Gaston Brun.

Writer(s): N/A.

Cinematographer(s): Gaston Brun.

Editor(s): Gaston Brun.

Brief synopsis of the action: Rural scenes from the mountainous northern region near the Chinese border.

Comments: This entry has a title card, but the print includes no on screen intertitles or information on the reels and footage. Touzet's entry notes on this film read as follows: "This is an excursion in the picturesque province of Bắc Kan (Puong grotto, Dau Dan falls, Ba Dé Lake;" 13).

The landscape is the main subject of this film. It begins with an image of empty rickshaws parked on the side of a wooded road. Rivers and streams are shown in varying dimensions and camera angles. Through a series of in-camera cuts, one stream winding through dense forest opens to a wide and placid segment where a single sampan with a rower standing upright approaches a towering rock arch over the stream. This last scene, filmed from a high position on the banks, establishes the scale of the natural environment by positioning the small figure in the sampan on the flat water surface of the foreground below the dominating rock formation that rises in the background.

Next we see an automobile traveling on the road shown earlier carrying two Frenchmen. The subsequent image presents two Vietnamese women in traditional Vietnamese formal silk tunics. They wear noticeable jewelry and board a sampan at a small pier. The boat is guided by standing rowers and the camera pans to reveal the landscape. A new sequence begins from multiple camera positions. We see valleys, mountain peaks beyond lush landscapes, waterfalls, rapids, banana trees and diverse tropical plants. The camera approaches a village on the banks of a river from the vantage point of a sampan on the water. The houses are on stilts and have thatched roofs. As the camera enters the village, the film ends with a portrait of a villager smoking from a traditional *chilum* pipe.

Catalogue number: DW0176.

Title: *Saigon, la perle de l'Indochine* (Sài Gòn, The Pearl of Indochina). The CNC database also lists an undated entry with Brun's original title: *Saigon la perle de l'extrême orient* (Sài Gòn Pearl of the Extreme Orient).

Type: Documentary/Reportage.

Shooting dates: 1918.

Location(s): Sài Gòn, Cochinchina, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 4' 16".

Release date and location(s): The Gaumont release date is 1920.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. The film is available for viewing on the archives' website or at the Paris office location. It belongs to the Gaumont *Enseignements* (Education) collection, reference number 2000GS 05485. CNC holds a print of Brun's original footage under the title *Saigon la perle de l'extrême orient* (Sài Gòn Pearl of the Extreme Orient), reference number 131841. It is also unavailable for viewing.

Production company or organization: Cinematography Mission of the Indochinese Government and Gaumont.

Distribution: Gaumont.

Provenance: France.

Producer(s): Gaston Brun.

Director(s): Gaston Brun.

Writer(s): N/A.

Cinematographer(s): Gaston Brun.

Editor(s): Gaston Brun. The film may have been re-edited at Gaumont for distribution.

Brief synopsis of the action: Scenes of Sài Gòn in the early 1918.

Comments: The description provide by Touzet is very similar to the Gaumont entry notes, and I believe most of this footage is from Brun's original film. The film has a title card but no on screen intertitles, and the entry includes no notes on the reels or footage.

It begins with a series of views presenting the French shipping port in Sài Gòn. Then the pace slows as a long take of a water-lily bed fills the foreground of a scene in a public garden with white-uniformed colonial officers crossing a footbridge in depth. They enter a Vietnamese-style gazebo in depth. The scene is followed by rickshaw drivers transporting colonial officers toward the camera on a tree lined street. One of the officers addresses the camera and tips his white *casque* bush helmet as they pass. The camera follows these officers in a rickshaw through the orderly gardens and wide avenues surrounding the Sài Gòn governor's mansion. The sequence features the colonial architecture of Sài Gòn, including the opera house, in long shots with ample foreground where small numbers of pedestrians or a single bicycle cross the field of view.

Family scenes with the colonial officers and their wives and children ensue. They all wear formal white suits and gowns, the women with lace parasols. The film then presents the Sài Gòn zoo and a variety of South East Asian animals: crocodiles, exotic birds, deer and elephants. These scenes are shot in medium close shots through cages and barriers. The final sequence shows a street scene with numerous white-uniformed colonial officers amid Vietnamese pedestrians and bicyclists, ending with a cut to an ocean liner leaving the Sài Gòn port.

Catalogue number: DW0177.

Title: *Au seuil de l'Indochine* (The Doorstep of Indochina).

Type: Documentary/Reportage.

Shooting dates: 1918.

Location(s): Sài Gòn, Cochinchina, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 4' 21".

Release date and location(s): The Gaumont release date is 1920.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. The film is available for viewing on the archives' website or

at the Paris office location. It belongs to the Gaumont *Série Enseignement* collection, reference number 2000GS 05454. It is not listed in the CNC database.

Production company or organization: Cinematography Mission of the Indochinese Government and Gaumont.

Distribution: Gaumont.

Provenance: France.

Producer(s): Gaston Brun.

Director(s): Gaston Brun.

Writer(s): N/A.

Cinematographer(s): Gaston Brun.

Editor(s): Gaston Brun and Gaumont editors.

Brief synopsis of the action: An ocean liner arrives at the Sài Gòn port in Indochina.

Comments: The film has a title card but no on screen intertitles, and the Gaumont entry includes no notes on the reels or footage. Touzet's notes read: "This films shows in all its activity the port of Sài Gòn, which ranked before the war as the fifth largest French port between Boulogne and Bordeaux" (13). Portions of the film are damaged, and light values are inconsistent. Some scenes at the port use the oval vignette effect.

Images of a road along the seashore and the locality of the port start the film. Most of these scenes are shot across an inlet, so that the flat plane of the water surface fills the foreground. Hills or remote buildings rise in the background. The ship's arrival is shot from different camera positions on the

shore in daylight. As it nears the port many passengers become visible on board. Once the ship docks, the pier is active with a small crowd of European arrivals, porters, maritime crew, some horse-drawn carriages and rickshaws. The final scene singles out a colonial officer in a rickshaw riding along the pier away from the port.

Catalogue number: DW0178.

Title: *Hanoi, capitale de l'Indochine* (Hà Nội, Capital of Indochina). Gaston Brun's original title was simply *Hanoi*.

Type: Documentary/Reportage.

Shooting dates: 1918.

Location(s): Hà Nội, Tonkin, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 6' 52".

Release date and location(s): The Gaumont release date is 1920.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. The film is available for viewing on the archives' website or at the Paris office location. It belongs to the Gaumont *Série Enseignement* collection reference number 2000GS 05524. The CNC database lists an identical

undated title, reference number 131840. The CNC database also lists two undated entries with similar titles *Hanoi, la ville indigène* (Hà Nội, the Native City), reference number 91387; and *Hanoi, la ville française* (Hà Nội, the French City), reference number 91386. A segment of the Gaumont release is identified as the *quartier indigène* (native quarter), and the rest of the film advertises the French influence. I believe Gaumont acquired the Indochinese government footage and edited one release from the three films listed in the CNC database.

Production company or organization: Cinematography Mission of the Indochinese Government and Gaumont.

Distribution: Gaumont.

Provenance: France.

Producer(s): Gaston Brun.

Director(s): Gaston Brun

Writer(s): N/A.

Cinematographer(s): Gaston Brun.

Editor(s): Gaston Brun and Gaumont editors.

Brief synopsis of the action: Scenes of Hà Nội.

Comments: The Gaumont entry notes use the word *Việt Nam* to describe the contents of the film, indicating the file was created after WWII. The print is damaged in parts from exposure or processing errors. Touzet's comments on the film read as follows: "Here at last is the gracious capital of Indochina whose captivating charms revealed under the festoons of a gown of greenery are revealed to the eyes of the marveling spectator" (14).

On screen intertitles, explain the films content. The first of these states that "under the French administration Hà Nội has become one of the most beautiful cities in the Far East." The camera documents the layout of the colonial center of the city, presenting the Hà Nội Opera House and the French university. While a variety of Vietnamese people are visible on the streets, the film mostly features colonial architecture. The French-built medical school, botanical garden, governor's mansion, and a high school built by Albert Sarraut are featured in short inserts. Near the botanical garden some Vietnamese people in silk tunics stroll near a pavilion. Scenes of Hoàn Kiếm Lake, in the center of Hà Nội, develop the theme of abundant plant life with shots of red lotuses and "rare" trees.

A section follows identifying the *quartier indigène* (native quarter). We see rickshaws, local shops and peasants transporting goods on shoulder poles. A sequence covering the ancient citadel, with its brick watchtower added in the 16th century – notable here for being bombarded by the French commander Henri Rivière in 1882 – and the steel bridge that crosses the Red River, named after the former Governor General Paul Doumer. Near the banks of the river a cluster of roofed sampans rests in a flood plane. The camera pans to right and train passes on the bridge above the boats. The film ends with a rapid tour of the zoo and more colonial buildings.

This film appears to have been extensively edited, combining the original footage to cover the sights of Hà Nội quickly. Many if the views show signs of bad processing, damage to the prints and poor light values.

Catalogue number: DW0179.

Title: *Agriculture. Production du tabac en Indochine.* (Agriculture. Tobacco Production in Indochina.). Gaston Brun's original title was *La production du tabac*.

Type: Documentary/Reportage.

Shooting dates: 1917 – 1918.

Location(s): Kim Xuyên, Tonkin, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 7' 12".

Release date and location(s): The Gaumont release date is 1920.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. The film is available for viewing on the archives' website or at the Paris office location. It belongs to the Gaumont *Série Enseignement* collection, reference number 2000GS 05478. It is not listed in the CNC database.

Production company or organization: Cinematography Mission of the Indochinese Government and Gaumont.

Distribution: Gaumont.

Provenance: France.

Producer(s): Gaston Brun.

Director(s): Gaston Brun.

Writer(s): N/A.

Cinematographer(s): Gaston Brun.

Editor(s): Gaston Brun. The film may have been re-edited at Gaumont before release.

Brief synopsis of the action: Scenes of tobacco production in Việt Nam.

Comments: According to the Gaumont entry notes, this film originally included four reels, but only the first of them exists. The entry includes no notes on the reels or footage, no on screen intertitles, and the precise location is not identified. Exposure and film processing values are relatively stable throughout. The Touzet entry indicates the location as Kim-Xuyên in Tonkin (12).

Most scenes are medium or close shots demonstrating the actions of the workers: their hands or feet, their posture in small labor groups, and close ups of the products. It begins with views of a plantation where Vietnamese laborers clear and prepare the soil with hand tools. Some wear conical hats and others wear wide flat hats, indicating different ethnicities. A scene of the workers relaxing near a fire is followed by inserts of buffalo stalls and the other barefoot workers driving buffaloes to till the muddy soil. Views of seeding, planting and irrigation follow. Shown a few weeks later, the leaves have quickly grown large. Laborers cut and stack the leaves on bamboo spikes to dry. A Vietnamese manager in western clothes monitors the temperature with a thermometer. Female workers in wide-brimmed flat straw hats select and remove the dried leaves. The final sequence presents the location in a series of long shots. Women roll cigarettes

with rolling machines and prepare loose tobacco for sale in boxes. A final demonstration of cigar rolling is followed by a portrait of a Vietnamese man smoking.

Catalogue number: DW0180.

Title: *10 Minutes en Indochine* (Ten Minutes in Indochina).

Type: Documentary/Reportage.

Shooting dates: N/A

Location(s): Sài Gòn, Cochinchina, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 1’ 35”.

Release date and location(s): The Gaumont release date is 1920.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. The film is available for viewing on the archives’ website or at the Paris office location. It belongs to the Gaumont *Enseignements* (Education) collection, reference number 2000GS 01554. It is not listed in the CNC database.

Production company or organization: Gaumont.

Distribution: Gaumont.

Provenance: France.

Producer(s): Gaumont.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: An ocean liner arrives at the Sài Gòn port.

Comments: This print has no on screen intertitles, and the entry includes no notes on the reels or footage. Exposure values are poor and some of parts of the print are damaged. The film opens with scenes of the ship approaching the port by a river. The banks of the river are visible in the foreground. At the quay, the hull of the ship completely fills the background and the camera is positioned high above the pier. Numerous passengers look down upon a crowd of covered rickshaws and waiting colonials mingling with Vietnamese near the bottom of the frame.

Suddenly the film cuts to scenes of a pond, or an inlet, covered with lily pads. These are tracking shots from a sampan moving across the water. A Vietnamese pavilion and a French construction site can be seen on the shore across the water beyond some small trees and brush. Then another view of a large ship seen from water level appears. Here, the camera is in boat and tilted up toward the ship, enhancing the scale of the vessel. The frame is copped in an oval vignette. Finally, from a high position we then see a smiling colonial officer climbing the steps to board the ship that has just arrived. Inserted shots of Vietnamese laborers helping passengers to load and unload, an elephant used to move cargo, arrivals entering rickshaws, and various national flags complete the

film. Footage from Gaston Brun's *Au seuil de l'Indochine* may have been used for this film. See DW0176.

Catalogue number: DW0181.

Title: *Sur les rives du Nan Te* (On the Banks of the Nan Te).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 36 seconds.

Release date and location(s): The Gaumont release is 1920.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. This film is available for viewing on the archives' website or t the Paris office location. It belongs to the Gaumont Actualités *Série E* collection, reference number 2000GE 03182. There is no corresponding entry in the CNC database.

Production company or organization: Gaumont.

Distribution: Gaumont.

Provenance: France.

Producer(s): Gaumont.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Cows swim across a river.

Comments: This short entry contains little information and no intertitles. The print is damaged in parts. An unintentional vignette effect appears in most of the footage. After a short presentation of local people navigating sampans, a team of roughly 50 cows swims across a river with only their heads above the water. They reach the opposite shore and climb the banks in a line. Images of the mountainous location follow in an expository sequence. The film ends by presenting two rowers on sampans and the shoreline vegetation from a camera position on a boat in the water. The Vietnamese in this film all wear wide brimmed, flat straw hats. I have not located the region but the landscape and clothing of the peasants resemble those of the north central region near Vĩnh.

Catalogue number: DW0182.

Title: *Monsieur Maurice Long, gouverneur de l'Indochine a remis les décorations aux travailleurs indochinois* (Mr. Maurice Long, Governor of Indochina Decorates Indochinese Workers).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): France.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 2’ 13”.

Release date and location(s): The Gaumont release date is 1920.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. The film is available for viewing on the archives’ website or at the Paris office location. It belongs to the Gaumont *Actualités* collection with the reference number 2002GJ 00001.

Production company or organization: Gaumont.

Distribution: Gaumont.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: The Governor General of Indochina, Maurice Long, rewards Indochinese workers in France with official decorations.

Comments: The film has no on screen intertitles, and the entry includes no notes on the reels or footage. This film was made before Long left to assume his post as governor in Indochina. The setting resembles that of other films shot in or near the Marseille munitions factory. The film shows Vietnamese in French military uniforms standing in a file wearing before a large single-story building made of stone. The entry notes refer to them as "troops." Positioned in the background so it recedes diagonally in depth, the building looks like a rural factory or warehouse without ornamental features. The empty foreground is filled with the stone pavement of a wide court. In a long shot, soldiers form a line across the middle of the frame descending in dept at an angle in front of this building. Two generals attended by a French soldier on horseback, frame right, salute and welcome the governor who is accompanied by a military officer wearing a *bicorne* hat. This small group of officials passes before the Vietnamese from right to left as the governor decorates them with service medals. From a different angle the sequence continues with the troops, numbering roughly 40, marching in file with bayoneted rifles.

This scene takes place in winter, background trees have no leaves, and everyone on screen wears a heavy coat. The sky is cloudy, and mountain peaks are visible in the distance as clouds pass. French flags are displayed on each building. The governor exits the entrance of the large building, which is decorated with banners in Vietnamese *quốc ngữ* (the Vietnamese national language in Romanized script). The entry notes refer to these as *inscriptions en caractères indochinois* (inscriptions in Indochinese characters). Joining his military

entourage, the governor gets into a car and passes before French army guards and the Indochinese infantrymen standing in formation. He stops to decorate one Indochinese soldier with a special medal, filmed in a medium close portrait shot. The Governor salutes before leaving by car. The film ends with short establishment inserts showing the wooden barracks around the stone building, emphasizing the French flags displayed.

Catalogue number: DW0183.

Title: *Les travailleurs indochinois du groupement de Nanterre donnent une fête pittoresque avant leur prochain rapatriement* (Indochinese Workers of Nanterre Hold a Festival Before Returning to Việt Nam).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): Naterre, France.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 1’ 5”.

Release date and location(s): The Gaumont release date is 1920.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. The film is available for viewing on the archives’ website or

at the Paris office location. It belongs to the Gaumont *Actualités* collection, reference number 2005GJ 00007.

Production company or organization: Gaumont.

Distribution: Gaumont.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: A group of Indochinese workers in Nanterre, France, holds a Vietnamese celebration.

Comments: The film presents a small gathering of workers near their living quarters performing a traditional costumed dragon dance and martial arts demonstrations. The dance is shot at medium close range, so that the facial characteristics and movements of the performers are highlighted. They parade before a small wood barrack carrying Chinese lanterns. A few people hold banners that say *Vive l'Indochine* and *Vive la France*. Individual performers address the camera directly with highly concentrated expressions and wearing make up. A comic sequence finds two men wearing fake grey beards and crowns, while others use Asian fans with farcical mannerisms. Some of the workers wear French military uniforms, and there are a few French officers in uniform among the group of Vietnamese. There are few bystanders or observers, and steel fence

posts are visible in the background. With limited available light from the overcast sky, the film has a low-contrast grey tone. The ornate details of the costumes and the casual intensity of the Vietnamese performance contrast with the setting.

Catalogue number: DW0184.

Title: *Maurice Long, Gouverneur Général de l'Indochine, visite les tombeaux de Oudong* (Maurice Long, Governor General of Indochine, visits the tombs of Oudong).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): Annam, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 9 seconds.

Release date and location(s): The Gaumont release date is 1920.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. The film is available for viewing on the archives' website or at the Paris office location. It belongs to the Gaumont *Actualités* collection, reference number 2035GJ 00004.

Production company or organization: Gaumont.

Distribution: Gaumont.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: The Governor General of French Indochina makes a publicized visit to the royal tombs near Huế.

Comments: This film is a short publicity piece announcing the new governor's formal visit to administrative buildings in Huế. None of the royal tombs appear on screen. The title spelling of *Oudong* is a French phonetic spelling for the area south of Huế where Emperor Đồng Khánh (1885 – 1888) was buried. He was father of then-current Emperor Khải Định. Maurice Long became the new Governor General in 1920. He remained in office until 1922, when he was replaced by an acting governor before Merlin took office the same year.

Catalogue number: DW0185.

Title: *Dalat* (Đà Lạt).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): Đà Lạt, Annam, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: N/A.

Release date and location(s): The Pathé archival entry shows 1920 as the release date, but the records are unreliable.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. This film is not available for viewing and no notes accompany the entry. It belongs to the Pathé Revue *Rural* collection, reference number PRR 196 3. The entry notes refer to a later film released in 1931. The same footage was used for the second film, *En Indo-Chine: Dalat* (In Indochina: Đà Lạt), from the *Enseignement* (Education) Pathé Revue collection, reference number PR 1931 6 2. This later film is available for viewing on the archives' website.

Production company or organization: Pathé

Distribution: Pathé.

Provenance: France.

Producer(s): group.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Scenes of Đà Lạt, an inland resort city in Annam.

Comments: The later film has duration of 4:21 seconds and features numerous French villas, a lakeside luxury hotel and geographic descriptions of the region with decorative intertitles and spectacular landscape scenes. The film intends to demonstrate how much Đà Lạt resembles France. Goats and cows from Europe are raised on local farms. A colonial man wearing a white jacket and tie, a white bush helmet, and knee-high riding boots observes barefoot and dark skinned Indochinese farm workers as they display the livestock.

Catalogue number: DW0186.

Title: *En Indochine Française* (In French Indochina). An undated entry in the CNC database has a similar title, see below. Pathé used this title as a prefix for many newsreels.

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: N/A.

Release date and location(s): The Pathé archival entry shows 1920 as the release date, but this date should be verified with further research.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. This film is not available for viewing. It belongs to the Pathé Revue *Rural* collection, reference number is PRR 164 1. The entry refers to another film with a similar title released in 1930, reference number PR 1930 23 1. The CNC database includes four undated entries with similar titles: *En Indochine: Les actualités françaises* (In Indochina: The French News – this was most likely made in the 1930's when *Actualités Françaises* was launched as a brand name for newsreels), reference number 22085; *En Indochine française: de Saigon vers Hanoi par les chemin de fer indochinois* (In French Indochina: From Sài Gòn to Hanoi by Indochinese Railroads), reference number 163859; *En Indochine française: une excursion en baie de Ha Long* (In French Indochina: An Excursion to Hạ Long Bay), reference number 23960; *En Indochine: la culture de hévéas et la récolte du caoutchouc* (In Indochina: Hevea Farms and Rubber Harvesting), reference number 87830.

Production company or organization: Pathé.

Distribution: Pathé.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: The 1930 release, reference number PR 1930 23 1, is a uniform presentation of the open-air coal mines in Hong Gai running a little over four minutes. Again, this is an example of recycled footage originally exposed around the time of the earlier release. There are no lapses or inserts taken from multiple sources, however. The cinematography is particularly strong, emphasizing geometrical patterns in deep-focus compositions. Early in the film, the camera is positioned high above nearby Hạ Long Bay for a dramatic establishment shot. Other scenes are filmed with the camera positioned below and tilted upward, or across a ravine to emphasize the scale of the mine and the abundance of coal produced there. Barefoot workers wearing conical hats dig the coal, transport it to a production facility in rail carts where others sort and eventually stack the finished product. The on screen title is *En Indochine Française*, created in stylized lettering. Intertitles express characteristic enthusiasm describing *des montagnes de charbon d'une richesse prodigieuse* (mountains of coal worth a tremendous amount) and *une réserve inépuisable de briquettes* (an unlimited supply of charcoal bricks). Many Pathé newsreels from the 1930s were archived under varied nomenclature show *En Indochine Française* as a prefix in their onscreen title cards.

Catalogue number: DW0187.

Title: *La Pêche au Tonkin* (Fishing in Tonkin).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): Tonkin, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: NA.

Release date and location(s): The CNC release date is 1920.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 96989.

Production company or organization: N/A.

Distribution: N/A.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Scenes of fishing communities in the northern region of Tonkin, French Indochina.

Comments: This film may have been part a thematic series. Other films in the CNC archival listing have similar titles: *La Pêche au Cambodge* (Fishing in Cambodia) with the reference number 96984 and dated 1918; *La Pêche du pabo'k et du palo'm dans le Mekong* (Fishing of the Pabo'k and the Palo'm in the Mekong), with the reference number 96998 and dated 1920; a third, undated entry is entitled *La pêche en Indochine* (Fishing in Indochina), reference number 52026.

Catalogue number: DW0188.

Title: *Hanoi* (Hà Nội).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): Hà Nội, Tonkin, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent

Format: 35mm.

Footage: N/A.

Running time: N/A.

Release date and location(s): The Pathé catalogue entry is undated, but the series it comes from begins in the 1920's. The primitive state of the descriptive materials for the entry, a scanned copy of a typed list of locations, indicates this is a film made near the beginning of the series. Later contributions to the series are more carefully documented.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. This film is not available for viewing. It is part of a Pathé collection labeled *Villes et Monuments, Années 20 et 30: Le tour du monde en 12 heures* (Cities and Monuments, the 20s and 30s: Around the World in 12 hours), reference number VMIN 15 3109.

Production company or organization: Pathé.

Distribution: Pathé.

Provenance: France

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Aerial views of Hà Nội.

Comments: This film may be a compilation of aerial views. The archive notes describing this collection are vague, but a still frame of an airplane over a large city accompanies the notes. The Pathé entry notes include a typed list of locations, some are cities and some are countries, in alphabetical order starting with "Haifa (Palestine)" and ending with "Italy (Trieste)." Hà Nội appears twice, once as a separate item, and again among four major locations of Southeast Asia (Angkor, Hà Nội, Sài Gòn, Siam). Some of the cities listed are European and American (Innsbruck, Brazil). Hanoi was one of many sights edited into one short newsreel.

Catalogue number: DW0189.

Title: *Sa Majesté Kai Dinh empereur d'Annam se dispose à partir pour la France accompagné par son fils le prince héritier Vinh Thuy* (His majesty Khải Định Emperor of Annam Prepares to Leave for France Accompanied by His Son the Prince and Heir Vĩnh Thụy).

Type: Documentary/Reportage.

Shooting dates: 1921.

Location(s): Huế, Annam, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 55 seconds.

Release date and location(s): 1921

Current location(s) and/or availability of materials: Gaumont Pathé Archives Paris, France. This film is available for viewing on the archives' website. It belongs to the Gaumont *Actualités* collection, reference number 2151GJ 00008.

Production company or organization: Cinematography Mission of the Indochinese Government and Gaumont.

Distribution: Gaumont.

Provenance: France.

Producer(s): René Tétard.

Director(s): René Tétard.

Writer(s): N/A.

Cinematographer(s): Gaston Brun shot the original footage for this film. It was edited from segments found in *La vie au palais*, with new intertitles publicizing Khải Định's departure. See DW0165 above.

Editor(s): René Tétard and Gaumont staff.

Brief synopsis of the action: Scenes of Emperor Khải Định and his family at the Huế palace.

Comments: This truncated version emphasizes the child prince Vĩnh Thụy and Khải Định's fourth wife, Tu Cung, here identified with intertitles as *l'Impératrice* (the Empress) and the mother of Vĩnh Thụy. Footage from the earlier film is placed in a different order with new intertitles. The prince would inherit the throne in 1926 as Emperor Bảo Đại.

Three Gaumont newsreels preceded Khải Định's trip to France to attend the 1922 Marseille Colonial Exposition, see below. This version bears the Gaumont carnation logo on the title screen, and the intertitles briefly introduce the Emperor: "His Majesty Khải Định, Emperor of Annam, prepares to leave for France accompanied by his son the Crown Prince Vĩnh Thụy. Every day His Majesty Khải Định meets with his state ministers."

The emperor is framed in a medium shot while seated on a decorative chair with his head turned frame left, as he listens to mandarins. He wears and elaborately embroidered silk tunic and writes notes in *nôm* characters. The camera frames his hands as he writes and then folds them on the notebook, revealing his

delicately manicured fingers. The short sequence of scenes from the palace frames Tu Cung in a close portrait and ends with brief shots of six year-old Vĩnh Thụy escorted through corridors by adult attendants. Each of these scenes appears in the earlier film.

Catalogue number: DW0190.

Title: *Sa Majesté Kai Dinh* (His Majesty Khải Định).

Type: Documentary/Reportage.

Shooting dates: 1921.

Location(s): Huế, Annam, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: N/A.

Release date and location(s): I believe the 1921 Gaumont release date is accurate. Khải Định attended the 1922 Marseille *Exposition coloniale*, which took place from April to November of that year.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. This film is not available for viewing. It belongs to the Gaumont *Actualités* collection, reference number 2118GJ 00008.

Production company or organization: Cinematography Mission of the Indochinese Government and Gaumont.

Distribution: Gaumont.

Provenance: France.

Producer(s): Cinematography Mission of the Indochinese Government and Gaumont.

Director(s): René Tétard.

Writer(s): N/A.

Cinematographer(s): Gaston Brun.

Editor(s): René Tétard and Gaumont staff.

Brief synopsis of the action: Scenes of Emperor Khải Định at the Huế palace.

Comments: This entry has no notes other than stating that Khải Đĩnh had been emperor since 1916, and that the archival entry was created in 1990. I believe it was also recycled footage by Gaston Brun.

Catalogue number: DW0191.

Title: Sa *Majesté Khai Dinh, Empereur d'Annam rend visite à Monsieur Maurice Long* (His Majesty Khải Định Emperor of Annam Visits Mr. Maurice Long).

Type: Documentary/Reportage.

Shooting dates: 1921.

Location(s): France.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: N/A.

Release date and location(s): I believe the 1921 Gaumont release date is accurate. Khải Định attended the 1922 Marseille Colonial Exposition, which took place from April to November of that year.

Current location(s) and/or availability of materials: Archives Pathé Gaumont, Paris, France. This film is not available for viewing. It belongs to the Gaumont *Actualités* collection, reference number 2117GJ 00011.

Production company or organization: Cinematography Mission of the Indochinese Government and Gaumont.

Distribution: Gaumont.

Provenance: France.

Producer(s): Cinematography Mission of the Indochinese Government and Gaumont.

Director(s): René Tétard.

Writer(s): N/A.

Cinematographer(s): Gaston Brun.

Editor(s): René Tétard and Gaumont staff.

Brief synopsis of the action: Emperor Khai Dinh and Governor General Maurice Long appear for an official meeting on a French battleship.

Comments: The Gaumont entry notes indicate the meeting took place aboard the French naval battleship, *D'Estrée*. This ship was used at the time as a training annex at the Naval Academy in Brest, France.

Catalogue number: DW0192.

Title: The Albert Kahn Museum archival listings have no titles.

Type: Documentary/Reportage.

Shooting dates: December 1921. This date cannot be verified. It appears in the Albert Kahn Museum archival notes with a question mark.

Location(s): Hạ Long Bay, Tonkin, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 4' 49".

Release date and location(s): N/A.

Current location(s) and/or availability of materials: Albert Kahn Museum, Boulogne, Department des Hauts-de-Seine, France. This film is available for viewing at the museum in digital formats, reference number 00130. The CNC database also includes 18 undated listings for the Albert Kahn Museum films.

Production company or organization: Archives of the Planet.

Distribution: N/A.

Provenance: France.

Producer(s): Léon Busy.

Director(s): Léon Busy.

Writer(s): N/A.

Cinematographer(s): Léon Busy.

Editor(s): Léon Busy.

Brief synopsis of the action: Panoramic views of Hạ Long bay.

Comments: Several edits in-camera combine scenes shot from the deck of a boat in motion on the bay. Across the water surface Busy filmed islands and rock formations from various perspectives, as well as local Vietnamese fishing and trading communities in their sampans. The same reel includes scenes from the Hong Gay mines. Busy's style is more atmospheric the demonstrations of Gaston Brun and others.

Catalogue number: DW0193.

Title: The Albert Kahn Museum archival listings have no titles.

Type: Documentary/Reportage.

Shooting dates: December 1921. This date appears in the entry with a question mark.

Location(s): Hạ Long Bay, Tonkin, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 4’ 49”.

Release date and location(s): N/A.

Current location(s) and/or availability of materials: Albert Kahn Museum, Boulogne, Department des Hauts-de-Seine, France. This film is available for viewing at the museum in digital formats, reference number 00131. A 35mm print of the film was donated to the Việt Nam Film Institute (VFI) archives in Hà Nội, April 2004. The running time of this print is six minutes; the footage is 136 meters at a projection speed of 20 frames per second. It is available for review upon request at VFI. The CNC database includes 18 undated listings for the Albert Kahn Museum films.

Production company or organization: Archives of the Planet.

Distribution: N/A.

Provenance: France.

Producer(s): Léon Busy.

Director(s): Léon Busy.

Writer(s): N/A.

Cinematographer(s): Léon Busy.

Editor(s): Léon Busy.

Brief synopsis of the action: A theater troupe performs on an island in Hạ Long Bay.

Comments: A continuation of the previous entry, this film shows a performance by a Sài Gòn theater group performing on the beach of a small rock island in the bay. The small island is typical of the Hạ Long location: abrupt vertical limestone formations with minimal vegetation. Wearing elaborate traditional costumes, the performers arrive on the shore in an open wooden boat. The camera is already situated on the shore and records their arrival as the boat moves on screen from right to left toward a tiny beach of dark sand. The high opening of a cave is visible on the left background. Reaching the shore, the six performers climb out of the boat in costume, often addressing the camera with modest smiles.

Their presence is incongruous in the locations. The small troupe is from the south, costumed in ornate southern style performing "legendary" scenes from southern lore. Their performance has no audience and takes place on rock surfaces above eye level. Busy positions his camera below the dancers as they move on rock surfaces. The performance is a battle scene with one male dancer battling a costumed villain, his army of four flag bearers standing nearby. At first the performers are enthusiastic, but the film ends abruptly and they appear confused. Despite in-camera edits that sequence the performance into episodes, we see the dancers at the end of the film addressing the camera as if they were seeking further instruction.

Catalogue number: DW0194.

Title: The Albert Kahn Museum archival listings have no titles.

Type: Documentary/Reportage.

Shooting dates: 1921.

Location(s): Hà Nội, Tonkin, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 1’ 46”.

Release date and location(s): N/A.

Current location(s) and/or availability of materials: Albert Kahn Museum, Boulogne, Department des Hauts-de-Seine, France. This film is available for viewing at the museum in digital formats, reference number 00133. The CNC database includes 18 undated listings for the Albert Kahn Museum films.

Production company or organization: Archives of the Planet.

Distribution: N/A.

Provenance: France.

Producer(s): Léon Busy.

Director(s): Léon Busy.

Writer(s): N/A.

Cinematographer(s): Léon Busy.

Editor(s): Léon Busy.

Brief synopsis of the action: Scenes in and around the Quán Thánh pagoda in Hà Nội, also known as Trân Vũ Pagoda. .

Comments: Busy's slow panning shots establish the architectural character and atmosphere of the location. The terraces and gardens of the pagoda are empty until the end of the film when a few small children enter the frame in long shots from a distance of roughly 15 meters. The archival notes briefly describe the history of the 11th-century temple. This visual record of the site in its superb colonial-era condition presents the pagoda as part of the imperial grounds of the ancient Thăng Long citadel.

Catalogue number: DW0195.

Title: The Albert Kahn Museum archival listings have no titles.

Type: Documentary/Reportage.

Shooting dates: Although the archival listing suggests two possible shooting dates, 1914 or 1921, the second is more likely. The small total production suggests that Busy concentrated his efforts in one period.

Location(s): Hà Nội, Tonkin, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 31 seconds.

Release date and location(s): N/A.

Current location(s) and/or availability of materials: Albert Kahn Museum, Boulogne, Department des Hauts-de-Seine, France. This film is available for viewing at the museum in digital formats, reference number 00134. The CNC database includes 18 undated listings for the Albert Kahn Museum films.

Production company or organization: Archives of the Planet.

Distribution: N/A.

Provenance: France.

Producer(s): Léon Busy.

Director(s): Léon Busy.

Writer(s): N/A.

Cinematographer(s): Léon Busy.

Editor(s): Léon Busy.

Brief synopsis of the action: Women wash clothes on the shore of West Lake.

Comments: This scene is very near the location of the previous entry, in the vicinity of the ancient citadel at the southeast corner of West Lake. It is a short, naturalistic but sympathetic rendering of local people. In medium-long shots from a distance of roughly 15 meters the women do not address the camera as they work waist-deep in the water. They use round baskets woven from bamboo to separate and transport the clothing. The Red River is visible in the background as the camera slowly pans to reveal the surroundings.

Catalogue number: DW0196.

Title: The Albert Kahn Museum archival listings have no titles.

Type: Documentary/Reportage.

Shooting dates: Although the archival listing shows two possible shooting dates, 1914 or 1921, the second is more likely. The small quantity and consistency of image values suggest that Busy concentrated his efforts in one period.

Location(s): Hà Nội, Tonkin, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 1’ 18”.

Release date and location(s): N/A.

Current location(s) and/or availability of materials: Albert Kahn Museum, Boulogne, Department des Hauts-de-Seine, France. This film is available for viewing at the museum in digital formats, reference number 00135. A full frame 35mm print of this film was donated to the Việt Nam Film Institute archives in Hà Nội, April 2004. The print has a running time of two minutes at 20 frames per second. It is available for viewing there upon request. The CNC database includes 18 undated listings for the Albert Kahn Museum films.

Production company or organization: Archives of the Planet.

Distribution: N/A.

Provenance: France.

Producer(s): Léon Busy.

Director(s): Léon Busy.

Writer(s): N/A.

Cinematographer(s): Léon Busy.

Editor(s): Léon Busy.

Brief synopsis of the action: Scenes of the Yen Thai paper manufacturing village near West Lake, Hà Nội.

Comments: The action takes place near the locations of the last two entries. Workers extract bark from tree sections and place them into vats where others stir under a thatched roof. The camera is fixed on their movements in medium shots, and one cut separates the two actions demonstrated in the film. The archival notes mention that this village is called "grapefruit village" by local people. They also indicate that the paper made in this traditional way is used by local people.

Catalogue number: DW0197.

Title: The Albert Kahn Museum archival listings have no titles. The CNC title is *Hanoi (les environs) 1921* (Hà Nội [surroundings] 1921).

Type: Documentary/Reportage.

Shooting dates: 1921. The small quantity and consistency of image values suggest that Busy concentrated his efforts in one period.

Location(s): Hà Nội, Tonkin, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: NA.

Release date and location(s): The CNC release date is 1921, but no details are given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is currently unavailable for viewing. The CNC reference number is 77379. The CNC database includes 18 undated listings for the Albert Kahn Museum films.

Production company or organization: N/A.

Distribution: N/A.

Provenance: France.

Producer(s): Léon Busy.

Director(s): Léon Busy.

Writer(s): N/A.

Cinematographer(s): Léon Busy.

Editor(s): Léon Busy.

Brief synopsis of the action: Scenes in the Hà Nội area from 1921.

Comments: Under the rubric *Indochine* the CNC archives list only five dated films from the Albert Kahn collection, and four of these are set in Cambodia. Because the Busy films have no proper titles, it is impossible to identify which of his five films set in Hà Nội correspond to the CNC holdings without a screening.

Catalogue number: DW0198.

Title: The Albert Kahn Museum archival listings have no titles.

Type: Documentary/Reportage.

Shooting dates: The archival listing shows the shooting dates as 7 August to 7 September, 1921. These dates cannot be confirmed without further research.

Location(s): Hà Nội, Tonkin, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 4’ 28”.

Release date and location(s): N/A.

Current location(s) and/or availability of materials: Albert Kahn Museum, Boulogne, Hauts de Seine, France. This film is available for viewing at the museum in digital formats, reference number 00136. A full frame 35mm print of this film was donated to the Việt Nam Film Institute archives in Hà Nội, April 2004. The print has a running time of six minutes at 20 frames per second. It is available for viewing there upon request. The CNC database includes 18 undated listings for the Albert Kahn Museum films.

Production company or organization: Archives of the Planet.

Distribution: N/A.

Provenance: France.

Producer(s): Léon Busy.

Director(s): Léon Busy.

Writer(s): N/A.

Cinematographer(s): Léon Busy.

Editor(s): Léon Busy.

Brief synopsis of the action: Views of a spiritual ceremony in a village outside Hà Nội.

Comments: The ceremony is an expiatory rite that takes taking place on the third day of *Lam Chay* (solemn fast), according to the archival notes. Set in a small village during daylight hours, the action takes place on the ground of the community square typical of Vietnamese rural habitations. The entrance to a small pagoda with wood pillars and wide steps forms the background where some local people observe. The roof of the building is beyond the top of the frame, and the observers smile and look after their children who circulate the location laughing and playing oblivious to the ceremony. Centered in the foreground, a paper construction resembling a house sits on an altar amid burning incense as four young musicians circle its perimeter. The priest dressed in a silk tunic approaches the construction and destroys the paper house. He then wraps the model in a white cotton thread. According to the text entry for this film the ceremony releases anguished "souls" from the "underworld" who may create problems for living family members. These events take place in one long take. The camera tracks slightly, approaching the altar in order to reveal its design. But

the film generally records the action from a distance of three to five meters, and at times the people on screen address the camera smiling.

The notes include a description of the ceremony written by Colonel E. Diguet taken from his book *Les Annamites: société, coutumes, religions* (People from Annam: society, customs, religions), published in 1906. The on screen action reproduces this description closely.

Catalogue number: DW0199.

Title: The Albert Kahn Museum archival listings have no titles.

Type: Documentary/Reportage.

Shooting dates: The archival listing shows the shooting dates as 10 May to 17 May, 1921 with a question mark. These dates cannot be confirmed without further research.

Location(s): Bắc Ninh, Tonkin, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 2’ 28”.

Release date and location(s): N/A.

Current location(s) and/or availability of materials: Albert Kahn Museum, Boulogne, Hauts de Seine, France. This film is available for viewing at the

museum in digital formats, reference number 00137. The CNC database includes 18 undated listings for the Albert Kahn Museum films.

Production company or organization: Archives of the Planet.

Distribution: N/A.

Provenance: France.

Producer(s): Léon Busy.

Director(s): Léon Busy.

Writer(s): N/A.

Cinematographer(s): Léon Busy.

Editor(s): Léon Busy.

Brief synopsis of the action: Near the town of Phu Đông, scenes from an allegorical re-enactment of a legendary battle from the third century BCE.

Comments: From a fixed angle with very slight movement at times the camera records the action with careful framing to emphasize the symbolic position of the participants. Three mats are spread out in a field near some large trees. On the mats a large bowl sits upturned and covered with white paper. One young man waves a large flag pole and in the background more than twenty young women with parasols wearing highly decorative hats look on. Without reading the archival entry notes or being familiar with Vietnamese festivals from various regions it would be impossible to understand what is taking place here. The field represents a legendary battlefield; the mats and the bowl symbolize the mountains and the white paper represents clouds. The movements of the flags identify three phases of the battle, and the parasols represent the Chinese army. The young

women represent the Chinese generals defeated in battle who promise not to return. The allegorical festival is celebrated on the last day of the fourth lunar month.

The following summary of the legend is cited in the archival notes. It comes from a book entitled *Việt Nam Phong Tục* (Mores and Customs of Việt Nam), by Phan Kê Bình; translated by Nicole Louis-Hénard for l'Ecole Française de l'Extrême Orient (EFEO) and published in Paris, 1975. During the period of the sixth Hung emperor of Việt Nam, an old man predicted the northern region of Vàn Lang would be invaded by Qin Dynasty Chinese forces. Before the invasion, a young woman in the area became pregnant by stepping in the footprint of a giant. When her son reached the age of three, he started to speak and demanded that the emperor prepare armaments for him. He ate enormous amounts of food and quickly grew into a giant, proclaiming that he was a celestial being. He went into battle and defeated the Chinese, who then promised not to invade the south (Việt Nam) again. After his victory, the celestial being went into the mountains and disappeared in the air.

Catalogue number: DW0200.

Title: The Albert Kahn Museum archival listings have no titles.

Type: Documentary/Reportage.

Shooting dates: The archival listing shows the shooting date as 1921 with a question mark. The small quantity and consistency of image values suggest that Busy concentrated his efforts in one period.

Location(s): Hà Nam, Tonkin, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 29 seconds.

Release date and location(s): N/A.

Current location(s) and/or availability of materials: Albert Kahn Museum, Boulogne, Hauts de Seine, France. This film is available for viewing at the museum in digital formats, reference number 00140. The CNC database includes 18 undated listings for the Albert Kahn Museum films.

Production company or organization: Archives of the Planet.

Distribution: N/A.

Provenance: France.

Producer(s): Léon Busy.

Director(s): Léon Busy.

Writer(s): N/A.

Cinematographer(s): Léon Busy.

Editor(s): Léon Busy.

Brief synopsis of the action: Scenes of fishermen in the Phủ Lý tributary.

Comments: This short fragment is notable for its lyrical quality. Wind bends tall reeds standing in the canal waters in the foreground as a few fishermen in

sampans focus on their work without acknowledging the camera. Here Busy successfully immerses himself in the natural surroundings.

Catalogue number: DW0201.

Title: The Albert Kahn Museum archival listings have no titles.

Type: Documentary/Reportage.

Shooting dates: The entry shows 1921 with a question mark.

Location(s): Tonkin, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 3’ 55”.

Release date and location(s): N/A.

Current location(s) and/or availability of materials: Albert Kahn Museum, Boulogne, Hauts de Seine, France. This film is available for viewing at the museum in digital formats, reference number 00141. The CNC database includes 18 undated listings for the Albert Kahn Museum films.

Production company or organization: Archives of the Planet.

Distribution: N/A.

Provenance: France.

Producer(s): Léon Busy.

Director(s): Léon Busy.

Writer(s): N/A.

Cinematographer(s): Léon Busy.

Editor(s): Léon Busy.

Brief synopsis of the action: Scenes of a marriage ceremony in Tonkin.

Comments: The specific location for this film is not documented. It shows the traditional steps taken in a village when a couple seeks permission to marry. Several cuts are used to represent the characteristics of the location and each stage of the process. On a terrace near a stream two elderly women in modest traditional tunics and turbans sit on a bench near a large tree. Part of a wooden house with the wide steps and open entrance typical of rural hamlets is visible in the left background, while the remainder of the frame reveals the flat landscape of rice fields behind the seated women. The bride-to-be approaches them from behind the camera, entering the frame with her back to the viewer. The camera is positioned above eye level and tilted downward. She offers betel quid and the older women, the mother of the groom and a relative, accept with impassive expressions.

After a moment of the women fanning, sipping tea, and chewing, there is a cut, and in a medium exterior shot we see the young groom bowing before his potential in-laws near the same location. Another cut returns to the bride with the elderly women who guide her to the house of the groom's parents in an exterior shot that appears to be a continuation of the first scene. Small trees and other plants in large ceramic pots add graphic detail to the image as the women walk

around them. The bride then prays at the ancestral alter inside the house. A final cut reveals the two families, about twelve people in total, seated at a banquet table outdoors.

According to the archival notes, Busy did not edit the films he made for Kahn. Therefore the sequencing in this film was planned and executed with in-camera edits. The overall impression is that the participants are somewhat rigid in their roles, but the visual composition and atmosphere communicate effectively. Traditional Vietnamese marriage procedures require several days at the very least.

Catalogue number: DW0202.

Title: The Albert Kahn Museum archival listings have no titles.

Type: Documentary/Reportage.

Shooting dates: The entry shows 1921 with a question mark.

Location(s): Tonkin, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 1’ 7”.

Release date and location(s): N/A.

Current location(s) and/or availability of materials: Albert Kahn Museum, Boulogne, Hauts de Seine, France. This film is available for viewing at the

museum in digital formats, reference number 00142. A full frame 35mm print of this film was donated to the Việt Nam Film Institute in Hà Nội by CNC in April 2004. It is available for viewing there upon request. The print 43 meters long, with a running time of two minutes at 20 frames per second. The CNC database includes 18 undated listings for the Albert Kahn Museum films.

Production company or organization: Archives of the Planet.

Distribution: N/A.

Provenance: France.

Producer(s): Léon Busy.

Director(s): Léon Busy.

Writer(s): N/A.

Cinematographer(s): Léon Busy.

Editor(s): Léon Busy.

Brief synopsis of the action: A young women removes her clothes and then puts them back on in a demonstration of how Vietnamese women adjust the parts of their clothing.

Comments: This sequence was shot with an impressionistic style to accommodate the modesty of the young woman on view. When she reaches the stage of nudity the image is blurred by focus adjustment, and the archival notes indicate that the original print was intentionally scratched for effect.

It begins with the fully clothed young woman in the corner of an alcove near a basin of water, framed so that she is visible from head to toe in the center of the visual field, facing screen left. Small trees in large ceramic pots are visible

to the left and the right of the frame. All of her subsequent actions are in profile from this position. First she removes her sandals. After a cut, we see her form the waist up as she unbuttons her shirt to reveal the backless halter beneath. She then unties her skirt from behind and removes it revealing loose-fitting shorts, also held up with a string tie. She then unties the one-piece halter, revealing her breasts from the side momentarily before her arm covers them. The image becomes blurred at this point and scratches are visible on the image. After a cut, the camera is repositioned slightly farther away as she proceeds to untie her shorts and remove them. Finally, she unties her turban allowing her hair to fall freely and stands naked, in profile. Another cut briefly captures the woman from the waist up and she tilts her head upward smiling. She washes her upper body while the image is somewhat out of focus. This image appears to have been captured with a stop-motion technique that resembles slow motion. Gradually, the sequence is repeated in reverse, and the image becomes completely focused after she is fully clothed. All of her movements are fluid and confident.

Beyond the sensuality of the scene and the natural beauty of the young woman, the texture of the fabric and the pieces of her costume reveal the practicality of this style of dress for the tropical climate. While the outfit is appealing for its shape and style, it allows total flexibility of movement for work, at the same time retaining a modest elegance.

Catalogue number: DW0203.

Title: The Albert Kahn Museum archival listings have no titles.

Type: Documentary/Reportage.

Shooting dates: The entry shows the shooting date as 1921 with a question mark.

Location(s): Sài Gòn, Cochinchina, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 2’ 33”.

Release date and location(s): N/A.

Current location(s) and/or availability of materials: Albert Kahn Museum, Boulogne, Hauts de Seine, France. This film is available for viewing at the museum in digital formats, reference number 00143. The CNC database includes 18 undated listings for the Albert Kahn Museum films.

Production company or organization: Archives of the Planet.

Distribution: N/A.

Provenance: France.

Producer(s): Léon Busy.

Director(s): Léon Busy.

Writer(s): N/A.

Cinematographer(s): Léon Busy.

Editor(s): Léon Busy.

Brief synopsis of the action: Street scenes in Sài Gòn.

Comments: This film is a sequence of three main views in the city of Sài Gòn. The first is a market under a high roof where local people shop and move around numerous crouching food vendors. The second is a beggar in an act of prayer. The third is a group of small children blowing into animal horns. As local people enter and exit the frame a remarkable variety of apparel and accessories is on display: straw hats, some with high pointed crowns; scarves, many with the signature madras pattern of the southern region; parasols and umbrellas; bags and baskets. The entire piece is filmed in medium-close shots so that details like these are prominent.

Catalogue number: DW0204.

Title: The Albert Kahn Museum archival listings have no titles.

Type: Documentary/Reportage.

Shooting dates: The entry shows the shooting dates as 1917 or 1921. The small quantity and consistency of image values suggest that Busy concentrated his efforts in one period.

Location(s): Sài Gòn, Cochinchina, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 4’ 22”.

Release date and location(s): N/A.

Current location(s) and/or availability of materials: Albert Kahn Museum, Boulogne, Hauts de Seine, France. This film is available for viewing at the museum in digital formats, reference number 00144. The CNC database includes 18 undated listings for the Albert Kahn Museum films.

Production company or organization: Archives of the Planet.

Distribution: N/A.

Provenance: France.

Producer(s): Léon Busy.

Director(s): Léon Busy.

Writer(s): N/A.

Cinematographer(s): Léon Busy.

Editor(s): Léon Busy.

Brief synopsis of the action: Three young women in various Sài Gòn locations.

Comments: The film begins with the three women mingling in the Sài Gòn botanical garden; all are dressed in traditional white *áo dài* tunics. They stand near the ridge of a depression in the ground under enormous trees. The women are positioned about 15 meters from the camera, and the surroundings are captured in depth with slow pans. The figures remain stationary, and small children enter the frame in the foreground on the footpath leading to the young women. After a cut they board a rickshaw and the camera tracks their tour of the area from the seat of a second carriage. Busy films several views from the streets of Sài Gòn, often with slow panning. The laughing and chatting women stroll through the city as

vendors and people on bicycles enter and exit the frame. Stopping at a shaded drink stand, the film ends with a medium shot of the three young women enjoying drinks.

Catalogue number: DW0205.

Title: The Albert Kahn Museum archival listings have no titles.

Type: Documentary/Reportage.

Shooting dates: The entry shows the shooting dates as 1917 or 1921. The small quantity and consistency of image values suggest that Busy concentrated his efforts in one period.

Location(s): Sài Gòn, Cochinchina, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 10 seconds.

Release date and location(s): N/A.

Current location(s) and/or availability of materials: Albert Kahn Museum, Boulogne, Hauts de Seine, France. This film is available for viewing at the museum in digital formats, reference number 00145. The CNC database includes 18 undated listings for the Albert Kahn Museum films. Titles and reference numbers for these prints require further research.

Production company or organization: Archives of the Planet.

Distribution: N/A.

Provenance: France.

Producer(s): Léon Busy.

Director(s): Léon Busy.

Writer(s): N/A.

Cinematographer(s): Léon Busy.

Editor(s): Léon Busy.

Brief synopsis of the action: A young woman prepares her hair outdoors.

Comments: This is a short continuation of the last entry. A young woman in the Sài Gòn botanical garden, with long straight hair and wearing a white *áo dài* tunic, demonstrates a traditional method of tying a turban so that her hair falls onto her back. Busy filmed her in profile for the demonstration.

Catalogue number: DW0206.

Title: The Albert Kahn Museum archival listings have no titles.

Type: Documentary/Reportage.

Shooting dates: The entry shows 1921 with a question mark.

Location(s): Chợ Lớn, Cochinchina, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 3’ 53”.

Release date and location(s): N/A.

Current location(s) and/or availability of materials: Albert Kahn Museum, Boulogne, Hauts de Seine, France. This film is available for viewing at the museum in digital formats, reference number 00146. The CNC database includes 18 undated listings for the Albert Kahn Museum films.

Production company or organization: Archives of the Planet.

Distribution: N/A.

Provenance: France.

Producer(s): Léon Busy.

Director(s): Léon Busy.

Writer(s): N/A.

Cinematographer(s): Léon Busy.

Editor(s): Léon Busy.

Brief synopsis of the action: Scenes from the Chợ Lớn market district west of Sài Gòn.

Comments: This film presents multiple locations in the area. With slow pans and careful framing Busy recorded the canals and surrounding neighborhoods almost completely lacking the presence of French colonials. He was attentive to the rhythm of activity and special relationships between fixed structures like town houses or bridges and the steady movement of boats, many of which also served

as homes. Details such as shadow and light patterns, or breezes through overhanging trees, add to the immersion effect of this entry.

In the one scene with a French colonial person, the camera is placed on the embankment of a canal near a large tree. Only the base of the tree and some branches at the top of the frame are visible. The foreground is totally in shade, almost black, and the canal is positioned as a diagonal feature below the level of the camera at a distance of roughly 20 meters. In the upper level of the frame a European style bridge crosses the canal under direct sunlight in depth. Only after several seconds do we realize that in the shadow area of the foreground a woman is cleaning a large fish on the top of a staircase that descends to the level of the canal. She has her back toward the camera, but turned toward the left of the frame so that her hands are visible. She wears a wide brimmed straw hat and remains deftly concentrating on her work in a squatting position. Near the end of the sequence the branches of the tree above her head move slightly, along with some reeds to the left, and a carriage crosses the bridge bearing a white-suited colonial officer wearing a *casque* bush helmet. This view lasts over one minute and begins with a slow pan from left to right. The camera stops and holds to record the action described above.

Catalogue number: DW0207.

Title: The Albert Kahn Museum archival listings have no titles.

Type: Documentary/Reportage.

Shooting dates: The entry shows the shooting date as 1921 with a question mark.

Location(s): Cochinchina, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 37 seconds.

Release date and location(s): N/A.

Current location(s) and/or availability of materials: Albert Kahn Museum, Boulogne, Hauts de Seine, France. This film is available for viewing at the museum in digital formats, reference number 00147. The CNC database includes 18 undated listings for the Albert Kahn Museum films.

Production company or organization: Archives of the Planet.

Distribution: N/A.

Provenance: France.

Producer(s): Léon Busy.

Director(s): Léon Busy.

Writer(s): N/A.

Cinematographer(s): Léon Busy.

Editor(s): Léon Busy.

Brief synopsis of the action: Scenes from a sugarcane plantation near Sài Gòn.

Comments: Here Busy recorded short segments of one worker, a young woman, harvesting cane and preparing it for use. Her actions are filmed at close and

medium close range with attention to the techniques of cutting and carrying the stalks.

Catalogue number: DW0208.

Title: The Albert Kahn Museum archival listings have no titles.

Type: Documentary/Reportage.

Shooting dates: The entry shows the shooting date as 1921 with a question mark.

Location(s): Cochinchina, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 7’ 39”.

Release date and location(s): N/A.

Current location(s) and/or availability of materials: Albert Kahn Museum, Boulogne, Hauts de Seine, France. This film is available for viewing at the museum in digital formats, reference number 00148. CNC donated a full frame 35mm print of this film to the Việt Nam Film Institute in Hà Nội, April 2004. It is available for viewing there upon request. The print has a length of 20 meters and a running time of 10 minutes at 20 frames per second. The CNC database includes 18 undated listings for the Albert Kahn Museum films.

Production company or organization: Archives of the Planet.

Distribution: N/A.

Provenance: France.

Producer(s): Léon Busy.

Director(s): Léon Busy.

Writer(s): N/A.

Cinematographer(s): Léon Busy.

Editor(s): Léon Busy.

Brief synopsis of the action: Scenes from a rice farm in Cochinchina near Sài Gòn.

Comments: This film has a narrative form that follows stages of rice farming from tilling the soil to eating rice at an ambulant food stand. It begins with an establishment shot of a small flooded rice field. A large tree and a small house are visible in depth. A medium shot insert of a young mother kissing her child and smiling follows. A cut presents them together with the father, and another cut shows the father riding a large buffalo harnessed with a simple wooden plow. He taps the back of the buffalo as he turns the mud with his plow. A young buffalo is tied to the adult and walks behind the adult. The child from the first scene follows too, carrying a round fishing basket and tapping the water on the surface of the field with a stick. He scoops small fish and other creatures into the basket while marching through the mud. This scene is framed to give ample visual space to the flooded ground, and to render the movements of the farmer in context. It ends when Busy repositions the camera to view the action from above.

In the next cut rows of workers pull up young rice in a flooded paddy. They work quickly and smile when they address the camera. Numbering about 20 people, they all wear wide-brimmed straw hats and trousers rolled up to their knees. Their figures are fully visible within the frame. This scene is followed by a view of women washing their hair. They also address the camera and smile. A cut to men carrying large sacks of rice toward a cart follows. Busy cuts to a young boy eating rice at a food stand who smiles toward the camera. The film ends with three young boys singing and jumping around the food stand.

Catalogue number: DW0209.

Title: *Annam* (Annam). Two undated CNC entries have similar titles.

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): Annam, French Indochina.

Black and White or Color: B/W.

Language: N/A.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: NA.

Release date and location(s): The CNC release date is 1922.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not

available for viewing. The CNC reference number is 186711. Two undated entries in the CNC database have similar titles: *Annam – traversée du Song-Darang en bac* (Annam – crossing the Đà Răng River by ferry), reference number 2441; *Annam, en pays Moi-Kontum* (Annam, among the Moi/Kon Tum), reference number 83896; *En Annam. L'industrie du la pêche á Phanthiet* (In Annam. The Fishing Industry in Phan Thiết), reference number 92160.

Production company or organization: N/A.

Distribution: N/A.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Scenes from the central protectorate of Annam.

Comments: All three of the films in this series are set in the south central region of Việt Nam. Kon Tum is a high inland provincial capital; the name means "land of many lakes" in the local dialect. The Đà Răng River flows to the sea coast north of Nha Trang, and Phan Thiết is a coastal fishing town.

Catalogue number: DW0210.

Title: *Nam Dinh* (Nam Đinh).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): Nam Đinh, Tonkin, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: NA.

Release date and location(s): The CNC database lists 1922 as the release date.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 187180.

Production company or organization: N/A.

Distribution: N/A.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Scenes from the town of Nam Định.

Comments: There are only four films in the CNC database from 1922, and each of them has a geographic title: *Annam, Laos, Nam Dinh, Visite à Hanoi*. Together

they form a series, but no other information is currently available about these films. Two earlier films in the CNC and Pathé *Journal* collections have similar titles; see DW0139 and DW0144 respectively.

Catalogue number: DW0211.

Title: *Visite à Hanoi* (Visit to Hà Nội).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): Hà Nội, Tonkin, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: NA.

Release date and location(s): The CNC database lists 1922 as the release date.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 187183.

Production company or organization: N/A.

Distribution: N/A.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Scenes from the city of Hà Nội.

Comments: This is most likely footage that was used for other releases.

Catalogue number: DW0212.

Title: *Voyage de Maréchal Joffre en Indochine* (Marshal Joffre Travels in Indochina).

Type: Documentary/Reportage.

Shooting dates: 1922.

Location(s): Sài Gòn, Huế, Hà Nội, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: N/A.

Release date and location(s): The entry is undated. Joffre's visit took place in 1922.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen France. This film is not available for viewing. It belongs to the Pathé *Journal* collection, reference number is CM 1570.

Production company or organization: Pathé.

Distribution: Pathé.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Marshal Joffre visits the important sites of Việt Nam.

Comments: With great fanfare the famous WWI hero of the Marne returned to Indochina after his retirement in 1922. His visit was widely publicized and discussed in the popular press. On his tour of Indochina he was escorted by the Governor General and the monarchs of Annam, Cambodia and Laos. Large ceremonies and processions were orchestrated for the film, and albums of still photographs commemorated the events. Joffre had served in Indochina as an army engineer in 1887, when he recaptured the area of Bà Đinh after residents had rejected French overtures. His 1922 visit coincided with a sharp rise in state-sponsored tourism.

Catalogue number: DW0213.

Title: *L'Empereur d'Annam en France* (The Emperor of Annam in France).

Type: Documentary/Reportage.

Shooting dates: 1922.

Location(s): France.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 3' 34".

Release date and location(s): The 1922 Gaumont release date is accurate.

Current location(s) and/or availability of materials: Archives Pathé Gaumont, Paris, France. This film is available for viewing at the archives' website or at the Paris office location. It belongs to the Gaumont *Actualités* collection, reference number 2226GJ 00002. This film does not appear in the CNC database.

Production company or organization: Gaumont.

Distribution: Gaumont.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Emperor Khải Định and his son Vĩnh Thụy visit memorials in Paris accompanied by Albert Sarraut and other French government officials. **Comments:** The film has no on screen intertitles. The Gaumont archival entry contains an accurate description of the content but no details about footage or reels. The film begins with Khải Định's arrival in Marseille on the ocean liner *Porthos*. The film then cuts to his arrival in Paris with his son. Diplomatic and military escorts greet him and he is transported to meet the French president Alexandre Millerand in a horse-drawn carriage. The camera is positioned so that his entrances are filmed in anticipation of the arrival: the scene is empty at first and then the emperor arrives with his entourage. With the French President and Albert Sarraut, the monarch and his son visit the *Arc de Triomphe*, where Khải Định places a wreath at the Tomb of the Unknown Soldier. Subsequently the group attends a ceremony *du souvenir Indochinois* (in memory of the Indochinese) at the Paris *Jardin Colonial* for the commemoration of those who have died in the service of French colonies. The emperor is diminutive next to the French authorities; and the presence of his six year-old son wearing an identical elaborate tunic makes him appear more child-like.

Although the *Porthos* arrived in Marseilles, the *Exposition Universelle* of 1922, which took place in that city, is not part of this newsreel. The film was criticized by Hồ Chí Minh and other Vietnamese nationalists in France at the time. In particular, a scene in which the camera slowly tilts from the emperor's

boots up to his face in a close profile. He was obviously wearing a lot of make up (Thanh 18).

Catalogue number: DW0214.

Title: *La Foire de Hanoi* (The Hà Nội Fair).

Type: Documentary/Reportage.

Shooting dates: January 1923.

Location(s): Hà Nội, Tonkin, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 37 seconds.

Release date and location(s): 31 January 1923.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. This film is not available for viewing. It belongs to the Pathé *Journal* collection, reference number PJ 1923 5 3.

Production company or organization: Indochine Films and Cinemas.

Distribution: Pathé.

Provenance: France.

Producer(s): René Tétard.

Director(s): René Tétard.

Writer(s): N/A.

Cinematographer(s): René Tétard.

Editor(s): René Tétard.

Brief synopsis of the action: Scenes from the Hà Nội Fair.

Comments: This film was reported to be produced by ICF for the General Government of Indochina. (GGI 64381). Like many other newsreels, the short sequence in Hà Nội was part of an edited program. Third in a sequence of three parts, it was originally released for distribution 31 January 1923. The archival entry for *La Foire d'Hanoi* contains information about the other films included in the program. The first piece documents the formal transference of power from American to French occupation of the city of Ruha, Austria. The second is a winter sports feature story set in Chamonix, France.

La Foire d'Hanoi documents the inauguration day of the Hà Nội Fair in early January, 1923. The notes for this entry list the following scenes in order. First, the entrance gate of the fair with visitors coming and going; second, a building covered in French flags where French and "Tonkinese" commingle; third, scenes of "Tonkinese" children. The fourth scene shows the arrival of French officials from Paris. A Cambodian pavilion in Hà Nội is the focus of the next scene, and it is followed by a presentation of the pavilion for the *Société Française des Charbonages du Tonkin* (French Coal Company of Tonkin). In this sequence an orchestra of young "Tonkinese" musicians performs under the direction of a French conductor. The film ends with brief portraits of a flute player and a trumpeter.

Catalogue number: DW0215.

Title: *Sous l'œil de Boudha* (Under the Eye of Buddha).

Type: Feature Film.

Shooting dates: April 1923.

Location(s): Hà Nội, Tonkin, French Indochina; and Angkor Wat, Cambodia.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: 912 meters.

Running time: 48 minutes.

Release date and location(s): The CNC database lists 1923 as the release date, but no other information is given about where it was distributed.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is currently available for viewing at the Vietnamese Film Institute (VFI) archives in Hà Nội, and upon special request at the CNC archives location in Bois d'Arcy. The CNC reference number is 64568.

Production company or organization: *Service Cinématographique du Gouvernement Général de l'Indochine* (Cinematographic Service of the Indochinese Government) in cooperation with Indo-Chine Films et Cinémas (ICF).

Distribution: No distribution records or press reviews have been located for the film, the first fiction film produced in Indochina and the only one made in the southern region of Việt Nam before 1938. It is not mentioned in any Vietnamese text, and I found no mention of the film among French colonial documents at CNC or CAOM. In April 2004, the International Federation of Film Archives (FIAF) held its annual congress in Hà Nội, and CNC donated a restored print of *Sous l'œil de Boudha* (Under the Eye of Buddha) to the Việt Nam Film Institute (VFI) archives along with 15 other films for that occasion. Although CNC provided support documentation for each of the films, there were no details about how this movie was discovered, after 81 years, or why it was selected for restoration. One public screening took place at the French Cultural Center in Hà Nội (L'Espace) to coincide with the FIAF congress.

However, the on screen credits at the beginning of the film show that it was a co-production between the Indochinese government and the largest distribution company in Indochina, *Indochine Films et Cinémas* (ICF). It is therefore possible Under the Eye of Buddha screened in ICF theaters the year it was made. Further research is required to understand the distribution model for this landmark production.

Provenance: France.

Producer(s): René. Tétard. At this time Tétard was the director of the Photo-cinematographic Service of the Indochinese government. The film was a co-production with ICF and Paul Thierry would therefore have been a producer as well.

Director(s): A. Joyeux. In documents provided for the April 2004 FIAF congress, A. Joyeux is described as an "Indochinese painter."

Writer(s): A. Joyeux.

Cinematographer(s): René. Tétart.

Editor(s): René Tétard.

Art direction: A. Joyeux.

Set design: A. Joyeux.

Principal cast: Lê Van Bang (Ly), Co Tam (Thi Mang), Nguyen Ngoc Ting (General Qué), Co Sau (Thi Ba), Nguyen Van Huê (the King), Tran Van Hy (the Prefect), La Phuong (the Minister), A Toch Bunroth (the Prince), Khuê (Minh), and Nguyen Huynh Tinh (Nam). The names of the players do not include correct Vietnamese diacritical marks. They are taken from the CNC archival documents for the film and are written according to French norms. In order to avoid confusion, I have reproduced them as they appear in the CNC materials. There is no indication of affiliation the actors may have had with local theatrical groups

Brief synopsis of the action: A young man joins a theater troupe against his parents' wishes. The daughter of a local official falls in love with him, and when the two secretly meet the actor is arrested and exiled. An elephant hunter helps him to regain his honor by rescuing a famous general from prison in Cambodia.

Comments: This film was the first fiction production launched by ICF in cooperation with the Photo-cinematography Service of the government before the contract granting all government productions to that company had taken effect. It is presented in five parts identified with on screen intertitles in French. Each part

corresponds to an episode in the adventure of Ly, the young actor. The writer/director used a variety of locations and camera angles to bring the story to the screen. The entire film was made with available light, and the longest sequence takes place inside the ruins of Angkor Wat.

When Ly joins the theater troupe he performs scenes from traditional plays on small outdoor stages. These scenes are shot so that the stage is positioned to the right, near the border of the frame, and a few spectators are visible near the left border. The center of the frame is empty, except for hanging silk screens in depth used to hide costume changes by the performers. He returns to his home town four years later as the leading man, and the local Prefect Trân welcomes the troupe. The daytime performance during which the Prefect's daughter Thi Mang falls in love with Ly takes place in a limestone court with a fountain, and an audience of roughly 30 spectators attends. Close-ups of the young woman with her female servant reveal her emotions. She instructs the servant to give Ly her handkerchief as a sign that she wants to meet him, and the camera cuts to a close insert of her hands. The servant delivers her message in a long shot set at the large fountain where the actor relaxes alone. When the couple tries to meet in a nearby forest, armed guards take Ly away by force, leaving Thi Mang on the path in a state of panic. This scene is generally stilted and rushed, but the arrest itself is convincingly violent.

The second episode has the subtitle The Exile, and it also takes place in a wooded rural setting. Ly has been beaten and limps through fields and paths in a short sequence that quickly finds him deteriorating and near death. His clothes are

torn to shreds and bleeding wounds cover his face, arms and legs. The landscape photography is relatively professional, but the make-up and performance during this short sequence are not realistic. A passing elephant hunter, with two real elephants in tow, takes him to his shack nearby where Ly recovers. The plan to rescue the imprisoned general comes about almost immediately, and soon the two arrange for Ly to meet a small Cambodian patrol that surveys the area. His job is to deliver two elephants to the Cambodian king in order to infiltrate the palace grounds, while the hunter secretly follows. This scene appears to have been hastily arranged to convey information. The stationary camera merely records the action as if it were a stage play in a field, with exaggerated gestures from the performers, most of whom have their backs to the camera.

Once Ly greets the Cambodian king the third and fourth parts of the film take place inside the ruins of Angkor Wat, and the majority of screen time is spent at this location. Ly conspires with the general in a secret meeting at his jail cell. The prison is nothing more than a hole in the ground at the base of an enormous limestone staircase. Ly must create a diversion that will allow the general to escape and meet the elephant hunter outside the palace grounds. The plan calls for Ly to enter the royal harem where he will certainly be arrested. When Ly traverses the palace grounds in order to find the harem the filmmakers exploit the location to dramatic effect. His furtive movements through the stone structure are captured with a variety of remote camera positions. Alone he descends huge stone stairs and rushes through open-air corridors under direct sunlight. Geometric shapes of the monumental architecture are enhanced by the high contrast effect of

the light. The performance resembles a dance sequence until he reaches an enormous door, the entrance to the harem. In a medium shot he slowly opens the door, and then a close-up of his straining face is followed by a view into the garden area of the harem through the opening. The harem is an open-air courtyard with a recessed garden. Roughly 20 startled Cambodian women positioned on benches and in a surrounding elevated corridor run in all directions. This scene is shot from a low angle inside the court, and Ly enters the frame from the right.

The remainder of the film is mostly proscenium-style staging in outdoor locations. Ly is arrested, and the Cambodian king, realizing his bravery after the general escapes, offers the young man a position at court. Ly refuses and is sentenced to death. Before his execution the petulant child prince of Cambodia is kidnapped by the reinstated Annamese general and a trade is arranged to return Ly to his homeland. His heroism is rewarded with Mandarin status and the hand of Thi Mang. Highlights of these scenes include the kidnapping, which shows the Cambodian prince challenging soldiers to a fight with a persuasive representation of violence, and flashback sequences while Ly is imprisoned. The filmmakers compensated, at times, for their apparent lack of means with stimulating performance and editing devices.

In the final sequence Ly wears the ornately embroidered silk robes and winged head garments of the Mandarin class, but the setting is a non-descript location that looks like the entrance to a tent. Compared to earlier scenes in Ly's hometown of "Banghoï," where trees, fountains, terraces and an outdoor traveling theater establish the "Annamese" location, the ending lacks the grandeur implied

by the synopsis. The final scenes look hastily prepared in a small rural setting with no architectural features other than a curtain on bamboo poles used as an entrance to an unpaved piece of ground. The hero's reunion with Thi Mang lasts about five seconds before the film abruptly ends.

The filmmakers employed local people in the Cambodian roles with realistic costumes. Their short hair and dark skin with Indian features sets them apart from the Chinese-like features of the Annamese characters. The simple knee-length trousers and collarless shirt worn by the barefoot Cambodian king contrasts with the elaborate clothing of Annamese Mandarins, and comparisons of ethnic identity were intended by the filmmakers. The beginning of the film presents the follow text on screen:

> The Asian drama we present here is an effort to make known the morals and customs of the Annamese and Cambodian races that were at war for centuries and now live in the calm of an enduring peace under the high protection of France, mother of peoples. In order to make the documentation more precise and genuine, as well as the costumes, weapons, furniture and buildings, which rigorously conform to reality, we made sure the actors were Annamese and Cambodian from the lead role too the last extra. Whatever violent passions may inspire our characters, they conceal them behind serene faces and refined manners. In love, the Annamese ignores the kiss. (CNC 2004, 10)

The correspondence between the "the calm of an enduring peace under the high protection of France" and the title of the film would be difficult to avoid. Under the Eye of Buddha may have been intended for a European audience to promote the Angkor Wat ruins as tourist destination, but it also carries a nuanced propaganda message for a potential Vietnamese audience. Although it adds a new dimension to the history of Vietnamese cinema, I have located no writing about this film in the colonial press; and there have been no subsequent writings about the film in Việt Nam.

Catalogue number: DW0216.

Title: *Au Tonkin, la culture du café à Phu Mann* (In Tonkin, Coffee Farming in Phú Man).

Type: Documentary/Reportage.

Shooting dates: 1923.

Location(s): Hà Tây, Tonkin, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: N/A.

Release date and location(s): The CNC database lists 1923 as the release date.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 87835.

Production company or organization: N/A.

Distribution: N/A.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: The film is included here because it is a dated entry in the CNC database. Phú Man is an area in Hà Tây province. See DW0238.

Catalogue number: DW0217.

Title: *Pathé Revue: Indo-Chine*.

Type: Documentary/Reportage.

Shooting dates: 1923.

Location(s): French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: N/A.

Release date and location(s): The CNC database lists 1923 as the release date.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is currently unavailable for viewing. The CNC reference number is 186064.

Production company or organization: Pathé.

Distribution: Pathé.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: N/A.

Comments: This is the only film in the CNC database under the rubric *Indochine* accredited to Pathé. It remains unclear which film in the Pathé collection corresponds to the CNC entry, due to the current condition of the archival materials. Starting in the late 1920s, Pathé Journal produced a 47-part numbered series of newsreels with the title *Indochine*. The Pathé numbering system is not in chronological order, however, and the dates posted by the Gaumont Pathé archives, as well as CNC, are often unreliable. Two unnumbered Pathé newsreels

in the *Indochine* series with relatively accurate dates exist in the Pathé Revue collection with this title. They were both made after 1928 (Pathé Journal, reference number CM 1672); and one of these films is a roughly 15-minute production on Cambodia (Pathé Journal, reference number CM 813). In addition, there are composite titles, such as *Indochine – Thé des Plateaux Moïs* (Indochine – Tea of the Moi Plateaus). Further research is required to identify films with similar titles in both the CNC and Gaumont Pathé archives.

Catalogue number: DW0218.

Title: *L'inondation détruit la voie ferrée Hanoi-Haiphong* (Floods Destroy the Railroad between Hà Nội and Hải Phòng).

Type: Documentary/Reportage.

Shooting dates: 1923.

Location(s): Hà Nội and Haiphong, Tonkin, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm. .

Footage: N/A.

Running time: 1’ 14”.

Release date and location(s): The Gaumont release date is 1923.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. This film is available for viewing on the archives’ website or

at the Paris office location. It belongs to the Gaumont *Actualités* collection, reference number 2352GJ 00006.

Production company or organization: Gaumont.

Distribution: Gaumont.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Scenes of flooding on Hà Nội and Hải Phòng railway.

Comments: This film begins with an inspection of the damage to the tracks of the railroad linking Hà Nội to Hải Phòng caused by a major flood in 1923. Colonial officials look at parts of the track that are not completely submerged. The men are framed screen left from distance of about 10 meters with the tracks receding at an angle along the right border of the frame into depth. Short inserts appear in a sequence showing Vietnamese people stranded in rail cars or gathered nearby in camps. On screen intertitles explain that improvised camps were set up around the area where the tracks were damaged. The scenes presented here are shot from the perspective of a person standing on the tracks. Additional fixed frame shots single out examples from the camps made from bamboo and debris. Vietnamese

peasants in torn clothing sometimes address the camera as they set up their shelters.

Catalogue number: DW0219.

Title: *Inondation de la province de Bac Ninh* (Flooding in Bắc Ninh Province)

Type: Documentary/Reportage.

Shooting dates: 1923.

Location(s): Bắc Ninh, Tonkin, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm. .

Footage: N/A.

Running time: 1’ 14”.

Release date and location(s): 1923.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. This film is available for viewing on the archives’ website or at the Paris office location. It belongs to the Gaumont *Actualités* collection, reference number 2352GJ 00007.

Production company or organization: Gaumont.

Distribution: Gaumont.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Scenes of flooding around Bắc Ninh.

Comments: This print has no on screen intertitles. It begins with a view from a sampan in a flat expanse of water over submerged rive fields. A cluster of trees and some shacks is submerged about 30 meters away. The camera approaches the shack and profiles a woman preparing vegetables for a family meal. She works on a mound that is not entirely submerged. An insert follows of a100-meter section of the breached dike near a forest canal that caused the flood. The film ends with a portrait of a small dog sheltering itself in a slightly elevated trough that is completely surrounded by water.

Catalogue number: DW0220.

Title: *M. Merlin, Gouverneur Général, inaugure la Vème foir d'Hanoi* (M. Merlin, Governor General, Inaugurates the 5th Hà Nội Fair).

Type: Documentary/Reportage.

Shooting dates: January 1924.

Location(s): Hà Nội, Tonkin, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 2’ 8”.

Release date and location(s): 25 January 1924.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. This film is available for viewing on the archives’ website or at the Paris office location. It belongs to the Gaumont *Actualités* collection, reference number 2404GJ 00006.

Production company or organization: Gaumont.

Distribution: Gaumont.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: The Governor General of French Indochina inaugurates the 5th Hà Nội Fair.

Comments: In fixed frame long shots the film establishes the location in the French quarter of Hà Nội, as Merlin and other Europeans mingle on a street before the ceremony begins. They all wear dark formal European clothes and hats and stand before a row of Vietnamese townhouses. A brief insert of the Governor speaking from a podium is followed by a military band comprised of Vietnamese

playing western brass and percussion instruments. The camera is close among them at shoulder height. They wear French uniforms with black turbans. The final scene is from inside a car through the window and records Europeans walking along with the moving car in a procession through the fair grounds. Very little of the fairground is on view throughout the film.

Catalogue number: DW0221.

Title: *Par suite de la destruction de la voie ferrée Hanoi Haiphong* (Aftermath of the Destruction of the Railroad between Hà Nội and Hải Phòng).

Type: Documentary/Reportage.

Shooting dates: 1924.

Location(s): Hà Nội, Tonkin, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 41 seconds.

Release date and location(s): The Gaumont release date is 4 January1924.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. This film is available for viewing at the archives' website or at the Paris office location. It belongs to the Gaumont *Actualités* collection, reference number 2401GJ 00010.

Production company or organization: Gaumont.

Distribution: Gaumont.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Scenes of life on the water after the flood of late 1923.

Comments: There are no notes to the archival entry for this film other than the programming date for distribution, 4 January 1924, and the film has no intertitles. The camera is mounted on a make-shift pier and documents the activities of families loading a large sampan to transport goods. The Vietnamese people appear cheerful and active as they pack goods into the boat. When they disembark, the camera operator continues filming from onboard the boat moving across the water. It joins a small flotilla of six sampans conveyed by poles and rows. The flat expanse of water extends to the horizon. The entry notes indicate what may have been a text added to the film: *trafic est assuré provisoirement au moyen d'une flottille de sampans* (circulation is provisionally assured by a flotilla of sampans).

Catalogue number: DW0222.

Title: *Aux environs de Hanoi: A travers la campagne tonkinoise, Bouddahs et genies* (In the Surroundings of Hà Nội: Through the Tonkin Countryside, Buddhas and Divinities).

Type: Documentary/Reportage.

Shooting dates: I believe ICF made this film in September 1923, coinciding with its other projects of that year (GGI 64384). CNC donated a print of the film to the Việt Nam Film Institute (VFI) in April 2004, and the catalogue information supplied by CNC lists it as an undated production, despite its own database listing that shows the title released in 1930. The CNC information includes other details, however, such as the frame rate of 16 meters per second, which was prevalent in the early 1920s before the 18-meter rate emerged later.

Location(s): Hà Nội, Tonkin, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: 289 meters, 16 frames per second.

Running time: 15 minutes.

Release date and location(s): The CNC database lists the release date of this title as 1930. I have included it as part of the 1920s section of the catalogue because of the slow frame rate, 16 frames per second, which was prevalent in the period before 1926.

Current location(s) and/or availability of materials: The original print exists at the National Center for Cinematography (CNC), Bois d'Arcy, France, reference number 6123. It is not available for viewing, however, at the CNC archives. The film is available for viewing at the VFI archives in Hà Nội upon request. CNC donated a restored print to the VFI archives in 2004 as part of the International Federation of Film Archives (FIAF) congress held in Hà Nội that year.

Production company or organization: The 2004 CNC notes for the restored print indicate ICF as the production company.

Distribution: The archival notes list no distribution information about this film, but ICF was the main theater owner and movie distributor in all the territories of French Indochina. Having produced the film, the company would have had an interest in distributing it, but I have found no exhibition records for this film. It was not included in the "special week" of programming of October 1924 sponsored by ICF to promote its feature film *Kim Vân Kiều*.

Provenance: France.

Producer(s): Because this was an ICF production, Paul Thierry and René Tétard would have been the producers, but the company could have hired others including Vietnamese producers, according to the terms of the contract (GGI 64384).

Director(s): The CNC notes donated to VFI indicate the film was made anonymously. As an ICF production it would have been directed by R. Tétard, but the company could have hired someone else for this project.

Writer(s): The CNC notes include a 12-part descriptive narrative. This text appears on screen in French intertitles. No author is listed, and the film has no on screen credits. I believe Paul Thierry and René Tétard composed the text.

Cinematographer(s): René Tétard. A strong possibility exists that the operators named in the ICF contract with the government, men named Hayer and Mesrouse, worked on this film. It is also possible that Vietnamese camera operators made the film (GGI 64384). Further research is required.

Editor(s): René Tétard.

Brief synopsis of the action: Twelve scenes in the Hà Nội vicinity.

Comments: The CNC archival notes give a slightly different English translation of the title: "Through the Tonkinese Countryside, Buddhas and Deities (sic)." A transcript of the French intertitles with an English translation accompanied the FIAF congress donation of the print. I have modified some of the English text below for clarity. These intertitles contain some factual and spelling errors, but they convey the narrative of the film as follows:

> 1. Amid green rice plantations, under the shadow of light bamboos and majestic banyan trees, the princes of Annam have set up temples, still pools reflect their graceful images.
>
> 2. In a dream, King Ly Thai To saw a lotus flower open in this pond, presage of the birth of a male child. To thank the goddess Phat Ba Quan Am, he built the One Pillar Pagoda to which gave the shape of the premonitory flower.

3. Looking down upon the impetuous waves of the Red River, the Pagoda of Four Columns commemorates the memory of the defeat of the barbaric invaders.

4. The Tu Dao Hanh Pagoda is also called the Pagoda of Women.

5. On a small island, in the calm and serenity of a charming site, the Tran Quoc Pagoda falls asleep piously at the end of twilight.

6. Buddhas and Genii (different statues representing Buddha).

7. The Tran Vu Pagoda, called the Pagoda of the Grand Buddha, combines the charms of luxuriant natural location with the pleasant lines of a fanciful architecture.

8. A bonze in prayer.

9. On the Jade Island surrounded by a prestigious necklace of white and rose-colored lotuses stands the smiling Ngoc Son Pagoda, where literate Tonkinese have been coming for contemplation for 500 years.

10. The Van Mieu Pagoda, also called the Pagoda of the Ravens and dedicated to Confucius, is the magnificent Temple of Literature. Eighty-Two steles bearing inscriptions praise the merits of the most famous literate people.

11. A bonze in formal attire.

12. At the end of the night, the moment when, according to traditions nobody can distinguish a red thread from a blue one, the

> guardian of the pagoda drums to announce the first night watch (CNC 2004, 6).

With a running time of 15 minutes *Aux environs de Hanoi* (In the Surroundings of Hà Nội) was a substantial addition to the film production of the period. Above all, the film is notable for its representation of the atmosphere and spatial orientation of Hà Nội when it was sparsely populated and largely unchanged after centuries. With a camera that slowly pans and tilts, the filmmakers document the sacred architecture and landscape design championed by the Vietnamese monarchy since the 10th century BCE. To mention only a few of the remarkable scenes in this film, the steles and grounds of the Confucian Văn Miếu temple are seen here in near-original arrangement; and the network of pagodas, gardens, lakes and canals connecting outposts of the 9th century Thăng Long citadel is presented in a series of detailed long takes. The filmmakers are attentive to the functional movements of monks, as well as to artifacts, such as scrolls, ornamental gates and statues. There are no visible traces of French culture in the film, aside from the somewhat romantic prose of the intertitles. A detailed archeological examination of this film and the circumstances of its production require further research.

I believe that numerous segments from the footage found here were combined and edited for other releases. This film may be a composite from various sources. The *Agence économique* list from 1935 contains such footage (Ký 385).

Catalogue number: DW0223.

Title: *Một đồng kẽm tậu được ngựa* (A Penny for a Horse).

Type: Short Fiction Comedy.

Shooting dates: 1924.

Location(s): Hà Nội, Tonkin, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm. The author of the official history chapters on early cinema has suggested informally that this film and the others by Hương Ký were 16mm productions. I don't think the format would have been practicable in Việt Nam at this early date, given French controls.

Footage: N/A.

Running time: 6 minutes.

Release date and location(s): 1924. Details about the exhibition of this film require further research.

Current location(s) and/or availability of materials: N/A.

Production company or organization: *Hãng Phim Hương Ký* (Hương Ký Film Company).

Distribution: N/A.

Provenance: Việt Nam.

Producer(s): Nguyễn Lan Hương.

Director(s): Nguyễn Lan Hương.

Writer(s): Nguyễn Lan Hương.

Cinematographer(s): Nguyễn Lan Hương.

Editor(s): Nguyễn Lan Hương.

Art direction: Nguyễn Lan Hương.

Brief synopsis of the action: The film is an adaptation of La Fontaine's story *La laitière et le pot au lait*. A poor Vietnamese peasant with one coin to his name buys some cabbage seeds. He raises and sells cabbages to buy some eggs. The eggs hatch chickens, and he buys and sells other animals until he fulfills his dream of buying a horse.

Comments: The VCD official History of Vietnamese Cinema considers this the first film made by a Vietnamese producer. The chapter mentions journal articles without citing authors or other publishing information. Where and when the film was exhibited is limited to the year 1924, and comments about the initial reactions of unimpressed spectators are left without attribution. The chapter gives the exact Hà Nội address of the photography shop that served as the director's production office, however, currently136 Hăng Trông Street. I have found no additional information about the film or its cast. The original title would have been French, but the text does not offer one. In translation it would be *Une sapèque de zinc peut acheter un cheval*.

Nguyễn Lan Hương had taken a private course in cinematography with an unnamed French instructor before he attempted a production of his own. He was already familiar with photographic chemical and lighting processes from his retail business and wealthy enough to purchase two cameras, film stock and lighting

equipment with his own money. Nguyễn Lan Hương wrote the adaptation, operated the camera, designed the sets, and directed the performers (Thanh 27).

Catalogue number: DW0224.

Title: *La petite tonkinoise* (The Young Woman from Tonkin). The official VCD History of Vietnamese Cinema includes a film entitled *Be Ty la Tonkinoise,* which has been translated as Little Ty, Northern Maid and Betty from Tonkin, in other texts (Trương 59 and Thương 26:29). I believe these are incorrect translations of an undated film listed in the CNC database with the title above. There are two undated entries with similar titles in the database.

Type: Documentary/Reportage.

Shooting dates: 1924.

Location(s): Hà Nội, Tonkin, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: N/A.

Release date and location(s): The CNC released date is 1924.

Current location(s) and/or availability of materials: National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The reference number is 97191. The other undated listing in the CNC

database with a similar title is *La Tonkinoise* (The Woman of Tonkin), reference number 66669.

Production company or organization: The VCD official history of Vietnamese cinema suggests this film was produced by ICF in order to "satisfy the curiosity and psychology of spectators" in Việt Nam, but the entry mentions no production details (Thanh 20). Because exhibition dates in Việt Nam have been documented for other ICF films produced during the same period, some of which exist in the CNC database (see DW0168 and others above), I believe the *La petite tonkinoise* was produced by ICF, as the VCD history contends. Further research is required.

Distribution: The VCD history suggests this film was distributed in Indochina by ICF, but I have found no other records to support that information.

Provenance: France.

Producer(s): René Tétard.

Director(s): René Tétard.

Writer(s): N/A.

Cinematographer(s): René Tétard. It is highly probable that at least one of the other ICF operators, Hayer or Mesrouse, worked on this picture. Their names would then be listed as editors and producers as was conventional at the time (GGI 64384).

Editor(s): René Tétard.

Brief synopsis of the action: N/A.

Comments: Further research is needed to identify the sources for the official VCD History of Vietnamese Cinema chapter that includes this film. I have

compiled information from CNC and VCD to arrive at a better understanding of the period. The title does not exist in the Gaumont Pathé archives. The film was most likely a coproduction between ICF and the Photo-cinematography Service, or commissioned by the government as an ICF production.

Catalogue number: DW0225.

Title: *Kim Vân Kiều*. The title is taken from the first names of the main character, (Kiều), her sister (Vân), and the man who marries them both (Kim).

Type: Fiction/Feature/Drama.

Shooting dates: May-December 1923.

Location(s): Hà Nội, Tonkin, French Indochina. The VCD film history lists some specific locations in Hà Nội and in adjacent villages. Most had been filmed previously in French newsreels. The home of the wealthy Tứ Hải character and the royal court depicted in the film were both shot at the Láng Pagoda, also known as Tu Dao Hanh pagoda during the period and *Pagode des dames* by the French colonial authorities. The entrance to the brothel run by the character Tú Bà was filmed at the Sanh Gate of Thọ village; and the location where Kiều visits Đạm Tiên's tomb, is the entrance gate of the Yên Thái traditional paper manufacturing village (Thanh 21).

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: 1500 meters.

Running time: 55 minutes.

Release date and location(s): This film was screened in France starting in February 1924, and released in a program sponsored by ICF at the Casino theater in Sài Gòn, 19 September 1924 (GGI 64381 and Thanh 22).

Current location(s) and/or availability of materials: N/A.

Production company or organization: ICF.

Distribution: ICF.

Provenance: France.

Producer(s): Paul Thierry.

Director(s): A. E. Famechon.

Writer(s): Nguyễn Văn Vĩnh (French translation of the late 18th century narrative poem in *nôm* verse by Nguyễn Du), Paul Thierry (treatment), A. E. Famechon (script).

Cinematographer(s): Robert Tétard was the camera operator for the feature film *Sous l'œil de Boudha* while he was director of the Indochinese Government's Photo-cinematographic Service. He was hired by ICF when the government transferred responsibility for film production to that company. Without complete screen credits we cannot know for certain who shot the film, but it is likely that Tétard, who is named in the ICF government contract, was the operator (GGI 64384).

Editor(s): René Tétard.

Art direction: M. Hieroltz, director of the Ecole des Arts Appliqués (School of Applied Arts) in Hà Nội (GGI 64381).

Set design: M. Hietlotz.

Principal cast: The VCD official history cites advertisements from unnamed journals at the time of release. The history claims the current practice was to list the cast without their full names, and I show them here in English translation as they appear in the VCD text. The actors were all members of a *tuồng* classical drama troupe from the "Quảng Lạc Theater Development Company of Annam", in Hà Nội. The text does not state the original language of the advertisements. Miss Liên (Thúy Kiều), Miss Cương (Thúy Vân), Miss Bảy Tắc (Hoạn Thư), Madame Tám Long (Đạm Tiên), Madame Ba Nhanh (Giác Duyên), Madame Giáo (Tú Bà), Madame Chín Sâm (Vương Bà), Mr. Hoàn (KimTrọng), Mr. Tám Ngân (Thúc Sinh), Mr. Năm Xế (Vương Ông), Mr. Hai Giò (Thúc Ông), Mr. Tư Lộ (the mandarin Thủ), Mr. Sáu Phú (Từ Hải), Mr. Cương (Mã Giám Sinh), Mr. Tín (Vương Quan) (Thanh 23).

Brief synopsis of the action: Unscrupulous people and unfortunate events prevent a young woman, Kiều, from marrying the man who loves her, Kim. Throughout her tribulations she remains magnanimous and eventually rejoins her rightful husband in a platonic marriage.

Comments: *Kim Vân Kiều* was aggressively promoted in the colonial press, and along with *Toufou* (DW0231) it remained in Vietnamese theaters for two years after its release (Thanh 27). It was an advanced production by then-current standards, but no film prints exist in the French or Vietnamese archives.

The screen adaptation of the most enduring work of literature in Vietnamese history was an ambitious project. Its sonorous beauty through more than 3,000 *nôm* verses has often been cited as a primary source of appreciation (Durand 88). A silent film adaptation, therefore, would require other devices to reach a Vietnamese audience, and according to the official history of Vietnamese cinema the efforts of ICF failed. There were undoubtedly many causes for this perception, but one important aspect would have been the adaptation of the plot. While the film version is unknown, I have paraphrased Nguyễn Văn Vĩnh's 1944 plot summary of the poem as a point of reference.

Thúy Kiều is the daughter of a humble but literate family. She has a premonition that in order to rid herself of errors in her previous lives she is destined to become a concubine. Despite her premonition, she secretly promises to marry a young man she loves, Kim Trọng, from a neighboring family of similar status. While Kim is away from home studying, the local authorities threaten to arrest Kiều's father for unpaid debts. To help her father Kiều agrees to marry a wealthy man, Giám Sinh, and makes her sister, Thúy Vân, promise to marry Kim when he returns. Giám sells Kiều into prostitution after the wedding, and she tries to kill herself but fails. A man named Sô Khanh soon promises to rescue her; but when he abuses her and tries to cheat Kiều's confidant who had lent her money to escape, she returns to the brothel to spare her friend.

A regular visitor to Tú Bà's house named Thúc, falls in love with Kiều and takes her to be his second wife. Her father and the local authorities humiliate her, and Thúc's first wife, Hoạn Thư, sends a gang to kidnap Kiều and burn down

her husband's house. After repeated humiliations, Kiều eventually charms the domineering Hoạn Thư with her innocent nature. The first wife allows Kiều to live alone at a small family pagoda. Still jealous, Hoạn Thư spies on Kiều and scares her with threats. Kiều runs away, and a Buddhist priestess, Giác Duyên, gives her refuge at a monastery. She consigns Kiều to the care of an old nun named Bac Ba who marries Kiều to her nephew. The man sells her to another brothel, and there she meets the mercenary Từ Hải who takes her to live in his home. When Từ Hải returns victorious from battle and becomes the local ruler, he marries Kiều and eliminates his enemies. With her new status, Kiều forgives the people who have wronged her.

She convinces Từ Hải to pledge his loyalty to the Emperor, and when he does, the imperial envoy assassinates him. The royal authorities give Kiều to a depraved mandarin, and she hurls herself into the Tsien Tang River, where local people believe she dies. But the priestess Giác Duyên rescues her and returns her to the monastery. There Kiều reunites with her family and her first love, Kim, who has already married Vân. Kim still loves Kiều and insists on marrying her lawfully. Kiều agrees, with the condition that Kim should preserve his honor by keeping their relations platonic. The errors of Kiều's past lives have been compensated, Vân becomes Kim's second wife, and they all live happily together (Durand 86-88).

Catalogue number: DW0226.

Title: *L'enterrment de Madame Thieu Hoang* (The Burial of Madam Thiêu Hoàng).

Type: Documentary/Reportage.

Shooting dates: 1924.

Location(s): Tonkin, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: N/A.

Release date and location(s): 1924.

Current location(s) and/or availability of materials: I have found no record of this title in the French or Vietnamese archives. The CNC database lists an undated film with the title *Biên Hoa, enterrement annamite* (Biên Hòa, Annamese Burial), reference number 85027.

Production company or organization: ICF.

Distribution: ICF.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Composer(s) of nondiegetic music: N/A.

Diegetic music: N/A.

Art direction: N/A.

Set design: N/A.

Principal cast: N/A.

Brief synopsis of the action: Scenes of a traditional funeral.

Comments: Both the 1983 and 2003 VCD official histories claim this title was produced and distributed by ICF in 1924 (Bào 11, Thanh 20). These accounts cite the film as an example of French reportage productions about Vietnamese customs. No details are given other than the title and the period. It doesn't appear in the Gaumont Pathé or CNC archive listings, and I have found no other sources substantiating its existence. It may have been part of a longer production. Further research is needed to identify production and distribution details.

Catalogue number: DW0227.

Title: *La Fête de Kiếp Bạc* (Kiếp Bạc Festival).

Type: Documentary/Reportage.

Shooting dates: 1924.

Location(s): Hải Dương, Tonkin, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: N/A.

Release date and location(s): This film was projected with two others during a "week of special projections" sponsored by ICF. The program began 19 September 1924 at the Casino Theater in Sài Gòn and continued to Hà Nội on 21 October 1924 at the Palace Theater (Thanh 20). See DW0225 and DW0226 above.

Current location(s) and/or availability of materials: This film may correspond to a print held by the *Agence économique* with the title *Une cérémonie rituelle pour l'anniversaire de la mort d'un genie* (A Ritual Ceremony Commemorating the Death of Deity), but I have not located the prints in any of the major archives (Ký 184).

Production company or organization: ICF.

Distribution: ICF.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Scenes from a major festival in northern Việt Nam.

Comments: There is no record of this film in the Gaumont Pathé or CNC archives. The VCD official histories claim it was produced by ICF and projected in Việt Nam during the mid 1920's. It would have had a French title, but none is provided by these sources. Footage of this particular festival would have been significant during the period. Trần Hưng Đạo defeated two successive Mongolian invasions and was a model for national resistance, even in the 1920s. During the festival, which dates from the 13th century, thousands of pilgrims visit a shrine built in honor of Trần Hưng Đạo and his family. The location listed above is the current province name.

Catalogue number: DW0228.

Title: *Fêtes pour l'anniversaire de Khai Dinh* (Birthday Celebrations for Khải Định).

Type: Documentary/Reportage.

Shooting dates: 1925.

Location(s): Huế, Annam, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 2' 7".

Release date and location(s): 14 January 1925.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. This film is available for viewing on the archives' website or at the Paris office location. It belongs to the Pathé *Journal* collection, reference number PJ 1925 2 3.

Production company or organization: ICF and Pathé.

Distribution: Pathé.

Provenance: France.

Producer(s): René Tétard.

Director(s): René Tétard.

Writer(s): N/A.

Cinematographer(s): René Tétard. Hayer or Mesrouse may have contributed.

Editor(s): René Tétard, Hayer or Mesrouse.

Brief synopsis of the action: Scenes from the royal birthday celebration of the emperor Khải Định.

Comments: There are no notes included with the archival entry for this film. Stylized on screen intertitles provide minimal information.

In the opening sequence the camera is in a high position over the Phoenix Bridge at the main *Ngo Môn* Gate. From this perspective we observe the French authorities enter the citadel past an armed royal guard that lines the bridge. More than one camera was operating, and the filmmakers add scenes from the ground. Views from inside the citadel record the movements of officials and royal family members; while inserts from several angles show the preparations of mandarins

and the entrance of the monarch, who is surrounded by attendants with fans and high parasols.

Governor General Merlin sits with the royal family during the ritual dances performed on the main square below. Cameras among the dancers film close shots of their faces and hand movements, at times with additional vignette effects. The dances resemble those of Cambodia performed at Angkor Wat in other Pathé films from the period. The film ends with exterior shots of the citadel, where the emperor and French authorities reach the banks of the Perfume River to watch rowing teams compete in long decorative gondolas.

Catalogue number: DW0229.

Title: *Le fils et le neveu de Khai Dinh en France* (The Son and Nephew of Khải Định in France).

Type: Documentary/Reportage.

Shooting dates: 1925.

Location(s): Marseille, France.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: 7.5 meters.

Running time: The entry lists no duration, but the footage indicates this film runs less than one minute.

Release date and location(s): The Pathé release date is 21 January 1925.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. This film is not available for viewing. It belongs to the Pathé *Journal* collection, reference number PJ 1925 3 1.

Production company or organization: Pathé Journal.

Distribution: Pathé.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: The prince and his younger cousin arrive in Marseille by ocean liner.

Comments: The film was included in a newsreel program with two other shorts, one about a powerful storm in the English Channel, the other on an economic conference *interalliée* (between allies). Vĩnh Thụy's appearance is no longer than 45 seconds. He walks a Cocker Spaniel with his cousin on the deck of an unnamed ship.

Catalogue number: DW0230.

Title: *Foire de Hanoi* (Hà Nội Fair).

Type: Documentary/Reportage.

Shooting dates: January 1925.

Location(s): Hà Nội, Tonkin, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: N/A.

Release date and location(s): 11 March 1925.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. This film is not available for viewing. It belongs to the Pathé *Journal* collection, reference number PJ 1925 10 6.

Production company or organization: Pathé.

Distribution: Pathé.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Scenes from the 6th Hà Nội Fair.

Comments: This film was part of a four-segment newsreel that included stories about auto racing, motorcycles, and a new French design for a parachute. The Hà

Nội Fair segment runs no longer than one minute. The entry notes indicate this footage shows Merlin with an international delegation in front of the Japanese pavilion. A brief survey of the crowd and other pavilions follows the inauguration.

Catalogue number: DW0231.

Title: *Toufou se marie* (Tư Phú Gets Married).

Type: Fiction/Feature/Comedy.

Shooting dates: 1925.

Location(s): Hà Nội, Tonkin, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: 600 meters.

Running time: Roughly 30 minutes.

Release date and location(s): 1925.

Current location(s) and/or availability of materials: N/A.

Production company or organization: ICF.

Distribution: ICF.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Principal cast: Leon Chang (Thanh 24). In a review from *La Presse coloniale* 16 September 1925, the main character is played by an actor named Lương Hữu Thật (GGI 64381).

Brief synopsis of the action: N/A.

Comments: This film is described as an imitation of foreign comic techniques with a character derived from Charles Chaplin, a "hodge-podge" made by a "bad chef … a swashbuckler." Although the VCD official film history of Việt Nam cites a journal article from 1936 for this quote, it provides no further production details, and I have not seen the original article. The source is noted as *Ích Hữu* (Useful), 12 May 1936. According to the official history the film was released in 1925 and rejected by local audiences. ICF lost money on this project, as it had on all the entertainment films the company produced in the late twenties. Leon Chang is described as a mixed-race actor of Chinese origin, but I haven't found any other information about the film, the actor, the screenplay, or the director (Thanh 23). The film most probably had a French title, but the text only offers the French spelling of the character and a Vietnamese translation of the title (*Tư Phú lấy vợ*). Further research is needed to identify the production and distribution details.

Catalogue number: DW0232.

Title: *L'Empereur d'Annam, Khai Dinh, est mort à Hué* (The Emperor of Annam, Khải Định has died in Huế).

Type: Documentary/Reportage.

Shooting dates: 1922.

Location(s): Paris, France.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 54 seconds.

Release date and location(s): December 1925.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. This film is available for viewing on the archives' website or at the Paris office location. It belongs to the Gaumont *Actualités* collection, reference number 2546GJ 00006.

Production company or organization: Gaumont.

Distribution: Gaumont.

Provenance: France.

Producer(s): Gaumont.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: The emperor appears on the lawn of the Colonial Garden in Paris, 1922. See DW0213 above.

Comments: Khải Định died in Huế, in November 1925, but the footage here is recycled from his visit to Paris in 1922. It was part of a newsreel program issued in late 1925. The entry includes no on screen intertitles.

Catalogue number: DW0233.

Title: *Culture des hévéas* (Hevea Cultivation). The complete on screen title is *Voyage en Indochine Française: En Cochinchine, La Culture des hévéas et la récolte du caoutchouc* (Travel in French Indochina: In Cochinchina, Hevea Cultivation and Rubber Harvest). Several undated entries in the CNC database have similar titles.

Type: Documentary/Reportage.

Shooting dates: 1925.

Location(s): Cochinchina, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: 20’ 49”.

Release date and location(s): The Pathé release date is 1925.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. This film is available for viewing on the archives' website or at the Paris office location. It belongs to the Pathé *Journal* collection reference number CM 449. CNC database contains numerous similar titles: *En Indochine: la culture de hévéas et la récolte du caoutchouc* (In Indochina: Hevea Farms and Rubber Harvesting), reference number 87830 et al.

Production company or organization: Pathé.

Distribution: Pathé.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: A detailed explanation of rubber plantation activity in Cochinchina.

Comments: The film is part of a Pathé series entitled *En Indochine Française* (In French Indochina). With stylized intertitles and panoramic landscape shots, the film identifies the plantation on view as "one of the concessions of the great industrialist M. O. Homberg." It covers 10,000 hectares of Hevea groves. Much like earlier productions, this film goes through the steps of cultivation, from clearing the land to replanting and tapping the trees. The workers are all referred to as "coolies" throughout the film. Once the latex has been extracted, the camera

moves inside a large open-air rubber factory onsite, filming the ensemble of machines, vats and workers. Long shots of the interior and close views of the chemical processes are edited to enhance the narrative.

The text underscores the presence of *coolies javanais* (Javanese laborers) who are specialists in the cultivation of Hevea and the treatment of rubber. Workers return from a Hevea grove and approach the camera. A medium shot profiles two Javanese women wearing traditional peasant clothing from that country. An intertitle continues: “In order to keep these helpful workers and to assure their well-being, entire villages were constructed on the site of the concession.” Bamboo huts with thatched roofs line a dirt path. A few barefoot Javanese people till gardens and attend to children. “Their existence is assured for themselves and their families.” Two mothers holding small children join an elderly woman for another medium shot profile. Their facial expressions are weary and guarded, until the grandmother begins to laugh.

The film continues with an exposition of the director’s palatial house and the automobiles that fill his driveway. Exterior and interior views of a hospital follow. It was built by the company on the plantation grounds for the treatment of workers. Inserts show the use of fire to kill invasive weeds and smaller latex treatment facilities in diverse locations across the plantation grounds. Some of the workers in these sequences are children. The film concludes with a sequence on storage, packing techniques and shipment to port in motor vehicles.

Catalogue number: DW0234.

Title: *En Indochine* (In Indochina).

Type: Documentary/Reportage.

Shooting dates: December 1924 to January 1925.

Location(s): French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: 180 meters at 18 frames per second.

Running time: 10 minutes.

Release date and location(s): The CNC database release date is 1925.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 24059. In April 2004 CNC donated d a restored print to the Việt Nam Film Institute (VFI) in Hà Nội. The film is available for viewing there only upon special requests.

Production company or organization: N/A.

Distribution: N/A.

Provenance: France.

Producer(s): Regnault Sarasin.

Director(s): Regnault Sarasin.

Writer(s): N/A.

Cinematographer(s): Regnault Sarasin.

Editor(s): Regnault Sarasin.

Brief synopsis of the action: Travel scenes in the southern region near Sài Gòn.

Comments: The painter Regnault Sarasin used a Debrie "Interview" camera during a tour from Sài Gòn to Angkor in the winter of 1924. He filmed views of the Mekong River, dragon dances, musicians and children. This film ends with images of the Angkor ruins (CNC 2004, 18)

Catalogue number: DW0235.

Title: *Haiphong la ville et son port* (Hải Phòng the City and Its Port).

Type: Documentary/Reportage.

Shooting dates: 1925.

Location(s): Hải Phòng, Tonkin, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: N/A.

Release date and location(s): The CNC database release date is1925. **Current location(s) and/or availability of materials:** Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 91353. The CNC database lists two films with similar titles: *Haiphong*, reference number 91352; and *Au*

Tonkin, manufacture de porcelain à Haiphong (In Tonkin, Porcelain Production in Hải Phòng), reference number 94358.

Production company or organization: N/A.

Distribution: N/A.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Scenes from the port city of Hải Phòng.

Comments: There isn't enough information to comment on this film. Footage from this location was recombined and edited frequently in late 1920s newsreels.

Catalogue number: DW0236.

Title: *Hanoi capitale du Tonkin* (Hà Nội: Capital of Tonkin).

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): Hà Nội, Tonkin, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: N/A.

Release date and location(s): The CNC database lists 1925 as the release date.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 91384. There are numerous undated entries with similar titles in the database.

Production company or organization: N/A.

Distribution: N/A.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Scenes from the capital city of Hà Nội.

Comments: There isn't enough information to comment on this film.

Catalogue number: DW0237.

Title: *La ligne du Yunnan – De Laokay à Yunnan* (The Yunnan Line – From Lào Cai to Yunnan).

Type: Documentary/Reportage.

Shooting dates: 1925.

Location(s): Lào Cai, Tonkin, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: N/A.

Release date and location(s): The CNC database lists 1925 as the release date.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 162267.

Production company or organization: N/A.

Distribution: N/A.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Scenes of the rail lines at the Chinese border.

Comments: There isn't enough information to comment on this film. The Gaumont Pathé archives include several films on this subject, most with later dates. See DW0174.

Catalogue number: DW0238.

Title: *Voyage en Indochine Française: au Tonkin: la fabrication du café à Phu-Mann* (Travel in French Indochina: In Tonkin: Coffee Production in Phú Man).

Type: N/A.

Shooting dates: N/A.

Location(s): Hà Tây, Tonkin, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: N/A.

Running time: N/A.

Release date and location(s): The CNC database lists 1925 as the release date, but no other information is given.

Current location(s) and/or availability of materials: Film Archives of the National Center for Cinematography (CNC), Bois d'Arcy, France. This film is not available for viewing. The CNC reference number is 17210.

Production company or organization: N/A.

Distribution: N/A.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Composer(s) of nondiegetic music: N/A.

Diegetic music: N/A.

Art direction: N/A.

Set design: N/A.

Principal cast: N/A.

Brief synopsis of the action: Scenes of coffee plantations in the northern region of Tonkin.

Comments: This film may be a duplicate listing or include recycled images from entry DW0216 above with a same title. There isn't enough documentation to make further comments.

Catalogue number: DW0239.

Title: *La Réception officielle faite à M. le Gouverneur Général A. Varennes à Saigon et à Hanoi* (The Official Reception for Governor General A.Varennes in Sài Gòn and Hà Nội.)

Type: Documentary/Reportage.

Shooting dates: N/A.

Location(s): Sài Gòn, Cochinchina, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: 22 meters.

Running time: N/A.

Release date and location(s): The Pathé release date is 17 February 1926.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. This film is not available for viewing. It belongs to the Pathé *Journal* collection, reference number PJ 1926 7.

Production company or organization: Pathé.

Distribution: Pathé.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Alexandre Varennes arrives in Indochina and attends two formal receptions.

Comments: The entry notes indicate the film is part of a Pathé newsreel program in four segments. A ship arriving at the Sài Gòn port draped in French flags, and Vietnamese dignitaries escort the governor and his wife from the pier. A French military car takes the couple to the reception. In Hà Nội the governor's car is accompanied by Vietnamese soldiers on horseback. They pass buildings draped in

French flags. The other parts of the program include the death of painter Adolphe Willette, a feature segment entitled *l'American Home*, and a profile of an aviator named Ménard Recoit.

Catalogue number: DW0240.

Title: *Foire* (Fair).

Type: Documentary/Reportage.

Shooting dates: January 1926.

Location(s): Hà Nội, Tonkin, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: 19 meters.

Running time: N/A.

Release date and location(s): The Pathé release date is 24 February 1926.

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. This film is not available for viewing. It belongs to the Pathé *Journal* collection, reference number PJ 1926 8.

Production company or organization: Pathé.

Distribution: Pathé.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Governor General Varennes inaugurates the Hà Nội Fair.

Comments: The entry notes indicate the Hà Nội Fair segment includes four scenes. The governor enters accompanied by an entourage of French and foreign guests. Views of the crowd feature young Vietnamese women in traditional tunics performing on gongs, and a quartet performs on Vietnamese bamboo flutes. The colonial delegation enters the flag-draped main pavilion, and a group of western people descend the stairs of an "edifice" as the governor stands in a convertible automobile waving to a large crowd. The film ends as he takes his seat. This film is part of a newsreel program that includes a 16-meter segment about extending the Paris Metro.

Catalogue number: DW0241.

Title: *Ouverture de barrage de Bai-Thiong* (Opening of the Bai-Thiong Dam).

Type: Documentary/Reportage.

Shooting dates: 1926.

Location(s): Sài Gòn, Cochinchina, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: 16 meters.

Running time: N/A.

Release date and location(s): The Pathé release date is 24 March 1926.

Current location(s) and/or availability of materials: Archives Pathé Gaumont, Paris, France. This film is not available for viewing. It belongs to the Pathé *Journal* collection, reference number PJ 1926 12 2.

Production company or organization: Pathé.

Distribution: Pathé.

Provenance: France.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Governor General Varennes inaugurates a dam on the Chu River in the province of Thanh Hóa.

Comments: This film is part of a Pathé newsreel in four sections. In the Indochinese segment, the governor visits the site with an entourage and water is released through the dam. Scenes follow of the local irrigation system and the construction details of the dam. The other parts of the program include a story on

the French city of Charleroi, a profile of Madame Lambrino, and a large explosion in Prague.

The city of Thanh Hóa, from which the province acquired its name, was originally built as a citadel in 1397 during the Hồ Dynasty. The city includes memorials to the Lê Dynasty victories over the Chinese Ming dating in the 15th century. Portuguese missionaries in the 17th century, including the French Jesuit linguist Alexandre de Rhodes, established a Catholic enclave there in the early 17th century.

Catalogue number: DW0242.

Title: *Les funerailles de l'empereur Khai Dinh* (The Funeral of Emperor Khai Dinh).

Type: Documentary/Reportage.

Shooting dates: 8 January 1926.

Location(s): Huế, Annam, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm. The author the early cinema chapters in the official history has suggested informally that this and other Hương Ký productions were 16mm, but the format would have been impracticable in Việt Nam at this time. In any case, 35mm prints were used for newsreel distribution in theaters.

Footage: 23 meters.

Running time: 1’ 6”.

Release date and location(s): The Pathé release date is 14 April 1926.

Current location(s) and/or availability of materials: Archives Pathé Gaumont, Paris, France. This film is available for viewing on the archives’ website or at the Paris office location. It belongs to the Pathé *Journal* collection, reference number PJ 1926 15 3.

Production company or organization: Pathé.

Distribution: Pathé.

Provenance: France.

Producer(s): Nguyễn Lan Hương.

Director(s): Nguyễn Lan Hương.

Writer(s): N/A.

Cinematographer(s): Nguyễn Lan Hương.

Editor(s): Nguyễn Lan Hương and Pathé staff.

Brief synopsis of the action: Views of the funeral procession from Huế to the tomb of Khải Định.

Comments: Following the title *Indo-Chine. Les funérailles de S.M. Khai Dinh Empereur d’Annam*, one on screen intertitle page describes the scene: “The casket weighing 5000 kilograms is carried to the tomb seven kilometers from the imperial palace by 250 coolies.” and its short length suggests it was either not used or included as part of a longer, undocumented presentation. Khải Định died on 6 November 1925, but his funeral wasn’t held until 8 January 1926. On the day

of the funeral his ten year-old son, Vĩnh Thụy was enthroned as Emperor Bào Đại. The film was released four months after the funeral, on 14 April 1926.

The Khải Định mausoleum was still under construction at the time of the funeral. In the opening scene the camera faces the Hiền Nhơn gate. The central arch is centered at the end of a walkway. Descending in depth along the left and right borders of the frame, royal attendants line the walkway in two straight lines. Those nearest the camera are less than two meters away. The two lines create a perpendicular composition with the horizontal façade of the gate. Visible through the central arch, at a distance of 40 or 50 meters, the procession bearing the emperor emerges at the center of the screen and approaches the camera through the central arch. From a different camera position, we see the procession cross the bridge beyond the gate which is highly decorated with Vietnamese flags and banners. The casket passes very close to the camera, and a series of medium shots captures imperial guards, banner carriers and young women wearing long-sleeved dresses with riding boots moving from left to right at a slight angle across the frame. Views of the procession from behind, after the marchers have passed, reveal many other participants in various costumes, and a very large crowd is visible on the opposite side of the road. The film includes close group shots of onlookers facing the camera at eye level. It ends with a brief insert of young men carrying the casket up the steep steps of the tomb. The tomb itself is not visible, and there are no French people in the film.

The entry notes indicate the film was included in a short newsreel program featuring a segment about urban development in Amsterdam.

Linh Lăng was the name of the film in the official history of Vietnamese cinema, and the official history claims it was the first film made by a Vietnamese person to appear in film theaters in Việt Nam. It was exhibited in Hà Nội for 27 days starting 1 May 1926 (Thanh 27). The author of the early cinema chapters in the history has suggested the film was especially appreciated in the Huế and Sài Gòn areas. It is doubtful that any films shown in theaters had Vietnamese intertitles in 1926.

Catalogue number: DW0243.

Title: *Empereur Bao Dai* (Emperor Bảo Đại). The Gaumont entry notes read *L'intronisation de Bao Dai, nouvel empereur d'Annam* (The Coronation of Bảo Đại, New Emperor of Annam). The latter title conforms to the Vietnamese translation presented in the 2003 official history of Vietnamese cinema.

Type: Documentary/Reportage.

Shooting dates: 8 January 1926.

Location(s): Huế, Annam, French Indochina.

Black and White or Color: B/W.

Language: French.

Sound or Silent: Silent.

Format: 35mm.

Footage: 235 meters.

Running time: 8' 13".

Release date and location(s): The Gaumont archival entry shows 1920 as the release date, but Bảo Đại's enthronement ceremony took place on 8 January 1926. This film was reviewed in the 21 January 1926 issue of *L'Indochine Republicaine*, but the official Vietnamese cinema history claims the film was not released in Việt Nam until May 1926 (GGI 64383).

Current location(s) and/or availability of materials: Gaumont Pathé Archives, Saint-Ouen, France. The film is not available for viewing. It belongs to the Gaumont *Boites Vertes* (Green Boxes) collection, reference number 2000GB 00009.

Production company or organization: Gaumont.

Distribution: Gaumont.

Provenance: France.

Executive producer(s): N/A.

Producer(s): N/A.

Director(s): N/A.

Writer(s): N/A.

Cinematographer(s): N/A.

Editor(s): N/A.

Brief synopsis of the action: Scenes from the enthronement ceremony of Bảo Đại.

Comments: According to the entry notes, the first reel is only five meters long and briefly pictures Bảo Đại surrounded by French officials and military officers. The second reel is 230 meters long and presents a sequence of views from the

ceremony in Huế. Bảo Đại is carried in an imperial sedan chair. Inside the citadel, numerous French government and military officials gather waiting; mandarins arrive in formation and bow in unison before the 10 year-old heir as his entourage approaches the central square. Inserts of ceremonial preparations for the enthronement precede Bảo Đại's entrance to "an edifice or a temple." Emerging from within the chamber the newly-crowned emperor appears with grand *eclat* wearing a large decorative headpiece. Attendants transport him to another edifice, and the camera follows him standing, walking and sitting. The coronation procedure itself was not filmed. This film may have appeared in theaters with a Vietnamese title, *Lễ tấn tôn Đức Vua Bảo Đại* (The Coronation of Emperor Bao Dai). Subtitles in *quốc ngữ* were not adopted until the 1930's, however. The Vietnamese title shown here appears in the VCD film history (Thanh 27).