

Extant Films

Compiled by Alison McMahan, August 2001

Updated by Joan Simon and Kim Tomadjoglou, May 2009

This list of extant films is compiled from several sources: “The Extant Films of Alice Guy and Herbert Blaché and Where to Find Them,” compiled by Alison McMahan, August 2001 (*Alice Guy Blaché: Lost Visionary of the Cinema* [New York and London: Continuum, 2002]), updated as of May 2009 by Joan Simon and Kim Tomadjoglou. It draws on information from the most recent International Federation of Film Archives (FIAF) “Treasures from the Film Archives” database (updated September 2008) researched by Kim Tomadjoglou and confirmed by the participating archives as well as information supplied independently by non-FIAF member archives. The information is as up-to-date and accurate as possible as of May 2009, acknowledging that there is surely information we do not know about, and that there may be possible errors in the source information of which neither we nor the archives are aware. For a complete filmography, see Alison McMahan’s *Alice Guy Blaché: Lost Visionary of the Cinema*.

The Gaumont Pathé Archives, Paris, is the source for works attributed to Alice Guy during her years at Gaumont. Dates are those used by the Gaumont Pathé Archives. Titles for Gaumont films are those used by the Gaumont Pathé Archives, and are derived from the original Gaumont catalogues. Alternate titles are given within brackets. The Gaumont information here was confirmed by the Gaumont Pathé Archives in May 2009. The Gaumont Pathé Archives’ Alice Guy attributions of Gaumont films are derived from Gaumont catalogues, writings by Alice Guy and others, and interviews with Alice Guy. The list of films presented on the two Alice Guy DVDs within *Gaumont: Le Cinéma premier, 1897–1913*, vol. 1, *Alice Guy, Louis Feuillade, Léonce Perret* (Paris: Gaumont, 2008) was derived by Gaumont from the filmography by Victor Bachy (*Alice Guy-Blaché [1873–1968]: La Première femme cinéaste du monde* [Perpignan, France: Institut Jean Vigo, 1993]).

For ongoing research purposes, the list below is inclusive of films made during Alice Guy’s tenure at Gaumont (1896–1907), at her own company, Solax (1910–14), and thereafter as an independent director (through 1920): those for which she served as director (before the term was in use), for which she wrote scenarios, and that she supervised and produced. Unless otherwise noted, films are attributed to Alice Guy (for Gaumont films) and Alice Blaché or Madame Blaché (for the American films) as director. As the earliest films produced carried no individual credits, and attributions are revised as new information becomes available, these attributions are subject to change. Where there is debate by historians and archivists about the exact role Alice Guy may have played in these productions, the entry is marked with a dagger (†). Individual archives should be contacted for specific holding information, and questions of attribution. New research and information are welcome.

The list is organized alphabetically. Title precedes date and production company. For the three extant features, which were independently produced, more detailed corporate credits are included (production company is followed by distributor, separated by a slash); the source for this information is the *American Film Institute Catalogue of Feature Films*. The word *phonoscène* indicates a Gaumont synchronized-sound film, made with the Gaumont Chronophone system. (When the sound component of a

phonoscène is lacking, the entry is marked with an asterisk.*) An alphabetical list of archives follows. The films before 1902 are a minute or less in duration, and those through 1906 are up to circa six minutes, with the exception of *La Vie du Christ* (also known as *La Naissance, la vie, et la mort du Christ* [1906]), which is thirty-four minutes. The American-made films are single reel shorts, unless otherwise noted.

Two extant Gaumont shots are of Alice Guy (both 1905, Gaumont Pathé Archives, Paris). One shows her making a synchronized sound film (*Alice Guy tourne une phonoscène*). The other, filmed by her longtime cameraman Anatole Thiberville, shows her surrounded by children during the making of her documentary *Espagne*, the collective title of a number of short films shot in Madrid, Seville, and Grenada. The latter was discovered by chance on the leader to *Espagne* while Gaumont was working on the 2008 Alice Guy DVD.

Another film (collection Anthony Slide) is not actually a film per se but rather a kinora reel. Invented by the Lumière Brothers circa 1896, the kinora is closely linked to Gaumont, which was responsible for its manufacture as early as 1897. It consists of a series of photographs, or film frames, in flip-book form, which when viewed give the impression of motion. The kinora held by Slide belonged to Alice Guy Blaché, and shows a young woman demonstrating how the kinora functions. There is considerable dispute as to whether the woman is Alice Guy. However, in that the director did not keep any of her own films but kept this kinora reel for her entire life, it is obviously of great importance to her and is suggestive that she is the subject of the reel. The kinora reel is in its original cardboard box, stamped "Lumière Lyon." The reel has a metal center on which is engraved "Lumière Lyon" and the words "Serie" and "No," although no serial number is included. A note in Alice Guy Blaché's hand attached to the box reads, "portrait animé L et A Lumière."

A note about changed names of film archives:

Archival Film Collections of the Swedish Film Institute. Formerly known as Cinemateket-Svenska Filminstitutet, Stockholm.

BFI, London: The BFI National Archive, part of the British Institute. Formerly known as BFI/NFTVA [National Film and Television Archive].

Cinematek, Brussels. Until January 31, 2009, known as Cinémathèque Royale de Belgique.

Deutsche Kinemathek: Museum für Film und Fernsehen, Berlin. Formerly known as Stiftung Deutsche Kinemathek.

Filmmuseum, Amsterdam. Formerly known as Nederlands Filmmuseum.

Gaumont Pathé Archives, Paris. Formerly Cinémathèque Gaumont and Pathé Archives, which joined in 2003; the consolidated company moved to offices in Saint Ouen in January 2004. According to Gaumont, the archive is known as Gaumont Pathé Archives, Paris.

- *A la cabane bambou*. Felix Mayol (1905?, Gaumont, phonoscène). Gaumont Pathé Archives, Paris.

- *Algie the Miner* (1912, Solax). Library of Congress, Washington, D.C. Dir.: Edward Warren and Harry Shenck.

- *Alice Guy tourne une phonoscène* (1905, Gaumont). Gaumont Pathé Archives, Paris.

- *Anatomie du conscrit, L'*. Polin (1905, Gaumont, phonoscène*). Gaumont Pathé Archives, Paris. [Polin, *Anatomie du conscrit, L'*].

- *Ane récalcitrant, L'* (1906, Gaumont). BFI, London. [*Father Buys a "Moke"*].
- *Anna, qu'est-ce que tu attends* (1906?, Gaumont, phonoscène). Gaumont Pathé Archives, Paris.
- *Au bal de Flore*. Mlles Lally et Julyett de l'Olympia (1900, Gaumont). Filmoteca de Catalunya, Barcelona. [*Mesdemoiselles Lally et Julyett au bal de Flore*].
- *Au cabaret* (1899, Gaumont). Archival Film Collections of the Swedish Film Institute, Stockholm.
- *Avenue de l'Opéra* (1900, Gaumont). Archival Film Collections of the Swedish Film Institute, Stockholm. [*Avenue de l'Opéra (Marche en arrière)*].
- *Aveugle fin de siècle, L'* (1898, Gaumont). Archival Film Collections of the Swedish Film Institute, Stockholm.
- *Baignade dans le torrent* (1897, Gaumont). Gaumont Pathé Archives, Paris; Lobster Films, Paris. [*Baignade dans un torrent*].
- *Ballet libella* (1897, Gaumont). Lobster Films, Paris.
- *Ballon dirigeable—"Patrie," Le* (1907, Gaumont). Gaumont Pathé Archives, Paris.
- *Ballon dirigeable—Lebaudy N3* (1906, Gaumont). Lobster Films, Paris.
- *Beasts of the Jungle, The* (1913, Solax). 3 reels. George Eastman House, Rochester, N.Y. Dir.: Edward Warren.
- *Billet de banque, Le* (1907, Gaumont). Gaumont Pathé Archives, Paris.
- *Bolero, Le*. Miss Saharet (1905, Gaumont). Gaumont Pathé Archives, Paris.
- *Bonne absinthe, La* (1899, Gaumont). Archival Film Collections of the Swedish Film Institute, Stockholm.
- *Bonnet à poil, Le* (1907, Gaumont). Filmoteca Española, Madrid.
- *Bonsoir (La Fée aux fleurs)* (1905, Gaumont). Cinematek, Brussels; Gaumont Pathé Archives, Paris; New Zealand Film Archive, Wellington. [*Le Bonsoir de la Fée*].
- *Bonsoir M'sieurs, Dames*. Dranem (1906, Gaumont, phonoscène). Gaumont Pathé Archives, Paris.
- *Brennan of the Moor* (1913, Solax). 3 reels. Library of Congress, Washington, D.C.; Filmmuseum, Amsterdam. Dir.: Edward Warren.
- *Broken Oaths* (1912, Solax). BFI, London.
- *Burstop Holmes' Murder Case* (1913, Solax). Emgee Film Library, Reseda, Calif.
- *Cake-walk nègre* (1905, Gaumont, phonoscène*). Gaumont Pathé Archives, Paris. [*Le Cake-Walk du nouveau cirque*].
- *Cambrioleurs, Les* (1898, Gaumont). Cinematek, Brussels; Lobster Films, Paris; New Zealand Film Archive, Wellington.†
- *Canned Harmony* (1912, Solax). Cineteca del Friuli, Gemona; Emgee Film Library, Reseda, Calif.; Library of Congress, Washington, D.C.; Lobster Films, Paris.
- *C'est une ingénue*. Félix Mayol (1905?, Gaumont, phonoscène). Gaumont Pathé Archives, Paris.
- *Chapellerie et charcuterie mécaniques* (1900, Gaumont). Archival Film Collections of the Swedish Film Institute, Stockholm; Gaumont Pathé Archives, Paris; Lobster Films, Paris. [*Chapellerie et charcuterie automatiques*].
- *Charité du prestidigitateur, La* (1905, Gaumont). Filmoteca Española, Madrid.
- *Chemineau chemine!* Elval (1906?, Gaumont, phonoscène). Gaumont Pathé Archives, Paris.
- *Chez le magnétiseur* (1898, Gaumont). Gaumont Pathé Archives, Paris; Lobster Films,

Paris.†

- *Chez le maréchal-ferrant* (1899, Gaumont). Archival Film Collections of the Swedish Film Institute, Stockholm.
- *Chez le photographe* (1900, Gaumont). Archival Film Collections of the Swedish Film Institute, Stockholm.
- *Chien jouant à la balle* (1905, Gaumont). Filmoteca Española, Madrid. [*Clown, chien et ballon*].
- *Chiens savants. Miss Dundee* (1902, Gaumont). Gaumont Pathé Archives, Paris; Lobster Films, Paris. [*Miss Dundee et ses chiens savants*].
- *Chirurgie fin de siècle* (1900, Gaumont). Gaumont Pathé Archives, Paris; Lobster Films, Paris.
- *Comedy of Errors, A* (1912, Solax). BFI, London.
- *Comment Monsieur prend son bain* (1903, Gaumont). Lobster Films, Paris.†
- *Concierge, La* (1900, Gaumont). Archival Film Collections of the Swedish Film Institute, Stockholm.
- *Coq dressé, Le* (1905?, Gaumont, phonoscène). Archives du Film du CNC (Bois d'Arcy); Gaumont Pathé Archives, Paris. [*Le Coq dressé de Cook et Rilly*].
- *Course à la saucisse, La* (1906). Cinematek, Brussels; Cinémathèque française, Paris; New Zealand Film Archive, Wellington.
- *Course d'obstacles, Une* (1906, Gaumont). Archives du Film du CNC (Bois d'Arcy).
- *Crinoline, La* (1906, Gaumont). Filmarchiv Austria. [*Une course d'obstacle*].
- *Cupid and the Comet* (1911, Solax). Filmmuseum/Münchner Stadtmuseum, Munich.
- *Dame de pique, je vous aime* (1906, Gaumont). Archives du Film du CNC (Bois d'Arcy). [*Dame de pique*].
- *Danse des papillons* (1897, Gaumont). Gaumont Pathé Archives, Paris. [*Danse des papillons*, Bob Walter].
- *Danse des saisons: L'Hiver, danse de la neige* (1900, Gaumont). Archival Film Collections of the Swedish Film Institute, Stockholm; Filmoteca de Catalunya, Barcelona. [*L'Hiver: Danse de la neige*].
- *Danse du papillon* (1897, Gaumont). Lobster Films, Paris.
- *Danse fleur-de-lotus* (1897, Gaumont). Gaumont Pathé Archives, Paris; Lobster Films, Paris. [*Danse serpentine*, Bob Walter (*Dance fleur-de-lotus*); Bob Walter, *Danse serpentine*].
- *Danse Gitanes-Sévilane* (1905). Filmoteca Española, Madrid.
- *Danse serpentine* (1900, Gaumont). BFI, London.
- *Danse serpentine*. Lina Esbrard (1902, Gaumont). Gaumont Pathé Archives, Paris. [*Lina Esbrard, Danse serpentine*].
- *Danse serpentine*. Mme Bob Walter (1897, Gaumont). Lobster Films, Paris.
- *Déménagement à la cloche de bois* (1904, Gaumont). Deutsche Kinemathek: Museum für Film und Fernsehen, Berlin. [*zahlungsunfähige mieter, der*].
- *Detective's Dog, The* (1912, Solax). Library of Congress, Washington, D.C.
- *Dick Whittington and His Cat* (1913, Solax). 3 reels. BFI, London.
- *Dublin Dan* (1912, Solax). BFI, London. Dir.: Edward Warren, possibly Herbert Blaché.
- *Effets de mer* (1906, Gaumont). Gaumont Pathé Archives, Paris.
- *Empress, The* (1917, U.S. Amusement Corporation; Popular Plays and Players Gold

Rooster Plays/Pathé Exchange, Inc.). 5 reels. Cinémathèque française, Paris.

- *Enfant de la barricade, L' or Sur la barricade* (1907, Gaumont). Archives du Film du CNC (Bois d'Arcy); Bundesarchiv-Filmarchiv, Berlin; Cinémathèque Québécoise, Montreal; Deutsche Kinemathek: Museum für Film und Fernsehen, Berlin [heldenmut eines jungen]; Gaumont Pathé Archives, Paris; Lobster Films, Paris.
- *Espagne* (1905, Gaumont). Gaumont Pathé Archives, Paris. Includes madrid: Puerta del Sol; Le Prado et la fontaine de Cybèle; Palacio de Oriente; Environs de Madrid; grenada: La Sierra Nevada et l'Alhambra vus de la l'Albaïcin; Cadeau d'une amorce de panoramique, cette femme entrevue, entourée d'enfants, c'est . . . Alice Guy, surprise par son opérateur Anatole Thiberville! **Seville**: Le Guadalquivir; Environs de Barcelone; Le monastère de Montserrat; Danses gitanes.
- *Eugène, ou êtes-vous parti?* (1906, Gaumont, phonoscène*). Archives du Film du CNC (Bois d'Arcy); Gaumont Pathé Archives, Paris.
- *Falling Leaves* (1912, Solax). Library of Congress, Wash-ington, D.C.; National Archives of Canada, Ottawa.
- *Faust et Méphistophélès* (1903, Gaumont). Archives du Film du CNC (Bois d'Arcy); Gaumont Pathé Archives, Paris; Lobster Films, Paris.
- *Fée aux choux, La* (1900, Gaumont). Archival Film Collections of the Swedish Film Institute, Stockholm. [*La Fée aux choux, ou la Naissance des enfants*]. Alice Guy noted in interviews and her writings that she made this film in 1896.
- *Fée printemps, La* (1906, Gaumont). Museum of Modern Art, New York.
- *Femme collante, La* (1906, Gaumont). Archives du Film du CNC (Bois d'Arcy). [*Une femme collante*].
- *Fiancée du volontaire, La* (1907, Gaumont). BFI, London. [*Off to the War*].
- *Fils du garde-chasse, Le* (1906, Gaumont). Cinematek, Brussels; Lobster Films, Paris; New Zealand Film Archive, Wellington.
- *Five O'Clock Tea*. Dranem (1905, Gaumont, phonoscène). Gaumont Pathé Archives, Paris. [Dranem, *Five O'Clock Tea*].
- *Fool and His Money, A* (1912, Solax). Library of Congress, Washington, D.C.
- *For Love of the Flag* (1912, Solax). Library of Congress, Washington, D.C.
- *Fredaines de Pierrette, Les* (1900, Gaumont). Filmoteca de Catalunya, Barcelona.
- *Frotteur, Le* (1907, Gaumont). BFI, London; Deutsche Kinemathek: Museum für Film und Fernsehen, Berlin [blinder eifer schadet nur].
- *Frotteur de la colonelle, Le*. Polin (1905, Gaumont, phonoscène). Deutsche Kinemathek: Museum für Film und Fernsehen, Berlin [blinder eifer
- *Girl in the Armchair, The* (1912, Solax). Academy Film Archive—Center for Motion Picture Study, Los Angeles; Cineteca del Friuli, Gemona; Emgee Film Library, Reseda, Calif.; Library of Congress, Washington, D.C.; Lobster Films, Paris.
- *Glu, La* (1906, Gaumont). BFI, London.
- *Gosse du Commandant, Le*. Polin (1905, Gaumont, phonoscène). Gaumont Pathé Archives, Paris.
- *Great Adventure, The* (1918, Pathé Exchange). 5 reels. BFI, London. [*Her Great Adventure; Spring of the Year*].
- *Greater Love Hath No Man* (1911, Solax). Cinémathèque Québécois, Montreal; Library of Congress, Washington, D.C.
- *Guillaume Tell* (1900, Gaumont). Lobster Films, Paris.†

- *Héroïne de 4 ans, Une* (1907, Gaumont). Archives du Film du CNC (Bois d'Arcy); Cinémathèque Suisse, Lausanne. [*Une Héroïne de quatre ans*].
- *Hiérarchie dans l'amour, La* (1906, Gaumont). BFI, London.
- *High Cost of Living, The* (1912, Solax). UCLA Film and Television Archive.
- *His Double* (1913, Solax). Emgee Film Library, Reseda, Calif.
- *His Mother's Hymn* (1911, Solax). Cinémathèque Québécois, Montreal; UCLA Film and Television Archive.
- *Histoire Roulante, Une* (1906, Gaumont). Lobster Films, Paris.
- *House Divided, A* (1913, Solax). Cineteca del Friuli, Gemona; Emgee Film Library, Reseda, Calif.; Library of Congress, Washington, D.C.; Lobster Films, Paris; Museum of Modern Art, New York; Pacific Film Archive, Berkeley.
- *Intervention malencontreuse* (1902, Gaumont). Lobster Films, Paris.
- *Jaloux puni, Le* (1906, Gaumont). Deutsche Kinemathek: Museum für Film und Fernsehen, Berlin. [bestrafte eifersucht].
- *Jeune homme et le trottin, Le*. Félix Mayol (1905, Gaumont, phonoscène). Gaumont Pathé Archive, Paris.
- *Jour et la nuit, Le*. Mlle. Demoulins, du Théâtre de la Gaîté et M. Dambrine, du Théâtre des Variétés (1906?, Gaumont, phonoscène*). Gaumont Pathé Archives, Paris.
- *Lilas-Blanc*. Félix Mayol (1905, Gaumont, phonoscène). Gaumont Pathé Archives, Paris. [Felix Mayol, *Lilas-Blanc*].
- *Lit à roulettes, Le* (1907, Gaumont). Gaumont Pathé Archives, Paris; Lobster Films, Paris.
- *Maçons, Les*. Les O'Mers (1905, Gaumont). Cinematek, Brussels; New Zealand Film Archive, Wellington. [*Les Maçons; Les O'Mers; Les O'Mers dans "Les Maçons"*].
- *Madame a des envies* (1906, Gaumont). BFI, London; Gaumont Pathé Archives, Paris.
- *Making of an American Citizen, The* (1912, Solax). Lobster Films, Paris; Pacific Film Archive, Berkeley.
- *Malabares, Les* (1902, Gaumont). Gaumont Pathé Archives, Paris; Lobster Films, Paris. [*Les Malabares, Acrobates*].
- *Malagueña y el torero, La* (1905, Gaumont). Filmoteca Española, Madrid.
- *Man's a Man, A* (1912, Solax). George Eastman House, Rochester, N.Y.
- *Marâtre, La* (1906, Gaumont). Archives du Film du CNC (Bois d'Arcy); BFI, London; Deutsche Kinemathek: Museum für Film und Fernsehen, Berlin; Gaumont Pathé Archives, Paris. [stiefmutter, die].
- *Matelas alcoolique, Le* or *Le Matelas épileptique* (1906, Gaumont). BFI, London; George Eastman House, Rochester, N.Y.
- *Matelas épileptique, Le*. See *Matelas alcoolique, Le*.
- *Matrimony's Speed Limit* (1913, Solax). Cineteca del Friuli, Gemona; Emgee Film Library, Reseda, Calif.; Library of Congress, Washington, D.C.; Lobster Films, Paris; National Film and Sound Archive, Canberra, Australia; Pacific Film Archive, Berkeley.
- *Mattchiche, La*. Mayol (1906, Gaumont, phonoscène). BFI, London; Gaumont Pathé Archives, Paris.
- *Mr. Bruce Wins at Cards* (1914, Solax). BFI, London.
- *Mixed Pets* (1911, Solax). Library of Congress, Washington, D.C.
- *Napoleon* (1913, Solax). Library of Congress, Washington, D.C.
- *New Love and the Old* (1912, Solax). Library of Congress, Washington, D.C. [*The Old*]

Love and the New].

- *Noël de monsieur le curé, Le* (1906, Gaumont). Cinematek, Brussels; New Zealand Film Archive, Wellington.
- *Ocean Waif, The* (1916, International Film Service, Inc.; Golden Eagle Features/International Film Service, Inc.). 5 reels. Library of Congress, Washington, D.C.
- *Officer Henderson* (1913, Solax). Emgee Film Library, Reseda, Calif.; Lobster Films, Paris. [*What Happened to Officer Henderson*].
- *Outwitted by Horse and Lariat* (1911, Solax). Bundesarchiv-Filmarchiv, Berlin. [cowboystreiche].
- *Paimpolaise, La*. Félix Mayol (1906?, Gaumont, phonoscène). Archives du Film du CNC (Bois d'Arcy); Gaumont Pathé Archives, Paris. [*Mayol chantant la Paimpolaise*].
- *Pêcheur dans le torrent, Le* (1897, Gaumont). Gaumont Pathé Archives, Paris; Lobster Films, Paris.
- *Pepin de la dame, Le*. Polin (1905, Gaumont, phonoscène*). Gaumont Pathé Archives, Paris.
- *Petite magicienne, La* (1900, Gaumont). Lobster Films, Paris.
- *Piano irrésistible, Le* (1907, Gaumont). Archives du Film du CNC (Bois d'Arcy).†
- *Pierrot assassin* (1904, Gaumont). BFI, London; Emgee Film Library, Reseda, Calif.
- *Pit and the Pendulum, The* (1913, Solax). 3 reels. Library of Congress, Washington, D.C.; Museum of Modern Art, New York; National Archives of Canada, Ottawa.
- *Polka des trottings, La*. Félix Mayol (1905, Gaumont, phonoscène). Gaumont Pathé Archives, Paris.
- *Questions indiscretes*. Felix Mayol (1905, Gaumont, phonoscène). Gaumont Pathé Archives, Paris. [Felix, Mayol, *Questions indiscretes*].
- *Résultats du féminisme, Les* (1906, Gaumont). Archives du Film du CNC (Bois d'Arcy); Gaumont Pathé Archives, Paris.
- *Retour des champs* (1899, Gaumont). Archives du Film du CNC (Bois d'Arcy).
- *Roads Lead Home* (1913, Solax). Library of Congress, Washington, D.C.
- *Sage-femme de première classe* (1902, Gaumont). Cinémathèque française, Paris; Gaumont Pathé Archives, Paris; Library of Congress, Washington, D.C.
- *Scène d'escamotage* (1898, Gaumont). Lobster Films, Paris.†
- *Sewer, The* (1912, Solax). 2 reels. Dir.: Edward Warren; set design and script: Henri Menessier. Library of Congress, Washington, D.C.
- *Si ça t'va*. Felix Mayol (1905, Gaumont, phonoscène). Gaumont Pathé Archives, Paris.
- *Someone's Luck Society* (1912, Solax). Museum of Modern Art, New York.
- *Soulier pour un jambon, Un* (1906, Gaumont). BFI, London.
- *Statue, La* (1905, Gaumont). Cinematek, Brussels; New Zealand Film Archive, Wellington.
- *Strike, The* (1912, Solax). BFI, London.
- *Sur la barricade* (1907, Gaumont). See *L'Enfant de la barricade*.
- *Surprise d'une maison au petit jour. Episode de la guerre de 1870* (1898, Gaumont). Cinematek, Brussels; New Zealand Film Archive, Wellington. [*Surprise d'une maison au petit jour*].
- *Tango* (1905, Gaumont). Gaumont Pathé Archives, Paris.
- *Thief, The* (1913, Solax). BFI, London.
- *Tonneau, Le* (1904, Gaumont). Bundesarchiv-Filmarchiv, Berlin.

- *Two Little Rangers* (1912, Solax). BFI, London; Filmmuseum, Amsterdam. [*The Little Rangers*].
- *Utilité des rayons X, L'* (1898, Gaumont). Lobster Films, Paris.†
- *Vérité sur l'homme-singe, La* (1906, Gaumont). Archives du Film du CNC (Bois d'Arcy).
- [*Schlecht angebrachtes Haarwuchsmittel oder Wie ein Affe entsteht*].
- *Vie du Christ, La* (1906, Gaumont). Archives du Film du CNC (Bois d'Arcy) [fragments: *Jésus devant Pilate*; *Les Rameaux*]; Archivo Nacional de la Imagen-SODRE, Montevideo; BFI, London; Cinematek, Brussels; Deutsche Kinemathek: Museum für Film und Fernsehen, Berlin [fragment: *schweisstuch der heiligen veronika, das*]; Filmmuseum/Münchener Stadtmuseum; Gaumont Pathé Archives, Paris; Museum of Modern Art, New York; New Zealand Film Archive, Wellington. [*La Naissance, la vie, et la mort du Christ*; *La Passion*].
- *Viens!* (1906, Gaumont). Archives du Film du CNC (Bois d'Arcy).
- *Viens mon bien aimé* (1907?, Gaumont, phonoscène*). Gaumont Pathé Archives, Paris.
- *Vrai jiu-jitsu, Le*. Dranem (1905, Gaumont, phonoscène). Gaumont Pathé Archives, Paris. [Dranem, *Le Vrai jiu-jitsu*].
- *When Marian Was Little* (1911, Solax). Library of Congress, Washington, D.C.

videos/dvds

- Alice Guy Blaché. *The Ocean Waif*. DVD, black and white, sound, full screen, NTSC. Plus Ruth Ann Baldwin's 49–17 (1917). Kino International, First Ladies: Early Women Filmmakers. Kino Video, April 22, 2008.
- *Gaumont: Le Cinéma premier, 1897–1913*. Vol. 1, *Alice Guy, Louis Feuillade, Léonce Perret*. Boxed set (7 DVDs), black and white, color, sound, DVD PAL. Gaumont, 2008. 2 DVDs feature Alice Guy films.
- *Gaumont Treasures: 1897–1913; Alice Guy, Louis Feuillade, Léonce Perret*. Boxed set (3 DVDs), black and white, color, sound, DVD NTSC. Kino Video, September 2009.
- *The Movies Begin*. Vol. 5, *Comedy, Spectacle and New Horizons*, 1994. Includes *The Making of an American Citizen* (1912, Solax).
- *The Origins of Film*. Vol. 6, *America's First Women Filmmakers, Alice Guy-Blaché and Lois Weber*. National Fulfillment Services, Haddon Craftsmen c/o Smithsonian. Includes *Matrimony's Speed Limit* (1913, Solax) and *A House Divided* (1913, Solax).