



**THE MAGIC OF MÉLIÈS** is a 2017 LVCA dvd donation to the Ligonier Valley Library. Below is background on that director and mini-reviews of fifteen films and a short documentary included in this Kino International dvd release.

Georges Méliès was a native of Paris, born there in 1861 and dying in that city nearly seventy-seven years later. His mother came from the Netherlands. She insured both husband and three sons received extensive educations. The entire family worked in a boot-making factory they owned, which apparently earned them tidy annual profits. After completing a classical education and three years in military service, youngest son Georges traveled to London in the mid 1880s. There he worked in the family business, becoming familiarized with Cockney habits and British photographic technology. He also acquired a taste for English public entertainments, particularly magic shows. Relocating to France, the young traveler began developing an obsession with illusion and stagecraft.

As a teen he had built puppet theatres and worked marionettes. Combining knowledge of showmanship and prestidigitation, Méliès somewhat belatedly set out to establish himself as a public entertainer upon his father's death. That event generated a large inheritance share, to which a massive dowry from a new wife was added. Together, those sums permitted him to buy a favorite haunt, the Théâtre Robert Houdin, in 1888.

From that point on, Georges had a kind of playground to use for experimentation. Initially he devoted much time to enlarging his repertoire of illusions and producing magic lantern shows.

A visit in December of 1896 to a Lumière Brothers program of films stunned him. Georges decided to purchase a projector and camera to make his own motion pictures.

From May of 1898 through 1913, the ten-hour-a-day workaholic would create more than five hundred short films, the most notable perhaps being the Dreyfus series and CENDRILLON (CINDERELLA) from 1899, JEANNE D'ARC (JOAN OF ARC) from the same year and the following surrealistic amusements:

RÊVE DE NOEL (CHRISTMAS DREAM) 1900  
VOYAGE DANS LA LUNE (A TRIP TO THE MOON) 1902  
LE VOYAGE DE GULLIVER À LILLIPUT ET CHEZ LES GIANTS 1902  
(THE JOURNEY OF GULLIVER TO LILLIPUT AND IN THE LAND OF THE GIANTS)  
L'AUBERGE DU BON REPOS (THE INN WHERE NO MAN RESTS) 1903  
LE ROYAUME DES FÉES (FAIRYLAND, OR THE KINGDOM OF THE FAIRIES) 1903  
FAUST AUX ENFERS (THE DAMNATION OF FAUST) 1903  
VOYAGE À TRAVERS L'IMPOSSIBLE (AN IMPOSSIBLE VOYAGE) 1904  
LES AFFICHES EN GOGUETTE (THE HILARIOUS POSTERS) 1906  
LA PHOTOGRAPHIE ÉLECTRIQUE À DISTANCE  
(LONG DISTANCE WIRELESS PHOTOGRAPHY) 1908  
À LA CONQUÊTE DU PÔLE (THE CONQUEST OF THE POLE) 1912

Fifteen Méliès' shorts are presented on the Kino release under review here, including AN IMPOSSIBLE VOYAGE, THE HILARIOUS POSTERS, and LONG DISTANCE WIRELESS PHOTOGRAPHY.

The dvd includes a short twenty-minute 1978 documentary on the life of this movie innovator co-directed by Patrick Montgomery and Luciano Martinengo.

Becoming a sensationally successful international household name with the release of VOYAGE DANS LA LUNE (A TRIP TO THE MOON) in 1902, Méliès basked in praise and profit for the next several years, despite piracy of his prints by such American competitors as Edison, Lubin, and Selig. His career began to wane in 1908 when the filmmaker's Star Film Company became part of

Thomas Edison's Motion Picture Patents Company monopoly. As a result, Georges and his brother Gaston established an American production studio in Chicago. Extremely short-lived, it was relocated to Fort Lee, New Jersey in 1909.

Beset by accusations of copycatting, outdated film technique, and overpricing for prints, Star Film Company's American branch was sold to Vitagraph in 1913.

Economic conditions at home were no better for the corporation, which dug itself into bankruptcy shortly before the outbreak of World War I. Heavily indebted, it was bought by Pathè, which also took formal possession of Georges' home and studio. About this time, the director's first wife died, adding to his woes as he became sole guardian of a twelve-year-old son. Even his extended workdays proved insufficient to keep him financially solvent.

World War I brought more personal disasters. The French army quartermastered more than 400 original prints of Star Company films, melting them to obtain silver. Celluloid by-products from the burning were repurposed as shoe heels for troops.

Even more discouraging, in 1923 the Théâtre Robert-Houdin was demolished to make way for a new boulevard. That same year Pathè took operative control of Star Company *and* the suburban Paris studio at Montreuil where many of its releases had been made. Embittered debtor retaliated by torching negatives, sets, and costumes stored there.

A second marriage didn't improve his finances.

However, in 1929 a ray of light came into the director's life. There was a retrospective of his films in Paris, a first. Recognition by the public faded rapidly. Far too soon.

Younger filmmakers kept him from starvation by channeling funds to their predecessor. They even hired him as conservator at what would become La Cinematheque Francaise, storing prints of their own productions in that location. Still, Georges could barely feed and clothe himself and his second spouse, though he had more money coming in than during his postwar years as a Montmartre toy seller.

Nine years after his rediscovery he died of cancer, following by mere hours the passing of French animation pioneer Emile Cohl.

Kino Ken is obliged to Wikipedia for most of the biographical details appearing above. Interested readers should view Martin Scorsese's HUGO for additional background about Méliès life and career.

Here are data and descriptive notes on the fifteen short films comprising the core content of THE MAGIC OF MÉLIÈS. Further material about each of them can be found in Charles Musser's Video Notes appearing on the dvd. All Méliès films on this release are black-and-white live action fantasies. They usually star their producer. He was also sole editor, storyboard artist, costume designer, visual effects creator, and set designer for each.

**1. LE ROI DU MAQUILLAGE (UNTAMABLE WHISKERS) France 1904 3 minutes**  
Set near the river Seine in Paris, this comedy shows an artist sketching figures on a blackboard. These then spontaneously appear in the foreground as three-dimensional active humans whose facial hair matches what had been drawn earlier. A hat mysteriously vanishes. The same actor, Georges Méliès himself, transforms from artist to gentleman. Another bit of camera cleverness makes the gentleman over into a miser. Skinflint morphs into a sequence of unlikely replacements: Cockney, clown, gendarme, and Mephistopheles. This short is suitable viewing for all ages.

15 of a possible 20 points

\*\*\*\* of a possible \*\*\*\*\*

- 1 Direction
- 2 Editing
- 2 Photography
- 2 Lighting
- 2 Sets
- 0 Makeup
- 0 Story
- 2 Creativity
- 2 Humor
- 2 Special Visual Effects

**2. SORCELLERIE CULINAIRE (THE COOK IN TROUBLE) France 1904 4½ minutes**  
Employing painted backdrops, trademark stationary camera, acrobats, and a transformational antagonist, this picture is about a chef who ends up getting stewed in his own pot. It starts with a beggar denied alms by an insensitive

cook. For payback, petitioner changes into wizard. He creates a company of imps to torment the involuntary host by over-spicing his soup. Size changes in pantry compartments and smoky disappearances highlight slapstick chase-and-roughhouse activity. Spurning title cards, as was his habit, the director resorts solely to pantomime for explanations. This picture is appropriate for family viewing.

12 of a possible 20 points

\*\*\* of a possible \*\*\*\*\*

- 1 Direction
- 2 Editing
- 2 Photography
- 2 Lighting
- 2 Sets
- 0 Makeup
- 0 Story
- 1 Creativity
- 0 Humor
- 2 Special Visual Effects

### 3. LE THAUMATURGE CHINOIS (TCHIN-CHAO, THE CHINESE CONJURER)

France 1904 3½ minutes

Static cameras again. More magic routines, this time of an exotic variety. Parasols and fans serve as props. People alter unexpectedly into animals through stop action dissolves. Instead of somersaults, dance steps determine pacing.

Not so kinetic as its cooking predecessor. Recommended for all ages.

14 of a possible 20 points

\*\*\*1/2 of a possible \*\*\*\*\*

- 1 Direction
- 2 Editing
- 2 Photography
- 2 Lighting
- 0 Sets
- 2 Costume Design
- 0 Story
- 2 Creativity

1 Humor

2 Special Visual Effects

4. LE MERVEILLEUX ÉVENTAIL VIVANT (THE WONDERFUL LIVING FAN) France  
1904 4¼ minutes

Simple lighting changes indicate where one shot and staging replaces another. Watch carefully!

A fan vendor hopes to make product sales to King Louis XV of France. So he puts on a show for the King's Chamberlain, who arrives on a sedan chair to watch it. When a fan unfolds of itself, seven court women of Versailles become visible. Each is framed by a fold. They animate, dance a minuet on stage floor, then return to starting positions and freeze. In the central fold, a woman holds an amphora from which water spurts. Then the fan refolds. Women vanish. Fan returns to original box, vexing the chamberlain, who walks over to it for a closer inspection.

No such luck. The box crashes down on him. It's unlikely this merchant made a sale following that debacle!

Suitable family fare.

15 of a possible 20 points

\*\*\*\* of a possible \*\*\*\*\*

1 Direction

2 Editing

2 Photography

2 Lighting

1 Sets

1 Costume Design

1 Story

2 Creativity

1 Humor

2 Special Visual Effects

5. LA SIRÈNE (THE MERMAID) France 1904 4 minutes

Drawing upon schoolroom studies of Greek mythology, the director creates a mermaid through transformation of elongated empty glass box first into aquarium occupied by several fish pulled from a hat, then into watery home of an imaginary siren of the sea. Méliès enlarges the frame, putting perspective to

work in buttressing evocation of a marine temptress. Multiple vertical planes containing painted scenery prefigure Ub Iwerks' multiplane camera shots for SNOW WHITE AND THE SEVEN DWARFS. Changing intensity of lighting signals each movement of a layer. Eventually, a sea grotto becomes visible. Gentleman prestidigitator turns into King Neptune.

This short is suitable for all ages.

15 of a possible 20 points

\*\*\*\* of a possible \*\*\*\*\*

- 1 Direction
- 2 Editing
- 2 Photography
- 2 Lighting
- 2 Sets
- 2 Costume Design
- 0 Makeup
- 0 Story
- 2 Creativity
- 2 Special Visual Effects

6. LES CARTES VIVANTES (THE LIVING PLAYING CARDS) France 1905

3 minutes

Constant performer movement is highlighted as card deck suit symbols travel from decorative background to active foreground and back again. Frozen face card figures become moving humans, then revert to former selves. No plot here, just camera tricks. Suitable for all ages.

18 of a possible 20 points

\*\*\*\*1/2 of a possible \*\*\*\*\*

- 2 Direction
- 2 Editing
- 2 Photography
- 1 Lighting
- 2 Sets
- 2 Costume Design
- 1 Story
- 2 Creativity
- 2 Humor

## **2 Special Visual Effects**

### **7. LE DIABLE NOIR (THE BLACK IMP) France 1905 4 minutes**

**A devil in black tights and leotard tries to make himself comfortable as a free inn boarder. Just as he's ready to doze off, innkeeper and servants arrive with paying guest. Imp clears out at once. Or seems to. The new room occupant, a fun-loving sort, gives one maid a pinch on the rear as she departs. He's about to get diversion of a different sort.**

**After the staff leaves, the guest begins to prepare for sleep, removing outerwear. He attempts to neatly pack it away in drawer and closet. An unfriendly antagonist makes that impossible, relocating or magnifying furniture, frustrating the visitor's every try at order. Things become weirder and weirder as a nightmare world of unpredictable instability replaces the everyday one. Soon, the room's original resident shows himself, dodging the grasp of his victim repeatedly. Sometimes through evaporation. At other moments tumbling out of reach. Battle between tired human and mischievous spirit grows more chaotic. Others at the inn hear the disturbances and come to investigate.**

**Not seeing any cause for such wreckage, only a frantic renter, they escort him out of the room and close the door. Whereupon black-clad imp returns into view, finally stretching out to resume an interrupted nap.**

**This one's appropriate for teens and adults. Preteens may find the prankster's tricks too cruel.**

**14 of a possible 20 points**

**\*\*\*1/2 of a possible \*\*\*\*\***

**2 Direction**

**2 Editing**

**1 Photography**

**1 Lighting**

**2 Sets**

**1 Costume Design**

**0 Story**

**2 Creativity**

**1 Humor**

**2 Special Visual Effects**

## **8. LE CHAISE À PORTEURS ENCHANTÉE (THE ENCHANTED SEDAN CHAIR)**

**France 1905 4 minutes**

**A Snow White type glass box becomes a change agent with supernatural powers, remolding everyone who steps into it. Women enter female and emerge male. Mannequins pulled out are capable of alteration into seventeenth-century gentry. Set to minuet pacing, this fantasy also involves clothes that burst magically into existence and Méliès as antique wizard. An imaginative outing suitable for the entire family to enjoy.**

**15 of a possible 20 points**

**\*\*\*\* of a possible \*\*\*\*\***

- 1 Direction**
- 2 Editing**
- 2 Photography**
- 1 Lighting**
- 1 Sets**
- 2 Costume Design**
- 2 Creativity**
- 2 Humor**
- 0 Story**
- 2 Special Visual Effects**

## **9. LE TRIPOT CLANDESTIN (THE SCHEMING GAMBLERS' PARADISE) France**

**1905 3¼ minutes**

**Based on actual news events in France, this short lampoons police hypocrisy. Gentlemen and lady gamblers are pursuing their passions abetted by male card dealer and two male croupiers. News arrives of an imminent police raid. Within seconds the hall is converted into an upscale dress shop with women demurely sewing outfits at tabletops above drawers of clothing material. All signs indicating betting paraphernalia vanish before law enforcement officials arrive.**

**No sooner do apologetic gendarmes leave then facades are reversed and gaming tables and active players reappear and resume betting on roulette wheel and card hands.**

**A quick second storming of the place gives occupants just time enough to vacate and turn off lights. Incriminating evidence gets left behind, along with one straggler. When raiders illuminate the scene, they discover plenty of telltale**

indicators, as well as isolated laggard. Attempts to apprehend the culprit prove futile, he being too nimble for bumbling pursuers.

Left alone, guardians of law and order take positions at the main gaming table, immersing themselves in the very activities they are supposed to disrupt.

Plenty of action here, without trademark explosions and troublemaking visitants from the spirit world. Suitable for family viewing. younger children will require explanations about complications.

13 of a possible 20 points

\*\*\*½ of a possible \*\*\*\*\*

- 0 Direction
- 2 Editing
- 1 Photography
- 1 Lighting
- 2 Sets
- 1 Costume Design
- 1 Story
- 2 Creativity
- 2 Humor
- 1 Special Visual Effects

#### 10. LES AFFICHES EN GOGUETTE (THE HILARIOUS POSTERS) France 1906

3½ minutes

A compartmentalized poster is plastered on a Parisian wall. It features a number of painted characters, including baker, woman with fairy powder and mirror, bartender, corset model, thirsty peddler, and female troublemaker. When poster fastener departs, leaving the area unattended, painted figures on the poster come to life, becoming mobile and socializing. One of the males grows quite fascinated with the underwear model, much to the vexation of his wife. She is regarded by film director and husband alike as a little troublemaker. Eventually this woman pulls her hubby away from temptation. Bartender and salesman converse. Baker offers fresh creations for sale. Arrival of human pedestrian cause painted imposters to transform quickly back to original positions and flatness.

Very soon the irksome lingerer nettles his painted onlookers. They begin assaulting him with pastry, flour, poured contents of wine bottles, and anything

else within reach. Two members of the local constabulary enter to rescue their overwhelmed victim. Ensuing struggle ends with police fastened to fence railing behind toppled and torn poster. Demolition of a set, another Méliès specialty, shows proceedings to be merely theatrical in origin, as three-dimensional poster figures gloat over pinned opponents.

This movie could be subtitled “Art’s Liberation.” It’s quite humorous, more so when verbal content of posters is translated into English. Multilingual viewers will find ads for drinks of quinine made from fertilizer and for love on credit. Otherwise known as free love.

Georges Méliès’ three-minute basic plot is further developed in a thirty-eight minute 1962 Japanese animation with a storyline crafted by Osamu Tezuka. A leading candidate for enshrinement as one of the world’s great short animes, ARU MACHI KADO NO MONOGATARI (TALES OF A STREET CORNER) concludes with an antiwar parable far more ambitious than the French bagatelle which inspired it.

Méliès’ influence clearly spanned the globe. It continues into the present century, as witness Martin Scorsese’s HUGO.

THE HILARIOUS POSTERS is delightful visual entertainment for family viewing. Knowledge of French will add considerably to screening pleasure.

17 of a possible 20 points

\*\*\*\*1/2 of a possible \*\*\*\*\*

- 1 Direction
- 2 Editing
- 2 Photography
- 1 Lighting
- 2 Sets
- 1 Costume Design
- 2 Story
- 2 Creativity
- 2 Humor
- 2 Special Visual Effects

11. L’ALCHEMISTE PARAFARAGAMUS OU LA CORNUE INFERNALE  
(THE MYSTERIOUS RETORT) France 1906 3¼ minutes

Including director favorites Mephistopheles and magician, this production features an overtired sorcerer who manufactures in dream unnatural torments, turning his alchemy laboratory into a psychic hell.

The point being to use care when exercising imagination. Infernal creations of the mind may become real adversaries.

On the other hand, maybe the movie's real theme is dangers of excessive research, leaving subconscious mind overexposed to images from prior readings.

Its main character, fixated on unearthing a formula to turn mundane substances into gold, wearies of mental and ocular strain. Dozing off, he fancies a snake – one all too obviously divorced from reality – issuing from untended retort. Unwelcome creature enlarges. It attacks the muddled alchemist. Struggling to subdue monstrous adversary, the dreamer is horrified to observe it turning into a spider sun set on web backing. That horror, in turn, reassembles into Mephistopheles. The Prince of Demons continues their combat, vaporizing into ghost, then transmuting into clown's guise.

All of which completely exhausts the human opponent, both physically and mentally. Which brings the picture to its predictable conclusion.

More antic than demonic in tone, THE MYSTERIOUS RETORT is safe for family watching.

14 of a possible 20 points

\*\*\*½ of a possible \*\*\*\*\*

1 Direction

2 Editing

1 Photography

2 Lighting

2 Sets

1 Costume Design

1 Makeup

0 Story

2 Creativity

2 Special Visual Effects

12. L'ECLIPSE DU SOLEIL EN PLEINE LUNE (THE ECLIPSE) France 1907

6 minutes

Moving into extremely racy precincts, the director creates a bizarre erotic encounter between male sun and male moon. Both relish an opportunity to come into physical contact with each other when moon temporarily obscures sun. Peeping Tom astronomers watch spellbound. Until their leader falls from a window ledge while scrambling for a better observation post. Tumbling into a barrel of water, he contracts fatal pneumonia, indicating a potential hazard for over-inquisitive voyeurs.

Completely unfit for screening by preteens, this escapade may hold queasily watchable attraction for adolescents and adults.

12 of a possible 20 points

\*\*\* of a possible \*\*\*\*\*

- 1 Direction
- 1 Editing
- 1 Photography
- 1 Lighting
- 2 Sets
- 1 Costume Design
- 0 Makeup
- 1 Story
- 2 Creativity
- 2 Special Visual Effects

13. LA COLLE UNIVERSELLE (GOOD GLUE STICKS) France 1907 5 minutes

The short's finest moment comes at its very beginning when content is fully disclosed by title. After that, pure slapstick reigns.

A salesman's potential customers are driven away by a pair of policemen who consider his spiel pure hokum. He exacts vengeance by gluing meddlers together as they doze on a bench.

Once they stir, mayhem follows. Only by removing coats can the two uniformed pals detach from one another.

Keen to turn the tables, they overpower mischievous street vendor, pasting him with his own glue to window shutters. After he hangs there briefly, spectators and cops pull him down, ripping the seat of his trousers in the process. Seeking a substitute cover for exposed undies, the street seller becomes stuck to everything he grasps.

And that's basically the rest of the story.

Moral: one bad turn deserves another. It appears likely to have been suggested by the Lumière L'ARROSEUR ARROSE (THE WATERER WATERED) of 1895, with Georges substituting glue for the original's water and increasing the victim count from two to three characters.

These harmless pranks make acceptable watching for families, but beware. The proceedings may plant ideas in childish brains.

10 of a possible 20 points

\*\*½ of a possible \*\*\*\*\*

- 1 Direction
- 0 Editing
- 1 Photography
- 1 Lighting
- 2 Sets
- 1 Costume Design
- 1 Makeup
- 1 Story
- 1 Creativity
- 1 Special Visual Effects

#### 14. LA PHOTOGRAPHIE ÉLECTRIQUE À DISTANCE

(LONG DISTANCE WIRELESS PHOTOGRAPHY) France 1908 6 minutes

Incorporating electric generators and cameras, two items of seminal importance to the director, this short is notable for incorporating film within film.

A photographer offers to make realistic photographs of two sitters posing for him through electronic transmission of their images. They can observe results on a screen.

What they and spectators see is spectacularly offensive. The woman's plumpness and scowling face is captured in detailed perfection. Her husband acquires simian hirsuteness and exaggerated cheekbone prominence. These tasteless likenesses lead promptly to termination of experimentation with advanced technology.

Screen shots on view at the left side of the frame resemble pioneering television image projections.

Children are likely to think this short a jolly keeper. It's enjoyable watching for the whole family.

14 of a possible 20 points

\*\*\*½ of a possible \*\*\*\*\*

- 2 Direction
- 1 Editing
- 1 Photography
- 1 Lighting
- 2 Sets
- 1 Costume Design
- 1 Makeup
- 1 Story
- 2 Creativity
- 2 Special Visual Effects

15. LE VOYAGE TRAVERS L'IMPOSSIBLE (THE IMPOSSIBLE VOYAGE) France  
1904 26 minutes color-tinted

A much longer film caboozes shorts on this disk. It features color-tinting, French-accented English narration and another fantastic journey to fabulous locations.

Engineer Crazyloff proposes members of The Institute of Incoherent Geography undertake an expedition ultimately carrying them off into space. It will incorporate every known means of transport, including train and submarine. Even stars will be reached and explored by means of various improved inventions he will build.

Institute Polehunter seconds this proposition. Joining them will be Vice-President Humbug and Secretary Rattlebrains. Spouses may accompany the adventurers and do.

In spite of crashes, hostile climates, and menacing sea creatures, not only is Jungfrau's summit attained, but a unified system of hot air-balloons and dirigibles carry their train car into the heavens, all the way to the sun. Its explosively superheated atmosphere requires offsetting in a refrigerated icebox car. Luckily for all, Crazyloff remains outside and pries human ice statues loose.

Other dangers await: unfriendly gigantic octopus, train wrecks, submersion under ocean waves. None of these daunt or vanquish the picture's intrepid

heroes and heroines. At the climax, all travelers are rescued alive and unharmed from watery peril by festive seaport villagers whose revels they interrupt. How this recovery is accomplished the director opts not to reveal.

When wayfarers return home, a grandiose celebration honors them as successful trailblazers and discoverers.

Lengthy and absurd, this formidable trip is a rewarding one for armchair pathfinders. It's marvelous family viewing, with plot described verbally by Fabrice Zagury from a translation of the director's own narrative created by Randy Haberkamp and David Shepard.

Music to accompany the fifteen short films was written by Alexander Rannie. His scores meld well with comedies they support.

Concluding the material on display is a twenty-minute biographical film about the man who created these inventive spectacles. At times during this documentary, Georges gives the impression of telling his own life experiences. Other segments of **GEORGES MÉLIÈS: CINEMA MAGICIAN** are narrated by a French-accented speaker, and are rather difficult to follow. No film inserts in the identified by title. Silent film aficionados may recognize them readily. Others will be lost. Musical accompaniment uses tunes by Victor Herbert and Tchaikovsky which are period-appropriate. Material from Jacques Offenbach is somewhat less so, considering he died in 1880 before a single film had been created by anyone.

This copy of the Kino release documentary ends very abruptly with a comment about the twilight of its subject's career, when the filmmaker was elderly, impoverished, and once more obscure. Absent are any reference to his death and subsequent burial in Père Lachaise Cemetery, the largest within city limits of Paris.

**GEORGE MÉLIÈS: CINEMA MAGICIAN** France 1978 color and black-and-white  
20 minutes Copyright, 1978 by Blackhawk Films.

11 of 20 possible points

\*\*\* of a possible \*\*\*\*\*

1 Direction: Patrick Montgomery and Luciano Martinengo

1 Editing

1 Photography

- 1 Script**
- 1 Lighting**
- 1 Research**
- 1 Sound**
- 2 Narrator**
- 1 Creativity**
- 1 Insightfulness**

**Just an appetizer. Certainly not an entrée.**

**Readers seeking fuller biographical information are recommended to watch Georges Franju's 1952 documentary LE GRAND MÉLIÈS (THE GREAT MÉLIÈS), which has a running time of one half hour. A subtitled version is currently available from Flicker Alley as part of a five-dvd set titled GEORGES MÉLIÈS: FIRST WIZARD OF CINEMA.**