



Women and the Silent Screen: *Entr'acte*

June 2, 2021

Premiere at 2:30pm EST (free to view all of June)
Kennington Bioscope YouTube channel
<https://www.youtube.com/kenningtonbioscope>

June 4–6, 2021

Online conference: FREE & open to all!
Register here:

https://columbiauniversity.zoom.us/webinar/register/WN_7MAZCXdSTgm7gFIL1WifaA

PRELUDE TO

**Women and the Silent Screen XI Conference:
Women, Cinema, and Migration**

Columbia University in the City of New York
June 2–4, 2022
&

Barrymore Film Center, Fort Lee, New Jersey
June 5–8, 2022

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ABOUT WSS 2021

Women and the Silent Screen (WSS), a biennial international conference sponsored by Women and Film History International (WFHI), has been a hub for the exchange of research focused on all forms of women’s involvement during the earliest decades of film history. After 22 years of activity, the 2022 conference will be held in the greater New York City area. The theme of WSS XI is “Women, Cinema, & World Migration.” The 2021 online edition is a prelude to next year’s weeklong, in-person event.

<https://wssxi.library.columbia.edu/>

Women and the Silent Screen: *Entr’acte*

**KENNINGTON BIOSCOPE:
SOLAX, THE HOUSE BUILT BY ALICE GUY BLACHÉ**

(June 2, 2021)

Premiere at 2:30pm EST (free to view all of June)

Kennington Bioscope YouTube channel:

<https://www.youtube.com/kenningtonbioscope>

ONLINE CONFERENCE

(June 4–6, 2021)

- I.** “Bees and Roses: Chinese Women Directors and Silent Era US-Chinese Film Connections”
- II.** “Founding Mothers: Women Filmmakers of Early Soviet Documentary”
- III.** “Starting Something: Alice Guy Blaché and Early Cinema, from Sound and Color to Transatlantic Studio Production”
- IV.** “Breakthroughs: What Can Digital Humanities Tell Us That We Didn’t Know?”

SCHEDULE

WEDNESDAY, JUNE 2

Online Premiere Screening: 2:30pm EST / 7:30pm GMT

Kennington Bioscope: Solax, The House Built by Alice Guy Blaché

Available to view **FREE** on the Kennington Bioscope YouTube channel through June 30, 2021: <https://www.youtube.com/kenningtonbioscope>

Nine shorts (1911–13) produced & directed by Alice Guy Blaché.

FRIDAY, JUNE 4

Panel A: 9:00am–11:00am EST

Program II—Panel # 1: The Art of Recycling: Early Soviet Compilation Film

Chair: Anastasia Kostina

Participants: Lilya Kaganovsky (U. Illinois, Urbana-Champaign), Anastasia Kostina (Yale U.), Joshua Malitsky (Indiana U.), Oksana Sarkisova (Central European U.)

Includes Screening: *Manifest / Manifesto* (Lidia Stepanova, USSR, 1927). RT: 45 min.

Panel B, Part I: 12:00pm–1:00pm EST

Program III—Panel # 1: Alice's French-American Connection: From Paris, France to Fort Lee, New Jersey

Moderators: Aurore Spiers & Tami Williams

Respondent: Martin Barnier (U. Lyon 2)

Participants: Céline Ruivo (Post-Doc, UC Louvain/B-Magic), Wafa Ghermani (Cinémathèque Française)

Panel B, Part II. 1:00pm–2:00pm EST

Moderators: Clara Auclair & Kim Tomadjoglou

Participants: Clara Auclair (PhD Candidate, U. Rochester/U. Paris Diderot), Richard Koszarski (Barrymore Film Center, Fort Lee, NJ)

Related Online Screening: Kennington Bioscope YouTube channel

Online Screening & Discussion: 3:00pm–4:00pm EST

Lights! Camera! Alice! A Conversation with Manohla Dargis (*New York Times*) & Ariel Schweitzer (*Cahiers du cinéma*). With newly released extracts from *Alice Guy, Pioneer of the 7th Art, Forgotten by History* (Nathalie Masduraud & Valérie Urrea, France, 2021).

Coordinators/Moderators: Kim Tomadjoglou & Tami Williams

Introduction: Tami Williams

Online Screening: 7:00pm–9:30pm EST

Segodnya / Today (Cannons or Tractors?) (Esfir Shub, USSR, 1930). RT: 75 min.

Introduction: Anastasia Kostina

The Curse of Quon Gwon: When the Far East Mingles with the West (Marion E. Wong, US, 1916). RT: 50 min.

Introduction: Cordelia Siporin

A Comedy of Errors (Alice Guy Blaché, US, 1912). RT: 14 min.

Introduction: Kim Tomadjoglou and Tami Williams, with commentary by composer AJ Layague

SATURDAY, JUNE 5

Panel C: 9:00am–11:00am EST

Program I—Panel # 1: Global and Local: Silent Era Chinese Film Production for International Export

Chair: Yan-fei Song

Participants: Daoxin Li (Peking U.), Xuelei Huang (U. Edinburgh), Yongchun Fu (Zhejiang U.)

Panel D: 12:00pm–2:00pm EST

Program IV: “Breakthroughs: What Can Digital Humanities Tell Us That We Didn’t Know?”

Chair: Kate Saccone

Participants: Sarah Blankfort Clothier (AFI), Sarah-Mai Dang (Philipps U. Marburg), Jeffrey Klenotic (U. New Hampshire)

Panel E: 3:00pm–5:00pm EST

Program I—Panel # 2: *The Curse of Quon Gwon* (1916) and the Legacies of Marion E. Wong

Chair: Cordelia Siporin

Participants: Gregory Yee Mark (California State U., Sacramento), Yan-fei Song (Beijing Normal U.), Cordelia Siporin (Fairleigh Dickinson U.)

SUNDAY, JUNE 6

Panel F: 9:00am–11:00am EST

Program I—Panel # 3: Chinatowns and Overseas Chinese

Chair: Jing Peng

Participants: S. Louisa Wei (City U. Hong Kong), Kim K. Fahlstedt (Stockholm U.), Yan-fei Song (Beijing Normal U.), Yiman Wang (UCSC)

Panel G: 12:00pm–2:00pm EST

Program II—Panel # 2: Women in Silent Soviet Documentary

Chair: Daria Ezerova

Participants: Daria Ezerova (Columbia U.), John MacKay (Yale U.), Natalie Ryabchikova (Higher School of Economics, Russia), Raisa Sidenova (Newcastle U.)

Includes Screening:

Tungusy / Tungus (Elizaveta Svilova, USSR, 1927). RT: 12 min.

Bukhara (Elizaveta Svilova, USSR, 1927). RT: 11 min.

Pioneria / Pioneers (Arsha Ovanesoova & E. Borisovich, USSR, 1931). RT: 11 min.

Panel H: 3:00pm–5:00pm EST

Program III—Panel # 2: Out(side) of Time? Alice Guy Blaché, Film Canons, and Media Histories Today

Moderators: Clara Auclair & Aurore Spiers

Participants: Jane Gaines (Columbia U.), André Gaudreault (U. Montréal), Marie Kondrat (U. Genève), Kiki Loveday (PhD Candidate, UCSC)

Related Online Screening: Kennington Bioscope YouTube channel

PROGRAMS



I. “Bees and Roses: Chinese Women Directors and Silent Era US-Chinese Film Connections”

Organizers: Yan-fei Song & Jing Peng

Program Description: Centered around a discussion of director/producer Marion E. Wong’s *The Curse of Quon Gwon* (Mandarin Film Co., US, 1916) and featuring new intertitles along with Wong family research, this program puts Wong and director Esther Eng together in context of their shared status as female Chinese American filmmakers. How did the culture of American Chinatowns (New York, San Francisco, Oakland) contribute to the effort of Chinese nation-building that facilitated support for a nascent national film industry in 1920s Shanghai? This story includes the Chinese rejection of US-produced *The Red Lantern* (Nazimova Pictures, 1919) and *The First Born* (Hayakawa Feature Play Co., 1921) that led to the 1921 formation

of the Great Wall Company in Brooklyn, New York. In how many ways did overseas Chinese and their families imagine a national industry that produced Chinese motion pictures for the international market?

Panel # 1: Global and Local: Silent Era Chinese Film Production for International Export

Saturday, June 5—9:00am–11:00am EST

Chair: Yan-fei Song

Participants: Daoxin Li (Peking U.), Xuelei Huang (U. Edinburgh), Yongchun Fu (Zhejiang U.)

Panel # 2: *The Curse of Quon Gwon* (1916) and the Legacies of Marion E. Wong

Saturday, June 5—3:00pm–5:00pm EST

Chair: Cordelia Siporin

Participants: Gregory Yee Mark (California State U., Sacramento), Yan-fei Song (Beijing Normal U.), Cordelia Siporin (Fairleigh Dickinson U.)

Panel # 3: Chinatowns and Overseas Chinese

Sunday, June 6—9:00am–11:00am EST

Chair: Jing Peng

Participants: S. Louisa Wei (City U. Hong Kong), Kim K. Fahlstedt (Stockholm U.), Yan-fei Song (Beijing Normal U.), Yiman Wang (UCSC)

Online Screening

Friday, June 4—7:00pm–9:30pm EST

The Curse of Quon Gwon: When the Far East Mingles with the West. Dir.: Marion E. Wong (Mandarin Film Co., US, 1916). RT: 50 min. Source Archive: Academy Film Archive.

Introduction: Cordelia Siporin

Film Program Note: This screening marks the international debut of a new version of *The Curse of Quon Gwon* that contains the restoration of the long-lost plot of the film. This plot appears through reconstructed intertitles that approximate the essence of what the film's missing title cards are believed to have once conveyed, as analyzed and interpreted by Prof. Cordelia Siporin (who will lecture on this process on Saturday, 3:00pm–5:00pm EST).

[This online screening also includes *Segodnya / Today (Cannons or Tractors?)* and *A Comedy of Errors*.]

Related Films

Golden Gate Girls (S. Louisa Wei, 2014, 90 mins.)

A documentary on Hong Kong's first woman director Esther Eng (who was Chinese American) with pioneers in her time including Anna May Wong and Dorothy Arzner.

Trailer: <https://vimeo.com/515700777>

Whole Film: <https://www.cathayplay.com/en/golden-gate-girls-english-version>

Havana Divas (S. Louisa Wei, 2019, Director's Cut, 96 mins.)

Caridad Amaran learned Cantonese Opera in Havana Chinatown from a Chinese foster father and grew up to be a diva. In her 80s, she performed on stage in his hometown that he never made it back to.

Trailer: <https://vimeo.com/263112744>

Whole Film: <https://cathayplay.com/en/havana-divas>

Program-Specific Readings

Fahlstedt, Kim K. *Chinatown Film Culture: The Appearance of Cinema in San Francisco's Chinese Neighborhood*. New Brunswick, NJ: Rutgers University Press, 2020.

Fu, Yongchun. *The Early Transnational Chinese Cinema Industry*. London and New York: Routledge, 2019.

Huang, Xuelei. *Shanghai Filmmaking: Crossing Borders, Connecting to the Globe*. Leiden: BRILL, 2014.

Mark, Gregory Yee. "The *Curse of Quon Gwon*: Chinese American's Pioneering Film." *Transcending Space and Time: Early Cinematic Experience of Hong Kong* (January 2014): 208–233.

Mo, Chen and Zhiwei Xiao. "The 'Great Wall' that Crossed the Ocean: Its Rise and Fall – A Preliminary Study of the History of Changcheng Film Company." *Dangdai dianying* 120, no. 3 (May 2004): 36–44.

Naremore, James. *Acting in the Cinema*. Berkeley, Los Angeles, London: University of California Press, 1988.

Wang, Yiman. *Remaking Chinese Cinema: Through the Prism of Shanghai, Hong Kong, and Hollywood*. Honolulu: University of Hawaii Press, 2013.

Zhang, Zhen. *An Amorous History of the Silver Screen: Shanghai Cinema, 1896–1937*. Chicago: University of Chicago Press, 2005.



Manifest (Lidia Stepanova, USSR, 1927)

II. “Founding Mothers: Women Filmmakers of Early Soviet Documentary”

Organizers: Daria Ezerova & Anastasia Kostina

Program Description: When we talk about early Soviet women documentarians, the name that monopolizes the discussion is that of Esfir Shub. Dubbed “the mother of the Soviet documentary” she is predominantly known and celebrated for her compilation *The Fall of the Romanov Dynasty* (1927). Meanwhile there were many other women

filmmakers who actively contributed to the Soviet socialist documentary tradition and Shub’s own significance is by no means limited to her first film. This program brings to the screen the early films of Elizaveta Svilova, Lidia Stepanova, and Arsha Ovaneso, newly digitized from the Russian State Film and Photo Archive (RGAKFD) in Moscow and never screened in the US, as well as Shub’s perhaps most underestimated and rarely shown film, *Today (Cannons or Tractors?)* (1930).

Panel # 1: The Art of Recycling: Early Soviet Compilation Film

Friday, June 4—9:00am–11:00am EST

Chair: Anastasia Kostina

Participants: Lilya Kaganovsky (U. Illinois, Urbana-Champaign), Anastasia Kostina (Yale U.), Joshua Malitsky (Indiana U.), Oksana Sarkisova (Central European U.)

Includes Screening:

Manifest / Manifesto. Dir.: Lidia Stepanova (Sovkino, USSR, 1927). RT: 45 min. Source Archive: Russian State Film and Photo Archive (RGAKFD)

Film Program Note: *Manifesto* is the first independent work of the classic Soviet documentarian Lidia Stepanova. The documentary was compiled from newsreel material shot across the USSR as well as from foreign footage, with the purpose of celebrating the achievements of the newly established Bolshevik state. Unlike other Soviet compilation film classics, such as Esfir Shub’s *The Fall of the Romanov Dynasty* (1927) or *The Great Road* (1927), Stepanova’s *Manifesto* received very limited circulation and went unnoticed by both contemporary audiences and film historians. This will be the first US screening of *Manifesto*.

Panel # 2: Women in Silent Soviet Documentary

Sunday, June 6—12:00pm–2:00pm EST

Chair: Daria Ezerova

Participants: Daria Ezerova (Columbia U.), John MacKay (Yale U.), Natalie Ryabchikova (Higher School of Economics, Russia), Raisa Sidenova (Newcastle U.)

Includes Screening:

Tungus / Tungus. Dir./ed.: Elizaveta Svilova (Sovkino, USSR, 1927). Cam.: Y. Tolchan. RT: 12 min. Source Archive: RGAKFD.

Bukhara. Dir./ed.: Elizaveta Svilova (Sovkino, USSR, 1927). Cam.: P. Zotov. RT: 11 min. Source Archive: RGAKFD.

Film Program Note: Exploring the distant corners of the Soviet Empire, *Tungus* and *Bukhara* were made by Elizaveta Svilova from footage originally shot for Dziga Vertov’s

ambitious undertaking *The Sixth Part of the World* (1926). *Tungus* is an ethnographic short that focuses on the traditions and trade of one of the indigenous peoples of the Soviet north. *Bukhara*, set in the city of the same name in the Soviet Republic of Uzbekistan, draws the viewer into the exotic and picturesque life of the Soviet Orient.

Pioneria / Pioneers Episode 2. Dirs.: Arsha Ovanesoova and E. Borisovich (Soyuzkinokhronika, USSR, 1931). RT: 11 min. Source Archive: RGAKFD.

Film Program Note: Founded by Arsha Ovanesoova in 1931, *Pioneers* became the first children's newsreel in the Soviet Union. Named after the country's mass youth organization, the journal sought to inform, educate, and entertain Soviet school children, all the while propagating the virtues of communist ideology. The second issue of the newsreel features episodes about unemployment in the US, the American pioneers, the participation of Soviet pioneers in the industrialization projects of the First Five-Year Plan (1928–1932), and children's work at schools.

Online Screening

Friday, June 4—7:00pm–9:30pm EST

Segodnya / Today (Cannons or Tractors?). Dir.: Esfir Shub (Sovkino and Weltfilm, USSR, 1930). Sc.: Esfir Shub and Mark Tseitlin. RT: 75 min. Source Archive: RGAKFD.

Introduction: Anastasia Kostina

Film Program Note: A co-production of Sovkino (USSR) and Weltfilm (Germany), *Today (Cannons or Tractors?)* is one of the most visually experimental and the least studied of Esfir Shub's early films. Conceived as "a biting film pamphlet denouncing the modern political and economic system of the capitalist world," the film juxtaposes the Soviet Union with the West. The Soviet segment was shot for the film, while *Today's* representations of the West are mainly comprised of newsreel footage that Shub selected at the German UFA studio. A rich documentary amalgamation, *Today* was deemed so radical that it was confiscated by the New Jersey state police when the film was last screened in the US in the 1930s.

For more info on this film:

<https://drive.google.com/file/d/1uevyiNqfmUeK7yFYTzgyYd1zkoIRfmG/view>

[This online screening also includes *The Curse of Quon Gwon* and *A Comedy of Errors*.]

Program-Specific Readings

Attwood, Lynne, ed. *Red Women on the Silver Screen: Soviet Women and Cinema from the Beginning to the End of the Communist Era*. London: Pandora, 1993.

Kaganovsky, Lilya. "Film Editing as Women's Work: Esfir Shub, Elizaveta Svilova, and the Culture of Soviet Montage." *Apparatus*, no. 6 (2018).

Malitsky, Joshua. "Ideologies in Fact: Still and Moving-Image Documentary in the Soviet Union, 1927–1932." *Journal of Linguistic Anthropology* 20, no. 2 (December 2010): 352–371.

MacKay, John, Karen Pearlman, and John Sutton. "Creative Editing: Svilova and Vertov's Distributed Cognition." *Apparatus*, no. 6 (2018).

Sarkisova, Oksana. *Screening Soviet Nationalities: Kulturfilms from the Far North to Central Asia*. London and New York: I.B. Tauris, 2017.

- Shub, Esfir. "Esfir Shub: Selected Writings." Translated by Anastasia Kostina. *Feminist Media Histories* 2, no. 3 (Summer 2016): 11–28.
- Walworth, Catherine. "Esfir Shub: 'Magician of the Editing Table.'" In *Soviet Salvage: Imperial Debris, Revolutionary Reuse, and Russian Constructivism*. University Park, PA: Penn State University Press, 2017.
- Yampolsky, Mikhail. "Reality at Second Hand." Translated by Derek Spring. *Historical Journal of Film, Radio and Television* 11, no. 2 (1991): 161–171.



III. “Starting Something: Alice Guy Blaché and Early Cinema, from Sound and Color to Transatlantic Studio Production”

Organizers: Clara Auclair, Aurore Spiers, Kim Tomadjoglou, Tami Williams

Program Description:

Long celebrated as the first woman filmmaker, and one of the earliest fiction filmmakers, Alice Guy Blaché has recently garnered a great deal of attention from cinema scholars, the public, and the press alike. Drawing on a wide array of approaches, this program explores Guy Blaché’s innovative sound films or *phonoscènes* (ca. 1906), her trailblazing Franco-American collaborations at Solax Studios in the 1910s, and her forward-looking representations of gender, citizenry, ethnicity, and sexuality. Through candid conversations with archivists, scholars, and critics, and a look at recent film restorations and forthcoming multimedia projects, this rich program of panels and screenings offers fresh perspectives on Guy Blaché’s diverse and innovative legacy, as well as new avenues for intermedial research.

Panel # 1: Alice’s French-American Connection: From Paris, France to Fort Lee, New Jersey

Friday, June 4—12:00pm–2:00pm EST

Part I. 12:00pm–1:00pm EST

Moderators: Aurore Spiers and Tami Williams

Respondent: Martin Barnier (U. Lyon 2)

Participants: Céline Ruivo (Post-Doc, UC Louvain/B-Magic), Wafa Ghermani (Cinémathèque Française)

Panel Description: Turn-of-the-century Paris was a time of innovation and invention, particularly of precision instruments that captured motion and sound. Alice Guy began her career supervising talking pictures utilizing Gaumont’s latest invention, the Chronophone synchronized sound system (1902–1906). In this workshop, we explore the transitional soundscape in which Alice Guy began her cinematic directing debut and the role sound-recording technology may have played in Solax studio productions.

Part II. 1:00pm–2:00pm EST

Moderators: Clara Auclair and Kim Tomadjoglou

Participants: Clara Auclair (PhD Candidate, U. Rochester/U. Paris Diderot), Richard Koszarski (Barrymore Film Center, Fort Lee, New Jersey)

Related Online Screening: [Kennington Bioscope YouTube channel](#)

Panel Description: In 1907, Herbert and Alice Guy Blaché set sail for the United States to develop a branch of Gaumont’s Chronophone in Cleveland, Ohio. While their attempts were unsuccessful, Guy Blaché took advantage of Gaumont’s empty studios in Fort Lee, New Jersey, to start her own production company, Solax. Often referred as the “first Hollywood,” Fort Lee was an attractive hub for French studios to set up production branches and to safeguard their place in the US market in a very competitive economy. In

this panel, we will explore the Blachés' trajectory from Paris to New Jersey, and their passage from sound production to Solax. We will also look at their work with the French community of creative personnel at Fort Lee, from 1907 and after, including career collaborators Henri Ménessier (set design, scriptwriter) and Francis Doublier (head of laboratories), and how they each brought the "French Touch" to American filmmaking.

Panel # 2: Out(side) of Time? Alice Guy Blaché, Film Canons, and Media Histories Today

Sunday, June 6—3:00pm–5:00pm EST

Moderators: Clara Auclair and Aurore Spiers

Participants: Jane Gaines (Columbia U.), André Gaudreault (U. Montréal), Marie Kondrat (U. Genève), Kiki Loveday (PhD Candidate, UCSC)

Related Online Screening: [Kennington Bioscope YouTube channel](#)

Panel Description: The cinematic oeuvre of Alice Guy Blaché in France and the United States still holds tremendous power in its ability to challenge our understanding of film and media history. Since the 1970s, important work has been done to rehabilitate Guy Blaché's work on both sides of the Atlantic. Yet accounts of her career often reiterate the same questions, which have to do less with her aesthetic and stylistic contributions to early cinema and more with her and other women's absence from historical narratives. Inspired and encouraged by new forms of access-driven preservation of Guy Blaché's extant films, DVD distribution, documentaries, and festival programming, this roundtable aims to move beyond the "recovery narrative." It will reflect on Guy Blaché's place in the history of cinema, as well as explore various new avenues of research through a range of formal, feminist, queer, intermedial, and historiographic approaches to her films.

Online Premiere Screening

Wednesday, June 2—2:30pm EST / 7:30pm GMT

Available to view **FREE** on the [Kennington Bioscope YouTube channel](#) through June 30, 2021.

Kennington Bioscope: Solax, The House Built by Alice Guy Blaché

Program curator: Kim Tomadjoglou.

Coordinators: Kim Tomadjoglou and Tami Williams.

Special thanks to Peter Bagrov (GEM), Bryony Dixon (BFI), Elif Rongen-Kaynakçi (Eye Filmmuseum), Serge Bromberg (Lobster Films), and Heather Linville (LOC).

Description:

Nine shorts (1911–13) produced and directed by Alice Guy Blaché.

See below for info on Kennington Bioscope and the musicians as well as film program notes.

Online Screening & Discussion

Friday, June 4—3:00pm–4:00pm EST

Lights! Camera! Alice! A Conversation with Manohla Dargis (*New York Times*) and Ariel Schweitzer (*Cahiers du cinéma*). With newly released extracts from *Alice Guy, Pioneer of the 7th Art, Forgotten by History*. Dirs. Natalie Masduraud and Valérie Urrea (ARTE France/10.7 Productions, France, 2021). Film elements courtesy of Cathy Palumbo and ARTE France.

Coordinators/Moderators: Kim Tomadjoglou & Tami Williams

Introduction: Tami Williams

Description: Alice Guy Blaché has been the object of a variety of recent independent and commercial creations, both in France and the United States. This transatlantic conversation with renowned French and US critics reflects on contemporary representations of the pioneer cineaste through an exclusive look at the newly released archival documentary *Alice Guy, Pioneer of the 7th Art, Forgotten by History* (2021), featuring animated drawings by the renowned French illustrator Catel Muller. Download the English translation for the documentary from the WSS website.

Online Screening

Friday, June 4—7:00pm—9:30pm EST

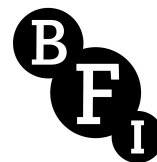
A Comedy of Errors. Dir./prod.: Alice Guy Blaché (Solax, US, 1912). Cast: Blanche Cornwall, Darwin Karr, Billy Quirk, Vinnie Burns. RT: 14 min.

Source: Kino Lorber. Archive: BFI. Music composed and performed by AJ Layague. Special thanks to Bret Wood (KL) and Bryony Dixon (BFI).

Introduction: Kim Tomadjoglou and Tami Williams, with commentary by composer AJ Layague

Film Program Note: Billy lives in the second-story flat directly opposite “Mr. and Mrs. Green Eyes.” While looking out of his window, he mistakenly believes that the kisses “Mrs. Green Eyes” blows to her husband are intended for him. Billy proceeds to visit her with the pretext that he is returning a book she dropped from her window. “Mrs. Green Eyes” is put off by Billy’s advances and suggests his presence would not please her husband, a six-footer with “Big Muscles.” Billy takes the hint and leaves, but accidentally forgets his umbrella. This leads to a series of comic misunderstandings after “Mr. Green Eyes” returns home and discovers Billy’s umbrella, and then a pair of gloves. He suspects his wife is cheating, but clever “Mrs. Green Eyes” uses the excuse that these articles are surprise birthday gifts. When Billy returns once again to claim his possessions, the maid and “Mrs. Green Eyes,” fearing the worst, knock Billy out cold and hide him in a closet. When he comes to, he encounters “Mr. Green Eyes” and a chase ensues whereby “Mr. Green Eyes” stumbles and also loses consciousness. When he comes to, “Mrs. Green Eyes” puts her husband’s jealousy to rest by convincing him that he is suffering from delirium. Spousal infidelity, a recurring theme of Guy’s Solax comedies, is set in motion by the exchange of personal objects that function to motivate narrative action. Character gestures, facial expressions, and bodily movements demonstrate Guy’s tenet that her players “be natural,” while elements of the chase film transform the domestic sphere of the bourgeois home into an inherently female space of pleasure and play.

KINO LORBER
i n c o r p o r a t e d



<https://www.kinolorber.com/>

<https://www.bfi.org.uk/>

See Musician Bios below for info on AJ Layague.

[This online screening also includes *Segodnya / Today (Cannons or Tractors?)* and *The Curse of Quon Gwon*.]

Program-Specific Readings

Alice Guy – General Bibliography

Bachy, Victor. *Alice Guy-Blaché (1873–1968): La première femme cinéaste du monde*. Perpignan, France: Institut Jean Vigo, 1994.

Dall’Asta, Monica. *Alice Guy. Memorie di una pioniera del cinema*. Bologna, Italy: Edizioni Cineteca di Bologna, 2008.

Förster, Annette. “Alice Guy in Der Filmgeschichtsschreibung.” *Frauen und Film*, no. 60 (October 1997): 185–194. <http://www.jstor.org/stable/24055748>. Accessed 20 May 2021.

Foster, Gwendolyn Audrey. “Performativity and Gender in Alice Guy’s *La Vie du Christ*.” *Film Criticism* 23, no. 1 (Fall 1998): 6–17. <http://www.jstor.org/stable/44018927>. Accessed 20 May 2021.

Gledhill, Christine and Julia Knight, eds. “Introduction.” In *Doing Women’s Film History: Reframing Cinemas, Past and Future*. Urbana: University of Illinois Press, 2017. 1–9.

Guy, Alice. *The Memoirs of Alice Guy Blaché*, ed. Anthony Slide. Translated by Roberta and Simone Blaché. Metuchen, NJ: Scarecrow Press, 1986.

Hastie, Amelie. “The Historian: Autobiography, Memory, and Film Form.” In *Cupboards of Curiosity: Women, Recollection, and Film History*. Durham, NC: Duke University Press, 2007. 72–103.

Hayes, Kevin. “Alice Guy’s *The Pit and the Pendulum* (1913).” *The Edgar Allan Poe Review* 2, no. 1 (2001): 37–42. <http://www.jstor.org/stable/41507819>. Accessed 20 May 2021.

Higgins, Steven. “American Eclair, 1911–1915: A filmographic chronology derived from the pages of The Eclair Bulletin and the trade press of the day.” *Griffithiana* 15, no. 44/45 (1992): 89–129.

Lacassin, Francis. “Out of Oblivion: Alice Guy Blaché.” *Sight and Sound* (Summer 1971): 151–4.

Lange, Eric. “A Treasure in a Cupboard.” *Griffithiana* 22, no. 65 (1999): 89–94.

Leteux, Christine. *Albert Capellani: Pioneer of the Silent Screen*. Lexington: University Press of Kentucky, 2016.

McMahan, Alison. *Alice Guy Blaché: Lost Visionary of the Silent Cinema*. New York: Continuum, 2003.

Murray, Terri. “Female Power Uncensored.” In *Studying Feminist Film Theory*. Leighton Buzzard: Liverpool University Press, 2019. 69–96. <http://www.jstor.org/stable/j.ctv13842p4>. Accessed 20 May 2021.

Navone, David. “Recovering History: Movie Review: *A Fool and His Money* (1912)—A Black-Cast Film by Alice Guy Blaché.” *Black Camera* 16, no. 1 (2001): 10. <http://www.jstor.org/stable/27761578>. Accessed 20 May 2021.

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- Schleif, Helma. "Alice Guy." *Frauen und Film*, no. 26 (Dec. 1980): 50–51.
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Panel # 2. Out(side) of Time? Alice Guy Blaché, Film Canons, and Media Histories Today

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IV. “Breakthroughs: What Can Digital Humanities Tell Us That We Didn’t Know?”

Organizer: Kate Saccone

Program Description: This show-and-tell panel will look at three current digital humanities initiatives centered around feminist film historiographical questions. Participants will each discuss their project’s goals as well as any

discoveries, challenges, early outcomes, and future avenues for research.

Saturday, June 5—12:00pm–2:00pm EST

Chair: Kate Saccone

Participants: Sarah Blankfort Clothier (AFI), Sarah-Mai Dang (Philipps U. Marburg), Jeffrey Klenotic (U. New Hampshire)

Program-Specific Readings

AFI Catalog, “Women They Talk About”: <https://aficatalog.afi.com/women-they-talk-about/>

Dang, Dr. Sarah-Mai, “The Aesthetics of Access”: <https://wfpp.columbia.edu/the-aesthetics-of-access-visualizing-research-on-women-in-film-history/>

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Drucker, Johanna. “Graphical Approaches to the Digital Humanities.” In *A New Companion to Digital Humanities*. Eds., Susan Schreibman, Ray Siemens, John Unsworth. Malden, MA: John Wiley & Sons, Ltd., 2016. 238–250.

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Mapping Movies: <https://www.mappingmovies.com>

Women Film Pioneers Project: <https://wfpp.columbia.edu/>

SCREENING SCHEDULE

WEDNESDAY, JUNE 2

Online Premiere Screening: 2:30pm EST / 7:30pm GMT

Kennington Bioscope: Solax, The House Built by Alice Guy Blaché
Available to view **FREE** on the Kennington Bioscope YouTube channel
(<https://www.youtube.com/kenningtonbioscope>) through June 30, 2021.
Nine shorts (1911–13) produced & directed by Alice Guy Blaché.

FRIDAY, JUNE 4

9:00am–11:00am EST

Part of Program II—Panel # 1: The Art of Recycling: Early Soviet Compilation Film
Includes Screening: *Manifest / Manifesto* (Lidia Stepanova, USSR, 1927). RT: 45 min.

Online Screening & Discussion: 3:00pm–4:00pm EST

Lights! Camera! Alice! A Conversation with Manohla Dargis (*New York Times*) & Ariel Schweitzer (*Cahiers du cinéma*). With newly released extracts from *Alice Guy, Pioneer of the 7th Art, Forgotten by History* (Nathalie Masduraud & Valérie Urrea, France, 2021).

Coordinators/Moderators: Kim Tomadjoglou & Tami Williams

Introduction: Tami Williams

[For more info, see Program III. Download the English translation for the documentary from the WSS website.]

Online Screening: 7:00pm–9:30pm EST

Segodnya / Today (Cannons or Tractors?) (Esfir Shub, USSR, 1930). RT: 75 min.

Introduction: Anastasia Kostina

The Curse of Quon Gwon: When the Far East Mingles with the West (Marion E. Wong, US, 1916). RT: 50 min.

Introduction: Cordelia Siporin

A Comedy of Errors (Alice Guy Blaché, US, 1912). RT: 14 min.

Introduction: Kim Tomadjoglou and Tami Williams, with commentary by composer AJ Layague

[For more info, see Programs II, I, III.]

SUNDAY, JUNE 6

12:00pm–2:00pm EST

Part of Program II—Panel # 2: Women in Silent Soviet Documentary

Includes Screening:

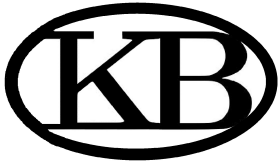
Tungusy / Tungus (Elizaveta Svilova, USSR, 1927). RT: 12 min.

Bukhara (Elizaveta Svilova, USSR, 1927). RT: 11 min.

Pioneria / Pioneers (Arsha Ovanesoova & E. Borisovich, USSR, 1931). RT: 11 min.

KENNINGTON BIOSCOPE

A Biography in Brief



The Kennington Bioscope (KB) is a silent film exhibition and live music event group, founded in September 2013, as a regular fundraising venture for their home venue, London's Cinema Museum, located at The Master's House, Kennington, part of the workhouse which once gave shelter to Charlie Chaplin, his brother, and their mother. The Bioscope committee is made up of noted film historians and collectors, highly skilled silent film accompanists, and silent film enthusiasts. The group has enjoyed a long and fruitful association with Kevin Brownlow, screening films from his collection along with archive prints from the BFI and others, taking great delight in bringing lesser-known silent films to highly appreciative audiences. Our presentations are complemented by top-notch accompaniment and well-researched introductions. In addition to presenting frequent evenings of silent film, with a variety of players, the group have mounted multiple one- and two-day annual festivals of silent comedy and mixed silent film, and themed events, such as an entire day of silent films featuring railways, and another featuring silent westerns. Alice Guy Blaché's *Two Little Rangers* (1912), starring Guy protégée Vinnie Burns, was featured in the latter.

Bioscope member Michelle Facey, also a member of the Women Film Pioneers Project, programs and presents regularly for KB with a special focus on overlooked silent women pioneers. Her research and programming interests include Marie Pagano, a stuntwoman and actress who Michelle discussed in a paper presented at the WSS10/Eye Filmmuseum International Conference 2019, "Sisters."

In addition to film programs, the Bioscope's other activities include facilitating the launch of the book publication *Silent Women: Pioneers of Cinema* (2016), in conjunction with a selection of films. With live events canceled in 2020 due to Covid-19 restrictions, the Bioscope sprang into action online and have been broadcasting silent films, with original live and pre-recorded accompaniment and live introductions, since April 2020. Many episodes are now available to watch for free on the KB YouTube channel, thanks to archival material shared courtesy of Eye Filmmuseum, Jean Desmet Collection, BFI, LOC, and numerous collectors.

Committee members of the Kennington Bioscope: Bob Geoghegan, Tony Fletcher, Glenn Mitchell, David Wyatt, Amran Vance, David Locke, Tod Higginson, John Sweeney, Cyrus Gabrysch, Lillian Henley, Michelle Facey, and Meg Morley. Associate members: David Robinson, Davis Glass, Christopher Bird, and Matthew Ross. Honorary member and Patron: Kevin Brownlow.

Social media handles for the Kennington Bioscope

Twitter - @kenbioscope

Instagram - @kennington_bioscope

Michelle Facey: Twitter - @best2vilmabanky; Instagram - @the_bioscope_girl

Kennington Bioscope Online Program



Kennington Bioscope (KB), The Cinema Museum, London Presents:
Solax, The House Built by Alice Guy Blaché

A film program in conjunction with Women and the Silent Screen (WSS)—Online (Friday, June 4–Sunday, June 6, 2021). The KB online event will premiere on the KB YouTube channel, Wednesday, June 2, 2021 at 7:30pm GMT (2:30pm EST), and remain online through June 30, 2021.

<https://www.youtube.com/kenningtonbioscope>

Program curated by Kim Tomadjoglou.

Hosted by Michelle Facey, Women Film Pioneers Project and Kennington Bioscope. Introductions by Kim Tomadjoglou; Allison Farrell and Tami Williams, University of Wisconsin–Milwaukee; and LC Lab Staff: Heather Linville (Lab Supervisor), Frank Wylie (Head Lab Timer), Lynanne Schweighofer (Preservation Specialist), and George Willeman (Nitrate Vault Leader).

Coordinators: Kim Tomadjoglou and Tami Williams.

Special Thanks to Peter Bagrov (GEM), Bryony Dixon (BFI), Elif Rongen-Kaynakçi (Eye Filmmuseum), Serge Bromberg (Lobster Films), and Heather Linville (LOC).

Total Running Time: 2 hours 54 minutes

KENNINGTON BIOSCOPE FILM PROGRAM NOTES

PART I

Frozen on Love's Trail. Dir./prod.: Alice Guy Blaché (Solax, US, 1912). RT: 13:30 min. Source Archive: Eye Filmmuseum. Music: Costas Fotopolous.

In this lesser-known early Solax western, Mary, the daughter of a military officer, befriends a Native American courier (played by a white male in blackface). Shamed by “Captain Black” for associating with a Native American, Mary rejects her suitor’s affection. Later Mary is caught in a terrible snowstorm, where she falls from her horse and remains unconscious. The courier finds her, wraps her in his fur coat, and instructs his dogs to return her home. Overwhelmed by the blizzard, he freezes to death. Back at the camp and safe, Mary is full of remorse when she accidentally discovers a charm buried in the snow—a gift from the courier that she shamefully refused. Entirely shot in exteriors in the mountainous environs of Fort Lee during a snowstorm, *Frozen on Love's Trail* is a stunning example of Solax cinematography and use of exteriors settings. The film is also representative of Guy Blaché’s other westerns (*Two Little Rangers*, *Algie the Miner*) where the genre affords a landscape to explore and expand on questions of gender, class, and race.

Two Little Rangers. Dir./prod.: Alice Guy Blaché (Solax, US, 1912). RT: 14 min. Source Archive: Eye Filmmuseum. Music: Andrew E. Simpson.

“A spirited story of the West and adventures of two little girls, the daughters of a postmaster, who track down a desperate criminal after setting fire to the desperado’s shack and burning him alive.” “Sensational and thrilling” also read the Solax advertising for August 1912. Guy protégée Vinnie Burns, a Solax regular, stars as the elder of the two girls, and displays her skill and agility using a lasso. The younger of the two girls, still unidentified, delivers perhaps the biggest visual surprise of the program. Solax stock performers Blanche Cornwall and Darwin Karr join the cast in this action-packed film in which Alice Guy achieves what she sets out for—thrills and, not least, the utilization of Cliffhanger Point in Fort Lee, New Jersey, for dramatic scenes.

The Strike. Dir./prod.: Alice Guy Blaché (Solax, US, 1912). RT: 11:10 min. Source Archive: BFI. Music: Lillian Henley.

In this film, which Solax marketed as “a big labor problem play, showing the human side of the employer,” Darwin Karr plays Jack Smith, a factory worker, union leader, and loving husband and father. Yet Smith’s family life comes under threat when he and the other workers start planning for a strike as a result of their boss refusing their demands. After Smith leaves his house, where he has hidden a bomb the workers plan to plant in the factory later that night, he receives a call from his wife (Blanche Cornwall) informing him that their daughter is trapped in a fire. Whether Smith will make it in time to save them before the bomb explodes is uncertain, thereby creating the kind of suspense that was typical of silent melodramas. Thanks to his boss who drives him home, however, all’s well that ends well. Smith rescues his wife and daughter, and the workers call off the strike and return to work the next day. Staging, composition, set design, and coloring add to this short film’s dramatic plotting.

A Man's a Man. Dir./prod.: Alice Guy Blaché (Solax, US, 1912). RT: 9.5 min. Source Archive: GEM. Music: Andrew E. Simpson.

A drama of social justice and personal responsibility, *A Man's a Man* portrays the story of two men: Jacob Strauss (Lee Beggs), a Jewish man, and the "Joy-Rider" (Patrick Foy), a Gentile. In this unsettling morality tale, the latter flees from a lynch mob, composed of Jewish immigrants, after killing a young girl in a car accident. Strauss, the little girl's father, hides the Joy-Rider, sparing him the mob's violent retribution and refusing payment for his mercy. In saving him from the mob, Strauss has given the Joy-Rider the opportunity for redemption. The film resolves with a feeling of social understanding for the Joy-Rider when he visits the girl's grave. He is redeemed through his own sense of guilt but without accountability when Strauss embraces him at the gravesite. Both, then, are able to mourn the death of a child. Through this complex and humanizing portrait of the Jewish father, Guy Blaché demonstrates her place as a filmmaker who cannot be easily categorized in early French or American national film histories marked by more simple and straightforward social and moral tales.

Starting Something. Dir./prod: Alice Guy Blaché (Solax, US, 1911). RT: 10:30 min. Source Archive: LOC/Lobster Films Collection. Music: John Sweeney.

In this early Solax comedy, Auntie, a hefty, full-busted suffragette, dresses like a man and fills the house with signs like "Women for President." Auntie drinks some liquor-spiked lime juice as does Jones, the man of the house. But Jones can't hold his liquor or tolerate the feminist atmosphere, so Auntie suggests to his wife that she use mental suggestion and hypnotism to help him stop his drinking. Jones's wife reads a book on the subject and then casts a spell over her husband, who is by now passed out. Not seeing any results, she knocks him over the head and he comes to. A shared bottle of lime juice thought to be poison is the source of ruckus and disruption in this brief skit in which a maid, a butler, a doctor, and a policeman are led in circles by the delirious Jones.

PART II

The Sewer. Dir.: Edward Warren (Solax, US, 1912). Prod./sc.: Alice Guy Blaché. Set design: Henri Ménessier. RT: 18:40 min. (at 16fps). Source Archive: LOC. Music: John Sweeney.

Directed by Edward Warren with a script by Alice Guy Blaché and set design by Henri Ménessier, *The Sewer* represents the lavish production standards of Solax's earliest feature films. *Moving Picture World* commented: "The Solax company is able to say [...] that it now has one of the most vivid and the most remarkable melodramas produced in pictures. Every foot of the film brings a new thrill. In the long weeks of preparation, real sewers, manholes, rats, traps, switches, pulleys, divers and dens, mannikins and other contraptions used in the underworld, were gotten together with utmost care and attention to detail." (*Moving Picture World*, v. 11 n. 13, March 30, 1912, p. 1152) Herbert Moore and his gang of crooks foment an elaborate plan to steal from the home of wealthy philanthropists Mr. and Mrs. Stanhope (Blanche Cornwall

and Darwin Karr). “Little Oliver,” a pupil of the gang (played by female child actress Magda Foy), is the only member of the gang small enough to fit through the window of Stanhope’s home. When “Little Oliver” is caught in the act by Mr. Stanhope, Oliver’s young age endears him to the child, who is released. This act of kindness will ultimately save Mr. Stanhope’s life, when brave “Little Oliver” aids Stanhope to escape a trap set by Moore’s gang which locks him in the city’s sewers.

Cousins of Sherlocko. Dir./prod.: Alice Guy Blaché (Solax, US, 1913). RT: 12 min. Source Archive: LOC. Music: Colin Sell.

Mistaken identity motivates this male buddy comedy in which men display unconventional behavior while women obtain the upper hand. Sallie’s suitor Fraunie looks identical to the criminal Spike appearing in the local paper. When Sallie’s dad sees the ad, he calls Fraunie “a two-faced scoundrel,” then throws him out. On the street, Fraunie is recognized by the great criminal hunters “Sherlocko and his partner.” To avoid the detectives, Fraunie seeks the help of his friend Dick, who suggests they dress up as women. Meanwhile, Sally tries to find the criminal Spike, whom she meets on a ship. But Father fears Sally has eloped with Spike and goes to the police for help. Fraunie and Dick are arrested, but Father says Dick in drag is not his daughter, so Fraunie is thrown behind bars. Having solved the case of mistaken identity Sallie arrives on the scene just in time with the criminal Spike, and Fraunie is set free. The film’s denouement, in which the exonerated Fraunie embraces Sallie, finds her dad embracing Dick in drag.

The Detective’s Dog. Prod: Alice Guy Blaché (Solax, US, 1912). RT: 11:30 min. Source Archive: LOC. Music: Meg Morley.

Described as a “stirring melodrama” upon its release, *The Detective’s Dog* recounts the misadventure of Detective Harper (Darwin Karr) as duty calls upon him to pursue Richard Toole, the thief of a counterfeiting gang (Lee Beggs). Harper’s home life with his wife (Blanche Cornwall), daughter (Magda Foy), and new dog is harmonious and peaceful, while his job presents many dangers. Toole and his partners in crime set a trap and capture Harper and lock him in a room tied to a moving sawmill. Back home, Mrs. Harper gets so worried about her husband’s tardiness that she sends the dog on his tracks. The dog rescues Harper in the nick of time, and the counterfeiting gang is eventually arrested, although this last scene is missing from the extant print.

Greater Love Hath No Man. Dir./prod.: Alice Guy Blaché (Solax, US, 1911). RT: 15:20 min (at 16fps). Source Archive: LOC. Music: John Sweeney.

In a New Mexico mining camp, a new superintendent is appointed. It is love at first sight for Florence, much to the dismay of Jake, who is madly in love with her. Conflict soon erupts between the new superintendent, Harry, and the Mexican miners (played by white actors) as they disagree with the manager’s weights of their share of the work. They mutiny and plan to attack and kill Harry. Jake overhears the plan and decides to warn his rival to rescue Florence. They manage to escape, but with only one horse, Jake stays behind as Florence and Harry depart to seek aid. The cavalry arrives but it is too

late for Jake, who dies in Florence's arms. As in *Frozen on Love's Trail*, a lover's sacrifice is at the center of this western's drama. It also heavily relies on racial stereotypes, a trait of the genre Solax productions rarely dispelled.

Film notes by Clara Auclair, Michelle Facey, Allison Farrell, Aurore Spiers, and Kim Tomadjoglou.

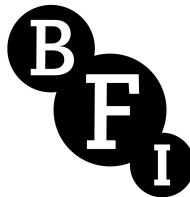
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MUSICIAN BIOS

London-Based Kennington Bioscope Musicians in the KB program

Costas Fotopoulos works internationally as a concert and silent film pianist, and as a composer and arranger for film, the stage, and the concert hall. He performs live improvisations to silent films at BFI Southbank, which features numerous films screened at the London Film Festival. In addition to his regular performances at Kennington Bioscope, Costas accompanies silents for the Barbican Centre and the Prince Charles Cinema. Costas has accompanied films at the Walter Reade Theater in New York, Le Giornate del Cinema Muto (Pordenone, Italy), and at festivals in Poland and in Greece. www.costasfotopoulos.com

Lillian Henley is the composer and an associate artist of the highly acclaimed theatre company “1927.” She recently composed the music for *Pride & Prejudice* by the Regents Open Air Theatre Co. She is a silent film accompanist and was selected to take part in the 2013 Pordenone Masterclass Series for silent film musicians.

Australian native pianist, composer, and improviser Meg Morley works within various artistic genres (film/silent film, contemporary dance/ballet, contemporary jazz ensembles/solo piano). She has received various composition commissions from international festivals and institutions, and in 2018 was deemed an “Exceptional Talent” by Arts Council England. www.megmorleymusic.com

Colin Sell is a pianist/MD/composer for theatre and radio drama, and regularly accompanies the likes of Barry Cryer in cabaret, as well as himself in his one-person show *Clueless at the Keys*. He has accompanied silent films in many parts of the UK and is the much-maligned pianist on Radio 4’s *I’m Sorry I Haven’t a Clue*. He has a regular annual gig performing at the Old Bailey (Court no. 1) and recently accompanied a gouzhong player at Sadler’s Wells.

Born in Aotearoa, currently living in London, John Sweeney plays for silent movies in the UK and Europe.

Guest Accompanist:

Andrew Earle Simpson is an acclaimed composer of opera, silent film, orchestral, chamber, choral, dance, and vocal music based in Washington, DC. One of America’s foremost silent film accompaniments, he has performed across the United States, Europe, and South America. Andrew is Resident Film Accompanist at the National Gallery of Art and a regularly featured accompanist at the Library of Congress. His silent film scores have been broadcast on the Turner Classic Movies Channel, and his silent film piano and chamber scores are available on DVD/Blu-ray (Kino Lorber, Flicker Alley, and other labels). Andrew is Ordinary (full) Professor and Director of the Master of Music, Stage Music Emphasis program at the Benjamin T. Rome School of Music, Drama, and Art of the Catholic University of America (Washington, DC). For more information, works lists, and recordings: andrewsimpson.com

Accompanist for *A Comedy of Errors* (Program III), screening June 4

Composer, playwright, performer, and teacher AJ Layague's theater and multimedia works have been performed internationally at the Colony Theatre (Burbank, CA), the Northwest Electro-Acoustic Music Festival, and Frau Musica (nova) Festival (Cologne). She has received numerous grants and currently teaches for the Popular Music Studies Program, Oregon State University. www.layague.com

CONFERENCE PARTICIPANT BIOS

Program I: “Bees and Roses: Chinese Women Directors and Silent Era US-Chinese Film Connections”

Kim K. Fahlstedt, Postdoctoral Fellow, Stockholm University Media Studies; author, *Chinatown Film Culture: The Appearance of Cinema in San Francisco’s Chinese Neighborhood* (Rutgers University Press, 2020).

Yongchun Fu, Associate Professor, School of Media and Design, Ningbo Institute of Technology, Zhejiang University; author, *The Early Transnational Chinese Cinema Industry* (Routledge, 2019).

Xuelei Huang, Senior Lecturer in Chinese Studies, University of Edinburgh; author, *Shanghai Filmmaking: Crossing Borders, Connecting to the Globe* (BRILL, 2014).

Daoxin Li, Professor and Historian of Chinese Cinema, Associate Dean of School of the Arts, Peking University; author, *History of Chinese Film Culture: 1905–2004* (Peking University Press, 2005).

Gregory Yee Mark, Professor Emeritus, Department of Ethnic Studies, California State University, Sacramento; grandnephew of Marion E. Wong, creator of *The Curse of Quon Gwon* (1916), and grandson of Violet Wong, heroine of *The Curse of Quon Gwon*.

Jing Peng, MA in Film and Media Studies, Columbia University.

Cordelia Siporin, Professor, Becton College of Arts and Sciences, Fairleigh Dickinson University.

Yan-fei Song, PhD Candidate, Beijing Normal University.

Yiman Wang, Professor, Film & Digital Media, University of California—Santa Cruz; author, *Remaking Chinese Cinema: Through the Prism of Shanghai, Hong Kong, and Hollywood* (University of Hawaii Press, 2013).

S. Louisa Wei, Associate Professor, School of Creative Media, City University of Hong Kong; author, *Legend of Esther Eng: The Transoceanic Film and Female Pioneers*; director, *Golden Gate Girls* (2014) and *Havana Divas* (2019).

Program II: “Founding Mothers: Women Filmmakers of Early Soviet Documentary”

Daria Ezerova, Postdoctoral Research Scholar, Harriman Institute at Columbia University.

Lilya Kaganovsky, Professor of Slavic, Comparative Literature, and Media & Cinema Studies, University of Illinois, Urbana-Champaign; author, *Sound, Speech, Music in Soviet and Post-Soviet Cinema* (Indiana University Press, 2013).

Anastasia Kostina, PhD candidate, Film & Media Studies & Slavic Languages and Literature, Yale University.

John MacKay, Professor of Slavic Languages and Literatures and of Film Studies, Yale University; author, *Dziga Vertov: Life and Work* (Academic Studies Press, 2018).

Josh Malitsky, Associate Professor of Cinema and Media Studies, Director of the Center for Documentary Research and Practice, Indiana University; author, *Post-Revolution Non-Fiction Film: Building the Soviet and Cuban Nations* (Indiana University Press, 2013).

Natalie Ryabchikova, School of Design, National Research University “Higher School of Economics.”

Oksana Sarkisova, Research Fellow at Blinken OSA Archive at Central European University, Director of Verzio International Human Rights Documentary Film Festival.

Raisa Sidenova, Lecturer in Film Theory, Newcastle University.

Program III: “Starting Something: Alice Guy Blaché and Early Cinema, from Sound and Color to Studio Production”

Clara Auclair, PhD Candidate, University of Rochester/Université Paris-Diderot; author, “Thinking with Provenance: Drawing Trajectories in the Francis Doublier Collection,” in Joanne Bernardi, Paolo Cherchi Usai, Tami Williams and Joshua Yumibe, eds., *Provenance and Early Cinema* (Indiana University Press, 2021).

Martin Barnier, Université Lumière Lyon 2, Paris, France; author, *Bruits, cris, musiques de films. Les projections avant 1914* (Presses Universitaires de Rennes, 2010), and *Une brève histoire du cinéma (1895–2015)* (with Laurent Jullier, Pluriel, 2017).

Manohla Dargis, Co-chief Film Critic for *The New York Times*; author of [“Overlooked No More: Alice Guy Blaché, the World’s First Female Filmmaker”](#) (*The New York Times*, September 6, 2019).

Allison Farrell, MA Candidate in English: Media, Cinema, and Digital Studies, University of Wisconsin–Milwaukee

Jane Gaines, Professor of Film, Columbia University; author, *Pink Slipped: What Happened to Women in the Silent Film Industries?* (University of Illinois Press, 2018).

André Gaudreault, Professor of Film Studies, Université de Montréal; Canada Research Chair in Cinema and Media Studies; director of the TECHNES International Research Partnership on Cinema Technology; author, *The End of Cinema?* (with Philippe Marion, 2015 [2013]) and *Le Récit cinématographique* (with François Jost, 1990 and 2017).

Wafa Ghermani, PhD in Film History, Université de la Sorbonne-Paris III/Université Jean Moulin-Lyon III; Cinémathèque française, Paris, France.

Marie Kondrat, Research and Teaching Assistant of Comparative Literature, Université de Genève/Université de la Sorbonne-Paris III; author, “Is There a Time for Alice Guy?” (*Contemporary Art*, 2018).

Richard Koszarski, Professor Emeritus, Rutgers University; Historian, Barrymore Film Center, Fort Lee, NJ; author, *Hollywood on the Hudson: Film and Television in New York from Griffith to Sarnoff* (Rutgers University Press, 2008).

Kiki Loveday, PhD Candidate, University of California, Santa Cruz; author, “Sister Acts: Victorian Porn, Lesbian Drag, and Queer Reproduction” (*Framework: The Journal of Cinema and Media*, 2019).

Catel Muller, award-winning French comic book artist and illustrator; author of *Kiki de Montparnasse* (with José-Louis Bocquet, Casterman, 2007), *Joséphine Baker* (with José-Louis Bocquet, Casterman, 2016), and *Alice Guy* (with José-Louis Bocquet, forthcoming).

Cathy Palumbo, Producer, ARTE TV; *Alice Guy, Pioneer of the 7th Art, Forgotten by History* (2021).

Céline Ruivo, Post-Doctoral Researcher, Belgian Interuniversity and Interdisciplinary Project EOS B-magic, Catholic University of Louvain (UCLouvain, Belgium); former Director of Film Collections, Cinémathèque française; PhD graduate, Paris III Sorbonne Nouvelle.

Ariel Schweitzer, Film Historian; Film Critic for *Les Cahiers du cinéma*; Professor, Paris VIII/Tel Aviv University; author, *Le Nouveau cinéma israélien* (Paris, 2013; Tel Aviv, 2017).

Aurore Spiers, PhD Candidate, Department of Cinema and Media Studies, University of Chicago; editorial contributor (France) to the Women Film Pioneers Project.

Kim Tomadjoglou, Independent Curator, 2019 LC Kluge Fellow; author, “Archival Object or Object Lesson: Bricolage as Process and as Concept in the Edmundo Padilla Collection,” in Joanne Bernardi, Paolo Cherchi Usai, Tami Williams and Joshua Yumibe, eds., *Provenance and Early Cinema* (Indiana University Press, 2021).

Tami Williams, Associate Professor of English and Film Studies, University of Wisconsin–Milwaukee; author, *Germaine Dulac: A Cinema of Sensations* (University of Illinois Press, 2014), co-editor, *Qu’est-ce que le cinéma/What is Cinema? by Germaine Dulac* (Light Cone, 2019).

Program IV: “Breakthroughs: What Can Digital Humanities Tell Us That We Didn’t Know?”

Sarah Blankfort Clothier, Manager, *AFI Catalog*, American Film Institute; Project director, “[Women They Talk About](#).”

Sarah-Mai Dang, Postdoctoral Researcher, Media Studies, Philipps University Marburg; Project director, “[The Aesthetics of Access. Visualizing Research on Women in Film History](#).”

Jeffrey Klenotic, Associate Professor, Communication Arts, University of New Hampshire, Manchester; Research director, [Mapping Movies](#).

Kate Saccone, graduate student, Preservation and Presentation of the Moving Image, University of Amsterdam; Project Manager, [Women Film Pioneers Project](#).

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WOMEN FILM PIONEERS PROJECT (WFPP)

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and shorter multimedia posts, all by film scholars, film curators, archivists, and historians.

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Classes in screenwriting were taught by Frances Taylor Patterson at Columbia University in 1917, which suggests that it was the first US university to offer courses in the new medium of motion pictures. Historian Eric Barnouw founded the Film Program in the School of the Arts in 1947, and today within his old department still located in Dodge Hall, [Film and Media Studies](#) offers undergraduate and MA degrees. Film history and theory as well as new media are also now taught in a range of Arts and Sciences departments from [History](#) to [East Asian Languages and Cultures](#). In 2016, the [Center for Comparative Media](#) was established and by 2019 the certificate for PhD students went into effect.

<https://arts.columbia.edu/film/ma>

<https://history.columbia.edu/>

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The Harriman Institute: <https://harriman.columbia.edu/>

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