

BAMcinématek presents *Pioneers: First Women Filmmakers*, July 20—26, featuring all new 2K DCP restorations by Kino Lorber in cooperation with The Library of Congress

June 21, 2018/Brooklyn, NY—From Friday, July 20 through Thursday, July 26, BAMcinématek presents *Pioneers: First Women Filmmakers* in collaboration with Kino Lorber and The Library of Congress. A follow-up to its award-winning *Pioneers of African-American Cinema*, this collection was produced for Kino Lorber by Bret Wood and curated by historian Shelley Stamp. The series presents a vast array of new 2K restorations, focusing primarily on women directors of the silent-era American cinema. As was frequently the case, women directors remained uncredited or were co-credited as director, even though for all intents and purposes, they were the de-facto directors and primary creative forces of the film. “Women played an extraordinary role in early filmmaking, but this history has been largely forgotten,” says series curator Shelley Stamp, “I’m so thrilled that these films have been restored and re-scored so that contemporary audiences will have a chance to see what female filmmakers were up to 100 years ago.” Stamp will be present to introduce the first four programs in the series.

The series opens with ***Back to God’s Country*** (David Hartford—1919) written by and starring writer, adventurer, and studio boss Nell Shipman. This Far North-set adventure story about a resourceful frontierswoman became the most successful Canadian film of the silent era. *First Women Filmmakers* includes films by well-known early filmmakers Lois Weber and Alice Guy-Blaché, as well as work by Dorothy Davenport-Reid, Grace Cunard, Mabel Normand, Zora Neale Hurston, and Marion E. Wong. The work created by these trailblazing women covers a wide range of genres and also touches upon women’s issues that are as relevant today as they were 100 years ago, presenting a female perspective on society at large that is rarely seen in film.

One highlight of the series is the Social Work/Social Issues program, which includes a sampling of the documentary fieldwork footage shot by Zora Neale Hurston (1929—Jul 22), a rare look at rural black Southern life. Hurston’s film features footage of Cudjo Lewis, the last known survivor of the Atlantic slave trade and the subject of Hurston’s recently released book *Barracoon*. Also featured in the program is a new 4K restoration of Marion E. Wong’s ***Curse of Quon Gwon: When the Far East Mingles with the West*** (1916), the first Chinese-American feature film, and ***Motherhood: Life’s Greatest Miracle*** (1925) by Lita Lawrence. Other series highlights include a Genre Film Pioneers program featuring Ruth Ann Baldwin’s Western genre parody ***’49-’17*** (1917—Jul 24), prolific writer and director Grace Cunard’s ***The Purple Mask: Episode 13*** (1916) (from her popular serial), and ***A Daughter of the Law*** (1921).

First Women Filmmakers features two programs of Lois Weber’s work featuring a 4K restoration of ***Suspense*** (1913), ***Scandal Mongers*** (1916), and ***Hypocrites*** (1915)—all screening July 20; a 4K restoration of ***The Rosary*** (1913) a silent-era music video full of formally inventive techniques; ***Fine Feathers*** (1912), and ***Where Are My Children?*** (1916), a frank look at abortion, birth control, and sexuality screening July 21. The Alice Guy-Blaché program, screening July 21 with live piano accompaniment includes ***Algie the Miner*** (1912) a fascinating slice of early queer cinema; ***The Little Rangers*** (1912) a proto-feminist Western; ***Matrimony’s Speed Limit*** (1915); ***A Fool and His Money*** (1912), the oldest known film to feature an all-black cast; and ***The Ocean Waif*** (1916).

The series also includes a program of Mabel Normand films, screening July 25, highlighting the gifted comedian’s work in front of and behind the camera. *First Women Filmmakers* closes with the still-audacious ***Salomé*** (Charles Bryant, 1923—Jul 26) starring and produced by Alla Nazimova, a pioneering lesbian artist in Hollywood. The film is one of the earliest examples of the art film and was designed by Natacha Rambova. Other films in the series include: Dorothy Davenport-Reid’s ***The Red Kimona*** (Walter Lang, 1925—Jul 22) screening with ***Bread*** (Ida May Park—1918), ***Linda*** (Dorothy Davenport-Reid, 1929—Jul 23) screening with ***When Little Lindy Sang*** (Lule Warrenton—1916) and ***That Ice Ticket*** (Angela Murray Gibson—1923).

***Please RSVP to press screenings [here](#)**

Press Screenings Mon, July 2 begins at 10am

- 10am** Shorts Program (102min)
-*Hypocrites* (Lois Weber, 1915—52min)
-*The Ocean Waif* (Alice Guy-Blaché, 1916—40min)
-*Fieldwork Footage* (Zora Neale Hurston, 1929—10min)
- 12pm** *Back to God's Country* (David Hartford, 1919—74min)
- 1:30pm** *Salomé* (Charles Bryant, 1923—72min)

Pioneers: First Women Filmmakers Schedule

Fri, Jul 20

7pm: *Back to God's Country*
8:45pm: Lois Weber Program 1

Sat, Jul 21

2pm: Lois Weber Program 2
4:15pm: Alice Guy Blaché

Sun, Jul 22

4:30pm: *The Red Kimona + Bread*
7pm: Social Work/Social Issues Program

Mon, Jul 23

Linda + When Little Lindy Sang + That Ice Ticket

Tue, Jul 24

7pm: Genre Film Pioneers

Wed, Jul 25

7pm: Mabel Normand Program

Thu, Jul 26

7pm: *Salomé*

Film Descriptions

'49-'17 (1917) *Dir. Ruth Ann Baldwin. With Joseph W. Girard, Leo Pierson, William Dyer.* The earliest known Western directed by a woman, Ruth Ann Baldwin's '49-'17 is the curious story of a former miner (Girard) who, nostalgic for the adventurous days of the 1849 Gold Rush, sets out to recreate a Wild West town, a premise that "stands out for its clever reworking of traditional Western mythology at a time when the cinematic genre was still in its infancy" (Cullen Gallagher, *Not Coming*). 2K Restoration courtesy of The Library of Congress. *DCP. 70min.* Tue, Jul 24 at 7pm
**Part of the Genre Pioneers Program*

A DAUGHTER OF THE LAW (1921) *Dir. Grace Cunard.* Known as the "Serial Queen" for her vivacious turns in Western, action, and thriller shorts, Grace Cunard was also a prolific writer and director whose unabashedly entertaining films include this two-reel adventure in which she plays a Secret Service agent. 2K Restoration courtesy of The Library of Congress. *DCP. 21min.* Tue, Jul 24 at 7pm
**Part of the Genre Pioneers Program*

A FOOL AND HIS MONEY (1912) *Dir. Alice Guy-Blaché.* The oldest known film to feature an all-black cast, this comic short is a vital historical record of the African-American image on celluloid. 2K Restoration courtesy of The Library of Congress. *DCP. 12min.* Sat, Jul 21 at 4:15pm
**Part of the Alice Guy-Blaché Program*

ALGIE THE MINER (1912) *Dir. Alice Guy-Blaché.* This fascinating slice of early queer cinema concerns a foppish dandy who goes West, where he kisses cowboys while proving he's as tough as any of them. 2K Restoration courtesy of The Library of Congress. *DCP. 10min.* Sat, Jul 21 at 4:15pm
**Part of the Alice Guy-Blaché Program*

BACK TO GOD'S COUNTRY (1919) *Dir. David Hartford. With Nell Shipman, Charles Arling, Wheeler Oakman.* One of the most dynamic personalities both on and off screen in the silent era, Canadian producer and director Nell Shipman wrote and stars in this Far North-set adventure about a resourceful frontierswoman who uses her wits to survive in the Arctic while fending off menacing men. Shot through with Shipman's reverence for nature (she was an early champion of animal rights), *Back to God's Country* became the most successful Canadian film of the silent era. 2K Restoration by D.J. Turner, courtesy of Archives Canada. *DCP. 74min.* Fri, Jul 20 at 7pm

BREAD (1918) *Dir. Ida May Park. With Mary MacLaren, Edward Cecil, Gladys Fox.* Though a neglected figure today, Ida May Park had a successful and prolific career at Universal as a screenwriter and director. This socially engaged drama follows the fate of a woman struggling to pull herself out of poverty as she's ruthlessly exploited by a string of men. She wrote: "A woman can bring to this work splendid enthusiasm and imagination; a natural love of detail and an intuitive knowledge of character. All of these are supposed to be feminine traits, and yet they are all necessary to the successful director." 2K Restoration courtesy of The Library of Congress. *DCP. 16min.* Sun, Jul 22 at 4:30pm
**Screens with The Red Kimona*

CAUGHT IN A CABARET (1914) *Dir. Mabel Normand.* Normand was instrumental in shaping the career of Charlie Chaplin, here playing a bumbling waiter who fakes being an ambassador in order to impress Normand. 2K Restoration courtesy of Lobster Films. *DCP. 30min.* Wed, Jul 25 at 7pm
**Part of the Mabel Normand Program*

CURSE OF QUON GWON: WHEN THE FAR EAST MINGLES WITH THE WEST (1916) *Dir. Marion E. Wong. With Violet Wong, Harvey Soohoo, Marion E. Wong.* Produced and directed by one-time filmmaker Marion E. Wong, the very first Chinese-American feature—of which two tantalizing reels survive—deals with assimilation via the story of an ancient curse that strikes a Chinese-American family as its members become increasingly westernized. 4K Restoration courtesy of The Academy of Motion Picture Arts and Sciences Film Archive. *DCP. 36min.* Sun, Jul 22 at 7pm
**Part of the Social Work/Social Issues Program*

FIELDWORK FOOTAGE (1929) *Dir. Zora Neale Hurston.* The singular writer and anthropologist Zora Neale Hurston captured this rare documentary look at early 20th-century black Southern life, which features footage of Cudjo Lewis, the last known survivor of the Atlantic slave trade. 2K Restoration courtesy of The Library of Congress. *DCP. 10min.* Sun, Jul 22 at 7pm
**Part of the Social Work/Social Issues Program*

FINE FEATHERS (1912) *Dirs. Lois Weber & Phillips Smalley.* Weber addresses issues of class and the subjugation of women in this tale of an artist's model exploited by a painter. 2K Restoration courtesy of The Library of Congress. *DCP. 15min.* Sat, Jul 21 at 2pm
**Part of Lois Weber Program 2*

HYPOCRITES (1915) *Dir. Lois Weber.* Weber courted immense controversy with this provocative exploration of sham religious piety, in which moral hypocrisy is exposed by the Naked Truth—portrayed literally by a nude actress. 2K Restoration courtesy of The Library of Congress. *DCP. 52min.* Fri, Jul 20 at 8:45pm
**Part of Lois Weber Program 1*

LINDA (1929) *Dir. Dorothy Davenport. With Helen Foster, Warner Baxter, Noah Beery.* Director Dorothy Davenport explores the constraints of women in a patriarchal society in this sensitively handled melodrama about a bright young woman (a striking Helen Foster) in love with a young doctor but forced

by her brutal backwoods father to marry an older man. 2K Restoration courtesy of The Library of Congress. *DCP*. 74min. Mon, Jul 23 at 7pm
*Screens with When Little Lindy Sang

MABEL LOST AND WON (1915) *Dir. Mabel Normand*. Mabel contends with two troublesome men at a soirée. 2K Restoration courtesy of The Library of Congress. *DCP*. 14min. Wed, Jul 25 at 7pm
*Part of the Mabel Normand Program

MABEL'S BLUNDER (1914) *Dir. Mabel Normand*. Co-starring another neglected early comedian, Charley Chase, this slapstick gender-bender finds Mabel donning drag in order to spy on her boyfriend. 2K Restoration courtesy of The Library of Congress. *DCP*. 17min. Wed, Jul 25 at 7pm
*Part of the Mabel Normand Program

MABEL AND FATTY'S WASH DAY (1916) *Dir. Roscoe "Fatty" Arbuckle*. Hijinks ensue as Mabel and Fatty Arbuckle—her most frequent screen partner—attempt to do their laundry in this battle-of-the-sexes farce. 2K Restoration courtesy of The Library of Congress. *DCP*. 13min. Wed, Jul 25 at 7pm
*Part of the Mabel Normand Program

MOTHERHOOD: LIFE'S GREATEST MIRACLE (1925) *Dir. Lita Lawrence*. With Nance Newman, J. Thomas Hopkins, George E. Patten. Recently rediscovered and restored, *Motherhood* is the only known film from Lita Lawrence—an artist about whom little is known. The film is a daring look at abortion and birth control. 2K Restoration courtesy of The Library of Congress. *DCP*. 60min. Sun, Jul 22 at 7pm
*Part of the Social Work/Social Issues Program

MATRIMONY'S SPEED LIMIT (1915) *Dir. Alice Guy-Blaché*. A young man has 12 minutes to marry if he hopes to inherit a fortune in this antic farce, which “comically meditates upon the gendered, class, and racial fantasies and anxieties of early 20th-century American culture” (author Margaret Hennefeld). 2K Restoration courtesy of The Library of Congress. *DCP*. 14min. Sat, Jul 21 at 4:15pm
*Part of the Alice Guy-Blaché Program

THE OCEAN WAIF (1916) *Dir. Alice Guy-Blaché*. With Doris Kenyon, Carlyle Blackwell, William Morris. One of the few features by Guy-Blaché to survive is this touching, beautifully crafted melodrama about a young woman (a striking performance from silent star Doris Kenyon) who falls in love with a writer while attempting to escape her abusive stepfather. 2K Restoration courtesy of The Library of Congress. *DCP*. 40min. Sat, Jul 21 at 4:15pm
*Part of the Alice Guy-Blaché Program

THE PURPLE MASK: EPISODE 13 (1917) *Dir. Grace Cunard & Francis Ford*. A chapter from Cunard's wildly popular serial, with Cunard herself as the proto-superhero, constantly outwitting the authorities on her trail. 2K Restoration courtesy of The Library of Congress. *DCP*. 10min. Tue, Jul 24 at 7pm
*Part of the Genre Pioneers Program

THE RED KIMONA (1925) *Dirs. Dorothy Davenport & Walter Lang*. With Priscilla Bonner, Nellie Bly Baker, Carl Miller. Writer, producer, director, and actress Dorothy Davenport made a splash in the 1920s with a string of socially conscious, taboo-shattering exposés, including this ripped-from-the-headlines shocker about a woman forced into a life of prostitution. Davenport herself said: “I believe it takes a woman to believe in a woman's motives, and every story intended for the screen should have a woman working on it at some stage to convince the audience of women.” 4K Restoration courtesy of UCLA Film and Television Archive. *DCP*. 77min. Sun, Jul 22 at 4:30pm
*Screens with Bread

THE ROSARY (1913) *Dirs. Lois Weber & Phillips Smalley*. In this silent-era music video, Weber uses an array of formally inventive techniques—including evocative matte shots—to visualize a popular song of the era. Featuring a new score by the Berklee Silent Film Orchestra. 4K Restoration courtesy of The British Film Institute. *DCP*. 15min. Sat, Jul 21 at 2pm
*Part of Lois Weber Program 2

SALOMÉ (1923) *Dir. Charles Bryant. With Alla Nazimova, Nigel De Brulier, Mitchell Lewis.* The passion project of Russian-born actress and producer Alla Nazimova, this outrageously stylized adaptation of Oscar Wilde's notorious play—based on the biblical story of the teenage princess who lusts after the severed head of John the Baptist—is a delirious, decadent avant-garde spectacle. Its status as a queer classic rests both on its Art Nouveau-meets-camp style and on the legend that the bisexual Nazimova cast the film entirely with gay actors. 2K Restoration courtesy of Lobster Films. *DCP. 72min.* Thu, Jul 26 at 7pm

SCANDAL MONGERS (1918) *Dir. Lois Weber.* Weber envisions gossip as a literal beast that destroys the life of a stenographer accused of having an affair with her boss. 2K Restoration courtesy of The Library of Congress. *DCP. 36min.* Fri, Jul 20 at 8:45pm
**Part of Lois Weber Program 1*

SUSPENSE (1913) *Dirs. Lois Weber & Phillips Smalley.* This one-reel thriller—about a menaced mother and child—displays Weber's dazzling formal mastery, including film history's first split-screen. Film theorist Tom Gunning wrote: "No film made before WWI shows a stronger command of film style." Featuring a new score by the Berklee Silent Film Orchestra. 2K Restoration courtesy of The British Film Archive. *DCP. 11min.* Fri, Jul 20 at 8:45pm
**Part of Lois Weber Program 1*

THAT ICE TICKET (1923) *Dir. Angela Murray Gibson.* Working in North Dakota, far outside the studio system, Gibson directs and stars in this comic short about a woman unlucky in love—and plagued by a young neighborhood prankster. 2K Restoration courtesy of NYWIFT and the State Historical Society of North Dakota. *DCP. 10min.* Mon, Jul 23 at 7pm
**Screens with Linda + When Little Lindy Sang*

THE LITTLE RANGERS (1912) *Dir. Alice Guy-Blaché.* Two heroic women nab a villain in this rousing, proto-feminist Western. 2K Restoration courtesy of The British Film Institute. *DCP. 12min.* Sat, Jul 21 at 4:15pm
**Part of the Alice Guy-Blaché Program*

WHEN LITTLE LINDY SANG (1916) *Dir. Lule Warrenton.* Working within her own studio at Universal, director and actress Lule Warrenton specialized in films for and starring children, including this early treatment of racial prejudice about the only black girl in an otherwise white classroom. 2K Restoration courtesy of The Library of Congress. *DCP. 10min.* Mon, Jul 23 at 7pm
**Screens with Linda*

WHERE ARE MY CHILDREN? (1916) *Dir. Lois Weber. With Tyrone Power Sr., Helen Riaume, Marie Walcamp.* This controversial drama is a frank and, for its time, surprisingly risky look at abortion, birth control, and sexuality that weds Weber's innovative cinematic style to an impassioned (though now unsurprisingly retrograde) sociopolitical statement. 2K Restoration courtesy of The Library of Congress. *DCP. 65min.* Sat, Jul 21 at 2pm.
**Part of Lois Weber Program 2*

About BAMcinématek

Since 1998 BAM Rose Cinemas has been Brooklyn's home for alternative, documentary, art-house, and independent films. Combining new releases with BAMcinématek year-round repertory program, the four-screen venue hosts new and rarely seen contemporary films, classics, work by local artists, and festivals of films from around the world, often with special appearances by directors, actors, and other guests. BAMcinématek has hosted major retrospectives of filmmakers like Spike Lee, Chantal Akerman, John Carpenter, Manoel de Oliveira, Luis Buñuel, King Hu, and Vincente Minnelli (winning a National Film Critics' Circle Award prize for the retrospective), and hosted the first US retrospectives of directors Arnaud Desplechin, Hong Sang-soo, Andrzej Zulawski, and Jiang Wen. Since 2009 the program has also produced BAMcinemaFest, New York's home for American independent film, and has championed the work of filmmakers like Janicza Bravo, Andrew Dosunmu, Lena Dunham, and Alex Ross Perry. The 12-day festival of New York premieres, now in its tenth year, will run from June 20—July 1, 2018.

Credits

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General Information:

BAM Howard Gilman Opera House, BAM Rose Cinemas, and BAMcafé are located in the Peter Jay Sharp building at 30 Lafayette Avenue (between St Felix Street and Ashland Place) in the Fort Greene neighborhood of Brooklyn. BAM Harvey Theater is located two blocks from the main building at 651 Fulton Street (between Ashland and Rockwell Places). Both locations house Greenlight Bookstore at BAM kiosks. BAM Fisher, located at 321 Ashland Place, is the newest addition to the BAM campus and houses the Judith and Alan Fishman Space and Rita K. Hillman Studio. BAM Rose Cinemas is Brooklyn's only movie house dedicated to first-run independent and foreign film and repertory programming. BAMcafé, operated by Great Performances, offers varied light fare and bar service prior to BAM Howard Gilman Opera House evening performances.

Subway: 2, 3, 4, 5, Q, B to Atlantic Avenue – Barclays Center (2, 3, 4, 5 to Nevins St for Harvey Theater)
D, N, R to Pacific Street; G to Fulton Street; C to Lafayette Avenue
Train: Long Island Railroad to Atlantic Terminal – Barclays Center
Bus: B25, B26, B41, B45, B52, B63, B67 all stop within three blocks of BAM
Car: Limited commercial parking lots are located near BAM. Visit BAM.org for information.

For ticket information, call BAM Ticket Services at 718.636.4100, or visit BAM.org.