

CINEMA'S FIRST NASTY WOMEN
COMPILATION SOUNDTRACK
VOL. 1



COMPANION BOOKLET

“A mind-expanding endeavor, the set features 99 mostly comic rarities produced from 1898 to 1926, gleaned from archives and libraries across the globe. It is a triumph of scholarship.”

– Manohla Dargis,
The New York Times

ABOUT THE ALBUM

Cinema's First Nasty Women Soundtrack Compilation Vol. 1 features original music by 18+ smashing and diverse women film composers. Produced by the Grammy award winning musician, Terri Lyne Carrington, and Dana Reason. This volume was curated from a larger, 99-film, 4-disc Kino Lorber archival collection. Volume one's scores accompany a selection of rarely-seen silent films from the award-winning Cinema's First Nasty Women (2022).

The music throughout this volume animates slapstick comedies, cowboy adventures, drama, and a bunch of nastiness including: "feminist protest, anarchic slapstick destruction, and suggestive gender play." The sounds and sensibilities you will hear range from jazz and the American Songbook (with a twist), to kitsch and klezmer, romantic themes, remixed player piano, elegant tongue and cheek uses of the avant garde, and more. The Cinema's First Nasty Women 4-disc DVD set is co-curated by Maggie Hennefeld, Laura Horak, and Elif Rongen-Kaynakçi, and produced by Bret Wood with music supervision by Dana Reason.

Cinema's First Nasty Women collection recently won best DVD award at the Il Cinema Ritrovato DVD Awards in Bologna Italy (2023).

Voted "Best Silent Film Blu-ray/Dvd of 2022 in the London Silent Film poll.

A LETTER FROM THE SOUNDTRACK PRODUCERS

Our mission in co-producing this collection was to emphasize and empower new voices, new sonic approaches, and divergent ways of making and sounding. To the best of our knowledge, Cinema's First Nasty Women Soundtrack Compilation Vol. 1 is the first soundtrack compilation to feature 18 women's creative works in all of film scoring history in a single volume. Throughout this compilation, many of the women composers, improvisers, and musicians also acted as their own engineers: recording, mixing and mastering their own tracks in home-based studios, as many studios were closed during COVID-19.

As passionate music educators, we are fiercely dedicated to fostering new possibilities for emerging and as well as overlooked women composers, improvisers, and performers. This collection reflects our teaching philosophy, our personal values about music equity, diversity, inclusion, and scholarship in the world.

Musically, this collection seeks to situate various sensibilities of real-time music making with hybrid forms and genres taking center stage. We created the volume together, selecting music that represented the range of lived and sonic experiences but always centering the creative voices of women film composers and improvisers. The music ranges from the American Songbook, to Jazz, to hybrid forms of traditional and contemporary classical music (with a glitch here and there), and improvisation through and throughout various nods to folk musics, Klezmer, Country, and old time player-piano sensibilities and creative sound design. Every artist in this volume represents their own unique voice and virtuosity of practice. The artists selected for Vol. 1 were brought in through collaborations with Terri Lyne Carrington, or from previous projects that Dana Reason was a music supervisor for or projects that they have worked on for Kino Lorber archival films in the past.

Cinema's First Nasty Women Soundtrack Compilation Vol. 1 seeks to evoke the historical, imaginative experience of walking into an old theater and witnessing the humanity and brilliance of someone creating music in real-time, before your eyes and ears, to accompany the early silent film playing on screen. In this collection, the music enlivens your imagination without the image. In this collection, the music is center stage.

Overall, this soundtrack compilation (and the larger project), seeks to rectify, call attention to, and inspire more producers, music supervisors and creatives in the film industry to look outside normalized channels of connectivity, and curate talent from diverse female and female identified voices. 100% of the 20 tracks on Cinema's First Nasty Women Compilation Soundtrack Vol. 1 feature women either composing, improvising, performing, or engineering.

Cinema's First Nasty Women Soundtrack Compilation Vol. 1 is a resounding call for 1) women scoring films to be moved from the shadows, whereby they have historically been limited (with a current average of about 7% of feature films being scored annually by women), and 2) to level up the creative work equity and advancement for women music creatives.



Co-Producer
Terri Lyne Carrington



Co-Producer
Dana Reason

About the 4 DVD Cinema's First Nasty Women Collection (Kino 2022)

Cinema's First Nasty Women is a 4-disc DVD/Blu-ray set featuring rarely-seen silent films about feminist protest, anarchic slapstick destruction, and suggestive gender play. The collection includes 99 European and American silent films, produced from 1898 to 1926, sourced from 13 international film archives and libraries, and spotlighting slapstick comediennes and cross-dressing women of the silent screen. The women included are indeed very "nasty"—they organize labor strikes, bake (and weaponize) inedible desserts, explode out of the chimney, electrocute the police force, and assume a range of identities that gleefully dismantle traditional gender norms and sexual constraints. The films span a range of genres including slapstick comedy, genteel farce, the trick film, cowboy melodrama, and adventure thriller. <https://wfpp.columbia.edu/cinemas-first-nasty-women/>

Co-Curators of Cinema's First Nasty Women (4DVD Collection): Laura Horak (Carleton University) and Maggie Hennefeld (University of Minnesota) and Elif Rongen-Kaynakçi (Eye Filmmuseum)

Producer: Bret Wood (Kino Lorber)

Music Supervisor: Dana Reason (Oregon State University)

Participating Archives: EYE Filmmuseum, Library of Congress, Jérôme Seydoux Pathé Foundation, GP Archives, British Film Institute, Blackhawk Films, George Eastman Museum, Library and Archives Canada, National Library of Norway, Swedish Film Institute, San Francisco Silent Film Festival, Museum of Modern Art, Harvard Film Archive, Princeton University Library

To watch the 99 films in the collection:

<https://kinolorber.com/press/cinema-s-first-nasty-women-coming-to-digital-blu-ray-and-dvd>

To read the 114 page booklet visit:

https://www.academia.edu/93488315/CINEMAS_FIRST_NASTY_WOMEN_114_page_edited_booklet

To learn about screenings of the collection visit: Women Film Pioneers Project:

<https://wfpp.columbia.edu/cinemas-first-nasty-women/>

About the 4 DVD Cinema's First Nasty Women Collection (Kino 2022)

About the Co-Curators

Maggie Hennefeld

Maggie Hennefeld is Associate Professor of Cultural Studies and Comparative Literature at the University of Minnesota, Twin Cities. She is author of *Specters of Slapstick and Silent Film Comediennes* (Columbia University Press, 2018), an editor of the journal *Cultural Critique* (University of Minnesota Press) and of two volumes: *Unwatchable* (Rutgers University Press, 2019) and *Abjection Incorporated: Mediating the Politics of Pleasure and Violence* (Duke University Press, 2020). She is a curator of the 4-disc DVD/Blu-ray set, *Cinema's First Nasty Women* (Kino Lorber, 2022), which includes 99 archival feminist silent films. Her next book, *Death by Laughter: Female Hysteria and Early Cinema* is forthcoming from Columbia University Press in 2024.



Laura Horak

Laura Horak is an Associate Professor of Film Studies at Carleton University and director of the Transgender Media Lab and Transgender Media Portal. She investigates the history of transgender and queer film and media in the United States, Canada, and Sweden. She is co-curator of the 99-film Blu-ray set *Cinema's First Nasty Women* (Kino Lorber, 2022) and is author of *Girls Will Be Boys: Cross-Dressing Women, Lesbians, and American Cinema, 1908-1934* (Rutgers UP, 2016) and co-editor of *Silent Cinema and the Politics of Space* (Indiana UP, 2014), *Unwatchable* (Rutgers UP, 2019), a special issue of *Somatechnics on trans/cinematic/bodies*, and a special section of the *Journal of Cinema and Media Studies* on transing cinema and media studies. Horak is a white cis queer settler scholar who is here to leverage her privilege and institutional resources for the revolution. Laura Horak (Photo by Ainslie Coghill)



Elif Rongen-Kaynakçi

Elif Rongen-Kaynakçi is the Curator of Silent film at Eye Filmmuseum. Since 1999 at Eye, she has worked on the discovery, restoration and presentation of many presumed lost films, often starring forgotten or neglected actresses such as Rosa Porten, Little Chryisia, Valeria Creti, Constance Talmadge, and more.

Rongen-Kaynakci is directly involved with the programs of international archival festivals *Il Cinema Ritrovato* and *Le Giornate del Cinema Muto* and other events dedicated to silent cinema. She is also one of the three curators of 'Cinema's First Nasty Women'; a DVD-box with 99 films, released worldwide in December 2022.



About the 4 DVD Cinema's First Nasty Women Collection (Kino 2022)

Producer, Brett Wood

Brett Wood is the Senior Vice President at Kino Lorber, Inc. and producer of the award-winning 4-dvd set, Cinema's First Nasty Women (Kino 2022).

As SVP and Producer of Archival Restorations for Kino Lorber, Wood's projects include *Pioneers of African-American Cinema* (2016), which won the Film Heritage Award from the National Society of Film Critics and *Pioneers: First Women Filmmakers* (2018, Kino Lorber), which won a Special Award from the New York Film Critics Circle.

Wood's feature-length screenplay *The Seventh Daughter* was developed as part of Emory University's Brave New Works festival of plays. It was later named one of the winners of the first annual Atlanta Film Festival Screenplay Competition. In 2020, *The Seventh Daughter* was adapted as a ten-episode podcast from iHeart Radio.



Gregg DeGuire/WireImage

Music Supervisor, Dana Reason

"As music supervisor, my goal is to create a collection of sounds that can play to the range of films and images included in this set, and to use this platform to empower women and BIPOC (Black, Indigenous, and people of color) composers, improvisers, and musicians. My research as a musicologist has focused on a concept I call the "myth of absence": the unconscious perception that women in music making and production do not really exist. The myth of female absence has persisted throughout the history of film music, as it has in many other aspects of film production. Cinema's First Nasty Women serves as a call to action to blow open this paradigm. However, in the case of film scoring, absence is both a myth and too often a material reality.

Let me ask YOU, reader: Can you name ten female film composers off the top of your head? How about five? How about just one? If you stumbled on this question, then you know how crucial this project is to the future of film and film music.

In 2018, the University of Southern California conducted a study about women who work in film music scoring. It revealed, according to the New York Times, that "for the top 100 fictional films at the box office every year from 2007 to 2017, only 16 female composers were hired, compared with more than 1,200 men." This means that less than 2% of all top films were scored by women. It's important to be aware of these gaping inequalities in the profession of film scoring today. (<https://www.nytimes.com/2019/01/10/movies/female-film-composers.html#:~:text=A%202018%20study%20by%20the,with%20more%20than%201%2C200%20men.>)

Research by musicologist Kendra Preston Leonard reveals that women were very active as silent film accompanists from 1908-1927. They often improvised and rescored the cue sheets presented to them. However, their names were rarely credited, even though it was common practice to include authorship in published cue sheets and film scores. If you search for silent-era cue sheets at the Library of Congress, you will find very few attributed to women. These omissions extended 19th-century European approaches to music that trained women as interpreters but not makers of musical compositions—and excluded their frequent improvisations from authorial documentation. That is why the goal of this project has been to include and recuperate as many women's and BIPOC voices as possible, both past and present." (<https://www.sfsma.org/>)

Response abbreviated from the Interview published in the Cinema's First Nasty Women Booklet created and edited by Maggie Hennefeld and Laura Horack:

https://www.academia.edu/93488315/CINEMAS_FIRST_NASTY_WOMEN_114_page_edited_booklet

FEATURED COMPILATION SOUNDTRACK ARTISTS

CINEMA'S FIRST NASTY WOMEN COMPILATION SOUNDTRACK VOL. 1

Selected from a history-making collection of archival silent films spotlighting anarchic female performance, this anthology showcases the original music of more than eighteen smashing and diverse women film composers, produced by the Grammy Award-winning musician Terri Lyne Carrington and Dana Reason. The music throughout this volume animates slapstick comedies, pioneer adventures, feminist protest, and suggestive gender play. The sounds and sensibilities range from jazz and the American Songbook (with a twist), to kitsch and klezmer, romantic themes, remixed player piano, elegant tongue-and-cheek avant-garde, and more. *Cinema's First Nasty Women* (2022) is an award-winning four-disc Blu-ray collection released by Kino Lorber, curated by Maggie Hennefeld, Laura Horak, and Elif Rongen-Kaynakçi, produced by Bret Wood, with music supervision by Dana Reason.



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|--|---|
| <i>Laughing Gas Suite</i> | 1 Terri Lyne Carrington & Edmar Colon |
| <i>Le Désespoir de Pétronille: Pétronille's Perils</i> | 2 Violin Noir: Rebecca Sabine & Aaron Ramsey |
| Bridget's Salad | 3 Naomi Nakanishi |
| <i>Grève des Nourrices: A Time To Resist</i> | 4 Gonca Feride Varol |
| Taken for a Ride (<i>The Snowbird</i>) | 5 Dana Reason |
| <i>Amour et Musique Reimagined</i> | 6 Dee Spencer |
| "No, you're not going out without me!" | 7 Alicia Svigals |
| Taming a Husband | 8 Esin Aydingoz |
| "Fud" (<i>Cunégonde Jalouse</i>) | 9 Tracy McMullen |
| <i>The Dairymaid's Revenge</i> | 10 Ivanna Cuesta Gonzalez |
| Rembrandt | 11 Dana Reason & Peter Valsamis |
| <i>Mary Jane's Mishap</i> | 12 Karen Majewicz with Dreamland Faces |
| <i>Ventilateur Breveté</i> | 13 Catherine Lee |
| <i>A Bad (K)night</i> | 14 Naomi Nakanishi |
| <i>Mixed Babies</i> | 15 Renée Baker & The Chicago Modern Orchestra Project |
| <i>Suite pour Rosalie et son Phonographe</i> | 16 Renée T. Coulombe |
| <i>The Night Rider: A Heroine in the West</i> | 17 Lorena Ruiz Trejo & Maria Fernanda García Solar |
| <i>Les Ficelles de Léontine</i> | 18 Veronica Leahy |
| <i>Eugénie redresse-toi</i> | 19 Camila Cortina Bello |
| Lovers Theme (<i>The Snowbird</i>) | 20 Dana Reason |

"A mind-expanding endeavor, the set features 99 mostly comic rarities produced from 1898 to 1926, gleaned from archives and libraries across the globe. It is a triumph of scholarship."

— Manohla Dargis, *The New York Times*

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Institute of Jazz and Gender Justice



Carleton
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SSHRC CRSH

Featuring Original Music by: Esin Aydingoz, Renee Baker & The Chicago Modern Orchestra Project, Terri Lyne Carrington, Edmar Colón, Camila Cortina Bello, Renée T. Coulombe, Ivanna Cuesta Gonzalez, Veronica Leahy, Catherine Lee, Karen Majewicz with Dreamland Faces, Tracy McMullen, Naomi Nakanishi, Violin/Noir: RebeccaSabine/Aaron Ramsey, Dana Reason, María Fernanda García Solar, Dee Spencer, Alicia Svigals, Lorena Ruiz Trejo, Gonca Feride Varol, and Peter Valsamis.

Laughing Gas Suite

Laughing Gas, Blackhawk Films 1907, Slapstick comedy. A Black woman is given "laughing gas" by her white male dentist. She spreads her laughter contagiously throughout the public sphere--to white laborers, street car passengers, and even several police officers. Her laughter gets her out of jail. In the end, her disruptive/contagious euphoria is quarantined to a Black gospel church where it becomes indistinguishable from the congregants' gestures of religious ecstasy.

Terri Lyne Carrington is an NEA Jazz Master and four-time GRAMMY® award-winning artist/producer. She has most notably been the drummer for Herbie Hancock, Wayne Shorter, Esperanza Spalding, and also for late night TV shows, The Arsenio Hall Show and Quincy Jones' VIBE TV. In 2022, she authored two books; New Standards: 101 Lead Sheets By Women Composers and Three of a Kind, a children's book about the Allen Carrington Spalding trio. In recognition of her contributions to jazz, she received the prestigious Doris Duke Artist Award, as well as honorary doctorates from Manhattan School of Music, York University and Berklee College of Music, where she established the Berklee Institute of Jazz and Gender Justice.



Puerto Rican-born Edmar Colón is a saxophonist, pianist, and composer. Some highlights in Colón's career include: performing and touring with an expansive list of world-class artists, arranging/orchestrating selections in the GRAMMY AWARD-winning albums "12 Little Spells" by Esperanza Spalding, Terri Lyne Carrington's "New Standards" and the GRAMMY-nominated "Waiting Game" by Carrington. Other highlights include being the copyist for Wayne Shorter's opera, Iphigenia, composing a 30-minute orchestral piece for the Detroit Symphony Orchestra, arranging 16 pieces for the National Symphony Orchestra, and most recently, finishing two new works for the legendary Boston POPS, which have led to numerous new commissions.



Credits: Track title: "Laughing Gas Suite"

Music composed by: Terri Lyne Carrington, and Edmar Colón

Music performed by: Harold Charon, piano; Gerson Lazo-Quiroga, bass; Ivanna Cuesta, drums; Veronica Leahy, clarinet; Steven Montecucco, trumpet.

Audio Engineer: Recorded by Matt Hayes

Mixing/Mastering: Gerson Lazo Quiroga

Recorded: Oct. 21, 2021

Publisher: © Ajari Music, BMI. All rights reserved.

ISRC# usmh92384611

Released: Film Collection Release: Cinema's First Nasty Women 4DVD Collection (December 22, 2022, Kino Lorber)

& Music Only Release: Cinema's First Nasty Women Compilation Soundtrack (August, 29, 2023, Kino Lorber)

Film Descriptions Courtesy:

https://www.academia.edu/93488315/CINEMAS_FIRST_NASTY_WOMEN_114_page_edited_booklet

Photo Credits: Terri Lyne Carrington (Photo by Michael Goldman) & Edmar Colón (Photo by Robert Torres)

Le Désespoir de Pétronille: Pétronille's Perils

Le Désespoir de Pétronille. EYE Filmmuseum (1914). Comedy. Pétronille (Duhamel) has been jilted by her boyfriend Casimir. She's so upset she attempts to commit suicide, but repeatedly fails to kill herself. She jumps out of a window, tries to shoot herself, etc. She's attempting to hang herself in the woods, when Casimir (on a hunting trip) aims at her, mistaking her large hat feathers for those of a wild animal. He misses and breaks her nose instead, saving her. It was all a misunderstanding and they make up!

Composer Statement:

How do you make the music funny when the film is about a woman who is repeatedly trying to commit suicide? Sarah Duhamel, the slapstick comedienne who played the role of Pétronille, is hilarious as she wears her feather hat all the while she is trying to do herself in because she thinks her lover has broken their engagement. Discussing the project, we agreed that this comedy was both a parody and a social commentary on the women of the day who believed that their lives depended upon getting married. Our idea for the score was to reflect Pétronille's every exaggerated emotion but, at the same time, keep the music light. One of our favorite parts is toward the end when she is up in the tree and the hunters are approaching. All you can see are the bird feathers of her hat. At that point, we added a silly little violin trill to indicate the flirtatious, "come hither" mood of the feathers moving in the branches. After doing some research on the popularity of hats during the early 1900s, we learned that this joke had a double entendre. There were many complaints from people at the time about the huge women's hats being worn in theaters, covering up the screen! work cited: Hennefeld, Maggie. "Women's Hats and Silent Film Spectatorship: Between Ostrich Plume and Moving Image." Source: Film History , Vol. 28, No. 3, Objects, Exhibition, and the Spectator (2016), pp. 24-53 Published by: Indiana University Press Stable URL: <https://www.jstor.org/stable/10.2979/filmhistory.28.3.03> website referenced: <https://blogs.loc.gov/picturethis/2018/07/movie-theater-etiquette-ladies-kindly-remove-yourhats/>

Violin/Noir is the silent film composing duo of Rebecca Sabine (composer, violinist) and Aaron Ramsey (composer, pianist, percussionist, and audio engineer.) In addition to the CFNW compilation, their scores are also included in the Alice Guy-Blaché Vol.2: The Solax Years DVD distributed by Kino Lorber and an upcoming Vitagraph collection. Ramsey received his bachelor's and master's degrees Summa Cum Laude in Film Scoring from Berklee College of Music. His original score for the contemporary silent film "Copetin" by Argentinian director Ernesto Kullock, premiered at the 21st Annual Palm Springs International ShortFest. Sabine has played violin for many illustrious singers during her career including Tony Bennett, Frank Sinatra, Lady Gaga, Celine Dion and Adele. Her extensive experience performing the music of the Great American Songbook is a valuable reference to draw upon as the duo enjoys creating new scores for silent films.



Credits: Piece title: "Le Désespoir de Pétronille: Pétronille's Perils"

Music composed by: Rebecca Sabine and Aaron Ramsey

Music performed by: Rebecca Sabine, violin; Aaron Ramsey, piano and percussion

Recording Engineer: Aaron Ramsey

Mixing/Mastering: Aaron Ramsey

Recorded: July 29, 2021, Las Vegas, NV.

Publisher: © Rebecca Sabine & Aaron Ramsey. All rights reserved.

ISRC# usmh92384612

Released: Film Collection Release: Cinema's First Nasty Women 4DVD Collection (December 22, 2022, Kino Lorber)

& Music Only Release: Cinema's First Nasty Women Compilation Soundtrack (August, 29, 2023, Kino Lorber)

Film Descriptions Courtesy: https://www.academia.edu/93488315/CINEMAS_FIRST_NASTY_WOMEN_114_page_edited_booklet

Photo Credits: Rebecca Sabine & Aaron Ramsey (Photos by Tracy Stokes and Leonard Riel)

A Bad (K)night & Bridget's Salad (How Bridget Served the Salad Undressed)



How Bridget Served the Salad Undressed. Library of Congress (1898). Comedy. Bridget misinterprets her employer's instructions to serve the salad "undressed."

A Bad (K)night. EYE Filmmuseum (1899). Comedy. A husband stumbles home drunk, accidentally decapitating a medieval knight statue. His wife rushes downstairs in a fury, dons the knight's helmet, and beats up her husband with a large stick.

Composer Statement:

"Bridget's Salad"(How Bridget Served the Salad Undressed) is an energetic, raw, and compelling sound bite featuring the talents of Naomi Nakanishi and Veronica Leahy. The music serves up bright timbres and rhythmic density offering a look into the chaos that is Bridget who attempts to serve a salad undressed with moments of comedic relief. Both musicians have extensive backgrounds in classical music, which translates well into their rhythmic synchronicity, moments of tension and release.

A Bad (K)night is performed by Naomi Nakanishi (piano) and Camila Cortina Bello (piano), an energetic duet drawing from each musician's classical background. It is a re-imagination of the scenes of chaos, confusion, and solitude. The two sounds weave together to bring a fresh sound filled with bright timbres, interlocking rhythms and short/rhythmic spurts ultimately ending in unison.

Naomi Nakanishi is a dynamic improviser, pianist, and composer. Nakanishi invites their listeners with distinguishable melodies, sonorous harmonies and unconventional phrasing. Their music aims to reconstruct, experiment and interact with sounds influenced by their comprehensive background in Black American Music, indie-folk, and classical piano. Recent studio work includes their debut EP, Hear Me Speak (2022). They seek to inspire and continue learning from multiracial, queer coalitions, while curating more culturally rich and interactive experiences to all who listen to their music.

A Bad (K)night & Bridget's Salad (How Bridget Served the Salad Undressed)

Credits: Piece title: "Bridget's Salad"

Music composed by: Naomi Nakanishi

Music performed by: Naomi Nakanishi, piano; and Veronica Leahy, alto saxophone

Audio Engineer: Matt Hayes at Wellspring Sound Studio.

Mixing/Mastering: Gerson Lazo Quiroga

Recorded: Oct. 21, 2021

Publisher: © Naomi Nakanishi. BMI. All rights reserved.

ISRC# usmh92384613

Released: Film Collection Release: Cinema's First Nasty Women 4DVD Collection (December 22, 2022, Kino Lorber) & Music Only

Release: Cinema's First Nasty Women Compilation Soundtrack (August, 29, 2023, Kino Lorber)

Photo Credit: Naomi Nakanishi (photo by, Lauren Desberg)

Credits: Piece title: "A Bad (K)night"

Music composed by: Naomi Nakanishi

Music performed by: Naomi Geena Nakanishi, piano; Camila Cortina Bello, piano

Audio Engineer: Matt Hayes at Wellspring Sound Studio.

Mixing/Mastering: Gerson Lazo Quiroga

Recorded: Oct. 21, 2021

Publisher: © Naomi Nakanishi. BMI. All rights reserved.

ISRC# usmh92384624

Released: Film Collection Release: Cinema's First Nasty Women 4DVD Collection (December 22, 2022, Kino Lorber) &

Music Only Release: Cinema's First Nasty Women Compilation Soundtrack (August, 29, 2023, Kino Lorber)

Film Descriptions Courtesy:

https://www.academia.edu/93488315/CINEMAS_FIRST_NASTY_WOMEN_114_page_edited_booklet

La grève des nourrices: 'A Time To Resist'

La grève des nourrices. Gaumont Pathé Archives (1907) Comedy. Kitchen maids & nursemaids organize a general strike! They protest throughout the city and have a violent clash with police and counter-protesters. Meanwhile, stray children are swooped up by the police. Babies feed from dairy cow udders through plastic tubes. The protesters escape from police capture and knock several officers unconscious.

Composer Statement:

La grève des nourrices: 'A Time To Resist' is a short edit of the full score composed for the whole film. This solo piano composition is the variation of the dynamic main theme altered by the reactions of the characters. The main inspiration to the composition is the feeling of seeking justice without fear. The harmony, tempo and the scales change with the changing moods of the characters. As a whole the composition is a dynamic expression that points to women's rights.

Gonca Feride Varol (b. 1986) is based in Istanbul, Turkey. She started playing piano at the age of seven and has a Master's degree from Istanbul Technical University, Miam. Varol produces ambient, cinematic and ethnic tracks for meditation, background music, silent movies, documentaries and music for media. She is very passionate about recording live instruments, sounds and vocals of Anatolia and she loves using these sounds in her own music. She works as a music producer, singer, songwriter, arranger and composer. Varol is also currently working as a Sales and Business Development Manager in Istanbul Foundation For Culture and Arts. She is also a band member of BabaZula and Sattas Reggae Band as keyboard, synthesizer player and back vocalist.



Credits: Piece title: "La grève des nourrices: 'A Time To Resist'"

Music composed by: Gonca Feride Varol

Music performed by: Gonca Feride Varol

Recording & Mixing Engineer Gonca Feride Varol

Recorded: Nov. 5, 11, 20, 2021

Publisher: © Gonca Feride Varol. All rights reserved.

ISRC#usmh92384614

Released: Film Collection Release: Cinema's First Nasty Women 4DVD Collection (December 22, 2022, Kino Lorber)

& Music Only Release: Cinema's First Nasty Women Compilation Soundtrack (August, 29, 2023, Kino Lorber)

Film Descriptions Courtesy:

https://www.academia.edu/93488315/CINEMAS_FIRST_NASTY_WOMEN_114_page_edited_booklet

Photo Credit: Gonca F. Varol (photo by Yucel Kursun)

Rembrandt Taken for a Ride & Lovers Theme (The Snowbird)

Le Rembrandt de la rue Lepic Gaumont Pathé Archives (1911) Comedy. An art dealer is peddling what he claims to be an authentic Rembrandt painting in a café. A woman (played by Gaston Modot in drag) inadvertently sits on the Rembrandt painting while ordering a glass of absinthe—so it becomes affixed to her rear, inciting all sorts of violent, destructive, and wildly hilarious consequences. In the end, the painting is restored to its previous owner, but a rival art dealer discredits it as a counterfeit, claiming that only he possesses the true original. (Artwork is at least as deceptive as gender here.)

The Snowbird. George Eastman Museum (1916) Drama/romance. *The Snowbird* depicts a New York society girl who disguises herself as a boy to finagle a deed from a French Canadian trapper living in the Hudson Bay region.

Composer Statement:

It was joyful to work on both films. *Le Rembrandt de la rue Lepic* is a comedy, and so the “Rembrandt” music is just a relentless jaunt into all the chaos that ensues once the painting is discovered to be a fake. A player piano (4 hand piano) sensibility ensues, with the drums (improvised by Peter Valsamis) artfully accenting the various comedic bluesy rhythms as the madness marches throughout the escapade! The music never quite reaches free-jazz status, but sometimes you get hints of that creative improvisatory world.

The Snowbird is an 82 minute drama. One of only 2 feature length films in the Cinema’s First Nasty Women 4DVD Collection. It is an unsettling story throughout, but I tried to illuminate the various thematic and psychological undertones and provide melody, and character to the music. For example, Lovers theme illuminates a jazzy and heartfelt romantic sentiment, which contrasts Taken for a Ride which offers up some good old fashioned trickery the main character, Lois, played by Mabel Taliaferro demonstrates while she purposefully drives the speed boat at breakneck speed, scaring the creepy-esque suitor! The music feels klezmer-esque with saxophone and percussion throughout this unsettling boat ride, whereby the main character absolutely shows her suitor who really is the boss....(hint, it is her!)

Dana Reason is a Canadian-born composer, improviser, and musicologist working at the intersections of twenty-first century musical genres and interdisciplinary practices. Reason was part of The Space Between trio with the electronic music pioneer Pauline Oliveros; and is documented on over 20 recordings. Reason was the music supervisor and a composer for Cinema’s First Nasty Women (4-DVD Collection) released on Kino Lorber 2022. This collection featured 99 original film scores created by 43 composers, with 80% of the composers identifying as female. Reason also served as both composer and music supervisor for films by Alice Guy Blachet Vol.2 (Kino Lorber, 2020); and performs on soundtracks including: *Within Our Gates* and *Body and Soul* on *Pioneers of African-American Cinema*, and the PBS documentary - *Birth of a Movement*. She was the arranger for “Reconstruction: America After the Civil War” (PBS), by Henry Louis Gates. Reason is currently an Assistant Professor of Contemporary Music at Oregon State University.



Peter Valsamis is a Los Angeles-based drummer/percussionist/composer/sound designer. His unique approach to drumming synthesizes a variety of musical styles into his own unique sound. He has performed with Trance Mission, Emeline Michel, Martine St. Clair, Anthony Davis, Mitsou, Cecil Taylor, Don Preston, Walter Aziz, Dana Reason, Steve Lacy, and many others. Peter is also an accomplished composer and sound designer, working on titles such as *Transformers*, *Star Trek*, *Battleship*, *The Price is Right*, *Jeopardy*, and *Wheel of Fortune*. Peter received his M.F.A. in Electronic Music and Recording Media from Mills College.



Rembrandt Taken for a Ride & Lovers Theme (The Snowbird)

Credits: Piece title: "Taken for a Ride" (The Snowbird)

Music composed by: Dana Reason

Music performed by: Dana Reason, piano; Sean Sonderegger, clarinet and saxophone; Peter Valsamis, Drums.

Recording and Mixing: Peter Valsamis (Los Angeles)

Recording: Dana Reason (Boxwood Labs)

Recorded: Dec. 27-30, 2021 and January 27-29, 2022

Publisher: © Reason-Myers Publishing. ASCAP. All rights reserved.

ISRC#usmh92384615

Released: Film Collection Release: Cinema's First Nasty Women 4DVD Collection (December 22, 2022, Kino Lorber) & Music Only Release: Cinema's First Nasty Women Compilation Soundtrack (August, 29, 2023, Kino Lorber)

Credits: Piece title: "Rembrandt"

Music composed by: Dana Reason & Peter Valsamis

Music performed by: Dana Reason, piano; Sean Sonderegger, clarinet and saxophone; Peter Valsamis, Drums.

Recording and Mixing: Peter Valsamis (Los Angeles)

Recording: Dana Reason (Boxwood Labs)

Recorded: Dec. 27-30, 2021 and January 27-29, 2022

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ISRC#usmh92384621

Released: Film Collection Release: Cinema's First Nasty Women 4DVD Collection (December 22, 2022, Kino Lorber) & Music Only Release: Cinema's First Nasty Women Compilation Soundtrack (August, 29, 2023, Kino Lorber)

Credits: Piece title: "Lovers Theme" (The Snowbird)

Music composed by: Dana Reason

Music performed by: Dana Reason, piano; Sean Sonderegger, clarinet and saxophone; Peter Valsamis, Drums.

Recording and Mixing: Peter Valsamis (Los Angeles)

Recording: Dana Reason (Boxwood Labs)

Recorded: Dec. 27-30, 2021 and January 27-29, 2022

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ISRC# usmh92384630

Released: Film Collection Release: Cinema's First Nasty Women 4DVD Collection (December 22, 2022, Kino Lorber) & Music Only Release: Cinema's First Nasty Women Compilation Soundtrack (August, 29, 2023, Kino Lorber)

Film Descriptions Courtesy:

https://www.academia.edu/93488315/CINEMAS_FIRST_NASTY_WOMEN_114_page_edited_booklet

Photo Credits: Dana Reason (photo by Paris Gabriella), Peter Valsamis (photo by Tatiana Kalantzis)

Amour et musique

Amour et musique. EYE Filmmuseum (1911. Amour et musique Comedy. Blance Ladoré (Léontine), an accomplished musician, places an ad in the paper wishing to marry a man who is also a musician. Rémi Lacroche responds to her call. They meet in public--she with her trombone and he with his bass drum. They wreak havoc in the streets and end up in the police station.

Composer Statement.

I am an improvisational composer and I rely heavily on the concepts of "tension and release" in my music. Amour et Musique Reimagined is an exploration of the two opening themes that I call the "discovery melodies". I presented the "reimagined" melodies as a rhapsodic expression of the two main characters of the film. In the end, the drummer and trombonist reap the rewards of LOVE AND MUSIC.



Dee Spencer is a Professor of Jazz and Musical Theatre in the School of Theatre & Dance at San Francisco State University. She founded the Jazz Studies degree program in the School of Music at SFSU and served as Director for five years. As an active contributor to the San Francisco music community, she founded the San Francisco Jazz Organization's education program, and served as the East Bay Center for the Performing Arts' program director. Her piano and keyboard performance credits encompass a star-studded roster including Grammy winner Ledisi, Lenny Williams, jazz legends John Handy, Jimmy Scott, Louis Bellson, Clark Terry, Regina Carter, Jeff "Tain" Watts, Bernard Purdie and X-Factor sensation Jason Brock. Her recording "Tranquility" was released in 2018. Dee recently served as a panelist for the 2024 Grammy Educator of the Year Award.

Credits: Piece title: "Amour et Musique Reimagined"

Music composed by: Dee Spencer

Music performed by: Dee Spencer, piano

Recording & Mixing Engineer Dee Spencer

Recorded: 11/18/2021

Publisher: © Dee Spencer. ASCAP. All rights reserved.

ISRC# usmh92384616

Released: Film Collection Release: Cinema's First Nasty Women 4DVD Collection (December 22, 2022, Kino Lorber) & Music Only Release: Cinema's First Nasty Women Compilation Soundtrack (August, 29, 2023, Kino Lorber)

Film Descriptions Courtesy:

https://www.academia.edu/93488315/CINEMAS_FIRST_NASTY_WOMEN_114_page_edited_booklet

Photo Credit: Dee Spencer (Photo by Todd Roehrman)

"No, you're not going out without me!" (Non, Tu Ne Sortiras Pas Sans Moi)

Non, Tu Ne Sortiras Pas Sans Moi. Gaumont Pathé Archives (1911). Comedy. A husband tries to go out alone but his domineering wife (played by Ernest Bourbon in drag) follows him everywhere and violently beats him. They even don diving suits and continue the chase to the bottom of the sea.

Composer Statement:

"No, you're not going out without me! " from the slapstick short Non, Tu Ne Sortiras Pas Sans Moi. I thought it would be funny to write an elegant 19th-century style salon piece that closely tracked the cruder goings-on on the screen. And I included some fancy fingerwork to reflect the virtuosic physical comedy of the wonderful actors.

Violinist/composer Alicia Svigals, whose debut solo album Fidl almost singlehandedly, revived the klezmer fiddle tradition, is a founder of the Grammy-winning Klezmatics, whom she co-directed for seventeen years. She has been an NEA Macdowell Fellow, and was recently awarded an honorary doctorate by the Jewish Theological Seminary for "extraordinary contributions to the arts and Jewish life". She has worked with violinist Itzhak Perlman, the Kronos Quartet, playwrights Tony Kushner and Eve Ensler, Robert Plant and Jimmy Page of Led Zeppelin and many others. She has received commissions and awards for her compositions including her score to the 1918 film the Yellow Ticket, and currently collaborates with pianist/composer Donald Sosin on original scores for newly-restored silent films, including The Ancient Law and City Without Jews, and Elinor Antin's faux-20's silent Man Without a World. They tour these programs live internationally.



Credits: Piece title: "No, you're not going out without me! "

Music composed by: Alicia Svigals,

Music performed by: Alicia Svigals,

Recording & Mixing Engineer Esin Aydingoz

Recorded: 4/28/2021

Publisher: © Alicia Svigals Music. All rights reserved.

ISRC#usmh92384617

Released: Film Collection Release: Cinema's First Nasty

Women 4DVD Collection (December 22, 2022, Kino Lorber) &

Music Only Release: Cinema's First Nasty Women Compilation
Soundtrack (August, 29, 2023, Kino Lorber)

Film Descriptions Courtesy:

https://www.academia.edu/93488315/CINEMAS_FIRST_NASTY_WOMEN_114_page_edited_booklet

Photo Credit: Alicia Svigals (Photo credit, Thierry Arsenault)

Taming a Husband

Taming a Husband. Library of Congress (1910). Historical comedy of errors. An aristocratic woman wants to regain her husband's attention, so she asks her feisty friend Lady Clarissa for help. Lady Clarissa disguises herself as a man and pretends to court her friend. The husband gets predictably angry and challenges her to a duel. At the last minute, Clarissa changes back into women's clothing. The marriage is saved.

Composer Statement:

Taming a Husband is a solo piano score made for the silent film that shares the same movie title. Inspired by the romantic and comedic events that take place on the screen, the music supports the emotional yet funny story-line in a thematic way. The main themes are inspired by love, mischievous and emergency friend support in the form of fake identity, royal greetings, king's men and dueling. Through evolving harmonic progressions and varying textures, these themes keep reoccurring and connecting the audience to the plot on a deeper yet more subconscious level.

Esin Aydingoz composes music for a wide array of projects, including animation, silent films, documentaries, TV series, video games, and musicals. Originally from Istanbul, Esin moved to the U.S. to study at Berklee College of Music and was nominated by the Society of Composers & Lyricists for the prestigious David Raksin Award for Emerging Talent for scoring the feature film Simchas and Sorrows. Aydingoz's latest documentary Black Barbie premiered at SXSW, and the shorts The Monster of the Desert, Noor, and Dog Days all won Best Score awards on the indie film circuit. Her arrangement of "Paint It Black" for Tim Burton's Golden Globe and Emmy nominated Netflix show Wednesday was #1 on the Billboard Classical Charts, with over 21 million plays on Spotify. Esin Aydingoz also wrote additional music for the Apple TV+ show SEE, Hallmark's One Summer and Presence of Love, and Netflix's Princess Power and The Witcher: Blood Origin starring Michelle Yeoh. Other career highlights include Amazon Prime Video's The Prevalence, Kino Lorber's Cinema's First Nasty Women series, a branded documentary for US Bank, and conducting live-to-picture on tour with the Berklee Silent Film Orchestra. Her orchestral, chamber, and solo piano works have been performed in Istanbul, New York, Los Angeles, Boston, Bangkok, Riga, Montreux, Taichung, and at the Louvre Abu Dhabi during the Forbes International Women's Day Gala. As the former Assistant Chair of Berklee College of Music's Screen Scoring Department, a mentor for Sound Thinking NYC, and an active leader of the Alliance for Women Film Composers and Society of Composers and Lyricists, she is dedicated to making the world a better place through music.



Credits: Piece title: "Taming a Husband "

Music composed by: Esin Aydingoz

Music performed by: Esin Aydingoz

Recording & Mixing Engineer Esin Aydingoz

Recorded: 2/21/21

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ISRC# usmh92384618

Released: Film Collection Release: Cinema's First Nasty Women 4DVD Collection (December 22, 2022, Kino Lorber) & Music Only Release: Cinema's First Nasty Women Compilation Soundtrack (August, 29, 2023, Kino Lorber)

Film Descriptions Courtesy:

https://www.academia.edu/93488315/CINEMAS_FIRST_NASTY_WOMEN_114_page_edited_booklet

Photo Credit: Esin Aydingoz (Photo Credit, Chris Barry)

“FUD” Cunégonde Jalouse

Cunégonde Jalouse. EYE Filmmuseum (1912) Comedy. Cunégonde (Little Chrysia) suspects her husband of infidelity. She follows him from their home to a fancy restaurant, but she's underdressed and not allowed inside. She switches places with a female coach driver, planning her revenge. She picks up her husband and his date and leads them on an extremely bumpy ride. But it turns out to be the wrong couple! She arrives home late for dinner and her husband chastises her galavanting around town instead of cooking his dinner.

Composer Statement:

“Fud” was originally composed and recorded in 2007 while I was working toward my PhD at UC San Diego. When I watched Cunégonde Jalouse I remembered that composition and thought it would fit with a few tweaks. The scores for CFNW came together during the pandemic, so it was not business as usual in terms of recording. Each of us came up with different solutions and mine was to transform an earlier composition into a score, particularly because the different sections of the music lined up so well with the film. In addition to myself on tenor saxophone, the musicians on the track are: David Borgo, alto saxophone; Ellen Weller, flute; Karl Soukup, trumpet; Michael Dessen, trombone; Mark Weaver, tuba; and Nate Hubbard, drums. The engineer was Nathan Brock, a composer and musical collaborator who was greatly loved in the San Diego music scene and has been missed since his death at age 35 in 2012.



Tracy McMullen is a saxophonist, composer, Associate Professor of Music at Bowdoin College, and recent ACLS Frederick Burkhardt Fellow at the Berklee Institute of Jazz and Gender Justice. Her 2019 book, *Haunthenticity: Musical Replay and the Fear of the Real*, examines musical performance and its relationship to conceptions of the past, history, and identity. She is currently researching her second book on the history of jazz education in the U.S. Her articles and chapters have appeared in numerous peer-reviewed journals and edited volumes in the United States and Europe. She has served on national and international grant and prize committees for the NEA, the AMS, and FWF. As a saxophonist and composer, McMullen has performed with Pauline Oliveros, Anthony Davis, and Mark Dresser, among many others, and recorded on Cadence, Parma, and Plutonium Records.

Credits: Piece title: “Fud” Cunégonde Jalouse

Music composed by: Tracy McMullen

Music performed by: Tracy McMullen, tenor sax; David Borgo, alto saxophone; Ellen Weller, flute; Karl Soukup, trumpet; Michael Dessen, trombone, percussion; Mark Weaver, tuba; Nate Hubbard, drums.

Recording engineer: Nathan Brock,

Recorded: April 27, 2007

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ISRC#usmh92384619

Released: Film Collection Release: Cinema’s First Nasty Women 4 DVD Collection (December 22, 2022, Kino Lorber) & Music Only Release: Cinema’s First Nasty Women Compilation Soundtrack (August, 29, 2023, Kino Lorber)

Film Descriptions Courtesy:

https://www.academia.edu/93488315/CINEMAS_FIRST_NASTY_WOMEN_114_page_edited_booklet

Tracy McMullen (Photo by Melissa Mullen Photography)

The Dairymaid's Revenge



The Dairymaid's Revenge. EYE Filmmuseum (1899). Comedy: A dairymaid is carry two heavy buckets of milk. A man repeatedly harassed her. She responds by dumping both buckets of milk over his head.

Composer Statement:

This short is a comedy about a dairy maid that carries two heavy buckets of milk. A man repeatedly harasses her. She responds by dumping both buckets of milk over her head. Actually, although it is a comedy, the most important thing is to keep the message about this very normal situation that women go through in our daily lives. Discussing the project and learning more about what they were looking for in music to support this message, we were able to establish that the music created for this comedy does not reinscribe problematic stereotypes. The music I composed reflects how something that is in harmony can be interrupted abruptly (referring to the action of the man), and exaggerating the reciprocal emotion on the part of the maid. It was a challenge to make the music for this short, how to keep it as a comedy but also emphasize this issue that is close to myself as a woman.

Ivanna Cuesta Gonzalez Drummer and Composer was born in Santo Domingo, Dominican Republic and is based in Boston (USA). Gonzalez graduated from the Dominican Republic Conservatory and is currently at Berklee College of Music. Gonzalez has been a part of important groups in the Dominican Republic such as Carijazz, Gustavo Rodríguez Trio, Javier Vargas and Atre, The Big Band of the Conservatory of Music directed by Javier Vargas, etc. She has also performed in numerous important events such as The Monheim Treinnale Festival, Mary Lou Williams Jazz Festival at the Kennedy Center, the Dominican Jazz Festival, Soberano Awards, Santo Domingo Jazz Festival, among others. As well in 2018, Ivanna started to be part of the Paiste Cymbals family. In 2019, she won first place in her category 18-39 years old of "Hit like a Girl 2019" contest, where she had the opportunity to perform in PASIC 2019 Indianapolis. Ivanna has performed with some of the best artists such as Esperanza Spalding, Kandance Spring, Concha Buika, Kris Davis, Helen Sung, Leo Blanco, Jacques Schwarz-Bart, Nando Michelin Quartet, Tia Fuller, Luisito Quintero, Sócrates García Latin Jazz Orchestra, Jane Bunnett and Maqueque, etc. In 2022, Ivanna Gonzalez was selected to be part of the apprenticeship program for women and non-binary improvisers in jazz Next Jazz Legacy 2022, chaired by NEA Jazz Master and Next Jazz Legacy's Artistic Director, Terri Lyne Carrington, where Gonzalez has been working with and mentored by Wayne Shorter and Esperanza Spalding.

Credits: Piece title: "The Dairymaid's Revenge "

Music composed by: Ivanna Cuesta Gonzalez

Music performed by: Naomi Nakanishi

Mixing Engineer by Gerson Lazo Quiroga

Recorded: Oct 10, 2021

Publisher: © Ivanna Cuesta Gonzalez. BMI. All rights reserved.

ISRC#usmh92384620

Released: Film Collection Release: Cinema's First Nasty Women 4DVD Collection (December 22, 2022, Kino Lorber) & Music

Only Release: Cinema's First Nasty Women Compilation Soundtrack (August, 29, 2023, Kino Lorber)

https://www.academia.edu/93488315/CINEMAS_FIRST_NASTY_WOMEN_114_page_edited_booklet

Photo Credit: Ivanna Cuesta Gonzalez (Photo by Penelope Santana)

Mary Jane's Mishap

Mary Jane's Mishap. British Film Institute (1903.) Comedy/trick film. A housemaid pours too much paraffin wax onto the fire and then spontaneously combusts out of the chimney. Her dismembered body pieces rain down over the village skyline. She returns as an ectoplasmic ghost and does a little dance at her own tombstone, which reads: "Here lies Mary Jane, rest in pieces."

Composer Statement: Karen Majewicz with Dreamland Faces
Mary Jane's Mishap opens with the metronomic cadence of a ticking clock, serving as both a tempo and a premonition of events to come. An accordion plays a chirping melody against a slippery cello, underscoring the surrealist quality of the kitchen maid's bumbling. This levity is disrupted by an explosion, propelling the musicians into a raucous improvisation of rising and falling patterns. The final scene takes us to a cemetery, where the cello and accordion engage in a gloomy dialogue, their voices echoing in imitation. As a musical saw weaves into this lament, an ethereal ambiance emerges, intensifying with the fleeting appearance of the kitchen maid's ghost.

Karen Majewicz is a composer, conductor, and accordionist for Dreamland Faces, a chamber ensemble noted for its distinctive instrumentation, including musical saw, organ, strings, horns, and homemade percussion.

Majewicz's academic background began with ethnomusicology, initially exploring accordion traditions, and evolved into graduate studies in music composition. Drawing inspiration from classical paintings, nautical imagery, and the elegance of trees, her compositions express wonder, introspection, and romance. Currently, she specializes in writing original scores for silent films, especially films made by women or featuring women-centric narratives. With Dreamland Faces, she has performed live accompaniments of these scores in a variety of movie houses, including the esteemed Dryden Theatre at the George Eastman Museum, the intimate Trylon Microcinema, and the grand Northrop performing arts center.



Credits: Piece title: "Mary Jane's Mishap"

Music composed by: Karen Majewicz

Music performed by: Dreamland Faces: Karen Majewicz, accordion; Christa Schneider, cello; Andy McCormick, bass, marimba, musical saw; Ryan Billig, percussion.

Recording engineer:

Recorded: Feb 2, 2022

Publisher: © Karen Majewicz. All rights reserved.

Released: Film Collection Release: Cinema's First Nasty Women 4DVD Collection (December 22, 2022, Kino Lorber) & Music Only Release: Cinema's First Nasty Women Compilation Soundtrack (August, 29, 2023, Kino Lorber)

Film Descriptions Courtesy:

https://www.academia.edu/93488315/CINEMAS_FIRST_NASTY_WOMEN_114_page_edited_booklet

Photo Credit: Karen Majewicz (photo by Jenn Libby)

Ventilateur Breveté (New Air Fan)

Ventilateur Breveté (New Air Fan). EYE Filmmuseum (1911). Comedy. Several bicyclists (including Léontine!) attach a high-powered air fan to the front of their vehicles and then bike around town wreaking havoc.

Composer Statement:

I interpret Ventilateur Breveté (New Air Fan) as a dance, using a theme and variation, based on fanfare and minuet motives, to reflect the cyclical movements of the fans, the bicycle wheels, and the people. There is a real lightness and humor, a joyful chaos, which is highlighted with turns, mordents, appoggiaturas, and later descending chromaticism, to reflect the undoing of the cyclists. I chose to write for the oboe d'amore and piano as I feel that the tone of these instruments complements the visual characteristics of The New Air Fan.

Catherine Lee is considered a "new breed of instrumental specialist," (New Music Buff) Dr. Catherine Lee offers "immaculate, masterful oboe playing" (The Double Reed) in combination with inspired and discerning musicality across an impressive range of genres and styles. With a Juno Award nomination for Classical Album of the Year (solo artist), Lee's second solo album, Remote Together (2021 – Redshift), received unanimously positive reviews from an international array of media. Lee is on faculty at Lewis and Clark, Willamette and George Fox Universities and holds a Doctor of Music in Oboe Performance from McGill University, and certification from the Deep Listening Institute.



Credits: Piece title: "Ventilateur Breveté (New Air Fan) "

Music composed by: Catherine Lee

Music performed by: Catherine Lee, oboe d'amore; Dana Reason, piano

Recording engineer: Juniana Lanning, engineer, and Dana Reason (Boxwood Labs)

Recorded: 11/16/2021 & 11/18/2021

Publisher: © Tadpole Labs. All rights reserved.

ISRC# usmh92384623

Released: Film Collection Release: Cinema's First Nasty Women 4DVD Collection (December 22, 2022, Kino Lorber) & Music Only Release: Cinema's First Nasty Women Compilation Soundtrack (August, 29, 2023, Kino Lorber)

Film Descriptions Courtesy:

https://www.academia.edu/93488315/CINEMAS_FIRST_NASTY_WOMEN_114_page_edited_booklet

Photo Credit: Catherine Lee (photo by Rene Grosso)

Mixed Babies

Mixed Babies. Library of Congress (1908). Comedy. Synopsis from Moving Picture World: "Reversing the proverb. 'Tis a wise parent that knows its own child," especially in a bargain day rush at a New York department store. The Joneses had not been blessed with a child of their own, and Mrs. Jones is attracted by an "ad" for the adoption of an eighteen-months-old baby, and the suggestion is heartily approved by Mr. Jones, hence the young one is fostered.....

Composer Statement:

Renee' Baker and the Chicago Modern Orchestra Project eschews and has abandoned the parallel synchronicity of the mainstream cinematic audio/ visual arena which makes her scoring fit for thinkers to be engaged. While creating unexpected characters and dialogue with her sound scores, there is no distinguishable decision between her visual and audio worlds. The association of these influences changes the viewer's access point to any film. Having developed her system of CCL: CIPHER CONDUIT LINGUISTICS, in her music, this direction is called music hermeneutics – the science of understanding the meaning and explaining the figurative and semantic concepts and gestures of composition and interpretation of musical information.



Renee Baker: Composer, violist, conductor and scholar. Member of Chicago Sinfonietta for 26 years and principal violist for 21 of those years. Dr.Baker has composed over two thousand works for ensembles ranging from pieces for solo instruments, ballet, opera (9), to large orchestral works that bridge the classical, jazz and creative music genres. Her ability to embrace traditional compositions as well as various creative parameters in her work has led to commissions from the Chicago Sinfonietta, numerous commissioned pieces for the Chicago Sinfonietta Chamber Ensemble, Chicago Symphony Orchestra AAN, Berlin International Brass, PEK' Contemporary Project, Joffrey Ballet Chamber Series, Shedd Aquarium, Adler Planetarium and DanceWright Project, University of Chicago Film Studies Center, DePaul University SOM, Indiana University Black Film Center, Archive, Jacobs School of Music, Boston Conservatory among many other institutions here and abroad. Dr.Baker has created music scores for over 400 silent films and most recently presented Josephine Baker's " Siren of The Tropics" at Ebertfest with live orchestra, her Chicago Modern Orchestra Project.

Credits: Piece title: "Mixed Babies "

Music composed by: Renée C. Baker

Music performed by: Renée C. Baker/Chicago MODERN Orchestra Project

Recording engineer: William A. Porter and Ryan Baker

Recorded: June 30, 2021

Publisher: © Wabi House Media. All rights reserved.

ISRC# usmh92384625

Released: Film Collection Release: Cinema's First Nasty Women 4DVD Collection (December 22, 2022, Kino Lorber) & Music Only Release: Cinema's First Nasty Women Compilation Soundtrack (August, 29, 2023, Kino Lorber)

Film Descriptions Courtesy:

https://www.academia.edu/93488315/CINEMAS_FIRST_NASTY_WOMEN_114_page_edited_booklet

Renee Baker (photo by Michael S. Baker)

Suite Pour Rosalie Et Son Phonographe



Rosalie et son Phonographe. EYE Filmmuseum (1911). Comedy / trick film. Rosalie acquires a new phonograph which sends everyone into a fast-pace dancing frenzy--people and objects alike! Léontine also has a cameo. (The end is missing, in which they take the phonograph into a restaurant and an angry waiter throws it out into the street where it gets run over by a car.)

Composer Statement:

Composing for Rosalie was the most delicious kind of compositional challenge. First, the film itself, with its remarkable early special effects—complete with musical references—meant that it would need a score as complex as these techniques to really compliment it. Yet one that didn't distract from the action, or cause more chaos than the plot itself. The film even gave clues to the musicians in the theater as to which musical genres the score would need to incorporate: first Waltz, then Polka, then Mazurka (words that streamed from the phonograph as the music poured out). All require lightning fast changes away from, and back to, the central theme.

But with the audaciousness of the acting, the central premise, and the technical brilliance of this early film, these technical challenges were both thrilling and rewarding. Rosalie called me to implement all my classical training and compositional experience to craft something that could encapsulate the energy and emotional exuberance of this comedy. Along the way, I couldn't help but fall in love with Rosalie's bold, brash style. So I dug deep into the hours and hours of classical piano repertoire to create essentially a photoplay score—one with all the characteristics of film leitmotifs from classical music while representing a unique and original work. By following the theme through waltz, polka and mazurka variations, what results is a score that is as outrageous and audacious as Rosalie herself. For this classical heroine, the only choice, oui?

Renée T. Coulombe is a musician, scholar, and entrepreneur of considerable breadth. At once a composer of instrumental, electronic and acousmatic works, she is also an active improvising and experimental pianist and vocalist, a commercial and independent producer and publisher, a transmedia installation artist, and a scholar engaged at the intersections of critical theory, music and media culture. She teaches composition and theory, and currently serves as Programme Lead, for the Creative Production Masters Programme at Catalyst Institute for Creative Art and Technology, in the historic Funkhaus facility in Rummelsberg, Berlin. She is also Founder of The Willows Nest, a collaborative production platform and community arts space in Friedrichshain, where she serves as artistic director. She is also a writer, host, audio engineer and producer for the innovative educational audio app Blinkist.

Credits: Piece title: "[Suite Pour Rosalie Et Son Phonographe](#)"

Music composed and performed by: Renée T. Coulombe

Recording engineer: Renée T. Coulombe.

Mixing and Mastering: Renée T. Coulombe.

Recorded: June 5, 2023, and July 31, 2023

Publisher: © Banshee Media. All rights reserved.

ISRC#usmh92384626

Released: Film Collection Release: Cinema's First Nasty Women 4DVD Collection (December 22, 2022, Kino Lorber) & Music Only Release:

Cinema's First Nasty Women Compilation Soundtrack (August, 29, 2023, Kino Lorber)

Film Descriptions Courtesy: https://www.academia.edu/93488315/CINEMAS_FIRST_NASTY_WOMEN_114_page_edited_booklet

Photo Credit: Renée T. Coulombe (Photo by Assaf Pocker)

The Night Rider: A Heroine in the West

The Night Rider. Blackhawk Films (1920). Western comedy. Texas Guinan, “the female William S. Hart,” plays a ranch owner under siege from nighttime cattle raids. When local cowboys opine that she needs a husband to help run the ranch, she responds: “I never met a man yet fit for a husband, but I’m going to take your advice and get married.” She seizes one of the protesting cowboys and marries him at gunpoint (“This is Leap Year and when I leap for a husband I get him”), but is nonplussed when she meets a handsome newcomer, whom she eyes from top to bottom. It turns out that her husband is one of the cattle thieves, but luckily the man who married them is also a thief, not a preacher, so she gives them both the heave-ho and shakes hands with her handsome friend. Guinan played heroic cowgirls in films throughout the 1910s, and in 1921 formed her own production company. She later became New York’s legendary Prohibition-era “Queen of the Nightclubs.”

Composer Statement: We composed the music “A Heroine in the West”, for this film and it was written for piano, violin and percussion. The composition is based on the musical style of the time and reflects the narrative context of the film; taking as main reference, the American music of the western genre, with the intention to develop a sound ambience that coincided with the plot of the film. The music contains leitmotifs for the main characters, which are highlighted by the violin, the frenetic and emotional accompaniment led by the piano; and of course, the accompaniment and emphasis of sounds that reinforce the effects of movement and falling objects performed by a diverse set of percussion instruments. We also decided to play with the colors of each instrument according to the scenes, adding more diversity and movement.

Lorena Ruiz Trejo is a Mexican percussionist and composer interested in archives and curation. She has accompanied silent films with her improvisation ensembles: Sonus Lux Cinema and Dúo Pantomima. She has participated in the Festival Internacional de Cine Silente Mexico (FIC- Silente MX) since 2018 with the guidance of José María Serralde and collaborating with the curation of the program “La Risa Feminista: Mujeres Comediantes del Cine Mudo” by Maggie Hennefeld and Elif Rongen-Kaynakçi. Additionally, she was a composer and percussionist for the Cinema’s First Nasty Women Project. She was a student in the Masterclass of Music at the Festival Le Giornate del Cinema Muto in Pordenone, Italy in 2019. Currently, she develops musical composition for films and concert music.

María Fernanda García Solar is a Mexican pianist and composer. She has accompanied silent films in the Festival Internacional de Cine Silente México (FIC-Silente MX) since 2016 improvising and composing many films under the guidance of José María Serralde. She is co-founder of the Sonus Lux Cinema Ensemble, which had its debut in 2019 with the program La Risa Feminista: Mujeres Comediantes del Cine Mudo, under the curation of Maggie Hennefeld and Elif Rongen-Kaynakçi. Additionally, she was a composer and pianist for the Cinema’s First Nasty Women Project. She has participated in several chamber music ensembles and was selected as a pianist to be part of the Golden Young Artist Program 2023. She is currently participating in various festivals and courses to improve her piano skills, both in chamber music and as a soloist to study for her master’s degree.



Credits: Piece title: “The Night Rider: A Heroine in the West”

Music composed by: María Fernanda García Solar and Lorena Ruiz Trejo

Music performed by: María Fernanda García Solar, piano; Lorena Ruiz Trejo, percussion; Nadia Citlali Cano Castañeda, violin.

Recording engineer: José Carlos Chimal Hernández & Elias Campos Espejo

Recording and Mixing: Alma Jimena Contreras Cortés at Archway Studios Mexico City.

Recorded: March 25, 2021 & August 11, 2021

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ISRC# usmh92384627

Released: Film Collection Release: Cinema’s First Nasty Women 4DVD Collection (December 22, 2022, Kino Lorber) & Music Only

Release: Cinema’s First Nasty Women Compilation Soundtrack (August, 29, 2023, Kino Lorber)

Film Descriptions Courtesy: https://www.academia.edu/93488315/CINEMAS_FIRST_NASTY_WOMEN_114_page_edited_booklet

Photo Credit: Lorena Ruiz Trejo (photo by Mónica García), María Fernanda García Solar, (photo by Gustavo Barradas)

Les Ficelles de Leontine

Les Ficelles de Leontine. EYE Filmmuseum (1910). Comedy. Léontine torments people with a piece of string. She trips them, baits them with a lost wallet, knocks over a vegetable stand, and such antics. She tries to escape but an angry mob pursues her. She tricks them once again by disguising herself as a scarecrow and mounting the actual scarecrow on a runaway horse. The last laugh's on the angry, vigilante mob, and Titine escapes unharmed.

Composer Statement:

Because *Les Ficelles de Leontine* is centered around a chase, I wanted the music to have the excitement and playfulness of a pursuit. Although I incorporated dissonances in the composition, it always remains in the ethos of *Leontine*: tongue-and-cheek, clever, and irreverent. The focal point of the score is a stride piano theme that evokes the hide-and-seek elements of the film. I decided to go with sounds that felt more authentic to the silent film era — rather than something overtly contemporary — to honor the traditional feel of this movie. I even added filters to the sound to make it sound more vintage. In the spirit of this time period, I wanted to bring both jazz and Western classical influences to the score.

Veronica Leahy is a multi-genre composer, multi-instrumentalist, and recent summa cum laude graduate of Harvard College. She studied music at Harvard and Berklee College of Music, winning Harvard's top academic and musical theater awards. Her senior composition thesis, *American Tonic*, a song cycle exploring invisible disability, received highest honors. A Tribeca New Music Festival emerging composer, she founded and served as artistic director for CompFest, Harvard's only student composition festival. For two years, she served as composer for the Hasty Pudding Theatricals, the nation's oldest theater organization — and her work was featured in Berklee's Curtain Up showcase. Leahy scored and music directed *Queen of Magic*, an original musical which premiered at the Loeb Experimental Theater. Veronica has worked with artists such as Billy Childs, Vijay Iyer, Jon Batiste, Wynton Marsalis, Terri Lyne Carrington, and Kris Davis, and appeared on the GRAMMY-winning jazz album *New Standards*, Vol. 1



Credits: Veronica Leahy performed and recorded both the piano and the saxophone parts, as well as incorporated the saxophone to provide timbral variation to the theme. She also engineered the project. Recorded: ISRC#usmh92384628

Credits: Piece title: "Les Ficelles de Leontine."

Music composed and performed by: Veronica Leahy (saxophone/piano)

Recording engineer: Veronica Leahy

Recorded: Oct. 28, 2021

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ISRC#usmh92384628

Released: Film Collection Release: *Cinema's First Nasty Women* 4DVD Collection (December 22, 2022, Kino Lorber) & Music

Only Release: *Cinema's First Nasty Women* Compilation Soundtrack (August, 29, 2023, Kino Lorber)

Film Descriptions Courtesy:

https://www.academia.edu/93488315/CINEMAS_FIRST_NASTY_WOMEN_114_page_edited_booklet

Photo Credit: Veronica Leahy (photo by Maura Wayman)

Eugénie redresse-toi

Eugénie redresse-toi. EYE Filmmuseum (1911). Comedy. Eugénie (played by a man in drag) is a tall, hump-backed woman. Her family and friends try to correct her posture through increasingly sadistic means. But each attempt ends in failure and disaster.

Composer Statement:

Composing music representing Eugenie and all the silly troubles she originated in the short film was a real trip. Choosing solo piano to narrate the story, I wanted to recreate the character's clumsiness and sloppiness as much as possible. The short scenes go quickly and present an array of funny situations in contrasting scenarios, allowing tempo and mood swings in the music within the comedy's overall sound. The piece is very rhapsodic. I was surprised how scoring for these pictures in motion from the early 20th century influenced my solo piano writing style in a way I had never heard before on any of my earlier compositions before this project. A truly unique experience for a composer's self-enjoyment and discovery!

Camila Cortina Bello is a pianist, educator, musicologist and composer. Born in Havana, Cuba she has taken the stage in her home country and around the world. After living eight years in Singapore, performing across South Asia, she relocated to Boston in 2018 to further her studies in jazz performance and composition at Berklee College of music. As a side-person, she has performed with artists like Paquito D'Rivera, Terri Lyne Carrington, and Dianne Reeves, among others. She is also a "Next Jazz Legacy" (2023) New Music USA awardee, currently based in New York.



Credits: Piece title: "Eugénie redresse-toi"

Music composed and performed by: Camila Cortina Bello

Recording engineer: Matt Hayes at Wellspring Sound Studio

Mixing and Mastering: Gerson Lazo-Quiroga.

Recorded: December 22, 2021

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ISRC# usmh92384629

Released: Film Collection Release: Cinema's First Nasty Women 4DVD Collection (December 22, 2022, Kino Lorber) & Music Only Release: Cinema's First Nasty Women Compilation Soundtrack (August, 29, 2023, Kino Lorber)

Film Descriptions Courtesy:

https://www.academia.edu/93488315/CINEMAS_FIRST_NASTY_WOMEN_114_page_edited_booklet

Photo Credit: Camila Cortina Bello (photo by Rovaun Clark @dc_visualmedia)

Cinema's First Nasty Women Compilation Soundtrack Vol. 1 Production Team

Terri Lyne Carrington, Co-Producer (Soundtrack
Compilation Vol. 1)

Dana Reason, Co-Producer (Soundtrack Compilation
Vol. 1)

CD Design & Kino Website: Kino Staff, and Bret Wood,
SVP Kino Lorber Archival Releases.

Mastering & Music Edits for Soundtrack Vol.1 Release:
Peter Valsamis

Booklet Compilation Editors: Paris Gabriella and Dana
Reason.

Promotional, YouTube, & Media Manager: Jackson
Myers, Boxwood Labs LLC

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Cinema's First Nasty Women Compilation Soundtrack Vol. 1

This album was made possible through incredible international collaboration between our dedicated artists, industry and university partners and collaborators. Thank you!

