

spottingnotes

SCREEN COMPOSERS GUILD OF CANADA

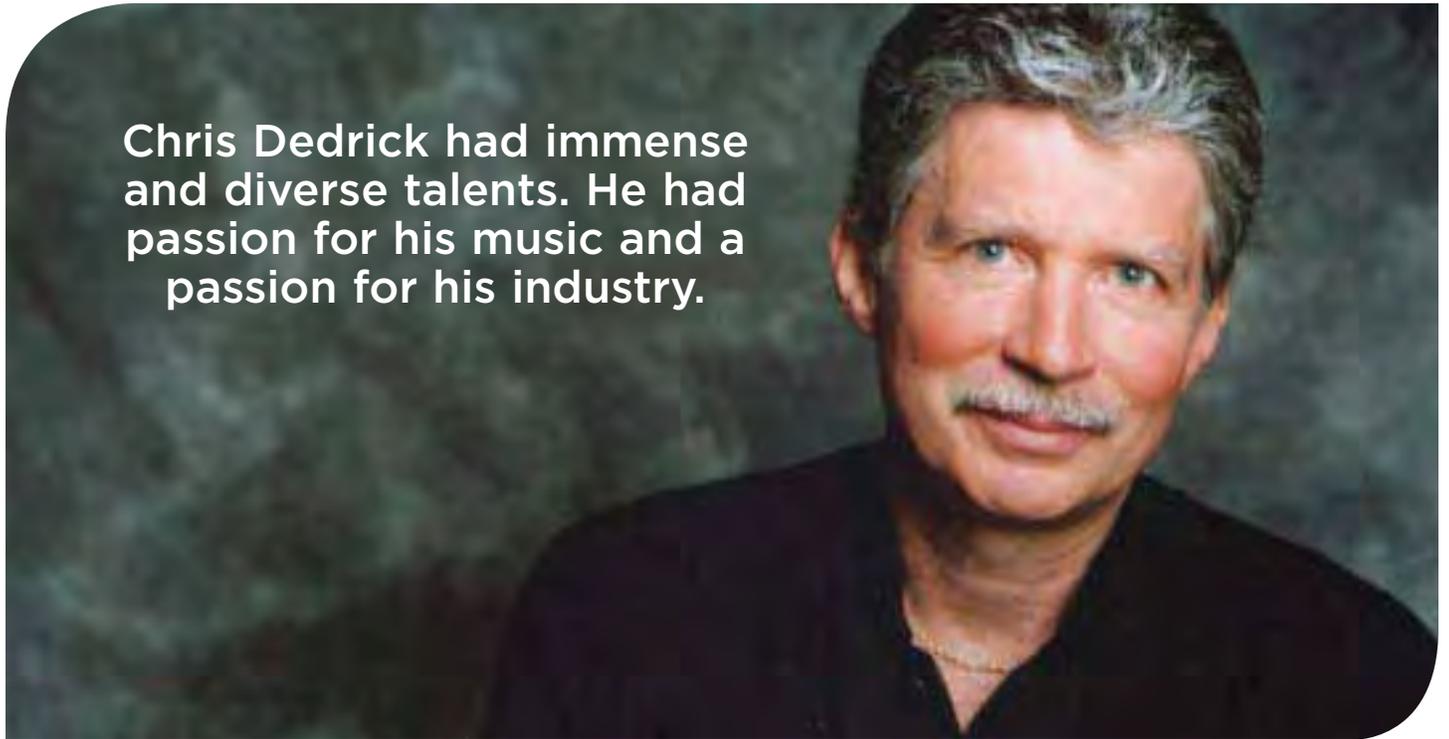
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VIEW FROM THE PODIUM

A TRIBUTE TO CHRIS DEDRICK

BY MARVIN DOLGAY

Chris Dedrick had immense and diverse talents. He had passion for his music and a passion for his industry.



On September 12th, a diverse group gathered in Toronto to celebrate the life of Chris Dedrick. The afternoon was filled with many inspired performances of Chris's concert and vocal music as well as video presentations of his film work and many wonderful pictures of Chris with family and friends. I was honoured to have been asked by Moira and Tonya to speak that day. As this issue of *Spotting Notes* is dedicated to Chris, I thought I would share with you the text of my speech. After introducing myself to the audience, I continued:

On behalf of the community of screen composers, I would like to share with you a facet of Chris's time with us that may not be as well known, or appreciated, as some of his other more visible accomplishments.

Chris had immense and diverse talents. He had passion for his music and a passion for his industry. Chris sat on numerous juries and committees, but still, when needed – and we did need him – stepped up to serve as President of the Guild of Canadian Film Composers, the GCFC, from 2004 until 2009. I am here as Chris's successor.

Chris defined his role to me as a consensus builder. He listened, he led and guided us as we were defining ourselves, expanding our programs and our culture. All this while he was quietly creating administrative stability. When Chris became president, we had just been certified within the Federal Status of the Artist Act. We now "officially" represented our sector.

So with this new responsibility and with new funding in place, it was decided to set off on a

"board retreat." A non-stop weekend to bring us all together from coast to coast, we even hired a facilitator. The objective was to define a clear path moving forward and to have us leave, two nights later, singing Kumbaya together in perfect harmony. We had new clout, lofty goals and endless possibilities. In short, we were all over the place. With this heated and passionate group before him, Chris set the tone for the GCFC. Calmly, and with great wisdom, he focused us on what was most important and achievable.

Chris trusted us to find our own way. Early on in my presidency, there was a lot of misinformation floating around on our member chat forum. I was spending a lot of time interjecting, responding, and explaining. I called Chris, and asked, "How did you manage to deal with all

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SCGC

SCREEN COMPOSERS
GUILD OF CANADA

GUILDE DES COMPOSITEURS
CANADIENS DE MUSIQUE À L'IMAGE

Spotting Notes is the official newsletter of the Screen Composers Guild of Canada, a national association of professional music composers and producers for film, television, and new media.

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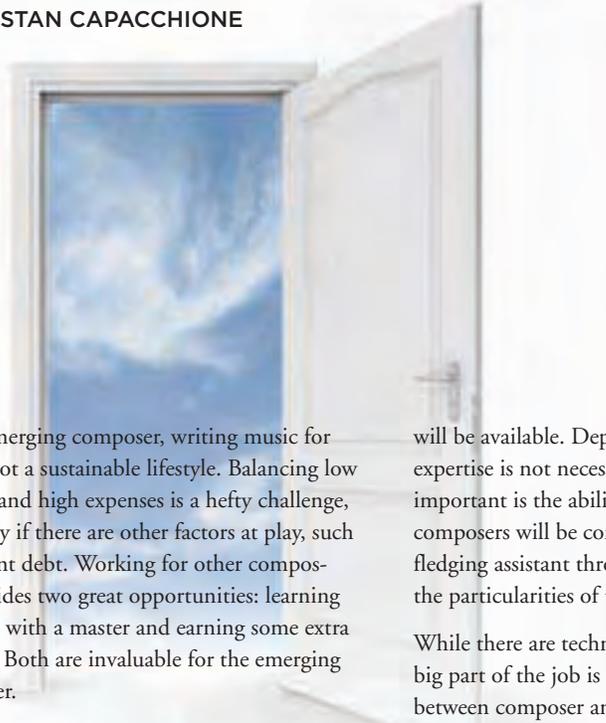
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BRINGIN' HOME THE BACON: WORKING AS AN ASSISTANT

BY TRISTAN CAPACCHIONE



As an emerging composer, writing music for film is not a sustainable lifestyle. Balancing low income and high expenses is a hefty challenge, especially if there are other factors at play, such as student debt. Working for other composers provides two great opportunities: learning the craft with a master and earning some extra income. Both are invaluable for the emerging composer.

Finding a job takes initiative and the key to finding work with other composers is to go out and meet them.

By taking the time to meet or contact composers, opportunities will open up. Communities like the SCGC offer many chances to network through

the various seminars or meet-and-greets. Further to that, areas like the SCGC Forums and Discuss List provide an opportunity to learn about different composers. By paying attention to their needs, the crafty assistant-to-be will learn what is being sought in an assistant.

Using that logic, the next important element in finding work as an assistant is having something to offer employers-to-be. Composing for the screen is a multi-faceted job with many tasks in the workflow, so having a varied skill set is crucial. These skills may include: orchestration/arranging, notation/copying, editing, MIDI mock-ups, computer/audio technician, and others. Familiarity with different software and hardware is an asset not to be overlooked. The more skills you have to offer, the more work that

will be available. Depending on the situation, expertise is not necessarily required *per se*; more important is the ability and desire to learn. Some composers will be content to guide and help the fledgling assistant through their workflow and the particularities of the studio setup.

While there are technical elements to the job, a big part of the job is the personal relationship between composer and assistant. Learning how to work with the composer and their needs is a key part of the assistant's role. An assistant is part

By taking the time and effort to get involved with the pros, the assistant will discover new paths that were not available before.

of the music composition/production team and as such, needs to be a team player. By bringing all of his/her assets and ideas

to the table, the job is not only done better, but is more respected. Good, hard work and a positive attitude will actually lead to more work! As with filmmakers, composers will reference a good assistant to their friends and colleagues.

Being an assistant is a great job for any budding media composer. By taking the time and effort to get involved with the pros, the assistant will discover new paths that were not available before. New ideas and opportunities will present themselves, and at the same time, so will the ability to make ends meet. However, one thing to be wary of is sidestepping one's own career. Working for another composer is great, but caution must be taken in ensuring that your own career is not left behind. We must all find our own path. ■



6-PACK OF QUESTIONS

LUKAS KENDALL

WITH CHRIS PAULEY

Lukas Kendall is the Editor and Publisher of *Film Score Monthly*, which began in 1990 as a one-page newsletter with a mere 11 subscribers. In the past 20 years it has grown to encompass a hardcopy magazine, a prolific CD label and its own website (www.filmscoremonthly.com). His record label has released over 200 historically important original soundtracks from the 1940s through the 1980s. These scores, typically rare and long sought-after, are lovingly preserved and restored. Lukas, who lives in Hollywood, graciously agreed to offer his viewpoint on the current state of the art in “film music fandom.”

1 What is the history of *Film Score Monthly*?

Film Score Monthly is celebrating its 20th anniversary in 2010. It began as a fanzine that I published when I was in high school (this predated the internet). At the time, it was very hard to acquire information about film composers, soundtrack albums and the like. I had a letter to the editor published in *Starlog* magazine about my love of movie music and began to pen-pal with likeminded fans, just as an effort to obtain information and share my love of the subject. It became a newsletter, then a magazine, then later (when I had settled in Los Angeles) a record label and website.

2 How has the fan base of film music consumers changed since you began?

We have many of the same customers now as we did in the early 1990s, and there are probably the same number of fans overall. The difference is that the internet has completely transformed access to information, and allowed casual fans to drop in (and out) of the conversation. I called my publication *Film Score Monthly* (as opposed to “*Film Score Magazine*”) because the only journals about movie music at the time were published quarterly. To get news about upcoming movies and CDs on a monthly basis seemed like an irresistible notion. Now, it might as well be called “Film Score Minute” because news travels instantaneously and people can interact with record producers, composers and other insiders on message boards. I am concerned about the fan base being replenished for future generations simply because the music in current movies and TV is so bland and uninspiring.

3 Are there any trends you’ve noticed in the styles and approaches to film composition that the FSM readership seems to gravitate towards?

Soundtrack collecting has always, for good or ill, been male-dominated and the interest has always been sparked by big adventure movies and rousing, typically symphonic scores. Depending on your generation, that means *Ben-Hur*, James Bond films, *Star Trek*, *Star Wars*, *Batman*, and so forth. Sci-fi, westerns and spy films are always popular. It has something to do with a boyish sense of adventure and excitement, and translating that into musical terms. Styles change as times move on but for whatever reason, whatever gigantic adventure was popular when you were 13 years old becomes your favorite score of all time.

4 *Film Score Monthly* has embraced new technologies in a big way, having moved from print to an all-digital medium. Was that an economic decision or does it reflect the nature of film music fandom?

We ended our print magazine in 2005 as an economic imperative. Fortunately the journalistic content lives on at *Film Score Monthly Online*, a subscription part of our website. I loved doing the print journal but it was financially impossible. The shipping alone made no sense in the current digital environment. I still have a storage unit of unsold print issues – yikes!

5 What words of advice would you give screen composers who want to encourage growth in their fan base?

Film composers who want to obtain fans, and this is not necessarily the same thing as sustaining a career, should write good music. It’s probably that simple. Is there a tune? Is there a memorable orchestration? A point of view? This is very hard in today’s moviemaking environment because the world of “the tune” no longer exists. Many filmmakers and audiences find traditional melodies distracting or dated. My main gripe is when music is slathered on a film or TV show without the slightest amount of actual composition. I can literally hear someone’s keyboard programming being transcribed and played by an orchestra. At the same time, I truly believe that film composing is more a craft of filmmaking than of music composition; plenty of composers of average or worse technical ability have been brilliant film composers because they understood

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RESOLVING CONFLICT

BY MIKE FREEDMAN



Media composers handle all aspects of their business, including the interpersonal ones. Interacting with clients in a professional manner is key to a composer's success and sometimes we are put in difficult situations, or feel there is a disagreement when it comes to certain decisions about the project. Psychiatrist Dr. Thomas Unger shares helpful strategies to find peaceful resolutions with clients.

Mike Freedman: How can one express their anger in a non-destructive way?

Dr. Thomas Unger: The most helpful idea is called assertiveness training, or healthy assertiveness, as opposed to aggressiveness. Basically, it's expressing what you feel in a way that is not overly angry. Avoid holding everything in because you'll explode inside or worse, you explode on the outside, which leaves you wanting to hurt the other person. When you have issues in a relationship finding a way to assertively state, "Sorry I didn't agree to this, we talked about this and I really am concerned about this" is a great way to start the conversation.

MF: Is phrasing your concerns by starting with "I" a good strategy?

TU: "I" statements are the easiest "little" thing you can do. Because no one else can tell you how you should feel or what you're thinking. And, it's non accusatory. Saying, "I would like to discuss..." or "I'm sorry I can't help it but I'm feeling this..." as opposed to, "You shouldn't do that" opens up the dialogue. The other technique I like is the "broken record" technique – perfect for musicians who still remember records. In the event you aren't able to do something, prepare a statement ahead of time along the lines of, "I'm happy to write it for you but I'm sorry I'm not going to be able to do X, Y or Z," and you repeat it. If they try to negotiate, undermine change, you just keep repeating the same statement.

MF: One other thing is dealing with self-confidence, and not taking things personally. For example, a director has asked you to change the

music numerous times and eventually you start to think they don't like you, or your music, which can become a huge confidence buster. How do you get over that?

TU: In the world of cognitive therapy, which looks at thinking styles, there are 12 classic cognitive or thinking errors. One of the most common is called personalizing, which is when somebody goes from one idea and then cascades into another taking it somewhere that's not true. The way to stop that is to ask yourself what is the evidence about me and what is the evidence about something else? That way, you form an alternative more balanced thought. Books on cognitive therapy, like *Mind over Mood*, address this matter so that you can discover more about yourself and reflect on your own automatic thoughts; see what's substantiated and what is not so that you don't over-personalize. Or if you do personalize, how to watch out for it and how to control yourself so you don't go as far down that road. ■

Dr. Thomas Unger, is an award winning educator and a leading voice in the field of mental health. He is an Assistant Professor of Psychiatry and Assistant Professor of Family and Community Medicine at the University of Toronto and currently works as a community psychiatrist having previously practiced as a family physician. Dr. Unger is also the Medical Director of the Adult Mental Health Outpatient Program at North York General Hospital, a community teaching hospital in Toronto.



A NOT SO PLEASANT WAKEUP CALL

BY NEIL PARFITT

Last week I was attempting to remove a stiff drive from my main workstation. No problem, right? With a significant amount of pressure, I managed to loosen it and suddenly launch the drive across the room in the process! Great. The drive now sounds like an off-balance coffee grinder upon power-up. This was a serious reality check since all of my files are spread across many of these spinning disks of mystery. And what was even more frightening is that I couldn't recall the contents of that wrecked drive, if they were important or if there was a second copy – all because I couldn't see the list from the comfort of a finder window. I was in pure panic mode and this ordeal made me feel physically ill.

Now, the only option is a data recovery lab, which is going to cost over a \$1000 with 50/50 chance of file recovery. It suddenly occurred to me that our modern workflow has forced us to use absolute blind-faith when relying on extremely complicated and delicate computer systems. What were once bulky samplers, synth modules and consoles are now emulated within a single machine. We now have this vast power at our disposal, which is great since deadlines are getting tighter and client expectations are increasing. And hey, "It's all on the computer right?" Sure, I'll just run off my final mixes in an offline render with a click here, a beep there, oh, wait a minute...my computer never does this... Uh oh, is that a clunking noise? F^#\$!

Hard-drive failure. It happens.

What was humming along for years is suddenly not. Your deadline is Friday. It's Thursday and you're down with a pooched hard-drive. Are you prepared for this situation? If you think about it,

you probably never really think about it. Hard-drives are comparable to an appliance that has provided flawless operation for 20 years and then instantly not. How could it break on me? There's no specific reason. It could be heat, power surges, sunspots or the stars were aligned a certain way. It's a vast void of unknowns. Solutions are what we're after so let's talk about some easy safeguards/backup strategies to save your sanity (and the gig) when hard-drive failure strikes.

**What if your drive failed at this exact moment?**

Having backups of your sessions is a start, but what about your system drive that took days to install/authorize/configure? What if your drive failed at this exact moment? Avoid having to ever go through that process and have a bootable backup ready to go. This is a difference of being down for two minutes vs. days depending on the complexity of your rig. The alternative is rummaging through (and trying to find) your install discs, searching for serial numbers, the exciting process of web authorizations and copying endless DVDs of sample libraries. With the right clone tools it's a matter of flipping the bootable backup into the system and restarting. Done.

The software is out there. On OSX take a look at Bombich Software's "Carbon Copy Cloner" (free). Future Systems "Casper" (\$50

for Windows is also great. Both of these tools are invaluable and offer incremental bootable backups of your main system/installation drive to internal and external drives. Make sure you update them after key hardware and software updates as a year old boot backup will have to be updated to current versions, somewhat defeating the point.

The Ethical Use of Cloning

You can absolutely use these tools to clone your additional project, samples, video and additional drives for complete protection. Hard-drive storage is frighteningly low in cost (2 Terabytes / 2000Gigs is \$80). A good practice is to buy drives in pairs so you have a drive readily available as its clone. If you're running multi-system rigs, consider using a large NAS solution (network attached storage). Products such as the "Drobo Pro FS" offer fault tolerant solutions that plug into your existing network so any of your systems can copy/backup to it on the fly. Software such as Chronosync can automatically copy files, folders or entire drives on a schedule that you decide (such as at the end of a workday).

The Plan in Place

The tools are here and affordable. But it starts with us. Like anything, unless we pro-actively schedule this kind of mundane maintenance into our workflow, it's not going to come to our rescue when we need it most. I became a little lazy with my maintenance and Murphy's Law kicked me in the ass. With a little diligence and the right tools, you can avoid making the same mistake. ■

THE PITCH: HIT A HOME RUN

BY GREG FISHER AND DEREK TREFFRY



John Sereda and Paul Michael Thomas

How do they do it? Volume!!! Volume!!! Volume!!! John and Mike have been busy over the last fifteen years, with over 40 movies, 11 series, and numerous documentaries. They are currently working on the US series *The Haunting Hour*. www.johnsereda.com and www.spin2music.com



James Gelfand

James Gelfand has scored over 40 movies and 300 episodes for live-action and animated Television series for broadcasters such as NBC, HBO, Hallmark, LionsGate, PBS and Lifetime. He has won

numerous awards for his work as a composer and performer including 5 SOCAN awards, 3 Gemini nominations, 1 Juno and 3 Juno nominations as well as winning a JUTRA. www.imdb.com/name/nm0312292



Adrian Ellis

Adrian grew up in Germany and Canada, and has studied classical guitar and fine art in both countries. Recently, he composed the theme and music package for Discovery Channel's *Daily Planet*.

A busy producer and arranger, he is active within the SCGC, helping develop and moderate panels. www.adrianelliscomposer.com

The phone rings, “We’re looking for a composer. Show us what you can do,” says the voice on the other end. Now what? *Spotting Notes* asked John Sereda, Paul Michael Thomas, James Gelfand and Adrian Ellis about making the pitch ...and making it count.

How do you feel when you’re asked to pitch for a gig?

AE: At this point in my career it’s pure excitement because I see only opportunity. I feel that if they asked me, it’s because I bring something to the table that they want, so I just have to do my ‘thing’ to the best of my ability.

JG: Generally, positive. Somebody is considering me to score their project. But at the same time I’m aware of the pitfalls of pitching.

PMT: Usually a little disappointed. If I were going to approach someone to do creative on my project I would have checked them out to know what they’re capable of. It’s so easy to do these days. It means the person asking you to demo is too lazy to do research and lazy people generally don’t produce good work.

JS: It is still an opportunity for a new relationship and if we make someone look good, something good may happen later. Relationships!

What do you ask of the potential client?

AE: I want examples. Links to music and what it is about it that they like and why. Also, what do they absolutely hate?

JG: I always ask what the project is about and ask for a synopsis or script. Also, how many people are pitching and sometimes who they are (I probably will stay away if there are more than 3 composers). I generally don’t ask about fees and rights but that depends on whether I know the client. If I don’t know who they are then I will ask.

PMT: Material relevant to the project, a script or rough cut if possible. It’s nice to have a conversation or a meeting and get some idea of what the client is looking for.

JS: Asking for some materials is also a way to

buy some time to do some research on our own about the project or producer.

How do you decide how much time, effort, expense you are willing to commit?

AE: I would never submit something half-assed, so if I do submit I will put a lot of time in.

Beyond that, it’s a balance between the potential of the gig (value) and how appropriate I think I am for it (my chances).

PMT: Directly proportional to how interesting the project is.

JS: It also depends on how busy we are.

Do you submit existing material from your library, or compose new music?

AE: For *Daily Planet*, I just knew I could nail their RFP – it was a gut thing. I went all out and fully produced a new theme (including live instruments) I knew they’d love.

JG: If they are sending specific scenes to score then I generally write new material, but I have edited old material when I am too busy. For an audio demo pitch, I try and write at least one piece upfront that really hits the mark then I use pieces from my library. I think you need to capture their attention with the first music they hear.

PMT: If we have something appropriate in our library we will usually use that. If there is time, and it seems warranted, we’ll write something original.

JS: But only if we can have some access to the creative bus driver. It’s a big waste of time if there is no contact or direction.

What did you learn from the pitching process that surprised you?

PMT: How little producers appreciate the work

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COUNTERPOINT

COUNTERPOINT



Almost every composer has either heard of or has experienced firsthand a sketchy CAVCO (Canadian Audio-Visual Certification Office) story. This edition of “Counterpoint” asks our panelists:

Do our current CAVCO rules need to be changed?

The opinions in this article are strictly those of the authors, and do not reflect those of the Screen Composers Guild of Canada.

CAVCO...

◆ CAVCO rules, as they exist right now are too loose and rarely enforced. We have a tax credit that is designed to stimulate and build an indigenous film, television and new media industry for Canadians. What we have now is a system that is open to abuse. How many times have you heard about a Canadian composer being offered the token screen credit and a token amount of money, but to have some secret composer in the US given the “real” gig? Or how about having non-resident Canadians who live and work in the US, who don’t pay any money or taxes to Canada? The problem is that the rule of what qualifies as a “Canadian” is too loose and there is flagrant abuse of the system. This needs to stop.

● It’s true that CAVCO needs to be reformed. Sheila Fraser, the Auditor General, has already indicated problem areas where there were lax controls compromising the integrity of the system, and that there is a more stringent certification process now. I think we are moving in the right direction in stopping the abuse, but the reality is that if people really want to do something crooked, they will probably find a way to do it.

In an ideal world, we would be able to say that only Canadians living in Canada can get the CAVCO point (right now any Canadian citizen or Permanent Resident is eligible regardless of residency). But we also have to remember that another major goal of agencies like Telefilm and Canadian Heritage is to have Canadians actually *watch* the programming they are investing in. There is a focus on making commercially viable content, and that means bringing in big name actors and directors that just also happen to be Canadian. If you don’t apply those same rules to actors and directors, it would be unfair to hold non-resident Canadian composers to a different standard.

◆ I think that we need to begin to attach more conditions to both the CAVCO point and to any government funding that is being granted. There

must be a way we can leverage the funding or the all-important point that producers get into hiring a proper and *bona fide* Canadian composer, ensuring that he/she *actually* writes the majority of the score (perhaps by cue sheet verification?), and also ensuring that the music production budget is actually *spent* in Canada.

● Those are all fair and valid points, but remember that the more conditions we put on CAVCO and government funding, the more complicated and arduous government reporting becomes (and God knows it’s hard enough to get the producers to file a freakin’ cue sheet!). Personally, I would prefer that what little government money that we have be invested in content rather than the enforcement of the rules.

That being said, we live in a globalized, multi-cultural society and I think that the conventions of what is a “Canadian” film is evolving drastically. Are Deepa Mehta’s films less Canadian because they were shot in India? What about *Shake Hands With the Devil*, which was shot in Rwanda? This isn’t to say that music production money shouldn’t be spent in Canada, but you can see some of the challenges that organizations like Telefilm and CAVCO will come across if they were to implement geographical restrictions.

◆ It still bugs me to see my tax dollars being spent on someone who might live outside of the country, who is probably not paying taxes to this country. These programs were intended to help build our domestic film, television and new media industries, and by allowing these practices to happen, we are doing a disservice to those intentions.

● I agree, but I think the first step is to really get an idea of the scope of abuse. It wasn’t a long time ago that CINAR was busted for claiming Canadian tax credits when hiring American screenwriters. The first step, I think, is to understand how widespread the problem is, because any evidence we have right now is anecdotal at best. There’s no question that this is a real issue affecting Canadian composers, and we need to look at realistic ways to make our cultural funding programs more effective.



CHRIS DEDRICK

this?” His advice? Do nothing. Wait. Just let the conversations evolve organically and trust that our members will work it out for themselves. It was a simple but huge lesson.

In the past couple of weeks, I have talked with many members of the GCFC. Common words keep appearing like the chorus of a hit song: Dignity. Grace. Talent. Integrity. All these qualities were at the heart and soul of all his relationships – professional, personal, and musical.

He embraced his role as president in the same way he approached composing for the screen. His incredible sense of harmony, his knowing when to step up, when to take a back seat and when to just let things breathe; his ability to state a theme, develop it and move it around, exploring it from different perspectives; the elegance and grace he used to blend and colour his thoughts; his ability to channel emotion and

communicate clearly. He also had respect for the all the players who, under his direction, he would encourage to organically bring something more to the party. How he inspired us, with his confidence in the moment and with his integrity front and center – always.

Yes, we composers are a unique bunch. We are creative and pragmatic. The best of us, and he was one, know how to inspire and sure know how to deliver. Chris, you have inspired and delivered us all here, together today to celebrate with a collective energy that only you could have orchestrated. We here are all blessed to have been touched by your spirit. We love you, we miss you and we thank you for all that you have left in, and all around us – a spirit that we will see and feel every day, as well as a spirit that has been selflessly left behind to make us all better members of our community. ■

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something about style, about the audience, about innovation, and about simplicity. It takes real guts to discern the true nature of a piece of film you are scoring, ignore all kinds of advice and influence (even from your ostensible boss), and distill that into music. Sometimes it is as simple as responding to a story and realizing that a moment isn't about hate but about love or psychoanalyzing a character and revealing something that was there all along but not expressed in any of the other aspects of the filmmaking.

6 What do you think is the future of “film music fanboyism”?

As long as there are movies, there will be movie music and fans will come out to enjoy it and listen to it on CD. As far back as the 1970s there were fanzines with soundtrack collectors complaining that current film scores were terrible and that the old scores were so much better. Of course, many of the scores that were loathed in the 1970s are now regarded as classics. It always takes a decade or two to separate the wheat from the chaff. However, in the last 10 to 15 years, something has profoundly changed in film music. Visual effects have become so immersive and stunning that even for average or lower budget pictures or television, music has been reduced in importance. It used to be that visual effects were so clunky and primitive that music had to do a lot of the legwork to create tension, set a mood, or advance the story. Now, you can do just about anything visually, so the music is regarded as a kind of phony, unwanted artifice if it has a point of view or, god forbid, a melody. This does not affect the high-end films and scores so much as the giant middle of the bell curve. Music simply doesn't matter to those stories the way it used to. It is a shame, and I doubt I would get interested in scores today the way I did in the 1980s if I were coming to them for the first time as a teen. ■

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that goes into the demos. Most don't even bother contacting you to say, 'Thanks but we've decided to go with someone else.'

JS: Saying 'no' has not hurt our reputation. But we try to be thoughtful and nice about it. Relationships are important.

Any general comments about pitching?

AE: Follow your instinct. Do that thing that makes you 'you.' That first idea you thought was best probably is. Don't confuse it with too many choices. Never send a pitch without a sell. Know your audience, never guess and be sure you know *exactly* what they want.

Know your audience, never guess and be sure you know exactly what they want.

JG: I believe the most important thing you must get from a pitch is feedback. Try and poke the client about why you won or lost it. I know many people have problems with clients soliciting free pitches and it is certain that they can take advantage. What a great way to figure out what kind of music works for their show by asking 15 composers to score a few scenes for no charge! But if the client is trustworthy, the pitch is limited to a few composers, it is judged anonymously and if I have time available, why not?

PMT: It's a thankless task, but part of the gig. We grin and bear it.

JS: We try to avoid it. We try to trust that opportunities will come. ■