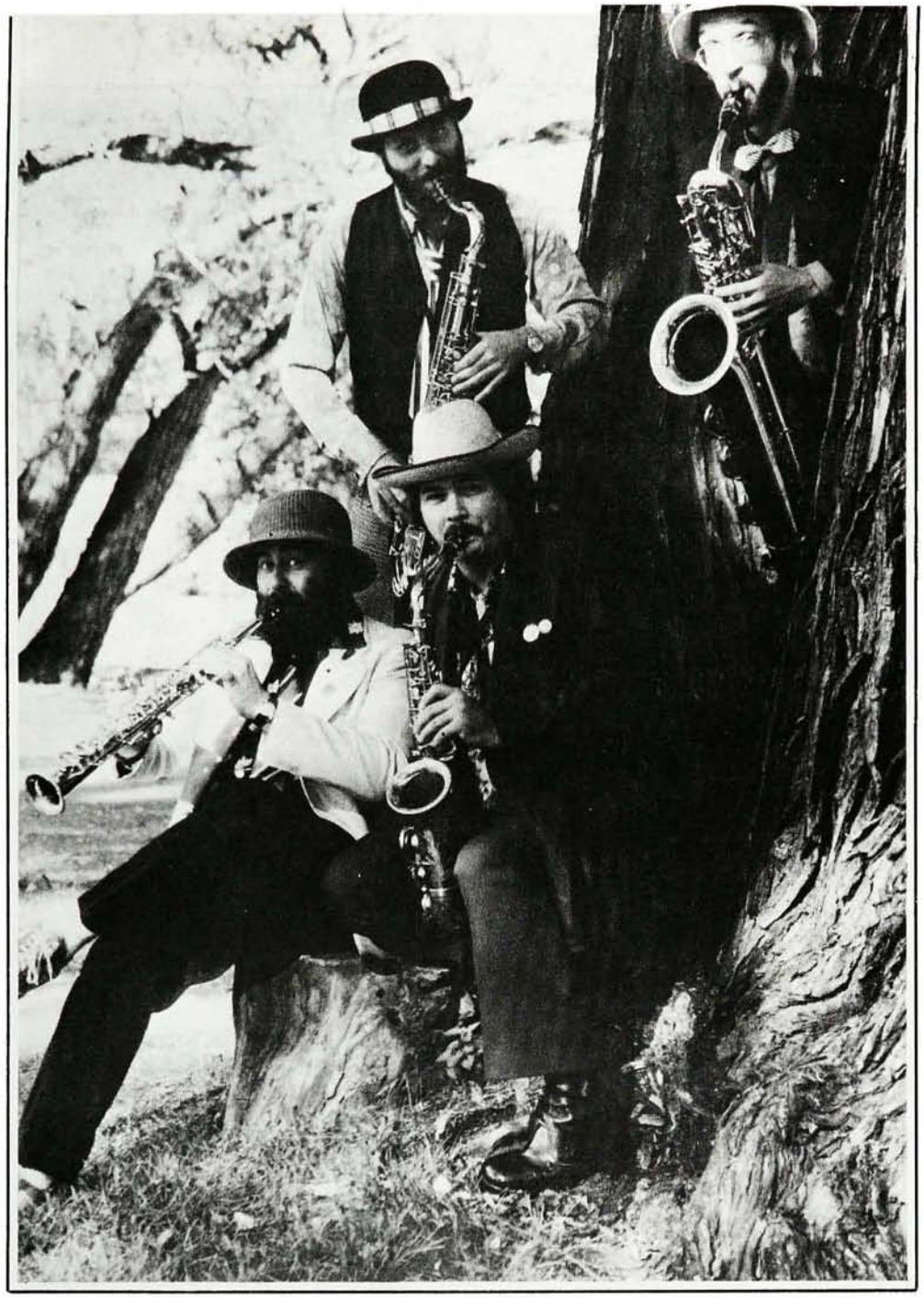


Paul Brodie and his Saxophone Quartet hamming it up between takes in Jules Dassin's **Circle of Two**

Music for the Movies

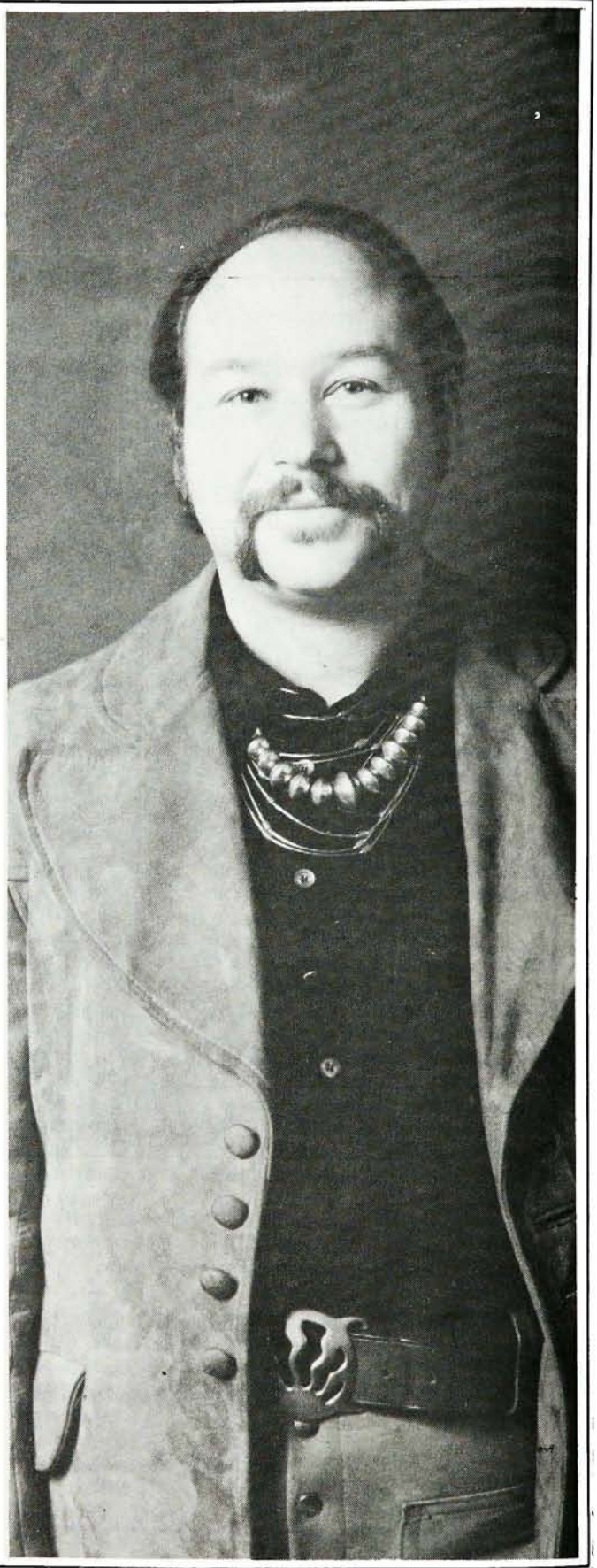
Special Section pages 13 to 54

paul hoffert

thriving on variety

by robert paton

Having traveled many musical roads, Paul Hoffert is composing music for film. After his major contribution to the success of *Outrageous*, he's now working with Jules Dassin on *Circle of Two*. He comments on the composer-director relationship.



Paul Hoffert is a jazz composer. At the age of sixteen he had completed ***Jazz Roots Of Paul Hoffert,*** *his first album.*

A few years later, while his days were spent studying physics at the University of Toronto, Hoffert devoted his evenings to applying his musical skills at various local clubs, establishing his role in the jazz world as a talented composer and performer.

In the mid-sixties, in New York, Paul Hoffert met Skip Prokop and together they founded the rock orchestra Lighthouse. Success, awards, and world tours followed in their wake. But, plagued with personnel changes, Lighthouse disbanded in the mid-seventies.

Since that time, Hoffert has been busy composing for the stage, television and film. With his wife Brenda, he composed the soundtrack for the movie ***Outrageous,*** *and many other films. Currently, he is at work on the production* ***Circle of Two*** *which just finished principal photography in Toronto.*

Interviewed at his home, Paul Hoffert spoke of his attitudes toward the Arts, his involvement with film, and his commitment to music.

Cinema Canada: *Mr. Hoffert, you have composed music for the stage, television and film. Each has its own specific structure to work within. Have you experienced any artistic restrictions in dealing with film?*

Paul Hoffert: For me, having the form of your music dictated very strictly by the visual content is not a restriction. It's a very comfortable aid in shaping the music. Within those confines is an incredible amount of freedom.

Perhaps it's my mathematical background, but those so-called restrictions give me a structure to start with, and from that I can take my music many different ways.

That's probably why I enjoy writing for film; I want to write for film.

Have you ever committed yourself to writing a score, then once you had started, found yourself unmotivated by it?

Well, that's a difficult question to answer. Technically speaking, if the producer is happy with your work, and as a result asks you to do more, then you've been successful at your craft. But to be honest, there are some films that I've been artistically unhappy with; the music and the film. I find it difficult to separate the two.

The pictures that work well are generally easy to write music for; ones that have difficulties usually produce problems for the music, and the problems are not always solvable.

Take a scene that doesn't work: if the music is added to aid it, chances are you will see the deficiencies of the scene. It's possible for this method to work, but it's a philosophy that shouldn't be taken. Generally speaking, it's easier to strengthen something that is already strong.

Music can be very helpful in a scene that is neutral. It's actually the best type of scene to work with, a myriad of emotional qualities can be written into it.

Often, a scene that is extremely strong is much better without any music at all. Many of the disagreements that I have with producers will centre around their need for more music than what I feel is warranted.

Have you had any major problems with producers?

No, not really. Although, many of the pictures I've worked on in Canada tend to fall apart in the subject of theme, and I feel that this is a fault of the producers.

Canada is still an inexperienced country in terms of world movie production; we have a lot to learn.

Producers must be a very important artistic cog in the wheel. Generally they are thought of as the financial organizers, and the director is usually credited for being the more creative one. I feel they should play equally large parts in the area of artistic co-ordination.

Right now you are working on ***Circle of Two.*** *What are your feelings concerning that picture?*

It's an absolute pleasure. I've worked with the producers before, Bill Marshall and Henk Van der Kolk; we have an excellent working relationship. But working with the director, Jules Dassin, has proven to be a wonderful experience; his conception and appreciation of the role of music in a film is very similar to mine.

Jules is the first director that I've worked with that

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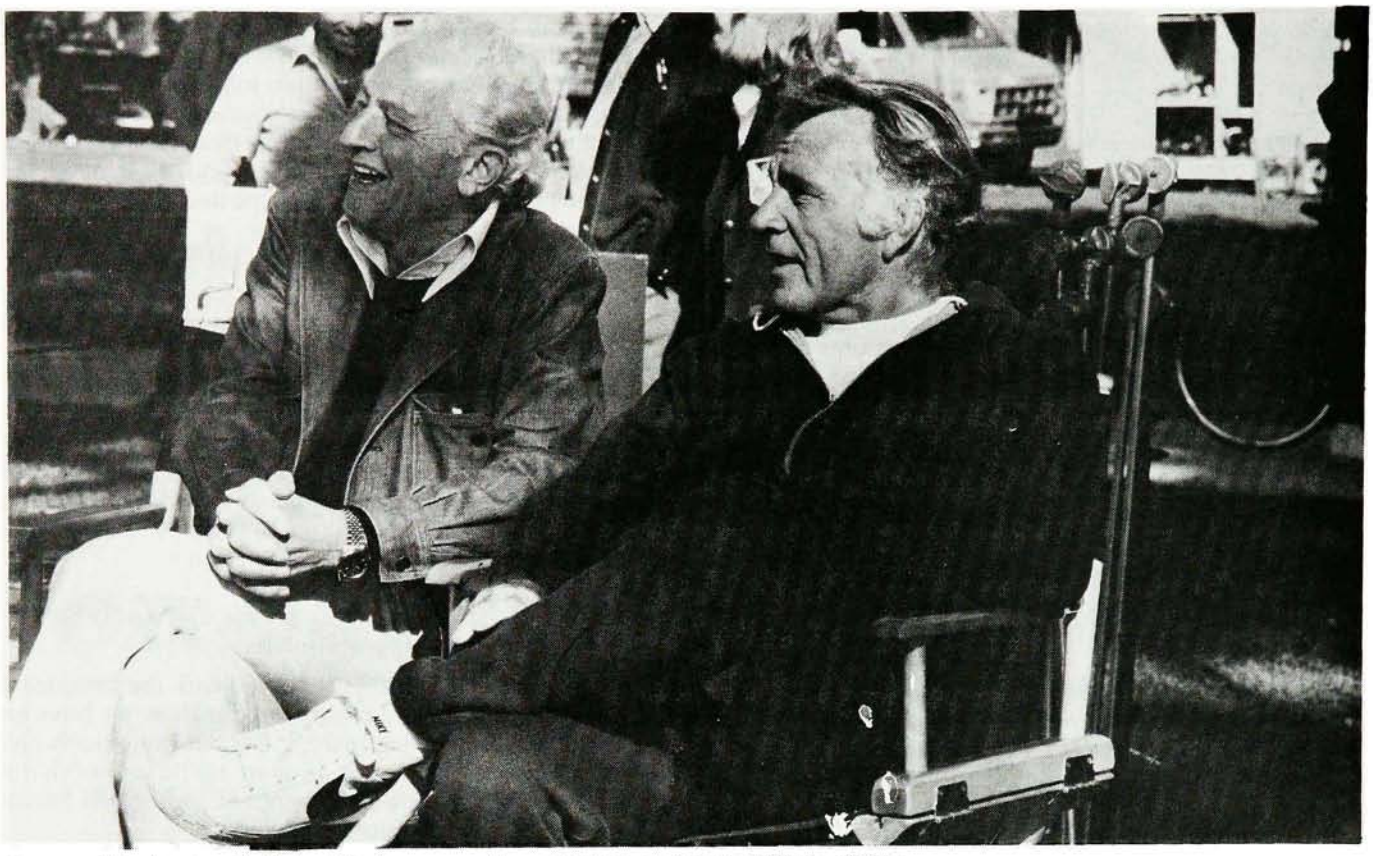


Director Jules Dassin with Richard Burton, momentary spectators on the set of **Circle of Two**

spends time and meticulous care in the planning of every bit of music in the film. We go over everything.

If we're preparing to shoot a scene, and in the background there must be a string quartet, bagpipes, banjo, etc., then at least a week beforehand I'll audition the people necessary. I'll make my suggestions as to what the music should be, then Jules will give me a decision, and after that, a cassette tape of the music will be made. With the tape, Jules will then block out his scene to the rhythmic feeling of the music.

It is the first time I've worked on a picture that when something in the background is to be playing, the producers and directors haven't decided to slot it in later.

So this is not a normal practice?

No. Usually the scene is shot, and then the appropriate source music is found.

Mind you, I've been trying to get producers to agree to this method of detailed work, but that is very difficult to achieve. I must say though, it is certainly a pleasure that we're doing it for **Circle of Two.**

You wrote the soundtrack to ***Outrageous,*** *and that was a success. Do you look for a film that has the potential to become a commercial success before undertaking it?*

Not really. To be honest, my wife Brenda and I read the script to **Outrageous** and thought that it was terrific, but we didn't think the commercial potential would be that large. We thought the audience appeal woud probably be very limited. I must admit, I was rather pleased when I found out that **Outrageous** became a success.

The reason we did it was we thought it was a film to be made, it was a good film. I wouldn't have felt bad if it hadn't been a success, it was a good experience. And as a result, it was a good movie.

Have you ever wished to transcend your Canadian reputation for the recognition that is often synonymous with working in the States?

No. If I had any desire to be working in the States — then I'd be there.

I had an opportunity about two years ago: a major studio from Hollywood called and offered me a couple of features and a television series, but to accept that would have meant for my family and me to move down there. I like the Disneyland quality of life, but I don't think I would like to live in Hollywood. I wouldn't feel one-hundred percent comfortable.

Mind you, if I couldn't get work in Canada, then I would probably leave. Fortunately, I can get work here, so while that continues, I'll remain.

Although I'm originally from Brooklyn, N.Y., I no longer identify with the Americans or their country. I've been a Canadian for a long time, my formative years were spent here. Generally speaking, I don't enjoy the States nearly as much as Canada. I think we live in a great place.

What is your attitude toward Canadian artists who leave

to work in the States?

Everyone owes their career and their artistic integrity the opportunities to maximize their artistic ability. The reason I choose to stay is because I can find work, and as a result, live quite comfortably.

Then again, if I couldn't find work, I certainly wouldn't allow my career to be stifled creatively. I'd go where I could be creative.

I think we should support people who feel they need to move because of their career development.

As Canadians, we shouldn't feel so self-conscious. We operate in a global environment and we should be proud of what we are. There is absolutely no reason why we should not accept the added experience and expertise of people from other parts of the world. The chances are, they have been doing it a lot longer.

Do you think Canadians tend to be nationalistic in their approach to the arts?

Well, Canadians, as we all know, have a strange duality: on one hand we have a strong nationalistic urge to protect and conserve whatever we think we are; on the other hand, we have an incredible inferiority complex. We don't know what it is we are and maybe we don't have anything to protect. I think both of these approaches, in the extreme sense, are totally unwarranted.

It's a silly procedure for producers to disguise Canada in their films. If a script requires a New York or London location, then that is what should be in the film. If it needn't be, then there is no reason why Toronto, or anywhere else in Canada for that matter, should be any less attractive to movie-goers than Chicago, Los Angeles, etc.

We shouldn't be so self-conscious, we must become more comfortable with ourselves.

What will you be working on in the near future?

The next project will be a children's album that Brenda and I have done. Actually, it's completed and it will be released in Canada around Christmas, then throughout the world shortly after. Over the next few years we'll probably do quite a number of projects for children.

As for film, I think my next one will be a Canadian production entitled **Midnight Matinee** (formerly **Patman**). It's lead will be James Coburn and Kate Nelligan.

In closing, what do you feel has been your best achievement to date?

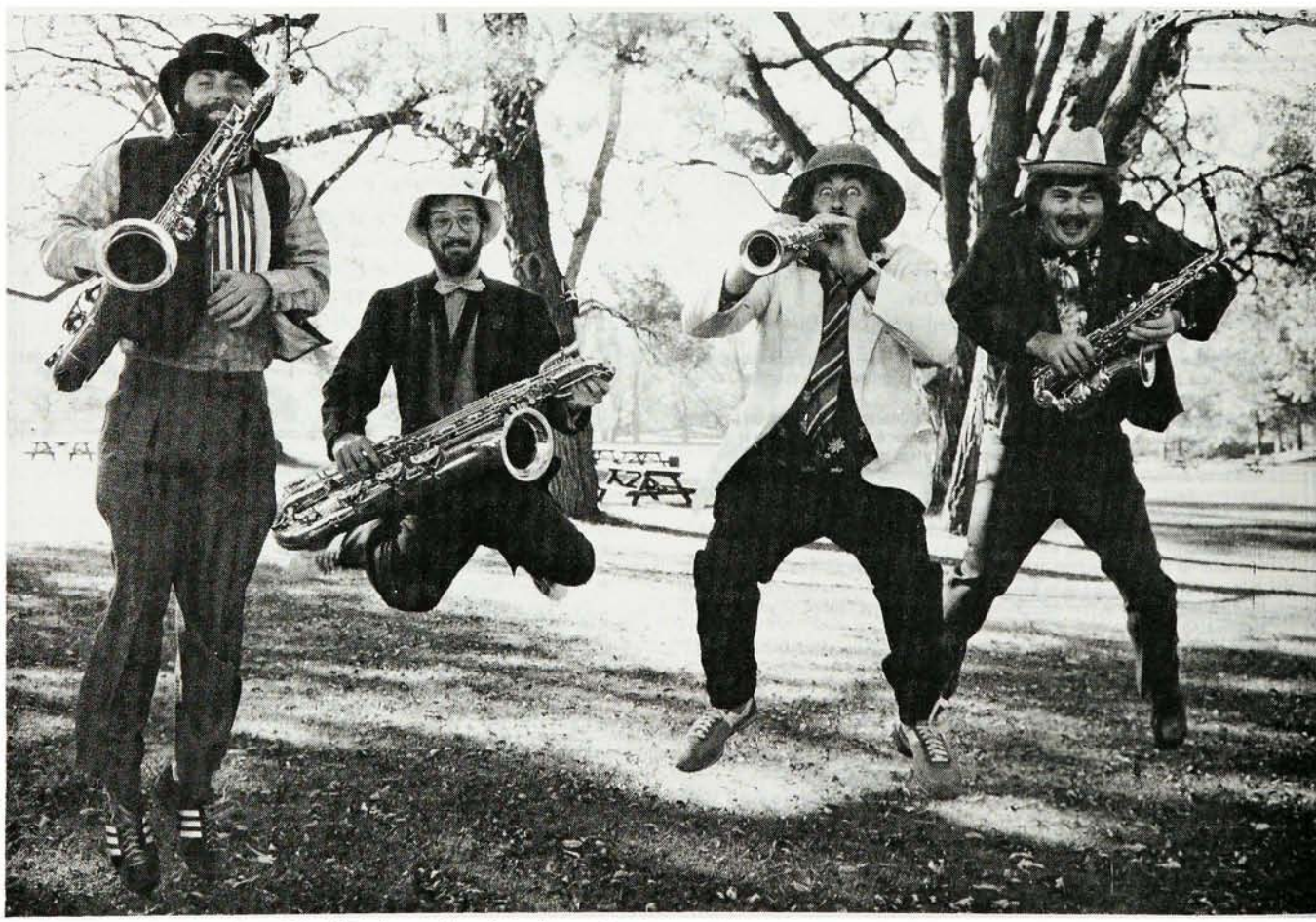
What I'm most proud of is my violin concerto.

I wrote it partially as a challenge, partially to expand myself in that area, and partially as a commission. About three-and-a-half years ago I was very fortunate to work with, and have as a performer, Steven Staryk. We recorded a 'direct to disc', and I must admit, I haven't tired of it yet. It will be released throughout the world very soon, and I hope a lot of people get to listen to it. □

sounds behind the scenes

by lawrence shragge

Movies mean music. Memorable songs spark memorable scenes long after a picture is over. But, it's not as easy as it sounds. Lawrence Shragge describes the sophisticated puzzle of putting musical pieces into visual place.



'Play it again, Sam.' And how! Paul Brodie and his Saxophone Quartet trip the light fantastic while making music for **Circle of Two**

A film composer is much like a chameleon: he should be able to write all types of music, from a serial composition to a bebop tune, and a disco arrangement to a Bach fugue. With this eclecticism, the composer must be of a technical mind. He must not only create music that adds emotional impact to a film, he must be able to synchronize it with the picture.

Several essential steps occur before and after writing the music for a film score. From the spotting of the music, through to the final dubbing session, the composer should be actively involved in all these steps.

The first step of a composer's involvement is the spotting session, when the composer gets together with the director or producer, and the music film editor — or in Canada, the sound editor — to discuss the breakdown of music cues within the picture. They study the length of each music cue, and how the music will enter and exit each sequence: whether it will fade in or enter abruptly, etc. An overall music cue sheet is written to give the composer an idea of how much music is needed so he can collect his thoughts and begin writing his thematic material. Sometimes the composer is brought in during, or before the shoot. But this is rare. Usually, he is approached after the fine cut is finished.

Too much music can destroy a film's impact, so it is important to analyse when the music actually adds an emotional dimension to the picture, and when it doesn't. Then, the music film editor, or sound editor, draws up detailed cue sheets for each music cue, using a Moviola with its footage counter. Running footages are taken from the beginning to the end of each cue, including all inner timings of action, dialogue, fade-ins, fade-outs, changes of location and times... These footages are then converted to minutes and seconds by a conversion chart, or, more accurately, by multiplying by two, then dividing by three. Once the cue sheets are finished, the composer can start writing. Beforehand, he can begin to develop his thematic material and decide on how to pace the music within the film, to achieve a balanced, well-structured score.

With the finished cue sheets the composer can begin to figure out the tempos of the cues, and whether or not he will need a 'click track' — a metronome that can be locked into sync with the picture and make the music fall perfectly into place. To use the click, the composer must first determine which timings from his cue sheets he wishes to 'catch.' He will then convert the timings to frames and divide the number of frames by the click track desired, adding one more click. This will give him the exact beat at which the timings will occur within the music.

For a visual reference as to where the music will fall within the action, the composer draws up a sketch (or musical outline from which he will orchestrate), using from two to six staves, numbering all of the clicks above the top stave. Only then can he do what he does best: write the music!

Frequently, a composer will decide to use a stopwatch instead of a click track. A cue might be non-rhythmic and he may want to vary the tempos. He will then time out every musical phrase so that it will fall into place, as accurately as possible, with the cue sheet timings.

After all the sketches are completed, the music is orchestrated. Sometimes, this is done by an orchestrator instead of the composer, who will expand the sketch to a full score. Usually, the composer is fully capable of doing this, but lack of time often makes it an impossibility. Once the orchestration is completed, a copyist extracts the notes from the score and writes them out for each instrument in the orchestra.

The recording session is the composer's high point. Finally, he has the chance to conduct and hear his music. The cues with the largest orchestrations are done first. The orchestra is cut down as the orchestrations get smaller. The cues that were written with a click track are the easiest to conduct. The click is fed to the musicians through their earphones. Assuming that they play with the click, the music will fit the picture perfectly. Cues written without a click can be handled two ways. 'Free-timing' is when the composer conducts while watching his stopwatch, to make sure that the timings indicated on the score are 'caught.' 'Picture-cueing' is when the composer conducts while watching the film. The picture is prepared with a series of streamers and punches so that the conductor will be able to anticipate any cuts he must 'catch.' After the first or second cue the conductor will stop and listen to the playbacks to hear if the orchestral balance is right. If it is, he will proceed through the session, hopefully, without problems.

After the recording session, the music is mixed, then transferred to 35mm magnetic tape. The editor breaks down all the music cues then lays them into the picture. He also prepares a dubbing log sheet with all the footages of all the music cues from the beginning to the end of each reel. These dubbing sheets are vital for the final dubbing session. In cases where the music is out of sync it is important for the composer to be present. If the music has to be 'moved,' the composer probably has the best insight as to how and where it should be moved.

Finally, there is the last dubbing session when all the sound components are mixed together. Ideally, the music, dialogue and sound effects should be mixed by three separate mixers. The composer should be present to give the sound mixer suggestions, and to make sure that all the cross fades and levels, etc., are as he originally conceived them.

A film composer's responsibility does not end with the writing of the score. If he cares about his final product, he will take an active role in all the essential steps that occur before and after the writing of his music. The more he knows and understands the mechanical aspects of film composition, the more creative he can be as a film composer. □

Lawrence Shragge, composer and arranger, is a partner in Morley Shragge Multi Media Music of Toronto.

film music

some legal notes

by richard hahn and howard knopf

Putting music to film can be a complicated business. Here, Richard Hahn and Howard Knopf summarize some of the legal technicalities —a 'must' for any filmmaker's file.

The production output of feature films in Canada has been estimated at $150 million for 1979. This compares to approximately $80 million for 1978. Canadian film producers suddenly have found themselves producing significant numbers of feature films for world markets. This rapid industry development has strained both creative and technical resources in Canada. Problems in the production of feature film music are therefore indicative of the Canadian film industry in general.

In Canada, copyright subsists in four distinct types of "works"; namely, literary, artistic, musical and dramatic works. Copyright therefore subsists in the material reproduced in the film, that is, such things as the scenario, the book on which the scenario is based, and the music. Therefore, the film producer must acquire rights to each of the elements which comprise the film, including the music used in the film.

This article will touch on some of the legal aspects of film music production and exploitation. The complexities in dealing with film music illustrate the need to establish a sound relationship between the film composer and the film producer at an early stage in the production process. Many of the issues to be resolved in the relationship between the composer and the film producer are legal in nature and are the subject matter for contractual negotiations. Therefore, reference is often made to precedents of the United States film industry. While this may be initially helpful in defining the issues, it should be noted that the agreement between the composer and film producer must conform to the provisions of the Canadian Copyright Act, Revised Statutes of Canada, 1970, c.C-30 (the "Copyright Act") and to the provisions of copyright legislation applicable in each country in which the film music will be exploited. The differences between copyright legislation in the various countries must therefore be carefully considered.

Sources of Film Music

There are two basic sources of film music: music originally composed for film and music which existed prior to the production of the film. Each of these categories engenders distinct legal issues.

Original Music

In this instance the producer engages the composer to create music for the film. The composer may also be engaged to create the arrangements of the music and additionally to produce the master recording of the film music. In some instances, each of these roles is performed by a different person.

Pre-existing Music

The category of pre-existing music includes: previous recordings of music such as popular songs or symphonic works, rearrangements of such music which are rerecorded for the film. In the first instance, the producer secures permission to use both the music and recording of the music. In the second instance, only the right to use the music is required.

Rights of Copyright in Film Music

The four rights of copyright relevant to film music are (a) synchronization, (b)

performance, (c) mechanical and (d) print. Only the first two of these are of major importance to film. The third is necessary if a soundtrack album is contemplated and the last is relevant when the music score achieves significant popularity.

The Synchronization Right

The synchronization right is the right to record and reproduce the music in synchronization with the film.

Sub-Section 3(1)(d) of the Copyright Act provides the sole right:

> "In the case of a literary, dramatic or musical work, to make any record, perforated roll, cinematographic film or other contrivance by means of which the work may be mechanically performed or delivered . . . and to authorize any such acts as aforesaid."

With pre-existing music, the synchronization right is often owned by a music publisher. In Canada, many music publishers have appointed the Canadian Musical Reproduction Rights Agency ("CMRRA") as their agent to represent their interests. The CMRRA does not actually hold title to the music and does not control the performing rights in music in Canada. In the negotiation which takes place between the film producer and the CMRRA, the terms are defined for the use of music including the nature and duration of the right, the fees or royalties to be paid and the countries and media in which this right will be used. It should be underlined that the producer must acquire the right for each country in which the film will be shown and in which music in copyright subsists. Where the CMRRA represents the copyright owner, the producer can deal with this one agency regardless of the intended geographical market for the film. If the CMRRA does not represent the copyright owner, the producer must seek out the owner to conclude the agreement.

For original music, this right forms part of the agreement between the composer and the film producer.

The Performing Right

Section 3 of the Copyright Act provides for the right to perform a work in public and to communicate it by radio communication. Performing rights in music are administered in Canada by the two performing rights societies, the Composers, Authors, Publishers Association of Canada Limited ("CAPAC") and the Performing Rights Organization of Canada Limited ("PROCAN"), formerly BMI Canada Limited. The existence of these societies is recognized by the Copyright Act and composers in Canada belong to one of the two societies. The society receives an assignment of the performing right from its Canadian composers for all of the music created by them throughout the duration of their agreement with the society. The performing right societies collect from the users of music including broadcasters, cabarets and theatres and distribute royalties to the composers whose works are performed after deductions of administrative expenses. Each of the two societies in

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Howard Knopf graduated in Law from the Faculty of Osgoode Hall and holds a graduate degree from the Julliard School of Music.

Editor's Note: This article has been prepared as a public service for information on a topic of general interest to the Canadian film industry. The reader is cautioned to seek the advice of the reader's solicitor concerning the applicability to the reader's activities of the principles discussed in the article.

Canada has agreements with foreign performing rights societies to collect royalties for the performance of music of Canadian composers.

Motion picture theatres in Canada are licensed by both CAPAC and PROCAN. In most other countries, theatres are licensed by the respective foreign societies: for example, SACEM, the French performing rights society; the performing rights society in Britain; GEMA in Germany; and SAIE in Italy.

Performing rights revenue is also derived from the television broadcast of a film and the performance of soundtrack music on radio. A "cue sheet" identifies the music in a film and provides details to permit identification. It is circulated to users of the music and to the performing rights society in each country where the music will be performed. Film producers are the only source of some of the identification data and are the key link in the preparation of the cue sheet and the process of collection and allocation of performing rights royalties.

The Action by the Film Exhibitors Against the Performing Rights Societies

At the time of writing of this article, litigation is pending in the Appeal Division of the Federal Court of Canada.

The applicants in the action, Curley Posen (a Canadian theatre owner) and the Motion Picture Theatres Association of Canada (MPTA which represents ninety per cent of all Canadian theatre owners and operators), have applied under Section 28 of the Federal Court Act for a judicial review of a decision of the Copyright Appeal Board. This decision recommended the approval by the Minister of Consumer and Corporate Affairs of the tariff of royalties of each of the Canadian performing rights societies for theatres. The MPTA had previously objected to the tariffs and the Copyright Appeal Board held hearings pursuant to the provisions of the Canadian Copyright Act. The Board heard the evidence of the societies and of the MPTA which objected to the tariff on the grounds that the societies do not have the legal right in Canada to collect such tariffs. Upon approval of the tariffs by the Minister of Consumer and Corporate Affairs, the MPTA then applied to have the decision of the Copyright Appeal Board reviewed by the Appeal Division of the Federal Court of Canada. The MPTA's main arguments may be briefly described as follows: (1) the performing rights societies have no rights in musical works in films, as the producer owns the copyright in the music when employing the composer on the basis of a "work for hire" arrangement; (2) the assignment of rights from composers to the performing rights societies does not include the assignment of the "dramatic component" in music, and music written for films becomes an "integral part of the film and loses its 'non-dramatic' qualities when performed in a film."

In presenting its evidence, the MPTA relied on the United States law related to film music. Reference was made to a decision of the United States courts, **Alden v Rochelle,** a decision which prevented the United States performing rights society, ASCAP, from enforcing its performing rights in United States motion picture theatres on the basis of United States anti-competition laws. In Canada, the Copyright Appeal Board considers the public interest in determining the level of tariffs or fees to be levied by each of the performing rights societies.

The performing rights societies in Canada argue that a decision such as **Alden v Rochelle** has no relevance in Canadian law. Each of the societies have presented a memorandum to the Court in which they argue that, in Canada, the reproduction of music in synchronization with the film has not extinguished the right of the composer to royalties for the

performance of his music.

The application by the MPTA under Section 28 of the Federal Court Act has not yet been heard by the Court. Furthermore, it is not an appeal from a judgment of a court; rather, it is application for review of a decision of a tribunal, the Copyright Appeal Board to approve the amount of royalties which are to be paid by theatres to the societies.

The tariffs in dispute have been in effect in Canada for many years. At the present time CAPAC collects from theatres in Canada a royalty equal to ten cents per seat per annum for theatres of a seating capacity of 499 or less seats and PROCAN collects an annual fee of $12.00 for equivalent theatres. This is to be contrasted with the significant theatre tariffs in Europe which equal a portion of box office revenues.

In the United States theatres do not pay a license fee for performing rights; therefore, the composers have negotiated with the film producers for synchronization fees for reproduction of film music in the United States which compensate the composer for the lack of such performance royalties.

The Mechanical Right

Section 19 of the Copyright Act provides for a royalty of "two cents for each playing surface of each record" where film music is produced on phonograph records and pre-recorded tapes. In practice, the producer of the soundtrack LP pays a royalty to the owner of the mechanical right equal to two cents ($0.02) per song per record sold. The CMRRA administers the mechanical rights in Canada as it is a form of a reproduction right. Ordinarily, a negotiation takes place between the film producer and the CMRRA. In the instance of an impasse, the compulsory provisions indicated above may be invoked. For example, in the United States, the statutory royalty for such use is generally equal to two and three quarter cents ($0.0275) per song per record and in some countries, the royalty is based upon a percentage of sales.

The Print Right

The consent of the copyright owner in the music is also required for a film producer to produce "sheet music." The market for music in this form has grown recently and is significant for successful films which include themes and featured performances of popular songs. Should the film producer wish to exploit this aspect of the promotion of the film, the print right must be acquired.

The Agreement Between the Composer and the Film Producer

Elements of Film Music Costs

When original music is to be created, the film producer negotiates with the composer or his representative. In determining the compensation to be paid for the creation of original film music, the reputation of the composer is significant. The scope of the work is also considered; that is whether the composer is simply to underscore the film or, in addition, to create themes and feature songs. The markets in which the film will be exhibited and whether a film is to be produced in foreign language versions are also relevant. Non-theatrical uses such as broadcasting and video discs are also considered. The production of an LP recording of the soundtrack involves additional considerations of mechanical royalties for the sale of the recording and the performing right royalties for the broadcast performance of the music.

Apart from expenditures for the creation and use of music in film, the film producer must also absorb the cost of arranging the music, the cost of production of the music including the costs of musicians, vocalists, recording studios and all technical support and materials.

Film producers sometimes resort to pre-recorded film music libraries which provide various types of music which can be edited to conform to the needs of the film producer. Criteria such as exclusivity of use of music and adaptability to the artistic requirements of the film must be considered in addition to the above elements.

The Transfer of Copyright in Original Music

The Canadian Copyright Act is specific in requiring an assignment of copyright to be in writing. Assignment is the transfer of the ownership of copyright and is to be distributed from a license or permission to use the copyright.

The Canadian Copyright Act contains an exception to the general rule of assignments in writing. This exception is set out in sub-Section 12(3) of the Copyright Act, as follows:

> "Where the author was in the employment of some other person under a contract of service or apprenticeship and the work was made in the course of his employment by that person, the person by whom the author was employed shall, in the absence of any agreement to the contrary, be the first owner of the copyright . . ."

The issue of "contracts of service" where "the work was made in the course of his employment" has been considered by the courts and it may be concluded from these decisions that the composer must be a *de facto* employee to vest rights of copyright in the film producer. In determining whether a "contract of service" exists, the courts will examine the relationship between the film producer and the composer including the services rendered, the relationship between the parties, the exercise of the person rendering the services, and the place where services are to be rendered. This position contrasts with that of the United States copyright laws which permit a transfer of copyright by an agreement for a "work for hire." In Canada, the composer must actually be an employee to lose his rights to ownership of his music. In the United States, by stating in a contract that a work

is a "work for hire" a composer may lose rights in his music.

It should be noted that sub-Section 12(3) noted above is also an exception to the general rule of ownership of copyright set out in sub-Section 12(1) of the Copyright Act which states:

"12(1) Subject to this Act, the author of the work shall be the first owner of the copyright therein."

Other Considerations

Prior to finalizing the agreement with the composer, the film producer should perform a title search to determine the existence of prior claims to the music. This task is made difficult by the voluntary nature in Canada of registration of copyright. This is in contrast to the United States where registration of copyright was necessary for music of U.S. residents until the revision of the United States Copyright Act, effective January 1, 1979. The title search will hopefully reveal the existence of obviously similar works. However, the producer should insist on a warranty from the composer that the music is original and that it does not infringe the rights of others. This warranty should also be coupled with a covenant to indemnify the producer.

The film producer should also review the provisions of the International Copyright Conventions. There are two International Copyright Conventions, the Berne Convention (to which most nations have adhered) which does not permit formalities of registration of copyright and the Universal Copyright Convention (UCC). Canada has adhered to both Conventions, but the United States has adhered only to the UCC. The UCC permits the protection of published works of copyright in member countries provided the works are published with the proper notice of copyright ownership. This notice may be in a number of forms, including the familiar:

© publication date, owner's name

In the creation of a feature film, a number of elements are the proper subject matter for copyright protection. Notice of copyright must be carefully reviewed for all such rights.

In many instances, the director of a film will differ with the producer concerning the music to be used and the choice of the composer. Since the director's contract is one of the first to be completed, and the composer's contract usually one of the last, it is suggested that many of the problems respecting film music could be solved by involving the composer at an early stage in production.

Where music is derived from more than one source, or when a successful recording artist performs music in the film, the considerations of billing and credit must be reviewed and several credits may be required.

In drafting the agreement between the composer and the film producer, reference is often made to United States precedents. Since the provisions of the Canadian Copyright Act govern the relations between the parties in Canada, the agreement must conform to Canadian law.

The Involvement of Record Companies and Recording Artists

The performance by a successful recording artist of the title song or other music in the film involves a number of issues. The performer may insist upon a royalty based upon a percentage of profits of the film and/or of the soundtrack LP in addition to a fee. A performer is often bound to an exclusive agreement with a record company which requires the company's consent. As a condition of waiver of consent, the company may insist on distribution rights for the soundtrack LP or for 45 rpm "singles" culled from the LP. It may also require consent in determining which portion of the soundtrack should be released in the LP. Additional difficulties may arise in coordinating the release of the record and the release of the film.

When an existing recording is to be reproduced in the film, the consent of the record company, which owns the rights to the master of the recording, is required. Consent may also be required from the artists whose performances are embodied in the recording and from the producer of the recording. The American Federation of Musicians may require substantial re-use fees for the work of the musicians performing the music in the record. The Union representing actors and vocalists (ACTRA in Canada and AFTRA in the United States) must also give its consent where its members are involved.

An extensive analysis of the elements of agreement between the film producer and the distributor of the soundtrack LP is beyond the scope of this article. However, the film producer should carefully review the distribution agreement for the soundtrack LP. Several alternative distributors should be considered to optimize the opportunity to exploit the soundtrack as there are significant differences between distributors in each market for the LP. The selection of a record distributor involves many of the same criteria considered in selecting a film distributor.

It should be underlined that the affiliation between the film distributor and a record distributor should not be the sole criterion for selection of distribution of the soundtrack LP.

Film Music and Certification of Feature Film

The Canadian Income Tax Act permits the deduction of a capital cost allowance of one hundred percent of the cost of an ownership interest in a feature motion picture film which is certified by the Secretary of State for Canada. The Regulations issued pursuant to the Income Tax Act require an aggregate of at least six "units of production" from a total of ten. The engagement of a Canadian "music composer" will permit the producer to claim one unit obtained. In such instances the office of the Secretary of State will closely scrutinize all material agreements and other dealings with respect to film music.

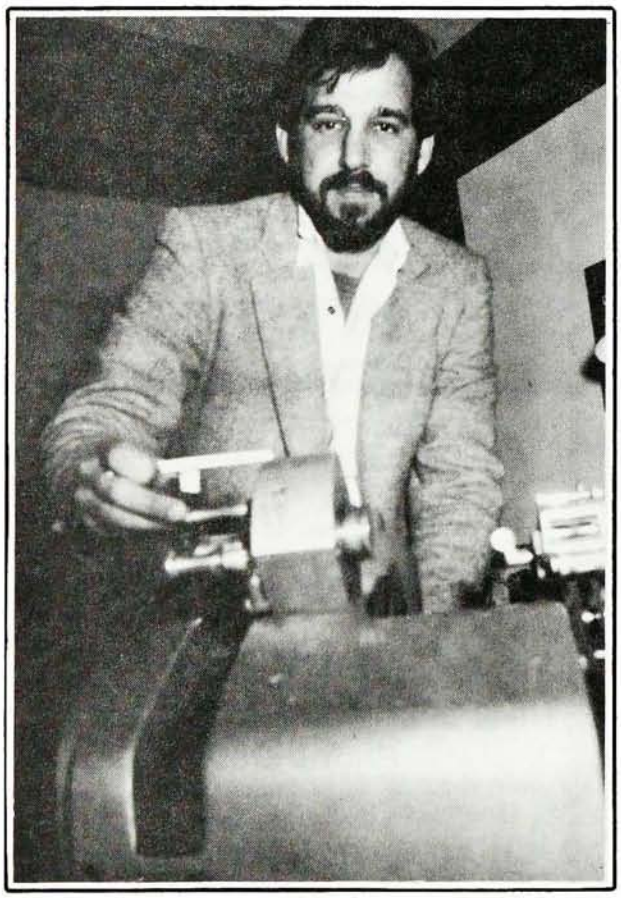
In many instances, the determination of the composer for the film is left until after completion of principal photography. However, a producer cannot count on the availability at the last moment of an experienced composer, capable of devoting the necessary time to both create and produce music, who will satisfy the needs of the production team. It is therefore suggested that music should be one of the first units to be secured to ensure that this production unit is in place for certification. □

zaza and zittrer

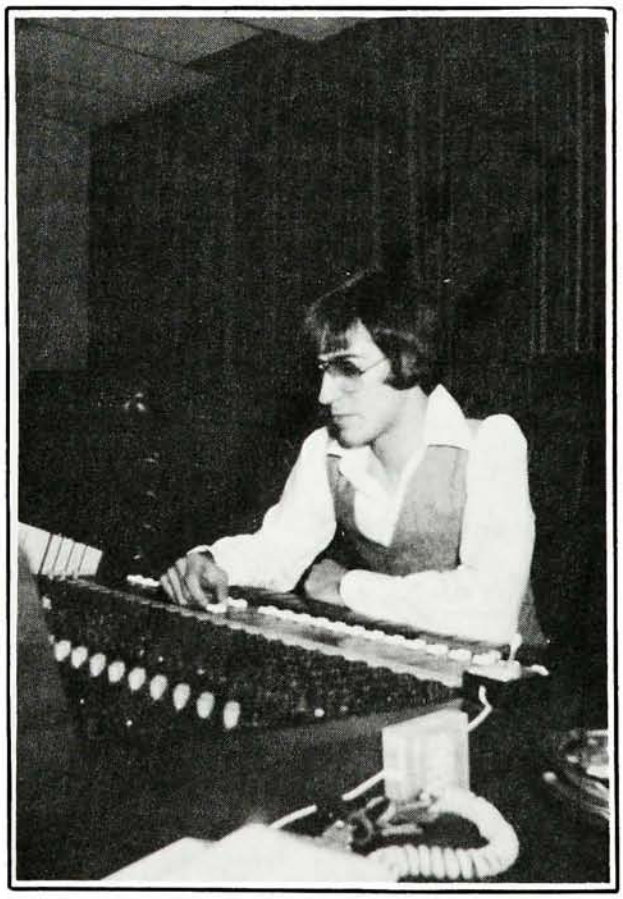
different schools together

by paul costabile

Combining musical talents has proven a worthwhile venture for composers Paul Zaza and Carl Zittrer. In writing the score for the suspense thriller *Murder By Decree* they discovered that two heads were better than one. Now, they are tête-à-tête on *Prom Night*.



Composer Carl Zittrer, who, with Paul Zaza composed the music for **Murder By Decree** (photo: Paul Costabile)



Composer Paul Zaza playing with sound on his console (photo: Paul Costabile)

Editing music for film isn't like performing, or writing for the concert hall or stage. It's an unrecognized aspect of movies that consist of long hours in editing rooms, like the one in the Pathé studios in downtown Toronto, where Carl Zittrer is busily working as the music editor for **Mary and Joseph**, Eric Till's upcoming Christmas film. It's the skilful manipulation of recording techniques and sophisticated equipment, like the control board in Paul Zaza's unpretentious but well-equipped studio on Scarlett Road in the city's west end. Film music is the complex creation of a final entity that often only touches the audience at a subconscious level, yet it is a vital part of the film. Nowhere is this better illustrated than in Bob Clark's highly successful **Murder by Decree**, the product of a rather unique collaboration between two composers who, though from differing backgrounds and education, "went to different schools together," as Carl Zittrer puts it.

Zittrer came to films through theatre in his native Miami. "Whenever there were band contests, soloists needing piano accompaniment at school, or the theatre needing music for their shows, I was there. When I went to the University of Miami, I got more involved in theatre, and became musical director for productions like **The Threepenny Opera**, Brendan Behan's plays, Broadway stuff they'd bring in. I'd be the rehearsal pianist, and half the time I'd be the pit conductor as well. At that time, I became fascinated with how one could affect a dramatic scene with music." With this perception, so central to the film composer's art, Carl broke into pictures with his university friend Bob Clark, in a low budget horror item called **Children Shouldn't Play With Dead Things**. It was the beginning of a working relationship that still continues.

Paul Zaza, on the other hand, seemed destined for a career in music almost from birth. His father, Jack Zaza, is a long-established and incredibly versatile musician, for nearly thirty years a respected figure in the studio. Paul's introduction to music was, in his words, "absorbed through osmosis. As a four-year-old kid, hearing him practicing in the other room, practicing all the time on so many instruments, I naturally absorbed it, because I was around it." By the time he was thirteen he was a full-fledged professional, with his own growing skill on several instruments. His practical experience was supplemented with a solid grounding in theory and composition under Samuel Dolin at the Royal Conservatory of Music. Sustaining an interest in recording techniques since high school, Zaza opened his own production facility in 1972.

"I sort of fell into films," he elaborates. "No one taught me how to write scores; I learned by reading books like the Earl Hagen book on scoring for films, and other books that I've acquired, like Henry Mancini's. Mostly it was working here in the studio, with people like Ricky Hyslop, John Mills-Cockell, Eric Robertson, Lucio Agostini... people whose films I played on. And the late Morris Surdin, who was, by my standards, one of the most brilliant film composers around. Morris taught me a lot without knowing it. I just watched him, kept my eyes and ears open and just absorbed it."

The first film for which he wrote the score was called **You'll Never Miss It**, which, he points out, was true to its name. "It was horrible, a real B movie. I think the whole budget was $3,000, everything. I made a lot of mistakes, and I sure learned in a hurry! It was a good picture to learn on, because it didn't matter, there was no pressure. Thank God for it though, because if it hadn't been for that I'd never have known what to do when I got to **Murder by Decree**."

A chance meeting at a New Year's Eve party with singer Jim Claverhill led to Paul's first really major assignment, the Bob Iveson/Les Rose/Richard Gabourie production **Three Card Monte**. Claverhill, who had a small part in the movie, had written the songs, and Zaza provided the backgrounds.

Meanwhile, Carl Zittrer and Bob Clark had established themselves in Canada, where they made the seldom seen **The Night Walk** (also known as **Dead of Night** and **Deathdream**, regarded by critic Robin Wood as one of the better, early 70's horror films), and **Black Christmas**, which gave them some visibility in the marketplace. **Murder by Decree** was, however, something of a change of pace for them. A striking period piece which brought together Sherlock Holmes and Jack The Ripper, it was

Paul Costabile is a Toronto librarian who went to high school with Paul Zaza. He is a collector of soundtracks and other movie memorabilia, and writes the In Release column for ***CineMag.***

more suspense than horror, with a strong political-romantic tone.

When Paul Zaza joined the project, he and Zittrer concocted an experiment in sound, which, though not generally recognized, was one of the keys to the achievement of the film's atmosphere of fear and conspiracy.

Carl Zittrer explains how the style of music used in **Murder by Decree** was influenced by the style of the prophetic, American composer Charles Ives. "Ives conceived of music as basic sound, building emotional sound upon emotional sound, a sort of layering effect. He created sound pictures at first glance, without seeming to pay too much regard to the accepted rules of music. But it might be more accurate to say that it was a great skilful bending, and imaginative use of the so-called accepted, Western rules of music and harmony. This type of musical approach seems to me to be particularly applicable to film. You might be scoring a particular scene, but because it's a piece of drama, there are other things going on at the same time. The mixture of the sound with the action is what makes for the drama."

As applied in this picture, the music's sense of dislocation was used to insinuate the Ripper's madness, and the conspiracy he represented: to make him always impending. "It created a sense that you never knew exactly where or when he was going to strike."

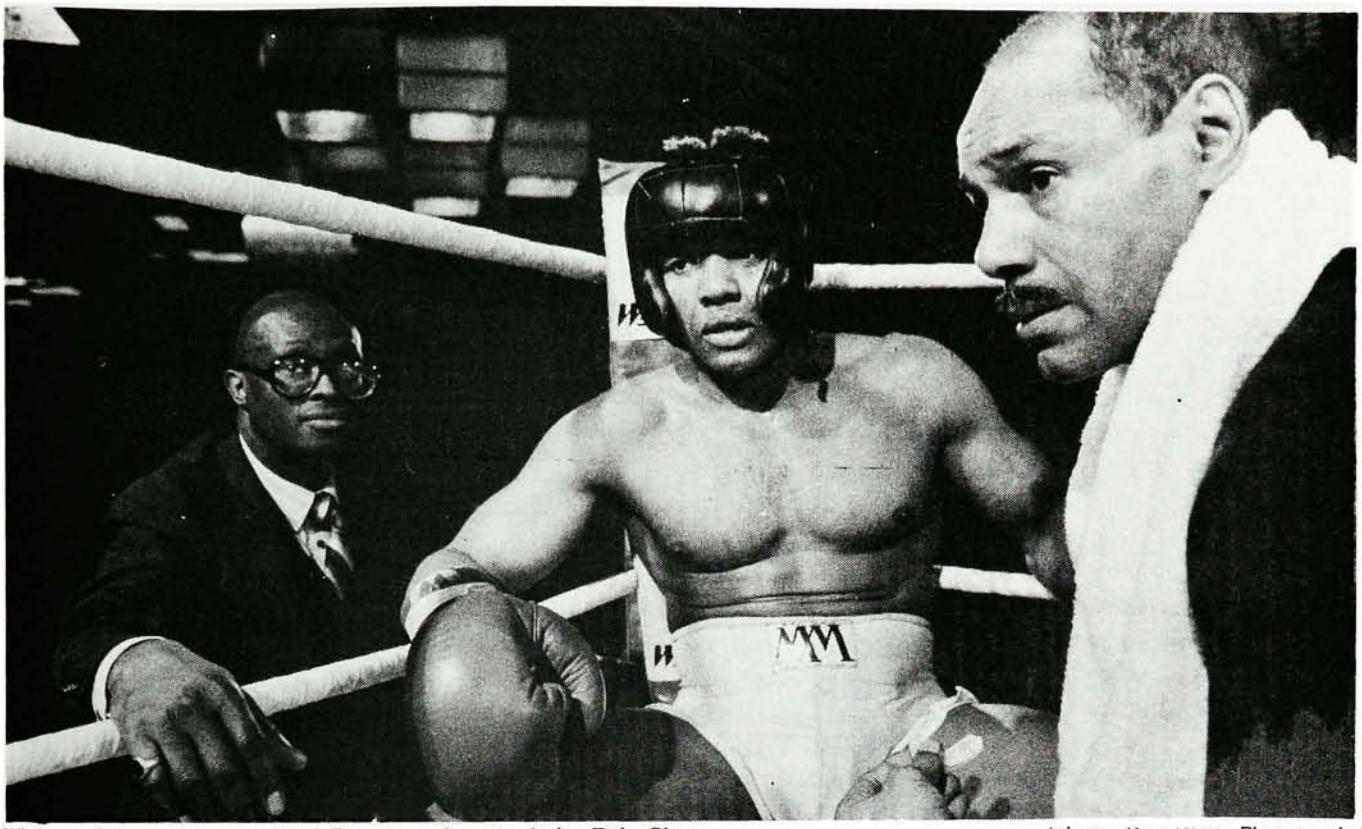
Zaza elaborates on how his collaboration with Zittrer worked. "I wrote the music, all of it. Carl took the music, and did some very beautiful, very creative things with it. We talked about this a lot in a little house in Dorking, England. We'd decided to do it in layers, sort of multilayered pyramids. It was my music, but it was also Carl manipulating it, elongating it, squashing it sonically... He'd speed it up, slow it down, adding echo, adding echo to echo. It was all that permutating, I think, that made it work."

"We had decided that the way we were going to do this picture was so off the wall and so revolutionary that we daren't tell anybody, or they'd get nervous. What we did was, we wrote the music before we saw the movie!" (i.e. They didn't see it in continuity.)

"Now, this was a period movie, very orchestral, and some scenes would've been very difficult to fit the music to — like those of Jack The Ripper, running and stabbing. It was very dangerous. Bob Clark knew what was going on, he was worried about it, and he expressed a great interest in what Carl and I were doing. But he went along with it. He hadn't worked with me before, but he trusted Carl."

"I couldn't have done it without Zittrer," Paul confesses. "Because he has such musical taste, such a musical flair for cutting. Anyone else would've made it painfully obvious that the music was scissored." His admiration for Carl Zittrer is fully reciprocated. "Working with Paul is extremely

A little gentle persuasion? Prostitute Catherine Kessler accosts a reluctant James Mason (Dr. Watson. I presume?) on the trail of Jack The Ripper in **Murder By Decree**



While working on his own. Paul Zaza scored a punch for **Title Shot** (photo: Ron Watts Photography)

refreshing. I find that he puts all of his energies, and all of his considerable talent into the music. The result is that, in terms of production quality and all round value, both musically and economically, we got far more from Paul than I had been able to get in Los Angeles."

Both composers have been fortunate, not only in their respect for each other, but in their relationships with producers and directors, such as between Zittrer and Clark, and Zaza and the team of Rose, Iveson and Gabourie — for whom he recently wrote the **Title Shot** score. (Paul also had a cameo appearance in the film, a rare event for a film composer.) In remarks on the Regenthall team, which could also apply to Clark, Zaza says, "They're the nicest guys, the most knowledgeable I've ever met. They just make it easy, because there isn't a lot of Hollywood b.s., which I hate." These comments, echoed by Zittrer, indicate the high standards of professionalism that they expect from their colleagues on the films they undertake.

According to Zaza and Zittrer, the future for Canadian composers in Canadian films looks bright. Zaza, who has a branch of his company in Los Angeles, feels that "the people here are as good as the people there." Zittrer, who has also worked there, agrees. "Not only can we compete with Hollywood, but we are competing with Hollywood and doing it most successfully. Our technical standards are as good, and sometimes better. If you take the best, musically, of each country, you'll find they're competitive."

With composers like these in the business here, it's easy to see why. □

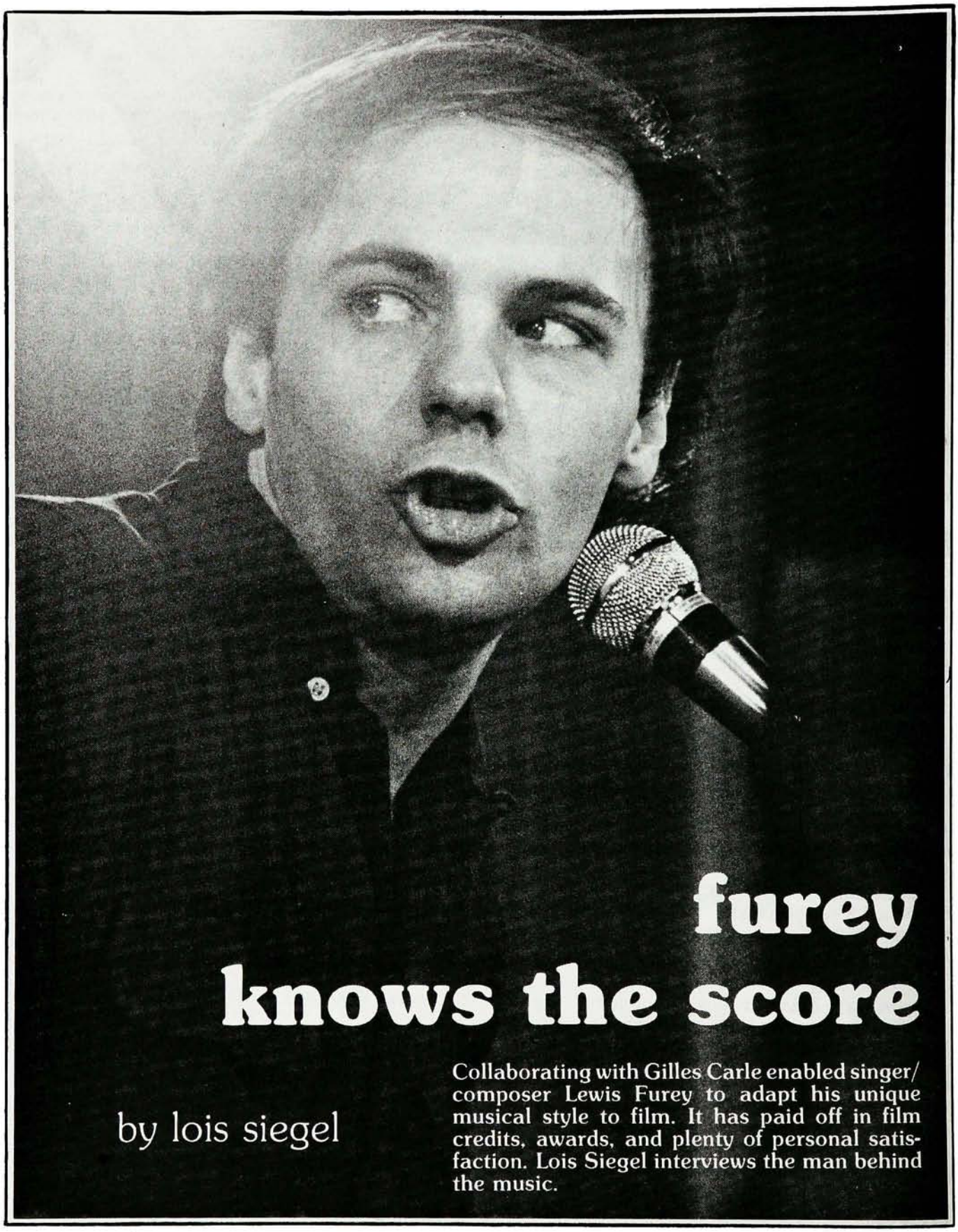
FILMOGRAPHY
(Features completed and/or released)

Paul Zaza

You'll Never Miss It (1976, Randall Torno)
Three Card Monte (1977, Les Rose)
One Night Stand (1978, Allan King) with Carole Pope and others (uncredited)
Murder by Decree (1978, Bob Clark)
Title Shot (1979, Les Rose)
Summer's Children (1979, Julius Kohanyi) with Chris Stone and others (uncredited)
Stone Cold Dead (1979, George Mendeluk)

Carl Zittrer

Children Shouldn't Play With Dead Things (1972, Bob Clark)
The Night Walk (aka. Dead of Night, Deathdream) (1973, Bob Clark)
Deranged (1974, Jeff Gillen, Alan Ormsby)
My Pleasure is My Business (1975, Albert Waxman)
Black Christmas (1975, Bob Clark)
Breaking Point (1976, Bob Clark) music editor
Murder By Decree (1978, Bob Clark)
Mary and Joseph (1979, Eric Till) music editor



furey knows the score

by lois siegel

Collaborating with Gilles Carle enabled singer/composer Lewis Furey to adapt his unique musical style to film. It has paid off in film credits, awards, and plenty of personal satisfaction. Lois Siegel interviews the man behind the music.

When it comes to film music, Lewis Furey doesn't fool around. The list of films he has scored is growing almost as fast as he can write. **Fantastica** was his most recent credit. Others include **Agency, Jacob Two Two, The Rubber Gun, La Tête de Normande St-Onge** and **L'Ange et la femme.** A Quebecois artist presently living in Paris, Lewis returns to Montreal whenever there's another film which requires good composition.

He first became involved in scoring music for films with Gilles Carle and **La Tête de Normande St-Onge,** in 1975. Actress Carole Laure brought Carle to The Nelson Hotel where Lewis was performing. Carle returned to the show several times and finally approached Lewis to do the music for his film.

"It was a very good experience," Lewis explains. "I developed a way of working with Carle's help. He taught me not to do illustration music for films: not to have music which just describes what is happening on the screen, but to have something which works on another level. For example, if two characters are talking and are angry at each other, not to have tension music which merely describes the anger, but to create something which brings the viewer into another world —something like the way Nino Rota worked with the Fellini movies. Not just to have a cymbal crash when someone walks into the room and slams the door or to preview what's going to happen.

"Luckily, my first experience was with a director who wanted to do research and who wasn't just interested in having emotional hooks for his movie. For me music plays an editorial role in a film. You're making a comment on what's happening. If you have a sad piece of music, a conversation, something about a relationship becomes very sad. And even if the characters are talking in the same tone of voice, if the music is punchy, dramatic, tension-building music, it could mean that one of us is going to jump up and strangle the other."

The Rubber Gun was being made at this time, an underground film with no money, being shot by Lewis' friends, Allan Moyle and Stephen Lack. They had been working on the movie for two years. "A lot of the songs on my first album had grown out of the same scene as their movie," Lewis says. "And they thought that those songs would be terrific music for their movie. Finally, we got A & M Records' permission in Los Angeles to use the tracks from the album. I went to the president himself. Since **The Rubber Gun** had no money, there was no bargaining to be done. We either got permission or we didn't. The president was a nice guy. We talked about it and decided that the movie could only help sell the record. Stephen Lack had some relationship with the company because he had been doing the cover designs for my albums, "The Humors of Lewis Furey" and "Lewis Furey". (A new album has recently appeared: "The Sky is Falling", produced by RCA Europe.)

"We got the O.K. and did a little bit of re-recording in N.Y., pulling out thematic material from the songs, leaving out the voice, using just the clarinets, trombones and violin overdubs. It was a very inexpensive way of doing a very rich score. The situation was special. I don't think you can usually get a good score by pulling songs from record albums, but their film was semi-documentary and it worked —in the same way as in **The Harder They Come.** I can think of two other occasions when this method worked well —in one Robert Altman film with Leonard Cohen's songs, and then in **Harold and Maud** with Cat Stevens' songs."

Lewis learned the film business quickly. When he started composing, he considered the budget of the movie he was asked to score. "If a film costs $300,000 you don't ask for the same amount as you would for a film that costs $8 million." With this background he would set his price and get what he asked for.

Later, he met other composing veterans like John Barry, and learned what kind of deals Barry made with Dino DeLaurentiis for **King Kong.** "Which obviously wasn't the same deal I was making with Cinepix for scoring," Lewis admits.

He is always careful to retain some rights to his music. "I believe that if you write something, at least some of the copyright belongs to you. It's very complex, the royalties systems for movies. In different countries you're paid in different ways. In America, for instance, every time a movie plays in a theatre you are not paid again. In France, when a movie plays in a theatre, the composer has a percentage of every ticket that is bought. There are lawyers who can help you negotiate the fine points of contracts."

Learning to score for film, Lewis explains, "There's a mathematics which is very easy to learn. The film runs at 24 frames per second, and by multiplying and dividing, you can find out how many bars of music there are to a given number of seconds."

For **Normande St-Onge** Lewis composed the music to a rough cut. Carle was willing to do a little more cutting with the music, so they spent three weeks, ten hours a day, working with the picture and music, trying out a lot of

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Lois Siegel has just completed principal photography on ***A 20th Century Chocolate Cake*** *—a 'no-budget' feature film*

Carole Laure and Lewis Furey teamed up with a cabaret-like show which wowed Paris last year. and took first prize this year in Quebec at the 1979 Gala de l'industrie du disque et du spectacle (photo: Lois Siegel)

different things. "That was excellent —working with people who are willing to spend that time— it's a tremendous luxury. Carle's film **L'Ange et la femme** was done the same way.

"**Jacob Two Two** was not. It's a picture that was very precise. There's a bit two minutes and 32 seconds long, and the music had to be scored exactly that way. Also, because film is big business, deadlines are mandatory. A company is opened for a short period of time and the production has to be ready for a certain day. **Agency** didn't have an exact day for which they needed the music because the film was pre-sold in almost every territory. They didn't need it for Cannes, so they were fairly loose. They knew I couldn't work in april because I had a series of shows in Paris, so I did a bit of composing before April and did most of the scoring in May. I have always been hired before the first day of shooting on any particular film. Therefore, I have had a long time to consider the project. I usually see rushes, or rough cuts, and even go on the set occasionally, so the ideas and themes are running through my head for months before it comes time to do the actual scoring. Usually there are three weeks of recording: I don't mean ten hours a day — maybe a day of three hours, a day off, a day of eight hours, three days off."

But how does a director approach a composer like Lewis Furey? "If you're interested, they send you the script. You meet with the producers and the directors, and you talk about what they have in mind. And you see if it corresponds at all with what you feel capable of doing. If they came to me and said 'we want this to sound like Henri Mancini, but we can't get Mancini, do you think you can do it?' I would be very loath to do it, because I don't think I effectively sound like Mancini, and the effort to do it wouldn't be worth it to me. I don't want to do films for people who want a score that sounds like something that has been done before. Also, now, as I do more scores, I'm more particular about whom I work for. I like to do scores that are going in the same direction as what I'm into."

Lewis concludes, convincingly, "It fascinates me to do music for films." □

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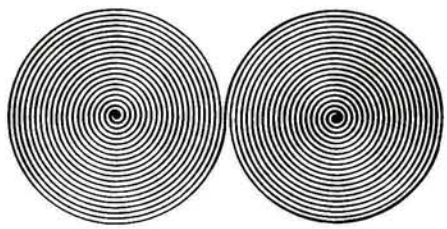

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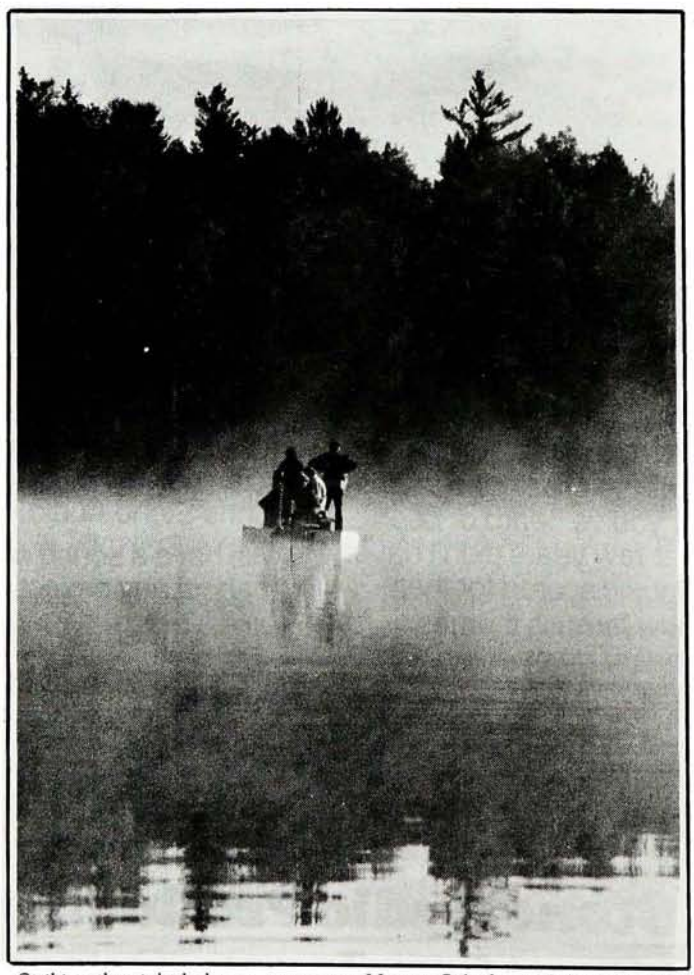
soundscape in concert

by robert paton

Noise pollution is part of modern life. But in *Music For Wilderness Lake,* Fichman-Sweete Productions lets nature have its say... In response, a soundscape solo at dust and dawn.



Striking the right balance, composer Murray Schafer and the recording crew adrift on Wilderness Lake

"Nature wanted the film to be made," muses Larry Weinstein as he perches himself on the edge of a stool. Barabara Sweete quickly interjects, with a frankness she often displays, "The whole point of this film is to express the interaction of two sound environments: the natural and the created." Meanwhile, Niv Fichman has turned off the droning hum of the editing machine. As he slides back into his chair, there is a slight lift to his eyebrows: the rushes of their latest work-in-progress, **Music For Wilderness Lake,** have just been viewed — and they're proud of it.

But their work is only half-completed; still to come are the arduous hours of confinement in the editing room. Spirited and confident, this trio of young independent filmmakers is certain that the post-production work for **Music For Wilderness Lake** will be finished by February 1980, when the public will have its chance to screen this unusual and interesting film essay.

Aimed at an international television market because of its unique sound capabilities for Simul-Cast reproduction, the film explores the juxtaposition and interaction of a musical composition performed on nature's own sound stage.

In co-operation with one of Canada's leading composers, R. Murray Schafer, who originally conceived the idea and the music, Fichman-Sweete Productions assembled twelve trombonists, an experienced film and sound crew, then set out to film **Music For Wilderness Lake.**

"Soundscape," a term coined by Mr. Schafer, refers to the collection of sounds within our environment. But, because our world is often nothing more than a "sonic sewer," we, its diseased inhabitants (victims of sound glut), remain unaware of the *true* sounds that exist in our surroundings. **Music For Wilderness Lake**, as the visual statement of this concept, conveys the spatial, concentrated chant of nature, free of sound garbage.

The transmutation of actual sound to recorded sound is of primary importance in the making of such a film. Under the experienced direction of Timothy Wilson and John Reeves, the film was able to achieve its proposed design.

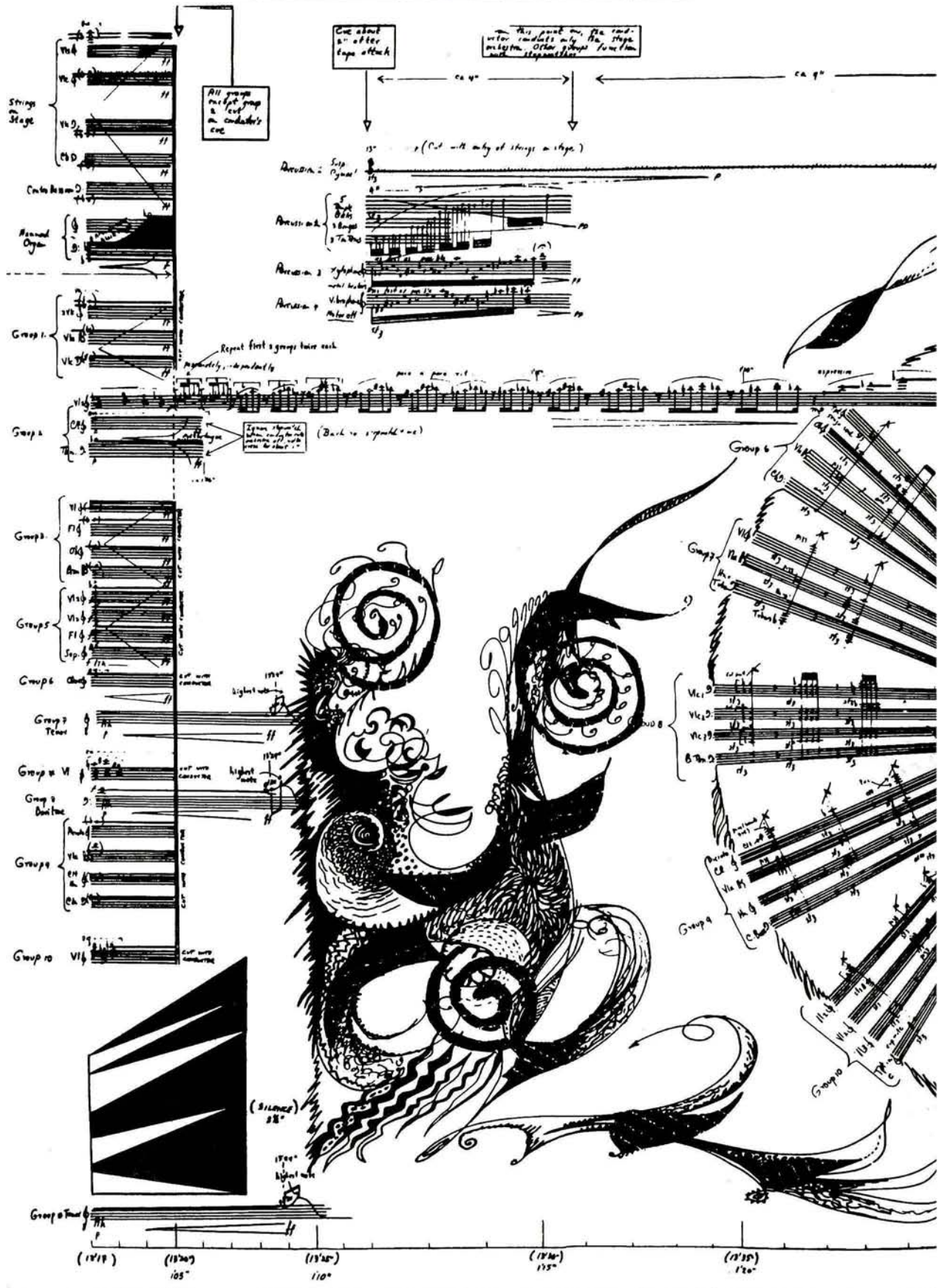
The trombone choir, a group called Sonare, was divided into three separate parties and positioned around the perimeter of an isolated lake amidst the colourful September scenery in the remote countryside near Bancroft, Ontario. Their objective: to play a slow, meditative, musical language, then allow the elements of nature to answer.

Floating near the three groups of trombonists were a corresponding number of canoes equipped with recording facilities. But these were only back-up systems. The master recording system (along with R. Murray Schafer directing the trombonists with coloured flags) was located on a raft in the centre of the glassy lake. The body of the film's sound was supported by a bizarre piece of recording machinery — the Kunstkopf microphone.

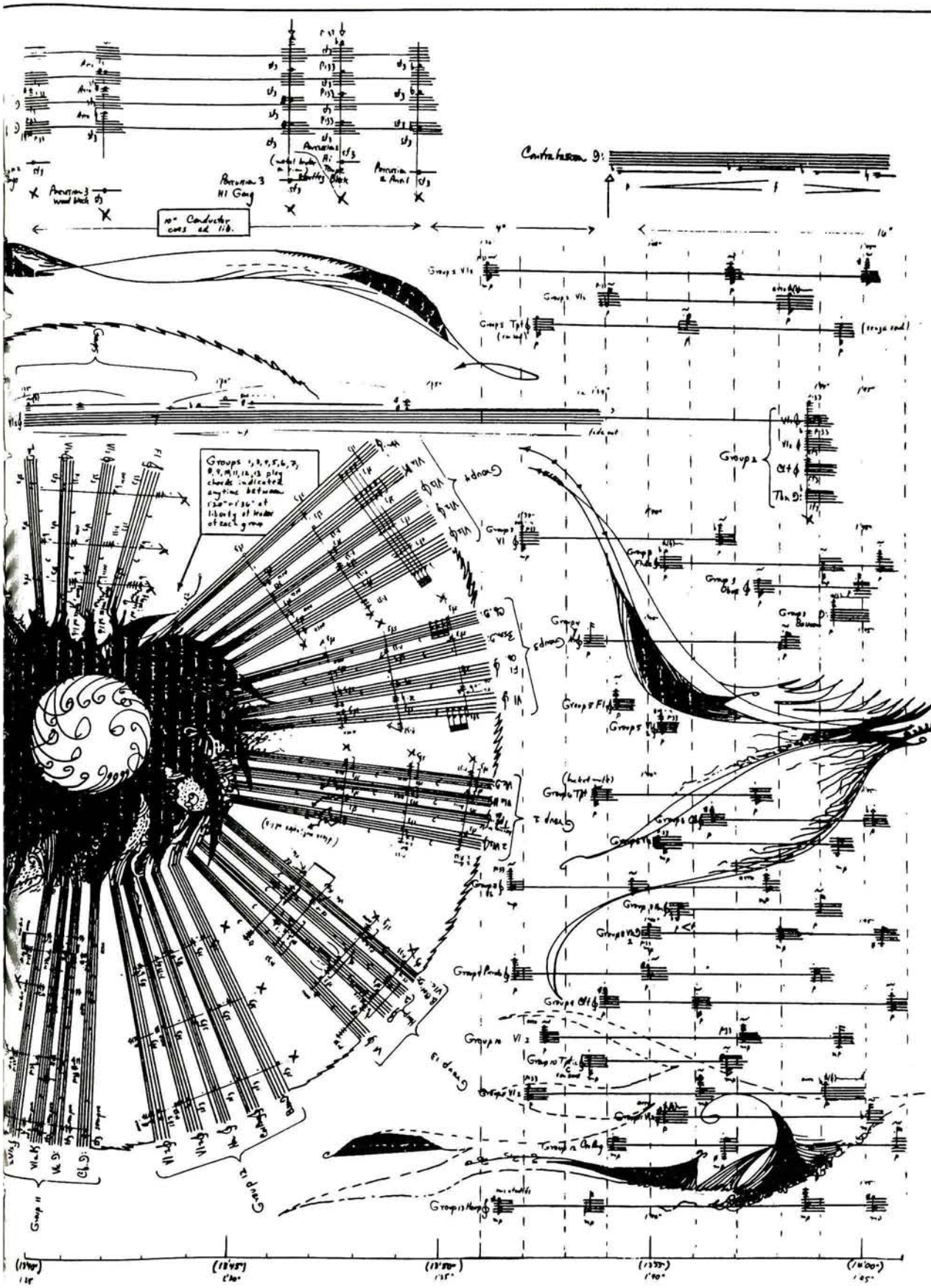
Niv Fichman explains this unique instrument: "The microphone is shaped similar to a human head: it records spherically. So, the listener who is prepared with a set of headphones would be likely to hear the cry of a bird that

Barbara Sweete and Niv Fichman enjoying a break on location at Wilderness Lake (photo: Steven Veale)

Robert Paton is a musician, composer and free-lance writer living in Toronto.



Murray Schafer's score, designed to elicit wilderness sounds in



le to trombone choirs, to be recorded from the centre of the lake

has flown overhead, the conversational voice of someone standing within a few paces, or the crackling of gravel beneath a pair of boots passing along a country road." Through this microphone, all sounds are duplicated in their respective positions to the human ear upon the recorded tape.

Music for Wilderness Lake is performed in two movements: the first at dusk and the second at dawn.

"We also considered a soloist performing on the raft in the middle of the lake," says Niv, "but in the long run, we felt that would defeat the purpose. The lake and the sounds around it — that's the soloist."

Fichman-Sweete Productions' involvement in the close relationship between film and music did not develop overnight. Two years ago, with aid from York University, Niv Fichman and Barbara Sweete (before the arrival of Larry Weinstein), produced a twenty-minute film: their first major work, **Opus One Number One**. Since its completion, this film has been widely recognized by many international film festivals. It documents the growth and development of three young classical musicians; a pianist, cellist and violinist, as they familiarize themselves with a Beethoven sonata.

Soon, Fichman-Sweete Productions will find themselves in a north-Toronto high school to film a student opera by Raymond Pannel, in co-operation with Multi-Lingual Television.

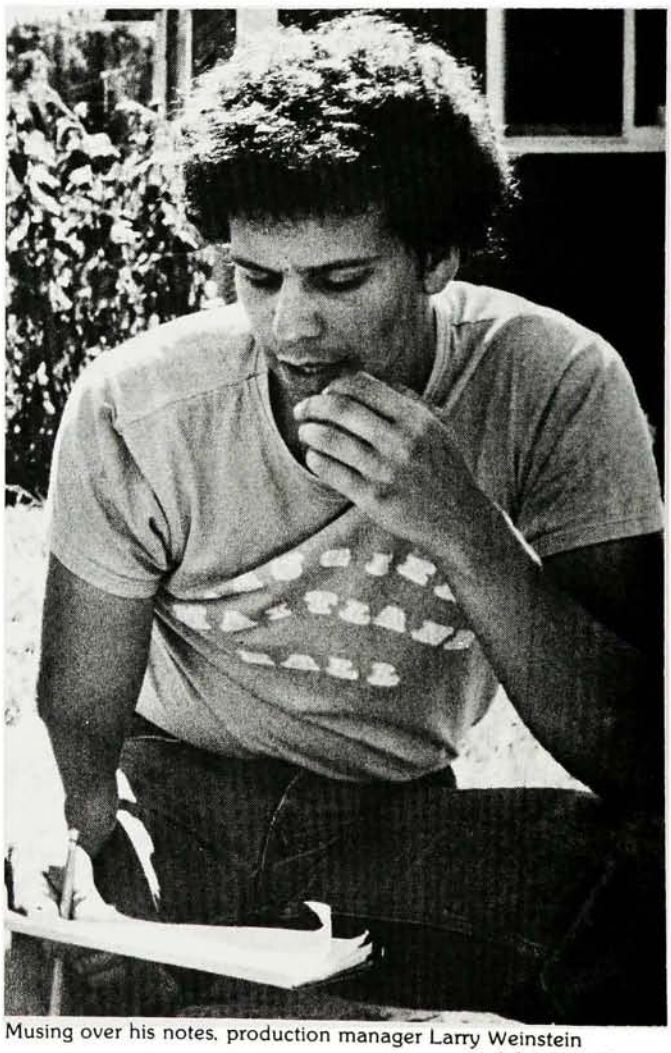
Although concerned about pursuing the relationship between film and music, Niv, Barbara and Larry are not prepared to be labelled or limited to working in that one field. **Garney Willis** is their testament to this fact. Based on the true-life antics of Barbara's grandfather, the film is an inviting portrait of an 85 year-old's refusal to allow age to interfere with his self-determined lifestyle. But plagued by inadequate post-production financing, **Garney Willis** remains on the editing table. As Niv explains, "Even if we have to dig into our own pockets, **Garney Willis** will be finished."

That said, Niv twists his director's chair around, so that once again it faces the editing machine. Larry slowly lifts his stool and places it closer to the centre of attention. Barbara resumes her position to the right of Niv as the editing machine comes to life and the rushes of **Music for Wilderness Lake** wind between the reels.

For this trio, it's only the beginning.

□

Composer Murray Schafer in a **Music For Wilderness Lake** "soundscape" rehearsal (photo: Steven Veale)

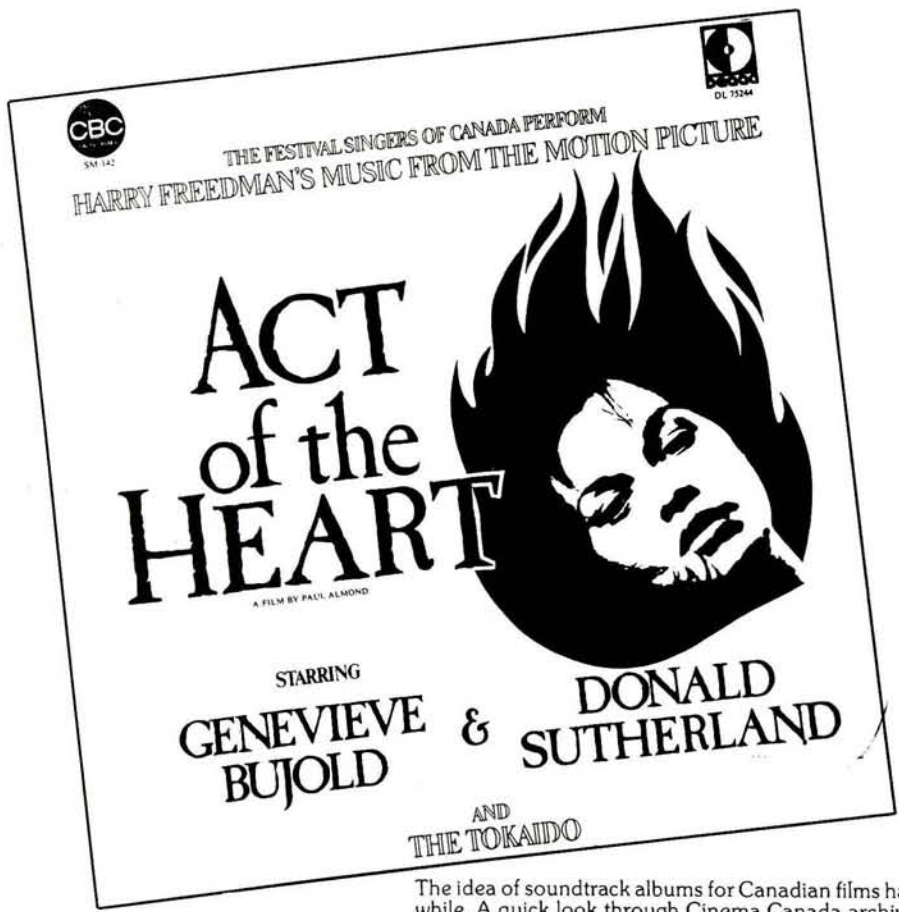


Musing over his notes, production manager Larry Weinstein (photo: B. Stewart)

it's mainly because of the music

by bob hahn

Think of *Saturday Night Fever* —and you'll appreciate the potential of a movie soundtrack. The Canadian film industry may be booming but, as Bob Hahn explains, it has yet to exploit that lucrative resource, film music.



The idea of soundtrack albums for Canadian films has been around for a while. A quick look through Cinema Canada archives revealed albums for **Act of the Heart, IXE-13, The Rubber Gun** and **Le Martien de Noël...**

Film music, its ownership, and the aggressive promotion of soundtrack copyrights has been all but neglected by film producers in Canada. The free publicity garnered for a picture as a result of the broadcast exposure of songs, or excerpts from a film score, is impossible to measure; especially when one looks at No. One hit records such as "Nobody Does It Better" by Carly Simon from **The Spy Who Loved Me**, or the two hits by Barry Manilow from **Foul Play**. Art Garfunkel's "Bright Eyes" from **Watership Down** was a No. One record on the U.K. record charts for six weeks this past summer. Last year's Academy Award soundtrack from **Midnight Express** included a segment called "Chase" which was on the Disco and Top Ten record charts for months. The list goes on and on.

The traditional orchestrated score was not made obsolete with the advent of the 'Title Theme/Hit Song' approach — it still works too well for many types of pictures. However, the base for motion picture scores is broadening with the growing realization of how the music and film industries complement each other.

Little wonder then that astute U.S. film producers saw the value of copyright ownership early and moved into music publishing and the record business. Successful film copyrights became a tremendous source of added revenue for their owners. Two very recent examples are **Grease** and **Saturday Night Fever**, where soundtrack album sales and other copyright earnings grossed more than the pictures themselves.

If you were the owner of the copyright in such songs as "Lara's Theme" from **Doctor Zhivago**, or "Laura," "Third Man Theme," "High Noon," "Everybody's Talkin' At Me" from **Midnight Cowboy**, "Mrs. Robinson" from **The Graduate**, or the film output of Henry Mancini, Burt Bacharach, Quincy Jones and John Barry (James Bond series), you'd probably own one of the most lucrative publishing catalogues in the world.

If, as a film producer, you are involved in foreign co-production or, if your picture is slated for release outside of North America, and if you own the copyright to the film score, theatrical earnings on the soundtrack film score accrue to the copyright owner, based on a percentage of box office sales. Further copyright earnings accrue, worldwide, when records are either sold or performed. 'Cover' records by other artists of songs from a film score are another source of revenue. There are over 280 'cover' records on the theme from **Love Story**.

A film is not just the screenplay and box office stars, it's a whole series of moods and emotions to which people respond. It is a finely-tuned balance of sight and sound. Music is an important part of this balance and a composer can make a more meaningful and more valuable contribution to any picture if his creative input is considered early.

In Canada, invariably, the picture is shot and then the decision is made with respect to music. At that stage, a number of problems confront the composer. He has to work with both time and budget constraints. These pressures are responsible for many music soundtracks which could have been better. Good composition requires the time to create and record.

Bob Hahn Productions has produced music for over 1,500 radio and television commercials in both English and French, as well as industrial shows, documentaries and television themes.

"Mainly Because Of The Meat" was a campaign to 'wear well': it ran for almost eight years on radio and TV in both languages and the copy theme is still being used.

Other campaigns were created to be treated in many different ways, i.e. "du Maurier," where 39 separate sessions were recorded. Each campaign needed a different creative approach.

The requirements are creativity, discipline, communication. In a television commercial, it all has to be said in 58 seconds and it is not uncommon to have to catch as many as 15 or 16 specific cues in that time. Very seldom (unless it is animated) does a musical segment in a motion picture require catching more than four or five cues. Composers with a background in commercials have little difficulty adapting their craft to feature films. The mathematics of 24 frames per second, metronome timings and click tracks are common to both feature films and television commercials.

In the advertising medium, composers have acquired the necessary discipline to conform to the objectives of the campaign. They become part of a team all striving for the

Bob Hahn has been in the music business in Canada since he was a child performer. He operates a music production house, servicing advertisers and their agencies, and owns and manages two record labels and a group of music publishing companies. He is a composer, song-writer, orchestrator and businessman.

same results. The same requirements should apply to feature films. If there was more communication, earlier, the composer could undoubtedly use his expertise more creatively.

One last point in relating the advertising business and the film business. There are many advertising campaigns running in Canada where the budget for the production of music exceeds the music budgets for many multimillion dollar films.

There are very few pictures being produced in Canada which can't have a commercially exploitable soundtrack. This can only be achieved however, if the composer is consulted early in the planning. Most screenplays have a wealth of material where the story line can be transferred into lyrics and set to music. Even when the song is not part of the screen play or heard as part of the picture content, in many instances it can be used over opening or closing credits. This adds another dimension to the soundtrack value and provides the producer with the vehicle for free broadcast exposure.

Canada has the expertise to make this all come about but until film people realize the importance of music both in terms of dollars earned and free promotion, music will continue to be only a necessary evil in the film budget.

In reviewing a number of prospectuses for Canadian films, there is one with a budget slightly under $3 million. A mere $35,000 has been set aside for music. The prospectus goes on to promise the investors added revenue from the sale of a soundtrack album. Unless the intent is to use a string quartet, this is doubtful as there are step-up fees to all talent for this added usage. The starting point for a well-produced contemporary album today is somewhere in the order of $50,000, including both the creation and the production of the music and these costs can easily go to a quarter of a million dollars. To budget approximately one percent for music in a picture is unrealistic.

To maximize the value of music in Canadian film scores, both esthetically and commercially, the following problems must be solved and when they are, the entire film industry, including the composers (and more importantly, the investors) will benefit.

- Communication must be improved between the people who make pictures and the people who make music.
- A more realistic dollar figure must be allotted for music when film budgets are being assembled and this budget must be adhered to when unforeseen production problems lead to cut-backs.
- The Canadian film industry must look to proper musical copyright promotion as another source of income. This would undoubtedly be looked on with favour by Revenue Canada, the Secretary of State and the CFDC, as it will mean the greater portion of all copyright earnings will flow back to Canada.
- Competent people must administer this function — people who know this business. A good film music publishing company is more than a repository for a film score. The copyrights must be aggressively exposed and promoted to other potential recording sources.
- Worldwide record distribution networks exist to release, promote and market film soundtrack albums. The experience gained through our own record company, Rising Records Limited, has shown how crucial it is to be able to evaluate the advantages and disadvantages of the many types of distribution agreements available.
- In negotiations with international film distributors which have an affiliated record company or a publishing arm, the Canadian film producer should consider alternate choices and not necessarily limit himself to their related companies. The different territories where a picture is scheduled for release will determine the strengths and weaknesses of the avenues open for consideration.
- The time factor between film release and record release is critical. In marketing a soundtrack album, the needs of the record market and those of the film are quite different. With the right expertise and sufficient communication, the soundtrack can effectively serve two purposes.

The film business in Canada is a burgeoning industry. Tax laws have created a healthy climate for investors. Our film product is being given a chance in world markets. We are developing expertise in the many allied crafts. A truly wonderful opportunity exists for continued development. The value of good and marketable soundtrack albums must not be underestimated. It is another weapon when negotiating for distribution. In a high risk business, it is important that all exploitable elements be looked at and music is certainly one of these elements.

Music is one of the six points required for feature film certification. Despite this, the issue should be, how to turn, what has historically been an expenditure in a film budget, into an added source of revenue. Pre-planning, communication, adequate film music budgets, all require attention. The Canadian film industry is getting what it has been paying for and to date, Canadian film music hasn't earned its keep. □

'canned' music: but can you tell?

by chris stone

To the purist, 'canned' music may never measure up. But for many, the modern stock music library means that 'What you hear, is what you get' —and often, that's exactly what you want.

Most producers, if they have the budget, will have original music especially composed for their production. On many occasions, though, the money is not available and the producer must fall back on pre-recorded ('canned') music, either from commercially-original discs or from stock music libraries. Even when original music is composed for a production, it is often easier to obtain pre-recorded music for scenes which require "source" music, possibly in a restaurant, club, or bar, or even to simulate a TV show. Library music records are not sold to the general public, as are the commercially available discs.

In order to use pre-recorded music in a film, television, radio or A/V production, a synchronization licence must be obtained from both the music publisher and the recording company. This can be both a costly and a time-consuming procedure, but failure to obtain this licence is an infringement of the copyright act.

As an alternative to using commercially available discs or original music, stock music libraries were created by music publishers in the late thirties and early forties to assist a producer with easily accessible, low cost music specifically recorded for background use. Since that time, library music publishers have manufactured their own recordings, initially on 78 rpm. discs, but more recently on both 10" and 12" LP's. The music is licensed on a non-exclusive basis, and synchronization fees are kept low. As the music publisher and the recording company are one and the same, a producer need only apply to one company for a synchronization licence (ie. the company from whom he obtained the music).

There are approximately one-hundred music libraries available from around the world, offering virtually every musical style imaginable. Most library music publishers have listening facilities on their premises. A minor disadvantage of this is that you are limited to their library only. There are, however, other companies and/or studios that carry a variety of libraries, thus enabling a producer to find a wide cross-section of music in one location. Many of these companies charge a music selection fee and the usage rates are somewhat higher than those of the music publisher. The music supplier will give the producer a list with all details of music taken (disc number, title, composer, etc.). When a producer has made his music selection and incorporated the music into his production, it is then his responsibility to prepare (or have his editor prepare) a music cue sheet. This will list, in the order used, every selection of music, including the duration of use, the title of the production and type of licence required (television, theatrical, etc.).

The cue sheet will then be sent to the music supplier(s) in order that he may supply the producer with a music synchronization licence. A copy of the music cue sheet must also be sent to the relevant performing rights society, either CAPAC or PROCAN, so that these societies can pay the correct performing fees to the composer and the music publisher for any broadcast or theatrical use.

Chris Stone is associated with Chris Stone Audio Productions Ltd., and The Music People Ltd., in Toronto.

A producer must ensure, for his own protection, that the music supplier gives him a valid music licence. Failure to have such a licence could lead to a lot of problems and possible legal action.

Many producers have the impression that stock music libraries are full of boring, old-fashioned "backgrounds." Today, nothing could be further from the truth. Most libraries contain a wide range of music in all styles, from the heavy rock and disco sounds to classical, as well as authentic ethnic music possibly unobtainable elsewhere, except by an original score.

Library music titles have been used as theme tunes for well-known television series, and have also gone on to become hits in the commercial market. Some libraries carry a selection of well-known classical works by famous composers and others produce semi-classical selections "in the style of" Bach, Mozart, etc.

Most people are not aware that the majority of composers of library music are well-established figures in the film, television and recording industries. They are knowledgeable about the problems and requirements of film scoring and thus compose library music with the producer/editor in mind.

Here are a few pro's and con's to keep in mind when considering library music:

PRO'S

(a) You know what you are getting (you can hear it right away)
(b) Instantly available (no waiting for composer or studio time)
(c) Low cost (and you know the price in advance)
(d) Wide variety (solo guitar to full symphonic comedy to space)
(e) Easy licencing (usually from one source)

CON'S

(a) No exclusive use of the music (others can use it)
(b) You cannot change the instrumentation (you get what you hear)
(c) Occasionally pressings are poor and sometimes master tapes are not immediately available
(d) Limited number of variations of a single theme

Remember, stock music libraries have been produced with the film, radio and television industries in mind. They are a valid alternative and will surprise many producers who are not fully aware of what is available. If you would like further information and addresses of library music publishers and their agents, you can contact the Library Music Committee of the Canadian Music Publishers Association, Suite 702, 111 Avenue Road, Toronto, Ontario M5R 3J8. □

the synthesizer
the mockingbird of instruments

by glenn morley

To the layman, the 'synth' sound is straight out of science fiction. But Glenn Morley demystifies the synthesizer's unique electronic nature in this practical guide for the filmmaker.

Mastering the 'synth' has meant success for one of Toronto's hottest, electronic rock groups, F.M Here, they take a break from composing the score for **Circle of Two**, to double as a blue-grass band in the film

Synthesizer. It is a word that conjures up images of rock bands with vast arrays of paraphernalia winking little red and green lights at you in the dark, all held together by what seems to be enough electrical wire to lay the trans-Atlantic cable three times over.

Or... it is a word reminiscent of Walter Carlos' enormously successful "Switched-On Bach," which you either enjoyed for its humour and clarity, or hated for its violation of Bach's intentions.

Or... if you're a filmmaker, it's a word that inspires hope for your latest project: with that $1.73 you have left in your post-production budget, you just might be able to get a score that sounds like **Apocalypse Now!**

Few words have had such a meteoric rise in public usage and acceptance, while simultaneously generating such confusion. The sources of this confusion are many and varied. Frequently, the terms associated with synthesizers (synths), such as Moog or Arp, are tossed off indiscriminately by D.J.'s, or in the notes on album covers, or by music reviewers who are themselves unfamiliar with what, exactly, the terms refer to, and consequently compound the dissemination of misinformation.

The reasons for the confusion are understandable, but the manufacturers of synthesizers don't make things any easier by individually adopting their own terms for what are essentially the same functions. With the increasing use of synths in every conceivable kind of music, it's not surprising that film composers are following suit; not only for the almost unlimited scope of tone-colours which can be produced, but also for practical, economic reasons.

Unlike conventional instruments (violins, trumpets...), which have a recognizable size, shape, sound and construction that are constant — in fact, the definition of what those instruments are — synthesizers are less a standardized physical object than a collection of certain electronic modules which each manufacturer assembles as he sees fit. Hence, when you hear a musician talking about an Arp or a Moog, he is not so much referring to a type of instrument, as to the form that the synthesizer takes in the hands of manufacturers by the names of Arp and Moog. True, many synthesizers don't *look* at all alike (some don't even have keyboards), but they are still, essentially, the same instrument because they all contain the same basic elements; sources of sound, treatments of those sounds, modulators and controllers, and amplifiers. All of these elements are electronic in nature. The sounds that we hear from the synth are the result of manipulations of electronic signals that are finally converted to an audible sound in the last stage of the process, the same process as in an electronic organ. And no matter how hotly the purists dispute it, the two instruments are closely related: though there are, of course, substantial differences in both the way these instruments are constructed and the manner in which they are played.

In order to understand how a synthesizer creates sounds, it is necessary to know what sound *is*. Recalling high school physics, sound is created by vibrations which are transmitted through the air to your ear, which translates these vibrations into a form your brain can recognize. In all naturally occurring sounds of a simple nature, these vibrations have a frequency (pitch), an amplitude (loudness), a timbre (tone colour), and an envelope (shape). These are the elements which the different modules of the synthesizer control.

Synthesizers generally have two sources of sound: oscillators, and white noise generators — although any electronic signal of an audio nature, such as that from an electric guitar, can be and are used. The oscillators produce different types of wave forms: sine, ramp, sawtooth, and square — each one possessing different tonal characteristics, because each wave form emphasizes different overtones for a given pitch. The frequency, or pitch of the oscillator, can be controlled by another electronic signal, for example another oscillator, or keyboard which generates different voltages for each key. In most cases, the changes in pitch which the keyboard effects on the oscillator correspond to the changes in pitch between keys on a conventional keyboard instrument, such as the piano. Hence, there is a familiar point of reference for keyboard players.

Next, the signal from the oscillator is passed through a filter, which either diminishes or deletes certain portions of the signal, or emphasizes others, thereby changing the tonal characteristics of the sound. Like the oscillators, the filter can also be changed by external signals such as another oscillator or a device known as an envelope generator. This module gives a "shape" to the sound, in that it controls the attack, decay, sustain, and release of the

Glenn Morley, partner in Morley Shragge Multi Media Music is a composer, arranger, conductor and musical director who has been active in the Canadian theatre and T.V. scene for several years.

sound in both the filter and the amplifier. In this final stage of the signal processing, the sound is converted into a form which is either recorded on tape, or sent to a speaker in a form which the ear can understand.

This is the path that the signal would take in the construction of a sound on a monophonic synthesizer: that is, a synthesizer which can produce only one signal from the keyboard at a given time. There are several other types of synthesizers available on the market, as well as a number of hybrids and auxiliary pieces of equipment. Two of the most significant developments in recent years have been the poly-phonic synthesizer and the hybrid guitar synths. The poly-phonic units are able to produce several notes simultaneously, creating the possibility of chords. The guitar synths, although more complicated electronically, can be regarded functionally as a conventional synth where the keyboard has been replaced by a guitar.

The most important piece of auxiliary equipment for the synthesizer composer, aside from a tape recorder, is the sequencer. This device allows the composer to construct a pattern of notes which will automatically repeat in a cycle of the composer's choosing. The most recent developments in the field of sequencers incorporate digital, electronic microprocessors, such as are used in calculators and small computers, to produce patterns which can be hundreds of notes long.

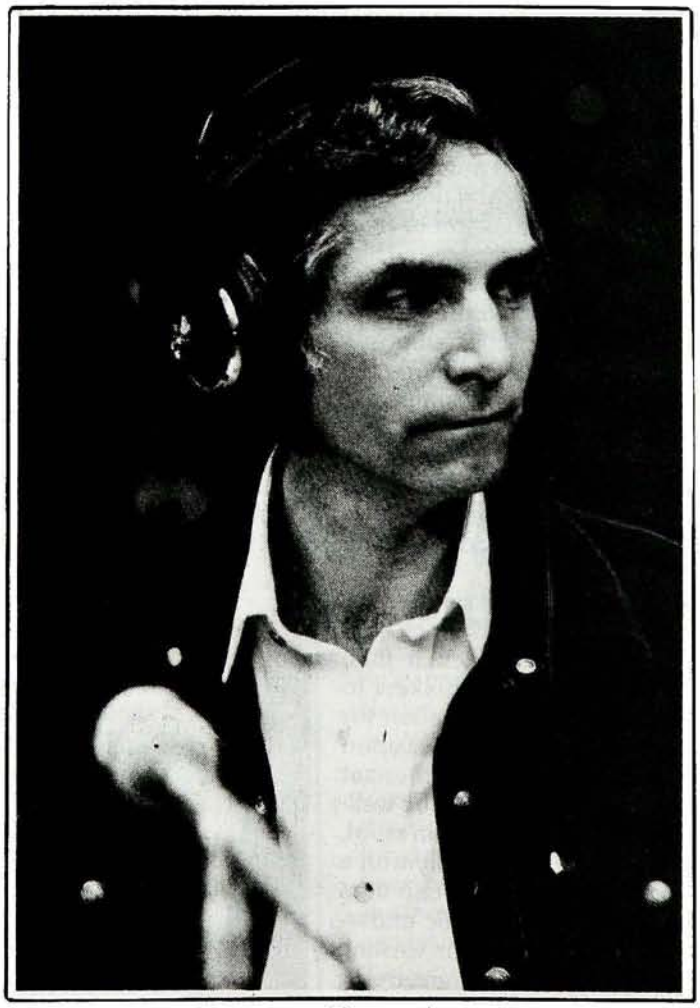
Although it is possible, given enough time and a sophisticated enough synth, to duplicate the sounds of almost any instrument, it is usually extremely difficult to duplicate on a keyboard the manner in which a given instrument might be played. The instrument is much better suited to creating sounds unique unto itself, and these are limitless. This brings us to the aesthetic question of how the synthesizer is used in a score. For composer Ben McPeek (**Catch the Sun, The Rowdyman**), "The most successful use of synthesizer seems to be in conjunction with live players." John Mills-Cockell, a prolific composer of scores for film and television, is known particularly for his use of synthesizer in his work. However, he points out, "if a film really calls for strings, I won't use a string synthesizer... it can't achieve the same effect." In fact, the message from most composers who use synthesizers in film scores is: use them for the unique properties which they can bring to your film, not for cutting costs on the number of musicians employed.

One final point to remember: much of the synthesizer music heard today comes from the rock world. Rock may indeed be the appropriate music for a particular film, however, there is a growing tendency for filmmakers to hire rock bands to write their film scores, a situation for which most rock bands are ill-prepared. In a situation where the filmmaker is quite sure that the rock synthesizer sound is what is needed for his project, he would be well-advised to hire not only the rock band that he has in mind, but also an experienced film composer, preferably with a background in electronic music. The composer can then lead the band through the intricacies of dramatic underscoring without sacrificing the band's sound, or wasting expensive studio and musician hours in experiment, trying to fit the music to the picture. In this way, the best interests of the picture are served — and doing it right the first time is always cheaper. □

the t.v. composer's untapped potential

by connie filletti

Canadian composers have the talent, but as Connie Filletti explains, a greater musical literacy is needed before the industry can exploit it.

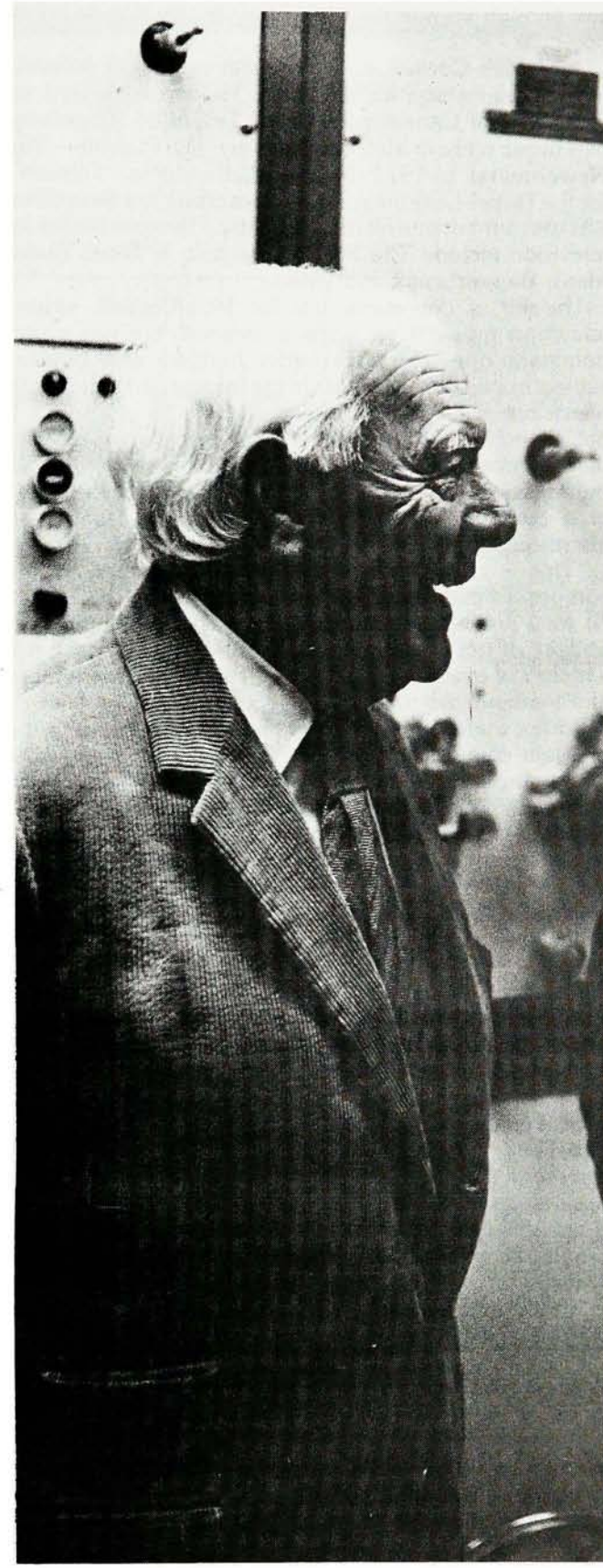


Composer Ron Harrison —wired for sound

Composers have been writing original music for television ever since its invention. But only recently are Canadian composers enjoying steady employment in the industry, and the recognition that they are among the most talented and creative composers in North America, if not worldwide. However, some very real problems still face our composers wishing to work in this medium. The importation of 'big names' from Hollywood, to score television films, is the continuing prejudice of many Canadian producers. The use of stock music is yet another all too common stumbling block for composers. It is often relied upon for economic reasons: producers can save money by going to stock music libraries. But unfortunately, a significant number of Canadian composers simply do not realize the important role original music can play in a production.

Victor Davies, President of the Canadian League of Composers, believes that musical illiteracy in the television and film industry is a global situation, but not a deliberate conspiracy against composers. Davies is quick to point out that film people are, after all, visually oriented, hence their insufficient knowledge about what is happening in music from a composer's point of view. Harry Freedman, one of Canada's most distinguished composers, and a founder of the recently formed Canadian Guild of Film Composers, agrees. Freedman hopes a more musically knowledgeable class of producers will develop in Canada, although he notes that there are already exceptions to the musically illiterate producer. Regrettably, those who *do* know what they want, still harbour the notion that someone famous must be hired to achieve the desired results. As Freedman explains, this is not always the answer. Writing a music score is a specialized venture with many facets. Someone in the business may have a reputation for being a great songwriter, but he may be totally incapable of writing dramatic music — that's the job of a composer. This difference between songwriting and composing is rarely understood by producers and the general public. As a result, some "dreadful scores," says Freedman, have been written by famous names simply because of a lack of knowledge and communication between the two industries.

Ron Harrison, who has been composing for the last twenty years, and whose television credits include **Matt and Jenny, Audubon Wildlife Theatre** and **Adventures in Rainbow Country**, is "very optimistic" about Canadian producers reaching the point where they will attach more importance to music in television and film. Harrison faults the industry for its "reluctance to get serious" about the valuable effects original music can have on a television film or series, and for the fact that setting aside a budget for music is usually a producer's last consideration. Still, Harrison admits that budgets *are* getting larger and some producers are "very well aware" of what music can do. But he estimates that we are some twenty years behind the Americans in developing an original T.V. music. Through experience, producers will, however, eventually accumu-



John Mills-Cockell recently received the CFTA award for his music in **The Newcomers**

Connie Filletti majored in political science and has a Cinema Specialist degree from the University of Toronto. She is presently a free-lance writer in Toronto.

late enough knowledge of the craft to use it to its fullest potential.

John Mills-Cockell is a twelve-year veteran of dramatic music composition for television. He was honoured recently by the Canadian Film and Television Awards for best music score in a television series ("The Present — **The Newcomers**). In 1971, Mills-Cockell's theme, "Tillicum", for the Hobel-Leiterman series **Here come the Seventies,** was the number one hit in the country. His other credits for television include **The Stationary Ark, A Third Testament, Beaverbrook** and **Cities**.

The list is impressive but for Mills-Cockell, writing television music is an ongoing interest, but not a predominant one. He finds better budgets and broader subject material to work with in the feature film industry. In television, Mills-Cockell dislikes having to work with a packaging format, that is, reel changes, playing to commercial breaks and the like. He also finds the use of stock music "far too common" in television, and that the hiring of a composer to write original music is usually "an afterthought.

"This is a matter of contention and regret on the composer's part, but it is also understandable," he admits. "It may just be a matter of a production running over budget, or not enough time to bring in a composer." It is a matter of everyone concerned "learning the techniques and mathematics of it all."

So far, there have been two prevailing solutions to the problem of musical ignorance in the T.V./film industry. One is the increasing trend among composers to study film techniques. Ron Harrison, for example, studied film techniques with Eddie Manson at U.C.L.A. Lou Applebaum, a pioneer in composing original music for television in Canada has a hundred television credits to his name. He teaches a course on the use of music in film at York University. Applebaum believes that composers and producers should work in close collaboration to achieve the objectives of music and film. He regards Canadian composers as "very good, if not better than in any other country. Yet producers still like to play it safe and go to Hollywood and England for their talent."

The second solution is embodied in the Canadian Guild of Film Composers. According to Glenn Morley, Director Pro Tem, the Guild's main aim is to "promote and represent the interests of Canadian film composers." Besides standardizing a contract for film composers, the Guild also hopes to educate producers and directors in general as to the problems existing for T.V./film composers.

Morley is firmly convinced that television has been more responsible for hiring Canadian composers than has the feature film community. He attributes this to the belief that television producers are less concerned with hiring the famous because their budgets are small and cannot accomodate such a practice. In Morley's opinion, the CBC has produced a number of exceptional scores and interesting opportunities for Canadian composers. He also states that the CTV Network has not been as active, because it does not do as many productions.

Ralph Ellis, Executive Producer of Manitou Productions is one of those exceptional producers who knows that "the contribution music makes it tremendous." He has a personal policy of hiring a composer for original music whenever possible.

"Stock music is just not the same," Ellis says. "There is more choice when you are using original music in a dramatic series. So many effects can be created and feelings heightened, that is why I have a great preoccupation with original music. I am glad to see an upswing in the use of it. Writing original music is a very special skill."

Certain mechanics are the same in writing music for television and scoring a feature film; such as the "lay in" which is done by a sound editor, generally in consultation with the composer, followed by the "mix" of music, dialogue and special sound effects. Also, the material must be "spotted" — determining where music is or isn't needed in the film or program. Most composers would also maintain that the function of music is the same in both television and film. Music can provide psychological insight into characters, it can set the mood or tone of a scene, provide clues in a plot, characterize relationships, advance the development of emotion, provide relief from too much dialogue, and even replace dialogue itself.

The only notable difference in writing music for television as opposed to film is concerned with time. Ron Harrison finds that working on a film is much easier, because he can view the film and run it through as often as necessary to sync the music with the action. The same luxury does not exist in television, where the standard procedure is to receive only an outline of the program to be scored. This involves more anticipation on the composer's part, making the job that much more difficult. Of course, exceptions to this procedure exist.

The future seems bright for Canadian composers wishing to work in television. As long as the medium exists, so will the demand for original music to enhance it. Not only is there enough work for our composers here, but many of them are being hired abroad to score films and compose dramatic music for television: a fine testimony to the wealth of talent in our music industry. □

The Guild

by glenn morley

A new professional association, The Guild of Canadian Film Composers / La Guilde de compositeurs de film canadien, has sprung up in response to the burgeoning Canadian film / television industry. Glenn Morley outlines its mandate.

With the coming of the recent boom in the feature film industry in Canada, many professionals have banded together to form associations in their respective fields where none had existed in the past. Likewise, unions and guilds which had been operating in the industry for some time found that the increased activity warranted re-examination of their roles, functions and effectiveness. To a certain extent, the film composers in Canada have been Johnny-come-latelies in the forming of a professional association. Now, with the recent establishment of The Guild of Canadian Film Composers/La Guilde de compositeurs de film canadien, that gap in the Canadian film industry has been filled.

The need for the guild is a basic one, as was soon

Glenn Morley, partner in Morley Shragge Multi Media Music is a composer, arranger, conductor and musical director who has been active in the Canadian theatre and T.V. scene for several years.

discovered at a series of ad hoc meetings held in April and May of this year between interested composers who have been working in the film industry. While the music industry in Canada does have a strong established network of organizations, such as the Musicians Union, the Composers, Authors, Publishers Association of Canada Limited (CAPAC), the Performing Rights Organization of Canada (PROCAN), the Canadian Independent Record Producers Association (CIRPA), the League of Canadian Composers, and of course, innumerable record labels and publishers, none of these organizations had addressed themselves to the particular problems of the film composer, although all of them were at least peripherally involved in the industry. After much discussion, it was decided that what Canadian film composers needed was an organization to "protect and promote the interests of Canadian composers in the film and television industry."

The most important concern for the composers is the assignment of copyright on the score for a film. Since the performing rights societies, which almost all composers in this industry belong to (CAPAC or PROCAN), are the administrators of these rights, these organizations were anxious to help in the formation of a guild, and to establish close working relationships. To that end, the Toronto offices of both organizations were made available for preliminary meetings, and their respective legal advisors gave counsel.

The main aims of the guild are as follows:
1) to establish an industry standard for contracts between film composers and producers, with particular attention paid to the delineation and assignment of the various rights involved in a film score;
2) to educate both composers and filmmakers as to the various aspects of film music;
3) to lobby on behalf of Canadian film composers with such government bodies as the Canadian Film Development Corp., the Canada Council, the various provincial arts councils, the National Film Board, and so forth.

What became apparent during these meetings was that many film producers thought that by hiring a composer to write the score for a film, they automatically became entitled to complete ownership of that score. This is not the case. There are many different rights connected with the creation of any piece of music, and each of these rights should be dealt with separately in a contract. Synchronization rights, mechanical and broadcast rights, and publishing rights each have a myriad of facets which, in the past, have often been overlooked by both the composers and the producers, usually to the detriment of one party or the other. For this reason the education of both composers and producers was considered to be of primary importance. To this end the guild proposes in the future to conduct seminars in various subjects pertaining to film music by leading experts in the field, and to form liaisons with similar organizations in other countries in order to discover how they deal with similar problems.

It was also necessary to promote the image of the Canadian film composer in general, to wit: yes, there really is such an animal as the Canadian film composer, and further, he is as talented and experienced as those found anywhere else. Composers are suffering from the same lack of credibility in Canada as many other professions within the industry. The showing of Canadian film composers at the trade forum at this year's Festival of Festivals in Toronto demonstrated the competence with which our home-grown composers can treat film, and with more presentations of this kind, it is hoped that producers can be persuaded that they don't necessarily have to look to the south to find a creator of the score for their project.

In order to build as comprehensive a representation of the industry as possible, the guild is encouraging any composer who is engaged in film or television work to become a member. Further information about the guild can be obtained by writing to: The Guild of Canadian Film Composers/La Guilde de compositeurs de film canadien, 133 Hazelton Ave., Toronto, Ont.

Professional Directory of Canadian Film Composers

The following list was prepared by the Guild of Canadian Film Composers.

Lucio Agostini

c/o Mr. Larry Goldhar
Characters Talent Agency
107 Queen St. East
Toronto, Ontario
(416) 863-1411
Credits: **Ragtime Summer; The Little Brown Burrow; Was Tom Thompson Murdered?; Front Page Challenge.**

Louis Applebaum

151 Bloor St. West
Toronto, Ontario
M5S 1T6
(416) 961-1660
Credits: Scores for several hundred films for the National Film Board and other producers in Canada, the United States and Britain. Recent Canadian productions include **Sarah, The Massays,** and **Homage To Chagall.**

Don Archbold

37 Galveston Avenue
Sherwood Park, Alberta
(403) 464-0621
Credits: Scores for over 80 films including one feature, **Parallels** and ten television series.

Michael Baker

1163 West 26th Street

Vancouver, British Columbia
(804) 738-4155
Credits: Numerous Canadian documentary films.

Milton Barnes

192 A Lowther Avenue
Toronto, Ontario
M5A 1E8
(416) 961-9925
Credits: **Blood and Guts**

Patricia Cullen

c/o Tony Tobias
The Pangea Music House
P.O. Box 609, Station "F"
Toronto, Ontario
M4Y 2L8
(416) 922-1600
Credits: **Portraits of Power** (26 episode Television series); **Spread Your Wings** (13 episode Television documentary series); **The Devil And Daniel Mouse; One Hundred And Twenty-Five Rooms Of Comfort**

Victor Davies

102 Lyall Avenue
Toronto, Ontario
(416) 698-5995
Credits: 2 feature length films; 11 documentary films; 2 dramatic Television specials (CBC, CTV); 2 children's musicals for CTV.

Harry Freedman

35 St. Andrew's Gardens
Toronto, Ontario
(416) 921-5530
Credits: **The Pyx**

Andre Gagnon

c/o Luc Phaneuf
(514) 658-0659
Credits: **Running**

Don Gillis

c/o Larry Goldhar
Characters Talent Agency
107 Queen St. East
Toronto, Ontario
(416) 863-1411
Credits: **Second Wind; Rituals; Tell Me My Name; Bethune; Silent Story; Just Jessie; Newcomers; Secret Railroad; Klondike Fever; An American Christmas Carol**

Hagood Hardy

85 St. Clair Ave., East Suite 201,
Toronto, Ontario
(416) 967-6373
Credits: **Second Wind; Rituals; Tell Me My Name; Hailey's Gift; Bethune; Silent Sky; Home To Stay; Dostoevsky; Newcomers; Just Jessie; I, Maureen; Tom And Joanne; Anatomy Of A Seduction; Secret Railroad; An American Christmas Carol; Klondike Fever**

Ron Harrison

6 Oriole Gardens
Toronto, Ontario
(416) 960-3749
Credits: Scores for over 200 Canadian films including, **Flight: The Passionate Affair; To The Wild Country; Adventures In Rainbow Country;** and **Wings In The Wilderness**

Brenda Hoffert

73 Brookview Drive,
Toronto, Ontario
(416) 781-4191
Credits: **Outrageous; Wild Horse Hank; The Third Walker**

Paul Hoffert

73 Brookview Drive
Toronto, Ontario
(416) 781-4191
Credits: Scores for over 200 Canadian films including, **Shape Of Things To Come; Outrageous; Wild Horse Hank; Double Negative; The Third Walker;** and **Highballin**

Paul Horn

4601 Leyws Road
Victoria, British Columbia
V8N 3A1
(604) 477-4833
Credits: Scores for numerous Canadian Television films including, **David And Bert; Centaur; Ballad Of A Bad Man**

Ricky Hyslop

66 East Willow Gate
Toronto, Ontario
(416) 284-4015
Credits: Scores for over 250 Canadian films including, **A Gift To Last** (13 episode Television Series); **Why Shoot The Teacher** and **Helicopter Holy Land**

William McCauley

16 Overbank Crescent
Don Mills, Ontario
(416) 447-9523
Credits: **City On Fire**

Matthew McCauley

16 Overbank Crescent
Don Mills, Ontario
(416) 447-9523
Credits: **City On Fire**

Ben McPeek

131 Hazelton Avenue
Toronto, Ontario
M5R 2E4
(416) 923-3316
Credits: **Rowdyman**

Neville Millar

Suite No. 6
465 King St. East
Toronto, Ontario
M5A 1L6
(416) 368-2001
Credits: **The Tomorrow Man**

John Mills-Cockell

c/o Great North Agency
345 Adelaide St. West
Toronto, Ontario
(416) 363-9901
Credits: **Newcomers; Deadly Harvest**

Fred Mollin

Credits: **Fast Company**

Glenn Morley

8 Highview Cres.
Toronto, Ontario
(416) 651-1838
Credits: **The Masseys; Must Freedom Fail?; Kilroy Is Here; The Nature of Things**

Tibor Polgar

21 Vaughan Road
Toronto, Ontario
(416) 654-7835
Credits: **The House On Front Street; In Praise Of Older Women**

Lawrence Shragge

185 Beverley Street, No. B
Toronto, Ontario
(416) 366-7945
Credits: Assisted in scores for **The Third Walker; Highballin; Shape Of Things To Come;** and **Blood And Guts**

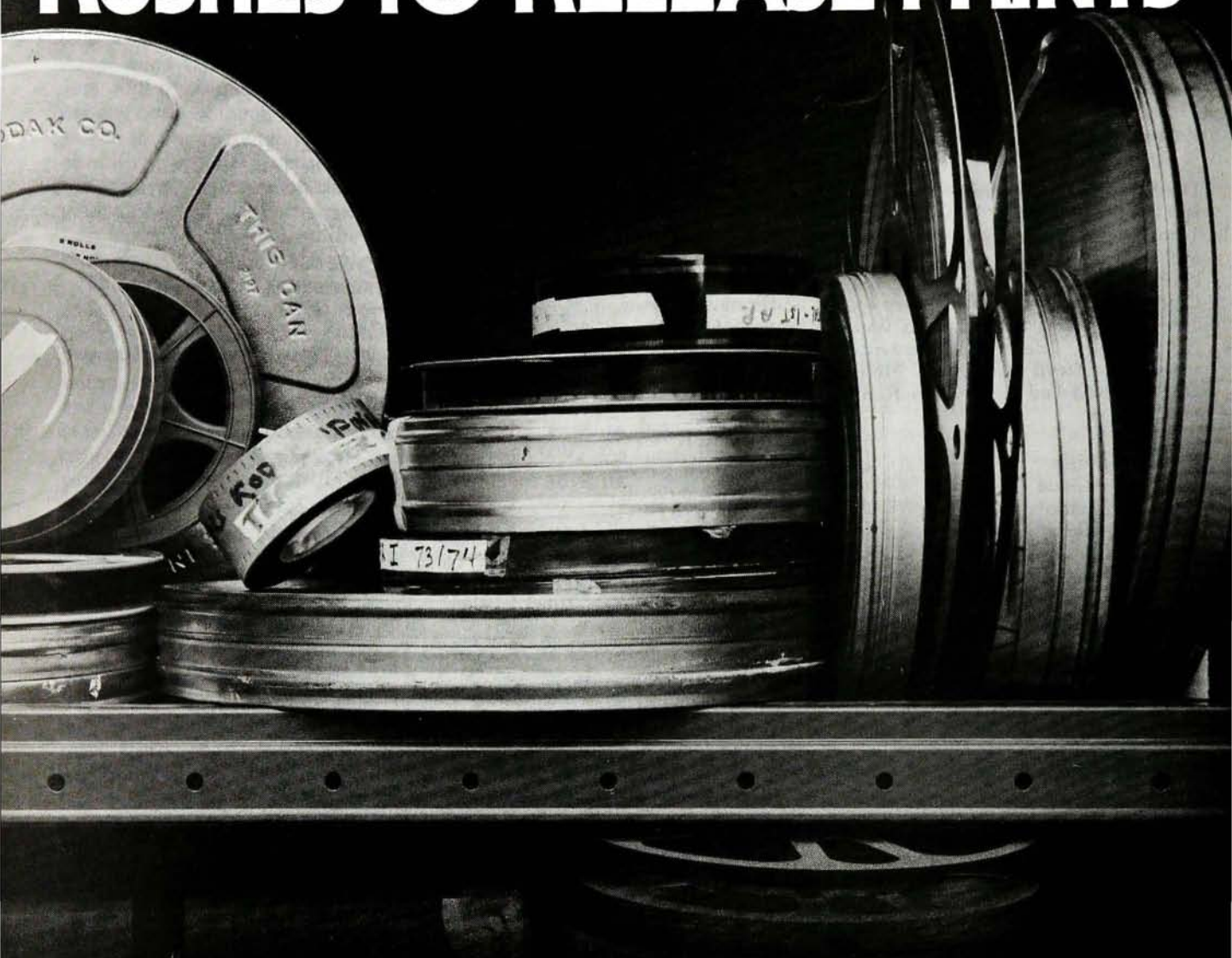
William Skolnik

169 St. George St., No. 605,
Toronto, Ontario
(416) 924-3573
Credits: Various short film and T.V. scores, including **Kids World; The Body Works**

Paul Zaza

33 Scarlett St.
Toronto, Ontario
(416) 762-6951
Credits: **Paperback Hero; Murder By Decree; Stone Cold Dead; Title Shot**

FROM RUSHES TO RELEASE PRINTS



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766-8233

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1225 East Keith Road North Vancouver
987-8191