RMM General Meeting Minutes November 21, 2013 (November 2013 Meeting)

Start Time: 6:34PM

Total in Attendance: 33

Location: RCTV

Agenda:

Introductions:

* Made individually around the room

Upcoming Events:

RMM M2M 2013

* Thursday, January 23, 2014 – Sunday, January 26, 2013
* [www.rochestermoviemakers.org/events/m2m](http://www.rochestermoviemakers.org/events/m2m)
* Passed out flyers and encouraged people to help post them around Rochester
* Announced Nora Brown, Dan Casper, and Mitch Goldman as judges for this year

RMM Writers Workshop

* Next meeting is Tuesday, November 26, 2013 at 6:00PM at Pita Pit, 311 Alexander Street
* Bring outlines, short scripts, or first ten pages of feature for reading and discussion
* All skill levels welcome

Rochester Film Lab

* For directors/editors
* Next meeting is Wednesday, December 4, 2013 from 7:00PM to 9:00PM at Animatus Studios, 34 Winthrop Street (<http://animatusstudio.com/main/home/>)
* Sign up for newsletter and e-mail list at [www.rochesterfilmlab.org](http://www.rochesterfilmlab.org)

RMM General Meeting

* DATE CHANGE to Thursday, January 2, 2014 because of Christmas
	+ White Elephant Party – bring worst holiday gift, re-wrapped, to get chance to open a new gift

RCTV/Rochester Documentary Group Panel Discussion

* Topic of panel discussion: shooting documentaries/films outside of the country
	+ Linda Maroney, Carvin Eison, and Nancy Gerstner will be on panel
	+ Friday, November 22, 2013 at 4:30pm at RCTV
	+ Free and open to the public

Upcoming Projects:

Crystle Slavy - Documentary

* Making a short documentary about her tattoo artist friend who recently suffered from a stroke
* Needs mostly sound and lighting help
	+ Mics and mixers for sound
	+ Fill light for interviews for lighting
* Shooting mid-December 2013 to mid-January 2014
	+ At Steadfast Tattoo
	+ Shooting may only take an hour, finished product will be 5 to 10 minutes long
* Contact crystle@crystleslavy.com for more information

Mike McCourt – Instructional Videos ([www.roccera.com](http://www.roccera.com))

* Needs instructional videos made for his company, regarding ceramics manufacturing
* Needs full production of these professional videos
* Contact mamccourt@att.net for more information

Curt Markham – Stop-Motion Film Re-Make

* Remaking old stop-motion film produced on Super 8
* Needs VO and SFX actors to re-record dialogue
* Contact curt@pixelmander.com for more information

Networking: 6:50PM – 7:10PM

Speaker:

John Centrone – Music and Sound in Film

Background

* 2004 – founded Bethany Ridge Studios
* Produces and composes original music – 12 short films, 2 documentaries, and five feature films in 5 years

“Music won’t make a bad film good, but it will make a good film great”

What music does in a film

* Lends “emotion” to a film
	+ Is the most artificial aspect of a film because we don’t have soundtracks to our lives
* Enacts physiological responses in the viewer
	+ Ex. Quickening pulse, increase in respiration, increase in blood pressure, etc.

There are automatic responses the audience has to different musical codes

* Ex. Major scale = happy; minor scale = sad, scary, or unpleasant
* Played different examples of different types of music that bring out different emotional responses
	+ Ex. Biblical music, doom, flashbacks, passing time
* John has a list of different emotions linked with different musical conventions he can use to create/enhance those emotions through music

To make a soundtrack for a film, John first establishes emotional cues in the film

* Before making any music
* Needs to fist establish a *reason* for music to exist

We cannot multi-task, and film takes advantage of this

* So, we cannot listen to the music *and notice* the film at the same time
* Music, therefore, is the background and it is used to lull us deeper into the film emotionally
	+ All done subconsciously

Music serves three purposes

* Physical function
	+ Establishes setting/location, time, culture, underlying action, etc.
* Psychological function
	+ Creation of mood, rounding off the film, suggesting unspoken thoughts
	+ Insight into makeup of character or philosophical point
	+ Setting up for a surprise, or telegraphing (telling us something is about to come up)
* Technical function
	+ Building continuity from scene-to-scene (bridging through a fade to black) or overall continuity

Sources of Music for Film

* Songs – for pop songs or songs by specific artists – need synchronization license
	+ Could cost $5,000 to $300,000 for limited use
	+ But brings all emotion associated with song into the film
	+ Songs by unknown artists still need sync license, but can lost less or free
* Library Music – fine to use, but is probably better to create original music
	+ Can purchase right-to-use license for music in a library, and can do so royalty-free
		- It can be good, but it doesn’t always “fit like a glove”, like original music
* A song may be in the public domain, but the recording is probably not
* Need to re-record it to avoid royalties
* Current copyright is life of recording artist + 90 years after death

Played scene from *Bury My Heart With Tonawanda* to demonstrate composition technique and show bridging between scenes

* John likes to score films so that it seems like the film was cut to the music, instead of the other way around

Scenarios of Scoring

* Hollywood Method – Composed-to-Picture Scenario #1
	+ Full complement of musicians and technicians to score a film
		- Includes full orchestra
		- Can consume 3% to 5% of total film budget
			* Example: $45,000,000 film should have a film budget from $1,350,000 to $2,250,000
			* 60-piece L.A. film orchestra musicians make $253.00 per musician for fifteen minutes of recording time (=3 hours of working time)
				+ Totals $15,800 for fifteen minutes of recording time
* Rochester Method – Composed-to-Picture Scenario #2
	+ Composer does everything – write, mix, dub, orchestrate, etc.
		- Is able to do it because of sampling software, which has gotten much better over the last ten years
		- Can also add just a couple of real musicians to the mix to greatly enhance the overall sound of the samples

Played clip from *Step 9* (at 14:00 minute mark) and described his composition process

End of Meeting: 8:20PM