

I would like to draw the panel's attention to the following description of the project and the degree of my involvement in researching and implementing the resultant performance.

Musical Consultant, Musical Director and Arranger for the Qantas Film and Television Awards (Media Awards), telecast from the Civic Theatre, Auckland, September 18, 2010

ABOUT THE PROJECT

As noted in the "Qantas Film and Television Awards 2007" documentation, the successful organization of the musical resources of that performance (which eventually lead to my appointment being expanded from Musical Coordinator to include both Musical Director and Arranger) resulted in my appointment for this 2010 presentation.

In addition to the previous roles of Musical Coordinator, Musical Director and Arranger it was natural that I be appointed Conductor as I had arranged all the music cues for the 2007 show and therefore had an intimate knowledge of the music. Furthermore, my previous extensive experience as Musical Director for TVNZ (1970 – 1983) prepared me well for the rigours of managing the musical flow from the podium.

Although we were utilizing a symphony orchestra, unlike a symphony concert with its frequent long pauses, it is essential in a large-scale entertainment show like this that there is continuity between all items with minimal "dead-air" space. In essence, the conductor controls the flow and pace of the show by being ever ready with the next musical link.

Most of the music cues, excerpts from my own arrangements of pop and popular songs, had been prepared for the 2007 performance. However the much greater number of awards required additional links to be scored and/or edited and there were other musical items by guests that needed to be written from scratch.

During my years with TVNZ (1970 – mid 1980s) the music department ran a "very well-oiled machine" and had a team of writers and copyists plus competent office support along with on-call, skilled studio musicians who could handle large-scale events with ease. The gradual winding down and outsourcing of music resources has resulted in 'events managers' with little knowledge of the industry making decisions.

(The saga of how **not** to organize a major event ... and how to pick up the pieces)

For this 2010 project director Glenn Sims first made contact on 24th August to ask if I could once again "work with them in some way, perhaps as music coordinator and to provide my previous cues". The production team had 'discovered' that the APO wasn't available and so were in the process of hiring an alternative orchestra, The Waitakere City Orchestra. Also, as the award show was expected to be longer than in 2007 it appeared that more cues would be required and would possibly need writing.

After considerable to-ing and fro-ing by email it was determined that I should assume the roles of Musical Director and Arranger and it was subsequently determined that I should also be Conductor.

The first meeting with the coordinators, Dazzle, was held on August 30 – *only 15 days prior to first rehearsal* and 19 days prior to the performance - and a vast amount of work remained to be completed.

From that date I was deeply involved in selection of appropriate musicians, the lengthy task of marrying music stings to presenters/artists, sorting running orders, and organizing the collating of the music folders. Ultimately most of the 2007 cues were moved to different places in the show requiring a complete re-set of the music packs.

The Dazzle team's lack of knowledge of the intricacies of mounting an event that required considerable music resources resulted in major delays and much time wasting. This led to Dazzle ignoring many suggestions that would have made the process run more smoothly and reduce overall costs. On Sept 6 Dazzle still had not made decisions on whether the guest act Patea Maori Club would need orchestrating or what form the "Opening Moment" would take. Finally, on Sept 7 Dazzle decided it would be easier for the director and I to make all the decisions re placement of cues. At this stage an acceptable fee structure for my duties was still under negotiation.

By Sept 12 the running order for 51 cues (copied below) had been determined and the collation of music could begin. However, this required creating new parts for a further 5 pieces not used in 2007.

13 Sept, after running order had been finalized and music folders sorted, the client decided they didn't want the scripted walk-off stings, causing much confusion and delay during rehearsal. The running order had to be re-written for inclusion in music packs. I also received a last minute request to orchestrate "Once In A Lifetime" (Talking Heads) to replace the opening grand walk-on sting. This wasn't available for the rehearsal and so was rehearsed at the dress.

Due to on-going incompetence at administrative levels problems continued to mount and on Sept 16 I arranged for another conductor to replace me on the night of performance and resigned from the project.

The impasse was eventually solved and a final arrangement of Jaws was added to the mix, but I was still negotiating rehearsal time issues for musicians in the event of time over-runs due to the constant changes to the running order.

Sunday 12th September 2010

Stewart, colour code for items:

Blue: single or groups of parts repositioned from original book. I have left a space between **single** repo-ed pages, single space where a set of cues are reused e.g. *# 6 and 7 below. (But these are probably all on one page anyway).

Red: New Cue - photocopies needed, OR a new copy needed to *replace* existing page if it is on the right side (i.e. original backed as *page 8 below) In such cases draw a line through the old page in the book. (and I'll check on rehearsal night)

2010 previous cues

Page	Old Music Cue	Item	original cue # Title	(xxx) = loop - stopped as required
1	1	4	3. 'Evening' walk 1	00:19
2	new cue		32. Part of that World 5	New score/parts .pdf coming for this
3	5	26/27	28. Part of that World 1	(00:32)
5	32	113	17. Can You Feel 1	(00:50)
6	33	117	15. Vivere 1	(00:52) (see above – repo-ed set)
7	34	119	16. Vivere 2	(00:42)
8	2	8	5. 'Evening' walk 3	(00:45) (*see Red comments above)
9	17	65	40. Hard Habit 1	(Loop)
	18	67	41. Hard Habit 2	(Loop)
	19	71	40. Hard Habit 1	(Loop)
	20	73	41. Hard Habit 2	(Loop)

NB. The above cues will each be repeated a 3rd time. Please mark page 3X

10	8	36	8. Love Is All 1	00:58
11	9	40	25. There You'll Be	00:57
	10	42	25. There You'll Be (b)	00:57
12	35	125	12. MacArthur Park 2	(00:29) (might need to be new copy)
13	11	46	11. MacArthur Park 1	(00:17)
14	16	60	5. 'Evening' walk 3 (b)	(00:45) (might be a set - might need new copy)
15	3a	12	24. Hard Habit (a/b)	(00:41)
	4a	14	24. Hard Habit (a/b)	(00:41)
	3b	18	24. Hard Habit (a/b)	(00:41)

	4b	20	24. Hard Habit (a/b)	(00:41)
	3c	24	24. Hard Habit (a/b)	(00:41)
	4c New Cue	24	24. Hard Habit (a/b)	(00:41) (Mark extra repeat on score)
16	30	105	29. Part of that World 2	(00:26)
17	24	87	28. Part of that World 1	(00:32)
18	30	105	29. Part of that World 2	(00:26)
19	22	78	6. *'Evening' walk 4	
20	25	89	27. Somewhere 2	(00:50)
	26	91	27 Somewhere 2	(00:50) (Mark extra repeat on score Play 2X)
21	49	164	19. Sooner or Later 1	00:17
22	28	98	35. Being Alive 2	(00:41) (NB on the same page – played in reverse order)
	27	96	34. Being Alive 1	(00:24)
23	28	98	35. Being Alive 2	(00:41) (New Cue –extra page to avoid confusion)
	27	96	34. Being Alive 1	(00:24)
24	New Cue		17. Can You Feel 1	(00:50)
25	New Cue		40. Hard Habit 1	(Loop) (new copy of Page 9) Marked PLAY all
			41. Hard Habit 2	(Loop)
			40. Hard Habit 1	(Loop)
			41. Hard Habit 2	(Loop)
INSERT Orch moment???				
			2. Spring 1	00:19 Played a bit faster
26	New Cue		16. Vivere 2	(00:42) (new copy of Page 7) Vivere 2 only
27			15. Vivere 1	(00:52) (new copy of Page 7) Marked PLAY all
			16. Vivere 2	(00:42)
28	52	174/176	5. 'Evening' walk 3	(00:45)
29	New Cue		40. Hard Habit 1	(Loop) (new copy of Page 9) Marked PLAY all
			41. Hard Habit 2	(Loop)
			40. Hard Habit 1	(Loop)
			41. Hard Habit 2	(Loop)
30	55	185	7. I Believe My Heart	00:16
31	56	189	13. MacArthur Park 3	00:39 New score/parts .pdf coming (on 1 page)
	57	191	12. MacArthur Park 2	(00:29)
	56	189	13. MacArthur Park 3	00:39 Repeat above cues Mark score play2X
	57	191	12. MacArthur Park 2	(00:29)
32	New Cue		8. Love Is All 1	00:58 (new copy of Page 10)
33	42	144	9. Love Is All 2	(00:50)
	42	144	9. Love Is All 3	NB Use Love Is All 2 from last cue 'Briskly'
	42	144	9. Love Is All 2	(00:50)
	42	144	9. Love Is All 3	NB Repeat of above cues Mark score play 2X

34	53	180	26. Somewhere 1	
35	New Cue		27. Somewhere 2	(00:50) Copy of page 20
				NB Repeat of above cues Mark score play
36	22	78	6. *'Evening' walk 4	(new copy of Page 19)
37	46	156	36 Be 1	(00:36)
	47	159	37 Be 2	(01:04)
38	17	65	40. Hard Habit 1	(Loop)
39			15. Vivere 1	(00:52) (extra new copy of Page 7)
			16. Vivere 2	(00:42)
40			12. MacArthur Park 2	(00:29)
			14. MacArthur Park 4	00:14
41			15. Vivere 1	(00:52) (extra new copy of Page 7)
			16. Vivere 2	(00:42)
42	New Cue		4. Evening Walk 2	
43			9. Love Is All 2	(00:50)
			9. Love Is All 3	NB Use Love Is All 2 from last cue 'Briskly'
			9. Love Is All 2	(00:50)
			9. Love Is All 3	NB Repeat of above cues Mark score play 3X
44			7. I Believe My Heart	00:16 (extra new copy of Page 30)
45	9	40	25. There You'll Be	00:57 (extra new copy of Page 11)
46	13	52	23. Sunset Boulevard 2	00:25
			23. Sunset Boulevard 2	00:25 Mark score play 2X
47	30	105	29. Part of that World 2/5	00:26 Mark score play from bar 11
48	New Cue		39. You're My World	New score/parts .pdf coming for this
			39. You're My World b	Mark as repeat
49	New Cue		2. Spring 1	00:19
50	New Cue		33. Love Changes	New score/parts .pdf coming for this
51	New cue		38. Celebration	New score/parts .pdf coming for this