

9 February 2013

To Whom It May Concern:

It is my pleasure to take time to hail Charles Sydnor, an extraordinary composer and person. I was fortunate to have Charles 'foisted on me' by an Executive Producer on the Sony/Hallmark TV movie "Hannah's Law" which I directed. There were three strong producing entities all vying and it was my luck that the winner would bring me Charles and not even allow me to have a say. The results are wonderful and elevated the movie in ways I didn't think possible.

Westerns are, needless to say, very dependent on music. Those long wide beauty shots cry for equal aural beauty. Charles came through in spades.

I particularly want to make mention of one scene, a classic Western bar poker scene, which we cut to be completely dependent on music. We could never temp in something that represented the Sergio Leone homage. There were numerous executive fights that the scene was not working and I was left with the awful feeling that they would demand a re-cut before the true nature of the scene was displayed. Charles jumped in, understood every tone and nuance, and saved the scene from an early demise.

I also should praise Charles for negotiating the politics with aplomb. He knew he was not my choice and made me love him. He also won over the other producer groups – a near impossible meeting of minds.

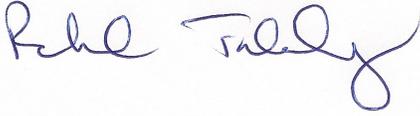
I have since begged Charles to work with me again twice. The first, a mini-series, was put on hold but still looms as a possibility quite soon. The other, which Charles completed for me with minimal money and time, is a 3-D musical short set in Oxford in 1870 and in a dream world. An experiment in low-budget 3-d with infrared and CGI, the film is also a tale of Charles Dodgson and Alice Liddell and an homage to the beauty of mathematics. The pacing is challenging as we slip in and out of fantasy with 3-d limitations. Charles' addition is astonishing.

I need to admit that I am not a great communicator when it comes to what is necessary with music. Charles encourages me to speak in emotional and dramatic terms, not musical ones. He is able to interpret beautifully my layperson musings.

The entire piece now hangs together because his music creates a tapestry that weaves the period, musical and fantasy elements.

I can wholeheartedly recommend Charles on every level. I will use him whenever I am permitted (tax breaks, visas, etc, notwithstanding) as I know that he has made my work better. I would not feel limited by genre (but can he do x or y will not enter into my calculation), because I trust him to understand the nature of the film in a musical forum.

Best regards,

A handwritten signature in blue ink that reads "Rachel Talalay". The signature is written in a cursive, flowing style.

Rachel Talalay
Director/Producer