



“I didn’t even know you could have a job where you could work in both film and music, which I consider to be the two greatest fields in the world. I feel very lucky.”

From the very beginning, even when movies were “silent,” music and film have undeniably gone hand in hand. Can you imagine watching blockbuster films like *Star Wars* or *Harry Potter* without their fantastical and dramatic orchestral scores? And think back to last year’s mega-successful animated feature *Cars*—Rascal Flatts’ hit cover song “Life Is a Highway” was the perfect accompaniment to the movie. The right music heightens the emotional experience of any film. Having worked on films like this spring’s *The Nanny Diaries* and the upcoming summer comedy *Fanboys*, Rachel Levy enthusiastically let us in on the process of how films come together with their ideal musical match at The Weinstein Company.

**who:** Rachel Levy

**Job:** VP Motion Picture Music, The Weinstein Company

### How did you get started?

I went to the University of Pennsylvania and got a degree in communications. I had internships in film and music, but I didn’t really know where I would end up. Then I started temping in the publicity department at the Weinstein Company, and never left. When a spot opened up in music, I jumped at the opportunity. I didn’t know you could have a job where you could work in both film and music, which I consider to be the two greatest fields in the world. I feel very lucky.

### What are your main responsibilities?

I oversee all the music that goes into our films. That includes hiring composers to score a film, sometimes creatively choosing music for our films, and also overseeing the legal aspects to make sure the music is cleared so we can use it in our film.

### What do you look for when hiring a composer?

It’s a combination of a lot of different things. It depends on what kind of score the director and the producers want. Also, some composers are better at specific types of scores. For example, some composers prefer to do horror scores while others prefer to do scores for dramas.

### What’s the process for placing preexisting music?

It depends on the scene and the musical tastes of the filmmakers. Some directors are more knowledgeable about music than others and have a clear idea of what they want. I’ve had directors come to me with a CD of music before the movie is shot and say, “This is what I want.” Sometimes, we talk filmmakers through what

type of music they’re looking for, whether it’s pop, R&B, or hip-hop. It’s really dependent on the film and what scenes actually require music.

### Have you ever had to debate a music choice with the filmmakers?

Sure, mostly because I feel that it doesn’t work. Usually, it’s about the pace of the film, or it doesn’t make the scene either emotional enough or funny enough, or it’s just that we don’t think that it’s right for the film. However, that doesn’t happen often.

### Is there any particular film genre you prefer to work with?

The range of movies that we put out is quite varied, and I like getting to work on all of them. I always like working on the *Scary Movie* series, just because they are big comedies and are so silly.

### What special skills are required to do your job?

At this company, you get to wear a lot of hats, so the ability to multitask is important. You need to be very resourceful and balance a lot of different things, and be able to solve unexpected problems that come up.

### What do you enjoy most about your job?

I like a little bit of everything, but for me there’s nothing like the scoring process, where you go to a scoring stage and you see the picture up against a 90-piece orchestra. That’s pretty powerful. I also like being able to expose new artists and new music to everybody. I really feel lucky to have the job that I have.

—Veronica Dominguez-Garcia

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