



It has been five years now since we left *Deepstill*. I look back on my time in that forest (literally and metaphorically) with great fondness and gratitude. From writing the script to assembling the cast, from filming in the forest (often in the cold) to editing the final two-and-a-half-hour product, from creating the sound design from scratch to premiering *Deepstill* to an auditorium full of family and friends, going to *Deepstill* was one of the most enriching and significant experiences of my life. However, of all the things that came out of *Deepstill*, perhaps my favorite thing was the honor and the fun I had composing this score with my friend Grant Dicks. As musicians, neither of us had ever done anything remotely close to producing two hours of original music. Armed only with our creativity, a random assortment of instruments (including one we invented ourselves: the bello, that is, a banjo played like a cello), the support of our families and fellow musicians, and the inspiring examples of film composers like John Williams and Hans Zimmer, we ventured off into the great unknown. And what an adventure it was! Relistening to the score today, I am amazed at its variety, energy, and beauty. Sure, there are flaws, too, particularly with sound quality, but I'm still proud of this collection of sounds and melodies. Most of all, I am thankful for Grant and his willingness to join me on this little quest. Thanks, friend, for the music and the memories.

-Robert Brown

Five years later, I still consider the *Deepstill* recording project the funnest part of my sophomore year of high school. (This has nothing to do with the fact that absolutely nothing else happened that year). The finished project was by no means perfect (I don't think we wanted it to be), but I'm still amazed at what we accomplished in a living room with a few friends, one microphone surrounded by a blanket fort, and a bunch of instruments (several of which could not be tuned). The memories I have from that project are priceless: everything from tracking the amount of time Robert wasted in between takes to rewriting American history to creating new instruments to falling asleep while playing said new instruments (and still managing to make that the best take). This project has changed the way that I write music. I continue to find *Deepstill's* influence whenever I improv on piano or any other instrument. I can't think of any way I would have rather spent my sophomore year.

-Grant Dicks