



Gerald was born and raised in East Acton, West London. His mother Sheila, was a gifted classical pianist and his father David, an avid jazz aficionado.

Much to his mother's despair, all her efforts to get Gerald to learn to play the piano fell on deaf ears. However music, both classical and jazz, were always present in the household throughout his childhood, but none of that (to quote his mother) "ghastly pop rubbish" which was subsequently banned from the house.

In 1971 (or thereabouts) one fateful evening, Gerald was idly watching the old BBC as usual, when the next program up was the first live ensemble performance of Mike Oldfield's 'Tubular Bells'. After watching it, Gerald was sold on the idea that he should learn to play the guitar. God save us all.

With much badgering of his parents, Gerald took himself off to the local Shepherd's Bush Argos (a discount store chain in the UK). There he paid the princely sum of about twenty quid for a Kay acoustic guitar, which seemed to be made out of Balsa Wood.

Undaunted, Gerald did the mandatory two weeks 'initiation course' of trying to change from A7 to D Major with blistered and blooded fingers.

Figuring out it may be advisable to learn at least one more chord; he enrolled in classical guitar lessons. After about six months, his teacher finally had a nervous breakdown after having to endure his nonexistent skills and him annihilating every piece of music he was supposed to study.

So, not surprisingly, Gerald left the class to embark on a 'self taught' path. In 1974, Gerald transferred to the school Ealing Green in the adjoining town of Ealing. Right from the get-go he took an instant dislike to this 'cocky pratt' in his class called Nick Gaiger. (Just out of interest, Simon Townshend, The Who's Pete Townshend's brother; was also in his class). Simon was a really nice bloke actually.

This mutual dislike culminated in the obligatory "alright, I'll see you outside after school" for ensuing fisticuffs. These fisticuffs entailed basically standing eyeball to eyeball to one another going 'yeah? Come on then' and 'Nah, you come on then', typical British schoolboy fighting tactics.

After about twenty minutes of this, the eager crowd that had gathered quickly dissipated leaving the two standing there like a couple of knobs. Aware of their acute embarrassment, they decided to fall about laughing and become life long friends instead.

Nick had been taking piano lessons at the time and on several visits to each other's houses they began jamming together. This went on for several more years until it was time to figure out what to do next after O and A levels. While at school, Gerald got into the Prog Rock bands of the time, such as Steve Hillage, Genesis, King Crimson, Gong, Mike Oldfield, Vangelis (the Bladerunner soundtrack is his all-time favorite along with Zulu and The Duellists) and Pink Floyd.

Steve Hillage, Steve Hackett, Mike Oldfield and Robert Fripp still remain his major influences today as does John Barry, Ennio Morricone, Eric Satie, Gorecki, Joseph Canteloube and Jan A. P. Kaczmarek.

After leaving school, Gerald decided to go to Art College to find sex, drugs and Rock and Roll. After entering Twickenham College (now Richmond upon Thames College) he discovered that none of the above was to be found there. So he embarked on a BA course in Graphic Design instead and left to become a Graphic Designer, which is his main career.

In 1993, after an eight-year stint working at London's Wolff Olin's, Gerald was offered a job in NYC, an opportunity too good to miss. So with a fond farewell to 'Old Blighty', Gerald took up residence in the US.

It wasn't until about 2003 that the new Apple Macs hit the market with OS X. Having been using them his whole life for design, these new models came with a nifty little program called Garageband.

After phutzing around with it for a while he was blown away with how amazing it was and how technology had opened up such tremendous potential for digital home recording. After bringing it to Nick's attention, Nick ran out and got himself one too.

Given that there was 3,000 miles between them, they once again turned to technology to solve the problem. Using i-Chat web cams and a fairly robust FTP server, they were able to compose tracks together over the transom, sending files back and forth for the other one to add to so the tracks and compositions would build.

Both have shared a great passion for film and film soundtracks. Although it's somewhat dangerous to put labels on one's work, there's no doubt that their style tends to gravitate towards the more atmospheric, mood building, down-tempo, ambient side.

They were also fortunate to be on the cusp of today's ability to more readily get one's music 'out there', through conduits such as networking sites like MySpace, Garageband.com and the plethora of Podcasters and Bloggers that are now putting together some fantastic shows featuring new and upcoming artists, bringing greater exposure to a wealth of musical styles and sounds, unencumbered by the interference of corporations, record labels and advertisers.

It was from Garageband.com that they got their first request from a Podcaster, to feature one of their tracks on the Well Made Music Podcast, aired by Neil (no one knows his last name!) up in Scotland. The featured track was Clear Air Turbulence. As for any artist looking for 'a break', this seemed to be it, and as a result, they began to be picked up by more and more podcasters who featured their music.

After pretty much going as far as they could with Garageband, they took it to the next level and now use Logic Pro 7 to compose, engineer and produce their music. Admittedly, Logic is a pretty steep learning curve, but Mac Pro Video and VTC.com made this a lot easier with their terrific online training courses.

Just recently they were approached by a film company called Driver Productions on MySpace and have been commissioned to score their upcoming film, 'The Driver'



Nick was born and raised in Norwood Green, a suburb of London which is very, if not a little too near Heathrow airport.

From an early age his parents were keen that he had a 'good start' in life and part of this master plan was piano lessons, to which he took an instant dislike, as the obligatory practice sessions interfered with such character building pastimes as television and general mischief. He would protest rather than practice although this continual battle of wills begrudgingly gave him some keyboard skills. By the age of eleven however his will became stronger and he informed his poor Mum and Dad that he no longer wished to continue, and as far as they were concerned many years of quite expensive lessons went down the drain.

Whilst he acknowledges that at school he was a bit full of himself, his friendship with Gerald, whom he met at the age of 13 was one of the good things he remembers from his early years. Gerald was quite a comedian from an early age, with a sense of humor that could raise those around him to fits of laughter. From this period however Nick remembers Gerald as having an extraordinary creative and artistic talent. One of his most favored memories is of Gerald studiously drawing caricatures of various teachers during lessons, at the back of the class, and always being ready with a witty quip comment when he was discovered. At about 15 years old Nick was inspired by Gerald, who was learning the guitar to 'rediscover' or more to the point discover for the first time that he had an interest in playing the piano. The forced lessons of some years previously had not been forgotten and Nick remembers with affection sitting in Gerald's parents home trying to knock some music together with Gerald as a keyboard/guitar combination.

By the end of the school years however they both went their separate ways although kept in contact. Gerald's career took off as he secured prominent positions in the art/design field whilst Nick's languished in mediocrity. After a few wasted years going from job to job déjà Nick found work as an Estate Agent, but after only a few months realized that this was not the job for him and at that point decided that he wanted to stay in property and embarked on a course to qualify as a chartered building surveyor, a road that was to take six years. During this period of following their own lives, contact between Nick and Gerald drifted although on the occasions when they did meet up it was if they had never been apart and the old camaraderie of long-term school friends was still there.

Around the time Gerald moved to New York in 1993, Nick set up working on his own, and has been ever since. His interests in music appreciation however has been ever present and once qualified and no longer on a trainees wage he was able to satisfy his desire for good hi-fi kit, a weakness that it present to this day, and is the proud owner of some quite specialist reproduction equipment. But always this was as a listener and no thought of actually trying to create his own music arose. He has always gravitated towards more orchestral music, in particular soundtracks which have over the past fifteen years or so, have risen from incidental music to standalone compositions in their own right with particular reference to the work of Hans Zimmer, and James Horner, and previously for the early development of the 'ambient' genre from Vangelis, John Michelle Jarre and Mike Oldfield.

Latterly, he has taken an interest in the music applied to some of the more popular and heavily resourced computer games which seemingly are beginning to reflect the road that film scores took during the nineties and early 2000's, with recognition that independent albums of these are starting to appear such as Unreal and Halo.

Although Nick used PC's for his own business from its inception in 1993, he 'switched' to Apple in 2002, in no small measure to Gerald's advice (and sometimes strategic sarcasm), and has been very grateful ever since. He remembers with absolute clarity a telephone call he received from his Gerald with the words, 'Nick have you tried this program called Garageband'.

Inspired by Gerald's lead, a flurry of equipment purchase, and discovery of the iChat facility, a whole new dimension to their friendship and potential musical collaboration opened up. The latest hardware and software was obtained, with Nick again taking Gerald's guidance, and the whole concept of working together on music took hold, although Nick sometimes catches himself with déjà vu, remembering those two schoolboys trying hard with their limited skills to play the guitar/piano back in Gerald's home in East Acton. Perhaps nothing as changed as far as their enthusiasm is concerned (or limited skills!). It's just that now they are opposite sides of the Atlantic utilizing and applying the amazing new equipment and software available. In a sense it is the realization of a childhood dream.