



FILM MUSIC weekly

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"Bridge to Terabithia" features a score composed by Aaron Zigman.

Creating the sound of a fantasy world

SCORE OF THE WEEK

BRIDGE TO TERABITHIA
Aaron Zigman

■ **Aaron Zigman** has written music for films in many different genres but fantasy is a first for him. Disney's *Bridge to Terabithia* gave him the opportunity to write a big orchestral score – but the director also wanted him to avoid writing a "typical" Hollywood score. Creating the sound for *Terabithia* included sampling dulcimers in 6/8 and unusual sounds underneath the orchestra. **p:6**

William Ross to conduct the Oscars

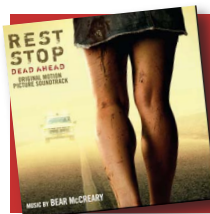
■ Composer William Ross makes his first appearance as the conductor of the Academy Awards orchestra at this year's Oscars next week. The appointment of Ross as the music director for the 79th Academy Awards was announced by telecast producer Laura Ziskin last week. William Ross has been in the film music business since the mid 80s, both as a composer in his own right and as an orchestrator and conductor for other prolific composers. **p:3**

Legendary songwriter Ray Evans passes away

■ Ray Evans, who won three Academy Awards together with fellow songwriter Jay Livingstone, has passed away at the age of 92. Best known for "Mona Lisa" and "Que Sera, Sera", Evans wrote numerous hit songs. **p:4**

Eastwest announces set of new sample libraries

■ Eastwest has announced six new sample libraries built on their new 64 bit sample engine, "Play". **p:9**



"Evil pleasure"

There is a "real evil pleasure" in listening to Bear McCreary's new album *Rest Stop*, writes Daniel Schweiger. **p:8**

TECHNOLOGY: Getting a big sound for a small investment

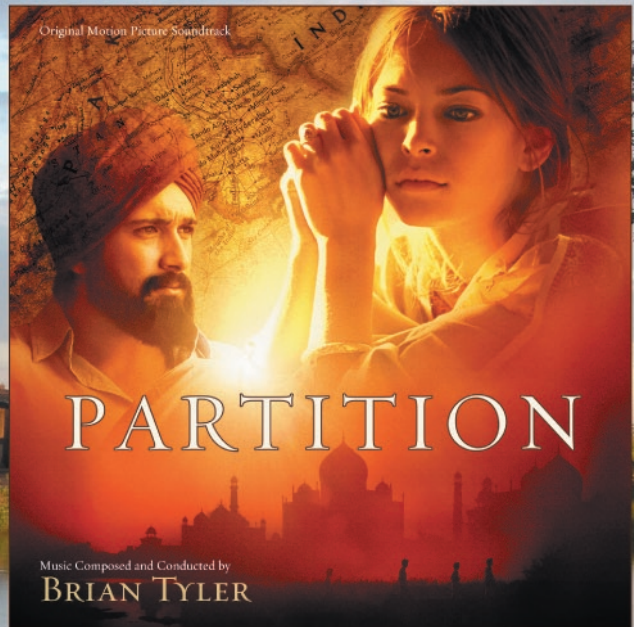
■ How do you create a big sound without having to invest in the most expensive sample libraries, hardware and software? **p:10**

MORE INSIDE:

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- p:4** BRUCE BROUGHTON COURSE AT UCLA
- p:5** ASCAP ANNOUNCES MEMBERSHIP MEETING
- p:12** THE SCOREBOARD - more than 200 composers and their scoring assignments listed

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This Week on

FMR FILM MUSIC RADIO

ON THE SCORE: AARON ZIGMAN

Film music journalist Daniel Schweiger interviews Aaron Zigman, whose music leads us over the *Bridge To Terabithia*. Also hear interviews with Johnny Klimek and Reinhold Heil, Alexandre Desplat, Hans Zimmer and Thomas Newman.

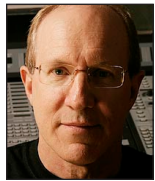
INSIDE THE BUSINESS: DOUG WOOD

Join host Mark Northam for an candid, in-depth interview with composer and music library owner Doug Wood about his ASCAP Board candidacy and more. Also hear interviews with Dan Kimpel, John Braheny and Samm Brown III.

TUNE IN HERE!

William Ross takes over the Oscar baton

Composer William Ross has been appointed music director for this year's Academy Awards in Los Angeles on February 25, it was announced by telecast producer Laura Ziskin last week.



honorary Oscar: Ennio Morricone (for "his magnificent and multi-faceted contributions to the art of film music").

58-year old Ross is a Hollywood film music veteran who has scored films such as *Harry Potter* and *the Secret of Chambers*, *Ladder 49*, *Tin Cup*, *Black Sheep* and *My Dog Skip*. His most recent scores include *Driftwood* and *September Dawn*. Most of his experience, however, comes from his extensive work as an orchestrator and conductor for other composers, including Alan Silvestri, Michael Kamen, Danny Elfman, Don Davis, Klaus Badelt and David Newman.

Besides music by the legendary Italian maestro, Ross will most likely lead the orchestra through repeated snippets of music from *Dreamgirls* (Henry Krieger), *Babel* (Gustavo Santaolalla), *The Queen* (Alexandre Desplat) and *The Departed* (Howard Shore) – those are the films that got the most nominations this year.

And as the music director for the Academy Awards, Ross will focus even more on working with other composer's material.

Nominated for the "Best Original Score" Oscar are Gustavo Santaolalla for *Babel*, Thomas Newman for *The Good German*, Javier Navarrete for *Pan's Labyrinth*, Philip Glass for *Notes on a Scandal* and Alexandre Desplat for *The Queen*. In the song category, Henry Kriger got three nominations for songs from *Dreamgirls*, and the other nominees are Randy Newman for "Our Town" from *Cars* and Melissa Etheridge for "I Need to Wake Up" from *An Inconvenient Truth*.

"There is a tremendous amount of music to be dealt with in a variety of styles and that is really what the job is about," says William Ross to Film Music Weekly.

William Ross takes over the Oscar baton from Bill Conti, who conducted the orchestra for the 18th time last year.

The Oscars take place on February 25 at the Kodak Theatre at Hollywood & Highland Center, and it's an unusual year in that a film composer will receive the

mc

CONDUCTING THE OSCARS:

- Previous Academy Awards music directors:
- 2006: Bill Conti
- 2005: Bill Conti
- 2004: Harold Wheeler/Marc Shaiman
- 2003: Bill Conti
- 2002: John Williams
- 2001: Bill Conti
- 2000: Burt Bacharach/Don Was
- 1999: Bill Conti
- 1998: Bill Conti
- 1997: Bill Conti
- 1996: Tom Scott
- 1995: Bill Conti
- 1994: Bill Conti
- 1993: Bill Conti
- 1992: Bill Conti
- 1991: Bill Conti
- 1990: Bill Conti
- 1989: Marvin Hamlisch
- 1988: Bill Conti
- 1987: Lionel Newman
- 1986: Lionel Newman/Dominic Frontiere
- 1985: Bill Conti
- 1984: Ian Frasier
- 1983: Bill Conti
- 1982: Bill Conti
- 1981: Henry Mancini
- 1980: Henry Mancini
- 1979: Jack Elliott/Allyn Ferguson
- 1978: Nelson Riddle
- 1977: Bill Conti
- 1976: John Williams

FROM THE PUBLISHER

Sharing your talents is the greatest gift

The death Thursday of songwriter Ray Evans and the recent deaths of composers Shirley Walker and Basil Poledouris are a reminder of how important it is for composers and songwriters to maintain and share the art of writing music. Ray Evans, Shirley Walker and Basil Poledouris all were masters at their craft, all had styles uniquely theirs, and excelled in their own careers. But they also looked beyond their own careers and challenges and shared their craft by generously giving of their time and talents to students and others they worked with.

Indeed, in this day and age of reduced or eliminated budgets for music in our schools, freely sharing our talents with others is perhaps the greatest gift we can give to future generations of composers, lyricists and songwriters. Whether you live in a major music city like Los Angeles or New York, or a city or town where music isn't as big an industry, there are always opportunities to share your talents with others.

The joy of learning how to create something musical is a gift whose value cannot be underestimated. Learning how to express feelings and emotions through music provides an outlet for creativity that can be incredibly beneficial for students regardless of whether or not they plan to pursue a career as a professional musician. In the words of my favorite film scoring instructor, the late Don B. Ray who founded the UCLA Extension Film Scoring program, "onward and upward with the arts!"

Mark Northam
Publisher
 mark@gmdgroup.com

SIGNINGS & PROJECTS

Mychael Danna: **Fracture**



Canadian composer Mychael Danna (*Little Miss Sunshine*, *8mm*, *Girl Interrupted*) is composing a noir-tinged score for *Fracture*, a thriller directed by Gregory Hoblit and featuring a strong ensemble cast including Anthony Hopkins, Ryan Gosling, David Strathairn, Billy Burke and Rosamund Pike. The film will be released by New Line Cinema on April 27.

Graeme Revell: **The Condemned**



Graeme Revell, the composer whose credits include *Sin City*, *From Dusk Till Dawn* and *Daredevil*, is providing the music for *The Condemned*, an action thriller starring Vinnie Jones and Steve Austin. Scott Wiper has directed the film, which is set to be released on April 27. Among Revell's other upcoming films are *Marigold*, a comedy directed by Willard Carroll.

Trevor Morris: **The Hills Have Eyes II**



Fox Atomic's follow-up to the remake of *The Hills Have Eyes*, coming out on March 27, gets an original score written by Trevor Morris, a composer who has done additional music for and co-produced the scores for numerous films scored by Hans Zimmer. Morris describes the score as "a blend of aleatoric orchestral gestures as well as a heavy blend of electronica". mc

JUST A MOMENT...



... Jeff Beal, whose Emmy-nominated music for the TV series *Rome* comes out on CD by Rykodisc tomorrow.

What took you so long?

I'm thrilled we are finally releasing it. We had several offers from labels much earlier on in the life of *Rome*. Luckily one of our creative execs HBO rallied to the idea and we got it done with her help, in time to concur with the airing of our 2nd season.

How would you like to describe the music for *Rome*?

For starters, it's quite different than anything else I've ever done, which was the challenge and eventual great pleasure of working on this amazing project. I tried to root many of the sounds and instruments in history, using the geography of the Roman republic at the time of our show as a springboard for that. The goal was to make the audience feel they were immersed in an ancient and somewhat strange world.

Was it difficult to "kill your darlings" to get it down to album length?

Yes, is was difficult! There was about five hours of music created for season one. I think there is enough material from the 1st, and now 2nd season, to justify a follow up CD if there is sufficient interest from the fans and a label. **mc**

Three-time Oscar winner Evans dies

Man behind "Mona Lisa" and "Que Sera, Sera" passed away at 92

Ray Evans, a composer and songwriter who won three "Best Song" Oscars together with his songwriting partner Jay Livingston, has passed away at the age of 92.

Evans, who penned such immortal songs as "Mona Lisa", "Que Sera, Sera" and "Silver Bells" as well as the theme tune to *Bonanza*, died on Thursday at UCLA Medical Center. According to Variety he had suffered a heart attack at his Bel Air home.

Ray Evans and Jay Livingston were perhaps the hottest songwriters in Hollywood during the 1940s and 50s and they won Oscars for "Buttons and Bows" from *The Paleface* (1948), "Mona Lisa" from *Captain Carey, USA* (1950) and "Que Sera, Sera" from Alfred Hitchcock's *The Man Who Knew Too Much* (1956). They were also nominated for "The Cat and the Canary" from *Why Girls Leave Home* (1945), "Tammy" from *Tammy and the Bachelor* (1957) and "Almost in Your Arms" *Houseboat* (1958). Evans also wrote the lyrics



Jay Livingston and Ray Evans pose at the piano.

for Henry Mancini's "Dear Heart" from the 1964 film with the same title, which earned Evans his seventh and final Oscar nomination as well as a Golden Globe nomination.

Among other hits penned by Evans/Livingston are "Silver Bells" from *The Lemon Drop Kid* (1951), which became a Christmas

standard sung regularly by Bob Hope on his TV specials.

Evans/Livingston are also credited with having written one of the most popular TV themes of all time: *Bonanza* (1959). For the small screen, they also penned the title tunes to *The Bugs Bunny Show* (1960) and *Mister Ed* (1961).

Evans was born in Salamanca, N.Y., on February 4, 1915, and went to the Wharton School and the University of Pennsylvania, where he met Jay Livingston. They began writing songs in New York in the 1940s. They moved to Hollywood in 1944 and went under contract to Paramount, working on films such as *Unconquered* (1947), *The Big Clock* (1948) and *The Big Carnival* (1951).

Evans/Livingston also worked on several Broadway productions, such as Tony Randall's *Oh Captain!*, which earned them a Tony Award nomination, and George Gobel's *Let It Ride*.

Evans and Livingston were named to the Songwriters Hall of Fame in 1977. Livingston died in 2001. **mc**

Broughton to give one day course at UCLA

■ Veteran film composer Bruce Broughton will host a special one-day course at UCLA Extension in Los Angeles on Saturday, March 24 from 12:00pm to 5:00pm that will explore and analyze aesthetic issues in composing to picture.



Drawing on his experience reaching back several decades (credits include *Tombstone*, *Lost in Space*, *So I Married an Axe Murderer*, *Silverado* and *Honey, I Blew Up the Kid*), Broughton will

detail a range of processes, from presenting compositional sketches to supervising orchestral scoring sessions. The course will include film and audio clips from his works, and will also discuss subjects including developing themes, psychological effects of harmony and texture, instrumentation, period emulation, and the art of collaborating with directors and producers. Advance enrollment is required, and the course fee is \$95.00. **mn**

www To enroll, visit UCLA and register for course S8098U.

OPENING THIS WEEK

THEATRICAL

- *Amazing Grace* (David Arnold)
- *The Astronaut Farmer* (Stuart Matthewman)
- *Gray Matters* (Andrew Hollander)
- ▶ *The Number 23* (Harry Gregson-Williams)
- *Reno 911: Miami* (Craig Wedren)
- *Starter for Ten* (Blake Neely)



DIRECT TO DVD

- *The Bros.* (Kays Al-Atrakchi)
- *Crooked* (Kenny Meriedeth)
- *Dead Mary* (Alphonse Lanza)
- *E.S.P.* (Dawi Williams)
- *Walking Tall: The Payback* (David and Eric Wurst)
- *Wilderness* (Mark Thomas)

ASCAP membership meeting on March 5

■ ASCAP has announced their 2007 Annual Membership Meeting. The meeting will be held on March 5 at Frederick P. Rose Hall at Lincoln Center in New York.

The meeting will be held at 3:00pm, and there will be a pre-meeting seminar at 2:00pm.

At the meeting, ASCAP President Marilyn Bergman, CEO John LoFrumento and Executive Vice President & Director of Membership Todd Brabec will speak to

members about ASCAP operations and membership, legislation and industry affairs.

After the meeting attendees can meet ASCAP member benefits partners and staff.

RSVPs are required for the meeting, and only ASCAP members will be accommodated – no guests. **mn**

[www](#) To RSVP for the meeting, visit [ASCAP here](#).

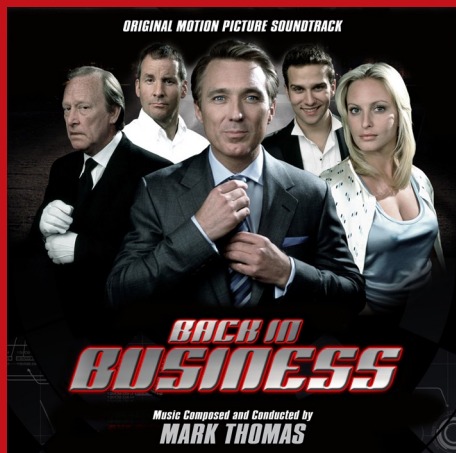
Annie Award goes to Randy Newman

■ This year's Annie Award for "Best Music in an Animated Feature Production" went to Randy Newman's *Cars*. James L. Venable and Jennifer Kas won the "Best Music in an Animated Television Production" for *Foster's Home for Imaginary Friends*.

Shore's "Fly" opera to premiere in Paris

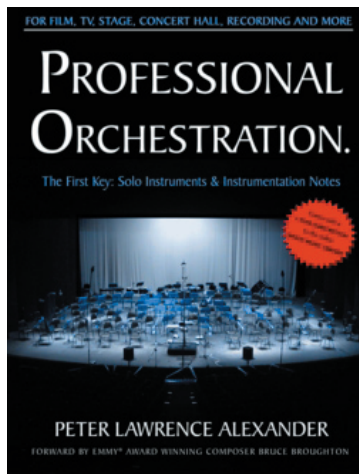
■ Associated Press reports that Howard Shore's opera version of *The Fly* will premiere in Paris at the Theatre du Chatelet on July 1, 2008, and open the Los Angeles Opera's 2008/2009 season on September 7. The opera is based on the film by David Cronenberg.

DOWNLOAD NOW!



Our first release this year is our second from British composer Mark Thomas (*Shadows in the Sun*), who has delivered an exciting, fun-filled action comedy score for the British film *Back in Business*, which opened theatrically in the UK on February 9. Mark recorded this big orchestral score at Abbey Road, and the score is filled with cool themes and fun action music, combining the symphonic sound with modern rhythms, accompanying the hilarious story directed by Chris Munro and starring Martin Kemp, Chris Barrie and Dennis Waterman.

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crossing the bridge

AARON ZIGMAN scores BRIDGE TO TERABITHIA

BY DANIEL SCHWEIGER

■ As a composer who's equally skilled in the worlds of symphonic romance (*The Notebook*), urban stylings (*In the Mix*, *ATL*), and music-driven teen films (*Raise Your Voice*, *Step Up*), Aaron Zigman has quickly become one of Hollywood's most eclectic and in-demand composers. By the time that Zigman would score his first film *John Q*, he'd already achieved success as both an orchestrator on *Mulan* and *Pocahontas*. *John Q*'s financial success started Zigman's ongoing working relationship with director Nick Cassavetes, and gave Zigman the opportunity to apply his melodic talents to projects including *Flicka*, *Take the Lead*, *10th and Wolf* and the forthcoming *Martian Child*, soundtracks notable for a stylistic range that could go from experimental percussion to Latin dance.

Tell me about how this all got started for you?

Well, I started playing the piano when I was 6 and was taught by my mother who was a pianist and harpist. I had a lot of music in my family and I started with a classical music education but by the time I was 11 or 12 I started noticing interesting chords harmonies and that caused me to investigate other types of music, including jazz. My brother turned me on to some great jazz artists as a kid and that opened up my world to other musical possibilities. I started to pay attention to pop music and wanted to become a studio musician and play on records and move to Los Angeles, so I did and worked with some great musicians. That was my first entry into music here in Los Angeles.

What were some of your musical influences?

I listened to a lot of Prokofiev, Shostakovich and Ravel as a kid, and the chords that come out of those composers are amazing. When you do a movie like *Bridge*

to Terabithia you get to use some of this, and that to me is the ultimate experience as a writer. In jazz, it's all about the chord – the melody comes first, but it's all about the chord and with chords you get to go places harmonically. There's one cue in the film – a battle sequence – and it was a really difficult cue. I recorded it at Todd A-O and that was the best recording day of my composing career, period. It was the first day of recording for the film and I had so much fun and the orchestra played so well and it was just amazing. The emotional stuff is OK, but I like writing the two-fisted stuff. For me, that's a very liberating experience.

Your new score is for *Bridge to Terabithia*. While the trailer looks like a wonderful fantasy movie, the film is really about two kids dealing with how bad going to school is in their reality, and about them creating a fantasy world around their reality. What were the challenges in creating a score that crosses between reality and the fantasy world?

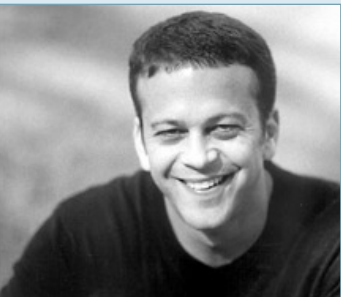
The difficult thing about visual effects movies is that they are always changing, every week, so plot points and sync points are changing all the time. When you're writing a seven-minute pedal-to-the-metal action cue and things are changing all the time, that can be a challenge. But it was again something I felt at home with – human drama and human emotions and family and feelings, and I'd love to do more fantasy films. Even though fantasy was not a large part of this film, it played an important

part of the story and the score.

What was it like working with the director of *Bridge to Terabithia*, Gabor Csupo, who was previously best known for his work on the *Rugrats* movies?

His first concerns about the score were that he didn't

THE TOP 10: AARON ZIGMAN



Aaron Zigman's best known projects:

1. *The Notebook* (2004)
2. *John Q* (2002)
3. *Step Up* (2006)
4. *Raise Your Voice* (2004)
5. *Take the Lead* (2006)
6. *In the Mix* (2005)
7. *Akeelah and the Bee* (2006)
8. *Alpha Dog* (2006)
9. *ATL* (2006)
10. *10th & Wolf* (2006)

Source: IMDb

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"Bridge to Terabithia" features a world of fantasy elements addressed in Aaron Zigman's grand score.

want the score to be too traditional and overly orchestral. He has very eclectic tastes and he wanted it to be "not your typical Hollywood Score" – those were his exact words. And I was all for that- incorporating a lot of imagining and things. The theme that I wrote for the film was this 6/8 theme – I played it for him on the piano and he loved it. I then created a bit of the sound of Terabithia by sampling dulcimers in 6/8 and made them feel like they were sequenced. I created an orchestral melody and then put interesting colors underneath it so it would have a bit of a modern flavor. So that helped with the director in that we didn't have a traditional orchestral score, but at the same time we did have an orchestral score for certain parts of the film that really needed it. Plus, as I wrote more, the director was beginning to be more open to more traditional aspects of things. The director was a huge supporter of mine and really believed in what I was writing – I can't think him enough. At the end of the day that's really what you need – you need a theme, and you need a director that likes the theme. I feel very fortunate.

The movie really recalls *The Notebook* as many viewers will get emotionally involved with the story, and about the characters discovering first love.

First love, bonding, and escape from the reality of a home life that is not their ideal world. For the film's characters, their ideal world is being away and discovering who they are as individuals, and we see them become

fond of each other as young couple in a childlike way. **You mentioned how much you enjoy symphonic writing. To me, that distinguishes you as a composer because there seems to be a fear among some composers about going for that "big" sound. Is this a battle you have to fight – to be able to write "big"?**

Well, you use that sound only if it's required on the movie. It's all about the kind of movie you're doing. Some of these bigger budget movies demand a big, huge sound. I haven't really gotten to do one of those yet – Bridge certainly has some moments though.

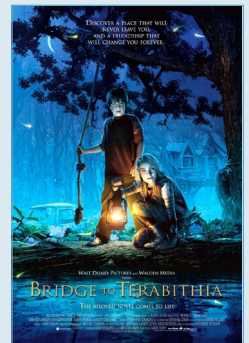
Do you think your score for *Bridge to Terabithia* will bring you more, bigger sounding scores and projects?

I hope it sends some signals out to the world that I can do this kind of a film, because it's something I'd really like to do. We'll see!

What's coming in the future – you're getting more and more assignments!

One of the films I'm very proud of is *Martian Child* which I did with John Cusack, Amanda Peet and Oliver Platt – it comes out in October and it's a really touching film. I was able to write a score I was really proud of – very restrained, and an interesting tone, it's a really good film. And I just finished *Pride*, a film with Terence Howard and Bernie Mac, directed by Sunu Gonera. And that's what's on my plate now. ■

THE FILM: BRIDGE TO TERABITHIA



Plot outline: A boy and a girl become friends and discover a magical kingdom in the forest, where the two of them reign together as king and queen.

Director: Gabor Csupo.

Producers: Lauren Levine, Hal Lieberman, David Paterson.

Stars: Josh Hutcherson, AnnaSophia Robb, Zoëy Deschanel, Robert Patrick, Bailee Madison.

Inventiveness all over the road map

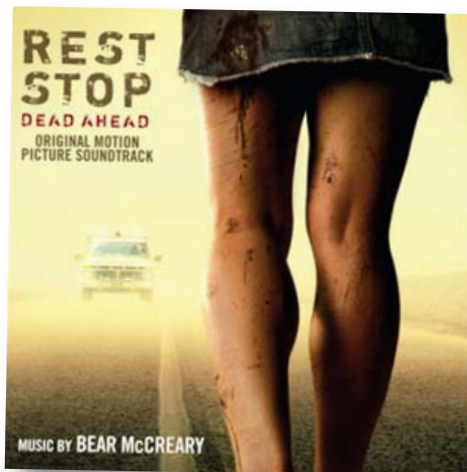
Rest Stop: Dead Ahead • Original Motion Picture Soundtrack • Bear McCreary • [PlanR Soundtracks](#).

ALBUM REVIEW

BY DANIEL SCHWEIGER

Given that my tolerance tank is full up on slasher flicks at the moment, I don't think I'll be taking a break at the *Rest Stop* anytime soon, whether or not this direct-to-dvd terror film is good, bad or indifferent. But that being said, I've been more than happy to listen to Bear McCreary's music for it. This is a surprising detour for the composer into the horror genre after the last few years spent aboard the *Battlestar Galactica*. With that wondrous, and completely non-traditional blend of symphonic stylings, world beats and military percussion, McCreary re-invigorated the sound of the tv space opera. And given the chance to return to Earth here, McCreary gives a real jump-start to the often nonsensical music of the torture-horror genre.

Given that dissonance has its frightening place in the hands of talented horror-centric composers like Christopher Young, John Frizzell and tomandandy, most



of today's musical terror sounds like a rack of knives just fell on the floor – a chaotic approach that does more to alert the audience to a victim's stupidity than to actually scare the listener. You'd have to think back to the glory days of Bernard Herrmann's string-work in *Psycho*, Brian Easdale's solo piano score for *Peeping Tom*, John Carpenter's staccato synths in *Halloween*, Charles Bernstein's skin-crawling lullaby for *A Nightmare on Elm Street*, and the ethereal soundscapes of Mark Isham's score to the original *Hitcher* to hear when horror scores were inventively scary instead of just noise. On that note, *Rest Stop* is a hell

of a welcome detour. Taking a cue from *The Hitcher's* suspenseful builds for this kissing cousin, Bear McCreary concentrates on actual melody and themes, its main motif appear straight ahead in the road with the song "All That Remains." Having done several catchy numbers for *Galactica* (whose song "Pegasus" was also hauntingly performed by Raya Yarbough), McCreary's tune here is similarly effective-

with a subtly tragic tone that will pervade the actual score for *Rest Stop*. Indeed, McCreary's alternatively driving and tense soundtrack tells you that nothing good is going to happen for anyone on this musical journey. Yet it does so in a wickedly effective way. Voices and guitars echo in the distance, his music grinding metal to a somehow pleasing effect. Without going too country, McCreary's use of the banjo, guitar and electric violin tell us we're in Shitkicker land. But it's more lonely desert than roadhouse, the bluegrass sound given the muted effectiveness of a nerve-crawling coyote howl across the horizon.

McCreary's inventiveness is all over the roadmap in *Rest Stop*. Cues like "An Officer's Story" mix military percussion with banjo. While "Gasoline" and "Memories of Jessie" manage to be scary and tender at once. Unlike many horror scores where the heroine is given the sympathy we accord to hamburger meat, what also distinguishes *Rest Stop* is a sense of actually feeling for the heroine. Tea and sympathy aside, a score like *Rest Stop* has got to scare you above all else, to help drive the film economically and effectively to the next victim. And nearly every piece here does with style. Like his work for *Galactica*, *Rest Stop's* journey ultimately comes across as a creative musical mix, this one crossing country rock and classic horror score stylings with a progressive sense of rhythm. There's a real evil pleasure in listening to *Rest Stop*, a ride that shows that actual thematic melody, in all of its inventive forms, can be way more effective than banging your head to a bloody pulp with music concrete. And it's a lesson that McCreary plays here with gusto for features- a place that he's more than got the chops for, especially where the stop is the big screen.

But wherever medium he's pulling over for, McCreary has fun, no more so than the cd's last song "Down Home Salvation," where he yodels an ode to hell and damnation that's sure to put a twisted smile on your face. It's an extra bit of gas to a great, sinister listen that will put the fear of pickup trucks in you. ■

Courtesy of [iFmagazine.com](#)

COMING SOON!



■ **INTRADA.** The latest "Special Collection" CD presents two early 80s scores, one by David Shire (*Max Dugan Returns*) and one by Marvin Hamlisch (*I Ought to Be in Pictures*). The release is limited to 1,200 CDs.

■ **LAKESHORE.** Coming out on March 13 is *Saw* composer Charlie Clouser's music from the new horror film *Dead Silence*.

■ **PERSEVERANCE.** "The small label with a big mission" is releasing the previously unavailable orchestral score Charles Bernstein wrote for the 1986 Wes Craven picture *Deadly Friend*. Limited to 1,000 copies, the edition comes out on February 23 and features additional electronic cues from the original LP release plus a 35 minute interview with Charles Bernstein and Wes Craven.

■ **VARÈSE SARABANDE.** The prolific label has announced three new releases which will come out on March 27: Mark McKenzie's *The Ultimate Gift* ("heartrending and inspiring"), John Frizzell's *The Reaping* ("a grand work for choir and orchestra, capturing the age-old, Biblically-epic, battle of good and evil") and Robert Rodriguez' *Grindhouse* (a "riveting score"). **mc**



Eastwest announces 64-bit sample engine

Leading soundware developer Eastwest has introduced six new virtual instrument collections and a new 64-bit sample engine called "Play".

The Play sample engine is an integral part of the new virtual instruments. Its 64-bit support allows users to load more instruments and voices, and is limited only by the host system's RAM memory. Samples can be played back at 24-bit or 16-bit. The system uses a single browser window to display all instruments and allows users to audition sounds before purchasing them.

Eastwest's "Fab Four Virtual

Instruments" is designed as a collection of the same kind of instruments and recording equipment used by the Beatles to record their music. The collection was produced by Doug Rogers and engineered by Ken Scott who worked on five Beatles albums. Instruments were played by former members of Paul McCartney & Wings.

"Quantum Leap Gypsy" is described by the company as a collection of detailed virtual instruments that capture an "intimate European sound" with high detail, and is primarily aimed at film, television and video game composers.

The new sound libraries also

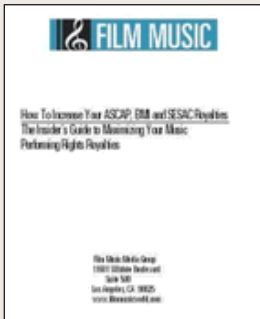
include "Quantum Leap Ministry of Rock," a large collection of rock drums, basses and guitars, "Quantum Leap Pianos," a collection of top grand pianos (Bechstein D-280 Concert Grand, Steinway D Concert Grand, Bösendorfer 290 Concert Grand, and Yamaha C7 Grand), "Quantum Leap SD2," a sequel to the Quantum Leap Stormdrum library, and "Quantum Leap Voices of Passion," a virtual instrument featuring samples of female vocalists originating from Wales, Syria, India, Bulgaria and America.

mn

www For more information, visit Sounds Online.



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Right now I'm teaching the Professional Orchestration course over at vi-control.net. With nearly 100 students enrolled, one of the things that's come up to me through both posts and private messages is the concern about how to break in when you don't have a lot of libraries.

BY PETER LAWRENCE ALEXANDER

MUSIC TECHNOLOGY AND YOU

So, I've decided to address this issue over the next few weeks by looking at three libraries in player format which produce a big sound for a fair price. But first, we have to start with the hardware. Now, for breaking in, I take a decidedly low tech approach. You don't need a lot of hardware, and you don't need a lot of expensive hardware. What you need, is the right hardware. So let's get started.

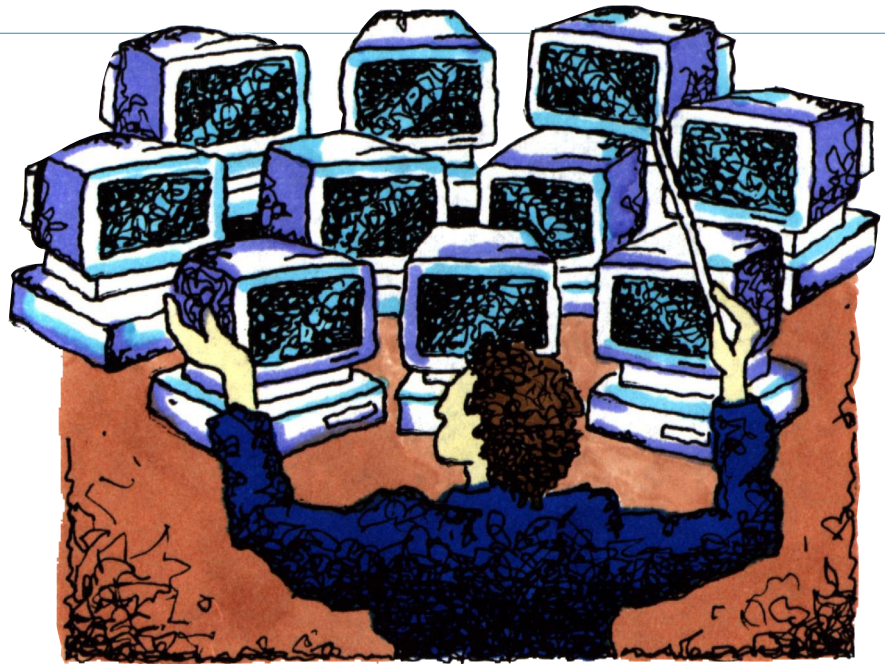
■ SEQUENCING/RECORDING SOFTWARE

To start, obviously, you need sequencing/recording software, CD mastering software, a computer, an audio card, a MIDI keyboard, and if you can't afford monitors, a good pair of headphones so you can mix. We'll look at both PC and Mac.

On the PC, you have two major choices, both of which easily implement the Virtual Studio Instruments (VSTi) concept. The two main choices are [Cubase 4](#) (street price \$799) and [Sonar Producer 6](#) (street price \$499). There are many differences between these two programs. Two that stand out are virtual mixing boards and how they look/feel, and notation implementation. On the PC, by far, Cubase has the stronger notation program. But what you need to do is forget the price and go look at the graphic user interface (GUI) of the program and see which you feel most comfortable with. One thought on Cubase. When SX came out, the word was that SX users needed the Steinberg's Midex family of MIDI interfaces for precise timing. Now that Yamaha has taken over Steinberg, the Midex line has been discontinued. So, the recommended hardware MIDI interface Cubase users are supposed to use is...?

For CD burning and mastering, you have several choices. The one I always recommend (and use on the PC) is Samplitude. Samplitude originally started out as a mastering program called Red Roaster. The new version is called [Samplitude 9 Master](#). Street price is \$299.

There are two programs on the Mac worth considering, [MOTU's Digital Performer](#) (street price of \$499), and [Apple Logic](#) (\$995), which never seems to have a street price. Overall, DP is more established in film scoring, not just because of its feature set, but also because it's been around longer on the Mac. The \$500 difference between DP and Logic is definitely a hard swallow, but it's evident on both PC and



Big sounds from small packages

Mac platforms, that Logic's abundant inclusion of synths, EXS24 MkII (which imports Giga files), and other plug-ins, is driving feature sets on both platforms. Both programs have a notation set, but they're difficult to compare since DP's [QuickScribe](#) is mentioned on the web site, but neither displayed nor adequately described. The link takes you to a feature review at Keyboard magazine. I also find it confusing that MOTU is promoting DP 5.0, but still has v4.5 and v4.6 also displayed.

Logic comes with WaveBurner for CD burning and mastering. Otherwise, consider [Toast](#) from Roxio.

■ THE COMPUTER

To Mac or PC, that is the question? If you're on a budget, I say go PC. You want at least a P4 3.0GHz system, higher if you can get it. 2GB of RAM is a must. Don't even consider less. You'll be sorry you did. The most common C-drive going is 120GB. You get can others that are smaller, but the price makes it not worth it. Stay with the 120GB or a little more. For the D drive, get as big as you can afford because you're going to

keep both your audio files and sample library files on that drive. When you're on a budget, you don't need Dual Core, unless you can get a great deal. Vista? The industry as a whole is not Vista-ready. And optimally, you need 1-2GB of RAM just to run it. Stay with XP Pro.

Now, where do you get this computer?

I'd look for pre-owned. I'd look on [ebay](#). And the one I'd look for is a Hewlett-Packard. Just checking around, I found some good machines at great prices. I would be very wary about buying a PC from a local music store because the system integration issues are more intense than you realize. I realize this will upset a few folks, but through our work at TrueSpec Systems, I've seen too many store-built computers using cheap-o parts, and at times, bizarre hardware configurations. System integration issues (which few want to talk about) are really serious on the PC. If you can afford it, get a PC from a true system integrator who stays up with all the changes.

Now, the Mac. Well honestly, I'd consider a dual G5 if you can find one pre-owned. It's

stable, and nearly all of the virtual instruments programs are running on that model with no problems using OS 10.4.x. But suppose you want one of the newer Macs? Well, I checked out the pricing for the new Macs, including the Quad Core. First, you still need a minimum of 2GB. Second, even on the Mac you still need two (2) hard drives. Third, not all the programs are taking advantage of Quad Core and other features. But if you still want a Mac, do this: get a list of the VSTi's you want to run and then, you mercilessly get on the various forums and see the kind of issues involved for each VSTi on each of the different Macs. Create a spreadsheet if need be. Then you make your decision. Also, review the specs. For *Logic*, but for DP, I checked the site and each version listed and couldn't find recommended system specs.

■ AUDIO CARDS

Not being an audio card maven, I don't get up in the morning, looking for the latest schematics or tech reviews. So, I did what any sane professional writer would do. I called and asked an engineer, who has thousands of hours of recording time under his belt, what to look for. My engineer of choice was Bob Lentini, the creator of *Saw Studio*. Like most engineers, Bob thought that most anything from *RME* or *Lynx*

would be a joy, but for a budget, his recommendation was the *M-Audio Firewire 410*, and to that I'd add the *M-Audio Firewire 1814* in case you need more audio power. The great thing about the Firewire 410 and 1814 is that they're mini-hardware mixing boards. You have plenty of audio outs, for mics there's Phantom power where needed, mic and instrument inputs plus gain control. The M-Audio works on both the Mac and the PC. And, it has one MIDI interface. So, since in our starter studio where you only have one MIDI keyboard, M-Audio is the ticket. And if some reason your PC computer lacks a firewire card, you can buy one at a variety of places for cheap.

■ MIDI KEYBOARD

The other set of tools you have to watch out for are your hands. If you're going to be spending a lot of time at the keyboard, you have to think about that. Your hands are your future. I've tried several keyboards over the years, and one feature you want is a keyboard with 88-keys. You need that length for both orchestral work and because for many virtual instruments, key-switches are located at the extreme bottom end or extreme top end of the keyboard. For sheer playability, I like the Yamaha S90. I don't really care about the sounds, I do care about the

action. Another great keyboard of choice is the Kawai MP9500. It's discontinued, so you have to shop around for it.

■ MONITORS

Here's a secret I learned from an excellent engineer. You can learn to mix on any monitors. Why? Because if you're wise, you're going to be listening to your final mix on a car stereo, a bad boombox, as an MP3 on a laptop or worse, etc. After you've listened on several playback systems, you go back to your studio and adjust. ■

*Peter Alexander is preparing to score *The Good Samaritan*. His most recent books are *How Ravel Orchestrated: Mother Goose Suite*, and *Professional Orchestration*. He has also written *White Papers* on music education.*

CONCLUSION:

There are many different ways to build a studio, and the options I've listed here are but one of many ways to do it. However, what you'll read here works, and can get you going at a reasonable cost. As they say with recipes, "season to taste."

■ COMING NEXT WEEK: The Muse Sample Library by Sonivox

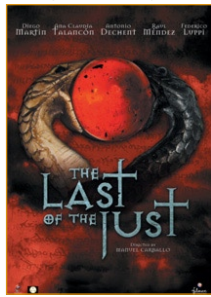
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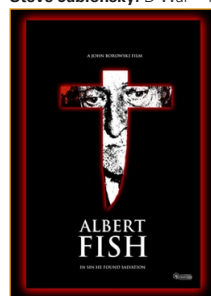
Neal Acre: Juncture.
Tree Adams: Keith.
Mark Adler: Noble Son (co-composer) • The Far Side of Jericho.
Eric Allaman: Race.
David Arnold: Hot Fuzz.
Klaus Badelt: Heaven and Earth • Premonition • Redline • Teenage Mutant Ninja Turtles.



» **Roque Baños:** *The Last of the Just*.
Nathan Barr: Rise • Watching the Detectives • Hostel: Part II.
Tyler Bates: 300 • The Haunted World of El Superbeasto • Resident Evil: Extinction • Halloween • Day of the Dead.
Jeff Beal: He Was a Quiet Man • Where God Left His Shoes • The Situation.
Christophe Beck: License to Wed • Drillbit Taylor.
Marco Beltrami: The Invisible • Captivity • In the Electric Mist with Confederate Dead •

Live Free or Die Hard.
Charles Bernstein: Bull Run • Let My People Go.
Terence Blanchard: Talk To Me.
Scott Bomar: Black Snake Moan • Maggie Lynn.
Simon Boswell: Bathory.
Jason Brandt: Something's Wrong in Kansas.
David Bridie: Gone.
Mickey Bullock: Sportkill • Orville.
Carter Burwell: No Country for Old Men.
Niall Byrne: How About You.
Jeff Cardoni: Firehouse Dog • Save Me.
Sam Cardon: A House Divided • The Dance • Mummies.
Teddy Castellucci: Wild Hogs • Are We Done Yet?.
Nick Cave: The Assassination of Jesse James by the Coward Robert Ford (co-composer).
Charlie Clouser: Dead Silence.
Elia Cmiral: The Deaths of Ian.
Graham Collins: Black Kissing.
Normand Corbeil: Ma fille, moon ange • Boot Camp • Emotional Arithmetic.
Jane Antonia Cornich: Island of Lost Souls • Solstice.
Burkhard Dallwitz: Romeo and Me • Taking Tiger Mountain • The Interrogation of Harry Wind • Chainsaw.
Jeff Danna: Closing the Ring • C7.
Mychael Danna: Surf's Up • Fracture.
John Debney: Georgia Rule • Evan Almighty • Sin City 2.
Alexandre Desplat: Mr. Magorium's Wonder Emporium • His Dark Materials: The Golden Compass.
Ramin Djawadi: Fly Me to the Moon.
James Michael Dooley: Bone Dry • Daddy Day Camp.
Patrick Doyle: The Last Legion.
Ludek Drizhal: Life Goes On • Badland.
Anne Dudley: The Walker.
Robert Duncan: Butterfly on a Wheel.
Randy Edelman: Underdog • Balls of Fury.
Steve Edwards: Finding Rin-Tin-Tin.
Danny Elfman: Meet the Robinsons • The Sixth Element.
Jonathan Elias: Pathfinder.
Warren Ellis: The Assassination of Jesse James by the Coward Robert Ford (co-composer).
Paul Englishby: Magicians.
Tobias Enhus: Paragraph 78.
Ilan Eshkeri: The Virgin Territories • Stardust (co-composer) • Straightheads • Strength and Honour.
Evan Evans: The Mercy Man.
Sharon Farber: When Nietzsche Wept • The Tribe.
Guy Farley: The Flock • The Christmas Miracle of Jonathan Toomey • Knife Edge • Dot Com • The Broken.
Louis Febre: Tenderness.
George Fenton: Fool's Gold.
Robert Folk: Kung Pow: Tongue of Fury • Magdalene • Antonio Vivaldi.
Jason Frederick: Chinaman's Chance.
John Frizzell: Careless • First Born • The Reaping.
Michael Giacchino: Ratatouille.
Vincent Gillioz: Pray for Morning • L'Ecart • Séance • Say It in Russian.
Scott Glasgow: Robotech: The Shadow Chronicles • Hack! • Toxic • The Gene Generation.
Philip Glass: No Reservations.
Elliot Goldenthal: Across the Universe.
Howard Goodall: Mr Bean's Holiday.
Adam Gorgoni: Starting Out in the Evening.
Jeff Grace: The Last Winter • Triggerman • I Sell the Dead.
Harry Gregson-Williams: The Number 23 • Shrek the Third • The Chronicles of Narnia: Prince Caspian.
Rupert Gregson-Williams: I Know Pronounce You Chuck and

Larry • Bee Movie.
Andrew Gross: Forfeit.
Larry Groupé: Resurrecting the Champ.
Andrea Guerra: L'uomo di vetro.
Christopher Gunning: La Vie en Rose.
Steven Gutheinz: Rothenburg.
Richard Hartley: Diamond Dead.
Christian Henson: Scorpion.
Paul Hepper: Rendition (co-composer).
Eric Hester: Lost Mission • Frail.
Tom Hiel: A Plumm Summer.
Lee Holdridge: I Have Never Forgotten You - The Life and Legacy of Simon Wiesenthal.
Andrew Hollander: East Broadway.
David Holmes: Ocean's Thirteen.
Nicholas Hooper: Harry Potter and Order of the Phoenix.
James Horner: The Spiderwick Chronicles.
Richard Horowitz: Genghis Khan.
James Newton Howard: The Lookout • Michael Clayton • The Waterhorse.
Alberto Iglesias: Savage Grace • Her Majestic Minor.
Mark Isham: Pride and Glory • Next.
Steve Jablonsky: D-War • Transformers.



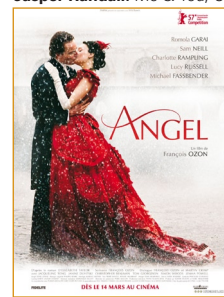
» **Corey Allen Jackson:** God's Ears • Shut Eye Hotel • **Albert Fish**.
James Jandrisch: American Venus.
Adrian Johnston: Sparkle • Becoming Jane.
Bobby Johnston: American Fork • Stuck.
Tim Jones: Cryptid.
Trevor Jones: Fields of Freedom.
David Julyan: Outlaw.
John Kaefer: Room Service (co-composer) • Night Falls.
Matthew Kajienski: Room

Service (co-composer).
George Kallis: Highlander: The Source • Antigravity.
Tuomas Kantelinen: Quest for a Heart.
Laura Karpman: Man in the Chair • Out at the Wedding.
Rolfe Kent: Reign Over Me • Fred Claus • Spring Break in Bosnia • Sex and Death 101.
Mark Kilian: Rendition (co-composer).
David Kitay: Because I Said So • Shanghai Kiss.
Harald Kloser: 10,000 BC.
Penka Kouneva: The Third Nail • Richard III.
Christopher Lennertz: This Christmas • The Comebacks.
Sondre Lerche: Dan in Real Life.
James S. Levine: Delta Farce.
Michael A. Levine: Adrift in Manhattan.
Andrew Lockington: Step • How She Move.
Joseph LoDuca: Bar Starz • My Name Is Bruce.
Henning Lohner: In the Name of the King: A Dungeon Siege Tale.

Steve London: Decoys 2: Alien Seduction • Kaw.
Erik Lundberg: Absolute Trust.
Deborah Lurie: Spring Breakdown.
Mark Mancina: Shooter.
Harry Manfredini: Dead and Gone • That's Amore.
Clint Mansell: Wind Chill.
David Mansfield: Carnaval de Sodoma • Then She Found Me • The Guitar.
Dario Marianelli: We Are Together • Goodbye Bafana • Atonement • Shrooms • The Brave One.
Cliff Martinez: First Snow.
Stuart Matthewman: The Astronaut Farmer.
Mark McKenzie: The Ultimate Gift.
Joel McNeely: Fox and the Hound II • The Tinkerbell Movie.

Nathaniel Mechaly: Sans moi.
Alan Menken: Enchanted • The Frog Princess.
Guy Michelmoro: Doctor Strange.
Marcus Miller: I Think I Love My Wife.
Randy Miller: Last Time Forever • Shanghai Red.
Robert Miller: Teeth.
Charlie Mole: Fade to Black • I Really Hate My Job • St. Trinian's.
Deborah Mollison: Infinite Justice.
Paul Leonard-Morgan: Popcorn.
Andrea Morricone: Raul - Diritto di uccidere • Veronica Decides to Die.
Trevor Morris: *The Hills Have Eyes II*.
Mark Mothersbaugh: Mama's Boy • Quid Pro Quo • Fanboys.
John Murphy: Sunshine.
Peter Nashel: Wedding Daze.
Blake Neely: Elvis and Anabelle.
Roger Neill: Take • Scar.
Julian Nott: Heavy Petting.
Paul Oakenfold: Victims • Nobel Son (co-composer).

Dean Ogden: Oranges.
John Ottman: The Invasion • Stardust (co-composer) • Fantastic Four: Rise of the Silver Surfer.
John Paesano: Shamrock Boy.
Heitor Pereira: Illegal Tender • Blind Dating • Suburban Girl.
Barrington Pheloung: And When Did You Last See Your Father?.
Leigh Phillips: The Legend Trip.
Antonio Pinto: The Golden Age (co-composer) • Perfect Stranger.
Steve Porcaro: The Wizard of Gore • Cougar Club.
Rachel Portman: The Feast of Love.
John Powell: The Bourne Ultimatum • Horton Hears a Who.
Michael Price: Sugarhouse Lane.
Trevor Rabin: National Treasure 2: The Book of Secrets.
Didier Lean Rachou: How to Rob a Bank • An American in China • Moving McAllister.
A.R. Rahman: The Golden Age (co-composer).
Brian Ralston: Graduation • 9/Tenths.
Jasper Randall: Me & You, Us, Forever.



Joe Renzetti: 39 • Universal Signs.
 » **Philippe Rombi:** *Angel*.
Matt Robertson: The Forest.
Brett Rosenberg: The Skeptic.
William Ross: September Dawn.
H. Scott Salinas: Strictly Sexual • What We Did on Our Holidays.
Brian Satterwhite: Cowboy Smoke.
Mark Sayfritz: Until Death, sake.
Brad Sayles: The Bracelet of

Bordeaux.
Lalo Schifrin: Rush Hour 3.
Marc Shaiman: Hairspray • Slammer • The Bucket List.
Theodore Shapiro: Mr Woodcock • Blades of Glory • The Mysteries of Pittsburgh • The Girl in the Park.
Edward Shearmur: 88 Minutes • The Ex • Dedication • The Other Boleyn Girl.
David Shire: Zodiac.
Howard Shore: The Last Mimzy • Eastern Promises.
Ryan Shore: The Girl Next Door • Numb.
Carlo Siliotto: Italian Dream • Dear Anne: The Gift of Hope.
Alan Silvestri: Beowulf.
Jason Solowsky: 110%: When Blood, Sweat and Tears Are Not Enough • The Deepening • L.A. Takedown • Unemployed • North by El Norte.
Mark Hinton Stewart: Man from Earth.
Marc Streitenfeld: American Gangster.
William T. Stromberg: TV Virus.
Mark Suozzo: The Nanny Diaries.
John Swihart: The Brothers Solomon • Full Of It.
Johan Söderqvist: Walk the Talk.
Joby Talbot: Son of Rambow.
Frederic Talgorn: Asterix at the Olympic Games • Largo Winch • Dragon Hunters.
Francois Tétaz: Rogue.
Mark Thomas: Moondance Alexander • Tales of the Riverbank. **tomandandy:** The Koi Keeper.
Jeff Toyne: Shadow in the Trees • The Third Eye.



» **Thanh Tran:** *Cult*.
Ernest Troost: Crashing.
Brian Tyler: Bug • Time to Kill • War • Finishing the Game • Alien vs. Predator 2.
Shigeru Umebayashi: Hannibal Rising (co-composer) • A Simple Love Story.
Michael Wandmacher: The Killing Floor • Man of Two Havanas.
Nathan Wang: Daddy's Little Girl.
Stephen Warbeck: Killshot • Flawless • Miguel and William.
Craig Wedren: Reno 911 - Miami • The Ten.
Cody Westheimer: Benny Bliss and the Disciples of Greatness.
John Clifford White: Macbeth.
Alan Williams: Angst • Snow Princess • He Love Her, She Loves Him Not.
David Williams: The Conjuring.
Tim Williams: Afterthought • A Dog's Breakfast.
Debbie Wiseman: Flood.
Alex Wurman: The Nines • The Baker • Bernard and Doris • Baggage.
Gabriel Yared: Manolete • 1408.
Christopher Young: Spider-Man 3.
Geoff Zanelli: Disturbia • Delgo.
Marcelo Zarvos: The Air I Breathe.
Aaron Zigman: The Martian Child • Pride.
Hans Zimmer: Pirates of the Caribbean: At World's End • The Simpsons.

THE SCORE BOARD