



FILM MUSIC weekly

ISSUE 1 • FEBRUARY 6, 2007 • Published weekly by Global Media Development Group, Inc. • Publisher: Mark Northam • Editor: Mikael Carlsson • www.filmmusicmag.com

© 2007 COLUMBIA PICTURES



"The Messengers" scored by Joseph LoDuca opened in cinemas last week.

From Hong Kong to American gothic

SCORE OF THE WEEK

THE MESSENGERS
Joseph LoDuca

■ **Joseph LoDuca** certainly is no stranger to the horror genre, having scored the *Evil Dead* trilogy and *Boogeyman*. His most recent score is *The Messengers*, written for the Pang brothers' new thriller which is currently number one at the US box office. The composer decided to take an "American gothic" approach, employing the unusual baritone violin to give the score a unique voice. **p:6**

Zimmer and Powell rule at the box office

■ Hans Zimmer and John Powell dominated the top of the US box office charts during 2006. Zimmer scored three films earning a total of \$693m (Disney's *Pirates of the Caribbean: Dead Man's Chest* alone grossed \$423m), and Powell scored four films (including Fox' biggest hits of the year, *X-Men: The Last Stand* and *Ice Age: The Meltdown*) coming in at \$639m. In our premiere issue, Film Music Weekly takes a close look at the box office statistics of 2006 – an interesting survey with a few surprises. **p:2**

James Newton Howard leaves ASCAP board

■ A source close to ASCAP has confirmed that James Newton Howard resigned from the ASCAP Board of Directors at the most recent board meeting, making him the second major film composer to resign from the ASCAP Board in recent years. **p:3**

Critics' nominations revealed

■ The International Film Music Critics Association has announced their 2006 award nominations. **p:5**



"Portentous!"

Thomas Newman's *The Good German* is written in a "knowingly portentous style", according to Daniel Schweiger. **p:8**

TECHNOLOGY: A great way to integrate Giga into the studio

■ Tascam's new Giga Virtual Instrument is a great way of integrating Giga into the rest of a studio environment now heavily dependent on players, writes FMW's tech columnist Peter Alexander. **p:10**

MORE INSIDE:

- p:4** MARK SNOW NOMINATED TO A CÉSAR
- p:5** AGENT RICHARD KRAFT MAKES FEATURE
- p:9** 600 INSTRUMENTS IN NEW LIBRARY
- p:12** THE SCOREBOARD - more than 200 composers and their scoring assignments listed

THE FACTS:
THE TOP-50

#	Composer	2006 US Box Office
1.	Hans Zimmer	692.7
2.	John Powell	639.5
3.	Rupert Gregson-Williams	292.3
4.	Theodore Shapiro	246.4
5.	Randy Newman	244.0
6.	James Newton Howard	206.3
7.	Christophe Beck	206.0
8.	John Ottman	200.1
9.	Harry Gregson-Williams	189.5
10.	George S. Clinton	188.7
11.	Trevor Rabin	183.1
12.	Mark Isham	179.9
13.	Alan Silvestri	168.4
14.	John Debney	163.0
15.	Aaron Zigman	161.0
16.	Danny Elfman	158.0
17.	David Arnold	154.9
18.	Alex Wurman	148.2
19.	Michael Giacchino	148.0
20.	Rolfe Kent	126.0
21.	Erran Baron Cohen	125.8
22.	Marco Beltrami	121.9
23.	Howard Shore	120.8
24.	Patrick Doyle	119.3
25.	Jon Brion	118.7
26.	Klaus Badelt	116.8
27.	Mychael Danna	116.2
28.	James L. Venable	114.8
29.	Terence Blanchard	109.9
30.	Andrea Guerra	104.5
31.	Alexandre Desplat	100.0
32.	Teddy Castellucci	98.1
33.	Gustavo Santaolalla	87.9
34.	Ramin Djawadi	85.0
35.	Dario Marianelli	82.5
36.	Charlie Clouser	80.2
37.	Brian Tyler	79.6
38.	David Julyan	78.6
39.	Douglas Pipes	73.7
40.	Craig Armstrong	70.2
41.	John Murphy	69.2
42.	Nathan Barr	66.5
43.	Shirley Walker	66.2
44.	tomandandy	65.1
45.	James Horner	64.2
46.	Waddy Wachtel	63.8
47.	Alan Menken	61.1
48.	Heitor Pereira	59.0
49.	Marcelo Zarvos	58.1
50.	John Williams	57.8

BO figures are in millions of \$.

THE FIGURES:
HOW WE DID IT

Film Music Weekly's analysis of the 2006 US box office statistics are based on figures from Exhibitor Relations and The Hollywood Reporter as presented on the Internet Movie Database. Films released in 2005 which were still running in 2006 are included in the statistics. Additional music credits are not included.

Kings of the box office



Zimmer and Powell unmatched on the 2006 US charts

Without competition, Hans Zimmer and John Powell dominated the US box office last year. Together, they scored films grossing more than \$1.3 billion.

Film Music Weekly's 2006 box office analysis shows that Gorfaine-Schwartz fortifies itself as the major film music agency in Los Angeles: six of the top ten composers are GSA clients. These include veterans such as Hans Zimmer, Randy Newman and James Newton Howard but also newer names like Rupert Gregson-Williams, who comes in at a surprising third place with two highly successful films under his belt: *Over the Hedge* and *Click*.

Kraft-Engel also had a strong year, primarily thanks to the fact that John Powell had three films among the top ten on the box office: *X-Men: The Last Stand*, *Ice Age: The Meltdown* and *Happy Feet*. In addition, he scored one of the most acclaimed films of the year, *United 93*. Interestingly, both John Ottman and Christophe Beck scored films grossing just over \$200m, the big difference being that Ottman scored one film (*Superman Returns*), whereas Beck had seven titles on the BO, the most successful one was *The Pink Panther*.

In the top-50, it should be noted that award darlings Alexandre Desplat and Gustavo Santaolalla only comes in at spots 31 and 33 – supporting the old saying that box office statistics may not always match the artistic success of a film and score.

A couple of the true A-list veterans are notably far down on the list: James Horner worked on only moderately successful films this year, and John Williams actually didn't score any films; but 2005's *Munich* and *Memoirs of a Geisha* were shown in the first months of last year.

mc

THE FACTS:
A CLOSER LOOK AT THE TOP 10

The ten most successful composers at the American box-office scored films grossing more than \$3.1 billions.

Composer	Film	2006 US Box Office
1.  Hans Zimmer (Gorfaine-Schwartz) \$692.7m	<i>Pirates of the Caribbean: Dead Man's Chest</i> <i>The Da Vinci Code</i> <i>The Holiday</i>	423.0 217.6 52.1
2.  John Powell (Kraft-Engel) \$639.5m	<i>X-Men: The Last Stand</i> <i>Ice Age: The Meltdown</i> <i>Happy Feet</i> <i>United 93</i>	234.4 195.3 178.3 31.5
3.  Rupert Gregson-Williams (Gorfaine-Schwartz) \$292.3m	<i>Over the Hedge</i> <i>Click</i>	155.0 137.3
4.  Theodore Shapiro (Gorfaine-Schwartz) \$246.4m	<i>The Devil Wears Prada</i> <i>You, Me and Dupree</i> <i>Fun With Dick and Jane</i> <i>Idiocracy</i>	124.7 75.6 45.7 0.4
5.  Randy Newman (Gorfaine-Schwartz) \$244.0m	<i>Cars</i>	244.0
6.  James Newton Howard (Gorfaine-Schwartz) \$206.3m	<i>RV</i> <i>King Kong</i> <i>Lady in the Water</i> <i>Blood Diamond</i> <i>Freedomland</i>	71.4 42.5 42.3 37.6 12.5
7.  Christophe Beck (Kraft-Engel) \$206.0m	<i>The Pink Panther</i> <i>The Sentinel</i> <i>We Are Marshall</i> <i>Garfield: A Tale of Two Kitties</i> <i>School for Scoundrels</i> <i>Zoom</i> <i>Yours, Mine and Ours</i>	82.2 36.3 27.5 28.4 17.8 11.6 2.2
8.  John Ottman (Kraft-Engel) \$200.1m	<i>Superman Returns</i>	200.1
9.  Harry Gregson-Williams (Gorfaine-Schwartz) \$189.5m	<i>The Chronicles of Narnia: The Lion, the Witch and the Wardrobe</i> <i>Deja Vu</i> <i>Flushed Away</i>	66.0 61.9 61.6
10.  George S. Clinton (First Artists) \$188.7m	<i>The Santa Clause 3: The Escape Clause</i> <i>Big Momma's House 2</i> <i>Deck the Halls</i>	83.7 70.2 34.8

All box office figures are in millions of \$.

Howard resigns from ASCAP board

A source close to ASCAP has confirmed that veteran score composer James Newton Howard resigned from the ASCAP Board of Directors at the most recent board meeting, making him the second major film composer to resign from the ASCAP Board in recent years.

Just prior to the 2003 ASCAP Board election, score composer Mark Isham resigned allowing the Board to appoint Nashville songwriter Wayland Holyfield as an incumbent board member who won re-election shortly thereafter.

In the case of Howard's resignation, the ASCAP Board did not appoint a replacement on the eve of the election, and decided to let the membership vote to decide who should fill the vacancy.

Within the past week ASCAP mailed ballots to those members eligible to vote in its Board of Directors election held every two years. Along with the 23 incumbent writer and publisher board members, the ASCAP Board's Nominating Committees chose the opponents to run against the incumbents.

THE FACTS: ASCAP 2007 ELECTIONS

- Incumbent writer Board members running for re-election include Marilyn Bergman, Bruce Broughton, Hal David, James "Jimmy Jam" Harris III, Wayland Holyfield, Johnny Mandel, Stephen Paulus, Stephen Schwartz, Jimmy Webb, Paul Williams and Doug Wood.

- The Writers Nominating Committee, consisting of Lynn Ahrens, Anthony Crawford, Jay Gruska, Don Schlitz and Wendy Waldman chose a group of opponents including Morgan Ames, Richard Bellis, Charles Bernstein, Craig Carnelia, Jackie Deshannon, Lesley Gore, Christine Lavin, Paul Moravec, Rudy Perez, Greg Prestopino, Julio Reyes, Earl Rose and David Zippel

- Incumbent Publisher Board members running for re-election include Freddy Bienstock, Arnold Broido, John L. Eastman, Roger Faxon, Nicholas Firth, David Hockman, Dean Kay, Leeds Levy, Jay Morgenstern, David Renzer, Irwin Robinson and Kathy Spanberger.

- The Publishers Nominating Committee, consisting of Ree Guyer Buchanan, Bob Fead, Mark Fried, Joel Martin and Stanley Mills chose publisher opponents for the election including Marco Berrocal, Michael Brettler, Stephen Culbertson, Bob Doyle, Neil Gillis, Maxyne Lange, Evan Medow, Randy Poe and Peter Primont.

READ MORE HERE:

[www ASCAP Writer Candidate Biographies](#)

[www ASCAP Publisher Candidates Biographies](#)

No independent candidates who collect petition signatures were on the ballot, likely due to language the ASCAP Board created several years ago which has raised from 25 to over 1000 the number of ASCAP voting member signatures now required for a candidate to earn a position on the ballot without being chosen

by the Board's Nominating Committees.

In other election-related news, the ASCAP Board voted to not release its own Board Meeting attendance records, denying ASCAP members the opportunity to consider these attendance records during the election process. **mc**

SIGNINGS & PROJECTS

James Newton Howard: The Waterhorse



■ Director Jay Russell has confirmed that he has signed James Newton Howard to score his fantasy adventure

The Waterhorse, starring Emily Watson, Ben Chaplin and David Morrissey. Russell commented about his choice of composer for this epic take on the Loch Ness myth: "I loved his scores for *The Sixth Sense* and *Signs*. I thought both pieces had a wonderful combination of tension and mysticism.

Not the easiest musical feat to accomplish." James Newton Howard's other upcoming films include *Michael Clayton* and *The Lookout*.

Mark Isham: Next



■ Lee Tamahori's upcoming science fiction thriller *Next*, starring Nicolas Cage and Julianne Moore, gets an orchestral score composed by Mark Isham.

The film, scheduled to be released by Paramount on April 27, tells the story about a magician who can see a few minutes into the

future – a talent that attracts the interest of the government when a terrorist group threatens to detonate a nuclear device in Los Angeles. Mark Isham, whose recent scores include *Bobby* and *Freedom Writers*, has only scored a handful of sci-fi films, most notably the Jean-Claude Van Damme vehicle *Timecop* in 1994. Orchestrators involved in the creation of the *Next* score included Conrad Pope and Erik Lundborg, and veteran engineer Shawn Murphy mixed the score. Isham also has the score for *Pride and Glory* coming up, and he has also written music for Paul Haggis' TV series *The Black Donnellys*. **mc**

FROM THE PUBLISHER

Timely film music news for everyone

Welcome to the premiere issue of Film Music Weekly, a new weekly electronic magazine that provides timely news and information about the film and television music world to both our industry readers and those who appreciate film and television music and soundtracks. With Film Music Weekly, we've tried to include articles, news and features that include something for everyone, whether you're a veteran composer interested in the latest business news or technology, or are interested in who's scoring what films and when upcoming soundtrack albums will be released.

While Film Music Magazine, our print publication, will continue to bring you in-depth articles and feature stories about a wide variety of film and television topics with six issue per year, Film Music Weekly provides a focused look of some of the most important news and information each week in a compact PDF format that can easily be read online or printed out.

FMW is edited by Mikael Carlsson, one of the most experienced and respected journalists in the soundtrack world, and we're excited to have him on our team. You'll also find a new CD Review column by Daniel Schweiger and a technology column by Peter Alexander, both highly respected in the industry. On behalf of our entire team, we hope you enjoy Film Music Weekly!

Mark Northam
Publisher
mark@gmdgroup.com

JUST A MOMENT...



... Mark Snow, who has been nominated to the "French Oscar", the César.

Congratulations! You are best known for your vast output of music for the small screen (*X-Files*, *Smallville*, *One Tree Hill*). How did you end up doing the score for this French feature, *Private Fears in Public Spaces*?

— Alain Resnais is a big fan of *The X-Files*, as it was tremendously successful in France. He really loved my music for it, and thought I would be a good match for his amazing film.

What was it like to work with Alain Resnais? He's a classic *auteur*, isn't he?

— I've never worked with such a complete artist as monsieur Resnais. He never once was interested in the business or financial end of this, he was only concerned with the film and how he could always try and make it better. This was an experience I'll long remember! Very different from the Hollywood scene.

Are you going to Paris for the gala?

— I hope to be at the ceremony on the 27th! **mc**

■ The other César nominees for best music are Armand Amar for *Indigènes*, Mathieu Chedid for *Ne le dis à personne*, Jérôme Lemonnier for *La tourneuse de pages* and Gabriel Yared for *Azur et Asmar*.

Zimmer nominated to six IFMCA awards

Hans Zimmer was nominated to six awards when the International Film Music Critics Association announced its contenders for the 2006 awards last week.

John Powell received five nominations and Alexandre Desplat and James Newton Howard four each.

The International Film Music Critics Association consists of film music journalists and reviewers from Australia, Belgium, Canada,

Greece, Italy, Poland, Sweden, the United Kingdom, and the United States of America.

The winners in each of the eleven categories will be announced by the IFMCA on Friday, February 23. **mc**

THE NOMINEES:

A - FILM SCORE OF THE YEAR

- *The Black Dahlia* (Mark Isham)
- *The Da Vinci Code* (Hans Zimmer)
- *The Fountain* (Clint Mansell)
- *Lady in the Water* (James Newton Howard)
- *Perfume: The Story of a Murderer* (Tom Tykwer, Reinhold Heil and Johnny Klimek)
- *X-Men: The Last Stand* (John Powell)

B - FILM COMPOSER OF THE YEAR

- Alexandre Desplat
- James Newton Howard
- Mark Isham
- John Powell
- Hans Zimmer

C - BEST NEW COMPOSER OF 2006

- Caine Davidson (*An American Haunting*)
- Nicholas Dodd (*Renaissance*)
- Mark Orton (*Sweet Land*)
- Douglas Pipes (*Monster House*)
- Brett Rosenberg (*Half Light*)

D - BEST ORIGINAL SCORE FOR A DRAMA FILM

- *The Black Dahlia* (Mark Isham)
- *The Departed* (Howard Shore)
- *The Good German* (Thomas Newman)
- *The Nativity Story* (Mychael Danna)

- *The Painted Veil* (Alexandre Desplat)
- *The Queen* (Alexandre Desplat)

E - BEST ORIGINAL SCORE FOR A COMEDY FILM

- *The Holiday* (Hans Zimmer)
- *Little Miss Sunshine* (Mychael Danna)
- *Miss Potter* (Nigel Westlake and Rachel Portman)
- *The Pink Panther* (Christophe Beck)
- *The Shaggy Dog* (Alan Menken)

F - BEST ORIGINAL SCORE FOR AN ANIMATED FILM

- *Cars* (Randy Newman)
- *Charlotte's Web* (Danny Elfman)
- *The Ant Bully* (John Debney)
- *Happy Feet* (John Powell)
- *Ice Age: The Meltdown* (John Powell)

G - BEST ORIGINAL SCORE FOR AN ACTION/THRILLER FILM

- *Casino Royale* (David Arnold)
- *The Da Vinci Code* (Hans Zimmer)
- *Firewall* (Alexandre Desplat)
- *Mission: Impossible III* (Michael Giacchino)
- *Pirates of the Caribbean: Dead Man's Chest* (Hans Zimmer)

H - BEST ORIGINAL SCORE FOR A FANTASY/SCIENCE FICTION/HORROR FILM

- *Eragon* (Patrick Doyle)
- *The Fountain* (Clint Mansell)

- *Lady in the Water* (James Newton Howard)
- *Superman Returns* (John Ottman)
- *X-Men: The Last Stand* (John Powell)

I - BEST ORIGINAL SCORE FOR TELEVISION

- *24 Season 5* (Sean Callery)
- *Battlestar Galactica Season 2/3* (Bear McCreary)
- *Lost Season 2/3* (Michael Giacchino)
- *Planet Earth* (George Fenton)
- *The Ten Commandments* (Randy Edelman)

J - BEST SINGLE CUE OF 2006

- "Evey Reborn" from *V for Vendetta* (Dario Marianelli)
- "The Great Eatlon" from *Lady in the Water* (James Newton Howard)
- "Chevaliers de Sangreal" from *The Da Vinci Code* (Hans Zimmer)
- "Eragon" from *Eragon* (Patrick Doyle)

K - FILM MUSIC RECORD LABEL OF THE YEAR

- Film Score Monthly (Lukas Kendall, producer)
- Intrada (Douglass Fake, producer)
- La-La Land (MV Gerhard and Matt Verboys, producers)
- MovieScore Media (Mikael Carlsson, producer)
- Varese Sarabande (Robert Townson, producer)

SIGNINGS & PROJECTS

Heitor Pereira: **Suburban Girl**



■ Heitor Pereira, the guitarist who has been featured on many of Hans Zimmer's soundtracks (including *Mission: Impossible II*, *Gladiator* and *Pearl Harbor*), is doing the original score for *Suburban Girl*, a romantic comedy based on Melissa Bank's

novel with the same name and stars Sarah Michelle Gellar and Alec Baldwin.

Guy Farley: **The Broken**



■ The British composer who made an impression on the soundtrack community with his score for *Modigliani*, will score *The Broken*, a new film directed by Sean Ellis, for whom Farley worked on the acclaimed photo model drama *Cashback*. *The Broken*, which is currently being shot in England, is a French-British co-production, a thriller starring Lena Headey, Richard Jenkins and Ulrich Thomsen. Farley also has the scores for *The Christmas Miracle of Jonathan Toomey*, *Knife Edge*, *Dot.com* and *The Flock* (starring Richard Gere) coming up. **mc**

Agent with a license to film

Richard Kraft, film music agent emeritus, recently had his first film, *Finding Kraftland*, premiered at the Santa Barbara Film Festival.

One of Hollywood's most experienced film music agents, representing composers such as Danny Elfman, John Powell and John Ottman, Richard Kraft is indeed a very busy individual. Film Music Weekly just had to ask Richard: how on earth did he find the time to write, produce and direct a film?

— I don't sleep! I would wrap-up my work day at around 7pm and on the nights when I didn't have work dinner or screenings, I would jump into the film with my filmmaking partner, Adam Shell. I am a really big believer that the sense of a lack of time

COURTESY OF RICHARD KRAFT



Richard Kraft and son during one of 425 roller coaster rides.

is an illusion. We waste so much time worrying and vegging out on worthless activities, says Richard Kraft.

Finding Kraftland is about the life of Richard Kraft and his son

— and about obsessive collecting.

— It is about valuing how precious life is and living it to its fullest. It covers the many adventures my son and I have shared, riding over 425 roller coasters around

the world, being weightless on a Zero Gravity flight. It explores the myriad of collections that have transformed our home into Kraftland, a shrine to my childhood.

A lot of well-known film composers appear in the film, including Alan Menken, Danny Elfman, John Ottman, Graeme Revell and Trevor Rabin.

— They act as the Greek Choir commenting on the insanity that is our life. Marc Shaiman even contributed a music video which is also on our website.

So, is filmmaking Richard Kraft's new career?

— Never. I love being an agent. Working with my favorite composers is a gift and a blessing! **mc**

READ MORE HERE:

[www The official "Finding Kraftland" web site](http://www.findingkraftland.com)



Muse-38GB! You get over 14GB of SONiVOX's Symphonic Collection, 100+ drum presets, 50+ ethnic instruments, analog & digital synths, guitars & basses, keyboards, pop brass (soprano sax, alto/tenor/bari saxes), 4GB combi patches, and more. Uses GVI player. PC only. **REC SPECS:** P43.0GHZ, 2GB RAM. Save \$100. **Our price: \$495.** *Click-4-more info!*



NEW! Broadway Big Band- The talk of Winter NAMM! Uses HALion player. Has multiple mic positions, two groups of instruments: legato and polyphonic. Create 4-way close and spread voicings with total realism. **REC SPECS:** 2GB RAM. PC-3.0GHZ. MAC -OS10.4.4 or better. Save \$205. **Our price: \$2290.** Advance order now. *Click-4-more info!*



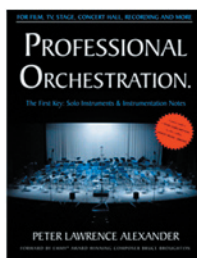
Miroslav Philharmonik Uses SampleTank player. You get: solo, chamber, full strings, solo & ensemble woods & brass, perc.& choir! Pre-panned. **REC SPECS:** P4 2.4GHZ, 1GB RAM. MAC-OS 10.4, 1GB RAM, Power PC & MacIntel. Academic Price-\$349. All others, Save \$100. **Our price: \$499.** *Click-4-more info!*

YOUR AUDIENCE IS WAITING...

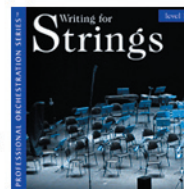
(MOUSE OVER ANY ITEM, THEN CLICK!)



How Ravel Orchestrated: Mother Goose Suite. Newly engraved score with piano part at the bottom, two bonus PDF scores (one color-coded), orchestration analysis, the complete stories each piece is based on, CD recorded by the Slovak Radio Symphony Orchestra. 8.5 x 14. Spiral bound. *Fuel the dream.* **Our price: \$49.95** *Click-4-more info!*



Professional Orchestration, Vol. 1 More than an 875-page book, a complete training program packaged w/the *Naxos Music Library*, *Professional Mentor* workbook and its new *Recording Workshop*, and now, a major 1st, learn MIDI editing with 15 MP3s and MIDI files from the Vienna Symphonic Library. *Fuel the dream.* **Our Price: \$79.95.**



Writing for Strings 4th Edition, Level 1 Learn how to write for live strings and how to make sampled strings sound live. Comes w/30 lessons (300 pgs) now w/4-color graphics, 18 study scores, videos of string bowings, MIDI editing training. 100% digital download. *Fuel the dream.* **Our Price: \$159.00.** *Click-4-more info.*

NO SALES TAX, EXCEPT IN VA.

WWW.TRUEPEC.COM

CONTACT US: 1-804-733-6122

gothic message

JOSEPH LoDUCA scores THE MESSENGERS

BY MIKAEL CARLSSON

Joe, you have written quite a lot of horror scores throughout your career – 17 according to the Internet Movie Database. From the early days of *Evil Dead* over 25 years ago, how would you say that the aesthetics of horror film music has changed?

It's a good question. There was a time in the early 90's before the *Scream* series that horror movies disappeared from American cinema. Young filmmakers in Japan and Hong Kong revitalized the genre. With Ghost House Pictures, Sam Raimi and Rob Tapert were among the first to bring their work to American audiences. Now the thriller/horror genre is back and bigger than ever. Plot-wise, the current films are clever and more self-aware; take *Ringu*, for instance, or one of my favorites, *Seven*. Thanks to M. Night Shyamalan, there is also a more intelligent variety of thriller. On the other hand, there is movement to make current thrillers more graphically violent than ever. That looks to be the goal of all the remakes out there. Today the average viewer, while not necessarily being more literate, is more filmically and visually sophisticated than ever before. How does this all translate into music? It means a composer has to rethink what is scary. There is a classic vocabulary, but one has to be careful. What used to pass as terrifying can come off comical or corny. Luckily, technology has provided us with a variety of tools to create supernatural sounds out of human performances. In a horror movie, any combination of sounds or notes that tap into our irrational fears is fair game. Too often though, I feel that power is misused and that many genre scores are just unfocused sound design. A good score still has to be of service to the story and the psychology of the characters on some level.

***The Messengers* is another example of a Hollywood horror film directed by talented filmmakers coming from the Asia. Considering their back-**

ground, including the acclaimed *The Eye*, did the Pang Brothers have any special demands on your score for *The Messengers*? Did you work closely with them, or did you work primarily with your old friends, Sam Raimi and Bob Tapert, who produced the film?

I was very impressed with *The Eye*, especially the way the tension builds in the last act, just when you think the story has climaxed. Danny and Oxide Pang were working on their next project when I was brought on to *The Messengers*, but their direction was clear to me from how they shot and edited. Sam Raimi oversaw the tone of the score, and I also worked closely with J.R. Young, his producer, who had a great take on the music. Among my other collaborators, I have to mention Scott Davidson who gave us a great mix, and Joshua Mathews, who came up with some truly wicked sounds. Tom Milano was our music editor and was extremely helpful and supportive.

So how did you approach the score and what was the key to that approach?

There were really two keys. The first was a theme for the Sullivan family, the emotional center of the film. They have fallen on hard times and move from Chicago to grow sunflowers in North Dakota. Their young son does not speak because of trauma he experienced. Thematically, their theme is a four-chord sequence on guitar with a folk melody that is first sung by a child. It moves to an instrument I used throughout, a baritone violin. It is essentially a baroque instrument, with the body of a violin with thicker strings, tuned down an octave. The low register is below a viola, but sounds thinner, and the upper register resonates more deeply than a normal violin. The overall effect: instant American Gothic. The second key was an aesthetic for the timbre of the music. Because of the rural setting of the story, I felt I had to be careful how I used electronics. I tended to shy away from the outright use of synthesizers, instead opting for more organic manipulations of acoustic sounds. There was also

THE TOP 10: JOSEPH LoDUCA



Joseph LoDuca's best known projects:

1. *Army of Darkness* (1992)
2. *Evil Dead II* (1987)
3. *The Evil Dead* (1981)
4. *Brotherhood of the Wolf* (2001)
5. *Boogeyman* (2005)
6. *The Librarian: Quest for the Spear* (TV, 2004)
7. *Peacemakers* (TV, 2003)
8. *The Triangle* (TV, 2005)
9. *Man With the Screaming Brain* (2005)
10. *Crimewave* (1985)

Source: IMDb



Penelope Ann Miller in "The Messengers", the new ghost thriller from the Pang Brothers, scored by Joseph LoDuca.

© 2007 COLUMBIA PICTURES

the recurrent image of a pitchfork, which seemed to suggest a lot of inside-the-piano abuse. The suspense/horror music took care of itself, in that most of the time it was not designed to be a narrative score.

Were there any sequences in the film that were particularly difficult to get right?

After a violent and horrific prologue, how to begin the theme was a bit tricky. Sam was specific in asking that I convey the echo of the tragedy we have just witnessed. This farm is haunted. The 'Main Title' shows images of abandoned toys, a pitchfork, and picket fences with ominous shadows. Once I arranged the theme on baritone violin and a child's voice accompanied by string harmonics and low contrabasses, it had the right mix of eeriness and simplicity.

You have told me before that you like to experiment and you have certainly showed a knack for avant-garde stuff in many of your other genre scores. Did you find room for this in *The Messengers* as well and can you describe some of the techniques you used?

There was no lack of aleatoric notation in this score. I enjoy conducting and coaxing the orchestra to get wild. The manipulation of sounds after they were performed and how they blended with the other elements is where the pleasant discoveries occurred when I was doing *The Messengers*.

When and where did you record the score?

We recorded the score in Salt Lake City, with a team that I have built a long and lasting relationship. It was recorded right around Halloween. The orchestral component of the score is for full strings, two flutes doubling on piccolo, alto and bass flutes, brass, percussion, and piano.

You recently wrote the score for a completely different film, *Bar Starz*. I suppose that was a really different experience for you – a light comedy?

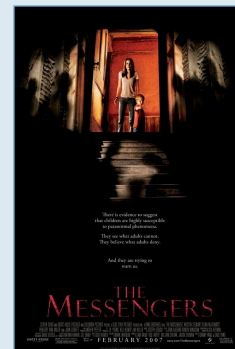
What kind of music did you write for this?

Bar Starz was a romp. It's about the misadventures of two geeks in the club scene and the "bar stars" who control it. The tone is very droll, like *Napoleon Dynamite*. It's loosely set in the 80's, so there are send ups of power ballads and house tracks. *Bar Starz* was directed by a very funny man, Michael Pietzack.

Finally, what are you working on right now? What's in the pipeline?

I am starting on a film by the inimitable Bruce Campbell, entitled *My Name is Bruce*. It's about a B-movie actor who is unwittingly enlisted to save a former mining town from Guan Di, the vengeful God of bean curd. Also, there will be a third installment of *The Librarian* for Dean Devlin, and several other projects. It's a bit too early in the year to be talking about the other things in the pipeline, but I'll make sure to keep you updated. ■

**THE FACTS:
THE MESSENGERS**



Plot outline: An ominous darkness invades a seemingly serene sunflower farm in North Dakota. A family is torn apart by suspicion, mayhem and murder.

Directors: Danny Pang and Oxide Pang.

Stars: Kristen Stewart, Dylan McDermott, Penelope Ann Miller.

Going old school for the Oscar

ALBUM REVIEW

The Good German: Original Motion Picture Soundtrack
 • Thomas Newman • Varese Sarabande 302 066 781 2.

BY DANIEL SCHWEIGER

In the world of film composers, the phrase "Like father, like son" has never carried so much Oscar weight than in the case of *The Good German*. Indeed, one couldn't think of a more respectful passing of the golden torch than Thomas Newman's big, lush tribute to the kind of scoring that his dad Alfred was doing more than half a century ago for the Oscar-attention likes of *The Song of Bernadette*, *Wuthering Heights* and *The Mark*

of *Zorro* – the kind of lushly romantic, big orchestral scores that spelled old-time Hollywood. It's the kind of scoring that's nearly extinct in today's tinseltown, as can be witnessed by the involuntary retirements of the surviving old-school composers whose scores dared to be symphonically bold.

There's got be a reason why Thomas Newman could get away with a sweeping, pointedly nostalgic score like *The Good German*. And it's a stylistic one, as director Steve Soderbergh has made this postwar thriller in an obvious, film noir style, right down to the black and white cinematography and rear-projected car conversations. Unfortunately, it's an experiment that reeks of pretentious-



ness, pointing this ersatz Cold War take on *Casablanca* and *The Third Man* towards inadvertent comedy. But don't blame Thomas Newman for Soderbergh's folly.

Whether he's dealing with the modernistic percussion of *Jarhead* and *Little Children* or the potent orchestral scoring of *The Shawshank Redemption* and *The Road to Perdition*, it can go without saying that Thomas Newman is one of the best, and most daring composers of new Hollywood. And what was once yesterday's accepted style of scoring is now an experiment here for Newman, as dictated by Soderbergh – whom Newman previously scored the far more successful film *Erin Brockovich* for. So you could definitely say that Tom Newman was only following orders, as Soderbergh's direction to replicate his dad's sound has resulted in an intentionally over-the-top score that further adds to *The Good German*'s unintentional parody.

But taken on its own listen, *The Good German* works completely as a glorious valentine to the days of film scoring yore. And you can see how the Oscar old-timers have rewarded it with an Oscar nomination for giving them a musical flashback to the studio picture days. Indeed, melody flows in the blood of the Newman scoring dynasty, from Alfred's sons David and Tom to their cousin Randy. And *The Good German* is swimming in big, gorgeous themes, all done

in a knowingly portentous style. You can definitely imagine Alfred (not to mention Bernard Hermann and Max Steiner) smiling from up on high as the brass section rages and lush strings spell romantic suspense. But for all of its nostalgic orchestral strum and drung, *The Good German*'s best theme is reserved for Cate Blanchett's Teutonic femme fatale. While this chick is a poor relation to Ilsa Lund, Newman's use of violin and strings is among the most impressive themes the composer has yet written, with a melancholy beauty that carries the entire sins of Berlin on it.

The Good German's failure makes it unlikely that any composer is going to try to this kind of old school scoring for some time. And that's a shame, since Thomas Newman's approach deserves a way better picture. But thankfully it's given Tom his eighth scoring nomination, one to add to the family's laurels along with his dad's thirty-five nominations and nine wins. And there just might be enough "old fogies" in the Academy who will finally bestow the gold on Tom in recognition for this blazing tribute to the days when film scoring wasn't afraid to be big. It's a win that would definitely be deserved in any case. Heck, they've given the gold to Henry Fonda and his daughter for acting onscreen. And scoring a film is perhaps even harder. ■

COMING SOON!

■ **DRG RECORDS.** A treat for any fan of Alfred Hitchcock, DRG will release a CD featuring the two LPs *Music to Be Murdered By* and *Circus of Horrors*. The first was a concept album originally released in 1958, featuring music by Van Alexander and commentary by the legendary director. *Circus of Horrors* was a 1960 UK horror film with music by Muir Mathieson and Franz Reizenstein.

■ **FILM SCORE MONTHLY.** FSM presents John Green's Oscar-nominated score for *Raintree County* (1957) in a lavish 2-disc set, and their other new CD comprises three works by Jerry Goldsmith and Dave Grusin: Goldsmith's 1971 thriller score *The Last Run* and the brief

Crosscurrent (a 1971 TV score), plus Grusin's 1967 TV score *The Scorpio Letters*.

■ **MOVIESCORE MEDIA.** Coming out exclusively online on February 13 is Mark Thomas' score for the new British action comedy *Back in Business*. On March 6, the label will release *Marcus and Other Film Scores by George Shaw*, and on April 3, Christopher Slaski's score for *The Piano-tuner of Earthquakes*, the latest film from arthouse duo the Quay Brothers.

■ **VARESE SARABANDE.** Paying tribute to a veteran composer David Shire's return to the big screen, Varese Sarabande releases his score for David Fincher's *Zodiac* on March 13. **mc**

Scaled orchestrations feature in new library

Veteran film composer Chris Stone's Audio Impressions has announced their Realtime Instruments package.

The technology developer's Realtime Instruments package includes ten sample libraries powered by their DVZ RT technology, including orchestral, band, world, keyboards, guitars, drum kits, music effects, harps, baroque and antique instruments, and pipe organs. The new technology was demonstrated at the recent Winter NAMM show in Anaheim, California.

Realtime Instruments features over 600 different instruments, with most being solo players; in the case of the 70 orchestral string

players, 10 are soloists and thirty are 2-musician desks. A comprehensive set of playing styles and effects for each instrument was recorded; all effects and styles appropriate to each instrument, such as mutes, bow positions, pizzicato, and flutter tongue are available at start up.

Special features of Realtime Instruments include the ability for composers to dynamically adjust the size of each section of the orchestra in terms of the number of players using a unique graphical interface, and the ability to set orchestral sections so when more than one note is simultaneously played, the section is split among the notes. This can help avoid a common problem composers face

with orchestral sample playback technology where playing two notes simultaneously on a section patch actually the number of players, which can detract from the realism of the music.

According to the company the samples were captured in the world's finest recording studios using first-call players and the world's best instruments, and were recorded at the highest audio fidelity. Utilizing vintage Neumann and Telefunken tube condensers and superb ribbon mics, and silver-plated mic cables (completely bypassing studio patch bays), signals were recorded directly.

At NAMM, Audio Impressions won a Maccimum Award for its DVZ RT Realtime Instruments



package. The Maccimum awards site describes the Audio Impressions technology as "impressive orchestration software... combining incredible pitch spread and time spread along with proportionally scaled instrumentation based on velocity. The accuracy is stunning and the sound quality exceeds anything we heard at the show. This is professional orchestration software at its best."

Pricing and availability for Realtime Instruments will be announced shortly. **mn**

READ MORE HERE

[www](#) More information on Audio Impressions and Realtime Instruments

Garritan introduces new "drag-and-drop" interface

Garritan has announced a new user interface for sampled and synthesized musical instruments.

The interface allows the user to select, load, manipulate and mix software instruments in one single graphical environment. With a unique patent-pending process, the user selects the desired musical instrument icon from an icon palette and drags and drops the instrument onto a desired location on a Virtual Soundstage.

According to the company, their new "drag-and-drop" interface will incorporate high-quality samples, MIDI performance tools and impulse response technology. Audio characteristics of the sounds such as volume, panning and stereo spread, reverb reflections and spatial cues are controlled by positioning the scalable musical instrument icons on a virtual soundstage. As an instrument icon is placed closer to the front to the virtual soundstage, the musical instrument icon grows larger and the volume increases. Con-

versely, when placed towards the rear of the stage, the icon becomes smaller and the volume decreases. As an instrument icon is placed further to the left or right of the Virtual Soundstage, the panning correspondingly goes to the left or right position. Regions or zones on stage correspond to sampled reverb impulses to provide the appropriate spatial effects. Any number of musical instruments can be placed into position on the virtual soundstage – ranging from a soloist to a small ensemble to a grand symphony orchestra – all with simple movements of a mouse.

"We have been working on this interface for several years to provide an easier and simpler system to load and mix software musical instruments", says Gary Garritan, inventor of the drag-and-drop interface.

The new software runs natively on OSX (including Mac Intel), Windows XP & Vista (32bit and x64). **mn**

READ MORE HERE
[www](#) Garritan's web site

Belgrade Film Orchestra



www.belgradefilmorchestra.com

.....
RECORD SYMPHONY ORCHESTRA

GUITARS & VOICES
KEYBOARDS CHOIRS ETHNIC INSTRUMENTS

TWO UNIQUE VENUES + HIGHEST RECORDING QUALITY
LOW BUYOUT RATES + NO HIDDEN COSTS
.....

Los Angeles Office: +1.310.435.5561
Belgrade Office: +381.64.295.6642
e-mail: info@belgradefilmorchestra.com

MUSIC TECHNOLOGY AND YOU

Film Music Weekly takes a practical look at the people, products, and issues impacting music production, our wallets, and that most precious commodity, our time. In our first outing, we take a look at Tascam's new GigaStudio Virtual Instrument, promoted by Tascam as GVI.

BY PETER ALEXANDER

For several years, GigaStudio was the world's leading sampler program. Being a program that turned a computer into a sampler (with the addition of a MIDI interface and audio card), within a year of its introduction, displaced hardware samplers, and became perhaps, the leading studio production tool. GigaStudio inaugurated a sampling revolution whereby the greater detail and finesse desired by many professional composers was made possible, launching a new era for both the creation of new companies dedicated to sampling and vast libraries like the Vienna Symphonic Library Pro Edition, which, before the release of the new Vienna Instrument Symphonic Cube, was the world's largest orchestral sample library.

The success of GigaStudio also created a raft of competition starting with companies manufacturing their own sequencing programs who created virtual samplers that operated within their programs. This included HALion from [Steinberg](#) and the EXS24 from then Emagic Logic (now [Apple Logic](#)). Although I'm told prototype versions existed, E-MU systems (a division of Creative Technology) was late to market and only recently released [EmulatorX](#), a softsynth version of the famous E4 hardware sampler.

Despite the new competition, GigaStudio maintained its lead. But along the way, three events occurred which significantly impacted GigaStudio and its place in the market and our studios.

The first event was the launch of the German company, [Native Instruments](#) and the release of their software sampler, Kontakt. What made, and still makes, Kontakt attractive is the company's commitment to have programs that operate on both Mac and PC platforms. This was appealing to composers because it meant one standard for either platform. And for many, this was a decided advantage because GigaStudio was firmly entrenched as a PC-only sampler. It was also a boon for developers who could consolidate development costs to one program or two programs.

The second event, was the announcement

Giga for the new studio environment

of GigaStudio 3, which took much longer to get to market than was expected. For developers GS3 was two-years late to market, an eternity for technology, whether music or not. For consumers, it was roughly a year late. During development, Tascam wrapped itself in silence, dropping newsletters to its base and shutting down its support forum.

The third event was when a certain developer went to Tascam with the idea of licensing a player. He was turned down. Next, a larger developer was prepared to release their new line of orchestral libraries provided GigaStudio 3 had copy protection for the sample libraries. It did not. And whoever within or without the company persuaded management not to include copy protection, cost the company Giga versions of [EastWest's Quantum Leap Symphonic Orchestra](#), and an entire line of product, that until the announcement of Play at Winter NAMM 2007, all were in copy-protected player formats all licensed from Native Instruments.

At Winter NAMM 2006 came new change with the announcement of the new [Vienna Instrument](#) player which signaled both a move away from GigaStudio and Kontakt. At Winter NAMM 2007,

both Gary Garritan and EastWest announced the release of their own new players.

For composers within the past two years, this has meant a shift from the Giga standard in the studio, to the Native Instruments standard, and now, many standards, thus multiplying system integration issues at a time when Microsoft has just release [Vista](#), Apple is moving to MacIntel, and now we're faced with [OS X Leopard](#).

Into this fray, Tascam has released Giga Virtual Instrument (GVI) which is PC today, and MacIntel by June.

A practical question for composers arises. Given the number of libraries now being released in a player format, what role does Tas-

cam's GigaStudio now have in the composer's studio, especially if you have older machines, including potentially, a Giga 2.54 system running on Windows 98? In short, to GVI or not to GVI, that's the system integration question.

To answer that question for your studio, you have to answer these questions:

- How many Giga libraries do you have?
- How often are you using them?
- Have you migrated to GS3 or are you

happy with 2.54?

- If you're using GS3, how frequently are you using GigaPulse and the iMIDI rules?

Once you've answered those questions, you're prepared to go forward.

To find out for myself, I installed GVI on a P4 2.54GHz system running other virtual instruments. Since I'm sequencing on a Mac, Tascam's recommended minimum system requirement (which unfortunately you find in the PDF manual, but at this writing wasn't on the Tascam web site) is 2.8GHz, with the recommended model being the new Dual Cores, which enable you to have multiple instances. So for right now, I'm limited to one instance with 16 channels.

Like GS "regular" you install GVI on the C drive and Gig files on a D drive. For GVI, there's a Tascam folder on the D Drive in which you find the Gigs folder. Inside the Gigs folder, you just create a new folder for each library you want to install, then drag and drop into the folder. That's it! I tried it with the Dan Dean Solo Woodwinds. Worked like a charm. And, since there's no QuickSound database, when you want a new instrument, you just load it.

Loading is a snap. Go to the track you want to load an instrument into, click the down arrow and select Browse. Navigate to the Gigs folder and the library folder you want, open it, and click on the desired Gig file. To the right there's a window displaying a list of all the Instruments in that Gig file. Highlight the Instrument you want and click Open. Done.

What I really like about GVI is that because it lacks all the bells and whistles of either GS2.54 or GS3, it's faster and simpler to





use. If I had to pick a single word to describe GVI, it would be nimble. As a result, libraries that had gone unnoticed, I suddenly remembered, and rediscovered their great sound.

If you have a number of older GS libraries, you'll appreciate the ability to quickly set up mini-ensembles inside GVI. With GVI, you can also save Performances like you can with GS2.54 or GS3.x. Benefit: load and really go, since wait time is much less with GVI.

With GVI, you can neither program nor edit with iMIDI or GigaPulse. Either has to be built into the sound (you can see this in action in the [Larry Seyer Drums](#)). But I'm not seeing this as a problem since both features are in

Giga 3.x, but honestly, having had the chance to compare, I really like GVI better. Also, you can't import into GVI. So whatever library you install, must already be in Giga format.

Nonetheless, for my studio, I've decided to use GVI on an older P4 along with other VSTi's.

Now, here are some other points about GVI worth considering:

1. No GSIF drivers required – uses ASIO 2.0, so you have a wide choice of audio cards
2. It's published that you can have up to 256-voice polyphony depending on your system. However, in theory, polyphony is unlimited. On one test, Tascam achieved 400-voice polyphony! So that's cool!
3. Using the Stack feature, you can create layers inside GVI.
4. For those sequencing on a PC with either Cubase or Sonar, operating as a VSTi, you can run Giga on the same system. This will be true for Mac users late Spring/early Summer when Tascam releases the MacIntel version of GVI which works on the Intel Macs, and on the Motorola Macs, G4 or better.

Overall, I see GVI as a great way of integrating Giga into the rest of a studio environment now heavily dependent on players, rather

than on the actual sampling program.

Of course the big question is, does GVI crash like GS? No, it doesn't. At least not for me. I had two crashes. One was with their piano and the other with one of Larry Seyer's drum sets that comes with GVI. However, the realistic specs call for a minimum 2.8GHz system, and since I'm slightly below that, criticizing would be unfair.

GVI also comes with a good group of usable libraries with complete sounds, not one-octave test versions (which used to drive me nuts). ■

CONCLUSIONS: GIGASTUDIO VIRTUAL INSTRUMENT

- Given the investment many have in Giga libraries, I think GVI is a great solution especially for upgrading. If you're already working with [Altiverb](#), [Waves IR](#), [Voxengo's Pristine Space](#), [Logic's Space Designer](#), or other convolution reverbs, you don't really need GigaPulse.
- If you're looking to consolidate your Giga libraries, then I encourage you to check out GVI. It's a great music production tool that really fits in.

READ MORE HERE:
[www The Official Gigastudio Web Site](http://www.TheOfficialGigastudioWebSite)

REST STOP DEAD AHEAD
ORIGINAL MOTION PICTURE SOUNDTRACK
MUSIC BY **BEAR MCCREARY**

AVAILABLE IN STORES AND ONLINE ON iTunes NOW!

WARNER BROS. HOME VIDEO AND RAW FEED PRESENTS A PAPA ZIAN-HIRSCH ENTERTAINMENT / JOHN SHIBAN... REST STOP
STORY BY JAMIE ALEXANDER, JIM TARDICINO, AND JOEY LAWRENCE. CAST BY ROBIN NASSIF, P.S.A. AND PATRICK JACA, P.S.A. MUSIC BY BEAR MCCREARY
DIRECTOR OF PHOTOGRAPHY: RICHARD BYAN. EXECUTIVE PRODUCERS: PHILIP DAGORT, PRODUCED BY MARK VARGO, A.S.C. EXECUTIVE PRODUCERS: ROBERT A. PAPA ZIAN, JAMES G. HIRSCH, P.L.A. LOUIS
PRODUCED BY TONY KRANTZ, DAN MYRICK, JOHN SHIBAN. PRODUCED BY SHAVIN PAPA ZIAN, MICHAEL JOHN SHIBAN

© 2006 PlanR Soundtracks / Element1 Music. Motion Picture Artwork & Photography © 2006 Warner Bros. Entertainment Inc. All rights reserved. Printed and manufactured in the USA. Unauthorized duplication is a violation of applicable laws.

Neal Acree: 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.
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.
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.
Graham Collins: Black Kissinger.
Normand Corbeil: Ma fille, mon 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: Breach • Surf's Up.
John Debney: Georgia Rule • Evan Almighty • Sin City 2.
Alexandre Desplat: Mr. Magorium's Wonder Emporium • His Dark Materials: The Golden Compass.
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: Hannibal Rising • 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 3 • The Chronicles of Narnia: Prince Caspian.

THE SCORE BOARD

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 Hepker: 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.
James Jandrich: American Venus.
Adrian Johnston: Sparkle • Becoming Jane.
Bobby Johnston: American Fork • Stuck.
Tim Jones: Cryptid.
Trevor Jones: Fields of Freedom.
David Julian: Outlaw.
John Kaeyer: Room Service (co-composer) • Night Falls.
Matthew Kajcienski: 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.
Erik Lundborg: 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 Sodom.
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 • The Last Sin Eater.
Joel McNeely: Fox and the Hound II • The Tinkerbell Movie.
Nathaniel Mechaly: Sans moi.
Alan Menken: Enchanted • The Frog Princess.
Guy Michelmore: Doctor Strange.
Randy Miller: Last Time Forever • Shanghai Red.
Robert Miller: Teeth.
Charlie Mole: Fade to Black.
Deborah Mollison: Infinite Justice.
Andrea Morricone: Raul - Diritto di uccidere • Veronica Decides to Die.
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.
David Newman: Norbit.
Julian Nott: Heavy Petting.
Paul Oakenfold: Victims • Nobel Son (co-composer).
Dean Ogden: Oranges.
John Ottman: The Invasion • Stardust • 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 Rachou: How to Rob a Bank.
A.R. Rahman: The Golden Age (co-composer).
Brian Ralston: Graduation • 9/Tenths.
Jasper Randall: Me & You, Us, Forever.
Joe Renzetti: 39 • Universal Signs.
Matt Robertson: The Forest.
Brett Rosenber: The Skeptic.
William Ross: September Dawn.
H. Scott Salinas: Strictly Sexual • What We Did on Our Holidays.
Mark Sayfritz: Until Death.sake.
Brad Sayles: The Bracelet of Bordeaux.
Lalo Schifrin: Rush Hour 3.
Marc Shaiman: Hairspray • Slamner.
Theodore Shapiro: Mr Woodcock • Blades of Glory • The Mysteries of Pittsburgh • The Girl in the Park.
George Shaw: J-k'el.
Edward Shearmur: 88 Minutes • The Ex • Dedication • The Other Boleyn Girl.
David Shire: Zodiac.
Howard Shore: The Last Mimzy • Eastern Promises.
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.
Mark Suozzo: The Nanny Diaries.
John Swihart: The Brothers Solomon • Full Of It.
Johan Söderqvist: Walk the Talk.
Joby Talbot: Son of Rambow.
Frederic Taltorn: Asterix at the Olympic Games • Largo Winch • Dragon Hunters.
Francois Tétaz: Rogue.
Mark Thomas: Back in Business • Moondance Alexander • Tales of the Riverbank.
tommandandy: The Kai Keeper.
Jeff Toyne: Shadow in the Trees • The Third Eye.
Ernest Troost: Crashing.
Brian Tyler: Bug • Time to Kill • Rogue • Finishing the Game • Alien vs. Predator 2.
Shigeru Umebayashi: Hannibal Rising (co-composer) • A Simple Love Story.
Michael Wandmacher: The Killing Floor.
Nathan Wang: Daddy's Little Girl.
Stephan Warbeck: Killshot • Flawless • Miguel and William.
Craig Wedren: Reno 911 - Miami • The Ten.
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: Ghost Rider • Spider-Man 3.
Geoff Zanelli: Disturbia • Delgo.
Marcelo Zarvos: The Air I Breathe.
Aaron Zigman: The Martian Child • Pride • Bridge to Terabithia.
Hans Zimmer: Pirates of the Caribbean: At World's End • The Simpsons.

Film Music Weekly only lists scoring assignments that have been confirmed to us by official sources. The list is limited to feature film scoring assignments. New additions are highlighted in orange print. Edited by Mikael Carlsson. Updates should be sent to editor@filmmusicweekly.com.



Publisher: **Mark Northam** • Editor/AD: **Mikael Carlsson**
 VP Finance and Operations: **Rebecca Lee**
 Advertising Sales Manager: **Steve Schatzberg**
 Technology Editor: **Peter Alexander**
 Soundtrack Review Editor: **Daniel Schweiger**
 Website Design: **Rakesh Rai** • Accounting: **Tina Chiang**
 Legal Advisor: **Patricia Johnson, Esq.**

Film Music Weekly is published weekly by Global Media Development Group, Inc. Executive and Editorial Office: 27023 McBean Parkway Suite 618, Valencia, CA 91355. Tel: 310-645-9000 Fax: 310-388-1367 email: info@filmmusicweekly.com. We are not responsible for unsolicited material. All Rights Reserved. The opinions of contributing writers and editors to this publication do not necessarily reflect the views of Global Media Development Group, Inc. or any of our divisions, management or staff.
ADVERTISING: Our comprehensive advertising programs offer premier visibility to film and television music professionals, soundtrack collectors, and music executives worldwide. We offer competitive rates on a wide variety of advertising opportunities including display advertising and online advertising. Call 1-800-774-3700 or 310-645-9000 or email sales@filmmusicweekly.com
REPRINTS AND COPYRIGHT PERMISSIONS: Before quoting or reusing editorial material, or for custom reprints (minimum order 100) contact 310-645-9000 or email reprints@filmmusicweekly.com
SUBSCRIPTIONS: Subscriptions to Film Music Weekly via email are available at no cost. To subscribe, visit our website at www.filmmusicweekly.com and enter your email address in our subscription section.