



Santaolalla gets his second Oscar

■ Composer Gustavo Santaolalla received his second Academy Award in a row at the Oscar gala in Hollywood on Sunday night. Following up last year's winner *Brokeback Mountain*, the Argentinian composer won this year's award for *Babel*. Santaolalla is the first composer since Alan Menken who has won two "Best Original Score" Oscars

in a row. The main musical character at the Oscars this year was, however, Honorary Oscar recipient Ennio Morricone. Clint Eastwood presented the award to the 78-year old Italian composer, who was honored by a montage from his films and a Celine Dion performance of *Once Upon a Time in America*. **p:3**

Composers attracted by Bulgaria

■ To avoid future residual payments, and with the recent fines up to \$50,000 threatened by the US Musicians Union against union members who record in Seattle, an increasing number of film companies choose to record their scores in Bulgaria. **p:4**

Howard gets three awards from critics

■ James Newton Howard gets three awards from the International Film Music Critics Association for his score to *Lady in the Water*. Other composers honored include Alexandre Desplat (Film Composer of the Year) and Brett Rosenberg (Best New Composer). **p:4**

Wedren brings "Reno 911" to the big screen

MEGGAN LENNON



SCOREBOARD WEEK

Reno 911: Miami Craig Wedren

■ Craig Wedren has written music for several acclaimed independent films and intimate dramas, but he has never written a score performed by a 90-piece orchestra before. The opportunity came with *Reno 911: Miami*, a big-screen version of the TV spoof of reality series *Cops*. The soundtrack covers a lot of ground stylistically – Wedren wrote everything from Cuban hip hop to cop show pastiches, but the majority of the music is over-the-top orchestral.

"Thrilling doesn't begin to cover it," comments Craig Wedren about the orchestral sessions. **p:6**

Composer Craig Wedren (right) together with veteran scoring mixer Dennis Sands during the "Reno 911" sessions.



"High-octane!"

Christopher Young's music for *Ghost Rider* is a high-octane mixture of orchestral madness and roaring heavy metal. **p:8**

Brand new recording of 'Spellbound'

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Publisher: **Mark Northam**
Editor: **Mikael Carlsson**
VP Finance and Operations: **Rebecca Lee**
Art Director: **Mikael Carlsson**
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.**

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Executive and Editorial Office: 27023 McBean Parkway Suite 618, Valencia, CA 91355. Tel: 310-645-9000 Fax: 310-388-1367, email: info@filmmusicweekly.com.

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This Week on

FMR

FILM MUSIC RADIO

ON THE SCORE: DAVID SHIRE

Film music journalist Daniel Schweiger interviews composer David Shire, who plays the murderer horoscope of *Zodiac*.

INSIDE THE BUSINESS: DOUG WOOD

Join host Mark Northam for a 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!

Second in a row for Gustavo Santaolalla

Argentinian composer Gustavo Santaolalla joined the ranks of Alfred Newman, Franz Waxman and Andre Previn when his score for *Babel* won the Oscar on Sunday night.

Many composers have won the Oscar for Best Original Score, but few have won two in a row. Newman, Waxman and Previn all belong to this group, who just got a new member. Gustavo Santaolalla is the first composer since Alan Menken who has won two Academy Awards for Best Original Score two years in a row (Menken won for *Beauty and the Beast* in 1991 and *Aladdin* in 1992). Winning in competition with Philip Glass, Thomas Newman, Alexandre Desplat and Javier Navarrete, Santaolalla commented:

"I want to thank everybody who has been so supportive of my music, and especially to [*Babel* director] Alejandro González Iñárritu who is my mentor."

The main composer star of the evening, though, was Honorary Oscar recipient Ennio Morricone. Fittingly, Clint Eastwood, whose



"Best Original Score" Oscar winner Gustavo Santaolalla, who won his second award in a row, and Honorary Oscar winner Ennio Morricone.



rise to stardom was accompanied by Morricone's groundbreaking spaghetti western music, introduced the honorary Oscar recipient. Morricone praised the directors he's worked with over the years.

"My deep gratitude goes out to all the directors who had faith in me. I think about my fellow composers who never received this honor. I wish they could all be recognized along with me," Ennio Morricone said in Italian.

Morricone was honored by Celine Dion who sang newly written words to *Once Upon a Time in America*, and with a montage of clips featuring his music. The 78-year old composer also said:

"This Oscar is not a point of arrival but a starting point to continue writing with the same passion."

In the Best Song category, Melissa Etheridge won for "I Need to Wake Up" from *An Inconvenient Truth*. **mc**

FROM THE EDITOR

The Oscars – no lesson in history

The big question is: are the music Oscars really meant to be taken seriously? No doubt about it, Gustavo Santaolalla has definitely come up with some very effective and original music for the two films resulting in his Oscars: *Brokeback Mountain* and *Babel*. But when you look at the Oscars from a historical perspective, you begin to wonder how important these awards really are.

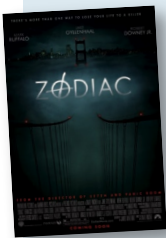
Jerry Goldsmith got one. Elmer Bernstein got one. Georges Delerue got one. Leonard Rosenman didn't get any. Until yesterday, Ennio Morricone owned zero. Gustavo Santaolalla now now has two, twice as many as Ennio. And Jerry. And Elmer. I'm not saying that Santaolalla's music isn't good – on the contrary, I think it's pretty effective in its right context, but let's face it: the Oscars simply don't give you a very good overview of the most important film scores from a historical viewpoint. And I know, who said that was the purpose...? Still, it's sad to see that composers who really changed the way film music was conceived, composers who influenced generations, never got the recognition they deserved. I was waiting for years and years for Jerry Goldsmith to get the lifetime achievement award, but it never happened.

So, I sincerely hope that everyone takes the Oscars with a grain of salt. Let's just say it was a nice party – and congratulations, Gustavo Santaolalla, on your second Oscar!

Mikael Carlsson
Editor

editor@filmmusicweekly.com

OPENING THIS WEEK



THEATRICAL

- *Black Snake Moan* (Scott Bomar)
- *Full of It* (John Swihart)
- *Two Weeks* (Heitor Pereira)
- *Wild Hogs* (Teddy Castellucci)

► *Zodiac* (David Shire)

DIRECT TO DVD

- *Chainsaw Sally* (James M. Taylor)
- *Dreamland* (Jason and Nolan Livesay)
- *Honor* (Tuomas Kantelinen)
- *Journey to the End of the Night* (Elia Cmiral)

TELEVISION

- *The Black Donnellys* (Mark Isham)

Walker overlooked in 'In Memoriam' film

Accompanied by a heartfelt arrangement of Oscar music director William Ross' very own score for *The Game of Their Lives*, film personalities that passed away during 2006 were remembered in the traditional "In Memoriam" montage during the Oscars on Sunday night – but there wasn't room for everyone. Among those overlooked were pioneer composer Shirley Walker, who was the first woman composer to composed and conduct a major feature film score in Hollywood, *Memoirs of an Invisible Man*, and *Godzilla* composer Akira Ifukube. The prolific Basil Poledouris (*Robocop*) was included in the montage, however.

Liza Richardson first Oscar DJ in history

Music supervisor Liza Richardson served as the first Academy Awards DJ in history at the gala on Sunday night. She played music during three-minute untelevised breaks. Richardson is represented by Greenspan Artists and her music supervising credits include *Arlington Road* and *The Mothman Prophecies*.

Mathieu Chedid gets César Award

The French film industry honored composer Mathieu Chedid on Saturday night. He received the César for Best Music for *Tell No One*. **mc**

More scores are recorded in Bulgaria

The number of composers who go abroad to record their film scores non-union is increasing. Latest venue in vogue: Bulgaria.

With the advent of \$50,000 fines threatened by the US Musicians Union against musicians union members who record in Seattle, other worldwide recording locations have noted a significant increase in activity from film companies looking for recording orchestras whose terms do not include future residual payments. Among all the Eastern European countries that are seeing more score recording work now, Bulgaria has garnered significant international attention recently.

Among the top Bulgarian contractors is [SIF 309 Film and Music Productions](#), created and managed by the popular Bulgarian Chouchkov family. SIF 309 has contracted the Bulgarian score recordings for several top films including *Hotel Rwanda* and *The Choir*, both nominated for Oscars in 2005, and *Nomad*, nominated for a Golden Globe.

This year *Indigenes (Days of Glory)* joins this list of Oscar nominated films scored in Bulgaria by SIF 309, being nominated for an Oscar for "Best foreign language film". The music for *Indigenes* was written by Armand Amar and recorded in January 2006 in Sofia.

Most recently, the Wednesday premiere in Los Angeles of *When Nietzsche Wept*, featuring a score by Sharon Farber, featured a score recorded in Bulgaria.

Farber said, "I asked my scoring mixer, Michael Stern, to check out the technical aspects of recording in Bulgaria, including mics, ProTools setup, and he determined that the studio had what we needed to record there. My own communication with the orchestra manager was great – they were accommodating and we felt that they were really trying to help us out and do the best they can on every level. Musically, I liked their professional and warm sound."

Film music critics honor Desplat

"Film Composer of the Year" according to international association

Alexandre Desplat was named "Film Composer of the Year" when the International Film Music Critics Association revealed its annual award winners last week, two days before the Oscars.

The International Film Music Critics Association (IFMCA) was formed in 2004 and is comprised of film music journalists and reviewers who specialize in film scores.

James Newton Howard's *Lady in the Water* (released on CD by Decca Records) received three awards: "Film Score of the Year", "Best Original Score for a Fantasy/Science Fiction/Horror Film" and "Best Single Cue of 2006" (for "The Great Eatlon").

However, in the "Film Composer of the Year" category, rising French star Alexandre Desplat is the winner. He has had an impressive 2006 and has already received several awards and nominations for *The Painted Veil* and *The Queen*.

Hans Zimmer led the 2006 nominations with six nods, winning two IFMCA awards: "Best Original Score for an Action/Thriller Film" for Ron Howard's *The Da Vinci Code* (Decca Records) and for "Best Original Score for a Comedy Film" for Nancy Meyers' *The Holiday* (Varèse Sarabande).

Australian composer Brett Rosenberg was named Best New Composer of 2006 for his score to the Demi Moore thriller *Half Light*. The "Film Music Label of the Year" honor went to prolific label Intrada Records, who released two acclaimed *Amazing Stories* compilations and Bruce Broughton's Emmy Award-winning scores to *Eloise at the Plaza* and *Eloise at Christmastime*.

The 26 members of the IFMCA hail from Australia, Belgium, Canada, Cyprus, Greece, Italy, Netherlands, Poland, Spain, Sweden, UK, USA



French composer Alexandre Desplat has been voted "Film Composer of the Year" by the International Film Music Critics Association.

THE AWARDS:

FILM SCORE OF THE YEAR

Lady in the Water (James Newton Howard)

FILM COMPOSER OF THE YEAR

Alexandre Desplat (*The Queen*, *The Painted Veil*, *Firewall*, *Lies & Alibis*, *Quand j'étais chanteur*)

BEST NEW COMPOSER OF 2006

Brett Rosenberg (*Half Light*)

BEST ORIGINAL SCORE FOR A DRAMA FILM

The Black Dahlia (Mark Isham)

BEST ORIGINAL SCORE FOR A COMEDY FILM

The Holiday (Hans Zimmer)

BEST ORIGINAL SCORE FOR AN ANIMATED FILM

Happy Feet (John Powell)

BEST ORIGINAL SCORE FOR AN ACTION/THRILLER FILM

The Da Vinci Code (Hans Zimmer)

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

Lady in the Water (James Newton Howard)

BEST ORIGINAL SCORE FOR TELEVISION

Planet Earth (George Fenton)

BEST SINGLE CUE OF 2006

"The Great Eatlon" from *Lady in the Water* (James Newton Howard)

FILM MUSIC RECORD LABEL OF THE YEAR

Intrada (Douglass Fake, producer)



Don Davis:

Ten Inch Hero

■ *Matrix* composer Don Davis has scored a couple of feature films in-between his work on the opera "Rio de Sangre". He is doing the score for *Ten Inch Hero*, a drama directed by David Mackey, with whom David has worked before on *The Lesser Evil* and *Turbulence 2: Fear of Flying*. Davis has also composed music for *The Good Life*, a drama comedy starring Mark Webber, Zoey Deschanel, Harry Dean Stanton and Bill Paxton. *The Good Life*, which also features original music by Joel Petersen, was nominated to the Grand Jury Prize at this year's Sundance Festival. In other news, Davis will conduct a concert of his music, including the *Matrix* trilogy and *Warriors of Virtue* in a concert on Tenerife in June.

David Julian: **Carriers**

■ Devid Julian, who recently scored Christopher Nolan's *The Prestige*, has been hired to score *Carriers*, a thriller by Spanish director Alex Pastor, starring Chris Pine and Piper Perabo. Julian is doing the music for *Waz*, also a thriller, starring Stellan Skarsgård, Melissa George and Selma Blair.

Cliff Martinez: **Vice**

■ *Vice*, a drama starring Michael Madsen and Darryl Hannah, gets an original score by Cliff Martinez (*Traffic*, *Solaris*, *Narc*). The film is directed by Raul Sanchez Inglis and produced by Arcview Entertainment. **mc**

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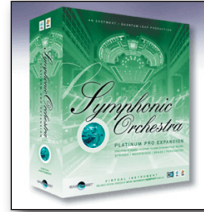
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CRAIG WEDREN scores RENO 911: MIAMI

BY MIKAEL CARLSSON

THE TOP 10: CRAIG WEDREN



Craig Wedren's best known projects:

1. The School of Rock (2003)
2. Velvet Goldmine (1998)
3. Wet Hot American Summer (2001)
4. Roger Dodger (2002)
5. Laurel Canyon (2002)
6. The Secret Life of Dentists (2002)
7. P.S. (2004)
8. The Baxter (2005)
9. Stella (TV, 2005)
10. First Love, Last Rites (1997)

Source: IMDb

DID YOU KNOW?

Craig Wedren and Nathan Larson (*Boys Don't Cry*) played together in the band Shudder to Think, who also produced a number of film scores, including *High Art*.

Reno 911: Miami is the big screen version of the popular TV series that began airing in 2003. How would you describe the transition from the small to the big screen, both in terms of the film itself and your music?

Well, the TV show is a spoof of the reality series *Cops*, so there's very little original music in the small-screen version. I composed and performed the theme song and bumpers which thread the show. The movie is a whole different beast, music-wise. Lots of score and songs which run the gamut, style-wise. Most of the score is big Hollywood orchestral stuff, and some of the cues are genre-spoofs (action, thriller, heroic) that play musical foil to the silliness happening on screen. Then there are the songs, which range from a Clash cover, performed by me and Dave Grohl, to hip-hop and club stuff that features a great Cuban MC named Garcia Afro. Very fun stuff!

For those of us who aren't very familiar with the show, can you describe it and describe what makes it so hilarious, in your opinion?

Reno 911 features a short-short wearing, bicycle-riding, Morrissey-loving, gay chief of police – Officer Jim Dangle – and his band of merry-pranksters essentially bungling every assignment they get. What I love about it is that it's simultaneously high, middle and low comedy, from the dumbest pratfalls and banana-peel gags to jokes that you have to see a few times to pick up on. It's very smart and very dumb at the same time. I also love the characters, especially some of the recurring ones, like Paul Rubens also known as Pee Wee Herman.

What kind of music does a film like *Reno 911* need to work?

It's a lot of genre hopping, both in terms of score and songs. Because the movie is gag oriented, the creators' main concern was that the music support the jokes, as opposed to, say, the characters or the dramatic arc of the story, which would be the case in a "normal" movie. That was the real "trick" of the movie, as far as my job was concerned – to really nail whatever genre/movie type each individual scene was goofing on, while still making the music serious, formidable, and hopefully exceptional.

Director Ben Garant is perhaps best known as a screenwriter and this is his feature film helming debut. What views does he have on film music and in what direction did he push you on *Reno 911: Miami*?

Ben and his screenwriting partner and co-producer, Tom Lennon, as well as their co-producer and co-star, Kerri Kenney-Silver, and I have been working together for years, since our college days when they were in the comedy group "The State". So there was a lot of trust on their part. They let me know what style of music they wanted in a given scene and then let me do my thing. It was a blessedly smooth experience.

Can you describe your score? For instance, is the setting – Miami – reflected in the music? This would be a good opportunity to make a few nods to Jan Hammer's *Miami Vice* music... Or perhaps not?

My first cues for the movie were definitely riffing on Jan Hammer and, even more heavily, Georgio Moroder. But Ben, Tom, and Kerri wanted a less site-and-era specific thing, as far as the score was concerned. So, we moved away from Miami 80's synth schtick and toward a more traditional, orchestral action-suspense sound and feel. Song-wise, there's quite a bit of Cuban hip-hop. Through a series of small miracles, we tracked down our man in Havana, MC Garcia Afro. I had the pleasure of recording some of his rhymes a few years ago while working on a documentary about Cuban teens, *Boxers and Ballerinas*. None of those recordings were used in the final version of the documentary, so when Ben and Tom mentioned Cuban hip-hop, I cut in Garcia's vocals over some beats I made for Reno, and *voilà!* But we had no clearances, and Garcia has no phone, computer, fax, or permanent residence in Havana. Fortunately, the producer of the Cuban doc, Nick Shumaker, a "gringo" from Detroit, was going down to Havana to write an article about Castro's health. So, we sent him with clearance papers and using Google Earth and a vague memory of an afternoon spent recording at Garcia's mom's house, Nick retraced his steps, stumbled upon Garcia's mother, and arranged a meeting. This was literally two days before Reno was mixing, so we were sweating, to be sure.



A beached whale becomes one of many difficult issues to deal with for the Reno cops visiting Miami.

I don't think you've done that many big orchestral scores before, have you? It must have been a thrilling experience? Please tell me a little about the sessions!

I've worked with smaller ensembles, but never the full monty, as it were. For *Reno*, I got to work with a full, 90 piece orchestra, and thrilling doesn't begin to cover it. One of the best days I can remember, and it happened to be my birthday. Also, the music is really fun and over-the-top at times, so everybody had fun.

Considering your background in rock music, do you perhaps find that your musical instincts suit this kind of comedy? They certainly work very well for independent films with a personal touch. But how was it to deal with the fact that a big studio produced *Reno 911: Miami*?

It could not have been a smoother introduction to the studio world, in large part because I've worked with Tom and Ben for so long, so it was all in the family, relatively speaking. A lot of the first film scoring I ever did was for members of Tom, Ben, and Kerri's comedy group, many of whom were in film school at NYU when I was there. This was all happening at the same time as my band "Shudder To Think", so it's fairly natural for me to do all of it – comedy, songs, and also more "personal" indie-type films. As far as I'm concerned, it's all the same, and everything compliments and balances everything else. Having said that, I'm excited to do some quieter, more "serious" stuff for a minute or two before jumping back into a big comedy.

Ben Garant has another film coming up, *Balls of Fury* starring Christopher Walken. I know that

you were involved in this project earlier, but Randy Edelman is now scoring it. So, what happened?

The usual. The producers didn't like my score and, without so much as a single note – what they did or didn't like, what direction they would have preferred – I got the axe. Ben, Tom, and I all thought there was some great music percolating, but in the end it was up to the money people. I think of it as a balancing of the scales for the amazing experience we all had with *Reno*. I did, however, get to make an end-credits power-ballad à la Aerosmith, Def Leppard, Bon Jovi which they're using. I got to dust off my heavy metal voice for the first time since about age thirteen. Nice!

What other projects do you have coming up?

I just finished scoring and writing songs for a movie called *The Ten*, directed by David Wain which is coming out in August. Like *Reno 911*, it's over-the-top and stylistically schizo where music and everything else is concerned. Brilliant and ridiculous! I also recently scored a movie called *Beautiful Ohio*, directed by Chad Lowe, which is making festival rounds now. I'm not sure what the distribution plans are, but it's a lovely, quiet film about a family in Cleveland... I'm from Cleveland... in the 70's... I'm from the 70's! Very different from *Reno 911* and *The Ten*, the score is much more atmospheric and internal. It's all about family, communication, relationships, and what goes on inside, in the places you can't see, as opposed to *Reno* which is more about what's directly in front of you (cops in short-shorts and prosthetic butts). Finally, I'm working on a new album of my own which will have a film component; and I'm producing an album by the lovely and talented Amy Miles. ■

THE FILM: RENO 911: MIAMI



Plot outline: A rag-tag team of Reno cops are called in to save the day after a terrorist attack disrupts a national police convention in Miami Beach during spring break.

Director: Ben Garant.

Producers: Ben Garant, Danny DeVito, John Landgraf, Michael Schamberg, Stacey Sher.

Stars: Lennie Loftin, Danny DeVito, Ben Garant, Thomas Lennon, Niecy Nash, Kerry Kenney-Silver, Wendi McLendon-Covey.

Orchestral hell and heavy metal

Ghost Rider • Original Motion Picture Soundtrack • Christopher Young • [Varèse Sarabande](#).

ALBUM REVIEW

BY DANIEL SCHWEIGER

Christopher Young might just be the Robert Johnson of film scoring. While he may not have sold his soul for the gift of music like that legendary bluesman was rumored to, the composer must have surely ventured to the crossroads to come up with such terrifyingly effective conjurations of musical hell for *Bless the Child*, *The Exorcism of Emily Rose* – not to mention his career landmark scores for the first two *Hellraiser* movies. But even with these chilling elegies to evil, Christopher Young hasn't given the devil his musical due in such delightfully whacked-out form as *Ghost Rider*. From its first power chords, you'll hang on for dear life as Young unleashes a balls-out, high-octane mixture of orchestral madness, roaring heavy metal and spaghetti western stylings. But then again, you wouldn't expect anything less for a flame-skulled guy riding around on a hellfire hog.

Ghost Rider is one of those concepts that makes slightly more sense in Marvel comic form, where seeing Nicolas Cage turn into a skeletal angel of vengeance requires a mighty sense of disbelief. You either get it, or your damn will don't. But for this former Marvel zombie, *Ghost Rider* has been translated into an insanely entertaining adaptation, especially with Young's music to make one sort of take it seriously. More than once Ghost Rider's alter ego Johnny Blaze is described as walking in two worlds, which is also the charm of Young's score. It's music that's completely over-the-top in playing the seriousness of its hellish superhero, but with a wink that never fails to acknowledge the fiendish ludicrousness of it all. This is a musical bike that's built out of the stuff that jump-started Young with *Hellraiser*. It's an amazing talent for writing huge, darkly melodic stuff for the orchestra and chorus. And while *Ghost Rider's* score is its own animal, Pinhead never seems to be

far away from Young's trademarked, malefic style, the kind of music that immediately signals the devil and his minions.

The difference here is that the devil has a thing for cool bikes and walking across the Texas desert—a western sound that lets Young's guitar work raise the ghost of Ennio Morricone with no small amount of sweeping, self-referential humor. But it's the more severe chords that really grab attention. I've never thought of Young as a metal god, especially when many orchestral composers come off as fuddy-duddy fake when incorporating the "hip" music that kids dig. Not so with Young's guitar writing, which has a great, thrashing energy that does everything but bite the head off a bat. And when those guitar licks are placed on top of that *Hellraiser* engine, *Ghost Rider* fuses into a rock-orchestral score to be reckoned with.

Sure, Young is just as good at being the subtle, heartfelt composer of scores like *The Shipping News* and *Sweet November*. But there's a particular delight at seeing him truly with his terrific action cues for *Swordfish* and *The Core*. And while *Ghost Rider* has some guitar romance for the ladies, most of it is one big power chord. It's a score that constantly bursts with the kind of unhinged delight that comes when a composer can really let it rip. But for all of his chaotic energy, *Ghost Rider* is kept firmly on the road with Young's trademarked talent for melody and themes, which are plentifully memorable here.

Much is made about the myth of heroes in *Ghost Rider*. And while you might not necessarily see a hero in a mean mother with a flaming skull for a face (or Nicolas Cage's lovable Elvis-from-hell impersonation when in human form), it's Christopher Young's music that drives the film's iconic point home – at least for those with enough fanboy love to accept it. And as the Ghost Rider rips across the screen with his blazing orchestra, metal band, howling chorus and spaghetti music stains behind him, one can imagine the devil himself getting into the nutty groove. Young's done right by him again. ■

Courtesy of [iFmagazine.com](#)



COMING SOON!

FEBRUARY 27

- *Black Book* (Anne Dudley) - Milan
- *Breach* (Mychael Danna) - Varèse Sarabande
- *Nomad the Warrior* (Carlo Siliotti) - Varèse Sarabande

MARCH 6

- *Greatest Science Fiction Hits Volume 5* (various) - GNP Crescendo
- *The Host* (Byeong Woo Lee) - Milan
- *Marcus: The Film Music of George Shaw* (MovieScore Media)
- *The Namesake* (Nitin Sawhney) - Rounder
- *300* (Tyler Bates) - Warner Bros

MARCH 13

- *Dead Silence* (Charlie Clouser) - Lakeshore
- *Film Music Masterworks: Bernard Herrmann* - Silva Screen
- *Film Music Masterworks: Elmer Bernstein* - Silva Screen
- *Music to Be Murdered By / Circus of Horror* (Jeff Alexander/Franz Reizenstein/Muir Mathieson) - DRG
- *Snakes on a Plane* (Trevor Rabin) - Varèse Sarabande
- *Who's Afraid of Virginia Woolf?* (Alex North) - DRG
- *Zodiac* (David Shire) - Varèse Sarabande

MARCH 20

- *Amazing Grace* (David Arnold) - Spring House
- *The Last Mimzy* (Howard Shore) - New Line
- *Reign Over Me* (Rolfe Kent) - Lakeshore

MARCH 27

- *After the Wedding* (Johan Söderqvist) - Milan
- *Grind House* (Robert Rodriguez) - Varèse Sarabande
- *The Reaping* (John Frizzell) - Varèse Sarabande
- *The Ultimate Gift* (Mark McKenzie) - Varèse Sarabande

APRIL 10

- *The Invisible* (Marco Beltrami/various) - Hollywood

APRIL 17

- *The Pianotuner of Earthquakes* (Christopher Slaski) - MovieScore Media
- *The Private Life of Sherlock Holmes* (Miklós Rózsa) - Tadlo

MAY 15

- *Blood and Chocolate* (Reinhold Heil/Johnny Klimek) - Lakeshore



Intrada to release new recording of 'Spellbound'

A brand new recording of Miklós Rózsa's *Spellbound*, one of the composer's most important works, will be released in April by Intrada.

Re-recordings of music from Alfred Hitchcock's 1945 classic *Spellbound* has been available in various forms – the "Spellbound Concerto", Rózsa's concert suite based on the score, is probably one of the most recorded film works ever. But the complete score has never been recorded.

"It's a major work for Rózsa, an Oscar winner, and one that truly deserves to be appreciated and studied in full form. And with an actual theremin," says Intrada's

Roger Feigelson to Film Music Weekly.

This will be Intrada's first release of a new recording of a classic film score since *Jason and the Argonauts* in 1999. Since then, the label has been focusing on releases of original film music recordings, including landmark scores such as David Shire's *The Conversation*, Jerry Goldsmith's *Capricorn One* and the recent *2001: A Space Odyssey* by Alex North.

With *Spellbound*, Intrada returns to its Excalibur Collection, which already includes new recordings of two other Rózsa scores, *Ivanhoe* and *Julius Caesar*.

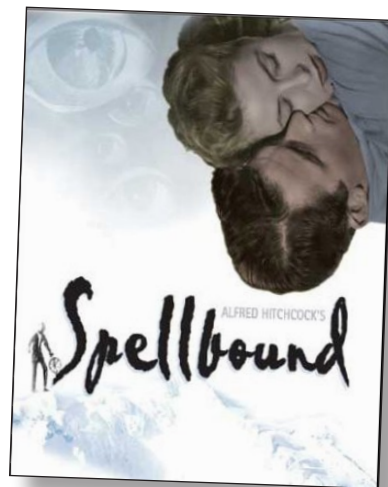
"When Belcanto, a group of investors in Europe, approached us

last fall about doing this recording, it kicked it into high gear and we started collecting and restoring the parts," says Feigelson.

Spellbound was recorded in Bratislava, with veteran Allan Wilson conducting the work. Paul Talkington coordinated the recording.

"Their choice to record at the Slovak Radio Concert Hall with the Slovak Radio Symphony was spot on. I'm not sure anyone else could have performed *Spellbound* better!" says Roger Feigelson.

Intrada has just started its marketing campaign for the album. The label will offer video

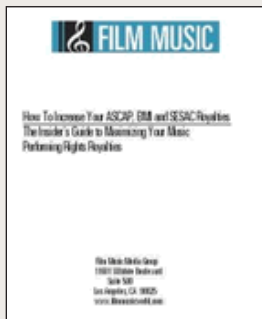


clips, interviews and sound clips while they are still working on the album itself.

"It seems like a project of this nature needs more fanfare than your usual catalog release," says Roger Feigelson.

mc

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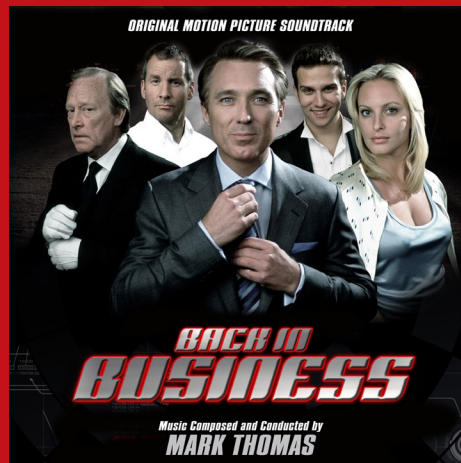
2006-2007 INTERNATIONAL MUSIC RIGHTS ORGANIZATION DIRECTORY

A comprehensive international directory of performing rights and mechanical rights organizations, featuring contact information for over 130 music rights organizations and societies around the world and a guide to affiliating directly with international performing rights organizations.



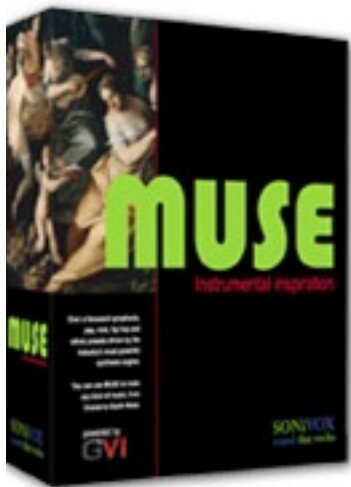
CLICK ON EACH GUIDE FOR INFORMATION OR VISIT WWW.ROYALTYWEEKSTORE.COM

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.

moviescore media
DISCOVERING THE BEST OF FILM MUSIC



An inexpensive workstation for the professional

Some professionals believe the idea that a library in a player format for under \$500 is for beginners. For some libraries, yes, this is how they were designed. For the libraries we'll be looking at over the next three weeks, however, that's an incorrect view.

BY PETER LAWRENCE ALEXANDER

MUSIC TECHNOLOGY AND YOU

These are serious professional-grade libraries, designed to operate either by themselves, or as a team player with other larger libraries, filling in the cracks. Their player format adds to their simplicity (read *speed*), but they're not simple, in the sense of simplemindedness.

All of the libraries we'll be discussing over the next three weeks operate on the PC and are designed to work within the sequencing program. At this writing, only one library works directly inside the Mac. By Summer 2007, MUSE, which is housed within GVI, will be MacIntel ready first, with Power PC to follow at an undefined date.

These libraries force the question, "If they do so much, why are they so inexpensive?"

Primarily because, according to Alexander University, Inc., estimates, based on anecdotal comments and some published reports, that there are roughly 2.5 to 3.0 million customers with sequencers, globally, with, we project, 75% being on PC. With this large a market, companies can afford to put out value products because financially, they can literally make it back in volume. Now, not everyone agrees with these estimates, but in the absence of reported installs, they are a better guide than zero information.

These libraries have one critical sales point in common — they are largely sold as line items with none of the kind of community building you see with larger libraries from SONiVOX, EastWest and Vienna. With such value pricing, they're designed to be quick to learn and use. The overall learning curve to use each library is 15-30 minutes.

There's a separate learning curve for learning to program the player. If you're skilled in synthesis programming, each player offers numerous options.

Because of the value pricing, another point in common is that in general, there are only a few demos, and not all of them really bring out what the library is capable of doing. As a

result, they lack champions.

All the players include reverb and effects.

Each of these libraries stands on its own merit. But when housed within a single workstation, greatly complement each other. Where one is weak, the other is strong. For someone looking to break in, they can give you a lot of production firepower.

■ INTRODUCING MUSE

I spoke to Al Joelson, SONiVOX's marketing maven, about what was behind the design of MUSE. He said, "I wanted to return to the days when as a student, I could go to the Berklee Electronic Music Lab, sit at the workstation, and just make music without having to find what I wanted in 35 different sample libraries and applications. I wanted everything in one place."

And that's what they did.

In essence, MUSE is a workstation. If MUSE was a keyboard it would be called a Korg Triton or a Roland Fantom. That means that MUSE has two sides to it not found directly in the other libraries: recording and gigging.

■ RECORDING - FOR THE COMPOSER OR SONGWRITER

For the established composer or the composer looking to break in, MUSE is like a Swiss Army Knife, a toolbox. Unlike the next two libraries we'll be looking at, it's not "all" any one thing. There's a range from orchestral to atmospheres to ethnic percussion, keyboards, drum sets, vocals, guitars, basses, and really great practical stuff that gets the job done quickly, because all the sounds are in one place — once I figured that out, I found it fun to work with.

In terms of producing cues, you can produce music for a lot of TV shows with MUSE as the centerpiece of a basic studio. If you're sequencing on a Mac with Logic, the two together (with MUSE on a PC since it's not Mac-ready), are a lot of fire-power. I installed MUSE on a standalone PC where I could optionally use it in standalone mode (16 channels per instance)

LEARNING CURVE:

Maybe 15 minutes once you're past installation. Everything is quickly organized for fast use. But here, I have to really compliment SONiVOX on their videos. With Overview, you actually get to meet the programmers and designers and see who they are. This puts "a face on the factory" and let's you know there are real people developing this program. Most refreshing. Rather than waste your time with words, just watch these well-produced videos instead.

- [www Overview](#)
- [www Window](#)
- [www Routing](#)
- [www Effects](#)
- [www Stacked Instruments](#)



or within a program like Forte or V-Stack where I could create with several programs under “one hood.” For the songwriter, all you need is sequencing software and something to record with. You can produce anything from high quality demos to finished product using MUSE.

■ FOR THE GIGGING MUSICIAN

Absolutely. Put MUSE in a laptop with a good audio card, add a keyboard and go make some money. MUSE contains plenty of acoustic, FM keyboard, Wurliizer, and organ sounds that are ideal for most gigs.

■ CHURCHES AND CHURCH MUSIC DEPARTMENTS

MUSE offers a lot to church music departments and what are often called pioneer, or start-up, churches. Because it can operate portably and affordably, MUSE’s keyboards and organs are more than adequate to cover the musical needs of most congregations. You can produce great song tracks. Get two or three keyboard players on MUSE, and you can have one jumpin’ live sound service! MUSE does come with choir sounds, which are OK. I would use them to record vocals so that choir members could practice with them. So, a lot of multi-uses.

■ ATTENTION EWI PLAYERS

For those musicians using electronic wind instruments, MUSE has orchestral wind and brass instruments, all the saxes including soprano sax, and ethnic/world sounds to make Muse worth checking out.

■ THE GVI PLAYER

For all those Giga owners still mad at Tascam, get over it. GVI is easy to install. There is copy protection using the Syncrosoft key. My only frustration was that I already had a Syncrosoft License Center on the computer and had to go through the whole Syncrosoft updating process before I could finish the installation.

Otherwise, the GVI player is a snap to use. Since I’ve already reviewed it here in Film Music Weekly, please see that review for details.

■ INSTALLATION

A positive warning. You’re about to install 38GB of data that’s on five DVDs. What SONiVOX neglects to say, is that the DVDs are double-sided, so you’re really installing 10DVDs worth of data. At 38GB, this is definitely not a “beginner” library. This library can install in 2.5 to five hours. My computer DVD drive must have been slow, because it took longer. Bottom line – you’re getting a lot of stuff so be patient!

■ DISAPPOINTMENTS

I was a little disappointed about the strings. After reviewing GVI and hearing the SONiVOX string programs there, I was really hoping for a few more articulations, not so many that it would replace the larger library, but enough to justify spending \$2495 to get the larger library. I didn’t like the vocal jazz “doos”. ■

CONCLUSION:

MUSE is a well rounded library concept that can be the centerpiece of a beginning studio, or a welcome addition to a big library because so much is organized in one place. It’s not like any other player package out. You can’t really compare MUSE to other “orchestral” packages because that’s not its purpose. If there’s a negative it’s that the Mac version won’t be out until late Spring 2007. My recommendation: put it on a PC with 2GB of RAM and cook.

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.

Original Motion Picture Soundtrack

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Tree Adams: Keith.
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Eric Allaman: Race.
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Nathan Barr: Rise • Watching the Detectives • Hostel: Part II.
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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.
Joseph Conlan: *American Pastime*.
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.
Mychal 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.
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James Michael Dooley: 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.
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Jonathan Elias: Pathfinder.
Warren Ellis: The Assassination of Jesse James by the Coward Robert Ford (co-composer).
Paul Englishby: Magicians.
Tobias Enhus: Paragraph 78.
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Evan Evans: The Mercy Man.
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Robert Folk: Kung Pow: Tongue of Fury • Magdalene • Antonio Vivaldi.
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John Frizzell: Careless • First Born • The Reaping.
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Scott Glasgow: Hack! • Toxic • The Gene Generation • *Bone Dry*.
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: 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 YOUNG: La Vie en Rose.
Steven Gutheinz: Rothenburg.
Richard Hartley: Diamond Dead.
Christian Henson: Scorpion.
Paul Hepker: Rendition (co-composer).

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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 Lundborg: Absolute Trust.
Deborah Lurie: Spring Breakdown.
Mark Mancina: Shooter.
Harry Manfredini: Dead and Gone • That's Amore.
Clint Mansell: Wind Chill.
David Mansfield: Carnavaal de Sodoma • Then She Found Me • The Guitar.
Dario Marianelli: We Are Together • Goodbye Bafana • Atonement • Shrooms • The Brave One.
Cliff Martinez: First Snow • *Vice*.
Mark McKenzie: The Ultimate Gift.
Joel McNeely: Fox and the Hound II • The Tinkerbell Movie.
Nathaniel Melchaly: Sans moi.
Alan Menken: Enchanted • The Frog Princess.
Guy Michelmore: 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.
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Julian Nott: Heavy Petting.
Paul Oakenfold: Victims • Nobel Son (co-composer).
Dean Ogden: Oranges.
John Otman: 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 PHELLOUNG: And When Did You Last See Your Father?
Leigh Phillips: The Legend Trip.
Nicholas Pike: *The Shooter*.
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.



Graeme Revell: The Condemned and Marigold.

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 Raiston: Graduation • 9/Tenths.
Jasper Randall: Me & You, Us, Forever.
Joe Renzetti: 39 • Universal Signs.
Graeme Revell: *Marigold* • *The Condemned*.
Matt Robertson: The Forest.
Philippe Rombi: Angel.
Jeff Rona: Whisper.
Brett Rosenberg: The Skeptic.
William Ross: September Dawn.
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Marcelo Zarvos: The Air I Breathe.
Aaron Zigman: The Martian Child • Pride.
Hans Zimmer: Pirates of the Caribbean: At World's End • The Simpsons.