



FILM MUSIC weekly

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⏪ ⏩ ⏴ ⏵ ⏶ ⏷ ⏸ ⏹ ⏺ ⏻ ⏼ ⏽ ⏾ ⏿ ⏿ Zodiac • David Shire



David Shire working with the orchestra during the sessions of "Zodiac".

David Shire returns to the big screen

■ Veteran composer David Shire, whose landmark scores include *The Conversation* and *All the President's Men*, makes an exciting return to the big screen with his score for David Fincher's crime thriller *Zodiac*, which opened last week. The inclusion of

David's *Conversation* music on the film's temp track ultimately lead to the composer's involvement in the picture. "Fincher's original plan was to score the picture completely with source music," David Shire says. The director changed his mind. **p:6**

ASCAP: All downloads are performances

■ Performing rights organization ASCAP on February 28 filed a cross-motion in the United States District Court for the Southern District of New York, asking the Court to confirm that all Internet transmissions of musical works to the public, including digital streams and downloads, are public performances. ASCAP says this ruling would be consistent with United States Copyright Law and the view of Congress. It is ASCAP's position that all digital streams and downloads should be subject to licensing by the creators and copyright owners of those works, through organizations like ASCAP which represent them.

"The emergence of the digital world is dramatically reshaping the way music is purchased and enjoyed," said John LoFrumento, ASCAP's Chief Executive Officer. "We strongly believe that our members are entitled to be compensated for all Internet transmissions of their music to the public – including the public performance that is an essential part of a music download." **mn**

Composers not targeted by \$50k Seattle fines

■ Composing is an area of work that would be excluded from the threat of fines up to \$50,000 against AFM members who are involved in recording in Seattle." **p:3**



"Blandness..."

Gustavo Santaolalla's Oscar-winning *Babel* is "subtle to the point of listenable blandness", according to Daniel Schweiger. **p:8**

WORK IN PROGRESS: John Ottman joins the Fantastic Four again

■ John Ottman is currently working on the score for *Fantastic Four: Rise of the Silver Surfer*. **p:5**

MORE INSIDE:

- p:4** RANDY NEWMAN SCORES CLOONEY PIC
- p:4** DAVID NEWMAN NEW FMS PRESIDENT
- p:4** SESSION PLAYERS TO FORM NEW GUILD
- p:10** TECHNOLOGY: MIROSLAV ORCHESTRA
- p:12** THE SCOREBOARD

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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!

AFM: Composers not targeted by fines

AFM orchestrators, conductors and copyists - but not composers - have been targeted for massive fines if they are involved in recording in Seattle.

In a response to Film Music Weekly's coverage of fines up to \$50,000 being threatened by the American Federation of Musicians (AFM) union against union members who are involved in recording in Seattle, AFM President Tom Lee has clarified that composing is an area of work that would be excluded from the threat of fines, but said that those AFM members engaged in "conducting, copying, orchestrating or performing as an instrumentalist" for Seattle recordings would be targets of the union "initiative."

Lee's previous "Notice to Members" published in July of 2006 included text from AFM By-law Article 15 Section 3 which Lee quoted as saying: "No AFM member may perform services (whether as composer, arranger, copyist,



Major film scores, such as Christopher Young's "Ghost Rider" are recorded in Seattle, where the recording business began offering buyout contracts 10 years ago.

proofreader, instrumentalist, leader, contractor, cutter, editor, or in any other capacity)" except where expressly authorized and covered

by a contract with the AFM or when expressly authorized by the AFM."

The AFM response acknowledges that Seattle has become "the major non-union recording venue in North America" and takes a dim view of production companies who choose to record non-AFM in Seattle, stating, "The AFM rejects the notion that any honorable producer or company would go to Seattle and entice musicians to record for cash without even providing basics like Medicare or Social Security, let alone enhanced pension and health care benefits provided for in union contracts and then blame the AFM for their behavior."

Since it began offering buyout contracts for recording projects 10 years ago, Seattle's recording business has skyrocketed to the point that major feature film scores, including most recently the score to the Nicolas Cage thriller *Ghost Rider* (the current no. 1 movie at the US box office) are routinely recorded in Seattle. **mn**

FROM THE PUBLISHER

You should be a part of the evolution

We certainly live in interesting times. Just this week, ASCAP is putting future royalties for downloads on the line and taking the dramatic step of trying to get all internet public transmissions of music declared to have a performing right component – a critically important step if composers are to continue to receive performance royalties as the world moves to a downloadable viewing model.

Add to that moves by LA recording musicians to form their own breakaway guild and the American Federation of Musicians continuing with their assault on those members (except composers, they now say) who record in Seattle, and you have an industry in major transition. As these initiatives come to pass or not, we may well witness some sea changes in our industry that could substantially change the way we work, where we record, and how we're paid. But no matter the outcome, if we in our own careers are to continue to grow and thrive, I believe it's vital that we stay on top of these fast-changing events and become involved in the future of our industry rather than standing by and letting others decide our future.

Iurge you to be a part of the evolution and make your opinions and your feelings known about these proposed changes to our industry. We all have a stake in the future of the film composing industry, and each of us can help influence the industry and play a part in decisions that can and will affect every composer in the industry.

Mark Northam
Publisher

mark@gmdgroup.com

OPENING THIS WEEK



THEATRICAL

- ▶ *300* (Tyler Bates)
- *Beyond the Gates* (Dario Marianelli)
- *The Host* (Byung-woo Lee)
- *Miss Potter* (Nigel Westlake)
- *The Namesake* (Nitin Sawhney)

- *Nomad* (Carlo Siliotto)
- *Starter for Ten* (Blake Neely)
- *The Ultimate Gift* (Mark McKenzie)

DIRECT TO DVD

- *Cult* (Thanh Tran)
- *Death Row* (Ludek Drizhal)
- *Machine* (Ron Dziubla)
- *Marcus* (George Shaw)
- *The Moment After 2* (Tim Williams)

TELEVISION

- *Life Support* (Stuart Matthewman)

BMI licenses TV shows for download with ABC

■ BMI has expanded its licensing agreement with ABC to include online television broadcasts and other online uses. Viewers can visit ABC.com to watch full episodes of television such as the hit *Grey's Anatomy*. Previous licensing agreements did not include such webcasts.

"This new agreement is innovative and comprehensive. It covers the expanded use of music by ABC and assures fair compensation to BMI songwriters and publishers for these new uses," said BMI President and CEO Del Bryant. "This agreement is a good example of how BMI works with our customers to develop licenses that cover the expanded use of

music through new delivery methods and new business models. And, as we develop new revenue streams for our composers, writers and publishers, we will also expand our royalty distribution system to provide them with detailed information on these new uses of music."

The BMI license is a significant development in the area of performance royalties and downloads of music and audiovisual works such as films and television shows. As business models for web-based media continue to evolve, the exact mechanisms of royalty collection and distribution are being decided in industry meetings and courtrooms. **mn**

JUST A MOMENT...



... David Newman, who was recently appointed new president of the Film Music Society.

Congratulations! What does this recognition mean to you?

– I am not in it for the recognition!

What do you feel is the most important tasks for the FMS in the future?

– I conduct film music concerts from time to time and I want to help get that music in better shape so it is easier to rent and perform. This is my primary concern and my reason for accepting the position.

Quite a lot of soundtrack labels, including Intrada, Varèse Sarabande and Film Score Monthly, are prominent preservers of classic film music. In what other ways do you feel that older film music should be preserved?

I think that there should be a comprehensive program by the “community” to preserve this cultural, uniquely American, legacy. I think that *all* of it is possible to preserve – audio, and in particular all the “papers” – particularly in the age we live in. It’s easy to store “stuff” digitally for future generations. You never know what it will mean to the them and there is no excuse for not preserving it. **mc**

LA players attempt to form new guild

A group of recording musicians in Los Angeles is holding meetings and inviting recording musicians to join a new organization called the “Professional Musicians Guild” (PMG).

Industry sources describe the venture as an attempt by a group of recording musicians in Los Angeles to create a new guild to cover video game scoring and offer contracts more beneficial to musicians than those offered by the American Federation of Musicians (AFM), the largest union

representing musicians in North America.

According to the membership application, the initial membership fee in the PMG is \$100, and the agreement authorizes the PMG to “act as my collective bargaining representative with full power to execute collective bargaining agreements with employers governing terms and conditions of employment.”

A source close to the American Federation of Musicians told Film Music Weekly that the PMG represents an attempt by a group of Los Angeles recording musicians

to decertify the AFM union’s current jurisdiction over video game scoring agreements, apparently because the group of recording musicians disagrees with the current AFM contracts covering video game scoring.

The formation of the PMG is only the latest in a long-running acrimonious relationship between recording musicians in Los Angeles and the AFM, however the formation of the PMG and the apparent attempt to decertify the AFM’s jurisdiction over video game scoring represent a significant escalation of the conflict. **mn**

SIGNINGS & PROJECTS

Randy Newman to score new George Clooney pic

■ Universal Pictures has confirmed to Film Music Weekly that veteran composer Randy Newman has been hired to score George Clooney’s new film, *Leatherheads*, a romantic comedy set in the world of 1920s football, starring Clooney, Renée Zellweger, John Krasinski and Jonathan Pryce. Produced by Casey Silver Productions, Clooney’s *Smoke House* and Universal



Pictures, the film is scheduled to premiere on December 7. Randy Newman, who is represented by Gorfaine-Schwartz, has scored two other sports-themed films taking place in the same era: *The Natural* and *Seabiscuit*.

Angelo Badalamenti: **The Eye**



■ The US remake of the 2002 Hong Kong horror film *The Eye* will get an original score by Angelo Badalamenti, who has just begun work on the project about a woman who receives an eye transplant that allows her to see into the supernatural world. The film is directed by French helmer David Moreau (*They*) and stars Jessica Alba, Parker Posey and Alessandro Nivola. Lions Gate Films releases *The Eye* on October 12.

Harry Gregson-Williams: **Gone, Baby, Gone**



■ Following his latest scores for *Seraphim Falls*, *The Number 23* and the upcoming *Shrek the Third*, prolific composer Harry Gregson-Williams will score *Gone, Baby, Gone*, a crime drama written and directed by Ben Affleck and starring Morgan Freeman, Casey Affleck, Robert Wahlberg, Michelle Monaghan and Ed Harris. The film is based on Dennis Lehane’s novel and will be released by Miramax on October 5. **mc**

THE A-LIST

The hottest composers in Hollywood right now:

1. Danny Elfman
2. John Williams
3. Ennio Morricone
4. Hans Zimmer
5. Thomas Newman
6. RZA
7. Philip Glass
8. Gustavo Santaolalla
9. James Horner
10. James Newton Howard
11. Howard Shore
12. Randy Newman
13. Alexandre Desplat
14. Harry Gregson-Williams
15. Clint Mansell
16. Stewart Copeland
17. Alan Silvestri
18. David Shire
19. Erran Baron Cohen
20. Klaus Badelt

The list is based on data from Internet Movie Database’s “StarMeter”, showing “who’s popular based on the searches of millions of IMDb users”.

HIGH SCORE: GAME MUSIC

Salta scores new ‘Ghost Recon’ game

■ Tom Salta has recorded his score for *Ghost Recon: Advanced Warfighter 2* with the Hollywood Studio Symphony and the Page LA Studio Chorus. Salta has also scored the first *Ghost Recon* game. **mc**

Ottman returns to familiar ground in Fan Four sequel

John Ottman returns to the adventurous world of the *Fantastic Four*, currently working on the score for the sequel, *Rise of the Silver Surfer*, to the 2005 hit.



me, changing the themes and approach of a sequel is like *The Thing* being orange in one film and purple in the next,"

says Ottman, taking a break from the composition process.

The *Rise of the Silver Surfer* score is set to be recorded at Fox on April 17-20 with an orchestra of up to 85 musicians.

"Obviously we're using the same themes or motifs for the characters where possible, and I'm hoping there's more room for the main theme this time around to have its moments in the film."

A new villain is introduced in the film: the title character, the Silver Surfer.

"We're still deciding what to do for the Silver Surfer. The thought is to give him a slight more modern edge beneath the orchestra and gradually bring in empathy for this character as the story develops."

Ottman says that films like the *Fantastic Four* movies may not always lend themselves to fully fleshed out thematic developments.

"These films move so fast that it's tough sometimes to sit on a theme for a character. It seems like the moment a major character walks in, something crashes through a wall a second later! So it's often a sound or tonal signature that you have time for to provide a recognizable color for a character. The bottom line for *Fantastic*



Four is to be fun, and that can be a challenge in terms of keeping the suspense going while at the same time keeping the lighter tone of this comic book series."

Fantastic Four: Rise of the Silver Surfer is directed by Tim Story and released by Fox on June 15.

mc

www Visit the official *Fantastic Four: Rise of the Silver Surfer* web site here.
www Visit John Ottman's official web site here.

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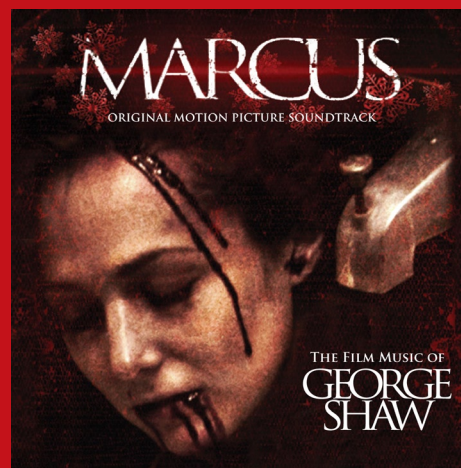
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DOWNLOAD NOW!



We are proud to introduce yet another highly talented young composer to the film music community: George Shaw. He has worked as an orchestrator on scores such as Chris Young's *Ghost Rider* and Scott Glasgow's *Robotech: The Shadow Chronicles*, but has a vibrant, strong voice of his own demonstrated by his spinechilling score for the award-winning horror film *Marcus*. Our album also features selections from George's other scores, including *The Loch Ness Monster*, *The Taking* and *Under Pressure*.

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DISCOVERING THE BEST OF FILM MUSIC

the return of david shire

DAVID SHIRE scores ZODIAC

BY MIKAEL CARLSSON

THE TOP 10: DAVID SHIRE



David Shire's best known film scores:

1. All the President's Men (1976)
2. The Conversation (1974)
3. Saturday Night Fever (1977)
4. 2010 (1984)
5. Short Circuit (1986)
6. The Taking of Pelham One Two Three (1974)
7. Return to Oz (1985)
8. Norma Rae (1979)
9. Vice Versa (1988)
10. Monkey Shines (1988)

David Shire won the 1980 "Best Original Song" Oscar for "It Goes Like It Goes" from *Norma Rae*.

Source: IMDb

I don't think there is a better way to begin this interview than to simply say: welcome back, David Shire – we missed you! How did you end up doing music for this new film by David Fincher, *Zodiac*?

Fincher's initial plan was to score the picture completely with source music and have no original score at all. When his sound designer and musical amenuensis Ren Klyce temp-tracked some scenes with original music, Fincher thought maybe the film could benefit from some original music after all. One of the pieces of music Ren used as temp material was from my *Conversation* score. Ren got my number from *Conversation* editor and sound designer Walter Murch, an old friend and mentor of his, and asked me to read the script. I did, wrote a few trial balloon scenes, and flew to LA to meet with David and Ren. They liked my ideas and I was hired shortly after that.

There are quite a lot of songs in the film as well, I understand that it's a pretty eclectic soundtrack?

I had nothing to do with the song selection - the music supervisors dealt with that. I concentrated on the scenes that needed original music.

This music you were asked to do, did it give you an opportunity to return to the language of the 1970s films that you such an integral part in creating? If you compare writing the music for *All the President's Men* or *The Taking of Pelham 123* to *Zodiac*, what are the main differences?

I try very hard not to return to a previous language. I try to come up with a sound and style of composition appropriate to the individual film I'm working on. For *Zodiac*, I did use in places some of the serial techniques

I used in *Pelham*, but to a much different effect. And I guess the relative transparency of the score and what the film is about could remind someone of *All The President's Men*. But the actual music I wrote for *Zodiac* is quite different.

I understand Charles Ives was an important influence on your score? What was it in his music that you felt fit the story of *Zodiac* well – why do you think his music “came to you” when you were working on this score?

David and Ren, after they decided to have some original music, thought maybe it should be all solo piano. I thought that would work for some scenes, but that larger, not necessarily louder, forces were needed for other places. “The Unanswered Question” by Charles Ives fairly quickly came to mind as embodying the kind of orchestral texture and emotional tone I was after, and I brought that piece to my first meeting with David and Ren to given them an idea of that sound. They liked it, so that piece became a model for certain cues, but with my harmonies less traditionally consonant than the Ives. Since the movie is literally about an unanswered question, it's maybe not surprising that I thought of this piece. The unconscious works in interesting ways.

A big difference between the film music language of the great 1970s films and most films today, is that there is so much more music in mainstream films today. Films were more sparsely scored and spotted 30 years ago. Do you have an opinion about the aesthetics of film music in general today?

I'm not sure if I agree with you. John Williams, to name just one, was writing extremely lengthy and prominent scores in the 70s. And in *Zodiac*, there's only a little more than 35 minutes of original score, and much of it is



Crime reporter Paul Avery (Robert Downey Jr.) gets a tip in his hunt for a serial killer

subtle and not very prominent. What's interesting to me about film music, from at least the 70s until now is that you can find such a broad range of styles, instrumentations and sound, and more and more as time has gone on from the golden age masters of the medium. And that's probably because films themselves have become such a heterogeneous medium, from quiet little indies to gargantuan spectacles. But a fresh, well-made film usually leads to a fresh score in the hands of a competent and dedicated composer, whatever style he or she selects. One of my favorite contemporary film composers is Thomas Newman, who manages to write fresh, ear-catching music for just about every project he scores, but music which, for all its interest as music, still serves the drama of the picture and the vision of the filmmaker beautifully. And that of course is our Job One.

The CD from Varèse Sarabande contains a couple of unused themes. Can you tell us a little about those – you did a piano version of “Graysmith’s Theme” for instance?

Actually, the solo piano version is the one that was finally used in the end credits, although I was hoping they'd use the one with the string accompaniment. But I made the completion of the score proper on the album like the one I would have liked in the picture. The other unused theme was one we all liked but felt had too strong a melodic profile for the tone of the picture David was after. Even borderline sentimentality was too dangerously close to over-the-top to risk. But Ren thought the theme should be on the album anyway, if only as an example of what we avoided.

What was it like to work with David Fincher? He's known for his strong vision, and in terms of music he has proven before that he knows what

he's doing - *Seven* is a good example with its very effective score by Howard Shore.

David and I got along beautifully. He's a perfectionist, but so am I. I knew he respected me and my body of work or I wouldn't be there in the first place. And I was a big fan of his. So we could just concentrate on the job at hand in an atmosphere of mutual respect. My job is first to give the director what he wants, in as fresh a manner as possible, to advise and consent, but not to dictate. I found David's criticisms to be clear and well-taken, and when I finally came up with the rewrites he wanted, I was glad that he had pushed me harder.

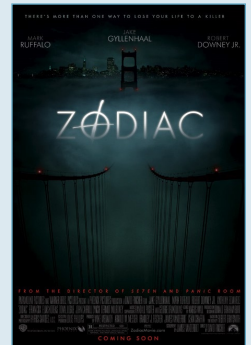
You just had a couple of your classic scores released by Intrada Records, *The Hindenburg* and *Max Dugan Returns*. There seems to be a newly awakened interest in your film music – what do you think defines your own film music?

I'm delighted of course that more and more of my past work is being made available to the people who want it. I think one of the things that makes the body of my work interesting is its range, from solo piano scores to large orchestral ones; from comedy to psychological suspense. And the fact that I try to make each score have a voice unique to the project I'm working on, rather than trying to regurgitate genre music or something I've used in the past for something else. Also, I try to animate everything I can with melody or at least interesting and relatively fresh motivic material, even when I'm writing, say, relatively dissonant or serial music.

So, will we hear more feature film scores by David Shire in the future?

I certainly hope so. I'm ready and anxious to write them for interesting and challenging projects. The rest is up to the people who do the hiring. ■

THE FILM: ZODIAC



Plot outline: A serial killer taunts police with letters and cryptic messages. A fictionalized account of the true 1970's case where we follow the work of investigators and reporters as they search for the murderer.

Director: David Fincher.
Producers: Ceán Chaffin, Brad Fischer, Mike Medavoy, Arnold Messer, Louis Phillips, James Vanderbilt, Dorian Innes.

Stars: Jake Gyllenhaal, Mark Ruffalo, Anthony Edwards, Robert Downey Jr., Brian Cox, Chloë Sevigny, Elias Koteas, Richmond Arquette.

A soundtrack in need of a theme

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ALBUM REVIEW

BY DANIEL SCHWEIGER

There are probably more upsetting Best Scoring Oscar wins than *Babel's*. Ennio Morricone's glorious *Mission* score going down in favor of *'Round Midnight's* undistinguished jazz noodlings immediately comes to mind. Then there's Goldsmith's *Patton* losing the war to *Love Story*, or *Braveheart* getting the chop by *Il Postino*. But if anything, the Best Score Oscars have always been a story about true greatness versus the easily digestible, something that still doesn't go down very easily in the case of *Babel* – a score which had as much business of being in this category as a guy who snuck back into the buffet for seconds, when he probably shouldn't have been served in the first place. There's a difference between a composer decently doing the job, and being truly inspired. And while brilliance hasn't exactly hit Gustavo Santaolalla's work yet, it certainly hasn't been less than good, or good minus in *Babel's* case. An esteemed Latin music producer and player before turning to scoring, Santaolalla has come up with a guitar style that's translated South American rhythms into a universally dramatic style, a lilting, somber sound that's played to exceptionally haunting and beautiful effect in scores like *21 Grams*, *The Motorcycle Diaries* and *North Country*.

Yet as good as some of Santaolalla's guitar-driven scores are, there's a one-note feeling to them as well, the sound of a composer repeating the same chords without really stretching himself. And it's a sound that's particularly deafening, while at the same time being barely noticed in *Babel*. Once again, Santaolalla and *21 Grams* and *Amores Perros* director Alejandro Gonzales Inarritu are sounding the same note with varying degrees of pretentious melancholy. And it's as about as unsatisfying as turning on the TV to watch the war in Iraq. Everything's connected. Life sucks and then you die. Yeah, we know.



But that's no reason that *Babel's* score couldn't have been more interesting, lest of all remotely have the musical stuff to get nominated for Best Score. For a soundtrack to truly weave disparate, depressing stories together, *Babel* desperately needs themes instead of a hodge-podge of source music and ethnic stylings. While Santaolalla does a decent enough job of using ethnic instruments to signify the geographical changes, his score is subtle to the point of listenable blandness. Many times, cues play like someone hitting a guitar chord and expecting the sound of the emotional universe to come out – when in fact you only get the guitar chord. It says something when the true standout score moment for *Babel* comes when Brad Pitt and Cate Blanchett are airlifted out to "Iguazu," a strumming melody already used in *The Insider* and *Collateral*.

Like Charlie Chaplin wishing that Buster Keaton had never done a comedy routine in *Limelight*, just about every other performer on the two cd's of *Babel* upstages the composer at hand. Where this album, and Inarritu's mix-and-match decisions succeed very well is in his musical choices for everyone else but Santaolalla. And *Babel* speaks in excellent pop, alternative and ethnic tongues, especially on such tunes as Ryuichi Sakamoto's beautifully somber piano and string piece "Bibo no Aozora" and The Joker's truly brilliant remix of Earth Wind & Fire's "September." It's fade from deafness to booming hip-hop is easily the musical highlight in all of *Babel* – a fusion of soul and hip-hop that touches on the ennui with an emotion that evades anything in Santaolalla's underscore. This is a soundtrack that cries out for memorable, connective melody and themes like few Best Score winners in Oscar history. And they just aren't there.

While it probably won't be the best score to ever go down in gay-western history, at least Santaolalla's last Oscar win for *Brokeback Mountain* had a theme that stuck out, the kind of motif that may have allowed Oscar voters to think there was more of the same in *Babel*. So it's easy to see why so many people, least of all myself, are more than a bit peeved that Santaolalla has taken the gold again for a score that's even less memorable. That's not to say that this talented composer doesn't have a true Oscar winner in him. I just hope we hear it before he wins again. ■

COMING SOON!

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* (Rolf Kent) - Lakeshore

MARCH 27

- *After the Wedding* (Johan Söderqvist) - Milan
- *Grind House* (Robert Rodriguez) - Varèse Sarabande
- *Meet the Robinsons* (Danny Elfman) - Disney
- *The Reaping* (John Frizzell) - Varèse Sarabande



- *Shooter* (Mark Mancina) - Lakeshore
- *The Ultimate Gift* (Mark McKenzie) - Varèse Sarabande

APRIL 10

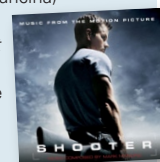
- *Goodbye Bafana* (Dario Marianelli) - Varèse Sarabande
- *The Invisible* (Marco Beltrami/ various) - Hollywood

APRIL 17

- *Miklós Rózsa: A Centenary Celebration* (Varèse Sarabande)
- *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



One of the most ingenious film scores ever written

**Jerry Goldsmith:
Planet of the Apes**

SPOTLIGHT ON THE CLASSICS

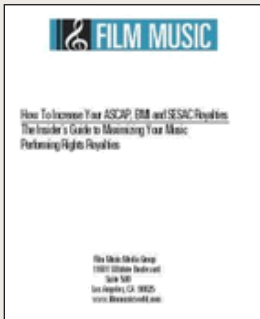
BY MARK HOLDEN

In 1968, composer Jerry Goldsmith created one of the most inventive and ingenious scores ever written for the movies, the 20th Century Fox production of *Planet of the Apes*. This landmark film score was strikingly original, even alarming, and remains among the most influential and celebrated works of Goldsmith's long and illustrious career. The late composer's use of 20th century orchestral techniques and technologies, exotic percussion, and unconventional instruments conjured a menacing and otherworldly environment—a

musical palette for a bizarre and dangerous world turned on its evolutionary axis. Said the film's director, Franklin J. Schaffner, twenty years after the film's release, "The chase sequences in this picture are some of the most original writing for motion pictures I've ever heard. That form of his in *Planet of the Apes* has been oft times ripped-off by other composers, and I understand well why they might do it, because it stands even today as an extraordinary model of inventiveness and persuasion in motion pictures."

Indeed, *Planet of the Apes* and its monumental film score is a must-see for movie fans and lovers of great film music. The original soundtrack is available on CD from Varese Sarabande. ■

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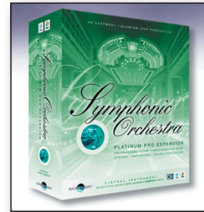
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Strings and woodwinds shine in Miroslav

In 2005, a deal was struck between Sonic Reality and IK Multimedia with Miroslav Vitous, to take over the original Miroslav Vitous library, remaster them, and then relaunch the library as the Miroslav Philharmonik housed inside IK Multimedia's SampleTank2 player.

MUSIC TECHNOLOGY AND YOU

By PETER LAWRENCE ALEXANDER

So, in August 2005, the new Miroslav Philharmonik, with a greatly expanded sample base, was released for a street price of \$495US compared to Miroslav's original pricing of \$3500 on just four CDs a few short years ago. The SampleTank2 player, which is 16-part multitimbral, operates on both Mac and PC platforms and no longer requires a USB key for copy protection. Since its release MP has won [commendations](#) from Apple Pro Audio, Future Music, and Computer Music. A demo download is available.

When I compared the remastered sound to the original Miroslav library in GigaStudio format, there was no question that the new remastering and programming has greatly improved the sound quality.

■ WHAT YOU GET IS A NICE SURPRISE!

In looking at the Miroslav web page (see link above), IK has really understated what's included. That's too bad, because you're getting a lot of good production stuff, especially with the strings. You also get two groups of sounds – looped and unlooped.

■ NAVIGATING THE IK SITE

IK has everything organized on one page, but because the site is programmed in frames, I can't give you specific links to look at. So [start here](#). Once you get to this page, you'll find the navigation bar to the left with Features, Sounds, Demo Download and Audio Download. Since you have a 10-day trial period, definitely download and hear for yourself.

- Strings. To start, you get a set of solo strings, what we're now calling "chamber



WHATEVER BECAME OF...?

The original MV disks are still [available](#) in all the original formats. I would only consider the [Giga](#) and [E-MU](#) versions since both virtual samplers are now available as VST's. Note: EmulatorX2 (four ports, 64 MIDI tracks) now comes with a [MIDI USB "key"](#) so it's not tied to an audio card as it was previously.

strings" and full string ensembles. For the violins and violas, the "chamber strings" are sized to work well as a divisi section. In their programming, IK missed the smaller 4-Cellos section found on the GigaStudio version. Otherwise, you would have complete divisi capabilities with the entire library. The strings are pre-panned in a more gracious European stage setup, so the violas will sound slightly off center.

- Woodwinds. You get a full woodwind section: piccolo, flute, alto flute, bass flute, oboe, clarinet, English horn, bass clarinet, bassoon, and contrabassoon. Many of the woodwinds have breath controller programming built in, so EWI users take note.

- Brass. You get trumpet, muted trumpet, trumpet section, flugelhorn, French horn, muted trombone, bass trombone and tuba.
- Percussion. Full orchestral percussion including Latin America instruments, which are often missing from other libraries.
- Other Sounds. Steinway piano, cathedral organ, classical guitars, harp and harpsichord.
- Choirs. Male, Female, mixed, and split.

■ SYNTH SETUP:

PROGRAMS AND COMBINATIONS

Because the user interface, to me, is so busy, what's not immediately apparent, is that the Miroslav Philharmonik is setup very similar to a Korg or Roland synth in that you have individual programs and combinations. To the left is the word Ensemble, underneath of which is "Load Combi". Once you click, a pop-up menu appears showing Advanced Ensembles, Dynamic Layers, Multi Setups, Orchestral Splits, and Reset Combi.

As with a Korg or Roland unit, the combis are set to either individual channels or channel (the big unison), which of course, you can reset. There are also a number of keyboard split combis, which can come in handy for live playing.

The IK Multimedia web site says that you get over 1300 instruments. Well, I believe it. At times, however, it is a little overwhelming, not just because of the choice, but also because IK has their own set of acronyms to learn that don't always "instant message" their meaning.

To clear a combi, you select Reset Combi.

■ THE SAMPLETANK2 PLAYER: LOTS OF PROGRAMMABILITY

One of the great features of the SampleTank2 player is that you're given a group of controls that enables you to edit quickly. This includes an EQ tweaker that you can select and deselect (to remove from the interface). Rather than having a programming section, all the controls are on the interface. There's LFO 1 and 2, Envelope 1 and 2, Filter, Velocity, Tune and Macro. You can save your edits, too.

You also get a complete onboard effects section that you can turn on and off. Again, turn on, select an effect, and the controls appear on the screen. One of the great things about the

sounds is that they sound great with no reverb. There's the barest touch of ambience from the Dvorak Hall where they were recorded. Compared to effects that come with sequencing digital audio programs, I found the reverb to be more than comparable. If you don't have a lot of reverb, you could use what's here and be proud of the results.

■ SOUND QUALITY

When I said big sound in a small package, I meant it. This is a great library. The string sounds are really warm and rich. I tested them using 5-6 part vertical harmony and I wasn't disappointed. The woodwinds are so complete. You can just sit, play and enjoy. The whole package is well put together, and all the instruments can sit nicely in a mix.

Now, the brass is OK, and the choir is OK. But remember, I said the three packages balanced each other. So what MP may lack in a bigger brass sound, you're going to make up for that with MUSE, and the next library I'm covering.

To me, the beauty of this package is with the strings and woodwinds. Immediately usable. If you're installing this into a workstation (vs. stand alone) then you'll get even more use out of this program.



The Miroslav Philharmonik graphical user interface can be difficult to read.

■ TWO COMPLAINTS

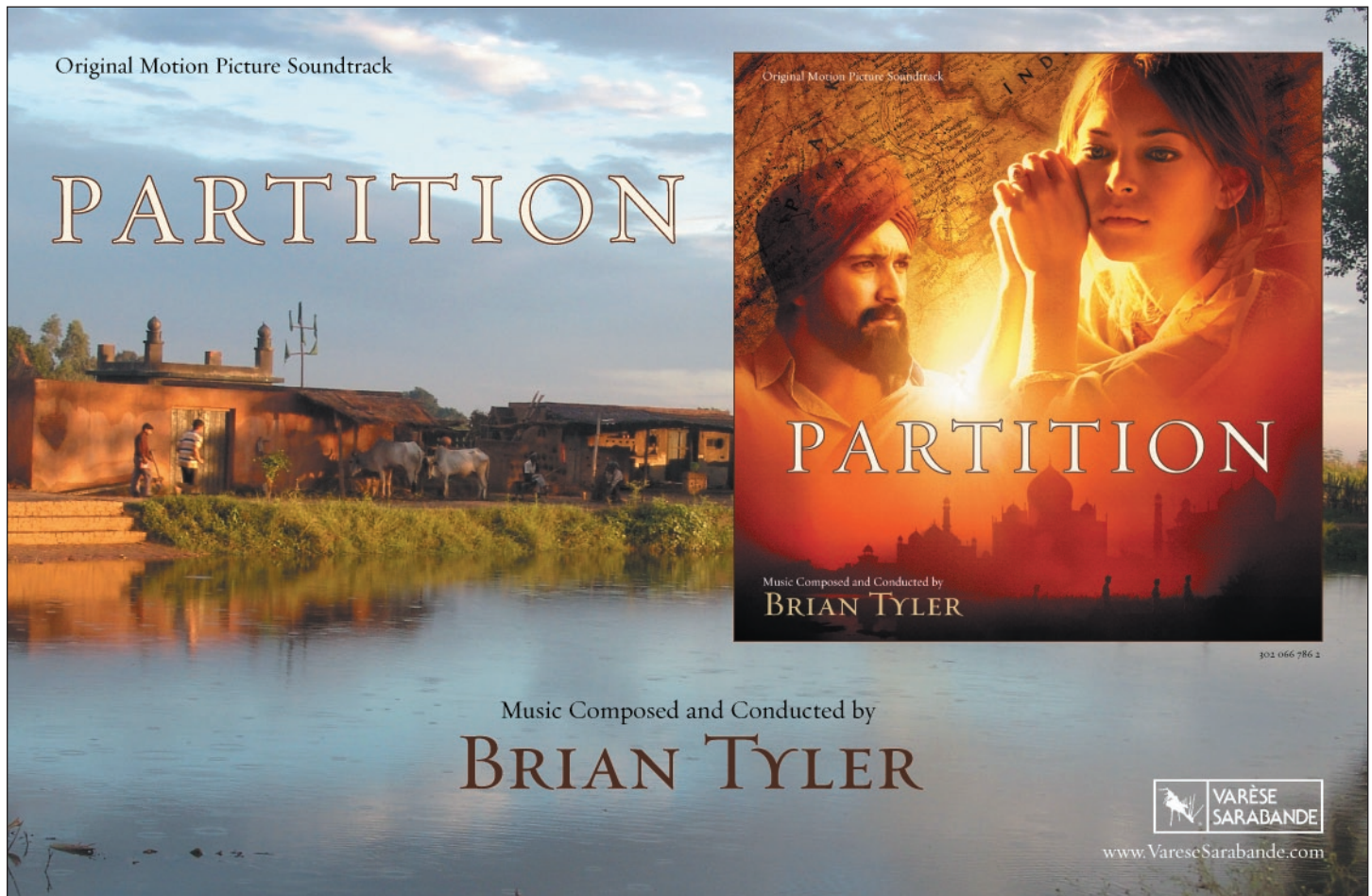
The graphical user interface. On an LCD set back 24" or more, it's really difficult to read with that dark woody background.

I'm surprised keyswitches weren't created. As a result, each track will have its own articulation.

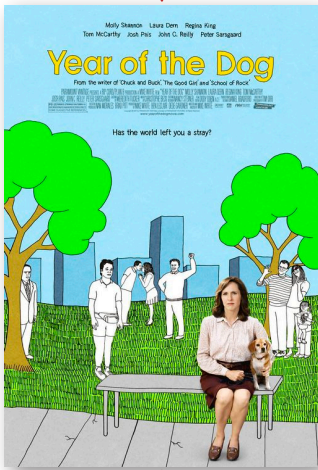
Otherwise, this is a very useful library, a

good blender, and a good team player if you already have one or more libraries.

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*.



Neal Acre: Juncture.
Tree Adams: Keith.
Mark Adler: Noble Son (co-composer) • The Far Side of Jericho.
Eric Allaman: Race.
David Arnold: Hot Fuzz.
Angelo Badalamenti: **The Eye.**
Klaus Badelt: Heaven and Earth • Premonition • Redline • Teenage Mutant Ninja Turtles.
Roque Baños: The Last of the Just.
Nathan Barr: Rise • Watching the Detectives • Hostel: Part II.
Tyler Bates: 300 • The Haunted World of El Superbeasto • Resident Evil: Extinction • Halloween • Day of the Dead.
Jeff Beal: He Was a Quiet Man • Where God Left His Shoes • The Situation.
Christophe Beck: **The Year of the Dog**
 • License to Wed • Drillbit Taylor.
Marco Beltrami: The Invisible • Captivity • In the Electric Mist with Confederate Dead • Live Free or Die Hard.
Charles Bernstein: Bull Run • Let My People Go.
Terence Blanchard: Talk To Me.
Scott Bomar: 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: 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 Kissinging.
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.
Mychael Danna: Surf's Up • Fracture.
John Debney: Georgia Rule • Evan Almighty • Sin City 2.
Alexandre Desplat: Mr. Magorium's Wonder Emporium • His Dark Materials: The Golden Compass.
Ramin Djawadi: Fly Me to the Moon.
James Michael Dooley: Daddy Day Camp.
Patrick Doyle: The Last Legion.
Ludek Drizhal: Life Goes On • Badland.
Anne Dudley: The Walker.
Robert Duncan: Butterfly on a Wheel.
Randy Edelman: Underdog • Balls of Fury.
Steve Edwards: Finding Rin-Tin-Tin.
Danny Elfman: Meet the Robinsons • The Sixth Element.
Jonathan Elias: Pathfinder.
Warren Ellis: The Assassination of Jesse James by the Coward Robert Ford (co-composer).
Paul Englishby: Magicians.
Tobias Enhus: Paragraph 78.
Ilan Eshkeri: The Virgin Territories • Stardust (co-composer) • Straightheads • Strength and Honour.
Evan Evans: The Mercy Man.
Sharon Farber: When Nietzsche Wept • The Tribe.
Guy Farley: The Flock • The Christmas Miracle of Jonathan Toomey • Knife Edge • Dot Com • The Broken.
Louis Febre: Tenderness.
George Fenton: Fool's Gold.
Robert Folk: Kung Pow: Tongue of Fury • Magdalene • Antonio Vivaldi.
Jason Frederick: Chinaman's Chance.
John Frizzell: Careless • First Born • The Reaping.
Michael Giacchino: Ratatouille.
Vincent Gillioz: Pray for Morning • L'Écart • Séance • Say It in Russian.
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 • **Gone, Baby, Gone** • The Chronicles of Narnia: Prince Caspian.
Rupert Gregson-Williams: I Know Pronounce You Chuck and Larry • Bee Movie.
Andrew Gross: Forfeit.
Larry Groupé: Resurrecting the Champ.



Andrea Guerra: L'uomo di vetro.
Christopher Gunning: La Vie en Rose.
Steven Gutheinz: Rothenburg.
Richard Hartley: Diamond Dead.
Alex Heffes: **My Enemy's Enemy.**
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Paul Hepker: Rendition (co-composer).
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Tom Hiel: A Plumm Summer.
Ben Holbrook: Kiss the Bride.
Lee Holdridge: I Have Never Forgotten You - The Life and Legacy of Simon Wiesenthal.
Andrew Hollander: East Broadway.
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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 Eyes Hotel • Albert Fish.
James Jandrisich: American Venus.
Adrian Johnston: Sparkle • Becoming Jane.
Bobby Johnston: American Fork • Stuck.
Tim Jones: Cryptid.
Trevor Jones: Fields of Freedom.
David Julian: Outlaw.
John Kaefar: Room Service (co-composer).
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.
Steve London: Decey 2: Alien Seduction • Kaw.
Helen Jane Long: **Surveillance.**
Erik Lundborg: Absolute Trust.
Deborah Lurie: Spring Breakdown.
Mark Mancina: Shooter • **Sheepish.**
Harry Manfredini: Dead and Gone • That's Amore.
Clint Mansell: Wind Chill.
David Mansfield: Carnaval de Sodoma • Then She Found Me • The Guitar.
Dario Marianelli: We Are Together • Goodbye Bafana • Atonement • Shrooms • The Brave One.
Cliff Martinez: First Snow • Vice.
Mark McKenzie: The Ultimate Gift.
Joel McNeely: Fox and the Hound II • The Tinkerbell Movie.
Nathaniel Mechaly: Sans moi.
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Guy Michelmore: Doctor Strange.
Marcus Miller: I Think I Love My Wife.
Randy Miller: Last Time Forever • Shanghai Red.
Robert Miller: Teeth • **The Key Man.**
Charlie Mole: Fade to Black • I Really Hate My Job • St. Trinian's.
Deborah Mollison: Infinite Justice.
Paul Leonard-Morgan: Popcorn.
Andrea Morricone: Raul - Diritto di uccidere • Veronica Decides to Die.
Trevor Morris: The Hills Have Eyes II.
Mark Mothersbaugh: Mama's Boy • Quid Pro Quo • Fanboys.
John Murphy: Sunshine.
Peter Nashel: Wedding Daze.
Blake Neely: Elvis and Anabelle.
Roger Neill: Take • Scar.
Randy Newman: **Leatherheads.**

Julian Nott: Heavy Petting.
Paul Oakenfold: Victims • Nobel Son (co-composer).
Dean Ogdan: Oranges.
John Ottman: The Invasion • Stardust (co-composer) • Fantastic Four: Rise of the Silver Surfer.
John Paesano: Shamrock Boy.
Heitor Pereira: Illegal Tender • Blind Dating • Suburban Girl.
Barrington Pheloung: And When Did You Last See Your Father?
Leigh Phillips: The Legend Trip.
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.
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A.R. Rahman: The Golden Age (co-composer).
Brian Ralston: 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 Sceptic.
William Ross: September Dawn.
H. Scott Salinas: Strictly Sexual • What We Did on Our Holidays.
Brian Satterwhite: Cowboy Smoke.
Mark Sayfritz: Until Death, sake.
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BC Smith: Greetings from the Shore.
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David Williams: The Conjuring.
Tim Williams: Afterthought • A Dog's Breakfast.
Debbie Wiseman: Flood.
Alex Wurman: The Nines • The Baker • Bernard and Doris • Baggage.
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Christopher Young: Spider-Man 3.
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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.

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