



ASCAP met with DiMA opposition

■ The Digital Media Association (DiMA) submitted a “friend of the court” brief opposing the claim by ASCAP that digital music downloads are “public performances” and should, therefore, be subject to a public performance license and roy-

alty. DiMA’s Executive Director Jonathan Potter labeled ASCAP’s claim for performance royalties on downloads a “double-dip scheme,” referring to the fact that substantial mechanical license fees are already paid. **p:3**

Vienna goes small with new edition

■ Last week, Vienna Symphonic Library announced the release of their new Vienna Instruments Special Edition Library. The library contains the full range of each instrument, but is sampled every whole tone rather than chromatically. **p:10**

ASCAP incumbents re-elected

■ ASCAP has announced that all of its incumbent writer and publisher Board of Directors members have been re-elected. While its leadership has promised “transparency” in the election process, ASCAP has refused to release the vote counts. **p:4**

Tyler Bates goes epic with rousing ‘300’ score

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The epic visuals of Zack Snyder’s and Frank Miller’s “300” gave Tyler Bates the opportunity to write his biggest score.

SCORE OF THE WEEK

300
Tyler Bates

■ Zack Snyder’s *300* gave composer Tyler Bates (*Dawn of the Dead*) a unique opportunity to write his most epic and rousing score so far. With this “*300* was a tremendous musical opportunity, both by nature of the material and Zack Snyder’s desire to create a commercial film that we have not experienced in this particular way before,” Tyler Bates told Film Music Weekly. “How could I not seize the opportunity to experience king size battle drums in support of a large choir and orchestra recorded at Abbey Road?” **p:5**



“Throat-grIPPING”

David Shire’s sneaks in string cues with the subtlest, throat-grIPPING touch in *Zodiak*, writes Daniel Schweiger. **p:8**

Revenues hit record last year

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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!

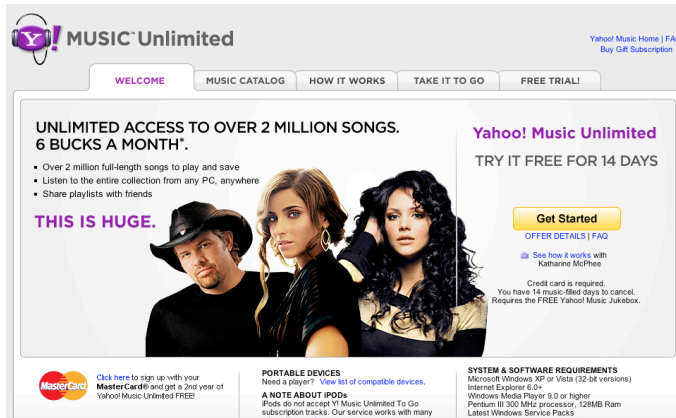
DiMA, RIAA: ASCAP wrong on downloads

The Digital Media Association (DiMA) submitted a “friend of the court” brief opposing the claim by ASCAP that digital music downloads are “public performances” and should, therefore, be subject to a public performance license and royalty.

DiMA’s Executive Director Jonathan Potter labeled ASCAP’s claim for performance royalties on downloads a “double-dip scheme,” referring to the fact that substantial mechanical license fees are already paid to television, motion picture and sound recording copyright owners.

DiMA’s brief opposing ASCAP was co-signed by several associations – the National Association of Recording Merchandisers, the Entertainment Merchants Association, and the Consumer Electronics Association. Additional briefs opposing ASCAP’s claim were submitted by the Recording Industry Association of America and the Cellular Telecommunications and Internet Association.

“ASCAP’s assertion in federal court that digital distributions of music and video are also pub-



ASCAP performance royalties on music downloads such as those offered by Yahoo and others are a “double-dip scheme” according to DiMA, who is opposing the claim by ASCAP that downloads are performances.

lic performances confounds legal, business and technological reality,” said Jonathan Potter, DiMA’s Executive Director.

“For a decade ASCAP and BMI have successfully preyed on less-confident or underfinanced companies that were willing to pay double-dip royalties. Now, however, we are confident that a judge will finally end this travesty.”

Potter continued, “This sophistry is based in fear - that ASCAP and BMI will have no service to

offer publishers and songwriters if direct-to-consumer distribution substantially eliminates subscription or advertiser-based performance media. This fear seems unwarranted, but regardless, the law clearly states that a transmission justifies performance royalties only if the transmission is of a ‘performance.’”

Film Music Weekly and Film Music Magazine will be providing continuing coverage of developments related to this story. **mn**

FROM THE PUBLISHER

You need to make your voice heard!

As a good friend at one of the performing rights organizations (PROs) mentioned recently, there is a lot at stake now with music royalties. I believe that now, more than ever, it is incumbent upon all of us to get involved and take an active role in shaping the financial future of our industry. One of the most central issues is whether internet transmissions of music – including public downloads and streams – contain a performing right and should pay a license fee to the PROs. Of special concern to composers are films and television episodes – millions of these downloads have been purchased from iTunes, and composers have not received a nickel in performance royalties.

I was happy to learn this week that the PROs have apparently put aside many of their rivalries and are supporting each other on this issue. But it’s not enough to assume that the PROs will “handle this.” The PROs are heavily influenced by music publishers and broadcasters, and sometimes the interests of publishers and writers are polar opposites. Remember, publishers and broadcasters are not our agents, they are our employers, and will look out after their own financial interests just like any other business.

So who’s looking after the business interests of those who write music? We should be. And if we don’t start soon, decisions and precedents will be made without sufficient input from writers. The alternative? Get involved, learn about the issues, and make your voice heard. **Mark Northam**
Publisher
 mark@gmdgroup.com

OPENING THIS WEEK

THEATRICAL

- *Behind the Mask: The Rise of Leslie Vernon* (Gordy Haab)
- *Caffeine* (David Kitay)
- *Dead Silence* (Charlie Clouser)
- *I Think I Love My Wife* (Marcus Miller)
- *My Brother* (John Califra)
- *Nomad* (Carlo Siliotto)

- ▶ *Premonition* (Klaus Badelt)
- *Tortilla Heaven* (Christopher YOUNG)

DIRECT TO DVD

- *Sublime* (Peter Golub/Anthony Marinelli)
- *The Pleasure Drivers* (Steven Gutheinz)



Tadlow Music touts Prague-recorded scores

■ Tadlow Music, a UK based organization that facilitates recording sessions in Prague, London, Berlin and Brussels, has provided orchestral supervision in Prague for the score composed by Gabriel Yared and Stephane Moucha for *Das Leben Der Andere* (*The Lives of Others*), which won an Oscar this year for Best Foreign Language film.

The score was recorded at



Smecky Studios in Prague and was engineered by Jan Holzner. Smecky Studios in Prague was home to another recent blockbuster film, *Pan’s Labyrinth* whose score was composed by Javier Navarrete. Tadlow Music has also recently produced a new recording of the 1970 Miklós Rózsa score *The Private Life of Sherlock Holmes*. **mn**

www For more information on Tadlow Music, visit their web site here.

Record revenues for ASCAP

ASCAP's revenues last year hit a new record. Royalty payments for 2006 amounted to \$680 million.

Performing rights organization ASCAP has reported record revenues of \$785 million and royalty payments of \$680 million for 2006. Revenues for 2006 exceeded 2005 by \$37 million, a 5 percent growth rate, while royalty distributions increased by \$34 million, or almost 5.3 percent over the prior year. The organizations distribution includes international distributions of \$211.7 million.

"Our overarching priority each year is to put more money in the pockets of our members — hard working songwriters, composers, lyricists and music publishers. That's a goal we clearly met in 2006," said John LoFrumento, ASCAP CEO (pictured above).



"To continue achieving such results, we are investing in new technologies that enable us to operate more efficiently and are significantly broadening the scope of professional services we offer to enhance the career opportunities of our members."

ASCAP recently negotiated licenses with both terrestrial and satellite radio, including a new five-year agreement with XM Satellite Radio that includes revenues derived from both advertising and subscriber fees.

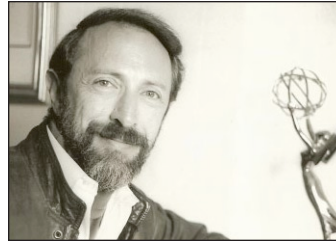
In television, ASCAP recently completed a new license agreement with ABC, resulting in a significant increase in that network's fees. The arrangement covers performances by ABC across the Internet, broadband and wireless platforms, as well as video-on-demand, subscription video-on-demand and pay-per-view. **mn**

Incumbents re-elected — no vote counts released

ASCAP has announced that all of its incumbent writer and publisher Board of Directors members have been re-elected. But the vote counts are being kept secret.

Composer Charles Bernstein was elected and will fill the writer board position left vacant by the resignation of composer James Newton Howard.

While its leadership has promised "transparency" and "accountability" in the ASCAP election process, ASCAP has refused to release the vote counts for the election. The election results are similar to the previous ASCAP elections two years ago where the



Charles Bernstein fills the James Newton Howard vacancy.

entire ASCAP Board of Directors was re-elected.

In addition to the 23 incumbents who ran for re-election, the ASCAP Writer Nominating Committee selected writer and publisher opponents to be listed on the ballot. The Nominating Commit-

tees are appointed by the Selection Committee whose members are appointed by ASCAP's Chairman of the Board, Marilyn Bergman.

As in the previous election, no independent candidates were successful in petitioning for a position on the ASCAP Board of Directors election ballot. In 2001 the ASCAP Board created language that raised the number of signatures of voting writer members required for an independent candidate to be listed on the ballot from 25 to now over 1,000 signatures.

Incumbents and those selected by the Nominating Committees are not subject to the 1,000+ signature requirement to be listed on the ballot. **mn**

SIGNINGS & PROJECTS

Christophe Beck: **The Dark is Rising**



■ *The Dark is Rising*, a fantasy adventure about a boy who discovers that he is the last of a group of immortal warriors dedicated to the fighting against forces of the dark, will get an original score composed by Christophe Beck, 20th Century Fox confirmed to Film Music Weekly. The film is produced by Walden Media and Mark Platt Productions, directed by David L. Cunningham and stars Christopher Eccleston, Jonathan Jackson and Gregory Smith. Premiere date: September 26. Beck, who is represented by Kraft-Engel, also has the music for *Drillbit Taylor* and *Licence to Wed* coming up.

Marcelo Zarvos: **You Kill Me**



■ Marcelo Zarvos, whose latest credits include *The Good Shepherd* (scored together with Bruce Fowler)

and *Hollywoodland*, just finished scoring *You Kill Me*, a new dark comedy by John Dahl and starring Ben Kingsley, Tea Leoni and Luke Wilson. The film is scheduled to premiere on June 29.

Andrew Lockington: **Journey 3-D**



■ Canadian composer Andrew Lockington has landed his most prestigious scoring assignment so far: New Line Cinema and Walden Media's *Journey 3-D*, based on Jules Verne's book *Journey to the Center of the Earth*. The film is directed by visual effects wizard Eric Brevig and will be the first live-action production to be projected on Real D's digital 3-D screens in the summer of 2008. The cast includes Brendan Fraser, Josh Hutcherson and Anita Briem. Among Andrew Lockington's previous scoring credits are the horror film *Skinwalkers*, premiering on March 30, *Saint Ralph* and *Touch of Pink*. Lockington, who started out working for Jeff and Mychael Danna, is represented by First Artists Management. **mc**

THE A-LIST



The hottest composers in Hollywood right now:

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

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".



The epic film version of the Frank Miller graphic novel "300" features a huge score by Tyler Bates.

the sound of a modern epic

TYLER BATES scores 300

BY MIKAEL CARLSSON

Congratulations on the success of the 300 so far – the average rating of the film at Internet Movie Database is 8.5 out of 10, and over 7,500 people have voted. Can you describe the film in your own words and explain why it's so great?

I would say for one, that the *300* comic book itself is a great work of art in the world of graphic novels. The battle of Thermopylae is especially compelling in that it bears an important relevance on the way our world is currently structured. How can you not be impacted by a story about the first army to voluntarily give their lives in the face of annihilation in effort to preserve the freedom of their people? Zack Snyder made this film because he was highly passionate about it. This did not come packaged by a studio. Zack worked with many people (myself included) to develop his concept for the *300* movie, and to convince a studio that it would be a great story. I think he did that and then some. Zack's talent is obvious, and his enthusiasm in the process of creating anything is ab-

solutely infectious. I think the film reflects that as well as his desire to make movies that are satisfying on many levels for his audience.

So this is not yet another film based on a graphic novel or comic book? How did that inspire you musically – did you feel that you had to come up with something truly unique to match the unusual visual feel of the film?

I have a tendency to respond to material, written or filmed, viscerally at first. I try to allow the feeling of the material to steep in my mind a bit before hoisting the task at hand on the examining table! In this case, the music process began when Zack asked me to create the music for the presentation he put together in the effort to get a studio to back him in making *300*. Initially, I scored an animatic that was created from the actual pages of the graphic novel. This was filmed as a three-minute presentation narrated by the actor, Scott Glenn. Upon sitting down with Zack for the first time to discuss his idea for the movie, the sound seemed to form in my mind while

**THE TOP 10:
TYLER BATES**

Tyler Bates' best known film scores:

1. Dawn of the Dead (2004)
2. The Devil's Rejects (2005)
3. You Got Served (2004)
4. Slither (2006)
5. Get Carter (2000)
6. What's the Worst That Could Happen? (2001)
7. See No Evil (2006)
8. Half Past Dead (2002)
9. Shriek If You Know What I Did Last Friday the Thirteenth (2000)
10. Baadasssss! (2003)

Tyler Bates is represented by Soundtrack Music Associates.

Source: IMDb

“300 was a tremendous musical opportunity..”

driving back to my studio. I was fortunate in that Zack did a test shot for Warner Bros after they signed the project. This gave me an opportunity to score a live-action scene before principal photography began. That was the catalyst to my approach to the music. I had the chance to develop the sound exactly how I imagined it, which also gave Zack, the producers, and the studio, a chance to hear the “sound” of the film, which fortunately made the process from start to finish rather smooth.

You've worked with director Zack Snyder before, on *Dawn of the Dead*, for which you wrote a pretty intense, big horror score. What are the main differences between that score and *300*?

I would say the parallels outnumber differences between the two scores. In both films, our protagonists face imminent death in a world that seems forever changed. Most of the characters cross individual thresholds for the first time in their lives. Since a person's most primal instincts will engage in a “kill or be killed” situation, the music must also embody that feeling. I have a tendency to work on material that deals with this scenario quite often! In both *300* and *Dawn*, my goal was to engage the audience on the most visceral psychological level so they would be open to an intense ride without preconceptions as to where the story would end up. Obviously in *300*, we know where the story ends, but I was intent, as was Zack, on making the journey as interesting as possible. When working on films of a graphic nature, I tend to use melody in the most obtuse way possible in an effort not to dilute the intensity of the plight of the characters.

Can you do a breakdown of the different themes or elements of the *300* music score?

I purposely avoided sledge hammering a character's arc with obvious melodic themes for several reasons. First off, I don't think it's necessary to make the musical

point of this film. But most-importantly, the film is driven by Dilios' narration, which serves as melody in much of the music. Any time I experimented with refined melodies during the narration, I found it to be distracting. The film is sonically so intense that busy melodies tend to sound a bit like white noise. Once this became obvious to me I worked to create motifs that would be emotionally evocative, hinting at melody and powerful chords while allowing the audience to emotionally interpret the movie however they are most comfortable. With horror films, I try to awaken the audience members senses both psychologically and physically, so that they are open to responding to the film as fervently as possible.

I read somewhere that you aren't a big fan of the leitmotif technique? Why?

Come on now... I love melody! I absolutely do. I just don't like to be led by the hand through a story in a way that makes me feel like I am expected to emotionally or psychologically experience a film precisely how someone else relates to it. In comedies, bring it on! As for *300*, there is an entrance specific to Xerxes, but overall, by nature of the Spartans fighting as one impenetrable unit for their people, for their homeland, I felt it would contradict the nature of the Spartans to break out individual themes for the key characters in the film by making one individual's life or experience of more important than the next. It would have had a similar affect had I done that with the Spartan opponents. My opinion is that the Spartans respected their foes, but they also knew that if they were to stand a chance in defeating them, they could not submit to give them power by gauging their individual level of threat.

There seems to have been room for some truly epic scoring as well as more “edgy” modern stuff. What was the ambition behind the mix of styles?


Left: Tyler Bates introducing director Zack Snyder to the orchestra during the “300” sessions. Conductor and orchestrator Tim Williams on the podium. Right: Wolfgang Matthes (Tyler's assistant), Tim Williams, William Hoy (film editor), Tyler Bates, Zack Snyder and Kurt Johnstad (“300” script co-writer).



"300" features a very strong visual language which, of course, provided a lot of inspiration for the composer.

300 was a tremendous musical opportunity, both by the nature of the material, and Zack Snyder's desire to create a commercial film that we have not experienced in this particular way before. With that, I will say there was a great deal of sonic development that went into the foundation of the score. And how could I not seize the opportunity to experience king size battle drums in support of a large choir and orchestra recorded at Abbey Road? For me, this is Disneyland. I come to film as a fan, and to music with the history of writing songs, performing live, hauling Marshall cabinets up impossible stairs to play at horribly great punk rock clubs for drunken bikers. I have had the good fortune of working with incredibly talented musicians and artists throughout my life. These are a few of the gifts of experience that factor into my work and my overall musical approach. The directors I tend to get on with the most bring more than their technical expertise to their movies. They are driven as artists. They're passionate. So with that, how can I not challenge myself to do the same?

Were there any parts of the film that were particularly difficult to nail?

Yeah, there were many difficult parts of the film. I don't know that I nailed everything by my standards. I realized through doing this film, how far I have to go as a film composer. But I also accept the "life is a journey" thing. You have to do your best with where you're at the time. Specifically, I would say the most difficult scenes were the last two cues in the movie. The first, being the "Message For The Queen" music in the wheat field. There is no other way to slice it and serve the scene without being a bit poignant. It took me quite a while to make it feel natural and authentic enough to serve the scene without making me too aware of what the music was consciously doing. The easy part of that scene was Azam Ali's incredible vocal performance. Fortunately, I had the time to give the music to her in advance of recording her so that she could write her vocal part as opposed to the typical film voice oohs and ahhs. The "Remember Us" music was an even greater challenge since the story had basically concluded, but we needed a long, and ultimately a huge emotional beat. This cue came together the day we left for London to record. Zack and the producers heard it for the first time as we recorded it. That was pretty nerve wracking. I didn't have time to absorb it myself. And I can't say I have written too many pieces of music like

this.. In total... zero! Fortunately, it turned out pretty good. In general, the choral stuff was really challenging. I wrote all the parts in a phonetic language as not to comment literally on the story itself.

You have really become one of the most prolific composers in the horror genre, having scored films such as *Slither*, *Dawn of the Dead*, *The Devil's Rejects*... And you have a couple of heavy titles coming up, including the new *Resident Evil* film and Rob Zombie's new *Halloween* picture. Was 300 a nice departure from you stylistically?

I can't say enough how much I enjoyed making music for 300. It is nice to work on films that feature people that have not yet died. But then again, I still seem to deal with material that features mass casualties. I have yet to score a film my kids can see! I enjoy the opportunity to write for films with characters that explore "real life" situations and deep emotions. You just don't have the opportunity to do this when a zombie with rotting flesh peeling from their face is center screen. But I enjoy that too! I am truly happy to have work, and to work with great people. I am no stranger to the alternative. I've painted many houses to make my rent.

You don't do many "light" films, do you? What is it in these dark films that attract you musically – you don't seem to be the guy who would score a *Norbit* or a *Notting Hill* type of film?

I would be happy to work on lighter material from time to time. While I err on the darker, heavier side, I also laugh from time to time! (*laughs*) While it would be nice to choose the films I work on, that is a concept that has yet to become a reality in my career. And I'm cool with it. But in regards to doing comedies, I would love it! I think there are many similarities between horror and comedy from a timing standpoint. But no doubt, it would be great to write the score for a film that people go to laugh and have fun. Hell, I would break out a few melodies in that case!

Are you going to score *Watchmen* for Zack Snyder? Perhaps you've already begun?

I haven't begun just yet. But I am beyond excited about the film itself, and of course working with Zack and the talented group of people he has brought together to make what promises to be another great film. ■

THE FILM: 300



Plot outline: About the 480 B.C. Battle of Thermopylae, where the King of Sparta led his army against the advancing Persians.

Director: Zack Snyder.

Producers: Mark Canton, Bernie Goldman, Gianni Nunnari, Jeffrey Silver, William Fay, Craig J. Flores, Scott Mednick, Frank Miller, Deborah Snyder, Silenn Thomas, Thomas Tull, Ben Waisbren.

Stars: Gerard Butler, Lena Headey, Dominic West, David Wenham, Vincent Regan, Michael Fassbender, Tom Wisdom, Andrew Pleavin, Andrew Tiernan.

An effortless return to musical paranoia

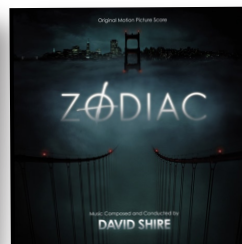
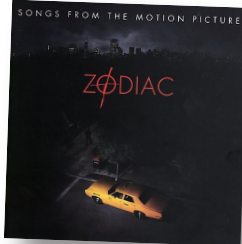
Zodiac • Original Motion Picture Score/Music from the Motion Picture / David Shire/ various • Varèse Sarabande/Lakeshore.

ALBUM REVIEW

BY DANIEL SCHWEIGER

One of the decidedly nastier events to occur during San Francisco's Summer of Love was a decidedly hateful killing spree. The murders were committed by a maniac self-named the Zodiac, who is hopefully dead as of this writing. But the contrast between funky songs and the city's instrumental sense of dread couldn't sound more alive than on the score and song soundtracks to *Zodiac*. For a director who started off in music videos, David Fincher has had an understandably great sense for using tunes to amplify lethal insanity, particularly when he had Nine Inch Nails "Closer" and David Bowie's "The Heart's Filthy Lesson" bookend *Seven*. But this time, the songs are a very ironic Greek chorus to the mostly subtle mayhem at hand. With excellent assistance by music supervisors Randall Poster (*The Squid and the Whale*) and George Drakulias (*Zoolander*), *Zodiac* evokes a citizenry that would rather be listening to happy-go-lucky soul songs like Lynn Anderson's "I Never Promised You a Rose Garden" and Sly and the Family Stones' "I Want to Take You Higher" instead of increasingly panicked news reports. But the Zodiac killer is dancing to his own insane groove. And Fincher uses the extended grooves of Three Dog Night's version of *Hair*'s "Easy To Be Hard" and Eric Burdon and The Animals' "Sky Pilot" as some kind of horrible rock opera. And Fincher choreographs their extended funk to plays the Zodiac murders and their investigation with the finesse of an unholy Busby Berkley, brilliantly orchestrating shots and edits to hit the beats- with the songs' climaxes usually have some awful punch line on screen. And while it might not have the twisted bite of "Closer," Fincher's use of Donovan's "Hurdy Gurdy Man" as *Zodiac*'s theme song is particularly creepy. It's like hearing a hippy sing about peace and love, and then get repeatedly stabbed to death. The tunes of funksters and flower children have rarely been put to darker use, making the enjoyment of them here a deliberately guilty pleasure.

While *Zodiac*'s well-chosen songs are naturally dated by the film's setting from the late 1960's to the early 80's, *Zodiac*'s score has a period feeling by design. Indeed, its muted, melancholy pianos and lightly dark strings couldn't be further from the powerful, and oppressively dark music that composer Howard Shore hammered in with blunt force for Fincher's far more graphic killer thrillers *Seven* and *Panic Room*. But if



Zodiac's orchestral somberness might seem familiar to cineastes, then chalk that up to Fincher's very smart decision to hire composer David Shire, the man behind the brilliant conspiracy scores of *The Conversation* and *All the President's Men*, not to mention the seminal 70's crime-jazz score *The Taking of Pelham One Two Three*. While it's been way too long since Shire has gotten a film of *Zodiac*'s scope, his return to musical paranoia is so effortless that it feels he never left us.

When so many modern serial killer films of *Zodiac*'s sort are overstuffed with notes and instruments, the creepy lightness of Shire's touch shows how less can be so much more when it comes to suspense. And it's particularly tricky when *Zodiac* is going for a true documentary feeling, where the inclusion of any "film" music would seem like a betrayal. But Shire pulls it off, sneaking in string cues with the subtlest, throat-gripping touch - his dark voice growing until it's seamlessly, and non-manipulatively becomes part of the drama. If Brad Pitt complained about Shore's overt music in the audio commentary for the *Seven*, he'd doubtlessly be praising Shire's approach here. But let it not be said that there isn't some twisted humor to *Zodiac*'s music as well. In a particularly ballsy move that somehow works, the main search montage of Jake Gyllenhaal's cartoonist is carried with building, plucked strings, giving the sequence a curious junior detective feel- exactly the right tone for a big kid getting his feet wet in some very dark stuff. But even at its gloomiest, Shire still doesn't pour on the 100 piece orchestra, which never would have happened in a 70's serial killer score - as Lalo Schifrin's brilliant jazz stylings for the *Zodiac*-inspired *Dirty Harry* can attest to. Yet beyond its suspense, there's sadness to David Shire's *Zodiac* music, the feeling of men's souls being sucked into a morass of clues that will never pay off. And he really nails this point of *Zodiac* with the kind of sad, solo piano that will immediately bring the musical ennui of Gene Hackman's surveillance dweeb in *The Conversation* to mind. Though not nearly as piano heavy as that score, it's these moments, which are a highlight of *Zodiac*'s instrumental soundtrack. Put the songs and Shire together, and you've got a killer musical flashback with *Zodiac*.

Courtesy of ifmagazine.com

COMING SOON!

MARCH 20

- *Amazing Grace* (David Arnold) - Spring House
- *The Last Mimzy* (Howard Shore) - New Line
- *Reign Over Me* (Rolf Kent) - Lakeshore
- NEW!** *Shooting Shona* (Laura Rossi) - MovieScore Media

MARCH 27

- *After the Wedding* (Johan Söderqvist) - Milan
- NEW!** *The Big Country* (Jerome Moross) - La-La Land
- NEW!** *Firehouse Dog* (Jeff Cardoni) - Lakeshore
- *Grind House* (Robert Rodriguez) - Varèse Sarabande
- NEW!** *Inheritance* (Andrés Goldstein/Daniel Tarrab) - Mellowdrama
- *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

APRIL 17

- NEW!** *Les Demoiselles de Rochefort* (Michel Legrand) - Fminor
- NEW!** *Love is a Ball* (Michel Legrand) - Fminor
- *Miklós Rózsa: A Centenary Celebration* (Varèse Sarabande)



- NEW!** *Perfect Stranger* (Antonio Pinto) - Lakeshore
- *The Pianotuner of Earthquakes* (Christopher Slaski) - Movie-

Score Media

- NEW!** *The Premonition* (Klaus Badelt) - Varèse Sarabande
- *The Private Life of Sherlock Holmes* (Miklós Rózsa) - Tadlow
- *Spellbound* (Miklós Rózsa) - Intrada

APRIL 24

- NEW!** *Beacuse I Said So* (David Kitay) - Bulletproof
- NEW!** *Pathfinder* (Jonathan Elias) - Varèse Sarabande



mc

A score that cuts with the brutality of a sword

SPOTLIGHT ON THE CLASSICS

Alex North: SPARTACUS
BY MARK HOLDEN

Perhaps the most intelligent of all the epic films about ancient Rome, *Spartacus* stands as a monument forged in simple contrasts – good versus evil, love conquering wickedness, and the triumph of the human spirit over the ultimate tyranny of slavery.

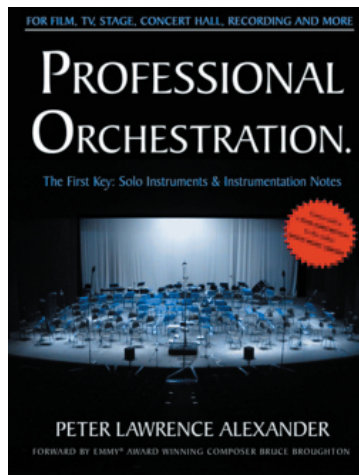
Nowhere are these great contrasts more apparent than in Alex North's masterful score for the lavish 1960 production of *Spartacus*, directed by auteur Stanley Kubrick and starring Kirk Douglas in the title role.

North's score cuts with the brutality of a sword, using wildly violent dissonance in its depiction of the cruelty and decadence of Rome. Save for the shock and awe of the intentionally barbaric main title, a violin isn't even introduced into the score until the 13th reel of the film. No mean feat, considering

the orchestrations for 91 pieces.

In stark contrast, portions of North's score caress with the tenderness of a hand on a lover's cheek in depicting the relationship between Spartacus and Varinia, a young slave played with great dignity by actress Jean Simmons. This poignant love theme from *Spartacus* is as excruciatingly sweet and affecting as any music composed for the cinema.

Among the film's great attributes is its screenplay by Dalton Trumbo and its stellar supporting cast, including some of the most luminous actors of the 20th century – Charles Laughton, Peter Ustinov, Tony Curtis, Herbert Lom, Woody Strode, and Sir Laurence Olivier playing the very embodiment of Roman perversity and oppression. The film was painstakingly restored and re-mastered in 1991, followed by a superb DVD release in 1998. The original soundtrack is available on CD from MCA/Universal. ■



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Vienna goes small with new package

Vienna Symphonic Library has just announced a new dual platform special edition library for a list price of \$445 US and projected street price of \$399.

MUSIC TECHNOLOGY AND YOU

By PETER LAWRENCE ALEXANDER

On Wednesday, March 7, 2007, Herb Tucmandl, President of the Vienna Symphonic Library, formally announced on the company's web site the release March 8 of their new dual platform 24-bit 80GB Vienna Instruments Special Edition Library for a list price of \$445 US and projected street price of \$399. On purchase, existing owners of Vienna's Opus 1, First or Pro

Edition Cube, First or Pro Edition Performance Set, or the new Vienna Instrument's Symphonic Cube can upgrade to the Special Edition's Extended Library for only \$60US, which otherwise costs \$595US. The library contains the full range of each instrument, but is sampled every whole tone rather than chromatically.

■ **ORGANIZED LIKE A POPS ORCHESTRA**
Besides the inclusion of solo, chamber, orchestral and Appassionata Strings, Special Edition contains those instruments that would often be found in Pops Orchestra. This includes saxes (alto, tenor and baritone), acoustic and distorted electric guitars, Boesendorfer piano, drum set, harp, percussion, mallets, celeste, and harp. "Special" instruments included are alto flute, flute ensemble, oboe d'amour, bas-

set horn, harpsichord, and Konzerthaus organ. The chart on the right page shows the organizational breakdown.

■ PANNING

As with all Vienna libraries, all instruments are recorded in the center stage position requiring users to set up their own "seating" positions.

■ ARTICULATIONS

A complete list of articulations has not been listed yet. But from a post by VSL President Herb Tucmandl, staccatos, sustains and other articulations have three layers of dynamics, most Perf-legatos have two, up to three layers, while percussion instruments have up to six layers of dynamics.

■ LAPTOP OR DESKTOP

The Vienna Instrument is designed to work as a VSTi (virtual studio instrument) using ASIO 2.0 on PCs. Potentially, provided the users computer has 2GB of RAM and an audio card that reads ASIO 2.0 drivers, the Vienna Instruments Special Edition is capable of running on either a laptop or desktop, but with the desktop being the stronger performer because of the availability of faster hard drives and processors. The Special Edition is tested for OS 10.4 on the Mac, and XP on Windows.

Special Edition can operate within sequencing programs on both platforms

■ JOY AND DISSENT

Reaction on Vienna's forum was positive overall, but some customers, who had already purchased the Vienna Symphonic Cube at a substantially higher price point, raised objections to the completeness of the library at such a low price. Other customers were quick to point out that Special Edition is roughly 1/6 the size of the 500GB+ Symphonic Cube, and that not all instrument articulations would be available. Similar objections were made by Pro Edition owners after the release of Vienna's Opus 1.

■ DEMOS

Demos are available including "[French Parade](#)", "[Reminiscing Theme](#)" and "[Special Edition Parade](#)"

■ SHIPPING

Vienna is already booking orders on their web site with shipping to take place shortly. No announcement or shipping date was posted on any distributor's web site. A separate Vienna Key for copy protection is required. ■

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.



Herb Tucmandl is the president of the Vienna Symphonic Library.

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01 Solo strings	Violin Viola Cello Double bass	
02 Chamber Strings		Violin ens (6 players) Viola ens (4) Cello ens (3) Double bass ens (2)
03 Orchestral strings	Violin ens (14) Viola ens (10) Cello ens (8) Double bass ens (6)	
04 Appassionata strings		Violin ens (20) Viola ens (14) Cello ens (12) Double bass ens (10)
05 Harp		Harp normal Harp harmonics
11 Flutes	Piccolo flute Flute 1	Flute 2 Alto flute Flute ens (3)
12 Oboes	French oboe English horn	Viennese oboe Oboe d'amore Oboe ens (3)
13 Clarinets	Clarinet in Bb Bass clarinet	Small clarinet in Eb Basset horn Clarinet ens (3)

14 Bassoons	Bassoon Contra bassoon	Bassoon ens (3)
15 Saxophones		Alto saxophone Tenor saxophone Baritone saxophone
21 Horns	Triple horn Horn ensemble (4)	
22 Trumpets	Trumpet in C Trumpet ens (3)	Piccolo trumpet Trumpet in C, muted Trumpet ens, muted
24 Tubas		Contrabass tuba Wagner tuba
31 Percussion	Timpani Drums Cymbals and gongs Percussion Tubular bells Plate bells	
32 Keyboards+Mallets	Bosendorfer grand piano Celesta Glockenspiel Xylophone Vibraphone Marimbaphone	Harpsichord Konzerthaus organ
33 Guitars		Concert guitar Electric guitar, distorted

www At press time the Vienna Symphonic Library posted a complete articulation list that supplements the table in this article. Click on this link for the full picture.

Ask Video ships new Sibelius tutorial DVD

■ ASK Video Interactive Media is now shipping Sibelius Tutorial DVD Level 1, a new video tutorial for the popular Sibelius notation software package. The tutorial is the first of two planned levels, and is designed to start users with installation instructions for the software and get them up and running as quickly as possible. The video guides users through the basics of Sibelius, and illustrates how to perform basic functions with Sibelius.

“Notation programs have to be incredibly deep in order to express the detail inherent in written music,” states Steve Kostrey, CEO of ASK Video. “This DVD let’s a user begin to learn the functions and features of Sibelius in a fun and easy way, taking full advantage of the power of this top product.”

www For more information, visit Ask Video here.

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Terence Blanchard: Talk To Me.
Scott Bomar: Maggie Lynn.
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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.
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