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overnight time periods while showing quizzes or other information onscreen. The new policy will pay music aired on television across the UK between 6:00pm and 11:59pm at 200% of the rate of music aired during non-primetime hours. **p:3**

## Inal BilseI wins Notion competition

■ Notation software developer Notion Music has announced that 23-year old Inal BilseI of London is the grand prize winner of the company's first Realize Music Challenge. The prize: a three hour session with the LSO at Abbey Road! **p:4**

## Shapiro goes big with rousing 'Blades of Glory'

DREAMWORKS



### SCORE OF THE WEEK

**BLADES OF GLORY**  
Theodore Shapiro

■ *Blades of Glory* is certainly not Theodore Shapiro's first comedy score (in fact it's his 19th), but it's definitely one of his biggest. The ice skating comedy, starring Will Ferrell and Jon Heder, gave the composer the opportunity to write a serious dramatic score for large orchestra and choir. So, how come Shapiro has become such an in-demand composer for comedies?

"I have a lot of funny friends, so I get to be a full-time student of comedy. That's about as much insight as I have into why I might have had success in that genre," he says. **p:6**

"Blades of Glory" gave Theodore Shapiro an opportunity to write big, dramatic orchestral music.

### "A revelation..."

Murray Gold tries to "make every note count" and "every selection is a mini-musical revelation" in *Doctor Who*. **p:8**



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This Week on

**FMR**  
FILM MUSIC RADIO

### ON THE SCORE: CLIFF MARTINEZ

Film music journalist Daniel Schweiger interviews composer Cliff Martinez, who scores the fate of *First Snow*.

### INSIDE THE BUSINESS: DOUG WOOD

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

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Sources close to PRS say the new policy is a response to programs like *Nightscreen* on the ITV network that broadcast music almost continuously during the overnight time periods while showing quizzes or other information onscreen.

The new policy will pay music aired on television across the UK between 6:00pm and 11:59pm at 200% of the rate of music aired during non-primetime hours, in effect reducing royalty rates for

composers and songwriters who write music aired during daytime and overnight hours. The new policy is scheduled to be phased in during 2007-2009 in thirds, resulting in the prime time 200% rate in 2009.

Critics of the new royalty rate plan assail the policies as pandering to the writers and publishers of popular songs and other music which is more predominant during prime time hours, while treating punitively those who write music, especially instrumental music, during the overnight and daytime hours.

PRS did not disclose to members why the new policies were implemented for music performances on television stations and networks across the UK including BBC stations, rather than just for those stations which air continuous overnight music. Questions have been raised as to why radio, which also features continuous music during overnight hours,

hasn't been targeted for similar rate reductions during non-primetime hours.

Additionally, it is not clear what effect on future broadcaster license rates the new lower rates during non-primetime hours will have.

In the US, the existence of significantly lower royalty rates paid by the performing rights societies for a one-minute piece of instrumental music on television (as compared to one minute of song) has led over the last 15 years to a shift to direct licensing, eliminating the performing rights societies from the transactions completely.

The vast disparity of rates paid to different types of music by the US performing rights societies, where some music performances of the same duration, on the same channel and during the same time of day can be paid at rates over 330 times higher than other types of performances, is frequently cited by industry critics. **mn**

FROM THE EDITOR

## Film music in concert is becoming big

Thanks to a number of devoted fans-turned-professionals, the European film music community is now blessed with two film music festivals in Spain: one in Madrid (Soncinemad) and one in Ubeda. Add to that the annual World Soundtrack Awards in Ghent, Belgium. Plus an increasing number of film music concerts around the concert halls of Europe. Indeed, the concept of having film music performed live by a large orchestra in front of a devoted audience is a growing phenomena and, of course, one to embrace wholeheartedly.

Alan Silvestri will give an ambitious and unique concert in Madrid and there is no doubt about it: it will be a major film music event. In Ubeda, Bruce Broughton will conduct selections of his film scores together with other composers. These are two major US composers who go overseas to conduct music that was actually never meant to be heard in the concert hall in the first place! As we all know, the best film music works very well on its own and is music with a lot of integrity. Much like a suite from a ballet, the music plays beautifully and tickles the imagination of the listener.

Apart from the fact that fans get the chance to hear their favorite music live, it's also wonderful to see that film composers today are actually able to meet and communicate with their fans. I'm sure both Alan Silvestri and Bruce Broughton will be blown away by the reception they will get during their Spanish concerts!

**Mikael Carlsson**  
Editor

editor@filmmusicweekly.com

OPENING THIS WEEK

**THEATRICAL**

- *Are We Done Yet?* (Teddy Castellucci)
- *Black Book* (Anne Dudley)



- *Firehouse Dog* (Jeff Cardoni)
- *Grindhouse* (Robert Rodriguez)
- *The Hoax* (Carter Burwell)
- *The Reaping* (John Frizzell)
- *The TV Set* (Michael Andrews)

**DIRECT TO DVD**

- *29th and Gay* (John Avila)
- *Basketweave* (Christopher Forbes)
- *Bottom Feeder* (Ryan Latham)
- *The King Maker* (Ian Livingstone)
- *Supercroc* (Eliza Swenson)

# Chandos to release Addison collection

**British record label Chandos Records will release a new album presenting selections from the film scores of the late John Addison.**

Despite the fact that John Addison won an Oscar for his 1963 *Tom Jones* score, and was one of the hottest British composers during the second half of the 1960s (among many prestigious assignments Addison was hired to replace Bernard Herrmann after the clash between him and Alfred Hitchcock on *Torn Curtain*), little of his music has been released on CD.

Chandos Records, who have done many acclaimed new orchestral recordings of film music by

composers such as Ralph Vaughan Williams, Dimitri Shostakovich, Malcolm Arnold, Ron Goodwin, Francis Chagrin and Georges Aurice, now releases a compilation featuring themes and suites from many of Addison's finest scores.

Rumon Gamba conducts the BBC Concert Orchestra through a program that includes *A Bridge Too Far*, *The Charge of the Light Brigade*, *Murder She Wrote*, *Sleuth* (which earned Addison his second Oscar nomination), *Strange Invaders*, *Swashbuckler*, *Torn Curtain*, *Carlton-Browne of the FO*, *Reach for the Sky*, *Touch and Go*, *The Man Between*, *Tom Jones*, *Brandy for the Parson*, *I Was Monty's Double* and *Centennial*. CD comes out on April 30. **mc**



THE A-LIST

The hottest composers in Hollywood right now:

- 1 (1). Danny Elfman
- 2 (2). John Williams
- 3 (3). Hans Zimmer
- 4 (4). Ennio Morricone
- 5 (5). James Horner
- 6 (6). Tyler Bates
- 7 (7). James Newton Howard
- 8 (8). Thomas Newman
- 9 (9). Gustavo Santaolalla
- 10 (10). Howard Shore
- 11 (11). Philip Glass
- 12 (12). Michael Penn
- 13 (13). Randy Newman
- 14 (14). Clint Mansell
- 15 (15). Klaus Badelt
- 16 (16). Harry Gregson-Williams
- 17 (17). Erran Baron Cohen
- 18 (18). Elliot Goldenthal
- 19 (19). Alan Silvestri
- 20 (20). Bill Conti

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". This week's Starmeter data had not been updated at the time of publishing.

# Inal Bilsel wins Notion composing competition

**Notation software developer Notion Music has announced that 23-year old Inal Bilsel of London is the grand prize winner of the company's first Realize Music Challenge.**

As the grand prize winner, Bilsel will record his composition in a three-hour recording session with the London Symphony Orchestra at Abbey Road Studios. In addition, Bilsel will receive a copy of Notion software and a cash prize of \$2,500. The competition drew hundreds of entries from composers across the globe.

"Musicians from all over the world used Notion software to take our Realize Music Challenge," said Lori Jarrett, chief executive officer, Notion Music.



**23-year old Londoner Inal Bilsel won software developer Notion Music's grand prize in the company's first Realize Music Challenge. The prize: a three hour session with LSO!**

"We were very happy with the diverse nature of the entries. Part of our mission is to showcase the immense talent of these composers."

"I enjoyed using Notion. It was very easy to learn and input notation," said Bilsel.

"I will definitely continue to use it, and I will recommend it to every composer who is looking for easy-to-use software as well as a program that creates quality sounding demos."

Finalists in three other categories were selected in recognition for their entries. Ian Cugley, also from England, was chosen for the Accomplished Composer award which was designed to recognize composers 25 years of age and older. Nathaniel Daw from Leongatha, Victoria in Australia, was named the winner of the Emerging Composer category of entrants from 18 to 24 years of age, and Lucas Porter from Port Williams, Nova Scotia in Canada, was named Young Composer amongst entrants under the age of 18 years. **mn**

## DOWNLOAD NOW!



We are proud to present a very special score from a highly talented British composer: Laura Rossi. She is perhaps best known for the music she has composed to re-releases of early silent movies, commissioned by the British Film Institute. The score Laura wrote for the independent thriller *Shooting Shona* creates an ominous mood of the film, sometimes in the tradition of the great Bernard Herrmann!

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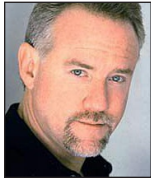
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John Debney:  
**Iron Man**



■ Prolific composer John Debney, who is now represented by Gorfaine-Schwartz, is going to write the music for Jon

Favreau's upcoming sci-fi adventure *Iron Man*, according to the agency's new roster for the composer. Not a big surprise, since Debney has scored Favreau's previous films, *Zathura* and *Elf*. *Iron Man* is based on the Marvel comic book and stars Robert Downey Jr. as the hero, supported by a cast including Gwyneth Paltrow and Jeff Bridges. The film will premiere in May next year. According to GSA, Debney is also attached to the two upcoming *Sin City* sequels directed by Robert Rodriguez and Frank Miller, as well as *Big Stan*, a comedy produced by Crystal Sky Pictures and directed by and starring Rob Schneider.

Charlie Clouser:  
**Death Sentence**



■ *Saw* composer Charlie Clouser (of Nine Inch Nails fame), is doing the music for *Death Sentence*, an action thriller

directed by James Wan, for whom Clouser recently scored the horror flick *Dead Silence*. *Death Sentence* stars Kevin Bacon, Garrett Hedlund, Kelly Preston and John Goodman and is based on Brian Garfield's novel.

Brian Reitzell:  
**30 Days of Night**



■ Brian Reitzell, who is perhaps best known for his collaborations with director Sofia Coppola on *Lost in Translation* and *Marie Antoinette*, has

been hired to music supervise, produce and score *30 Days of Night*, a thriller directed by David Slade (*Hard Candy*) and starring Josh Hartnett, Ben Foster and Melissa George. The film is scheduled to be released by Sony on October 19.

Thomas Newman:  
**Nothing Is Private**



■ Alan Ball, the screenwriter of *American Beauty*, has hired Thomas Newman to score his film version of Alica Erian's novel "Towelhead", produced by Scott

Rudin Productions. After *American Beauty*, which is considered to be Newman's most influential film score, Ball has worked with the composer on hit TV series *Six Feet Under*. *Nothing Is Private* tells the story of a young Arab-American girl and her emotional struggles during the Gulf War. It stars Aaron Eckhart and Toni Collette.

Harry Gregson-Williams:  
**Jolene**



■ Harry Gregson-Williams reunites with director Dan Ireland, scoring his new film, *Jolene*. They previously worked together on *Passionada* and *Mrs. Palfrey at the Claremont* (where Gregson-Williams produced the score composed by Stephen Barton). Dermot Mulroney and Denis Richards star in *Jolene*, which is based on a story by E.L. Doctorow.

Randy Edelman:  
**27 Dresses**



■ Randy Edelman has been hired to score *27 Dresses*, a romantic comedy directed by Anne Fletcher (*Step Up*) and starring

Katherine Heigl.

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# ice dance for orchestra and choir

## THEODORE SHAPIRO scores BLADES OF GLORY

BY MIKAEL CARLSSON

### THE TOP 10: THEODORE SHAPIRO



#### Theodore Shapiro's best known film scores:

1. Dodgeball: A True Underdog Story (2004)
2. Old School (2003)
3. Starsky & Hutch (2004)
4. The Devil Wears Prada (2006)
5. Along Came Polly (2004)
6. Not Another Teen Movie (2001)
7. Fun With Dick and Jane (2005)
8. 13 Going on 30 (2004)
9. Heist (2001)
10. State and Main (2000)

Source: IMDb

Theodore Shapiro is represented by the Gorfaine-Schwartz Agency.

**Blades of Glory is a comedy about ice skating, and it's not the first sports comedy you've scored – I'm thinking about Dodgeball, of course. Are these films similar in terms of the music approach?**

They're similar in that both scores take a very serious dramatic approach to broadly comedic material. That said, the score to *Blades of Glory* is more cohesively a dramatic orchestral sports score. *Dodgeball* was more tonally eclectic as a film and invited a more eclectic musical approach. There are some characters who have their own stylistic colors – blues for Chazz (Will Ferrell), a Mancini-esque style for Stranz and Fairchild (Will Arnett and Amy Poehler) – but I think this is a more tonally consistent score.

**Interestingly, ice skating is quite often choreographed to music from film soundtracks. Were you involved in that part of the film as well, creating the source music for these sequences?**

When I got involved the skating music had been selected. Most of the skating music in the film is pop songs, so there's not a lot of interplay between that music and the score.

**You had a great team of experienced orchestrators working on this score: Pete Anthony, John Kull, Bruce Babcock, Brad Dechter and John Ashton Thomas. What's your working process?**

I work using a combination of messy sketching on paper and writing directly into Digital Performer. I use paper for writing down themes and for working out counterpoint, or complex part writing that I want to see on the page. I do fairly complete mockups, sometimes I leave out doublings that should be there, but for the most part the notes are in the sequences I create. The orchestrators do a brilliant job of getting that on paper, and very often improve on some of my choices. I must say these orchestra-

tors did a particularly good job on this score. The charts were really superb, and we recorded at Sony, which is a wonderful-sounding room.

**How do you feel about the whole mock-up process and the discussions you are able to have with the directors using this technology?**

Mockups are a blessing and a curse. They're great because you have tremendous clarity about what the music is going to sound like. There are no surprises on the scoring stage. They're terrible because when you have to demo everything in that form, you consciously or not mold your writing into things that you can make sound good as a mockup. So this then leads to an emphasis on having great sample libraries, and improving the mockups, and that's mental energy that could be spent on writing music. Alas, it's the world we live in, with the exception of one or two composers, of whom I am not one.

**What was it like to work with directors Josh Gordon and Will Speck?**

Will and Josh were great to work with. They are two extremely nice, intelligent guys who were very open and welcoming to the music I was writing. We agreed from the start about the basic approach to the score and from there it was mostly a matter of details. And I think they were totally thrilled when we got to the scoring stage and they heard the music with a live orchestra.

**I think this was the first time you worked with conductor Mike Nowak, right? What's your preferences when it comes to the session work – what kind of perspective do you need to create the best score possible?**

I actually had worked with Mike once before, on *Along Came Polly*. He is a fantastic conductor. Pete Anthony usually conducts for me, and he is also a fantastic conductor, but he was unavailable. It's an embarrassment of riches. Because Pete is the lead orchestrator he's





**Chazz Michael Michaels (Will Ferrell) and Jimmy MacElroy (Jon Heder) form an unlikely pas de deux in "Blades of Glory", accompanied by a large orchestral score by Theodore Shapiro.**

seen most of the cues and has a lot of working knowledge of the music before he gets on the podium, which is nice. But I love working with Mike and it's a great privilege to do so. I am a lousy conductor. You can ask anyone who has ever seen me wave my arms at musicians. I know what good conducting looks like, and I'm not it. But in addition to that, I like being in the booth for scoring. I can really focus on what's being played, and hear whether the director is concerned about anything, and it's the place where I can be most effective during the process.

**Can you tell us a little about your relationship with Ben Stiller? You've scored many of the films he stars in and has produced!**

My relationship with Ben goes back to doing *Along Came Polly* and *Starsky and Hutch*, and Ben really liking those scores. He then hired me to score *Dodgeball*, and recommended me for *Blades of Glory*. He's a very good guy and a very smart filmmaker, to say nothing of his skills as an actor. We now have enough history that he and Stuart Cornfeld, his producing partner, have confidence in my instincts and abilities and it's a great place to start from when working on a film.

**You have had a lot of success with your music for comedies – *Dodgeball*, *Old School*, *Starsky and Hutch*... And comedy is often considered to be the most difficult genre in terms of the music. Why do you think that your musical instincts work so well in comedies?**

I have a lot of funny friends, so I get to be a full-time student of comedy. That's about as much insight as I have into why I might have had success in that genre. In a sense scoring comedy is like scoring any other movie. It requires the composer to be a filmmaker – to analyze the tone and narrative of the movie and add a musical element that compliments it. What makes comedy so difficult is that there's such a narrow target to hit in terms of tone – make it too broad and it's desperate and unfunny, make it too subtle and you fail to properly support the comedy. I think finding the sweet spot is something pretty instinctive. I have my ideas about what's funny,

and happily the people I collaborate with seem to share them.

**Do you feel that you have become typecast in the comedy genre and would you like to do something else, like a big action adventure or more intimate dramas?**

I clearly have been typecast in the comedy genre. It's bizarre given that it's not especially reflective of my background or personal interests, but these are good problems to have. And every film is rewarding to write in its own way. *Blades of Glory* allowed me to write for a 93-piece orchestra plus choir, and employ storytelling and motivic technique as you would in any drama. *Idiocracy* enabled me to write for that same size group and write a loving homage to Jerry Goldsmith. Would I like to do different kinds of movies? Yes. Do I enjoy what I'm doing now? Hell yes! I have two projects coming up that are stylistic departures. *The Girl in the Park* is a wonderful drama starring Sigourney Weaver and Kate Bosworth, both of whom are great. It was written and directed by David Auburn, who wrote the play "Proof," and I think it's a remarkable film, and an even more remarkable first film. And I'm also doing *The Mysteries of Pittsburgh*, which is a coming-of-age story starring Sienna Miller and Peter Sarsgaard and based on the novel by Michael Chabon. It's a lovely film, written and directed by Rawson Thurber, who himself is making a big departure from his first film, *Dodgeball*.

**In our premiere issue of Film Music Weekly, we published a box office analysis for 2006 and the result showed that you were the fourth most "successful" composer with your films. Still, few of your scores is available on CD. Why is that?**

Various reasons. A lot of the films I've worked on have had soundtracks with pop songs, and the studios have been not especially motivated to release a separate score album. Or they release an album with a couple of score tracks, like on *The Devil Wears Prada*. There will be a score album for *Blades of Glory* released at the time of the DVD release. So there's hope for me! ■

**THE FILM:  
BLADES OF GLORY**



**Plot outline:** In 2002, two rival Olympic ice skaters were stripped of their gold medals and permanently banned from men's single competition. Presently, however, they've found a loophole that will allow them to qualify as a pairs team.

**Director:** Josh Gordon and Will Speck.

**Producers:** Stuart Cornfeld, Patrick Esposito, Marty P. Ewing, John Jacobs, Peter Kohn, Jeremy Kramer, Colin O'Reilly, Ben Stiller.

**Stars:** Will Ferrell, Jon Heder, Will Arnett, Amy Poehler.

**Production companies:** Paramount Pictures, Dreamworks SKG, First Entertainment, MTV Films, Red Hour Films, Smart Entertainment.

# Every selection is a musical revelation

Doctor Who • Murray Gold • **Silva Screen Records.**

## ALBUM REVIEW

BY DANIEL SCHWEIGER

There are some certain things in life. Death and Taxes. Politics and Corruption. Britney Spears and Rehab. Ham and cheese. And *Doctor Who* and Cheese. But don't take offense. I'm talking fun cheese, as in the kind of fragrantly silly special effects, acting and music that's been the Doctor's bread and butter over the least several decades. And fans on both sides of the pond would think the Time Lord's oddball scent would remain unchanged—that is until the Doctor's BBC revamp in 2005. And not only did the Doctor's face change this time. Everything about everyone's

favorite time lord was spit-and-polished professional in its acting and production values, no more so than with its new scoring approach by Murray Gold.

Where the new millennium's other major sci-fi reboot for *Battlestar Galactica* resulted in a terrifically unconventional score by Bear McCreary, *Doctor Who's* re-thought music is positively old-fashioned in the best way. And this new collection of the series' greatest hits is one of the biggest musical surprises of the year, a wildly creative, often fully symphonic approach that gives *Doctor Who* the melodic sheen of *Star Wars*. Right from the driving, orchestral version of the *Doctor Who* theme, you know you're in a whole new musical universe.

And the hits keep coming in this collection from Seasons One and Two, with a Shagadelic guitar, spacey synth waltz, full-on symphonic action and a romantic piano standing as the tip of Gold's stylistically diverse flair. With such films as *Beautiful Creatures* and the Brit series version of *Queer as Folk* under his belt, Gold was brought into the *Doctor Who* fold by

the *Queer* producers who were given the job of turning the Doctor into a 21st century man.

It was a smart decision, as Gold obviously shares their inventive desire to redo a legend—but in the coolest possible way. They're like kids given the ability to create flying Daleks and fully functioning Cyber-

men—fans who are going to show you how it's done. And while the effects couldn't be neater, it's Gold's music that has a way of giving *Doctor Who* the kind of emotional reality that has made the new series a hit. It's not only about the budget to get an orchestra, but a talent, and desire to play the "reality" of The Doctor's universe that has finally made this time

lord into a man of flesh and blood. You could mistake the cosmically sweeping melodies, heavenly choruses and overall romance of Murray Gold's *Who* music as belonging to the cinematic firmament instead of an ongoing BBC sci-fi serial. Nothing here is of the throwaway variety that can sometimes be found on TV—American or British. Gold is trying to make every note count, a go-for-broke approach that makes the album a terrific listen, every selection a mini-musical revelation.

Whether you've been a fan of the Time Lord since his black-and-white days, or have never heard of him, this *Doctor Who* album is the best kind of surprise-music that instantly grabs you with a real sense of wonder—as in "who the hell is this composer?" No doubt we'll be hearing a lot more of that answer. And as long as Murray Gold's music is piloting the digital Tardis' stereo system, the best is yet to come for both the composer and our favorite Doctor. ■

Courtesy of [iFmagazine.com](http://iFmagazine.com)

## COMING SOON!

### APRIL 10

- *Goodbye Bafana* (Dario Marianelli) - Varèse Sarabande
- *Year of the Dog* (Christophe Beck) - Lakeshore

### APRIL 17

- *Les Demoiselles de Rochefort* (Michel Legrand) - Fminor
- *Love is a Ball* (Michel Legrand) - Fminor
- *Miklós Rózsa: A Centenary Celebration* (Varèse Sarabande)
- *Perfect Stranger* (Antonio Pinto) - Lakeshore
- *The Pianotuner of Earthquakes* (Christopher Slaski) - MovieScore Media
- *The Premonition* (Klaus Badelt) - Varèse Sarabande
- *The Private Life of Sherlock Holmes* (Miklós Rózsa) - Tadlow
- *Spellbound* (Miklós Rózsa) - Intrada



### APRIL 24

- *Beacuse I Said So* (David Kitay) - Bulletproof
- **NEW** *Next* (Mark Isham) - Lakeshore
- *Pathfinder* (Jonathan Elias) - Varèse Sarabande

### MAY 1

- **NEW** *The Film Music of John Addison* (John Addison) - Chandos

### MAY 8

- *I Capture the Castle* (Dario Marianelli) - MovieScore Media
- *O Jerusalem* (Stephen Endelman) - Milan



mc

## Hooper's "Potter" score due out in July

■ Warner Bros. Records will release the original soundtrack from the new Harry Potter film, *Harry Potter and the Order of the Phoenix*, on July 10. The album presents the original score composed by Nicholas Hooper, who was hired to score the film at the insistence of director David Yates, whose working relationship with the composer dates back to the early 1990s. The recording of the score began in London at Abbey Road Studios on March 19 and the orchestral sessions will continue next week. **mc**



# A score that defined the sound of a genre

## SPOTLIGHT ON THE CLASSICS

**Jerome Moross:  
THE BIG COUNTRY  
(1963)**

BY MARK HOLDEN

From the outset of motion picture making, westerns have been a perennial staple of audiences in America and throughout the world. Of all the films in that vast genre of work, *The Big Country* stands as one of the best.

Directed by auteur William Wyler in 1958, *The Big Country* stars Gregory Peck, Jean Simmons, Carroll Baker, Charles Bickford, Charlton Heston, and Burl Ives. Central to the conflict of the film is the relentless hatred between two ranching families in the great and expansive plains of the old west. It's often been stated that the premise of the film was allegory for the Cold War, which permeated our culture for decades.

Composer Jerome Moross' score is as vast as Wyler's panoramic views of the countryside, profound yet remarkably refreshing and light on its feet. The score

truly moves this movie in a way that had not been achieved in westerns of that time or before. Said the late Elmer Bernstein, "The scores for *The Big Country*, along with *The Magnificent Seven*, utterly defined the genre of the American western."

That was tall talk for a composer, to be sure – but we happily agree with Mr. Bernstein's assessment. Since their releases, the style and vocabulary of those powerful scores have influenced the music to hundreds of westerns produced for cinema and episodic television. Even landmark scores such as Bruce Broughton's *Silverado* and the late Basil Poledouris' *Lonesome Dove* pay discernable homage to those scores of the late 1950s.

From the opening bars of *The Big Country's* main title, you immediately know you're in a western and you're in for some rip-roarin' entertainment. There's no mistaking that sound – you'll know it when you hear it. Even if the movie is new to you, the immense power of Moross' score is deeply embedded in our cultural fabric. ■

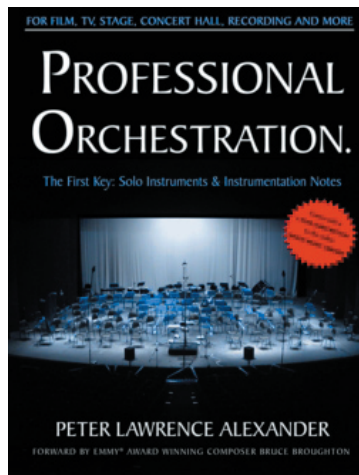
## TECHNOLOGY

### VSTi updates for Intel Macs

Steinberg Media Technologies GmbH has announced updates for its current VSTi range that will offer compatibility for Intel-based Macintosh computers. "We're very pleased to support this platform for our VSTi products, which include some of the most popular VST instruments on the market," said Frank Seidel, Steinberg's Product Manager for VST Instruments. "Intel-based Macintosh computers are the hardware of choice for many users of Steinberg DAW and VSTi products, so we're pleased to be able to respond with compatibility to Intel-based Mac computers," he added.

The new release includes up-

dates for HALion, HALion Player, HALion Player OEM, The Grand 2, HALion Symphonic Orchestra, HALion String Edition 2, Hyper-sonic 2, Virtual Bassist and Virtual Guitarist 2. The updates will be available in April 2007 as an update download from Steinberg's website. The updates to HALion and products based on HALion technology such as HALion Player, HALion Symphonic Orchestra and The Grand 2 will also include product enhancements such as support for Windows Vista (32-bit). The HALion update also extends the supported import formats to include both GIGA 3 and Kontakt 2. **mn**



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**A SERIES, NOT JUST A SINGLE TITLE.** There's *Professional Orchestration 2A* shipping late April/early March, *How Ravel Orchestrated: Mother Goose Suite* (now shipping), *Writing For Strings*, *Summer Clinics*, and more titles in preparation. We also have books in *harmony*, *composition* and *counterpoint*. Alexander Publishing is the only textbook publisher who writes industry reviews for *Film Music Weekly* and *Sonic Control*. Benefit – we know what you need to continually learn because we're in the field doing it, too.

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# SampleTank is a solid workstation package

**SampleTank 2XL from IK Multimedia, with a street price of \$379, is a really solid workstation approach balancing orchestral additions from the Miroslav Philharmonik, with ethnic, synth, electronic, hip-hop, etc.**

## MUSIC TECHNOLOGY AND YOU

By PETER LAWRENCE ALEXANDER

IK has not cheaped out on what they added from Miroslav. You really get a good package of orchestral sounds to work with. With SampleTank 2 XL, you can build a good studio with this as the center, then add from EastWest, SONiVOX, and Spectrasonics as you can afford it.

### ■ INSTALLATION

Installation was a snap, literally. You first install the main program, then, on the next two DVDs, install the library. When you launch the program, you register it online with a really simple system. Just fill in the online form and copy/paste the authorization code. That's it. You have 10 days to register.

### ■ THE GRAPHIC USER INTERFACE

**1** This interface, while "hot" looking, may be difficult for some to read because of the red overlay (especially if you have astigmatism), and the small print. A point largely ignored by manufacturers, is since the age demographic for these libraries is weighted towards 35-54 and older (confirmed by the stats of most music tech pubs), these customers (including moi) are often using bifocals, progressive lenses, or reading glasses to work. When an LCD monitor is back 24", it's a bear to read. You can't reset the monitor properties for every virtual instrument! On the right side, you have a control area that mixes gray, black and red. Mercy! That's hard to read. This is even a problem in the printed manual because many of the screen shots with the gray, are faded and tough to read. The reason I'm making this point isn't because I'm getting old (!), but from a quality perspective, it mismanages my time. Every time I have to stop and figure out what's on the monitor, my time's being wasted. The red and the font size mar the oth-



erwise excellent organization of SampleTank 2 XL, and they mask the great feature/benefit set this program offers.

### ■ SOUND ORGANIZATION

Sound banks are in alpha order. They are Bass, Brass, Drums, Ethnic, Guitar, Loop, Orchestra, Organ, Percussion, Piano, Strings, Synth, Vocals, Winds and Bonus Sounds. The Bonus Sounds include portions of IK's Expansion Tank Series, Miroslav Performances, Sonik Capsules

and SonikSynth 2. To access the sounds, click on an ► and the decision tree list opens up. Pick your sound, double-click and it's loaded.

### ■ 16-TRACK MULTITIMBRAL

**2** On the left side of the screen, you see 1-16. This means that SampleTank 2 XL is 16-track multitimbral. So, depending on the memory in your system, you can load up to 16 different sounds. Or, you can create a "combi" (using the Korg definition) by loading two or more programs, and changing the MIDI channel number to the immediate right of the track number.

### ■ BRING DOWN THE FADERS!

Seriously, like many hardware synths, SampleTank 2 XL doesn't set the sound levels consistently. Even if set at a low volume level, you can easily have distortion. So, for whatever sequencer you're using, I suggest bringing the levels down to 70 and moving up as you tap the keyboard.

### ■ EFFECTS

As you go through SampleTank 2 XL, it's evident that it's designed to be the software version of a hardware synth. As with many a Korg, Roland or Yamaha synth, skillfully applied effects are used to shape/create a sound. The same is true here. However, unlike a hardware synth, you can easily turn the effects on/off, and even edit them. Just click once on the loaded effect and the controls change. Edit from there. However, the virtual mixing board aspect is that the effects are set up as channel inserts. Thus, each sound can be individually shaped within the program. Under the Effects section are five on/off buttons. Barely visible to the left are ▼ arrows. Put the cursor there, then press and hold down the mouse button to see your effects choices.

**3** For the orchestral sounds, I wasn't as keen on those effects. I found that turning them off and applying reverb from within either the sequencer or a quality hardware reverb, really brought out the quality of the Miroslav library.

### ■ ORCHESTRAL SOUNDS

Because a good portion of SampleTank 2 XL is the Miroslav library, I refer you to my previous review.



**Percussion:** I was very impressed with the amount of percussion, especially Latin percussion which is sadly lacking in many of the more expensive libraries. To my great delight, there's agogo, cabasa, congas, shakers, and tambourine. There's also mallet and ethnic percussion.

**Woodwinds:** ST2XL has a starting set of orchestral woodwinds, but what I liked best was the inclusion of the soprano, alto and tenor saxes.

**Keyboards:** This is a very practical set containing acoustic grand, FM, and other vintage. In all, just under 50 keyboard sounds.

**Organs:** There's a really excellent set of organs ranging from B3 to cathedral. The cathedral's were a "hoot" to play. They just had a great sound.

**Strings:** Again, more practicality. You get each string section (violins, violas, etc.) along with solo strings. As with a synth, there are extended ranges with the strings.

#### ■ IMPORT FEATURE

One special feature about SampleTank 2 XL is that you can import Akai S1000 – S3000, SDII, .wav, aiff, and for Mac owners, Sample Cell.

Space doesn't allow me to cover everything

in this massive collection. In fact, I have to apologize to IK because there's so much here, it would be easy to do a 4-6 page review. But you do have full complements of Bass, Ethnic Instruments, Drum Sets (even a complete brush kit), Pads, Analog Synths, and much, much more.

#### ■ INCORRECT OCTAVE POSITIONINGS

**4** One thing I found in some of the vocals, strings and in keyboards, is that some programs were placed in the wrong octave, sometimes off by as much as two octaves depending on whether Middle C is C3 or C4. I tested Staccato Violins to make sure I wasn't going crazy. The low end of the violin is G below Middle C. To make sure it wasn't pilot error, I checked my system, then closed and re-opened SampleTank 2 XL. The problem still existed. So I opened a New session in Logic and the issue was still present (my keyboard is a Yamaha S90). My next step was to check the SampleTank keyboard. The correct sounding position on the SampleTank keyboard is G below C2.

But that's incorrect. If Middle C is C3, it's an octave too low. If Middle C is C4, it's two octaves too low. What's needed is a clear definition of Middle C, and then for these sounds

to be placed in the right octave. Perhaps this could be done for the free 2.5 update.

#### ■ CLOSING COMMENTS

Despite some inconveniences with the GUI and octave transpositions here and there, IK has put together a well-rounded set that empowers you to create a lot of music. Its workstation approach also enables live performances for keyboardists. The inclusion of portions of the Miroslav Philharmonik adds to its completeness. Overall, there really isn't another player/library like SampleTank 2 XL. It occupies its own place in the market at a fair price.

**Note at press time:** At the Frankfurt Music Fair, for May release, IK Multimedia announced a free upgrade to SampleTank 2.5XL that includes many new like an enhanced built-in effects system with auxiliary and master effects, the addition of a high-quality studio reverb, and the ability to read all "Powered by SampleTank" instruments and more. ■

*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

# PARTITION

Music Composed and Conducted by  
**BRIAN TYLER**

VARÈSE SARABANDE  
www.VareseSarabande.com

**Neal Acree:** Juncture.  
**Tree Adams:** Keith.  
**Mark Adler:** Noble Son (co-composer) • The Far Side of Jericho.  
**Eric Allaman:** Race.  
**Craig Armstrong:** The Golden Age (co-composer).  
**David Arnold:** Hot Fuzz.  
**Angelo Badalamenti:** The Eye.  
**Klaus Badelt:** Heaven and Earth • Redline.  
**Roque Baños:** The Last of the Just.  
**Nathan Barr:** Rise • Watching the Detectives • Hostel: Part II.  
**Tyler Bates:** The Haunted World of El Superbeasto • Halloween • Day of the Dead • Watchmen.  
**Jeff Beal:** He Was a Quiet Man • Where God Left His Shoes • The Situation.  
**Christophe Beck:** Year of the Dog • License to Wed • Drillbit Taylor • The Dark Is Rising.  
**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:** **Death Sentence.**  
**Elia Cmiral:** The Deaths of Ian.  
**Graham Collins:** Black Kissinger.  
**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 Debnay:** Georgia Rule • Evan Almighty • **Big Stan** • Sin City 2 • **Sin City 3** • **Iron Man**.  
**Alexandre Desplat:** Mr. Magorium's Wonder Emporium • His Dark Materials: The Golden Compass.  
**Ramin Djawadi:** **Mr. Brooks** • 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 • **27 Dresses**.  
**Steve Edwards:** Finding Rin-Tin-Tin.  
**Danny Elfman:** The Sixth Element • The Kingdom.  
**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 • Dylan.  
**Louis Febre:** Tenderness.  
**George Fenton:** Fool's Gold.  
**Robert Folk:** Kung Pow: Tongue of Fury • Magdalene • Antonio Vivaldi.  
**Jason Frederick:** Chinaman's Chance.  
**John Frizzell:** Careless • First Born • The Reaping.  
**Michael Giacchino:** Ratatouille.  
**Vincent Gillioz:** Pray for Morning • L'Ecart • Séance • Say It in Russian.  
**Scott Glasgow:** 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 • **Jolene** • The Chronicles of Narnia: Prince Caspian.

# THE SCORE BOARD

**Rupert Gregson-Williams:** I Know Pronounce You Chuck and Larry • Bee Movie.  
**Andrew Gross:** Forfeit.  
**Larry Groupé:** Resurrecting the Champ.  
**Andrea Guerra:** L'uomo di vetro.  
**Christopher YOUNG:** La Vie en Rose.  
**Steven Gutheinz:** Rothenburg.  
**Richard Hartley:** Diamond Dead.  
**Alex Heffes:** My Enemy's Enemy.  
**Christian Henson:** Scorpion.  
**Paul Heppker:** Rendition (co-composer).  
**Eric Hester:** Lost Mission • Frail.  
**Tom Hiel:** A Plumm Summer.  
**Jeff Hirschfelder:** **Shake Hands With the Devil**.  
**Ben Holbrook:** Kiss the Bride.  
**Lee Holdridge:** I Have Never Forgotten You - The Life and Legacy of Simon Wiesenthal.  
**Andrew Hollander:** East Broadway.  
**David Holmes:** Ocean's Thirteen.  
**Nicholas Hooper:** Harry Potter and Order of the Phoenix.  
**James Horner:** The Spiderwick Chronicles.  
**Richard Horowitz:** Genghis Khan.  
**James Newton Howard:** Michael Clayton • The Waterhorse.  
**Alberto Iglesias:** Savage Grace • Her Majestic Minor.  
**Mark Isham:** Pride and Glory • Next • Reservation Road • Gracie.  
**Steve Jablonsky:** D-War • Transformers.  
**Corey Allen Jackson:** God's Ears • **Ogre**.  
**James Jandrisch:** American Venus.  
**Adrian Johnston:** Sparkle • Becoming Jane.  
**Bobby Johnston:** American Fork • Stuck.  
**Tim Jones:** Cryptid.  
**Trevor Jones:** Fields of Freedom.  
**David Julian:** Outlaw.  
**John Kaefler:** 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:** 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.  
**Ivan Koutlikov:** **Wanted Undead Or Alive** • **Living Hell**.  
**Aryavarta Kumar:** The Rapture •  
**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 • Journey 3-D.  
**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.  
**Helen Jane Long:** Surveillance.  
**Erik Lundborg:** Absolute Trust.  
**Deborah Lurie:** Spring Breakdown.  
**Mark Mancina:** 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.  
**Joel McNeely:** Fox and the Hound II • The Tinkerbell Movie.  
**Nathaniel Mechaly:** Sans moi.  
**Alan Menken:** Enchanted • The Frog Princess.  
**Guy Michelmore:** Doctor Strange.  
**Randy Miller:** Last Time Forever • Shanghai Red.  
**Robert Miller:** Teeth • 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.  
**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.  
**Thomas Newman:** **Nothing Is Private**.  
**Julian Nott:** Heavy Petting.  
**Paul Oakenfold:** Victims • Nobel Son (co-composer).  
**Dean Ogden:** Oranges.  
**John Ottman:** The Invasion • Stardust (co-composer) • Fantastic Four: Rise of the Silver Surfer.  
**John Paesano:** Shamrock Boy.  
**Heitor Pereira:** Illegal Tender • Blind Dating • Suburban Girl.  
**Barrington Pheloung:** And When Did You Last See Your Father?.  
**Leigh Phillips:** The Legend Trip.  
**Nicholas Pike:** The Shooter.  
**Antonio Pinto:** Perfect Stranger.  
**Douglas Pipes:** Trick r' Treat.  
**Steve Porcaro:** The Wizard of Gore • Cougar Club.  
**Rachel Portman:** The Feast of Love.  
**John Powell:** The Bourne Ultimatum • Horton Hears a Who.  
**Michael Price:** Sugarhouse Lane.  
**Trevor Rabin:** National Treasure 2: The Book of Secrets.  
**Didier Lean Rachou:** How to Rob a Bank • An American in China • Moving McAllister.  
**A.R. Rahman:** The Golden Age (co-composer).  
**Brian Ralston:** Graduation • 9/11ths.  
**Jasper Randall:** Me & You, Us, Forever.  
**Brian Reitzell:** **30 Days of Night**.  
**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.  
**H. Scott Salinas:** Strictly Sexual • What We Did on Our Holidays.  
**Brian Satterwhite:** Cowboy Smoke.  
**Mark Sayfritz:** Until Death.sake.  
**Brad Sayles:** The Bracelet of Bordeaux.  
**Lalo Schifrin:** Rush Hour 3.  
**Marc Shaiman:** Hairspray • Slammer • The Bucket List.  
**Theodore Shapiro:** Mr Woodcock • The Mysterries of Pittsburgh • The Girl in the Park.  
**Edward Shearmur:** 88 Minutes • The Ex • Dedication • The Other Boleyn Girl.  
**Howard Shore:** Eastern Promises.  
**Ryan Shore:** The Girl Next Door • Numb.  
**Carlo Siliotto:** La Misma Luna • The Ramen Girl.  
**Alan Silvestri:** Beowulf.  
**BC Smith:** Greetings from the Shore.  
**Jason Solowsky:** 110%: When Blood, Sweat and Tears Are Not Enough • The Deepening • L.A. Takedown • Unemployed • North by El Norte.  
**Mark Hinton Stewart:** Man from Earth.  
**Marc Streitenfeld:** American Gangster.  
**William T. Stromberg:** TV Virus.  
**Mark Suozzo:** The Nanny Diaries.  
**John Swihart:** The Brothers Solomon.  
**Johan Söderqvist:** Walk the Talk.  
**Joby Talbot:** Son of Rambow.  
**Frederic Talgorn:** Asterix at the Olympic Games • Largo Winch • Dragon Hunters.  
**Francois Tétaz:** Rogue.  
**Mark Thomas:** Moondance Alexander • Tales of the Riverbank.  
**tomandandy:** The Koi Keeper.  
**Pinar Toprak:** Blue World • Dark Castle • Serbian Scars.  
**Jeff Toyne:** Shadow in the Trees • The Third Eye.  
**Thanh Tran:** Cult.  
**Ernest Troost:** Crashing.  
**Brian Tyler:** Bug • Time to Kill • War • Finishing the Game • Alien vs. Predator 2.  
**Shigeru Umebayashi:** A Simple Love Story.  
**Johan van der Voet:** Clocking Paper.  
**John Van Tongeren:** War Games 2 - The Dead Code •  
**Michael Wandmacher:** The Killing Floor • Man of Two Havanas.  
**Nathan Wang:** Daddy's Little Girl • The Final Season.  
**Stephen Warbeck:** Killshot • Flawless • Miguel and William.  
**Craig Wedren:** The Ten.  
**Cody Westheimer:** Benny Bliss and the Disciples of Greatness.  
**John Clifford White:** Macbeth.  
**Alan Williams:** Angst • Snow Princess • He Love Her, She Loves Him Not.  
**David Williams:** The Conjuring.  
**Tim Williams:** Afterthought • A Dog's Breakfast.  
**Debbie Wiseman:** Flood.  
**Alex Wurman:** The Nines • The Baker • Bernard and Doris • Baggage.  
**Gabriel Yared:** Manolete • 1408.  
**Christopher Young:** Spider-Man 3.  
**Geoff Zanelli:** Disturbia • Delgo.  
**Marcelo Zarvos:** The Air I Breathe • You Kill Me.  
**Aaron Zigman:** The Martian Child • **Good Luck Chuck** • **Jane Austen Book Club**.  
**Hans Zimmer:** Pirates of the Caribbean: At World's End • The Simpsons.