



AFM warning about buyout orchestras

Local 47 of the AFM has issued a warning to its members about the new buyout orchestras being formed by New Era Scoring while remaining silent about the formation of the Professional Musicians Guild, a

competing guild of recording musicians.

New Era Scoring (NES) is currently organizing musicians to provide recording services in Los Angeles for film companies and studios

that have chosen to record their music using buyout agreements. NES has stated it's singular goal is to recapture work for Los Angeles musicians currently being lost to Seattle and elsewhere **p:3**

New awards for film and TV music

Film Music Magazine has announced The Film & TV Music Awards, a new annual peer awards program for the film and television music industry. The new awards program addresses the need for a peer awards program in the industry. **p:5**

Carter Burwell creates 1970s feel for The Hoax

MIRAMAX



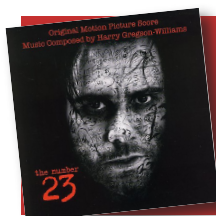
SCORE OF THE WEEK

THE HOAX Carter Burwell

Carter Burwell went back to a genuine 1970s pop groove when he found the musical voice for Swedish director Lasse Hallström's new film starring Richard Gere, *The Hoax*. It's yet another Burwell-scored film based on real life characters – he recently wrote the music for the Nicole Kidman picture *Fur: An Imaginary Portrait of Diane Arbus*. But the composer says that he never tries to be historically authentic musically.

“Rather I’m trying to build a musical world that works for the film whether it’s historically true or not,” Burwell says. **p:6**

Richard Gere and Alfred Molina stars in “The Hoax”, which has a 1970s flavored score by Carter Burwell.



New Line double bill

Daniel Schweiger reviews two recent scores released by New Line Cinema's own record label: *The Number 23* and *The Last Mimzy*. **p:8**



MORE INSIDE:

- p:3** GORDON AND UMEBAYASHI TO MADRID
- p:4** RICHARD KIRK AWARD TO CLINTON
- p:9** NEW PRO-TOOLS TUTORIAL
- p:10** THE TECHNOLOGY BEHIND THE ROYALTIES
- p:12** THE SCOREBOARD

~~OUR~~ The Industry Speaks.

THE FILM & TV MUSIC AWARDS

Announcing the first peer awards for the **Film & TV Music Industry**, where our industry chooses the nominations and awards.

Learn more and join our mailing list at
www.filmtvmusicawards.com



The Film & TV Music Awards are the voice of the industry, reflecting the views of the film and television music industry at large rather than any particular industry organization or society.

Join the industry this year in nominating and voting for those people and productions who truly represent the state of the art in the categories of composing, songwriting, music supervision, orchestration, music editing, score mixing, contracting, music editing, performing and more.

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

Film Music Weekly is published weekly by Global Media Development Group, Inc.

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

We are not responsible for unsolicited material. All Rights Reserved. Reproduction in whole or in part without written permission of the publisher is prohibited. The opinions of contributing writers and editors to this publication do not necessarily reflect the views of Global Media Development Group, Inc. or any of our divisions, management or staff.

YOUR FEEDBACK

We welcome feedback on any aspect of Film Music Weekly. All letters must include an address and daytime phone number. We reserve the right to edit letters for clarity and space and to use them in all electronic and print editions. Mail to: Film Music Weekly, 27023 McBean Parkway Suite 618, Valencia, CA 91355 or email feedback@filmmusicweekly.com

ADVERTISING

Our comprehensive advertising programs offer premier visibility to film and television music professionals, soundtrack collectors, and music executives worldwide. We offer competitive rates on a wide variety of advertising opportunities including display advertising and online advertising. For more information, call 1-800-774-3700 or 310-645-9000 or email sales@filmmusicweekly.com

REPRINTS AND COPYRIGHT PERMISSIONS

Before quoting or reusing editorial material, or for custom reprints (minimum order 100) contact 310-645-9000 or email reprints@filmmusicweekly.com

SUBSCRIPTIONS

Subscriptions to Film Music Weekly via email are available at no cost. To subscribe, visit our website at www.filmmusicweekly.com and enter your email address in our subscription section.

Film Music Weekly and its logo are trademarks of Global Media Development Group, Inc. All Rights Reserved. Entire Contents © 2007 Global Media Development Group, Inc

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.

TUNE IN HERE!

Local 47 warns about buyout orchestras

Local 47 of the AFM has issued a warning to its members about the new buyout orchestras being formed by New Era Scoring while remaining silent about the formation of the Professional Musicians Guild, a competing guild of recording musicians.

New Era Scoring (NES) (<http://www.newerascore.com>) is currently organizing musicians to provide recording services in Los Angeles for companies and studios that have chosen to record their music using buyout agreements.

Currently, much of that work is being done in Seattle and Eastern Europe. NES has stated it's singular goal is to recapture work for Los Angeles musicians currently being lost to Seattle and elsewhere because the AFM does not currently offer a buyout scale for US film, television and video

game recording sessions.

The warning says that Local 47 AFM members must resign from Local 47 and will not be listed in the Local 47 member directory if a member chooses financial core status, which the AFM calls "agency fee status." The issue of whether the AFM can remove the name of financial core status members from its directories is currently the subject of a dispute filed by NES with the US National Labor Relations Board.

The AFM warning also says that agency fee status musicians "pay the local, but enjoy none of its services," however the AFM did not mention that when these musicians work on AFM jobs, which they can do in addition to working on nonunion jobs, they will enjoy AFM benefits including health and welfare contributions, insurance qualification and more.

While the AFM says "offering a buyout is not the answer," this apparently doesn't apply to the

AFM's Canadian members, where the AFM through its Canadian division has offered for many years a low-budget buyout agreement for Canadian content films that a Canadian musicians union official says "solved our nonunion recording problem almost overnight."

While the AFM was quick to warn its members about its concerns about NES, the AFM has remained silent in the face of the formation of a directly competing guild by Los Angeles recording musicians that may be seeking to decertify the AFM from representing video game score recordings. The new Professional Musicians Guild (PMG) (<http://www.professionalmusiciansguild.org>) has actively been recruiting members in Los Angeles and, according to accounts from AFM insiders, may in fact enjoy the support of some Local 47 officials and board members. PMG representatives declined Film Music magazine's request for comment. **mn**

FROM THE PUBLISHER

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.

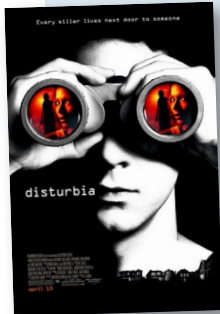
Apart from the fact that fans get the chance to hear their favorite music live, it's also wonderful to see that film composers today are actually able to meet and communicate with their fans. I'm sure both Alan Silvestri and Bruce Broughton will be blown away by the reception they will get during their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

Mikael Carlsson
Editor

editor@filmmusicweekly.com

OPENING THIS WEEK

THEATRICAL



- *Disturbia* (Geoff Zanelli)
- *Pathfinder* (Jonathan Elias)
- *Perfect Stranger* (Antonio Pinto)
- *Private Fears in Public Places* (Mark Snow)
- *Redline* (Klaus Badelt)

- *Slow Burn* (Jeff Rona)
- *Year of the Dog* (Christophe Beck)

DIRECT TO DVD

- *The Adventures of Greyfriars Bobby* (Mark Thomas)
- *Outlaugh* (Ron Meza)
- *Skin Crawl* (Don Mike)
- *Stinger* (Thomas Rydell)
- *Succubus: Hell Bent* (Geoff Levin)

Gordon and Umebayashi joins Soncinemad program

Spanish film music festival Soncinemad in Madrid is becoming a truly international event with the addition of composers Christopher Gordon and Shigeru Umebayashi to the program.

The Soncinemad organisation earlier announced that veteran Hollywood composer Alan Silvestri comes to Madrid to conduct a concert with his music during the festival, which takes place on June 29–July 1. He will be joined by fellow Hollywood composer Christopher Young.

It has now been confirmed that Shigeru Umebayashi, the Japanese composer who wrote the music for *2046*, *In the Mood for Love*, *Flying Daggers* and *Curse*

of the Golden Flower, will give a conference at the festival. Also announced is the presence of Australia-based composer Christopher Gordon (*Master & Commander*, *Salem's Lot*, *On the Beach*) who will get some of his music performed during the second film music concert together with the other composers at the festival.

Also, Spanish composers Ángel Illarramendi (*Son of the Bride*) and Carles Cases (*Darkness*) will appear at the festival.

The other Spanish film music festival taking place this summer, in Ubeda on July 19–22, will present a program featuring composers such as John Powell, David Arnold, John Debney (honorary president of the festival), Bruce Broughton and Roque Baños.

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 (7). James Newton Howard
- 7 (6). Tyler Bates
- 8 (11). Philip Glass
- 9 (8). Thomas Newman
- 10 (14). Clint Mansell
- 11 (10). Howard Shore
- 12 (13). Randy Newman
- 13 (9). Gustavo Santaolalla
- 14 (16). Harry Gregson-Williams
- 15 (12). Michael Penn
- 16 (19). Alan Silvestri
- 17 (15). Klaus Badelt
- 18 (new). John Powell
- 19 (new). Patrick Doyle
- 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".

George S. Clinton to receive Kirk Award

Composer George S. Clinton will receive this year's Richard Kirk Award for outstanding career achievement at the BMI Film & Television Awards.

Clinton, who has been a film composer since the early 80s, has a diverse filmography but is perhaps best known for his comedy scores for the *Austin Powers* films. However, he has also scored thrillers (*Wild Things*), fantasy adventures (*Mortal Kombat*), science fiction (*The Astronaut's Wife*), and horror (*Brainscan*). BMI states that Clinton's "versatility and sheer musical prowess have placed the



Grammy-nominated maestro in the upper-echelon of Hollywood composers."

Clinton, whose latest scores include *Code Name: The Cleaner* and *Deck the Halls*, is represented by First Artists Management.

Previous recipients of the Richard Kirk Award include Jerry Goldsmith, John Williams, Lalo Schifrin, Danny Elfman, John Barry, Thomas Newman, Michael Kamen and Henry Gregson-Williams.

At the BMI Film & Television Awards gala in Beverly Hills on May 16, BMI will also present the Classic Contribution Award to composer and conductor Lucas Richman, who has led the BMI Conducting Workshop in Los Angeles since its inception ten years ago.

mc

UK composer site opposes PRS rate cuts

■ A group of UK composers has launched a new website to oppose the recent PRS royalty rate cuts for overnight and daytime music performances.

The new site at www.composersforafairdeal.com offers a petition area for composers and others opposed to the rate cuts.

According to the site, "We feel these proposals are insane, badly thought through and will be disastrous to the vast majority of composers and publishers whose work is broadcast on British television - just to make a very few top flight composers (the ones who get most of the primetime) a lot richer than they already are." **mn**

[www](#) More information available here!

www.hearingandwritingmusic.com

HEARING AND WRITING MUSIC

2nd Edition

448 pages

PROFESSIONAL TRAINING FOR TODAY'S MUSICIAN

RON GOROW

COMPOSER: "The best system for teaching ear training that I've ever seen." *Randy Newman*

PERFORMER: "Stresses the complete musician concept. One of the most valuable books any music student or educator could own." *Bobby Shew*

TEACHER: "This book has helped me to 'fill in the gaps' traditional college classes have failed to fill." *Jacinda Potikian*

STUDENT: "Reading your book is like seeing music for the first time." *John Thomas*

Belgrade Film Orchestra

www.belgradefilmorchestra.com

.....

RECORD SYMPHONY ORCHESTRA

GUITARS & VOICES
KEYBOARDS CHOIRS ETHNIC INSTRUMENTS

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

.....

Los Angeles Office: +1.310.435.5561

Belgrade Office: +381.64.295.6642

e-mail: info@belgradefilmorchestra.com

New peer awards announced

The Film & TV Music Awards gala to be webcast worldwide

Film Music Magazine has announced The Film & TV Music Awards, a new annual peer awards program for the film and television music industry.

Nominations for the 2007 Film & TV Music Awards will begin June 1, 2007 and industry voting will take place between September 1-15, 2007. The new awards program addresses the need for a peer awards program in the film and television industry where those in the industry nominate and vote for the people and projects that will receive the awards. The nominating and voting events lead up to a gala awards show in Los Angeles in October that will be webcast worldwide. All nomi-

nations and voting will take place online.

"The Film & TV Music Awards program is something that's been badly needed in our industry for a long time," stated Film Music Magazine publisher Mark Northam. "Despite the fact that composers have no

guild or union, it's time that composers and others in our industry choose those who are deserving of awards and special attention. This new awards program is truly about the industry's voice – there are no entry fees, and no membership in any organization is required. The industry chooses the projects and people to be nominated, and the

industry votes."

The Film & TV Music Awards honors people from across the industry, including composers, songwriters, music supervisors, and more. Composer award categories include best score for reality shows, daytime dramas, prime-time dramas, comedy, animation, science-fiction, and educational programming, plus categories for short films, student films, and indie feature films.

In addition to composing, awards will also be given for music supervision, music editing, orchestration, music prep, contracting, score mixing, songwriting, and instrumental/solo music

performance in a film or television score.

Additional awards will be given for best agent, best performing rights society, and three special achievement awards will be given including The Don B. Ray Educational Achievement Award for film and TV music educators and teachers, The Shirley Walker Award for outstanding female composer, and The Jerry Goldsmith Lifetime Achievement Award for film composing. More information and complete details for nominating productions and individuals for The Film & TV Music Awards will be announced shortly.

For more information on The Film & TV Music Awards, visit <http://www.filmmusicawards.com>



The Future is Now.

Study it. Imagine it. Create it.

Spring Quarter Classes begin March 31, 2007

The Music Business

- Finding Your Place in the Music Business When You're Not a Musician
- International Music Publishing
- Music Supervision for Film
- The Musician's Crash Course: A Practical Approach to Understanding and Succeeding in the New Music Business
- Music Marketing in the New Music Industry Era: Sales, Retail, and Digital Distribution
- Understanding Contracts and Deals in Today's Music Industry

Music Technology

- Introduction to Logic Pro (Apple Certified)
- Introduction to Pro Tools
- Composing Computer-Based Electronic Music (Online)

UCLA Extension

Entertainment Studies & Performing Arts

Film Scoring

- Film Scoring Dialogues: A Seminar with Trevor Rabin
- Anatomy of the Film Score: Past and Present
- Orchestration I: Introduction to Instrumentation and Orchestral Usage
- Orchestration III: Score Analysis and Reduction
- Music Editing for Film, Television, and Beyond
- Film Scoring I: Form and Function
- Film Scoring III: Composing and Conducting to Picture—A Workshop
- Synthestrations: Producing Orchestral Music with Samplers
- Survival Guide for Film and Television Composers
- Composing Music for Video Games
- Conducting: A Weekend Workshop for Composers
- Workshop in Music Notation Using Finale

To enroll, visit uclaextension.edu/entertainmentstudies and click on "Courses" to select the course of your choice or call (310) 825-9971 or (818) 784-7006.

CERTIFICATE PROGRAMS OFFERED IN:

The Music Business | Recording Engineering | Film Scoring

ALSO OFFERING CERTIFICATE PROGRAMS IN: Film, Television and Digital Entertainment Media and The Business and Management of Film, Television, and Digital Entertainment Media

uclaextension.edu/entertainmentstudies

BY MIKAEL CARLSSON

***The Hoax* is directed by Swedish filmmaker Lasse Hallström, who has worked with a few different composers before, including Rachel Portman, Chris Young and Alexandre Desplat. How did you get the assignment to score *The Hoax*?**

I don't know exactly what brought Lasse to me. He had sent me scripts of some of his previous films, but they weren't my cup of tea. I have a sense that he's been wandering from one composer to another for a long time, although I don't know why. As to style, we both felt that it was important that the score help establish the period of the story – 1970's – and after I'd seen a rough cut I also thought it important that the score reinforce the thrill that is experienced by the people caught up in this ridiculous event. That was as far as our conversation got before I started writing.

You have written so many good scores for films that have a sort of quirky quality, off-beat dramas and comedies. Does this film fall into that category as well? What elements of the film triggered your musical instincts?

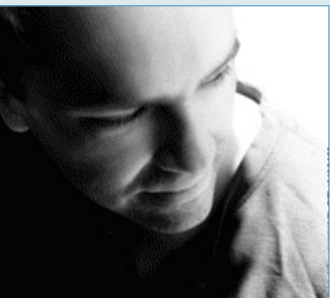
I think that one of the things I enjoy as an audience member as well as a composer is the suspicion that what I'm seeing on screen is not the whole story. These films

ers, insofar as true stories don't typically have a two-hour dramatic shape, or even an ending, but I don't feel they present special composing challenges. Musically I'm never trying to be historically authentic, rather I'm trying to build a musical world that works for the film whether it's historically true or not. In *The Hoax* that musical world was somewhat pre-defined because the period was an important part of the story, but even though the score cleaves to a 70's pop feeling, it was still often breaking out, as in the use of 7/8.

Sometimes the choice is to create a more timeless score for various reasons. So why did you choose the 1970's sound for *The Hoax*?

There really is no answer as to why Clifford Irving did what he did, although he's given many answers over time. He's even claimed that it was a "happening", referring to the group performance art experiences of the time. But it seems that the answer to that question, and the equally perplexing question of why everyone believed him, is somehow wrapped up in the period. Whether it was a "happening" or just a confluence of greed, the sense of unbridled exhilaration and infinite possibility was something specific to that time. And I'm sure that people will come away from the film impressed with the breadth of the lapels, the shortness of the skirts, and the score just couldn't ignore them either.

THE TOP 10: CARTER BURWELL



Theodore Shapiro's best known film scores:

1. Fargo (1996)
2. The Big Lebowski (1998)
3. Being John Malkovich (1999)
4. O Brother, Where Art Thou? (2000)
5. Three Kings (1999)
6. Adaptation (2002)
7. Raising Arizona (1987)
8. The Man Who Wasn't There (2001)
9. A Knight's Tale (2001)
10. Miller's Crossing (1990)

Source: IMDb

Carter Burwell runs the company Body Studio and is represented by Creative Artists Agency (CAA).

Creating the

CARTER BURWELL scores THE HOAX

leave a lot of room for musical information – to mislead or inform or discomfit the audience, or just laugh at the poor protagonist. These are some of the things that inspire me as a film composer. I really have no interest in reinforcing the same information you're being presented visually, although of course a lot of film music does this, and I'm called to do it too. One of the things I enjoyed about *The Hoax* is the way you are led slowly down Clifford Irving's path, starting with little lies and manipulations until he's at the center of the biggest lie of the time. The way the story is told I hope that the audience can relate to the idea of a small lie growing bigger and bigger, although most of us would not go as far as Irving. To keep us with him, even as he's doing despicable things, I kept the music energetic and propulsive. One of the first themes that Lasse responded to was in 7/8 – I think he liked the slightly idiosyncratic quality of that meter – the way it rolls onto the next downbeat just before you expect it.

You recently did another film based on the stories of real life characters, *Fur: An Imaginary Portrait of Diane Arbus*. Do you feel that films like these, with a biographical element, present other challenges than totally fictionalized stories? Is it more important to find the true voice of the music?

I think "true" stories present challenges to the writ-

Besides setting the time, were you able to use this sound for other dramatic purposes?

This sound lent a blithe quality to the proceedings, which keeps you in Irving's experience, not giving you time to ask "what in the world is he thinking?"

What musicians did you pick to realise the 1970s sound you were looking for?

Mostly these are musicians I've worked with before: David Torn on guitar, Bill Mays on Rhodes, John Patitucci on bass, Hearn Gadbois on percussion. But we also had some great players I hadn't worked with before: Larry Saltzman on guitar, Bashiri Johnson on percussion, and Keith Carlock on drums. These people don't specialize in the period sound, and as I said we weren't by any means trying to be authentic – but they are a great band.

How is the score constructed thematically?

There are basically three themes. The opening title theme is the main theme of the film I suppose. It's bouncy and a bit dark. Then there is the 7/8 theme which I use as Irving's traveling music as he follows the ghost of Howard Hughes around the country. Finally there is a slow dark arpeggiated guitar figure that plays Irving's paranoia. In the last cue, after the hoax has unravelled, the themes are interwoven as Irving tries to figure out where he went wrong.



beat of a hoax

How important is an actor's on-screen presence and performance for you? Do you get inspired musically by strong acting, and did Richard Gere's character in *The Hoax* inspire you?

It varies a great deal. More often I'm inspired by the things an actor doesn't reveal, because that leaves a space for music. In the case of Richard Gere's performance, I sympathized with his childlike irresponsibility, and I thought the music needed to be with him all the time, so that even when he's betrayed all his friends you can still feel his helpless excitement at being the center of attention.

You worked with music editor Todd Kasow on this film, and you have been working together for a long time – I think your first film together was *Miller's Crossing*, right? Can you tell me how you work together and what his input is?

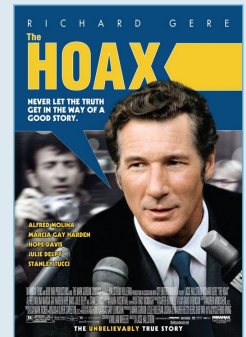
Yes, *Miller's Crossing* was our first film together, and we just completed the next Coen brothers' film *No Country For Old Men*. Todd's role varies all the time, so there's no easy way to summarize it. In this case the temp tracks had been assembled by the music supervisor, Tracy McKnight and the editor Andy Mondshein before we were involved. During post, Todd's main job here was to keep me informed of picture changes, and during recording he is in the control room as I'm conducting so he can hear what's

being discussed there. In this case there was an odd control room dynamic, as Andy and the producer Leslie Holleran were often making suggestions without Lasse Hallström's input. I don't work that way really – I need to hear what the director thinks and everyone else can just send their suggestions to him. Anyway, Todd helped me navigate this situation by letting me know what was going on in the control room. His ears are always helpful during the music mix as well. And finally at the film mix Todd represents the score and keeps me informed about any changes.

Finally, what can you tell us about the music for the new Coen film?

Just finished the Coens' new film. It's a truly odd score. The film is very quiet – often just the sound of wind blowing – and the score ended up just being sustaining tones such as sine waves and singing bowls. No other instrument could enter the film without drawing too much attention to itself. So when the film is finished and the end titles start to roll you may be unaware of having heard music at all. This left the question of what to do for the end titles. For those who sit through them, you'll have to wait almost two minutes before you hear a recognizable instrument, a guitar, start to play. So for most people, the score to this film will not be perceptible until two minutes into the end titles! ■

THE FILM: THE HOAX



Plot outline: In what would cause a fantastic media frenzy, Clifford Irving (Gere) sells his bogus biography of Howard Hughes to a premiere publishing house in the early 1970s.

Director: Lasse Hallström.

Producers: Betsy Beers, Mark Gordon, Leslie Holleran, Joshua D. Maurer, Bob Yari.

Stars: Richard Gere, Alfred Molina, Hope Davis, Marcia Gay Harden, Stanley Tucci.

Production companies: Miramax Films, Mutual Film Company, Stratus Film Co, Bob Yari Productions, City Entertainment, The Mark Gordon Company, Yari Film Group.

New scores from New Line

The Number 23 / The Last Mimzy • Harry Gregson-Williams / Howard Shore • [New Line Records](#).

ALBUM REVIEW

BY DANIEL SCHWEIGER

For a film company where an exec can also count himself as a music supervisor, New Line is always sure to have interesting scores on tap – even if the films they accompany have varying degrees of success, no matter how valiant the composer's efforts.

In the case of Harry Gregson-Williams, a bronze star is in order for his desperate, constant attempt to save *The Number 23*. Here Williams comes to New Line by way of director Joel Schumacher, for whom he last scored the far more cinematically successful *Phone Booth*. This time it's Jim Carrey who's clawing himself out of a frenzied predicament, as embodied by an all-controlling number, not to mention a possessed pooch.

That's just a small key to the ridiculously watchable shenanigans in store here, as *The Number 23* jumps hellzapopin' from film noir to occult killer thriller, mood shifts which Williams' dutifully signals. While *Phone Booth* practically spelled out a score that would resemble a ring tone, Williams' challenge here is far more overwhelming. After all, how do you play an indivisible numeral? But like Williams' propulsive dialing the last time out for Schumacher, the composer successfully rises to the challenge with nearly non-stop music that has to go in 23 directions all at once, all of them far more interesting and dramatic than the visuals they're accompanying. As one of the best composers to arise from Team Zimmer, Harry Gregson-Williams has found a cool middle ground between orchestral scoring and techno-esque sampling, especially in scores like *Man on Fire*,



Spy Game, *Deja Vu* and *Domino*. It's a mostly unique sound design-y vibe that Williams has essentially made his own, and *The Number 23* is a neat fever dream of strings, samples and unexpected instruments, music that's infinitely more melodic than it has to be. If *The Number 23* gets a 3 out of 10, Williams' music bests that number by 4 and 1/2. This is as much of a complete mood piece as you can imagine, jazzy film noir stylings banging into suspense riffs, all as lost soul emotions try to solve the ultimate conspiracy theory. As one listens to this interesting fever dream of a score, you can almost picture Williams and all of the musical tools at his disposal performing CPR on a scoring stage. If the patient doesn't make it, at the least we've got a consistently engaging cd out of it.

If any composer is New Line's version of Brad Pitt, then it would be Howard Shore, whose brilliant strum und drung for *The Lord of the Rings* trilogy helped to net both him and the company Oscar gold. Now Shore's latest New Line score for *The Last Mimzy* deals with futuristic stuffed bunnies as opposed to rampaging Balrogs. So if New Line founder (not to mention *Mimzy* director) Bob Shaye had to pull a favor to get Shore to work on this "little" family picture, you can imagine that the composer was probably a bit relieved that he didn't have to spend years writing a score this time out.

Though the last few years that Shore has spent in Tolkien's far darker fantasy world

might seem to make him an unlikely choice to score something called *The Last Mimzy*, you should remember that Howard Shore is also the composer behind the classic kid-friendly soundtracks of *Big* and *Mrs. Doubtfire*, scores replete with tubular sweetness. Thankfully, this isn't the approach he takes for *The Last Mimzy*, a refreshingly "hard" sci-fi kids movie if there ever was one.

While this might not be a *Rings* score by any stretch, Shore's typically dense musical construction has a lot in common with their style. A composer far more used to "kid" pictures couldn't have taken the easy way out here with cute, it's-going-to-be-allright orchestrations. But Howard Shore has always been too intelligent for that kind of obvious approach. For beyond its surface plot of cute kids meddling with futuristic gadgets, *Mimzy* has a serious, if not adult save-the-world message to it. For the optimism his strings suggest, you're always aware that something grown up and menacing is around the corner. While Shore's *Mimzy* doesn't give you the easy emotional payoffs, you do get a consistently interesting listen, something that adds a welcome weight to the film itself. This is a score that's about the bittersweet mystery of the unknown, as opposed to the trumpeting theme that tells you a bunny is your best friend-when in fact it could shred you in a time continuum.

About the only done-it element in *The Last Mimzy* is the Roger Waters' song "Hello (I Love You)," While it's as much a coup to get a Pink Floyd founder to do your film as it is to get an Oscar-winning composer, Waters' lyrics like "Is there anybody in there" (as opposed to "out there"- get it?) are far more cutesy than anything in *Mimzy*. But if this song recruits pre-pubescent to listen to "Dark Side of the Moon," then "Hello" is more than worth it here. ■

Courtesy of [iFmagazine.com](#)

ORCHESTRAL RECORDING

MMC

RECORDINGS

QUALITY TURNAROUND RESULTS

MMC has produced over 1,000 pieces of orchestral music and 200 CDs featuring artists such as Grammy-winning clarinetist Richard Stoltzman (Sony, RCA), Emmy-nominated conductor Gerard Schwarz (Seattle Symphony), violinist Glenn Dicterow (THE UNTOUCHABLES, ALADDIN), and Jonathan Sacks (CARS, MEET THE PARENTS) with orchestras across the U.S. and Europe, including the London Symphony Orchestra, Seattle Symphony, and Boston Modern Orchestra Project.

"MMC delivers outstanding results." (Jonathan Sacks, orchestrator for Randy Newman)

Our producers are focused on delivering what you need when you need it, and with working relationships forged over thousands of hours of collaboration with our orchestral partners, we can help make your musical vision a reality. Whether you are looking for a full multi-track digital session or an edited, mixed, and mastered audio deliverable, MMC achieves the results you've been seeking.

CHOOSE THE ORCHESTRA
ALL BUYOUTS INCLUDED

CHOOSE THE CONDUCTORS AND SOLOISTS
COMMERCIAL RELEASE AND DISTRIBUTION

CONTACT
Bob Lord / bob@mmcrecordings.com
mmcrecordings.com / 781.944.0959

COMING SOON!

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
- *Next* (Mark Isham) - Lakeshore
- *Pathfinder* (Jonathan Elias) - Varèse Sarabande

MAY 1

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

MAY 8

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

MAY 22

- NEW** *Paprika* (Susumu Hirasawa) - Milan
- NEW** *Pirates of the Caribbean: At World's End* (Hans Zimmer) - Walt Disney

JUNE 12

- NEW** *The Essential Hans Zimmer Film Music Collection* (Hans Zimmer) - Silva Screen
- NEW** *The Lives of Others* (Gabriel Yared/Stéphane Moucha) - Varèse Sarabande

JUNE 19

- NEW** *Bloodsport* (Paul Hertzog) - Perseverance

mc

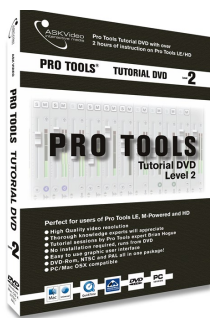
TECHNOLOGY

Ask Video ships new Pro Tools tutorial

Canadian tutorial company ASK Video Interactive Media is now shipping Pro Tools Level 2, the second in a set of three DVD tutorials covering the widely used Pro Tools digital audio editing software.

The tutorial features Pro Tools expert Brian Hogue and expand on the foundation built in Level 1 of the tutorial series with 29 new videos covering intermediate and advanced topics.

"Pro Tools Level 2 continues the journey through this massive digital audio workstation," states Steve Kostrey, CEO of ASK Video. "Pro Tools users from LE to HD will appreciate Brian's knowledge of the application and the ease at which he can translate technical concepts into real-world use.



This means less time spent dealing with the technology and more time spent recording music."

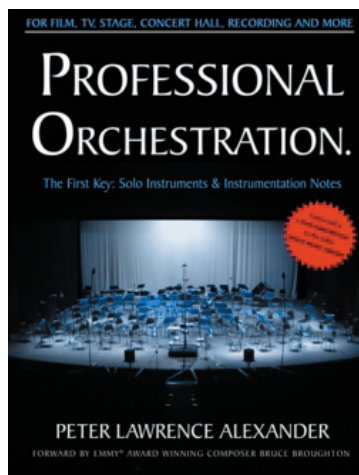
The new tutorial begins with advanced set-up topics like Templates, Rulers, Digibase, and TempoTrack. Next, the tutorial takes the user through more advanced audio features of Pro Tools

including Editing, Looping, Headphone Mixes, and Plug-ins. The DVD concludes with chapters on Advanced Mixing, Sends and Bussing, Beat Detective, Delay Compensation and ReWire.

The tutorial includes Mac OSX and Windows compatible DVD-Rom, NTSC DVD and PAL DVD.

mn

[www](http://www.askvideo.com) For more information, visit <http://www.askvideo.com>



"The best orchestration book since Forsyth,"

Jerry Goldsmith

(Academy® & Emmy®

Winning Composer)

ONLY PROFESSIONAL ORCHESTRATION™ has a training goal that's driven by the music industry. Our entire family of *Professional Orchestration™* products is designed to teach you how to write for live players and how to make samples sound live.

ONLY PROFESSIONAL ORCHESTRATION™ was produced on the scoring stages of Los Angeles. It was edited by the best studio musicians in the world. It's accurate. Organized for fast use. Contains hundreds of full page/full score examples in an oversized 8.5 x 11 format, wire bound so you can lay it flat. Each technique is highlighted with a light grey screen for fast referencing.

FREE. THE PROFESSIONAL MENTOR™ WORKBOOK. You'll create over 13 different compositions that you'll prepare for printing and recording for each of the main orchestral instruments. Benefit – a demo CD of your music and published works to sell or license for performance. As part of our exclusive Professional Orchestration Recording Workshop, you get 13 solo pieces with MP3s and MIDI files to learn MIDI mock-up skills as recorded with the Vienna Instruments (included with their permission). Where available, streaming audio examples of the pieces produced are included via the Naxos Music Library for editing comparisons.

FREE. THE NAXOS MUSIC LIBRARY. You get a 1-year renewable subscription to access over 210,000 streaming audio tracks in near CD quality 24/7. Playlists are already setup for examples in the book, along with 13 Professional Mentor concerts for each solo instrument covered. To buy this subscription on your own would cost \$150US. You get it *free* with *Professional Orchestration™*.

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.

SCORES AND SAMPLE LIBRARY SUPPORT. We support our books with the complete *John Williams Signature Edition Study Scores*, scores by other *well known composers*, and sample libraries from *EastWest*, *EMU*, *IK Multimedia*, *SONiVOX* and *Zero-G*.

HOW MUCH? With our leading competitor, you'll pay \$225US for book, workbook and audio package. With Alexander Publishing, you get the entire package for only **\$79.95** And! We have it as a complete digital download for only **\$65US**. With Alexander Publishing you, *learn it right the first time*. And now you know why. So don't wait, order now. Our shopping cart is standing by...

www.truespec.com

The technology behind the royalties

With so much happening on the “business side” of music technology, I thought it would be appropriate to review the technology behind broadcast royalties to better understand the issues.

MUSIC TECHNOLOGY AND YOU

By PETER LAWRENCE ALEXANDER

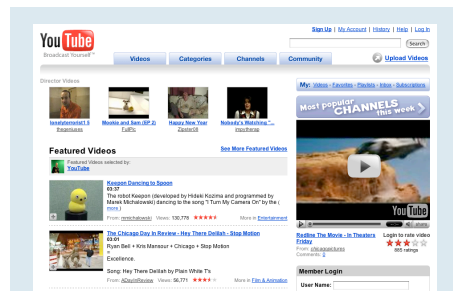
Royalty income is normally collected from direct sales (cassettes, CDs, etc.), broadcast (radio and TV, each accounted differently), and print licensing for songbooks, band arrangements, etc. Here's a summary of how each works.

- CD, Cassette, and “old” Record Sales – This is called mechanical license income and is collected through the [Harry Fox Agency](#). Set by Congress, the current mechanical license rate is \$0.091 per track.

- Radio Airplay/Broadcast – Radio stations pay a single digit percentage of their annual gross sales to [ASCAP](#) and [BMI](#) (hyperlinks take you to each PRO's radio licensing methodology and agreements). This money contributes to a “pool” of income out of which royalties are paid. To determine who gets “how much” for radio, ASCAP and BMI use a complex weighting system based on surveys of geographic radio markets to determine which songs were performed and how many times. Because music has regional impact, not all songs are played in all markets. To see this in action, follow the links you'll see the stations and formats in [Los Angeles](#) and [Portland, Maine](#). Los Angeles has a little bit of everything including Classical, Country, Jazz and Christian music. Of the four music styles, Portland, ME has Classical and Country. So, all radio markets are not equal either by population or supported music formats. In some cases, according to Ray Schwind at ASCAP, individual station logs may be asked for.

- Television – The “Big 3” networks ABC, CBS and NBC, plus cable channels and local stations also pay significant license fees to ASCAP, BMI and SESAC. Most television shows have “cue sheets” filed with the PROs which contain the writer and publisher for each piece of music in the show and form the basis for who gets paid, assuming the show is tracked and paid by the PROs, which doesn't always hap-

pen. Believe it or not, the PROs still use surveys in this highly computerized age. The formulas for how the PROs distribute television royalties are highly complex, and involve several factors including the size of the station, the time of day, and whether the music is a song or not, and what type of music “performance” the broadcast represents. At ASCAP, depending on the type of performance, a one minute cue air during a show can be paid as much as 33 times more (or less!) than a different type of music cue aired during the very same show on the same station watched by the same number of viewers.



THE YOUTUBE FACTOR:

- To be considered is what happens to royalties when audio or video content is uploaded to selected sites, like [YouTube](#). Says the YouTube Terms and Conditions, “For clarity, you retain all of your ownership rights in your User Submissions. However, by submitting the User Submissions to YouTube, you hereby grant YouTube a worldwide, non-exclusive, royalty-free, sublicenseable and transferable license to use, reproduce, distribute, prepare derivative works of, display, and perform the User Submissions in connection with the YouTube Website and YouTube's (and its successor's) business, including without limitation for promoting and redistributing part or all of the YouTube Website (and derivative works thereof) in any media formats and through any media channels. You also hereby grant each user of the YouTube Website a non-exclusive license to access your User Submissions through the Website, and to use, reproduce, distribute, prepare derivative works of, display and perform such User Submissions as permitted through the functionality of the Website and under these Terms of Service. The foregoing license granted by you terminates once you remove or delete a User Submission from the YouTube Website.”

- Traditional Songbooks, Print Music – Generally, a percent of the gross cost of the published songbook (royalty) is paid to the music publisher, who then splits that income with the songwriter(s), normally, 50/50. How much is paid depends on whether the songbook is sold in the US or Internationally. Royalties for international sales are usually less.

- Contemporary Christian Licensing Inc. – Also known as CCLI. Songs are registered with CCLI and each song is given a number. Churches sign up for a modest annual fee. Royalties are earned when a CCLI is performed in a traditional church service. Similar to TV, churches submit a monthly form to CCLI from which it's determined how much is paid out quarterly.

THE NEW MEDIA DISCUSSION

With “new” media there are three broad discussions over radio, MP3s, and MPEG4 (video) downloads and broadcasting. The first discussion is about defining what exactly is a broadcaster, how is music distributed, and who ultimately pays for the broadcast usage (see [Definitions of Digital Music Terms](#) on the Harry Fox site). This is an important discussion since “radio” media has evolved in these ways:

- Traditional radio stations which are ad based expand their reach over the Internet (simulcasting). [Arbitron Radio Ratings](#) gives some answers, and tests with a new measurement service are being conducted in Philadelphia and Houston.

- New Internet Only Radio Stations that are ad income based and have a potential global reach (see [www.beethoven.com](#) as an example).

- New Internet Only Radio Stations that are advertising free during the “broadcast” but advertiser sponsored on the web site. One example is [http://www.1.fm](#). There's a counter showing that worldwide as I write this at 1:12PM EDT, 31,562 are online listening to one of many available choices. While 31,562 listeners sounds like a lot, it's actually a micro number when you divide it by the number of “radio” outlets on the 1.FM site.

- Subscriber/advertiser-free radio like XM or Sirius. Whether through simulcasting or streaming, American's love affair with web radio is growing. Current studies show that 8 out of 10 US homes have Internet access. Says the Arbitron web site, “According to an Arbitron Inc./Edison Media Research study conducted in January 2004, more than 19 million Americans



(8% of the U.S. population) listened to online radio in the past week.” A 2006 [Arbitron study](#) found that up to 12% of the USA (23 million Americans), 12+ were listening to online radio weekly.

■ MP3/MPEG Downloads

The second discussion is protecting the work from piracy through illegal MP3 downloads. According to a recent Wall Street Journal story, it’s estimated that up to 1 billion songs are illegally downloaded every month. To put this into perspective, let’s say for our discussion that an artist would earn mechanical license income per download. According to the [US Copyright Office](#), that’s worth \$0.091 in royalties per track. Applying the mechanical license concept gives us the sense that lost monthly royalty income could amount to \$91 Million or an additional \$1.1 Billion annually in lost revenue to artists. Regardless of the ultimate decision before Congress as to how an MP3 is treated for royalty payments, the key point is that artists are losing a lot of uncollected income on MP3 downloads.

A major “sub” discussion is over the use of proprietary digital rights management protec-

tion. In a proposal posted on the Apple web site, Steve Jobs argued for the end of DRM citing that it’s not working. In response, EMI has agreed to offer their songs for \$1.29 per track over iTunes without the digital rights management protection Apple has been using.

■ WHAT’S AN MP3/MPEG – BROADCAST OR DIRECT PURCHASE

Now we enter the world of the MP3 download and an area of very tricky issues. ASCAP and BMI argue (and I’m oversimplifying) that an MP3 download is a “public performance” and is subject to performance royalties, while RIAA asserts it’s a direct purchase and therefore falls under the mechanical license concept. The outcome of this legal decision which is in the courts as we speak will likely have profound effects for composers, songwriters and publishers.

■ MARKETING CONCERNS

Many music styles fall into the realm of specialty marketing. Once a listener hears an artist, often at some kind of concert event, the listener becomes a customer by purchasing the album. If the artist gets little to no airplay, then the ma-

jority of future purchases are based on loyalty and buying the album regardless of whether or not there is an opportunity to pre-listen to the cuts. With ASCAP, composers and artists creating such “narrow-cast” music, can apply for special grants. If approved, artists can receive a special payment.

However, there are other situations which could also be considered broadcast. Here are a few. Online e-tailers offering customers the opportunity to hear :30 of a song or cue (if it’s a soundtrack). Booksellers with music departments have stations allowing a potential customer to stand and listen to an entire CD without paying for it. At selected Starbucks locations, customers can hear a variety of songs before a custom CD is burned.

■ DOWNLOADABLE TV

Downloadable TV is different because it’s not directly being bought for music, but for content. And speaking of TV, I haven’t even touched on Apple TV (which conductor/columnist David Pogue writes about in the [New York Times](#)). Or Xbox. Or the ability to “sling” your favorite TV programs via [Slingbox](#) to your computer while you’re on the road. With a downloadable fee of \$1.95 at the iTunes Store, the question for musical artists are how much are cues and songs valued out of this download fee. What’s more, since composers traditionally do not receive royalties for DVD sales, if downloads of audiovisual works (film and television productions) are not deemed to have a “performing right” component and a significant portion of the viewers shift from watching TV “live” to downloading shows at their convenience, this could create major losses for composers as performing rights would likely decline as the audience shifts away from viewing “public performances.”

The good news in all of this is that just about everyone agrees that streaming audio or audiovisual works on the Internet is a public performance, and in fact the ABC network has just finalized license deals with ASCAP and BMI that provide for performance royalties to be paid for streaming television shows on their websites. Other popular streaming options include Disney’s [Soapnet.com](#) which rebroadcasts clips of favorite soap operas, CBS.com’s [Innertube](#) and ABC’s website where you can watch complete episodes.

■ A LOT AT STAKE

Composers and other artists have a lot at stake with the new opportunities available from media. Such opportunities can be cause for great gain or great loss. Clearly, it’s no longer business as usual. ■

Peter Alexander is preparing to score [The Good Samaritan](#). His most recent books are [How Ravel Orchestrated: Mother Goose Suite](#), and [Professional Orchestration](#). He has also written [White Papers](#) on music education.

Neal 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 Debney: 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.
Jack Curtis Dubowsky: **Rock Haven.**
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 • Vivaldi.
Jason Frederick: Chinaman's Chance.
John Frizzell: Careless • First Born.
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 • **Cassandra's Dream.**
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 Gunning: 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 Jandrisich: American Venus.
Adrian Johnston: Sparkle • Becoming Jane.
Bobby Johnston: American Fork • Stuck.
Tim Jones: Cryptid.
Trevor Jones: Fields of Freedom.
David Julyan: Outlaw.
John Kaefter: 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.
Rofe 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 Koutikov: 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: Carnival 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/Tenths.
Jasper Randall: Me & You, Us, Forever.
Brian Reitzell: 30 Days of Night.
Joe Renzetti: 39 • Universal Signs.
Graeme Revell: Marigold • The Condemned.
Graham Reynolds: I'll Come Running.
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 Mysteries 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.