

NES responds to "biased" warning

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The response emphasizes the position of New Era Scoring (NES) that

"musicians should be able to make individual choices to accept all work that is offered to them." referring apparently to both union work and work for companies who have chosen a buyout agreement for their recordings and up until now have had to go to Se-

attle or Europe to record under that type of agreement. In addressing the expanded capabilities of musicians to accept jobs if they choose Financial Core status, the response notes that "Fi-Core musicians can perform both union and non-union work. **p:3**

Grimmett new ASCAP Senior Vice President

■ ASCAP has promoted Randall Grimmett to Senior Vice President of the Membership Group of the society, it was announced by ASCAP Executive VP Todd Brabec.

In this new position, Grimmett will play a major role in the Membership. **p:4**

Immediate orchestral sound in *Disturbia*

DREAMWORKS



Disturbia "is a tense thriller with a score that mirrors two elements of the film: the terror and the romance.

SCORE OF THE WEEK

DISTURBIA Geoff Zanelli

■ Following his Emmy-winning score for *Into the West*, Dreamworks hired up and coming composer Geoff Zanelli to score their new thriller, *Disturbia*, which is the current no. 1 film at the US box office. Zanelli, who has worked extensively for Hans Zimmer, most notably on the *Pirates of the Caribbean* trilogy, crafted a score with two distinct approaches: one song-based for the teen romance in the film, and one intense orchestral for the thriller elements. A lot of thought was put into the recording of the score to create an immediate, close sound of the orchestra. **p:7**



Youthful sense of wonder

Danny Elfman takes a space-age kiddie rocket ride. **p:10**

SPOTLIGHT ON

PREDATOR
a classic score
by Alan Silvestri
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Technology Editor: **Peter Alexander**
Soundtrack Review Editor:
Daniel Schweiger
Website Design: **Rakesh Rai**
Accounting: **Tina Chiang**
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Executive and Editorial Office: 27023 McBean Parkway Suite 618, Valencia, CA 91355. Tel: 310-645-9000 Fax: 310-388-1367
email: info@filmmusicweekly.com.

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This Week on

FMR

FILM MUSIC RADIO

ON THE SCORE: 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!

NES responds to “biased and prejudiced” AFM warning

LA buyout orchestra organizer New Era Scoring has issued a detailed response to last week’s warning from AFM Local 47 which NES labels as “biased and prejudiced.”

The response emphasizes the position of New Era Scoring (NES) that “musicians should be able to make individual choices to accept all work that is offered to them.” referring apparently to both union work and work for companies who have chosen a buyout agreement for their recordings and up until now have had to go to Seattle or Europe to record under that type of agreement.

In addressing the expanded capabilities of musicians to accept jobs if they choose Financial

Core status, the response notes that “Fi-Core musicians can perform both union and non-union work. This is not NES’ argument, but an established fact under US law. Fi-Core musicians can work union jobs and receive all the benefits of the Collective Bargaining Agreements (the fact is, this is entirely what the financial core dues pay for). Additionally, they can individually choose to work for non-signatory companies to supplement their income without fear of fines. For certain AFM musicians, it may indeed be a very good idea.”

The response also cites “diminishing” union recording work in Los Angeles and says “Local 47’s opposition to NES stems from its need to protect the status quo,

which serves a relatively small amount of preferred members in its union.” In response to the AFM’s statement “the recording industry knows that premiere professional musicians are AFM musicians,” the NES response asks “If this is a fact, why so much of the recording industry takes its work out of town to record its music?”

The NES response concludes, “Over the past decade, the AFM has done little about runaway scoring, as evidenced by the continual flight of work to other venues outside of L.A. Obviously the AFM does not offer an answer to this critical issue.”

[www Read the Entire NES Response](#)
[www Learn More about New Era Scoring](#)
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FROM THE EDITOR

Look beyond mainstream film scores!

Some of you may know that besides editing Film Music Weekly, I also run a little soundtrack label called Movie-Score Media. Those of you who know that have probably heard me going on about what I’m about to say here again, but if you haven’t – please read on.

Just like film music veteran Richard Bellis writes in his fine book “The Emerging Film Composer”, talent is important – but there is so many other things involved in getting a young and talented film composer a job. On the other hand... have you thought about the incredible amount of films that are being produced? Even if more and more composers take part in the competition for a decent film, there is no doubt about that there is a huge amount of new music written for films every day – music that, unfortunately, never gets the attention it deserves. The most interesting film scores these days are, in my opinion, written for smaller films – be it serious independent dramas or low budget horror films. Yes, I know – low budget horror films still has “cheap synthesizer score” written all over, but I have to say that I have come across a lot of very interesting composers who really writes inventive music for these films.

I am so tired of hearing people complaining about the “current state of film music”. I don’t think there has been such a richness of film music ever before – you just have to take some time and look for it. Mega blockbuster scores may not always be that interesting, but when you start exploring the hundreds of films that are being released either theatrically, on DVD or TV every month you will be surprised. It’s a goldmine!

Mikael Carlsson
Editor

editor@filmmusicweekly.com

OPENING THIS WEEK



THEATRICAL

- *Fracture* (Jeff Danna/Mychael Danna)
- *Hot Fuzz* (David Arnold)
- *In the Land of Women* (Stephen Trask)
- *Stephanie Daley* (David Mansfield)
- *The Valet* (Alexandre Desplat)

DIRECT TO DVD

- *Blur* (Kevin Saunders Hayes)
- *Wilderness Survival for Girls* (B. Quincy Griffin)

YFCC Top 20 Entries Announced

The Top 20 Entries

- Panu Aaltio - Culver City, CA
- Stephan Carroll - Wheeling, WV
- Trint Castle - Great Bend, KS
- Juan Chattah - Decatur, GA
- Miles Hankins - Cave Creek, AZ
- Louise Heaney - Derry, N. Ireland
- Jaebon Hwang-Long Island City, NY
- Matthew Janszen - Kansas City, MO
- Adam Langston - London, UK
- Daniel Lee - Reno, NV
- Christopher Lord - Los Angeles, CA
- Garth Neustadter - Appleton, WI
- David James Nielsen - Los Angeles, CA
- Jason Alexander Retana - Agoura Hills, CA
- Jimmy Schafer - Rancho Cucamonga, CA
- Jeremy Schreppe - Los Angeles, CA
- David Shipley - Memphis, TN
- Edward White - London, UK
- James Charles Woodward - Phoenix, AZ
- Aubrey G. Young - Leivasy, WV

■ The Top 20 Entries for the Eighth Annual TCM Young Film Composers Competition have been announced after the first round of judging.

The TCM Young Film Composers Competition is sponsored by Film Music Magazine and received over 800 entries this year, an all-time high for the competition. The winner will receive \$15,000 and will be mentored through the process of creating a new score for a classic restored silent film by veteran film composer Hans Zimmer.

In the next round of judging on April 20, ten semi-finalists will be chosen by a panel of judges in Los Angeles to continue on to the next stages of the competition.

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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 (15). Michael Penn
- 6 (5). James Horner
- 7 (6). James Newton Howard
- 8 (11). Howard Shore
- 9 (7). Tyler Bates
- 10 (9). Thomas Newman
- 11 (8). Philip Glass
- 12 (10). Clint Mansell
- 13 (12). Randy Newman
- 14 (14). Harry Gregson-Williams
- 15 (new). John Murphy
- 16 (13). Gustavo Santaolalla
- 17 (16). Alan Silvestri
- 18 (new). Billy Corgan
- 19 (17). Klaus Badelt
- 20 (new). Erran Baron Cohen

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."



ASCAP promotes Randall Grimmatt to Senior Vice President

ASCAP has promoted Randall Grimmatt to Senior Vice President of the Membership Group of the society, it was announced by ASCAP Executive VP Todd Brabec.

In this new position, Grimmatt will play a major role in the Membership Group's business affairs and membership operations in the U.S. and abroad.

"Randy is a dynamic and knowledgeable music executive, whose legal and business know how provide ASCAP and our members with real advantages," stated Brabec. "He has been par-

ticularly helpful illuminating both veterans and up and coming writers on how to best manage their careers and music catalogues. We are pleased to have the opportunity to expand his role within the ASCAP family."

"It's an exciting time for ASCAP and our members," added Grimmatt. "We have been implementing many revolutionary programs that literally redefine the role of the performing rights organization. Collectively, we are providing an environment where our members thrive. I look forward to continuing to work closely with Todd and the ASCAP staff in making ASCAP even more successful."

Grimmett began his music career in management and business affairs. An attorney, who, since joining the ASCAP staff 13 years ago, has continued to grow his business affairs efforts for the Society and works with all departments of ASCAP as well as writers, publishers and their representatives in all genres of music.

Additionally, Grimmatt is an adjunct professor at Cal Poly-Pomona where he teaches the music publishing/legal/copyright course, is on the Board of the Association of Independent Music Publishers in Los Angeles and often speaks to college classes and industry related events on behalf of ASCAP. **mn**

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More speakers announced for the Composer Expo July 25



Sharon Farber



Penka Kouneva



Geoff Levin



Shawn Clement

Additional speakers have been announced for The Composer Expo, presented by Film Music Magazine and Turner Classic Movies on July 25 at The Skirball Center.

In addition to the extensive roster of speakers already announced including Mychael Danna, Teddy Castellucci, Bear McCreary, Mark Mothersbaugh, Hans Zimmer and Aaron Zigman, new speakers have been announced including composers Sharon Farber, Penka Kouneva, Michael A. Levine, Shawn Clement, and Geoff Levin, plus agent Mark Rosen, music supervisor Marcus Barone, and more.

The Second Annual Composer Expo is a special national conference that brings together the best and brightest composers and other industry professionals to focus exclusively on the state of the art, craft, technology and business of instrumental music for film, television and video games.

Featured at The Composer Expo will be a full day of panels and networking activities featuring top VIP industry professionals focusing on all aspects of composing instrumental music for film, television and video games.

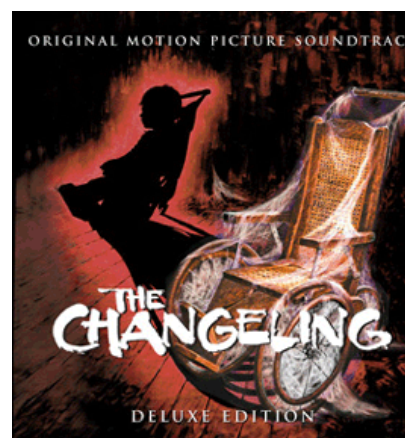
Panel topics for the event include: The Art and Craft of Composing for Indie Films, Composer Business Issues, Music for Video Games: How Top Composers Find Work, Breaking into the Business and Creating Effective Demo Packages, Music Supervisor Roundtable, Film & TV Music Technology Round-Up, The Composer-Editor-Director Relationship, and the event's Keynote Panel featuring industry leaders. After the panels participants are invited to a cocktail reception and dinner featuring Hans Zimmer where the winner of the 2007 Young Film Composers Competition will be announced.

Early registration for the event is \$95 through June 1, and includes lunch, dinner and all events. For more information or to register visit <http://www.composerexpo.com>

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Complete Changeling on new CD

Percepto Records has produced a new deluxe edition CD of the soundtrack from 1980 horror film *The Changeling*, scored by Rick Wilkins, Ken Wannberg and Howard Blake. The music is remastered and the 2-CD set present the complete score, coupled with a 24-page booklet. mn



SIGNINGS & PROJECTS

John Williams: *Indiana Jones IV*



The Gorfaine-Schwartz Agency confirms on its web site that veteran composer John Williams will score Steven Spielberg's two upcoming films: the fourth *Indiana Jones* film as well as *Lincoln*, Spielberg's biopic about president Abraham Lincoln starring Liam Neeson, scheduled to premiere in 2009. The new *Indiana Jones* picture, again starring Harrison Ford as the famous adventurer, is in pre-production and Paramount has announced that the film will premiere on May 22 next year.

John Murphy: *28 Weeks Later*



British composer John Murphy is doing the music for "28 Weeks Later", the sequel to the apocalyptic zombie movie hit "28 Days Later" which Murphy scored in 2002. The new film is di-

rected by Spanish filmmaker Juan Carlos Fresnadillo and continues the story from the first film, a half year later when Americans come to an emptied Britain to "re-boot" the country. Of course, something goes terribly wrong. Film premieres on May 11, distributed by Fox. John Murphy, who is best known for his scores for the hip gangster movies *Snatch* and *Two Smoking Barrels*, also recently scored *28 Days Later* director Danny Boyle's science fiction film *Sunshine*. Both *28 Weeks Later* and *Sunshine* are produced by UK company DNA Films.

Joseph LoDuca: *Boogeyman 2*



Horror expert Joseph LoDuca has been signed to score the sequel to *Boogeyman*, the *Ghost House* picture released and scored by LoDuca in 2005. *Boogeyman 2* is directed by Jeff Betancourt who has worked as an editor on several horror films, including *When a Stranger Calls*, *The Exorcism*

of *Emily Rose* and the two *Grudge* films. Joseph LoDuca, who is best known for his *Evil Dead* scores, also has a film called *Ocean of Pearls* coming up. It's an independent drama about racism, directed by Sarab Neelam. Finally, LoDuca has also done the score for TV movie *The Staircase Murders* for Lions Gate/Lifetime.

Waddy Wachtel: *Strange Wilderness*



Waddy Wachtel, who has a background as a studio musician and prominent L.A. guitarist who as worked with Warren Zevon, The Rolling Stones, Carole King, Bryan Ferry and The Everly Brothers, among many others, is doing the original score for *Strange Wilderness*, a wildlife comedy directed by Fred Wolf who wrote the screenplay for *Joe Dirt*, another film with music by Wachtel. He has scored films on a regular basis for a couple of years; his most recent credits include comedies *The Benchwarmers* and *Grandma's Boy*. mc

BAFTA TV nominations

■ The British Academy of Film and Television Arts (BAFTA) will hand out its music awards for Original Television Music on April 22. And the nominees are: George Fenton for *Planet Earth*, Alex Heffes for *Tsunami: The Aftermath*, Nicholas Hooper for *Prime Suspect: The Final Act* and Rob Lane for *Jane Eyre*. Lane won the award last year for his *Elizabeth I* score, and Hooper won in 2004 for *The Young Visitors*. Fenton has won three BAFTA TV awards, the latest one was for the *Planet Earth* predecessor *The Blue Planet*. **mc**

Petition for release of "The Goonies"

■ One of Dave Grusin's most acclaimed score, *The Goonies* from 1985, has never been released properly on CD. There is now a petition online for such a release, according to the people behind the petition Varèse Sarabande is the preferred label. The petition is available here: <http://gooniesnvr-saydie.googlepages.com/index.html>. **mc**



Cheryl Foliart featured at ASMAC April 18 event

Disney VP of Music Cheryl Foliart will be the featured speaker at ASMAC's monthly luncheon on Wednesday, April 18.

The event will be held at Catalina's Bar and Grille, 6725 West Sunset Blvd. in Hollywood at the corner of Hollywood and McCadden, one block east of Highland. Cost for ASMAC members and students is \$30, guests and walk-ins \$35. Reservations should be made by Tuesday April 17 by phone to 818/994-4661 or by email to syd@theproperimageevents.com

Cheryl Foliart's career has followed a varied path, running the gamut from award-winning instrumentalist, graduate of USC's prestigious music program, music producer, to music executive.

During this last phase her career has chronicled some of the greatest shows in television history. Beginning at Paramount in the mid 80's, she had the opportunity to oversee such Nielson favorites as *Cheers*, *Family Ties*, *Webster*, *McGyver*, *Star Trek: the Next Generation* and the first series made for cable, *Brothers*. During her tenure there, she was instrumental in organizing hundreds of recording sessions, most of

which were done at the venerable Stage M, and had the opportunity to work with the leading composers and musicians of that era. She has been a long time champion of the live musicians here in Los Angeles, and was a key player in returning live recording to television.

Leaving Paramount in 1990, she became one of the youngest department heads at the Walt Disney Company, where she has served as Vice-President since 1996. Over the course of her Disney career she has organized and directed the day to day activities on thousands of episodes of such television classics as *Home Improvement* and the current hits *Lost*, *Desperate Housewives*, *Scubs*, *Grey's Anatomy*, *Ghost Whisperer*, *Criminal Minds* and *Ugly Betty*.

Cheryl's music background has been indispensable in interfacing with composers and musicians and her passion for the musical score along with her in depth knowledge of our industry continues to make her one of the most successful executives in the business.

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Creating a disturbing score

GEOFF ZANELLI scores **DISTURBIA**

BY MIKAEL CARLSSON

Geoff, I'm sure quite a lot of Hans Zimmer's fans recognize your name since you've done a lot of work for him. But you have done several film scores solo as well, including *House of D* and *Into the West* for Dreamworks Television. How did you get the assignment to score *Disturbia*?

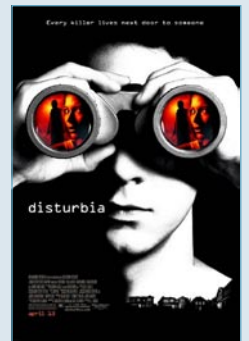
Actually it was right after *Into the West* which, like *Disturbia*, was a Dreamworks production. I knew they were looking earlier than usual for a composer – they hadn't even shot yet! So since it was the first film in production since the merger of Dreamworks/Paramount, I think they had fast-tracked the film to get things moving. I got a hold of the script and then sent DJ Caruso and Joe Medjuck some music that I'd written for another one of my solo scores, which was the rescore for *Secret Window* as well as some of *Into the West's* music, and the next thing I knew they wanted to meet face to face to talk about the project. I think they responded to the ideas I had for the score, one of which was since it's both a teen love story and a thriller, that there had to be a real contrast in the approach between the music for each side of the story. The thriller side would be more orchestral, and the teen romance story, to feel genuine, would be more hand in hand with the songs that would be in the film. In other words, the love story would be approached more from the point of view of a song, because if you're having your first crush in your teenage years, you're not usu-

ally listening to some sophisticated orchestral music in those days, it's more about what's on the radio or on your iPod. So that's where that idea originated, and ultimately that's how it worked out, that the love story was treated from a song perspective, and in fact it even ended up becoming a song once the band This World Fair wrote lyrics to it, which plays during the climactic scene for the main characters' romance.

How did you react to the film when you first viewed it and what elements of the story triggered your musical instincts?

It actually started even sooner, after I'd read the script. And I had a chance to visit the set while they were shooting, so even just walking through Kale's bedroom, seeing what posters are on his wall, just sort of being in his space, that had a big influence in terms of validating the point of view I thought I'd be writing his music from. I remember the poster for The Clash's record, "London Calling" was up on his wall, and I thought what a coincidence! That CD is in my car... But then of course once I saw the film in its first incarnation, that's even more inspiring. I started with the first half of the film which is more the teen comedy side of things, so it's more about drums, bass and guitar than the orchestra. Really I did that cause it was in stark contrast to what I'd just finished up, which was doing music for *Pirates of the Caribbean 2*. I find I always want to be doing something new musically, so at that point I wanted to get as far away from big, loud, tense orchestra as possible so that when I went to address the thriller side of the story I'd be fresh for it. »

THE FILM: DISTURBIA



Plot outline: A teen living under house arrest becomes convinced his neighbor is a serial killer.
Director: D.J. Caruso.
Producers: Jackie Marcus, Joe Medjuck, Tom Pollock.
Stars: Shia LaBeouf, Sarah Roemer, Carrie-Anne Moss, David Morse, Aaron Yoo.
Production companies: Dreamworks SKG, Paramount Pictures, Montecito Picture Company, Cold Spring Pictures.

COURTESY OF GEOFF ZANELLI



Film music veteran Bruce Fowler, who orchestrated and conducted the score, and composer Geoff Zanelli.

**THE TOP 10:
GEOFF ZANELLI**



Geoff Zanelli's best known projects:

1. Pirates of the Caribbean: The Curse of the Black Pearl (2003, additional music)
2. Pirates of the Caribbean: Dead Man's Chest (2006, additional music)
3. The Last Samurai (2003, additional music)
4. Pearl Harbor (2001, additional music)
5. Hannibal (2001, additional music)
6. Equilibrium (2002, additional music)
7. Chicken Run (2000, additional music)
8. Secret Window (2004)
9. Matchstick Men (2003, additional music)
10. Antz (1998, additional music)

Source: IMDb

Geoff Zanelli won an Emmy last year for his score for Into the West. He is represented by the Gorfaine-Schwartz Agency.

Can you describe the score, both from a stylistic and thematic viewpoint?

Well there's the love theme which we talked about, which eventually became the song "Don't Make Me Wait." And then the suspected bad guy, Turner, he has a theme which goes from being mysterious to being twisted and warped, and eventually to just brutality. His is more

orchestral. There's a few modern elements in there like synths and weird percussion but Turner's music started out from the orchestra because he's this very private fellow, maybe slightly sophisticated or at least well mannered and well spoken, so I can imagine since he's one of those guys who lives in a pristine house in the suburbs, that on his bookshelf he has this collection of orchestra recordings. I remember the type from growing up in the suburbs.

There'd be someone's father who had one of those box sets of "Everything Beethoven Ever Wrote" and you wonder if he listened to it or it was a prop or something. Come to think of it, I never suspected him of murdering people... But as far as other thematic elements, Kale has something which isn't necessarily melodic in the traditional theme sense, but he does have a riff of sorts that plays him, which is sometimes just a fun, summer guitar riff and sometimes a very tense investigation motif, and sometimes an urgent and brutal motif.

The story seems to have some parallels to Hitchcockian classic *Rear Window*, which was very sparsely scored by Franz Waxman. Of course there is a big difference between the two films, but did you feel that it would be appropriate to give the score a certain "Hitchcockian" feel?

You know, not consciously. I've seen both my *Secret Window* and *Disturbia* scores described in reviews as "Herrmann-esque" which is a testament to the lasting effect

Bernard has had on scores even though as you said Franz wrote *Rear Window*. So I suppose the answer is yes, I do feel it appropriate to give the score that feel but I have to say it wasn't conscious. I suspect I'm just in agreement with Bernard about how to approach certain types of scenes.

There were quite a lot of songs as well in the film, right? How did you balance your score with the songs?

I tried very hard to get my score to gel with the songs that were used. I think when you have a lot of songs in a film, it's best to embrace them as a part of the musical landscape which is what I did, so the viewer doesn't have to go "ok is this a song, or is this a score cue?" There are a few scenes where I think people won't know if they're hearing song or score, or at least that's my hope. I don't want them even thinking about that! So it should be enmeshed, which also serves to help the contrast with the actual orchestral parts of the score. I think that was the biggest challenge with a film like this, because it starts as a young love story and gradually crosses over into thriller territory, so getting that crossover right and feeling natural, that was the puzzle that kept me up at night.

Where did you record the score and what sound did you want? How did you interact with your scoring mixer, Jeffrey Biggers? What kind of sound do you prefer?

Ah, I'm glad you asked this, because there was a lot of thought put into it! I wanted a very immediate sound out of the orchestra, and by that I mean not lush, but actually more "vulgar" and close mic'd, and with as much stereo separation as possible. Jeff Biggers actually did some looking into how some of my favorite orchestra recordings were done, and found that by pushing the microphones further in to the orchestra and having them **p:9**

a little lower, we'd get a huge amount of separation from left to right and the right amount of tightness in the sound. So we recorded most of the score at Warner Bros. which is the tightest of the stages here in town now that Paramount is gone. So we had a relatively small string section, 52 players, 3 trombones, 4 horns and a harp. We had one day at Fox for the cues I wanted to feel a little more lush, but Warner was the place for all the thriller music which should feel very tight and right up in your face, even when it's nice and quiet. So while that's not necessarily the sound I'd want on all my scores forever, it definitely served what I was trying to do with *Disturbia*. For the band side of the score, I had Josh Freese play drums, and then George Doering and I played guitar and bass.

Another important member of your team is veteran Bruce Fowler, who is doing orchestrations and conducts your music. Can you tell me a little about the way you work together?

Sure. Basically I send cues to Bruce as MIDI files, because I spend a huge amount of time doing my orchestra mock-ups. By the time he gets a file it has everything laid out very clearly: violins do this, cellos do that, trombones do this, and he translates that onto the page so that the musicians can actually play it. He also has an audio copy of the cues so he can listen and determine the dynamics or other things which come through in the midi performance but aren't clear in the MIDI file. There were quite a few bizarre noises I wanted from the orchestra so we talked in detail about how to get certain sounds. I can sing to him a noise that I'm thinking of, and we can invent ways of getting the orchestra to make that noise. And then of course on the actual recording date we can work with the musicians to fine tune these ideas. I think now in this day and age, where composers are held to a very high standard of demo writing, that's changed the way orchestrators work with composers. It's very different from the days where there weren't mockups.

Can we talk briefly about some of your other recent projects? You have written the music for the animated film *Delgo* - can you tell us a little about that project and what the score sounds like?

I actually started writing that score nearly four years ago! Animations can take a really long time to get produced. Anyway, *Delgo* is an independently produced animation from Fathom Studios, which is in Atlanta. I've finished that score now, and they're seeking distribution. As far as the score goes, it's a fantasy film, so there's what I'd call a colorful orchestra, by which I mean it's mainly orchestral based but I've added a few solo instruments which are outside the traditional orchestral instrumentation. Woodwinds from other cultures, for instance, and some percussion you wouldn't normally find.

Also, you are just about to finish work on the third *Pirates of the Caribbean* movie with Hans Zimmer. You've done additional music for all three films, right?

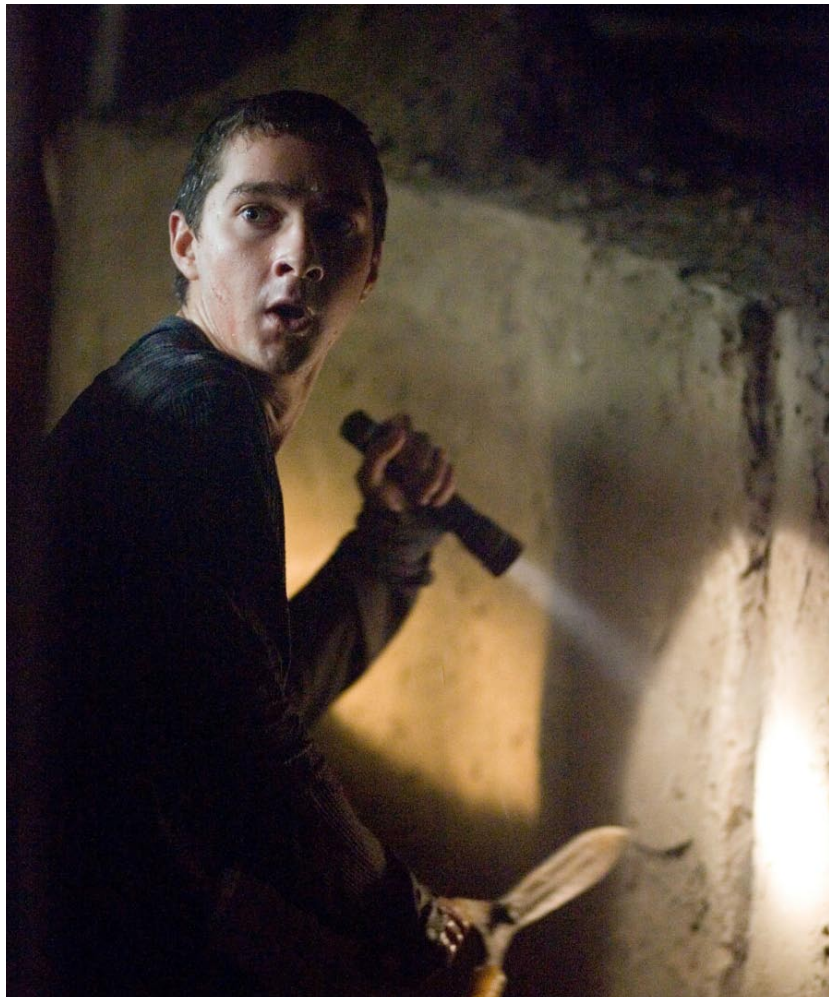
That's right, all three. I couldn't say exactly how much, I suspect it runs around 20-25 minutes for each of the films, or thereabouts. I'm sure you're aware that the first score was written in record time, which is why there was such a large team involved. I think it was 22 writing days for that enormous film! And so when the sequel

came around, Hans basically invited back the people who were available and had put in their time on the first one. So what happened was on *Pirates 2*, I wrote a couple of pieces which became thematic, like the Cannibal Island intro for instance, and then when they all row off to Tia Dalma's I'd written her theme as well. So as it turns out, *Pirates 3* finds Tia Dalma a much bigger character, and so Hans came to me and asked if I'd come develop the tune further now that Tia Dalma's character had evolved into a bigger role in the story. So that's the main reason for my involvement in *Pirates 3*, to go and develop that little bud of a theme I planted in the last film. We're just this moment finishing up the score for that!

Finally, you won an Emmy for your *Into the West* music last year, which must have been absolutely thrilling. This is a score I believe a lot of collectors would like to get on CD, but there has been no release of the score. How come? Is it important for you to get your music out on CD?

You know, that's fully in Dreamworks' hands though as they own the rights to the music and they're not releasing it for some reason. Right now I'm trying to at least get a digital download made available because there still is a lot of interest from the people writing in to me about it. So... fingers crossed, and I'll keep you posted if anything develops! ■

DREAMWORKS



A laid-back approach

Meet the Robinsons • Danny Elfman •
Walt Disney Records.

ALBUM REVIEW

BY DANIEL SCHWEIGER

When it comes to composers who are kids at heart, the wackiest tyke on the musical playground has got to be Danny Elfman. But then, it's no small irony that his debut score accompanied a delirious man-child for *Pee-wee's Big Adventure* in 1983. If you'd recorded Nino Rota going berserk in a tinkertoy room, then you'd have come close to the anarchic, sweetly energetic sound that showed a singularly unique voice, a talent for melodic invention that would make Elfman a composer to be reckoned with.

Even though he's done such grown-up scores as *Sommersby*, *Dead Presidents* and *A Simple Plan*, it's really the gonzo stuff that's stood out in Danny Elfman's career, whether it's been the demonic drums of *Nightbreed*, the ghoulish circus music in *Batman Returns* or *Edward Scissorhands*' fantasia for ice-shaving. While not specifically engineered for the small fry, scores like these in the Elfman cannon have had a gee-whiz quality to them, all with the feeling of a composer treating music like his own playground.

Yet among his dozens of youthfully energetic scores, Elfman has never really scored traditional animation beyond the tv scope of *Family Dog* or his *Simpsons* theme (unless you're talking the cgi animals of *Charlotte's Web* or inspired puppetoons like *The Nightmare Before Christmas*). Now Elfman gets his bigscreen chance with the biggest family purveyor around on Disney's *Meet The Robinsons*—its cgi in 3D no less. And if it's been almost 25 years since *Pee-wee*, the kid-friendly spirit is still with Elfman— even if the score spends a

great deal of time trying to chase up with a kid who's overdosed on sci-fi sugar.

Granted that Danny Elfman couldn't score the gag-a-second, time-traveling plot of *Meet The Robinsons* with the same kind of gonzo psychedelia that he gave to *Charlie And The Chocolate Factory*. Indeed, the best that any composer could do with the often-insane franticness of *Robinsons* is to sit back, try to play a tenth of the action, and wait for the film's hyperactive braniac humor to take a break. In *Robinsons*, Elfman is more the smiling teacher than the out-of-control geek, a position that he accomplishes with a professionalism that might not blow us out of the water like *Charlie's* score did. But his music accomplishes the job nicely in any case.

While not as deliberately space-age as John Debney's score for the far more cohesive 'toon *Jimmy Neutron* (which isn't to put down the *Robinsons*' overall enjoyability), Elfman has certainly arrived with a bag of musical tricks to play the *Robinsons*' retro-future well-switching effortlessly from swing jazz to oompa-orchesterations, then voices and an electronic organ that captures the 1950's "weird science" sound. And when that Theremin-like vibe plays out the film's "Future Has Arrived" theme, *Meet The Robinsons*' score truly gets the youthful sense of wonder that the film's beautiful visual design accomplishes beyond the frantic gags that overwhelm the movie's mid-section.

For the most part, *Meet The Robinsons*' score takes a more laid-back approach than Elfman's similar, if more outrageously memorable sci-fi scores for *Mars Attacks* and *Men In Black*. Instead of this film's freakazoid family, talking dinosaurs or malevolent bowler hats, Elfman's music takes on the character of Wilbur Robinson—a sweet, sympathetic voice thrown into a world of future madness. Elfman's score takes in the bigger picture rather than the impossible task of



trying to play every single toon action, a la Carl Stalling. And if *Robinsons*' mostly understated, and knowing approach doesn't leap off the cd with Elfman zaniness, the composer's sanity, and the listeners are probably better for it. Here the kid's a bit tamed, but delivers the kind of melodic fun we've come to expect— one that's certainly welcome to the Disney 'toon universe.

One of *Meet The Robinsons*' unexpected surprises is its songs, especially Rufus Wainwright's "Another Believer," a catchy, Coldplay-like ode to inspirational failure. While Disney animation has taken a backseat in light of Pixar's takeover (which doubtlessly re-worked *Robinsons* for the better), the tunes here are easily more effective than the autopilot songs in *Cars* (as is *Robinsons* as a film itself). There's a cool, alt-music feel to Rob Thomas' "Little Wonder," as well as the Jonas Brothers' cute transformation of "Kids in America" to "Kids of the Future." Another standout is The All-American Brothers' "The Future Has Arrived," a sly mix of ELO, Thomas Dolby and a hipper Radio Disney sound. And Jamie Collum does a jazzy approximation of the movie's singing frogs with "Where Is Your Heart At?" and "Give Me the Simple Life."

Wrapped with a shiny, highly listenable gleam from song to score, *Meet The Robinsons* nevertheless has the subversive edge we've come to expect from Danny Elfman, and way better songs than Disney stuff like *Chicken Little* has led us to hope for. The Future has indeed arrived here, with a smile.

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Shock and Awe: A Ferocious “Predator”

SPOTLIGHT ON THE CLASSICS

PREDATOR

Film Score by Alan Silvestri

BY MARK HOLDEN

This year marks the 20th anniversary of the action-adventure release by 20th Century Fox, *Predator*, starring Arnold Schwarzenegger, Carl Weathers, Bill Duke, Jesse Ventura, and Kevin Peter Hall in the title role. You might ask yourself—would this writer and publication be so brazen as to designate an often vulgar, testosterone-laced, slice & dice sci-fi thriller into the exalted company of American film classics? You bet we would. And with relish!

Predator represents some of the best executive and filmmaking talent Hollywood has ever assembled. Produced by Lawrence Gordon and Joel Silver and directed by John McTiernan, their credits together and alone include such genuine blockbusters as *48 Hours*, *Field of Dreams*, *Die Hard*, *Lethal Weapon*, and *The Matrix*.

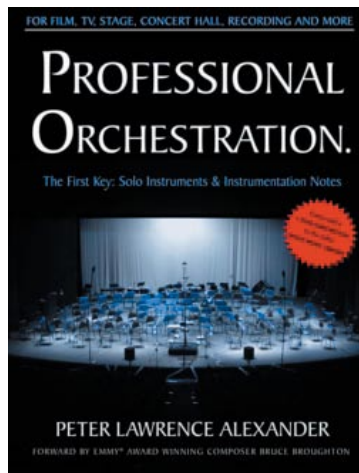
Alan Silvestri's score for *Predator* is martial in nature and features bone-crunching mallet percussion, impaling brass stabs, jaw-dropping tonal clusters, and low brass motives firing with the subtlety of automatic weapons. In a word, the score is ferocious in its use of pointalistic syncopation,

dissonance, explosive percussion, and wildly varying 20th century orchestral techniques.

Miraculously, and sometimes in the midst of all the punctuated violence, Silvestri utilizes soaring lyrical content performed by the strings and winds. The effect is to elevate the entire experience to the core theme of the movie: the lengths human beings will go to survive in spite of the most brutal of circumstances. There is heroism, comradeship, and sacrifice amidst the chaos and carnage in the jungles of Central America.

Along those lines, Silvestri composed a poignant, Taps-like theme to commemorate the fallen of the commandos, a lovely, memorable theme that recurs within the picture. In stark contrast, and on the order of unabashed bravura stands an 8 second cinematic marvel—an ascending line of Lydian mode intervals executed by unison violins—a breathtaking sonic fountainhead to the spirit of Man. Or, if you prefer: awe and wonder at a visceral power beyond our sphere of understanding.

Alan Silvestri's score did a lot for *Predator*; it bolstered the whole business to a higher plane. We hope this will be a reminder of what a magnificent score it was and remains. The soundtrack for *Predator* is available from Varese Sarabande. ■



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HALion Symphony Orchestra



While buzz on the HSO is virtually non-existent, Yamaha/Steinberg have produced a quality sounding orchestral library whose great strengths are in its design to operate easily within Cubase or Sonar as a virtual instrument, to blend well with other libraries, and to stand on its own merit as an orchestral library. The library size is 27GB and you can select from using either 16bit or 24bit samples.

MUSIC TECHNOLOGY AND YOU

By PETER LAWRENCE ALEXANDER

■ DEMOS

[www You can find the demos here: http://steinberg.net/687_1.html](http://steinberg.net/687_1.html)

For those used to listening to various film score type demos, or orchestral replications, these demos stand out on their own merit as

well written 20th compositions and arrangements with electronic realizations. There are no other demos like these, but kudos for originality and not following the common demo trend.

■ INSTALLATIONS

Once I saw there was a Synchronsoft key involved, I groaned, because I'm not a fan of this company and their procedures, having been first introduced to them with Cubase SX. However, for HSO, I was pleasantly surprised that setting up with HSO went very smoothly. I have to mark down the HSO manual because the instructions conflict with what appears on screen, and the manual writers assume the reader understands what LPT means, which I don't.

One note on the Synchronsoft key, it doesn't come in the box. Again, there's an erroneous assumption here that only Cubase SX or Nuendo owners will get this library, and therefore already have the Synchronsoft key. The advertising, and the box, needs to clearly state that

the key isn't included, that it must be bought separately for \$29US. Not a big price, but if I was a Sonar customer, or as a composer sequencing on the Mac, I would be irritated to discover that after \$499 plus shipping, I had to order another item and wait a few more days before I could install it.

An installation point for Mac users on Digital Performer or Logic, is that the instructions didn't make me feel confident in installing it on the Mac (Logic 7.1.1 on OS 10.4.2) which I would really like to do.

■ THE MANUAL

The manual is better than most. Really in two parts, one part covers basic operations while the second part acts as a mini-instrumentation guide, which I thought was pretty good.

■ THE SETUP

I set this up on a Truespec shuttle with 1GB of RAM, P4 3.2, also running the Vienna Instruments for Strings and V-Stack. I'm using an E-MU 0404 PCI card with one pair of audio outs. **p:13**



HALION SYMPHONIC ORCHESTRA

Acoustic Orchestral Instruments

■ FIRST OPENING

In your browser, open up a new window, go to this link, scroll down and click once on the HSO player: <http://steinberg.net/667+M52087573ab0.html>

You now have a nice screen-sized shot, so you can go back and forth between my review and the screen.

Going left to right, you see Category. Click this once and you'll get a list of all the programs available. To just work with a specific section, scroll down and click on the section name. When you move to Program, you'll only see those programs listed for that section. Channel is where you decide which MIDI channel will receive the data. Volume is volume. However, the manual on page 23 (English version) says that Volume controls the volume of the slot not the instrument.

Say what?

Pan lets you place the sound left to right in the stereo spectrum.

Out is a little funky to me. When you press the down arrow under OUT, you see in descending order, Violin, Viola, Cello, Bass, then the rest of the "orchestra" following the order on a traditional scorepad. When you look at the mixing board in V-Stack, the mixing board follows that order. So in my test example, I have FLUTE Solo Combi Velocity KeySwitch. If I select Program, it's automatically assigned to audio channel 5. If I want the Flute to sound on audio channel 1, I click on Out and select Hso1 Violin.

HSO responds to volume change commands from Logic, but in V-Stack, you don't see fader movement. So what you'll need to do is set Unity Gain, then adjust the volume within your sequencing program. Now, this may work completely different in Cubase and Sonar, but for me on Logic with HSO on a separate system, this is what happened.

■ THE Q CONTROLS

This is a very sharp way to "program" individual programs. Ambience controls the reverb built into the program. Click it once, and it's muted. Body is where you can manipulate the sound to match most any library.

Where this gets confusing is that you have another Pan control and no explanation in the manual of it. In fact, except for a brief paragraph on page 24, there's no explanation of the Q controls at all.

The Q controls is a great tool. But whoever decided that the end user should be able to figure it out without any written instruction, should be shot. Not having this info completely wastes the customer's time in having to sit and experiment to define what feature does. The manual does say that depending on the sound selected, the list of options will change. But where's the complete list of options?

I expect to experiment to create or alter a specific sound. That goes without saying. But to experiment to come up with your own definitions is ridiculous. Here, Steinberg should learn from the folks at Vienna with their videos on how the Vienna Instrument works.

■ KEY SWITCHES

There are two kinds of key switches, kr, and s. With kr, you press and hold down the key to achieve the effect desired. This is a great feature for live playing. With ks, once you tap the key, that's the articulation you'll use until you tap another key.

My only complaint is where the key switches were located. Many start on A-1 and work up to C0, while Vienna and others start on C0 (or C1 depending on which system has been selected to define where middle C is, C3 or C4).

■ PLAYING TYPES

You get Velocity, XFade and XSwitch. Velocity is for the keyboardist used to playing and hearing

dynamic changes as you play. Cross Fade (XFade), uses the Mod Wheel (default) or one of three different MIDI controllers to musically move between dynamic levels. So you have the option of playing the changes in live, or drawing them in within the sequencer. XSwitch works similar to XFade, but the changes are abrupt rather than having the smoother XFade. Not all the instruments have cross fades. These seem to be reserved mostly for the strings. To compensate, Steinberg created VelPB. Here, you play as normal with the velocity program but use the Pitch Bend wheel not to "bend" the pitch but to add or take away expression.

www Read more about it here: http://steinberg.net/668_1.html

■ YOUR HSO ORCHESTRA

This is really a very generous setup. You get the complete woodwinds except for the contrabassoon, but you do get a bass clarinet. There are the standard trumpets, trombones, French horns and tubas (Solo and Sectional, plus preset ensembles), plus the strings: Solo, Section, Ensemble, Pads, and a collected String Quartet in one program. For Percussion, there's pitched, skinned, metal and wood. There's a lot of good stuff, unfortunately, no harp, and no celeste.

■ HOW IT SOUNDS

Overall, I think this is a great sounding library. The sound isn't big like QL50 or VSL, but more close to Sonic Implants (SONiVOX). Like the original Miroslav Vitous Orchestral Library, HSO can be a little "too polite" in areas, lacking a more aggressive playing style. ■

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

Neal Acre: Juncture.
Tree Adams: Keith.
Mark Adler: Noble Son (co-composer) • The Far Side of Jericho.
Eric Allaman: Race.
Craig Armstrong: The Golden Age (co-composer).
David Arnold: Hot Fuzz.
Angelo Badalamenti: The Eye.
Klaus Badelt: Heaven and Earth.
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.
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Jason Brandt: Something's Wrong in Kansas.
David Bride: 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).
Nigel Clarke/Michael Csányi-Wills: *The Grind*.
Charlie Clouser: Death Sentence.
Elia Cmiral: The Deaths of Ian.
Graham Collins: Black Kissing.
Joseph Conlan: American Pastime.
Normand Corbeil: Ma fille, mon ange • Boot Camp • Emotional Arithmetic.
Jane Antonia Comich: 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 Djavadi: 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.
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Tobias Enhus: Paragraph 78.
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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 Friedrick: Chinaman's Chance.
John Frizzelli: 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.
Jonathan Goldsmith: Away from Her.
Howard Goodall: Mr. Bean's Holiday.
Adam Gorgoni: Starting Out in the Evening.
Jeff Grace: The Last Winter • Triggerman • I Sell the Dead.
John Gregson-Williams: Shrek the Third • Gone, Baby, Gone • Jolene • The Chronicles of Narnia: Prince Caspian.
Rupert Gregson-Williams: I Know Pronounce You Chuck and Larry • Bee Movie.

THE SCORE BOARD

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Trevor Jones: Fields of Freedom.
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John Kaefer: Room Service (co-composer).
Matthew Kajcienski: Room Service (co-composer).
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Laura Karpman: Man in the Chair • Out at the Wedding.
Rolf 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 • *Ocean of Pearls* • *Boogeyman 2*.
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 • Atone-ment • Shrooms • The Brave One.
Cliff Martinez: First Snow • Vice.
John McCarthy: *The Stone Angel*.
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 • *28 Days Later*.
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 • 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.
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.
Hitoshi Sakamoto: *Romeo x Juliet*.
H. Scott Salinas: Strictly Sexual • What We Did on Our Holidays.
Brian Satterwhite: Cowboy Smoke.
Mark Sayfrit: 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 Taltov: 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
Waddy Wachtel: *Strange Wilderness*.
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.
John Williams: Indiana Jones IV • *Lincoln*.
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: 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.