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YFCC semi-finalists announced

■ The ten semi-finalists for the Eighth Annual TCM Young Film Composers Competition have been announced after the second round of judging. The TCM Young Film Composers Competition is sponsored by Film Music Magazine and received over 800 entries this year. **p:14**

David Mansfield creates "white" score

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Veteran film composer David Mansfield has created a "white" score for the dark and intimate drama "Stephanie Daley"

SCORE OF THE WEEK

STEPHANIE DALEY
David Mansfield

■ David Mansfield has been scoring films for over 25 years, ranging from big studio films such as *Heaven's Gate* and *Year of the Dragon* to independents like *Transamerica* and, now, *Stephanie Daley*. For this strong drama about a young woman who is accused of having murdered her own baby, Mansfield created a score that he describes as his most "minimal" ever.

"I searched for a sound that was as "white" as possible, as devoid of musical affect and nuance, and as soft as possible," says David Mansfield.

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Sound of Sleaze

Robert Rodriguez truly nails the Grindhouse aesthetic in Planet Terror.

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ASCAP honors Shaiman

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This Week on

FMR FILM MUSIC RADIO

ON THE SCORE:
MYCHAEL AND JEFF DANNA



Film music journalist Daniel Schweiger interviews the composing brothers Mychael and Jeff Danna, who team up for the prosecution in *Fracture*.

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!

AFM civil war rages

A grassroots movement by AFM Local 47 members and an anonymous member committee has defeated highly organized efforts by Los Angeles recording musicians to dramatically raise the member meeting quorum for Local 47 meetings.

In the latest round of what resembles a civil war within the American Federation of Musicians (AFM) union, recording musicians failed to raise the Local 47 membership meeting quorum requirement from 50 members to 125 members at a packed meeting at Local 47 in Los Angeles on Monday evening.

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thousands of email readers of alleged mismanagement of Local 47 and what the Committee sees as the undue and improper influence of recording musicians in the operation of the Local.

For several weeks The Committee for a Responsible 47 rallied Local 47 members to attend the Monday meeting, stating, "We must make yet again another extraordinary effort to safeguard the progress that has been made for the membership in the past year. There has not been such a blatant and vindictive attack on the non-elite membership of this Local since the board engineered the firings of Barbara Markay and Errol Henry." Markay and Henry were longtime Local 47 employees with 15 years and 9 years of service respectively, who primarily provided services for live and freelance musicians.

Another recent publication by the Committee declared, "How ironic it is that those who carried out the business practices that drove work out of the city to begin with are now working to shut out all voices but their own," apparently referring to the rapidly increasing number of production companies and studios who have chosen to record outside Los Angeles in Seattle and other locations that provide buyout recording contracts. Los Angeles recording musicians have historically been opposed to buyout recording contracts.

The recent moves are apparently part of a larger struggle within the AFM between Los Angeles recording musicians and the current AFM national administration headed by its President Tom Lee. In December, Los Angeles recording musicians formed their own guild, [The Professional Musicians Guild](#) that is actively recruiting members from within the AFM's ranks.

According to an article in *Variety* magazine, the Professional Musicians Guild now claims 200 members and may attempt to take over collective bargaining for film and television recording work from the AFM. The PMG most recently circulated proposed wage scales for video game scoring contracts.

The PMG has told prospective members who have been recruited at recording sessions and are asked to pay the \$100 dues as part of the

signup process, that the adoption by the AFM's International Executive Board of a contract for video game scoring that undercuts the current AFM contract was a prime reason for the formation of the PMG. The PMG's website was registered in December and lists RMA Vice President Marc Sazer as the administrative contact for the organization and he serves as the new guild's Secretary Treasurer. PMG documents list its President as musician Andrew Malloy.

Although AFM Local 47 President Hal Espinosa said at Monday's meeting that he "doesn't support" the PMG, AFM sources have told *Film Music Magazine* that Espinosa has indicated that he in fact does support the PMG and wouldn't fire anyone within the Local 47 administration or its committees if they become PMG members unless he "was forced to." AFM sources also indicate that Espinosa is planning to run against incumbent AFM President Tom Lee for Presidency of the AFM. While Espinosa has historically enjoyed the support of Los Angeles recording musicians in the election process, it is unclear how much support he has among non-recording musicians that make up the bulk of AFM members. Espinosa told *Variety* magazine that he believes formation of the PMG could have been avoided "if the musicians here felt that they had support from their leadership," apparently referring to the national administration of the AFM.

The battle between Los Angeles recording musicians and the AFM administration is also being shaped by the recent formation of New Era Scoring, an organization that is planning to offer buyout recording contracts in Los Angeles utilizing AFM musicians who have chosen "Financial Core" status which allows them to work both union jobs and nonunion jobs without fear of AFM penalties. NES says their goal is to recapture recording work for Los Angeles musicians that has been lost due to what NES says is the "diminishing amount of union work" in Los Angeles.

Film Music magazine will provide continuing coverage of AFM matters especially as they relate to film, television and video game score recording. **mn**

FROM THE PUBLISHER

The real victims of the AFM civil war

This week's actions at Local 47 are only the latest in a long-running battle between LA recording musicians and the AFM national administration.

While the battle of whether the AFM should offer a buyout contract for recording work has raged on, the industry has chosen to move a large amount of recording work for low and medium budget projects to Seattle, Europe and other locations that offer buyout contracts. They are leaving LA for one reason: they view the AFM contracts as not competitive with what they can get elsewhere. That is the single, simple truth that the AFM seems chronically unable to admit. If the AFM were offering competitive deals, the studios would stay. Instead the work is leaving LA, and Seattle is reportedly booked up for months in advance.

But the real victims here are the LA musicians who aren't fortunate enough to be on "the elite list" that gets regularly called for top studio film recording gigs, and have been losing their homes, their benefits, and their livelihoods because they depend on the kind of low and medium budget projects that have been leaving town in droves. While I certainly understand why top studio players whose six-figure residual payments are concerned, their plight cannot compare to the real victims of the AFM civil war: the LA musician with a family who, due to so much work being driven out of town, has to decide whether to pay his mortgage or his health insurance this month.

Mark Northam
Publisher
 mark@gmdgroup.com

OPENING THIS WEEK



THEATRICAL

- *The Condemned* (Graeme Revell)
- *Diggers* (David Mansfield)
- *The Invisible* (Marco Beltrami)
- *Kickin' It Old Skool* (James L. Venable)
- *Next* (Mark Isham)
- *Wind Chill* (Clint Mansell)

DIRECT TO DVD

- *.45* (John Robert Wood)
- *Boone Style* (David Raiklen)
- *Fellowship of the Dice* (Bobby Crown)
- *Hoboken Hollow* (Evan Evans)
- *Mend* (Jason Lam)
- *Trona* (Tatsuhiko Asano)
- *Until Death* (Mark Sayfritz)

ASCAP honors Shaiman and box office hit composers



WIREIMAGE/A. WYMAN

Marissa Jaret Winokur, Rob Reiner, ASCAP President and Chairman Marilyn Bergman, ASCAP Henry Mancini Award honoree Marc Shaiman and Billy Crystal.

ASCAP handed out its 2007 Film & Television Awards at the Kodak Theatre in Los Angeles on April 17. Marc Shaiman received the Henry Mancini Award.

The 22nd Annual ASCAP Film & Television Awards honor composer members of ASCAP who have scored successful films and tv shows throughout 2006. In addition to those awards, the Henry Mancini Career Achievement Award is awarded to an ASCAP composer singled out, and this year's winner was Marc Shaiman. He has scored numerous hit movies, including *South Park: Bigger, Longer & Uncut*, *A Few Good Men*, *When Harry Met Sally*, *Sleepless in Seattle* and *Misery*.

During the awards gala, a special tribute to Marc Shaiman took place, and many friends and colleagues, including Matthew Broderick, Martin Short and Robin Williams paid homage to Shaiman by way of video messages. Shaiman's long-time collaborators Rob Reiner and Billy Crystal joined ASCAP president Marilyn Bergman during the presentation of the award. Marissa Jaret Winokur performed the song "Good Morning, Baltimore" from Shaiman's Tony Award-winning musical *Hairspray* (which is currently being turned into a feature film) and Shaiman himself performed "Fifty Cheeks" from the new musical, *Catch Me If You Can*. **mc**

ASCAP Award Winners 2007

The Henry Mancini Career Achievement Award:
Marc Shaiman

Top Box Office Films

Honoring the composers with scores from the top box office films of 2006.

- **Jon Brion & John O'Brien** (additional music): *The Break-Up*
- **Erran Baron Cohen**: *Borat*
- **Chris Cornell** (additional music): *Casino Royale*
- **Ramin Djawadi & Paul Westerberg**: *Open Season*
- **Michael Giacchino**: *Mission: Impossible III*
- **Rupert Gregson-Williams**: *Click*
- **Andrea Guerra**: *The Pursuit of Happyness*
- **Mark Isham**: *Eight Below*
- **Henry Mancini**: *The Pink Panther (original theme)*
- **Randy Newman**: *Cars*
- **Douglas Pipes**: *Monster House*
- **John Powell**: *Happy Feet*, *Ice Age: The Meltdown*, *X-Men: The Last Stand*
- **Howard Shore**: *The Departed*
- **Alan Silvestri**: *Night at the Museum*
- **Hans Zimmer**: *The Da Vinci Code*, *Pirates of the Caribbean: Dead Man's Chest*

Top Television Series

Honoring ASCAP composers who have written the

themes and underscore for the highest rated series during the period of January 1 - December 31, 2006.

- **J.J. Abrams & Michael Giacchino**: *Lost* (ABC)
- **John Adair & Paul Bessenbacher**: *The Suite Life of Zack and Cody* (Disney)
- **Lee Aronson & Grant Geissman**: *Two and a Half Men* (CBS)
- **Sean Callery**: *24* (FOX), *Shark* (CBS)
- **Jeff Cardoni**: *CSI: Miami* (CBS)
- **Adam Cohen, Steve Franks & John Robert Wood**: *Psych* (USA)
- **Lisa Coleman & Wendy Melvoin**: *Heroes* (NBC)
- **Catherine Dennis, Julian Gingell & Barry Stone**: *American Idol* (FOX)
- **Rob Duncan**: *The Unit* (CBS)
- **Marc Fantini, Steffan Fantini & Scott Gordon**: *Criminal Minds* (CBS)
- **Elizabeth Frazer**: *House* (FOX)
- **Matthew Gerrard & Robbie Nevil**: *Hannah Montana* (Disney)
- **Alex Greenwald & Jason Schwartzman**: *The O.C.* (FOX)
- **Matthew Hawkins, Maurice "m.O" Jackson & Neil Martin**: *NCIS* (CBS)
- **Reinhold Heil & Johnny Klimek**: *Without a Trace* (CBS)
- **John Keane**: *CSI* (CBS)
- **Russ Landau & Davdi Vanacore**: *Survivor: Cook Islands* (CBS), *Survivor: Panama - Exile Island* (CBS)
- **Michael Levine, Franz Vonlichten & Helmut**

Vonlichten: *Cold Case* (CBS)

- **Richard Markmann & Daniel Pinnella**: *The New Adventures of Old Christine* (CBS)
- **Daniel McGrath & Josh Phillips**: *Dancing With The Stars* (FOX)
- **Blake Neely**: *Brothers & Sisters* (ABC)
- **Randy Newman**: *Monk* (USA)
- **David Porter**: *Saved* (TNT)
- **Mark T. Williams**: *Unan1mous* (FOX)

Most Performed Themes

Honoring the ASCAP composers whose works have earned the highest number of performance credits on television in the category of themes for the 2006 survey year.

- **Joel Beckerman**
- **Michael Karp**
- **Russ Landau**
- **Branford Marsalis**
- **David Vanacore**

Most Performed Underscore

Honoring the ASCAP composers whose works have earned the highest number of performance credits on television in the category of dramatic underscore for the 2006 survey year.

- **Sean Callery**
- **Russ Landau**
- **David Nichtern**
- **Mark Snow**
- **David Vanacore**

SESAC and DigSound announce watermarking agreement

SESAC, the nation's second oldest performing rights organization (PRO) representing songwriters, composers, and publishers, announced at the National Association of Broadcasters Convention in Las Vegas, that it has entered into a license agreement with Dig-Sound, Inc., a verification and reporting services company for the television production music industry.

Under the terms of the agreement, DigSound will begin watermarking music tracks marketed to television broadcasters for select SESAC publisher affiliates. SESAC will utilize DigSound's proprietary platform, VR24/7, to monitor public performances of those tracks across broadcast outlets in the top 75 television markets covering approximately 80% of the television viewing audience. In addition, SESAC plans to offer existing and new affiliates watermarking services and near real-time analysis

of their performed music through password-protected access to the platform.

Digital watermarking involves embedding an inaudible "serial number" code that repeats throughout a piece of music and can be detected by an automated listening station that monitors broadcasts of music and other content, much like automated toll booth technology detects the signals of passing cars and records the date and time of the detection.

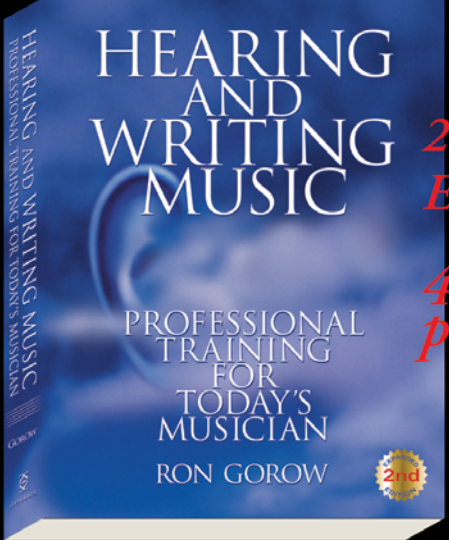
Watermarking offers significant benefits for score composers over "audio fingerprinting" services, as music can be readily identified even when the audio waveform is changed with the addition of sound effects and dialogue.

ASCAP has thus far rejected calls for the addition of watermarking to its multi-million dollar "MediaGuide" automated tracking system which according to reports utilizes audio fingerprinting technology. Fingerprinting technology in music detection matches original music waveforms to broadcast signals, and primarily benefits songs on

the radio and other music that plays "in the clear" without the addition of dialogue or sound effects which alters the digital waveform and can prevent detection.

"It has been clearly apparent in our industry that music creators can benefit greatly from the accuracy and efficiency made possible by digital tracking technologies such as watermarking," said Paul Martin, President of DigSound. "This agreement with SESAC should be highly received by composers and publishers of music in television programming."

Hunter Williams, SESAC VP of Royalty Distribution & Research Services, added, "The DigSound platform is just another example of SESAC finding the best technological solutions for today's and tomorrow's performing rights challenges. We are excited to offer our affiliates, especially those who have performances in programming that has been insufficiently tracked via the sampling systems historically employed by the PROs, the tracking advantages made possible by VR24/7." **mn**



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Horner not (yet) signed to "Avatar"

The Gorfaine-Schwartz Agency recently made a premature announcement of James Horner's involvement in James Cameron's new science fiction film, *Avatar*.

A lot of fans noted the announcement on the Gorfaine-Schwartz Agency website: "Upcoming films include the James Cameron sci-fi adventure *Avatar*". But Film Music Weekly has checked the facts, and the Oscar-winning composer who previously collaborated with Cameron on *Aliens* and *Titanic*, has not been officially signed to score *Avatar* – at least not yet.

According to Film Music Weekly's sources, Horner has indeed been in discussions with Cameron about *Avatar*, but the film is not coming out until 2009 and according to 20th Century Fox a deal for a composer is "in process". One of the film's producers commented to FMW that Gorfaine-Schwartz "are a little too fast on this one."

The agency has now deleted mention of *Avatar* on their website. James Horner only confirmed current assignment is *The Spiderwick Chronicles*, the upcoming fantasy film directed by Mark Waters.

mc

Intrada releases Poledouris classic

Intrada Records announced last week that they will release one of Basil Poledouris' most sought-after scores, *Red Dawn*.



Intrada released the late composer's score for this John Milius-directed action thriller in 1985 – in fact, it was the label's first soundtrack release. Now, more than 20 years later, Intrada has rediscovered this dark orchestral score and present the complete score, remastered and re-edited, including additional music that was never used in the final cut of the film.

The new CD is over 60 minutes in duration and is not labeled as a limited release. Intrada writes in its press release that the album is "dedicated in loving memory to Basil Poledouris, whose importance at Intrada is second to none, for he was helping this label get its start." Basil Poledouris passed away on November 8 last year at the age of 61.

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Howard to score "I Am Legend"



The upcoming science fiction film *I Am Legend*, starring Will Smith, will get an original score composed by James Newton Howard.

Warner Bros. Pictures, who will release the film on December 17, has confirmed the signing of James Newton Howard to Film Music Weekly. The film is directed by Francis Lawrence, who helmed the apocalyptic *Constantine* (scored by Brian Tyler and Klaus Badelt) a couple of years ago. *I Am Legend* is also a fantasy story about a man who is the only human person living on the planet left – the rest of the world is inhabited by blood-thirsty vampires! Will Smith stars as the human fighting for his survival, other cast members include Sonia Braga and Salli Richardson. Akiva Goldsman has written the screenplay based on Richard Matheson's novel.

James Newton Howard, who is represented by Gorfaine-Schwartz, has recently scored *The Lookout* and also has the music for Michael Clayton and the adventure epic *The Waterhorse* coming up. **mc**

Michael Giacchino: The Simpsons



■ No, Michael Giacchino is not doing the music for the upcoming *Simpsons* feature film (it's being scored by Hans Zimmer), but according to the Gorfaine-Schwartz Agency Giacchino is doing the music for the new *Simpsons* video game, produced by Electronic Arts. Giacchino's agency also announces that the composer is attached to another upcoming game, *Fracture*, from LucasArts. Giacchino, who is perhaps best known for his feature film scores *The Incredibles* and *Mission: Impossible III*, has scored many games before and got his big break with the *Lost World: Jurassic Park* and *Medal of Honor* games in the late 90s.

Marco Beltrami: 3:10 to Yuma



■ Greenspan Artist Management has announced that Marco Beltrami has been signed to score the remake of the 1957 western *3:10 to Yuma*, starring Christian Bale and Russell Crowe. The film is directed by James

Mangold and will be released by Lions Gate later this year. Beltrami is currently working on the music for the fourth *Die Hard* film starring Bruce Willis, *Live Free or Die Hard*, scheduled to premiere on June 27. Paying tribute to the scores Michael Kamen wrote for the first three *Die Hard* films, Beltrami will use Kamen's four-note signature suspense motif, but the score will also have electronic elements in addition to the orchestral music.

Brian Tyler: John Rambo



■ It has been confirmed finally that Brian Tyler has been hired to compose the original score for the fourth *Rambo* film, directed by and starring Sylvester Stallone. This marks the second time Tyler follows in the footsteps of the legendary Jerry Goldsmith – in 2003, Tyler replaced a rejected score by Goldsmith on Richard Donner's *Timeline*; now, Tyler will do a sequel score to a trilogy scored by Goldsmith, who wrote one of his most well-known themes for the first film, *First Blood*. Brian Tyler also has the score for *Alien vs Predator 2* coming up.

mc

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BY MIKAEL CARLSSON

Although your filmography includes such well-known films as *Year of the Dragon* and *Heaven's Gate*, your main output in the past ten years has been independent films, for instance *Transamerica*, *Divine Secrets of the Ya-Ya Sisterhood* and now, *Stephanie Daley*. How would you like describe the differences – what are the pros and cons of working on indie films?

Well, that's what happens when you move from L.A. to New York I guess! And actually, *Ya-Ya* was a studio film for Warners. Somehow, miraculously, one of the main distinguishing features of studio filmmaking didn't take place on that film; it wasn't created by committee. At least in post, they pretty much left Callie Khouri to make the film she wanted to make. And they left T-Bone [Burnett] and me alone musically. Considering how much studio films have changed since the days I consistently worked on them, I might not be the best person to answer your question. It seems these days that on many if not most "tent pole films" it's common for the producers to throw out a score, or two or three, before ac-

always full of emotional meaning-- the way real teenagers speak, not typical prosaic film-dialogue-ese. I can't say that I responded to the film musically at first. It was just a powerful film experience- great writing and performing – and I knew I would love to get involved if possible.

Was it difficult to find the right musical voice for the film? The story is really strong and, I presume, sensitive to "overscoring"?

It didn't take long, because we didn't have much time! The film was accepted into Sundance, and I think I had 3 or 4 weeks of writing time. But it was difficult. I'd never written such a minimal score before, I tend toward the melodic, and Hilary and I tried and discarded various approaches before arriving at the musical voice she wanted. Basically, even though we didn't have time, we went through the entire process that we would have gone through searching for an intensely personal voice if we had had a normal post schedule. We might try and discard a new direction after a day rather than a week! Hilary was very sensitive to overscoring-- much of my effort was spent in pulling back, pulling inward. And then she'd pull me back some more.

White sound for

DAVID MANSFIELD scores **STEPHANIE DALEY**

THE TOP 10: DAVID MANSFIELD



David Mansfield's best known projects:

1. *Transamerica* (2005)
2. *Divine Secrets of the Ya-Ya Sisterhood* (2002)
3. *The Apostle* (1997)
4. *Year of the Dragon* (1985)
5. *Heaven's Gate* (1980)
6. *Club Paradise* (1986)
7. *Tumbleweeds* (1999)
8. *Desperate Hours* (1990)
9. *Songcatcher* (2000)
10. *The Sicilian* (1987)

Source: IMDb

David Mansfield is represented by First Artists Management.

cepting one. The idea of asking the original composer to take another crack at it seems to be anathema to producers. And every time a score gets thrown out, it seems they want the new one to be written in a week or two. That seems to dictate a working process for composers that's more like working in television than what we think of as writing for feature films, which I think is one of the contributing reasons that more scores than ever today have a cookie-cutter similarity. Whatever other drawbacks there are, that just doesn't happen in the indie world.

So how did you get the chance to score *Stephanie Daley*? What were the filmmakers looking for in their choice of composer?

Honestly, the picture editor, Keith Reamer, called me and told me he was working on a tiny low-budget film that was one of the best things he had cut for years. Keith is a superb editor and judge of film (he also is a wonderful screenwriter). He really knows story and when he says a film is great I know it really is. I knew I'd try and do it even if it was for free. And I think [director] Hilary [Brougher] trusted Keith's judgment about me and what I might bring to the film.

***Stephanie Daley* has already won several awards - what is unique about this film?**

The film takes what could be a conventional story about the investigation of a crime – a teenage mother murdering her newborn – and turns it into a hyper-intimate exploration of the main characters' inner worlds and deepest personal conflicts. Hilary Brougher has an immense amount of filmmaking craft, and Amber Tamblyn's performance as the teenager is spectacular. Considering the subject, this is not a "talky" film; things are communicated visually, and the written dialogue is at times slightly obtuse and muddled, but

You use glass harmonica and string harmonics in the score. Can you explain why you chose that color for the music? What other musical ideas did you have for the score?

I searched for a sound that was as "white" as possible, as devoid of musical affect and nuance, and as soft as possible. Also something in the high register, with accentuated high frequencies was important, so that it could be played quietly and still be discernable under dialogue. The other elements in the palette were largely percussive, as a way to punctuate and divide large expanses of what felt almost like silence. Also they would have very little musical affect, and be identifiable in the track at lower levels. I used a lot of solo pizzicato strings, and various mallet instruments.

Was there any room for thematic development in the film, or did you work more with design and orchestration in the score? There is a low-key 3/4 melody called "Corey's House"?

There was almost no room for traditional melody-oriented thematic development. I loved writing the "Corey's House" cue because I got to go to my comfort zone, melody. But that was pretty much the only time I did that in the score, and Hilary had me reining myself in constantly even as I was writing that cue. She was concerned about my using the flute – I had the flutist play as restrainedly as possible, but every dynamic shading or hint of vibrato made Hilary very nervous! But there is still a sort of thematic development – there are motifs repeated on lithophone, and on the glass harmonica for example.

Do you ever draw inspiration from a screenplay when you create the music for a film? How do you prefer to work – please describe your method.



"Stephanie Daley" is a strong drama about a young girl who is accused of murdering her own baby. Veteran composer David Mansfield wrote one of his most minimal scores ever, creating a "white" sound for the dark story.

a dark drama

I almost never am brought on early enough to draw inspiration from the screenplay, although when I am, I find that I develop a deeper understanding of the film. My working method is different on different films, for different types of scores. Some of the Americana folk scores I've done, like for Bob Duvall on *The Apostle*, are mostly performance-oriented. I end up composing for them much the way Ry Cooder does, sitting in front of the picture with a specific folk instrument in my hand. For another extreme, when I work with Arturo Ripstein, it is very theme-oriented, and he wants melodies. I think I wrote much of the score for *Deep Crimson* while taking long walks with my dog! Or jotting down an idea for a theme while riding the subway. Then there are many more scores where I sit in front of a video monitor behind my keyboard and compose using Digital Performer and GigaStudio. When writing for full orchestra, the demo process has become so rigorous that by the time it's over, 9/10s of the job is just transcribing to paper.

What other films have you been working on lately? What can you say about the new film by Helen Hunt, *The She Found Me*?

I just finished it this past weekend, and it's an amazing film. Very witty, funny and moving. Helen proved to be an excellent director. She was quite nervous about the musical part of the process, having spent most of her life in front of the camera, but became very articulate about what she wanted. She focused on what she needed emotionally/dramatically, and didn't try to second-guess my musical decisions. I wish more directors had enough faith in their dramatic judgment to do that. By the way, it's a low-budget indie film, Christine Vachon's Killer Films is the producer, but Helen plays the lead, along with Colin Firth, Matthew Broderick and Bette Midler. I think it's likely that this film will get seen.

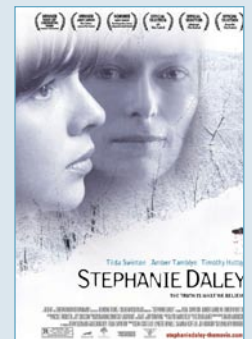
You are also working on the first film directed by Robert Redford's daughter, Amy Redford?

That one is just getting started; they had some financing troubles but now it's back on track. It's called *The Guitar* – as in Stratocaster – starring Saffron Burrows as a cancer patient given two months to live by her oncologist. She decides to spend it throwing of all off the rules, constrictions and inhibitions she had embraced up until then – and she teaches herself to play guitar! I will probably be firing up the old amps on this one.

Also, you recently completed another score for Mexican auteur Arturo Ripstein, *Carnaval de Sodoma*, which is a very special score. How many films have you done together and how did you approach *Carnaval de Sodoma*?

This is our fifth together. It's actually hard to say how I approached this score, because we have such a long relationship that I have a good idea of what he likes, and Arturo gives me a pretty free hand by now. On our first film, *Deep Crimson*, we went back and forth over every cue, as he pushed me closer and closer to his vision of an operatic love story – albeit a macabre one, the film is based on the same story as the recent Salma Hayek release, *Lonely Hearts*. On *Carnaval* I spent a lot of time with the script and then the film, just trying to grasp the core of what he and screenwriter Paz Garcia-Diego were trying to say. By the time themes started to appear, I was having about a 90 percent success rate with Arturo; maybe one would be a little too sad or serious, etc. But I was in a very creatively free place at the time. I was really able to have fun with that score. I only wish the film had a bigger life. Maybe it will in the future. As this new generation of Mexican auteurs rise to the top, maybe the cineastes will gain a new interest in Arturo, the father of them all. ■

THE FILM: STEPHANIE DALEY



Plot outline: Pregnant forensic psychologist Lydie Crane is hired to learn the truth behind the case of 16-year-old Stephanie Daley, who is accused of concealing her pregnancy and murdering her infant.

Director: Hilary Brougher.
Producers: Sean Costello, Doug Dey, Lynette Howell, Samara Koffler, Jen Roskind.

Stars: Tilda Swinton, Amber Tamblyn, Timothy Hutton, Denis O'Hare, Melissa Leo.

Production companies: RedBone Films, Silverwood Films.

Grindhouse: The Sound of Sleaze

When it comes to replicating the sound of sleaze, Robert Rodriguez plays the better tune of this soundtrack double feature

ALBUM REVIEW

BY DANIEL SCHWEIGER

Two Grade Z films are being saluted with Grade A production values in *Grindhouse*, but it's one director who hits the target with pitch-perfect appreciation. And that man is Robert Rodriguez, whose *Planet Terror* segment gets the sleazoid aesthetic right in a way that Quentin Tarantino's tune-driven *Death Proof* doesn't begin to. And though it might not be fair to match Rodriguez's score approach against Tarantino's song sensibilities, there's something to be said about putting cheesily original music on top of outrageous amounts of gore and silliness. There's just something that feels right when you've got a sax blowing against stripper cleavage, or cheesy synths marching in time with rotting zombies—a certain sleaziness that has to be created from scratch.

Genre scoring might be more orchestral now than it was during the synth heyday of the '70s and '80s, but not necessarily for the better when those live instruments are making far less melody of composers like John Carpenter (*Halloween*), Barry Schrader (*Galaxy Of Terror*), Giorgio Cascio and Fabio Frizzi (*Zombi*), Jonathan Elias (*Vamp*) and John Harrison (whose *Creepshow* score is even excerpted here). Sure anyone can get in front of a symphony, or sample every sound known to man. But when cheap synths are matched with real melodic talent, the result is priceless—even if you're scoring dime store horror makeup.

Rodriguez don't have to worry about that problem in *Planet Terror*, which has cool disgust to spare. But what really puts his tongue-in-fes-

tering-cheek stuff over is his combo of rudimentary (if highly melodic) horror music and sexed-up jazz rock—all of it way better than it has to be, but knowingly not by much.

If there's a musical wellspring that Rodriguez draws the most from, then it's the chilling, heart-beat-syncoated style of John Carpenter in scores like *The Fog* and *Halloween 2*. Things don't get better than when Rodriguez is aping Carpenter's creepiest stuff. And like that director-composer, Rodriguez is a self-taught musician, albeit one who's had a lot of help from big-name composers like John Debney and Graeme Revell on scores like *Spy Kids* and *Sin City*.

Revell, Carl Thiel and George Oldziej join Rodriguez here for "additional" music. But no matter how additional that music might be, *Planet Terror* definitely comes across as the most "Rodriguez" score of the bunch, drawing on the best Latin guitar rock, film noir and synth action elements of his previous scores. If anything, *Planet Terror* is a combo of *Once Upon A Time In Mexico* and *Sin City*, with all the musical ghosts of horror exploitation past thrown into the mix. But Rodriguez's voice comes across loudest, and it's the score's constantly intermixing styles that give *Planet Terror* a real freshness and drive.

Like Carpenter, Rodriguez has a strong melodic groove going through the score, a theme that's kickass sex itself when embodying the stripper heroine. And when Rose McGowan puts voice to Cherry Darling on "You Belong To Me" and "Two Against the World," the result's like a romantic lardance interlude in the midst of zombie attack—though not song here quite beats Nouvelle Vague's "Too Drunk Too Fuck."

A real punch to the exploitation score head, which continues right through the brains and out the back of the skull, Rodriguez's *Planet Terror* score is a terrifically fun valentine to the days when budgetary necessity was a genre composer's mother of invention. And while the money

and talent are more than here, the result's still wonderfully cheap in its sound. About the only thing Rodriguez could've done better here was to play the whole thing on a vintage Casio keyboard.

In the lineage of such great needle drop directors as George Lucas (who gave new life to '50s oldies with *American Graffiti*) or Stanley Kubrick (who put a perverse spin on classical music in *Barry Lyndon* and *A Clockwork Orange*), Quentin Tarantino will doubtlessly stand as our generation's great cinematic dj. With every film, Tarantino has dug through a record collection that we could only begin to imagine, and come out with sexy-hip obscurities that feel fresher than ever. Indeed, it's hard to hear Stealers Wheel's "Stuck in the Middle With You" without imagining a severed ear, listen to Dick Dale's "Misirlou" without being present for a diner hold-up, or arriving in Tokyo without the jazz-rock of Tomoyasu Hotei's "Battle Without Honor or Humanity" to accomplish your mission of vengeance.

While no tune in Tarantino's *Grindhouse* segment *Death Proof* really bowls you over like his pre-owned, song-score mash-ups for such way-better efforts as *Reservoir Dogs*, *Pulp Fiction* or the first *Kill Bill*, there's still plenty to dig here—beginning with Jack Nitzsche's "The Last Race" roaring under the opening credits. If anything, *Death Proof* begs for more music to energize it, especially when the choices here (nicely abetted by Tarantino's music supervisor Mary Ramos) are picked with his usual flair for the obscure and interesting.

As usual, Tarantino covers all the surf, funk and r & b bases in *Death Proof* with aplomb, from Smith's wild version of "Baby It's You" to the ornery country rock of "Staggolee" by Pacific Gas and Electric. And when you listen to the lyrics on this cd, you hear how *Death Proof's* tunes have a mean bite, where relationships end in »

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heartbreak- or in this film's case splattered across asphalt. Even Joe Tex's "The Love You Save" has mention of being brutalized, while Eddie Floyd sings about how "A good love has been a bad, bad love."

With most of *Death Proof* seeming to take place in a bar and a diner, the songs have to take background duty. But the ornery, sexy groove of numbers like T-Rex's "Jeepster" still manage to cut through the movie-speak. And with their grinding country rock and r & b tones, you always have the sense that a very nasty customer is in the house, patiently waiting for the self-obsessed honeys to take the last ride of their lives.

But if Tarantino has too much fanboy dialogue *Death Proof's* tank, his ability to pull songs and scores from the flicks he loves is in first gear. Some choice cuts are Ennio Morricone's "Paranoia Prima," which sinisterly plays Stuntman Mike's roadkill anticipation. Tender romance is gotten from using the Pino Donaggio "Sally and Jack" cue from *BLOW-OUT*, while surf energy is provided by Eddie Beram's instrumental for Richard Rush's AIP flick *Thunder Alley*. And it's great to hear Willy Deville's too-short, speed rock song "It's So Easy," which was previously used in William Friedkin's awesome grindhouse flick *Cruising*.

While it's fellow director Robert Rodriguez who truly nails the *Grindhouse* aesthetic with his score and visuals for *Planet Terror*, Tarantino's segment certainly succeeds in capture the sleazy, jukebox vibe of his beloved actioners *Vanishing Point* and *White Line Fever*, with April Mark's spin on Serge Gainsbourg's "Chick Habit" ending *Death Proof* on a high note. If anything, *Death Proof's* soundtrack will definitely get future mileage playing in some hipster dive bar. And I suspect that will be perfectly fine with Tarantino. I'd stop by to watch him spin records there any time.

www Check out *Planet Terror*

www Buy *Death Proof*

COMING SOON!

MAY 1

- *The Film Music of John Addison* (John Addison) - Chandos
- *Ghost Son* (Paolo Vivaldi) - CAM

MAY 8

- *O Jerusalem* (Stephen Endelman) - Milan

MAY 15

- NEW** *Spellbound* (Miklós Rózsa) - Intrada

MAY 22

- *I Capture the Castle* (Dario Marianelli) - MovieScore Media
- *Paprika* (Susumu Hirasawa) - Milan
- *Pirates of the Caribbean: At World's End* (Hans Zimmer) - Walt Disney
- NEW** *Frankenstein Vs. The Creature from Black Cove Cove* (Mel Lewis) - Lakeshore

JUNE 12

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

JUNE 10

- *Harry Potter and the Order of the Phoenix* (Nicholas Hooper) - Warner Bros

JUNE 19

- *Bloodsport* (Paul Hertzog) - Perseverance

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- 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
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You could've had a V8! SE that is.

This past week I've been spec'ing out a new studio system for a client. The decision was made to stay PC, go Cubase 4, and set up the balance of the studio using a program called FX Teleport (see www.fx-max.com). Using FX Teleport (at least for now) enables the composer to only purchase one audio card and hardware MIDI interface for the main digital audio workstation (DAW) and connect the rest of the computers in the studio using LAN cables available at Staples, OfficeMax or Office Depot.

MUSIC TECHNOLOGY AND YOU

By PETER LAWRENCE ALEXANDER

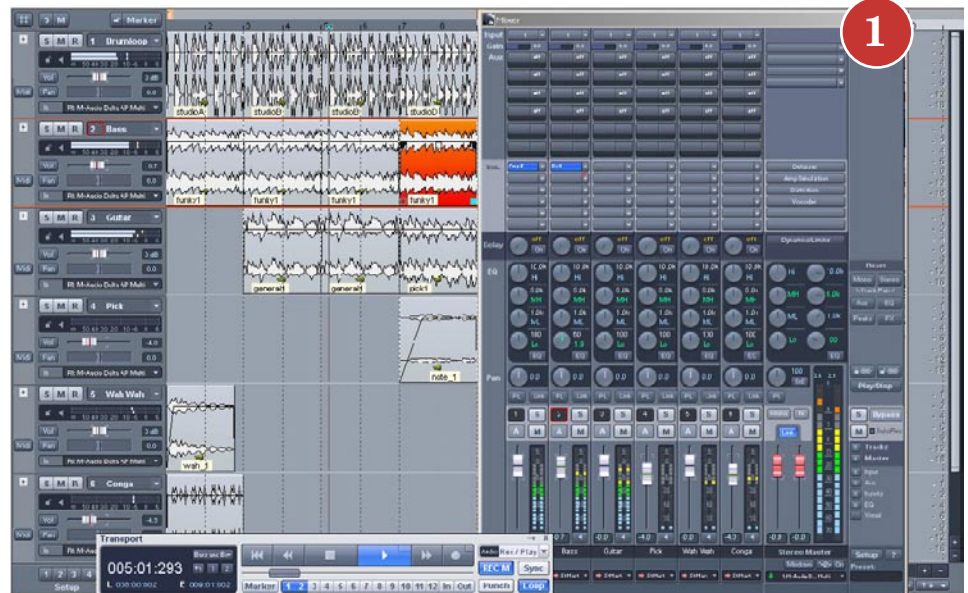
Once the system was spec'ed out, the final question was which program would be used for CD mastering. There are three main choices on the PC:

- [WaveLab](#) (from Steinberg)
- [CD Architect](#) (from Sony)
- [Samplitude](#) (from Magix Entertainment)

Of the three, I favor Samplitude. That's because Samplitude started out life as the very powerful Red Roaster program which not only burned CDs to Red Book Standard, but also did it on the fly so you can work while burning.

For some reason, Magix Entertainment, the owners of Red Roaster, decided to change the name to Samplitude. Then, they dropped the Samplitude version of Red Roaster. This marketing decision was costly for PC sales since every sequencing program needs a corresponding CD mastering program. This went on until a decision was made that for Samplitude 9 Red Roaster would return as *Samplitude Master*.

Samplitude Master is priced very fairly at \$299.00. But in my research, I found Samplitude SE priced at about \$60 US for a digital download with the complete Samplitude manuals available as downloads, too. What's fantastic, is that the SE version burns CDs to Red Book standard. Even better, beyond having two tracks for mastering, you get up to 48! So for around \$60, you're getting a powerful recording program with an upgrade path.



1 • How powerful? A while back I recorded the same French horn line in Logic, Cubase, and Sonar, then Samplitude. Of the three, the best sounding was the Logic audio engine. But Samplitude led the pack showing sumptuous detail in every aspect of the French horn line. I'm often asked how can this be? My best report is to say what my ears tell me, not what numbers postulate. And since then, I've only heard one program close to Samplitude's equal and that's Saw Studio.

Beyond my ears, there's one body of award winning work that supports my report: the Vienna Symphonic Library, for that entire library is recorded in Samplitude's high end version, the oddly named *Sequoia*. Then there's Craig Anderton's September 2003 review in *EQ*.

For \$60, the [feature set](#) for Samplitude SE is impressive.

The screenshot below shows Samplitude SE's virtual mixing board. It's clean and easy to follow because it's patterned after a hardware mixing board. I've included this particular shot to illustrate that Samplitude's features have been upgraded to answer Mr. Anderton's points on the program's limitations.

2 • One must be impressed that for \$60, there's recording, mixing, editing and



mastering. Then there's batch processing where you can edit and convert multiple files in a batch process.

Samplitude SE overwhelms by including these powerful realtime effects: normalize, 4 band equalizer, stereo enhancer, amp simulation, vocoder, dehisser, timestretching/pitchshifting, dynamics, reverb, delay, along with supporting external remote controls. »

Composers need decent projects—but where do we find them?

When I saw the title of your column (“Look Beyond Mainstream Film Scores”) in last week’s Film Music Weekly, I thought that I had finally found the keys to unlock the holy grail...how emerging composers (with due respect to Bellis) can get work in the film scoring business without being part of Zimmer’s entourage, or better yet, not even being a member of the B-list of film composers.

I’m sure many of us have thought about the incredible number of films being produced. As a matter of fact, I can’t get that thought out of my mind each day. What eludes me is how to make the right connections between emerging composers and emerging filmmakers so that true partnerships can be formed to produce highly creative works. Oh yes, I know the drill: hang out with film students at USC or UCLA film school; read Daily Variety or The Hollywood Reporter to see what films

are being produced, and get in on the action early. In the first scenario, I’d submit that many of us are no longer in our twenties...or even thirties...or dare I say...our forties. Those film students are partnering with other students, not professionals with a decade or two of experience. In the latter scenario, you can find out what films are being produced, but you still end up waiting in line with dozens of other composers vying for the same spot, sending in an unsolicited tape that you rightfully suspect will never get heard.

Make your voice heard!

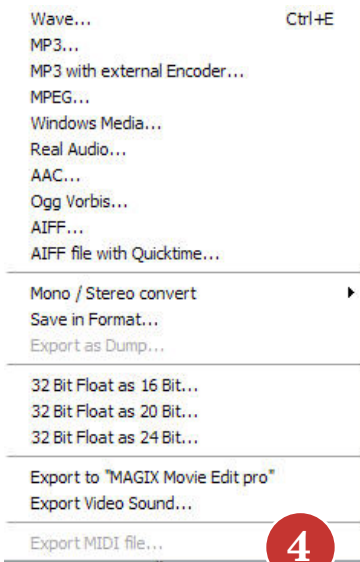
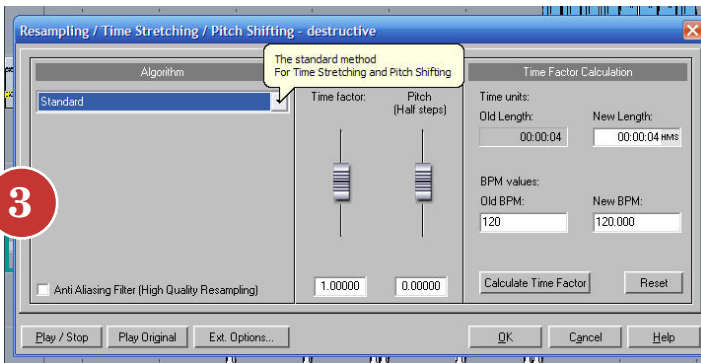
Do you have anything on your mind related to the film music business or the art and craft of writing music for films, television and games? Do you have any thoughts on the soundtrack industry or the current trends in film music? Do you have any feedback on any of Film Music Weekly’s articles? Please feel free to send in your contribution to feedback@filmmusicweekly.com.

I know the thrust of your article was to promote the great music of films that are not necessarily major blockbusters... and on that note I couldn’t agree more. But when I see “Look Beyond Mainstream Film Scores,” my brain tells me there might be nuggets of valuable information on getting work that I’ve never encountered before. I guess I can’t understand why, if the quantity of films being produced is soaring – and the number of talented film composers is increasing as well – why there can’t be a vehicle to match these talents in a logical, productive fashion that is win-win for everyone. I know that there are postings from time-to-time on the Film Music Network’s job listings, but if we are being conservative about it, there must be hundreds and hundreds of additional, potential opportunities out there. I’m talking more about a “Craiglist” of sorts for this specific purpose... an easy way to connect.

Another side effect of all not doing something to level the playing field so that more opportunities are created for composers is that we are become devalued over time, competing with those who will do it for literally no pay whatsoever. How can that possibly help to increase the value of film music? We don’t need mainstream projects – we need decent projects. Now where do you really go to find them?

I hope you will excuse my digression because I know it was not the real intent of your column to cover this topic. I’m just passionate about film music – listening to it, learning from it, creating it, and appreciating it. I know for a fact that you are an advocate of the latter.

Thank you for listening,
Bob Safir



3 • As an example, this screenshot shows the timestretching/pitch shifting tool.

4 • Samplitude also has a wide variety of audio export opportunities:

Another Samplitude benefit is its object oriented editing. Here, for example, within a track, you can cut up a wave into several parts, then using the Object Editor, apply independent reverb, EQ, and other effects, all within the same track.

Samplitude does have a bit of an awkward learning curve. However, once you get the concept of their Universal Mouse Mode, you’ll have a hard time going back to audio editing in any program. In comparison tests I made with Samplitude, Cubase and Logic, there was really no contest. For audio editing, Samplitude is the fastest.

Samplitude 9 takes full advantage of the Dual Core Processor, but SE is restricted to the Pentium standard. Nonetheless, in our earlier tests, we defined Samplitude as the Jeep of digital audio recording because it can literally work under the most limiting machine situations and still create excellent results.

Samplitude does have MIDI, but don’t download it for that purpose unless you’re just doing dance, etc., with no tempo changes and no serious groove quantization needs. What has to be understood about Samplitude is that first and foremost, it’s a digital audio recording program that added MIDI sequencing, while Logic, Cubase and Sonar are MIDI sequencing programs that added audio. This is a very important distinction because Samplitude’s emphasis is on audio quality.

You can download a test drive version of Samplitude. Under File, load the demo and experiment away. One caution. This demo, to me, is just awful. Someone at Magix needs to send Annie Lennox a serious letter of apology.

I’ll be doing a major review of Samplitude and Sequoia 9 later this year. This program has so much to offer that 1000 words cannot begin to cover it. Meanwhile, download the trial version, and for \$60 get Samplitude SE and test it. ■

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.

YFCC semi-finalists announced

The ten semi-finalists for the Eighth Annual TCM Young Film Composers Competition have been announced after the second 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 May 23, five finalists will be chosen from the semi-finalists by a panel of judges in Los Angeles headed by Zimmer and will

be flown to Los Angeles to compete for the grand prize.

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The Semi-Finalist Entries

- Panu Aaltio** - Culver City, CA
- Miles Hankins** - Cave Creek, AZ
- Jaebon Hwang** - Long Island City, NY
- Matthew Janszen** - Kansas City, MO
- Christopher Lord** - Los Angeles, CA
- Garth Neustadter** - Appleton, WI
- Jimmy Schafer** - Rancho Cucamonga, CA
- Jeremy Schreppe** - Los Angeles, CA
- Edward White** - London, UK
- Aubrey G. Young** - Leivasy, WV

Gabriel Yared to attend Soncinemad

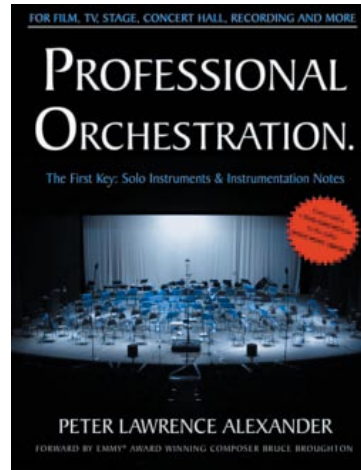


■ Oscar-winning composer Gabriel Yared (*The English Patient*, *Cold Mountain*, *The Life of Others*) has accepted an invitation to attend the 2nd Annual Soncinemad film music festival in Madrid, Spain. Yared will take part in a seminar and also participate in a film music concert featuring selections of his work in addition to music by Christopher Young, Christopher Gordon, Carles Cases, Shigeru Umebayashi and Angel Illarramendi.

Shore masterclass at Cannes festival



■ Canadian composer Howard Shore will give a master-class on film music at this year's Cannes Film Festival, which takes place on May 16-27. David Cronenberg, for whom Shore has scored twelve films including the latest one, *Eastern Promises*, will also take part in the seminar.



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Klaus Badelt: Heaven and Earth.
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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: 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. • **3:10 to Yuma.**
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).
Nigel Clarke/Michael Csányi-Wills: The Grind.
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.
Mychal 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.
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'Écart • 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.
Harry 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.
Andrew Gross: Forfeit.

THE SCORE BOARD

Larry Groupé: Resurrecting the Champ.
Andrea Guerra: Uomo di vetro.
Christopher YOUNG: La Vie en Rose.
Steven Gutheinz: Rothenburg.
Richard Hartley: Diamond Dead.
Alex Heffes: My Enemy's Enemy.
Christian Henson: Scorpion.
Paul Hepper: Rendition (co-composer).
Eric Hester: Lost Mission • Frail.
Tom Hiel: A Plumm Summer.
David Hirschfeld: 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 Homer: The Spiderwick Chronicles.
Richard Horowitz: Genghis Khan.
James Newton Howard: Michael Clayton • The Waterhorse • I Am Legend.
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 Jandrich: American Venus.
Adrian Johnston: Sparkle • Becoming Jane.
Bobby Johnston: American Fork • Stuck.
Tim Jones: Cryptid.

Trevor Jones: Fields of Freedom.
David Julian: Outlaw.
John Kaeper: Room Service (co-composer).
Matthew Kajcienski: Room Service (co-composer).
George Kallis: Highlander: The Source • Antigravity.
Tuomo Kantelinen: Quest for a Heart.
Laura Karpman: Man in the Chair • Out at the Wedding.
Rolfe Kent: Fred Claus • Spring Break in Bosnia • Sex and Death 101.
Mark Kilian: Rendition (co-composer).
David Kitay: Because I Said So • Shanghai Kiss.
Harald Kloser: 10,000 BC.
Penka Kouneva: The Third Nail • Richard III.
Ivan 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 Lundberg: 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 • 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 Ogdan: 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 • Get Smart.
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 Sayfritz: Until Death, sake.
Brad Sayles: The Bracelet of Bordeaux.
Lalo Schiffrin: 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 Mlsma 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.
Fredéric Taton: 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 • John Rambo.
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 Conjurung.
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.