



AFM to orchestras: Just say no to NES

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FMM presents score recording event June 26

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Giving animated characters depth

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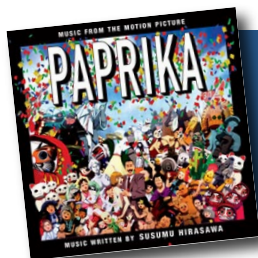


“Surf’s Up” is composer Mychael Danna’s first animated feature film.

■ SCOREBOARD ■

SURF’S UP Mychael Danna

■ Just as Thomas Newman was able to apply his subtle approach to intimate drama on *Finding Nemo*, complex drama specialist Mychael Danna recently had the opportunity to use his own extensive experience in adding depth to a film’s characters in the animated *Surf’s Up*. The film opened last week with an orchestral, but mostly subtle score recorded in London. “I’ve always said I wanted to work in animation... and everyone thought I was joking! But it’s true – there’s so much great dramatic work being done there,” says Mychael Danna. **p:8**



“State-of-the-art groove”

Listening to Sjohi Yamashiro’s music for *Paprika* will give you the same kind of cool chill you get when playing an old ELO record, writes Daniel Schweiger. **p:10**

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- p:14** THE SCOREBOARD

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This Week on

FMR

FILM MUSIC RADIO

ON THE SCORE:
LISA GERRARD



Film music journalist Daniel Schweiger interviews Lisa Gerrard, a composer whose haunting vocals have put a transcendent spin on soundtracks

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!

FEEDBACK

In response to our article "RMA SF Dissolves Chapter" in the **June 5, 2007** edition of Film Music Weekly, we received the following letters:

Dear Editor:

I have read the Film Music Weekly article, "RMA SF dissolves chapter," and the letter from the President of the RMA International. While I do not wish to engage in a discussion about the arguable points in his letter, there are two issues in it that are beyond argument.

The first issue is that each local is responsible for organizing the work in its jurisdiction. This is how it is done in Montreal, Nashville, Miami, New York, Vancouver, and other cities in North America. And this is what AFM Local 6 President David Schoenbrun has been doing: organizing work in the local's jurisdiction. The role of the AFM International is to assist locals in these efforts, which it does with regularity.

The second issue is regarding contract proposals. In preparation for negotiations, the AFM International encourages locals and members to send suggestions and contract modifications to Local Officers, who submit them to the AFM International. The AFM International prefers to receive all proposals so that the entire bargaining unit may engage in a discussion of the merits of

each proposal and determine, as a group, which should go forward. Local Officers are governed by the AFM Bylaws, not those of the RMA International. Therefore, the RMA International President is incorrect when he alleges that it was inappropriate for AFM Local 6 President David Schoenbrun to submit members' contract proposals direct to the AFM International.

Thomas F. Lee
President
American Federation of Musicians

Dear Editor:

While Skywalker Sound does not wish to involve itself in the dispute between RMA San Francisco and RMA International, we do feel it is absolutely necessary to comment on the gross inaccuracies of Mr. Ayling's letter of June 3rd, 2007 as they relate to our company and our business.

Clearly Mr. Ayling has not spent much time in the San Francisco Bay Area. If he had he would certainly know that Skywalker Sound continues to thrive in Marin County, and has

no intentions of moving anywhere else. In fact our post facilities and our scoring stage/recording studio have been busier than ever.

Not only do we continue to work on big budget features but pride ourselves in making our facilities available for independent projects as well. This is also true of our Scoring Stage where we record music for features such as Zodiac as well as Video Game scores and countless record projects with many independent artists. As to our "remote location", that is a big reason why people continue to bring their projects here, and frankly it takes longer to get from Santa Monica to Hollywood than it does from the Oakland airport to Skywalker.

Leslie Ann Jones
Director of Music Recording and Scoring
Skywalker Sound
San Rafael, CA

Film Music Weekly and Film Music Magazine welcome all feedback, comments and opinions about our articles and subjects discussed in our publications. Send letters to feedback@filmmusicweekly.com

AFM to orchestras: Just say no to NES

Officials from the American Federation of Musicians (AFM) in New York held a meeting in Los Angeles this past week with members of various local orchestra committees to both address needs by that segment of the membership and to enlist their aid in discouraging their fellow musicians from working with New Era Scoring, one of two new organizations that offer recording contracts that compete with the AFM.

Representing the national AFM organization were Director Of Symphonic Services Division Laura Brownell and International Field Services Representative Wally Malone. Also attending were Local 47 President Hal Espinosa, Vice-President Vince Trombetta, and Acting Secretary-Treasurer Leslie Lashinsky.

OPENING THIS WEEK



THEATRICAL

- *Fantastic Four: Rise of the Silver Surfer* (John Ottman)
- *Fido* (Don MacDonald)
- *Golden Door* (Antonio Cas-trigano)

DIRECT-TO-DVD

- *The Bridge* (Alex Heffes)
- *Death Knows Your Name* (Jose C. Komesu)
- *Hellboy Animated: Blood and Iron* (Christopher Drake)

Although the meeting included a brief discussion about the other new organization, the Professional Musicians Guild (PMG,) by far the bulk of the time was devoted to NES. The meeting largely centered on providing talking points for orchestral players to use with colleagues to convince them not to choose financial core status, an option for all union members that allows them to work both union and non-union jobs without penalty from the union.

The AFM reps emphasized that in a bargaining unit such as an orchestra, if over 50% of the players opts for financial core status, the union loses its right to negotiate on behalf of its members for that organization. At the end of the meeting, there was a brief discussion about symphonic musician issues.

There was discussion among the participants about rumors of a retainer being offered by NES of \$25,000 per musician and \$1,500 to \$2,000 a week. The official union advice to its members was essentially to just say “no” to NES.

According to its founders, the NES was created to cope with an exodus of recording work to Seattle, Eastern Europe and elsewhere for companies and studios that have chosen to record under a buyout agreement. The organization says it has now organized an orchestra of LA studio players and is recording and actively competing against orchestras in Seattle and elsewhere to recapture work for Los Angeles recording musicians.

NES co-founder Greg Townley told Film Music Magazine that while NES had originally planned on offering an exclusive retainer, so many musicians approached NES and said that they wanted to be free to work on jobs from many organizations, that plans for paying a retainer were not implemented.

Townley continued, “Everything we do is provided for by a national labor law that provides the financial core status option to union members. We have abso-

lutely no interest in affecting existing union contracts or collective bargaining issues, and have actually declined job offers from people involved with collective bargaining with the AFM. It’s important that people understand that our focus is exclusively on those companies who now record non-union because they have chosen to work under a buyout agreement. We’re not trying to take away any union jobs, we’re trying to provide more opportunities for Los Angeles players – jobs that otherwise would be leaving town for Seattle and elsewhere because the AFM does not offer a globally competitive viable buyout agreement.”

The AFM officials at the meeting said that little could be done about the PMG until musicians started recording under PMG contracts. The PMG was created by Los Angeles recording musicians to offer video game recording contracts that compete with those offered by the AFM.

While the activities of NES are currently focused on Los Angeles, Film Music Magazine has received reports that musicians in other cities are considering financial core status in attempts to recapture their own work lost to other buyout recording locales. According to national labor law, financial core status can be chosen by any union member and does not require affiliation with NES or any other booking agent or contractor who may be seeking to organize or employ financial core musicians for live performances, recording, or other work.

Greg Townley of NES noted, “Financial core status is by no means exclusive to NES; it’s a movement that we’re seeing in the industry as a reaction to the lack of an economically viable buyout recording agreement from the AFM that is forcing companies who choose to work under this business model to take their recording work elsewhere.”

mn

FROM THE PUBLISHER

The Chart Doctor is IN

Dear Readers:

We’re very excited this week to premiere “The Chart Doctor,” a new column in Film Music Weekly written by Ron Hess, a veteran copyist, orchestrator, and composer here in Los Angeles.

In addition to Ron’s talents as a composer and orchestrator, he is an expert in the art of copying, otherwise known as “music prep” ? that is, preparing the printed parts that are read by recording musicians in film and television music recording sessions, and that’s what we’ve asked Ron to focus on in this column.

With the crazy schedule of film and television music composition, preparing scores (also known as “charts”) and parts for the recording musicians often gets left to the last minute, and it’s heartbreaking to hear wonderfully composed music end up sounding bad at recording sessions because of poorly prepared printed charts and parts. There are technology considerations as well, including printing parts from sequencer or DAW programs and efficiently using notation programs such as Finale, Sibelius and Notion.

In “The Chart Doctor,” Ron will be sharing his knowledge and experience about the art, craft and technology of all phases of music prep each week. From Finale to fermatas, Ron will focus on ways that composers can make their music more playable by musicians ? especially when there’s no time for mistakes.

If you have any questions about preparing scores and parts for musicians, please email Ron at rhess@filmmusicweekly.com and stay tuned to upcoming columns ? The Chart Doctor just might have a remedy!

Mark Northam
Publisher

mark@gmdgroup.com

AFM and NES invited to score recording event in Los Angeles June 26

Film Music Magazine has announced the latest in its series of Los Angeles Industry Focus events on June 26, featuring an extensive look at the options available to film, TV and video game composers for recording live scores.

“Score Recording Today: Union Orchestras, Buyout Orchestras and More” will be presented on Tuesday, June 26 at 7:30pm at The Sportsmen’s Lodge in Studio City. Invited to speak at the event are representatives from The American Federation of Musicians, Local 47 of the AFM, The Professional Musicians Guild (PMG), and New Era Scoring (NES). The AFM and PMG currently offer union recording contracts, and NES offers buy-out orchestral score recording contracts in Los Angeles.

Film Music Magazine publisher Mark Northam and composer and musician Charles Fernandez will moderate the panel, which will focus on educating composers about the various advantages of different recording scenarios, and how composers can successfully work with recording musicians under various arrangements and contracts. The event will also feature detailed handouts for attendees about various options, prices, and budgets for recording scores with live orchestras.

Admission is \$20 if registered in advance, \$25 at the door, free for Premium Members of The Film Music Network. For more information about the event including registration information, visit <http://www.FilmMusicLA.com>

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Quintessential Marianelli

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Two years before the Oscar-nominated score for *Pride and Prejudice*, Dario Marianelli composed this beautiful score for the British period drama *I Capture the Castle*. MovieScore Media now presents the original soundtrack from this film, featuring poetic and romantic orchestral music that ranks among the best of the hailed composer’s works.

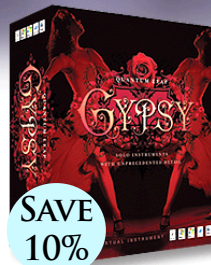
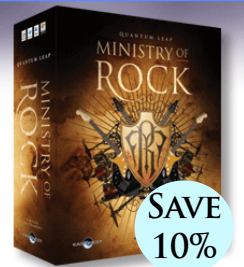
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SIGNINGS & PROJECTS

George Shaw:
Treasure of the Templars



■ Up and coming composer George Shaw has been hired to score a spoof based on the *Indiana Jones* films called *Treasure of the Templars*.

It's a feature length film made by fans of the original films, directed by Jonathan Lawrence. Composer George Shaw, whose previous credits include horror films *Marcus* and *J-ok'e'l*, will undoubtedly write a score in the tradition of John Williams. Shaw's other upcoming films include the thriller *Victim*, directed by Matt Eskandari, the Chinese drama *Sailfish* as well as *Chinaman's Chance*, an adventure film directed by Aki Aleong.

Elia Cmiral:
Missionary Man



■ Elia Cmiral (*Ronin*, *Battlefield Earth*, *Stigmata*) has been hired to write the music for *Missionary Man*, a new western film

directed by Swedish action star Dolph Lundgren, who also stars in the film, which is produced by Andrew Stevens with distribution being handled by Sony. Cmiral also recently finished a score for the Lifetime TV movie *The Sitter* for producer Larry Levinson and director Russell Mulcahy, as well as *The Deaths of Ian*, a horror film directed by Dario Piana.

Debbie Wiseman:
Amusement



■ British composer Debbie Wiseman, whose previous film scores include *Wilde*, *Haunted* and the French action picture *Arsène Lu-*

pin, has been hired to compose the music for the US horror film *Amusement*, New Line Cinema confirmed to Film Music Weekly last week. *Amusement* is directed by John Simpson, who previously worked with Wiseman on his feature debut, *Freeze Frame*. Starring Tad Hilgenbrink, Katheryn Winnick, Keir O'Donnell, Jessica Lucas and Kevin Gage, *Amusement* is scheduled to premiere in January next year.

mc

THE A-LIST

The hottest composers in Hollywood right now:

- 1 (2). Hans Zimmer
- 2 (1). Danny Elfman
- 3 (3). John Williams
- 4 (4). Ennio Morricone
- 5 (5). James Horner
- 6 (9). Klaus Badelt
- 7 (6). James Newton Howard
- 8 (7). Thomas Newman
- 9 (8). Harry Gregson-Williams
- 10 (10). Clint Mansell
- 11 (11). Howard Shore
- 12 (17). Michael Penn
- 13 (13). Philip Glass
- 14 (14). Billy Corgan
- 15 (16). Randy Newman
- 16 (20). Alan Silvestri
- 17 (12). John Murphy
- 18 (18). Gustavo Santaolalla
- 19 (new). Steve Jablonsky
- 20 (15). Christopher Young

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."

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State of scoring in NY event set for June 20

“The State of Scoring in New York” will be presented by Film Music Magazine in New York City on June 20, and will feature industry leaders discussing the state of scoring in New York.

Included will be discussion about what types of projects are scoring in New York, recording orchestras and studios, and an in-depth look at scoring opportunities in New York for films, television projects, video games, commercials and more.

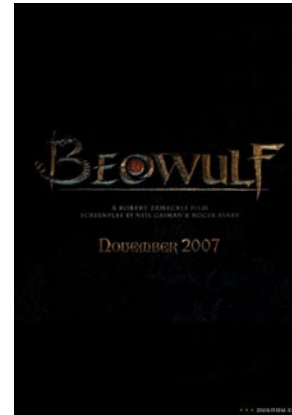
The event will be held at Ripley Greer Studios, 520 8th Avenue Studio 16D

on Wednesday, June 20. Doors open at 6:30pm and the event begins at 7:00pm

The panel will be moderated by Matt Grippio of the Manhattan Producer’s Alliance, and will also feature composer/arranger and guitarist Dave Hart, composer and multi-instrumentalist Daniel Levy, Emmy Award-winning composer Christopher Mangum, and instrumentalist and composer David G. Weiss.

Admission is \$20 if registered in advance, \$25 at the door, free for Premium Members of The Film Music Network. For more information about the event including registration information, visit <http://www.FilmMusicNY.com> **mn**

Madrid gets first listen to ‘Beowulf’



■ Alan Silvestri will give the Soncinemad film music festival audience in Madrid a rare opportunity to hear selections from a major score way ahead of the film’s premiere. As the final number of the concert, the organizers announced last week that Silvestri will conduct music from *Beowulf*, the upcoming Robert Zemeckis film that premieres in November.

Other works in the program includes *Forrest Gump*, *Back to the Future*, *Cast Away*, *Contact* and *The Mummy Returns*. The concert takes place at the Teatro Monumental de Madrid on June 30. More info on the festival is available at www.soncinemad.com **mc**

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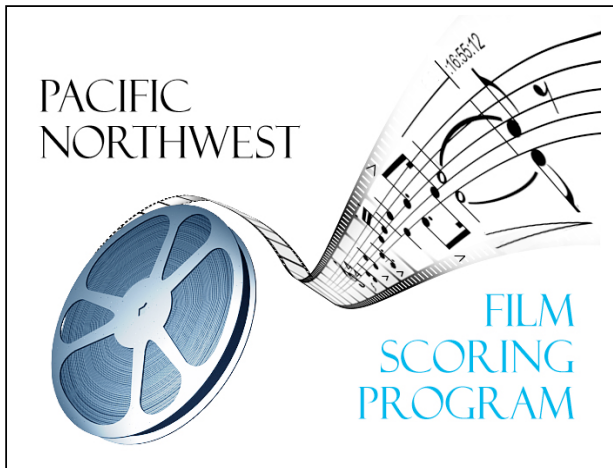
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A FILM BY THE QUAY BROTHERS

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Recent graduates of The Pacific NW Film Scoring Program offer the following feedback;

“...It has been about a year since I graduated from Hummie's class. In that time I have scored 13 short films, one of which is at Sundance this year, and I just finished conducting the recording of my first feature film score with a small string orchestra at Capitol Records in Hollywood.”

“...I have already earned a Master's Degree in Music, but the material I learned from Hummie Mann at the Pacific Northwest Film Scoring Program has been some of the most useful and practical instruction I have been given.”

“...This course was stimulating and well-defined, and conducted with flair & intellect. No stale academia here!!!”

“...As far as we all know, this is the only place in the world where budding film composers can score for an orchestra and have the incredible learning experience of all that is involved in the process, guided by a composer who makes his living this way. An incredible in-depth, hands-on journey.”

Students recently completing the Pacific NW Film Scoring Summer Intensive Program had this to say;

“...The most practical course an aspiring film composer can take.”

“...I can't imagine how I could have learned this much about film scoring so quickly in any other way.”

“...The amount of practical knowledge and tools that were conveyed were well beyond what I expected or paid for!”

**For additional information and to register please visit our website at
www.pnwfilmmusic.com
or call 206.230.0222 or 800.546.8611**

Danna steps into the world of animation

MYCHAEL DANNA scores SURF'S UP

THE TOP 10: MYCHAEL DANNA



Mychael Danna's best-known films:

1. Little Miss Sunshine (2006)
2. 8mm (1999)
3. Girl, Interrupted (1999)
4. Capote (2005)
5. The Ice Storm (1997)
6. The Sweet Hereafter (1997)
7. Hearts in Atlantis (2001)
8. Shattered Glass (2003)
9. Antwone Fisher (2002)
10. Monsoon Wedding (2001)

Source: IMDb

Mychael Danna is represented by First Artists Management.

BY MIKAEL CARLSSON

Surf's Up seems to be a hilarious film – an animated “behind-the-scenes look at the annual Penguin World Surfing Championship”, according to the synopsis. How did you get the assignment to score this film – it seems to be a very unusual project for you!

It's a wonderful film, and a fantastic opportunity. *Surf's Up* is a great example of modern animation: it's smart and funny, for adults as well as younger audiences, with great characters. And it has absolutely stunning visuals. I've seen this film many, many times and I never get tired of looking at the beautiful water and sand... I wish I could walk right into the frame.

You are best known for your very intimate and psychologically complex scores for serious dramas. Although you've done several “big” scores, such as *Ride With the Devil*, *Surf's Up* is of course a completely different film – why did you want to score it and what was your approach to the animation genre?

I've always said I wanted to work in animation... and everyone thought I was joking! But it's true, there's so much great dramatic work being done there. I was very surprised when I got a call that the directors of an animated film wanted to see me... there is nothing in my past work that would suggest this genre. But Lia Vollack at Sony had introduced my music to the guys and they



just believed in the music I had done for other films, and had faith that I'd be able to get their film. Very unusual in Hollywood to think outside the genre-box like that, so I am so impressed and moved that the directors believed in my work so deeply and were able to let me into their circle.



The concept reminds me a little bit of Thomas Newman and *Finding Nemo*, which was also a surprising casting choice in terms of composer and genre expectations. Did the filmmakers of *Surf's Up* want to avoid the typical Disney-style score approach?

Yes, I think the filmmakers wanted the music to help sketch in some depth to the characters – the fun energetic moments were mostly going to be covered by songs, and so they wanted a score that was subtle yet emotionally resonant.

Apart from the fact that the film is animated, it's also a family movie and a comedy. If you compare *Surf's Up* to other films you've done, did you feel that you had to paint your picture with wider brushes and brighter colors than usual?

Not really – we didn't want to do a cheesy score just because it's animation. The characters are very believable and developed, and as the audience gets to know them, we wanted the music to be subtle, not cartoony – more based in drama than animation.

Did you work again with Nicholas Dodd? Can you tell me a little about your working relationship and methods?

Yes. I've worked with him many times over the last ten years, we know each other very well now so working together has a great deal of trust and respect involved. He's a superb musician, and the best conductor of film music that I've ever seen.

What other key players did you have on your team for this score?

The key players were really the two directors Ash Brannon and Chris Buck, and the primary producer Chris Jenkins. Words fail me in describing what a great team they are – lots of fun and joking around, but very focused and disciplined, and incredibly generous as collaborators. They are artists first, so we related very, very well.

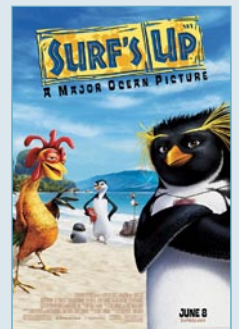
You recorded the score in London, right? What were the sessions like? How many players did you use?

We recorded at Air Studios in London, with Isobel Griffith's orchestra. We had a big group for a few cues, but much of the music is small and intimate – piano, single winds, small string section and harp. The one specialty instrument that gets featured is the glass armonium, which is used for the Tube, the magical moment when a surfer is completely surrounded by the wave.

Do you feel that you'd like to do more films like this one, or is the psychological drama where you prefer to spend most of your time?

The joy of my career is going from being immersed – pardon the pun! – in one world and then going on to another completely different place. A new puzzle to solve. The good ones are over too fast, and even though I've been working on *Surf's Up* for longer than any other film, because of the nature of animation, I'm very sorry that it's over. ■

THE FILM: SURF'S UP



Plot outline: A behind-the-scenes look at the annual Penguin World Surfing Championship, and its newest participant, up-and-comer Cody Maverick.

Directors: Ash Brannon and Chris Buck.

Producer: Chris Jenkins.

Stars (voices): Shia LaBeouf, Jeff Bridges, Zooey Deschanel, Jon Heder, James Woods.

Production company: Sony Pictures Animation.

Head-trip *anime* gets an exceptional cyberpunk score

• Paprika

Composer: Shoji Yamashiro

Labels: Milan

Suggested Retail Prices: \$ 13.97

Grade: A

ALBUM REVIEW

BY DANIEL SCHWEIGER

From the surreal percussion of Shoji Yamashiro's score for *Akira* to Joe Hisaishi's sweeping orchestral score to *Princess Mononoke*, Japan's feature cartoons feature some of the most interesting scores being done for animated movies- or live ones for that matter. A new case in point is Susumu Hirasawa's music for *Paprika*. For a film that exists in a computer-assisted dream world, Hirasawa's come up with a terrifically inventive approach, as organic instruments flow effortlessly between ominous voices, jazz, hyper-beat electronic samples and big top music. Those are but a few of the thematic ingredients for this wonderfully strange score.

Having worked together on *Paranoia Agent* and *Millennium Actress*, *Paprika* marks the third collaboration between Shoji Yamashiro and director Satoshi Kon- a filmmaker best known for his existential take on Japanese *anime*. And while *Paprika* has such genre stalwarts as giant robots, telepathic superbeings and sex-hungry tentacles, all come into play in smart, mind-bending ways, especially in their musical embodiment.

Like some cross between *Ghost In The Shell* and *A Nightmare On Elm Street*, *Paprika*'s dreamweaving heroine moves about the subconscious with the aid of technology. And the best thing that can be said about Yamashiro's score is that it sounds like it's being played inside of a computer that's in the process of becoming flesh and blood. One of the pioneers of Japanese "techno pop," Yamashiro developed his style by way of the burgeoning internet, finding a way to make electronics speak without the kind of cold voice that most sample-oriented scores possess. And whether *Paprika*'s ghost in the machine is chattering, creeping about with eerie distortion, or coming through in rapid bursts, the score has a terrific, human energy to it, one that's at once experimental, but never removed from melodic enjoyment.

Yamashiro has a much talent with



"real" instruments and voices. And as far-out as *Paprika* gets, he keeps a smart balance between old-school composing and state-of-the-art sampling- the kind of sound that transcends cartoon music boundaries with the same effectiveness that Kon's film digs into the *anime* headspace. In fact, you might say that there have always been two schools of scoring in Japanese animation, one being the experimental minimalism that's given to such artsy sci-fi's like *Ghost In The Shell* and *Akira*. The other being the mythic, symphonic power that's applied to such major fantasy-driven features as *Princess Mononoke* and *Laputa- Castle In The Sky*. Finally, *Paprika* bridges the gap between the two composing approaches while paying each due respect.

Put on *Paprika*, and you'll have the same kind of cool chill you get when playing an old ELO record. It's a state-of-the art groove that's at once connected to the orchestral world, but with one foot firmly in the latest dance craze. For ELO, it was disco. For Yamashiro, it's trip-hop and trance. And while *Paprika* might not have 100 human instrumentalists, endless banks of computers, or a dj spinning tracks, there's still a real fullness to it sound, a thematic grandeur that goes way outside of the cartoon realm. And better yet, you can dance to it, even when the score is being led by a circus' marching band. It's that kind of hip, unique and unexpected approach that makes *Paprika* such an entrancing listen. Exploring the dreamscape, and the new sonic worlds that come with it, have rarely been as cutting-edge or cool, all while making musical sense in the bargain.

[www](#) Click here to buy the *Paprika* soundtrack. ■

Courtesy of iFmagazine.com

Desplat fantasy to be released

■ Alexandre Desplat's original score for the upcoming New Line Cinema fantasy epic *The Golden Compass* will be released on CD by the company's own label, New Line Records, in December to coincide with the film's release on December 7. The label will also release the *Hairspray* soundtrack featuring the music of Marc Shaiman and Scott Whitman on July 10.



COMING SOON!

JUNE 19

- *Bloodsport* (Paul Hertzog) - Perseverance
- *Evan Almighty* (John Debney) - Varèse Sarabande
- *Shrek the Third* (Harry Gregson-Williams) - Varèse Sarabande

JUNE 26

- *Conversations With God* (Emilio Kauderer) - Lakeshore
- *The Enforcer* (Jerry Fielding) - Aleph
- *Lady Chatterley* (Beatrice Thiriet) - Milan
- *Live Free or Die Harder* (Marco Beltrami) - Varèse Sarabande
- *Peaceful Warrior* (Bennett Salvay) - Lakeshore
- *Ratatouille* (Michael Giacchino) - Walt Disney
- *Rescue Dawn* (Klaus Badelt) - Milan

JULY 3

- *1408* (Gabriel Yared) - Varèse Sarabande
- **NEW** *The Rocket Post* (Nigel Clarke / Michael Csányi-Wills) - MovieScore Media

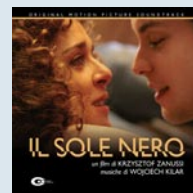


JULY 10

- **NEW** *The Dark Crystal* (Trevor Jones) - La-La Land
- *Disturbia* (Geoff Zanelli) - Lakeshore
- **NEW** *Hairspray* (Marc Shaiman) - New Line
- *Harry Potter and the Order of the Phoenix* (Nicholas Hooper) - Warner Bros
- **NEW** *Il Sole Nero* (Wojciech Kilar) - CAM

JULY 17

- **NEW** *Hostel Part II* (Nathan Barr) - Varèse Sarabande



JULY 24

- **NEW** *Babylon 5: The Lost Tales* (Christopher Franke) - Varèse Sarabande
- *The Simpsons* (Hans Zimmer) - Adrenaline

mc

Welcome to the World of Music Prep

BY RON HESS

Welcome to “The Score Doctor,” a new column in *Film Music Weekly* that focuses on the art, craft and technology of music prep, including both score and parts. It’s great to be the newest addition to the growing *Film Music Magazine* family, and I hope you’ll share with me any feedback you’ve got about the new column.

For you who compose and/or orchestrate utilizing live performers (live or studio), you must always ruthlessly prioritize the use of your time. Most of you want or need to work quickly. Throw a lot of ideas up against the wall and see what sticks. Organize them in the score as fast as you can and then move on to the next cue while the juices are flowing. Leave it to your copyist, conductor or players to put in what you’ve left out and then work it out in rehearsal. In short, cut some early corners. My goal through this column is to show you why and how to abandon this strategy.

Why is this so important? Old-school TV producers (who never, ever had enough time or money to do anything perfectly) had an axiom that they lived and died by: The best place to solve almost any production problem is *in the typewriter*. Any script that made excessive demands on the budget, the facilities, or the actors simply wouldn’t be shot or even bought. Great writers delivered scripts that were practical to shoot, wasted no dialog, inspired the actors, and riveted the audience. Great composers and orchestrators, dealing in scores instead of scripts, operate by the same philosophy.

As an industrial composer, you’re not merely a glorified tunesmith; your job is to be the creative taskmaster responsible for a whole production chain of events involving enough expensive facilities and professional manpower that it really can cost you a fortune, a gig, a reputation, or possibly a career should it bog down or collapse completely due to too many problems getting it done.

With advancing technology making potential composers, orchestrators, copyists, performers, and engineers of anyone with a computer, your competition is growing. Every time you get up to bat as a composer, you’ve simply got to

assume that *this may be your one shot at career advancement*. And you simply don’t need a handicap. With live players, and even samplers, you cannot escape “Hess’s Law of Score Prep.”

Hess’s Law of Score Prep Numero Uno (repeat after me): The PITA factor (translate: “pain-in-the-ass”) in going from composition to performance increases with the *square* of the number of bad elements or omissions in your score. Every notational element or musical nuance that you either handle poorly or not at all (thinking your intent will be obvious to others) can be a time-wasting little rodent waiting to nibble away at your precious session or rehearsal time.

I have score-supervised on a session where the score (and thus the parts) was almost devoid of articulations and phrase marks, had missing indicators for brass mutes going on and/or off, had missing instrument changes and dynamics, and had enharmonic misspellings on a tricky solo. The result was inevitable. The players felt dissed and stopped giving it 110%, rehearsals took *way* too long, the session went overtime with two cues left unrecorded, and errors were discovered only after “Elvis had left the building.” Now how do you explain *that* to your client?

If you’re smart, you will develop a mania for creating charts so complete and intelligently laid out that they can be conducted and recorded without a single question being asked. Trust me, nothing impresses a client more than the old one-take flawless performance.

In the coming weeks, we’ll look at all the ways you can produce such bulletproof charts. We’ll dig into established score practices (and



why they became the standard,) how to crack the whip on your notation software (including shortcuts that really speed you along), why and how you should work to build the be-all-and-end-all template, developing good work habits and attitudes, and many other vital topics. Your 90-pound weakling scores won’t know what hit ‘em.

Ron Hess works as a studio conductor, orchestrator, copyist and score supervisor in Los Angeles, where he’s well-known for his quick ability to ferret out the most hidden performance problems and spot score glitches rapidly. He holds a Master’s Degree from the New England Conservatory, and is considered one of the top Finale experts in Los Angeles. Email Ron at rhess@filmmusicweekly.com

Summer. Music. & Kids

In just a few days, children of **Film Music Weekly** will be out of school and reporting to their parents, "I'm bored." What to do? How about making music?

MUSIC TECHNOLOGY AND YOU

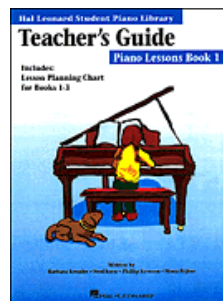
By PETER LAWRENCE ALEXANDER

■ The Hal Leonard Student Piano Library

It's a terrible name because you'd never guess from it that Hal Leonard has created a winsome keyboard method for kids that's colorful, do-able in a home schooling setting, and takes practical advantage of technology. The Student Piano Library does this and more, in a way that many parents will appreciate.

One of the all time questions parents ask piano teachers is, "When will my child play a song I can recognize?" Starting with the end in mind, Hal Leonard has a number of special solo editions with [popular recognizable songs](#) available.

The series has five levels. After a student completes all five, they should have we usually call "arranger's chops" which on the New York State grade for keyboard levels is about Grade Level 2. At this grade level, a student should be able to sequence most figures.



Each grade level has piano solos, technical exercises, theory workbook and a teacher's guide.

Search inside [Book I](#) courtesy Amazon.com. The average price for each book per level is about \$6.95 - \$7.95.

■ Art Vista Virtual Grand Piano

Thanks to sampling technology, you can have a \$15,000 grand piano for only \$149 when you get Art Vista's Virtual Grand Piano in Kontakt player format.



To start, there are seven preset styles:

- **Classic Piano** -Recreates the keyboard response and dynamics of the originally recorded concert grand piano.

- **Pop Piano** -Provides the slightly brighter and more powerful keyboard response needed in pop music.

- **Jazz Piano** -Has the same keyboard response as the CLASSIC PIANO, but with a mellow tone. This preset will consume twice the polyphony of the other patches, and is therefore more demanding on your computer system.

- **Gospel Piano** -Has an ultra-powerful dynamic response that will make the whole piano sing.

- **Rock Piano** -Same keyboard response as in the GOSPEL PIANO, but with only "pedal-up" notes to provide an even brighter and punchier response. This piano has a smaller "footprint" and is less demanding on computer system resources.

- **Light Piano** -The preset with the smallest demands on your computer system. But don't let the size fool you! Even this smallest preset presents the sound of a full-bloodied Concert Grand Piano.

- **Compressed Piano** -To present the richest possible sound, this preset has been programmed to load with compression. The compression effect will amplify the softer nuances of the piano sounds, and enhance the overall sonority of the piano. As a result, the dynamics of the piano's output are not as wide, but the timbre will still reflect every nuance played.

These sounds come both dry and wet. Dry means that you're hearing the piano's sound with only the ambience of the room it was recorded in. Wet means that reverb has been added. So to start, you get seven pianos, dry and wet. The software player Virtual Piano is set into has its own reverb built in, so you can control how dry or wet you want it to be just using the mouse.

One exciting attribute of the Virtual Grand Piano is that you can also select from one of these specific recording styles: Aretha Franklin, Arthur Rubinstein a & b, Bill Evans a & b, Billy Preston, Bobby Timmons, Chet Baker, Diana Krall, Donny Hathaway, Elton John,

CONCEPTS

▶ TERMS

Accelerando
Dolce
Grazioso
Marcato
Morendo
Portato
Scherzando
Subito

Allargando
Espressivo
Leggiero
Molto
Pesante
Portamento
Sforzando
Tempo primo

▶ CHORD QUALITIES

Major Minor
Diminished Augmented

▶ RELATED KEY IMPROVISATIONS

- Developing Motives and Sequences
- Creating Question and Answer Phrases
- Using ABA Form

▶ SCALES WITH I-IV-I AND I-V-V7-I CADENCES

C Major G Major F Major
D Major Bb Major A Minor
E Minor D Minor B Minor
G Minor Chromatic Scales

▶ RHYTHM AND SYMBOLS



▶ PRIMARY AND SECONDARY TRIADS

Root Position, 1st Inversion,
2nd Inversion, Open Position

What makes the Student Piano Library great for technology is its use of CDs and MIDI files. With CDs (taking advantage of the computer's CD player and ability to rip to create MP3s), the student hears exactly what the piece should like and can practice accordingly. There are also MIDI files that use a "music minus one" approach so that the student performs with a MIDI ensemble.

Jackson Browne, Jan Johansson, Jazz Club, John Legend, John Lewis, Keith Jarrett, Leon Russell, Let It Be, Norah Jones, Ray Charles, and Recital Hall.

I put VGP through a series of tests typically omitted in demos by piano samplers. These tests were to determine how piano-worthy VGP is when playing technical piano exercises from the well-known Hanon book which included also included major scales played up and down four octaves. Hanon works the white keys of the pianos from low to high with the left and right hand playing the same music an octave apart.

I tried this test with various settings on the M-Audio Keystation 88 Pro and random selections from VGP. For my hands and ears, the most pianistic, and thrilling, are the recorded styles. The Arthur Rubinstein Style should satisfy any piano teacher as would the Bill Evans style. With the styles, I found I could play very successfully in the upper end of the piano without the keys sounding tinny. Playing in octaves is very demanding for any sampled instrument and I felt both the Rubinstein and Evans programs really held their own. Velocity curve settings from the Keystation 88 Pro added to the many possible musical nuances.



■ **E-MU XBoards**

If you don't have a MIDI keyboard, consider the XBoard 61 from E-MU with a street price of \$249US. The XBoard 61 is a five-octave keyboard with keys as wide as a standard piano. I tested the keyboard with scales in C, G and D. I had no problem comfortably going back and forth from white keys to black keys. There's good spring action. Even with plastic keys, the keyboard action feels pretty close to the Yamaha studio piano I compared it to. The XBoard 61 is lightweight, so when finished playing, the young prince or princess should be able to clean up and put it away with no problems. All the XBoards come with a USB cable. So it's hook-up and go.

So for the young ones, this is a great place to start with value pricing. ■

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.

Composers and Songwriters Wanted

The Film Music Network features top job listings to get your music directly into paid film and television productions.



No freebies. No "credit only" jobs. With our postings, you send your music directly to music supervisors and production companies with paid jobs looking for music.

Here are just a few of our of recent job postings:

NEW TV SERIES SEEKS COMPOSERS IMMEDIATELY

Los Angeles based production company seeks composers immediately to create dance/house/techno/trance/drums and bass/ jungle music for use in a new television series and for use in other productions.

LA FILM/TV COMPOSER SEEKS FULL-TIME ASSISTANT

Los Angeles film and television composer seeks full-time Composer's Assistant to work on music-heavy primetime cable adventure/ sci-fi show and other projects.

MUSIC SUPERVISION/LICENSING CO SEEKS MUSIC FOR FILM & TV

Los Angeles based music supervision/ licensing company seeks music for its TV & film productions. Seeking all genres of music, especially looking for funky jazz, ala *Oceans 11* or *Get Shorty*. Also looking for orchestral, TV Stings, Rock & Hip Hop.

LOVE SONG NEEDED FOR EDUCATIONAL FILM

Music supervisor seeking a love song for an educational short film. The production company is a 501(c)3 nonprofit organization that aims to inspire teens to make healthier and safer decisions by offering them a creative approach to thinking through and discussing their lives, their choices and their future.

NY TV PRODUCTION CO SEEKS COMPOSER FOR 4 PROJECTS

Boutique television production company in NYC seeks a composer for a pilot and three other projects. They are looking for a versatile composer to work on all four projects. Composers who live in the NYC area are preferred, but they will consider composers from other areas working via Internet.

MUSIC NEEDED FOR COMEDY FEATURE FILM

Music needed immediately for a feature-length comedy about three teams of criminals who all conspire to rob the same place on the same night. Looking for 70s, 80s, Asian/Kung-Fu and Hip-Hop.

Join the industry's largest professional organization for film, television and video game composers and get access to job listings today.



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Neal Acree: Juncture.
Tree Adams: Keith.
Mark Adler: Noble Son (co-composer) • The Far Side of Jericho.
Eric Allaman: Race.
John Altman: The Master Builder.
Craig Armstrong: The Golden Age (co-composer).
David Arnold: Hot Fuzz.
Angelo Badalamenti: The Eye • The Edge of Love.
Klaus Badelt: Heaven and Earth.
Roque Baños: The Last of the Just.
Nathan Barr: Watching the Detectives.
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: 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 • **Missionary Man**.
Graham Collins: Black Kissinger.
Joseph Conlan: American Pastime.
Ry Cooder: : Charlie Wilson's War.
Normand Corbeil: Ma fille, mon ange • Boot Camp • Emotional Arithmetic.
Jane Antonia Cornich: Island of Lost Souls • Solstice.
Burkhard Dallwitz: Romeo and Me • Taking Tiger Mountain • The Interrogation of Harry Wind • Chainsaw.
Jeff Danna: Closing the Ring • C7.
Mychael Danna: Fracture.
Marcello De Francisci: The Butcher.
John Debnay: 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: 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.
Chad Fischer: The Babysitters.
Robert Folk: Kung Pow: Tongue of Fury • Magdalene • Vivaldi.
Jason Frederick: Chinaman's Chance.
John Frizzell: Careless • First Born.
Michael Giacchino: Ratatouille • Star Trek XI.
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.
Erik Godal: The Gift.
Elliot Goldenthal: Across the Universe.
Howard Goodall: Mr Bean's Holiday.
Adam Gorgoni: Starting Out in the Evening.
Jeff Grace: The Last Winter • Triggerman • I Sell the Dead • **Liberty Kid**.
Harry Gregson-Williams: 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.
Larry Groupé: Resurrecting the Champ.
Andrea Guerra: L'uomo di vetro.
Steven Gutheinz: Rothenburg.

THE SCORE BOARD

Richard Hartley: Diamond Dead.
Richard Harvey: Legend of King Naresuan.
Paul Haslinger: Gardener of Eden • Shoot 'Em Up.
Alex Hefkes: My Enemy's Enemy.
Paul Hepker: Rendition (co-composer).
Eric Hester: Lost Mission • Frail.
Tom Hiel: A Plumm Summer.
David Hirschfelder: Shake Hands With the Devil.
Ben Holbrook: Kiss the Bride.
Lee Holdridge: I Have Never Forgotten You - The Life and Legacy of Simon Wiesenthal.
Andrew Hollander: East Broadway.
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.
Terry Huud: Plaguers.
Alberto Iglesias: Savage Grace • Her Majestic Minor.
Mark Isham: Pride and Glory • Reservation Road.
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.
Jan A.P. Kaczmarek: Evening.
John Kaeper: Room Service (co-composer).
Matthew Kajcienski: Room Service (co-composer).
George Kallis: Highlander: The Source • Antigrav-ity.
Tuomas Kantelinen: Quest for a Heart • The Knight Templar • Mongol.
Laura Karpman: Man in the Chair • Out at the Wedding.
Rolfe Kent: Fred Claus • Spring Break in Bosnia • Sex and Death 101.
Wojciech Kilar: We Own the Night.
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.
Michael A. Levine: Adrift in Manhattan.
Christopher Libertino: Off the Grid – Life on the Mesa • The Forgotten Kingdom.
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.
Vivek Maddala: They Turned Our Desert Into Fire.
Nuno Malo: Mr. Hobb's House.
Mark Mancina: Sheepish • August Rush • Camille • Without a Badge • Like Dandelion Dust.
Harry Manfredini: Dead and Gone • That's Amore.
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 • I Know Who Killed Me.
Nathaniel Mechaly: Sans moi.
Alan Menken: Enchanted • The Frog Princess.
Guy Michelmore: Doctor Strange.
Randy Miller: Last Time Forever • Shanghai Red • **Second Chance Season**.
Robert Miller: Teeth • The Key Man • Trumbo.
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.
Trevor Morris: Matching Blue.
Mark Mothersbaugh: Mama's Boy • Quid Pro Quo • Fanboys.
John Murphy: Sunshine.
Peter Nashel: Wedding Daze.
Javier Navarete: **His Majesty Minor**.
Blake Neely: Elvis and Anabelle.
Roger Neill: Take • Scar.
Randy Newman: Leatherheads.
Thomas Newman: Nothing Is Private.
Marinho Nobre: Left for Dead.
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 • War Made Easy.
Martin Phipps: Growing Your Own.
Nicholas Pike: The Shooter.
Antonio Pinto: Love in the Time of Cholera.
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 • The Secrets of Jonathan Sperry.
Brian Reltzell: 30 Days of Night.
Joe Renzetti: 39 • Universal Signs.
Graeme Revell: Marigold.
Graham Reynolds: I'll Come Running.
Carmen Rizzo: The Power of the Game.
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 Pitts-burgh • The Girl in the Park.
George Shaw: **Victim** • **Sailfish**.
Edward Shearmur: 88 Minutes • Dedication • The Other Boleyn Girl.
Howard Shore: Eastern Promises.
Ryan Shore: The Girl Next Door • Numb.
Carlo Siliotto: La Mismá Luna • The Ramen Girl.
Alan Silvestri: Beowulf.
Samuel Sim: Awake.
Marcus Sjöwall: Dreamkiller.
BC Smith: Greetings from the Shore.
Damion Smith: Stompin.
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 • Army of the Dead.
Mark Suozzo: The Nanny Diaries.
John Swihart: The Brothers Solomon.
Johan Söderqvist: Walk the Talk.
Joby Talbot: Son of Rambow.
Frederic Talgorn: Asterix at the Olympic Games • Largo Winch • Dragon Hunters.
Francois Tétaz: Rogue.
Mark Thomas: Moondance Alexander • Tales of the Riverbank.
tomandandy: The Koi Keeper.
Pinar Toprak: Blue World • Dark Castle • Serbian Scars.
Jeff Toyne: Shadow in the Trees • The Third Eye.
Thanh Tran: Cult.
Gregory Tripi & Kyle Batter: **Dark Storm** • **Termination Point**.
Ernest Troost: Crashing.
Brian Tyler: 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 Conjuring.
John Williams: Indiana Jones IV • Lincoln.
Tim Williams: Afterthought • A Dog's Breakfast.
Debbie Wiseman: Flood • **Amusement**.
Lyle Workman: Superbad.
Alex Wurman: The Nines • The Baker • Bernard and Doris • Baggage.
Gabriel Yared: Manolete • 1408.
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: The Simpsons.