



Poll: 95% say US PROs should disclose foreign royalty charges

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ments details of the charges and fees they deduct from incoming payments to their members from foreign royalty societies. Currently, only the remaining amount after any charges, deductions and service fees is listed on member statements. **p:3**

AFM Vegas show-down this week

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The winner for AFM President will be faced with healing the union's largest crisis in years, with recording musicians having created their own competing union while demanding major changes from the AFM, non-AFM recording locales. **p:3**

Composer revisiting the Hostel

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■ SCOREBOARD ■

HOSTEL PART II Nathan Barr

■ Composer Nathan Barr has been there before – and now he revisits the violent and frightening *Hostel* again, scoring Eli Roth's sequel with an exciting score for orchestra and featuring prominent use of the glass armonica. The orchestral parts of the score were recorded in Prague, but the percussion bits in the score were recorded at Abbey Road in London, with Gary Kettle playing stuff like trash cans filled with chains, actually used in the score for *Lord of the Rings*. **p:7**

Nathan Barr revisits the violent grounds of *Hostel* in the score for Eli Roth's sequel.



Ronald Stein 5-CD collection

■ Percepto Records has released a massive 5-CD set featuring eleven scores composed by Ronald Stein. **p:10**

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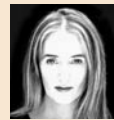
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This Week on

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!

Poll: 95% say US PROs should disclose foreign royalty charges

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Currently, only the remaining amount after any charges, deductions and service fees is listed on member statements, leading some members to believe that this is the actual amount sent to them by the foreign societies. In fact, in most cases it is not, and the original amount sent to the member is not disclosed on member royalty statements, nor are the amounts

of the charges and fees deducted from those incoming payments.

“Good business practices demand that financial service companies who handle hundreds of millions of dollars of money for others disclose their specific fees and deductions on member statements,” stated Film Music Magazine publisher Mark Northam.

Northam continued, “These organizations quietly deduct millions of dollars every year in charges and fees from incoming foreign royalties and fail to disclose the details and amounts of these deductions on member royalty statements. To make matters worse, the policies adopted by many societies worldwide do not allow members of US societies to speak directly to the foreign societies, so there’s often no way for ASCAP and BMI members to confirm with a foreign society exactly how much money they were sent in care of their US society. This lack of transparency

isn’t good for writers, and removes the most basic check and balance in any payment system – the ability to confirm the actual amount sent by the payor. We would never settle for this kind of lack of disclosure on a bank statement, and we shouldn’t tolerate it on royalty statements.”

The problem affects primarily writers, as US publishers often hire foreign subpublishers to collect performing rights royalties directly from foreign societies and remit those monies directly to the publishers, avoiding the foreign royalty departments at the US societies altogether. While publishers are allowed to appoint local collecting agents such as subpublishers, and can belong to both ASCAP and BMI at once, writers are only allowed to be a current member of one US society at a time and are generally prohibited from appointing local collection agents in foreign countries. **mn**

FROM THE PUBLISHER

Dear Readers:

This week marks the 2007 AFM Convention and the culmination of a nasty, personal civil war that has raged within the AFM between factions supporting current AFM President Tom Lee and those supporting his opponent in the election, Local 47 President Hal Espinosa.

Regardless of who wins, the AFM President will have a long way to go to heal the gaping chasm that has developed within the AFM between recording musicians, especially those in LA, and the rest of the union.

But any way you look at it, you have to admire the musicians’ union for capturing the collective energy of musicians and channeling that towards a collective stance on important business issues. Regardless of which AFM President candidate you support, the AFM has continued to serve as a forum where competing issues can be addressed by the industry as a whole.

Composers should be so lucky to have a collective like the AFM. ASCAP and BMI focus primarily on protecting copyright owners, which often composers are not. We need our own collective, and I don’t mean a politically-oriented elitist social club that is paid for by the same people – ASCAP and BMI – that we should be independently lobbying for better performance royalties for instrumental music. We need a representative, financially independent organization that finally provides a voice for composers in the industry.

However out of date or out of touch some believe the AFM is, at least they provide a strong, independent voice in the industry for their members – something we as composers desperately need.

Mark Northam
Publisher
 mark@gmdgroup.com

OPENING THIS WEEK



THEATRICAL

- *1408* (Gabriel Yared)
- *Black Sheep* (Victoria Kelly)
- *Evan Almighty* (John Debney)
- *A Mighty Heart* (Harry Escott)
- *You Kill Me* (Marcelo Zarvos)

DIRECT-TO-DVD

- *In a Dark Place* (Adam Pendse)
- *Max and Mona* (Philip Miller)

AFM Vegas showdown this week

Leaders and delegates of the American Federation of Musicians face off beginning Monday on what may be the most controversial and confrontational national convention it has conducted in recent years.

The winner for AFM President will be faced with healing the union’s largest crisis in years, with recording musicians having created their own competing union while demanding major changes from the AFM, non-AFM recording locales including Seattle doing major recording business, and non-union financial core orchestras about to compete for recording sessions.

The election held at the AFM convention includes many posts, but the most important and controversial race of all is that for AFM President, currently held by pianist Tom Lee. Lee is opposed by Los Angeles Local 47 President Hal Espinosa, a favorite of recording musicians. The nasty public battles between Lee and some

groups of recording musicians has spilled into the press in recent months, and according to reports from AFM insiders, is intensely personal and bitter. Both Lee and the leader of the Recording Musicians Associations International, top studio oboe player Phil Ayling, have chastised each other publicly for months now, and the battle for the AFM Presidency promises to shape AFM policy for years to come in the area of recording musicians and film, television and videogame score recording contracts.

Internet Blogs such as [“The AFM in Trouble”](#) have become the latest battleground in the Lee vs. Espinosa race, with anonymous posters publishing scathing critiques and accusations against both candidates and their supporters.

Film Music Magazine will provide continuing coverage of the AFM convention from Las Vegas, with special reports issued as events unfold and a complete recap of convention highlights in next week’s Film Music Weekly. **mn**

BMI names Hanna Pantle Asst VP

BMI has announced that Hanna Pantle has been named Assistant Vice President, Corporate and Media Relations. Pantle will continue to oversee the company's global media strategy as well as direct BMI's Media Relations teams in Los Angeles, Nashville and New York, and will remain based in Los Angeles.



During her tenure at BMI, Pantle has been responsible for the overall media campaigns for BMI's Awards dinners including Pop, Latin, Film/TV Awards and London; BMI's publicity and marketing at the SXSW Music Festival and Sundance Film Festival and the company's New Media Licensing communication initiatives.

Del Bryant, BMI President & CEO, said, "Hanna's leadership and vision has served an important role in conveying the impor-

tant role BMI plays in the development of careers, our leadership in all aspects of royalty administration, our many landmark initiatives in technology and licensing, and our work in protection of intellectual property. Her energy, intellect and strategic planning capabilities, coupled with her years of experience in music industry communications, distinguish her as one of the industry's most successful media relations professionals." **mn**



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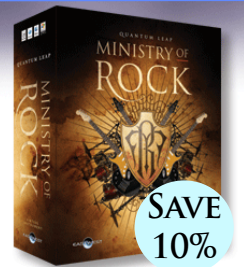
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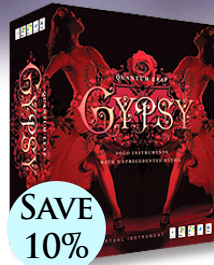
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SIGNINGS & PROJECTS

Fox confirms Horner on Cameron's 'Avatar'



20th Century Fox has confirmed to FMW that James Horner will score James Cameron's upcoming science fiction adventure *Avatar*.

The Gorfaine-Schwartz Agency announced Horner's involvement in the picture several weeks ago, but deleted the information on their web site since no deal was in place yet. Last week, however, 20th Century Fox confirmed to Film Music Weekly that Horner is indeed going to compose the music for the film, which means that the composer is now set to work with James Cameron for the third time. Their two previous projects were *Aliens* (1986), widely recognized as a film music classic in the science fiction genre, and *Titanic* (1997), which resulted in the

best-selling soundtrack album of all time.

Avatar, which is scheduled to premiere on May 22, 2009, is a sci-fi story about a war veteran who is brought to the planet Pandora, where humans find themselves at odds with each other and the local Na'vis, the humanoid race that inhabits Pandora. The cast includes Sam Worthington, Zoe Saldana, Sigourney Weaver and Laz Alonso.

James Horner is also scoring another epic adventure, *The Spiderwick Chronicles*, directed by Mark Waters, for release on February 15, 2008. **mc**

Mark Isham: Lions for Lambs



■ Veteran filmmaker/actor Robert Redford reunites with composer Mark Isham. Redford has hired Isham to score his new film, *Lions for Lambs*, a political thriller where Tom Cruise stars as a congressman,

Meryl Streep as a journalist and Robert Redford as a professor, all of them involved in a case about injuries sustained by two Army rangers behind enemy lines in Afghanistan. United Artists produces the film which is scheduled to be released in November next year.

Richard Gibbs: Cleaner



■ Richard Gibbs, a composer best known for lightweight comedies such as *10 Things I Hate About You*, *Fun With Dick and Jane* and *Doctor Dolittle*, has begun work on Renny Harlin's new film, *Cleaner*. This is an action thriller starring Samuel L. Jackson, Eva Mendes, Ed Harris, Luis Guzmán and Robert Forster, produced by Millennium Films and Anonymous Content. Shooting of the film ended in mid-March and it's now in post-production, release date is pending.

mc

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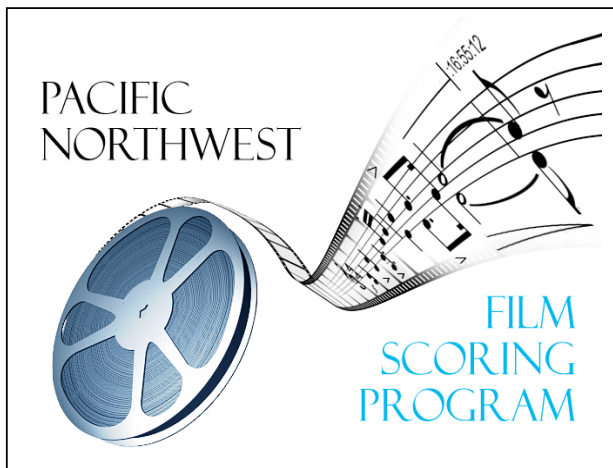
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Recent graduates of The Pacific NW Film Scoring Program offer the following feedback;

"...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
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Barr returns to the Hostel

NATHAN BARR scores **HOSTEL PART II**

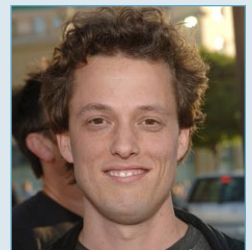
BY MIKAEL CARLSSON

You are returning to Eli Roth's pretty macabre *Hostel* world in the sequel to the first film which came out two years ago. Is this is your first sequel? What special advantages and challenges did you encounter when doing a follow-up to a previous success?

Yes, this is my first run at a sequel, and it was a good experience. When Eli first discussed the project with me he stressed that this was *Hostel Part 2*, and not *Hostel 2*. He literally wanted the story to pick up where the first one left off, and therefore he wanted the score to pick up

where the first one left off. He wanted me to use the same thematic material, the same orchestra lineup, and the same musical language. Therefore I went into the film without having to go through the often times difficult process of discovering themes, though there is a new theme for the character Axel, which as it turns out is my favorite theme in both scores, and also Eli's! I also got to write a 6+ minute end credit suite and develop Axel's theme and the four-note *Hostel* motif a bit further than I had the opportunity to within the film itself. The suite is very different from anything else in the film, but really demonstrates how much further these simple themes can be developed.

THE TOP 10: NATHAN BARR



Nathan Barr's best-known films:

1. Grindhouse (2007)
2. Hostel (2005)
3. Cabin Fever (2002)
4. The Dukes of Hazzard (2005)
5. Beerfest (2006)
6. Club Dread (2004)
7. Hostel Part II (2007)
8. Beyond the Mat (1999)
9. From Dusk Till Dawn 3 (2000)
10. 2001 Maniacs (2005)

Source: IMDb

Nathan Barr is represented by First Artists Management.

DID YOU KNOW?

- Nathan Barr is married to famous soprano Lisbeth Scott (*The Passion of Christ*).
- Nathan Barr got his first musical education in Japan at the age of four.
- Nathan Barr is an eclectic instrumentalist who among other things plays the cello, guitar and glass armonica. He performs more than 20 instruments in his *Cabin Fever* score.
- Worked with legendary ZZ Top guitarist Billy Gibbons to perform on his score for *The Dukes of Hazzard*.

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, Zoey Deschanel, Jon Heder, James Woods.
Production company: Sony Pictures Animation.

When you created the sound of the score for the first film, what did you want to achieve dramatically – what was the main goal of that score? And for *Hostel Part II*, was the role of the music similar?

Let me actually start with *Cabin Fever*, which was the first time Eli and I collaborated. In *Cabin Fever* the intent of the score was to blur the line between sound design and music by using atmospheres and textures created largely with non-orchestral instruments recorded in my own studio. The film was deliberately rustic in its look and so the score followed suit. *Hostel* on the other hand was a much more polished film and definitely needed to be more musical, so Eli and I both felt it should be orchestral. I think the purpose of the music in all of Eli's films is to shock, compliment, enhance, and in some cases even overpower what is going on in the film at a particular moment.

The *Hostel* films are both prime examples of a new subgenre in horror films: torture flicks. They are pretty intense, and really adrenaline-pumping. Do you feel that you are able to evoke any other emotions than fear in these films?

I think there are some very sad moments in both *Hostel* films, notably in the first film where Paxton begs his torturer to spare his life. It was this moment, in fact, that first turned me onto the idea of using my glass armonica because it produces such a haunting sound. There are several of these melancholic moments in the second film as well, and once again the glass armonica really lent itself to bringing out the sorrow in those scenes. Because Eli takes his characters to emotional places other than sheer panic, I am thus able to also take the score to other places.

Music for horror films is often somewhat experimental, and I suppose that *Hostel Part II* is no exception? Can you describe some of the cool tricks you used in this film?

In terms of orchestral effects in these films, they sort of follow what has become pretty much the standard language for the genre – lots of string and brass effects, harmonics and trills. So I'm not sure I can call the textures I am using experimental, but there is a chase sequence in *Hostel Part II* where percussionist Gary Kettle played a trash can at Abbey Road that was filled with chains used in the score for *Lord of the Rings*. Maybe this counts as experimental?

What is it like to work for Eli Roth? This is your third film together, right? Is he a film score fan?

Eli is a huge film score fan, and knows horror films and their scores better than anyone else I know. He's turned me onto some really great synth horror scores from the 70's that I never would have found without him. And I guess that's one of the aspects of working with Eli that is so thrilling – he just loves horror films and I share that love, and so we speak a very similar language. I think Eli would agree with me when I say that some mornings I wake up and can't believe that I get paid to do this for a living – it's just loads of fun most of the time, and even when it's stressful, it's still better than many jobs I can think of.

Where did you record the score? Any cool stories about the sessions?

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Both scores were recorded at CNSO Studios in Prague with an orchestra there called the Filmharmonic Orchestra, an ensemble largely made up of players from the Czech Philharmonic. The sessions ran very smoothly. For me, the highlight of producing the score for *Hostel Part II* was spending five days at Abbey Road in Studio 2 where we did several percussion sessions and then mixed. Scoring mixer/recordingist Andrew Duddman did an outstanding job, and I hope to work with him again in the future, and of course to work at Abbey Road again.

Who are your main influences, by the way? In horror music there are certainly some pretty influential composers to look up to.

One of my favorite horror scores of all time is Wojciech Kilar's score to *Bram Stoker's Dracula*. It plays like serious concert music, and the textures and themes he created are spectacular and so effective. It's one of those examples for me where you witness the perfect marriage of music and picture. I've heard people compare some of the music in *Hostel* to Chris Young's, which I certainly take as a compliment.

You also recently scored another horror film, *Rise: Blood Hunter* starring Lucy Liu. That seems to be a pretty cool picture. What kind of score did you write for that film?



Rise was a lower budget film, so there was no real opportunity for live orchestra, so I ended up dealing more or less completely with the sampled world, though I did use my electric cello quite a bit which helped bring the score to life.

And then you also wrote the music for a film noir spin-off, *Watching the Detectives*, which also stars Lucy Liu - what is this with you and Lucy Liu? Anyway, can you tell me a little about that score? I smell... jazz, perhaps?

Working on two Lucy Liu films back to back was total coincidence, and a funny one at that! This was a fun score to write because it is so different from anything else I've done, and I always welcome variety. This film was super-low budget so the only live musicians on it are a sax player I brought in to replace several of my sampled sounds, and then myself on cello and Theremin. It's not often that one works on a film where Theremin is called for by the director, but Paul Soter had an on-camera sequence where someone is playing the Theremin, so I incorporated it into the score as well.

Finally, do you have a dream project? What would be the coolest and most challenging and rewarding kind of film to score for you?

My dream project is any project that brings me into contact with highly skilled, highly intelligent directors who are in the business for the right reasons, and who believe that I am the only composer in the world who is exactly right for their film, and who will inspire me to work harder than I ever have before to produce a score worthy of their film.

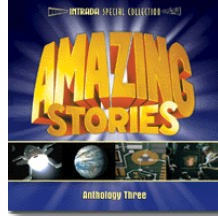
THE SCORE: HOSTEL PART II

Composer: Nathan Barr.
Orchestrations: Karen Guthery, Penka Kouneva, Danail Getz.

Other team members: Bruno Coon (music editor), Andrew Dudman (score mixer), Filmharmonic Orchestra, Prague (orchestra), Cenda Kotzmann (engineer), Bonnie Lavine (preparation), Petr Pycha (contractor), Junko Tamura (preparation).

Third 'Amazing' CD from Intrada

■ Intrada Records has just announced the third volume of music from the 1980s TV series *Amazing Stories*. The new 2-CD set features music composed by John Williams (including his music for the Spielberg-directed episode 'The Mission'), Michael Kamen, Alan Silvestri, Bruce Broughton, John Addison, Fred Steiner, Billy Goldenberg and Pat Metheny. Jon Burligame provides the liner notes.



Ronald Stein 5-CD collection

■ Percepto Records has released a massive 5-CD set featuring eleven scores composed by Ronald Stein. The collection is entitled *Mad, Mob & Macabre: The Ronald Stein Collection*, and features scores such as *Dementia 13*, *The Terror*, *Spider-Baby*, *The Last Woman on Earth*, *Attack of the Crab Monsters* and *Atlas*. All of the scores have been remastered from Stein's personal archives. Release is limited to 1,000 copies.



Rejected score for 'Pollock' on CD

■ Did you know that there was an original score that was rejected when Ed Harris directed his first feature, *Pollock*? Yes, Jeff Beal wasn't the first composer on board the project. Before, Donald Rubinstein had written a score that was never used in the film. This music will be released on CD by Perseverance Records in August, together with Rubinstein's seminal jazz score for the 1977 cult movie *Martin*, directed by George A. Romero. **mc**

COMING SOON!

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
- *The Rocket Post* (Nigel Clarke / Michael Csányi-Wills) – MovieScore Media

JULY 10

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

JULY 17

- *Hostel Part II* (Nathan Barr) – Varèse Sarabande
- NEW** *Shadow in the Trees* (Jeff Toyne) – MovieScore Media

JULY 24

- *Babylon 5: The Lost Tales* (Christopher Franke) – Varèse Sarabande
- NEW** *Film Music Masterworks: Film Music by Maurice Jarre* (Maurice Jarre) – Silva Screen
- NEW** *Film Music Masterworks: Film Music by Nino Rota* (Nino Rota) – Silva Screen
- *The Simpsons* (Hans Zimmer) – Adrenaline

JULY 31

- NEW** *Skinwalkers* (Andrew Lockington) – MovieScore Media

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MovieScore Media presents the Original Motion Picture Soundtrack

THE PIANOTUNER OF EARTHQUAKES

A FILM BY THE QUAY BROTHERS

Frighteningly beautiful – beautifully frightening!

Music Composed, Orchestrated and Conducted by
CHRISTOPHER SLASKI

Also featuring music by Trevor Duncan • Available now on CD and online!

“Who’s On *Your* Team?”

BY RON HESS

Congratulations! From that phone call you just received, you are now a professional composer with a lot of printed music to produce. Even if it’s not for the first time, you now have two posteriors to save, yours *and* your client’s. You’re now responsible for a production chain requiring a team of professionals, each wearing a different “hat.” No matter how many of them you decide to put on yourself, those jobs must still be done, and done well, for you to succeed at fanny-salvaging.

Here’s your A-Team: the Orchestrator, the Score Proofreader, the Copyist, the Contractor, the Conductor, and the Score Supervisor. Here’s what they do:

The Orchestrator: Is responsible for turning a complete, detailed sketch (by assigning appropriate orchestral colors and textures) into a finished score which is so complete and competently realized that it can be recorded with no questions and minimum “takes.” If the sketch isn’t complete, then he is arranger, and will seek more pay. If the sketch is missing or is entirely verbal, then he is a ghostwriter, and will want ASCAP/BMI credit, a lot more money, or both. Never assume that you can upgrade the responsibilities of your orchestrator in mid-project. Always work it out beforehand.

The Score Proofreader: Is responsible (when there’s no separate orchestrator) for finding every score flaw that can hurt the performance. When I do it, especially on ex-

tremely complex animation action cues, I give the whole score 4 passes: (1) A vertical note check, including enharmonic spellings, range problems, and discrepancies, (2) a rhythmic check, looking for incomplete bars and mismatched or incompetent rhythms, (3) a dynamics check, looking for missing, insufficient, or illogical dynamics (never leave a player unsure of his current dynamic) and (4) a horizontal, stave-by-stave continuity check, assuring the presence of all instrument, mute, and bowing changes, correct harp pedalings, missing word expressions, etc. Now that the score is complete, it goes to...

The Copyist: From the perfected score (in paper or notation-software form,) produces the parts that perfectly reflect that score, laid out so that it is sight-readable without questions by professionals in minimum time, and spaced out enough to allow for last-minute pencil alterations. Once proofread, the parts are reproduced on sturdy, oversized paper, taped for silent page turns, and organized by the Librarian (usually the copyist) into folders for distribution at the session. The copyist/librarian stands by at the session to make any last-minute alterations as needed by the composer, and collects the music afterward for archival.

The Contractor: Hires players with vital musical skills. Keeps watch on the budget and advises on possible cost-cutting strategies. Manages the payroll and union paperwork. Attends and manages the session. Finds replacement personnel in emergencies.

The Conductor: Obvious, but what makes a valuable one? The ability to lead, not just beat time to click. A great one scans the nuances of the score so well (even while sight-reading) and cues the players so effectively that they have the confidence to give 120% on every entrance of each cue’s first “take,” occasionally allowing it to be the final one. Rehearses effectively without click, salvaging valuable time. Simply put, the better the conductor, the more and better your output and in less time.

The Score Supervisor: The composer’s quality-control person in the booth who monitors the score during the performance. Whether or not you are on the podium, you have no time to waste figuring out where the problems are in each “take.” Often the orchestrator, (who knows the music better?) the “booth god” is your last line of defense against a flawed recording.

These are your essential teammates. With the advancement of computers, it is increasingly possible to consolidate, but certainly not eliminate, some of them. Whatever your budget, if you value your career, these principles cannot be ignored. ■

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



Big 3 Notation Programs Now Go VSTi

By PETER LAWRENCE ALEXANDER

MUSIC TECHNOLOGY AND YOU

About 72 hours ago, the composing world was pleasantly shocked at the announcement from Sibelius, now owned by Avid (AVID), that the newly released Sibelius 5 can now make use of VSTi players from EastWest, Vienna, Native Instrument players, HALion, Spectrasonics - in short, *all*. This announcement heralds yet another major industry change for music scoring production in 2007. Now, for the very first time in music history, composers can work in a notation program, using professional grade samples, scoring linearly (as on paper) with dynamics and orchestral effectis, and with all three programs, hit a command and have their music converted into a wav/aiff/mp3 file, including audio effects. We'll look at all three notation programs in the chronological order in which VSTi implementation reached market.

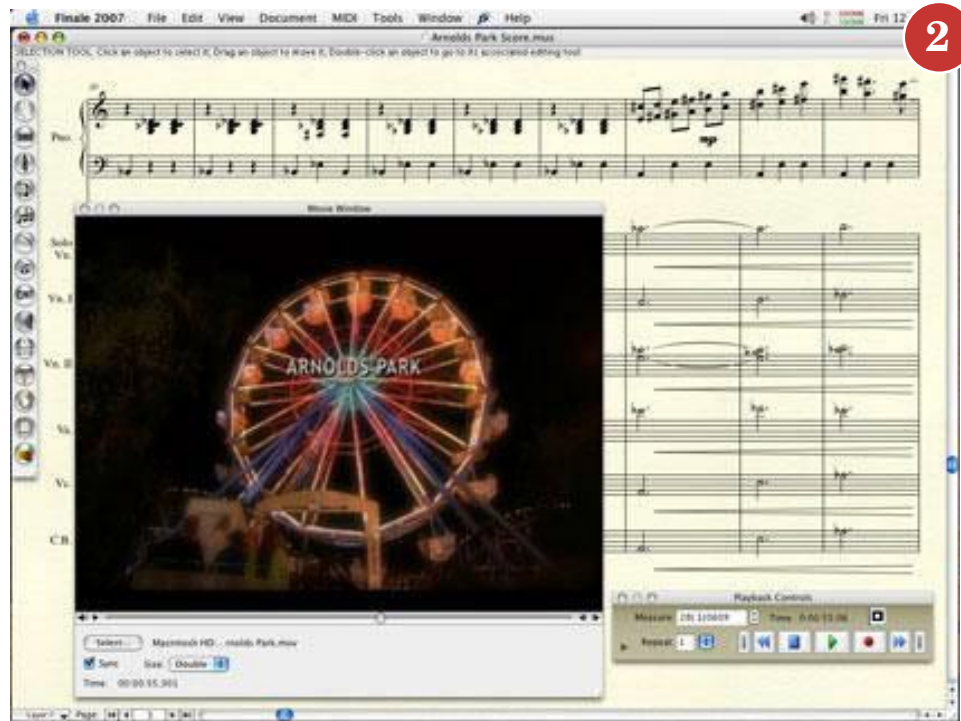
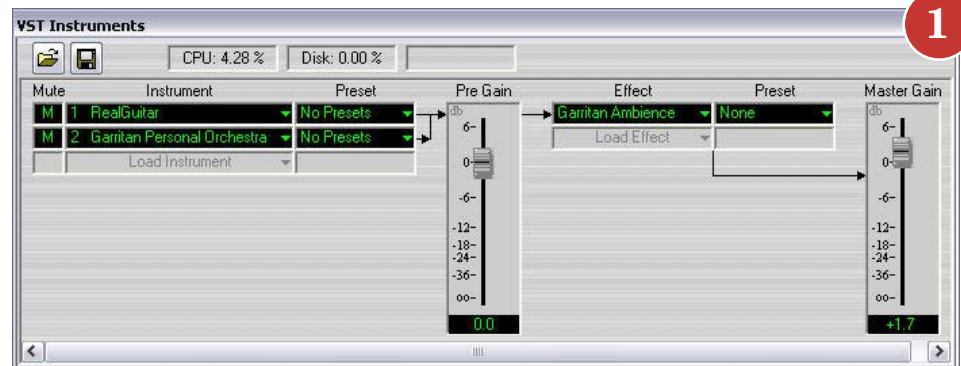
However, another, less subtle change occurred with the release of Sibelius 5. From the elementary school to the university, academia can no longer avoid MIDI, recording, and music technology. And that includes traditional music schools all the way to religious schools with some form of liturgical degree. Music tech is here to stay, and it's now time for schools to wake up and smell coffee.

■ Overture 4 by Geniesoft

1 The first out was [Overture 4](#) as demonstrated at the [January 2005 NAMM](#) show. Overture was originally known as Encore. Was sold to Cakewalk, who later spun it off to the imaginator of the program, Don Williams. Don was the first to have the VSTi function and the first to be able to create a wavefile of the recorded performance. Don has tested most of the major libraries and has been known to work with composers to set up custom templates. [MIDI editing](#) can also be done directly on the score.

■ Finale by Make Music

2 After Overture 4 came Finale. [2007 specifically](#). You could implement a VSTi



in v2006. But for official VSTi implementation, 2007 is the version. Like Overture you can create an [audio file](#) of your music. Finale now has SMPTE/MTC support, enabling you to import video and score. Says the [Finale web site](#),

“Import digital video and Finale automatically synchronizes it with your music. View the resizable Movie Window as you compose, edit, and play back your score, enjoying new video features like ‘Fit to Time.’ Finale’s integrated



video support empowers you to set frame rates, write time code into your score, AND send SMPTE/MTC to external devices. Recent soundtracks prepared with Finale include *The DaVinci Code*, *Pirates of the Caribbean: Dead Man's Chest*, *Million Dollar Baby*, *Harry Potter and the Prisoner of Azkaban*, and *Finding Neverland*." The screenshot below shows how Finale scrolls the full score linearly. With VSTi implementation available, a composer can do mock-up and score *once*. BTW, MakeMusic, Finale's creators, are publicly traded (MMUS).

■ Sibelius 5

3 Sibelius, now owned by Avid (stock symbol AVID), coming out last may not have hurt them at all. In looking at this update, I'm reminded of Pepsi product development procedures - find the best and do better. On the surface, it looks like Sibelius has done

this. The VSTi mixer is very simple. In the screenshot below, you see a CPU meter, and the option of selecting a sound or an effect. In the screenshot, you can select between the Kontakt player or K2, or even PLAY, Vienna Instruments, and so on.

4 Borrowing from Finale, Sibelius has [Panorama view](#). And it's very elegant.

5 You can also import video and score to it. Sibelius even provides sample vids to practice film scoring with. *That's cool*. Here's what the Sibelius site says. Pay close attention to the last sentence. "Sibelius calculates the time position (timecode) of every bar and the total duration of the score to high precision - useful for film/TV scoring, or for any work which requires timings. Timecode is written above barlines and shown as a digital clock during playback, taking into account tempo marks, irregular bars and rits/accels. Display

formats include seconds, centiseconds and various frame rates. (This feature does not display or sync to incoming SMPTE or MTC.)" So clearly, some clarification on this is in order.

For sounds, being owned by Avid means sounds coming over from M-Audio. M-Audio keyboards and monitors are now promoted on the Sibelius site.

■ Conclusion

Fortunately, it's summer. So if you didn't have anything "fun" to do or learn on vacation, now you do. To paraphrase Shakespeare, "et one, Brute."

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

Neal Acree: Juncture.
Tree Adams: Keith.
Mark Adler: Noble Son (co-composer) • The Far Side of Jericho.
Eric Allaman: Race.
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 • Hallo-ween • 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 Debney: 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.
Richard Gibbs: *Cleaner*.
Vincent Gillioz: Pray for Morning • L'Ecart • Séance • Say It in Russian.
Scott Glasgow: Hack! • Toxic • The Gene Generation • Bone Dry.
Philip Glass: No Reservations • Cassandra's Dream.
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.

THE
SCORE
BOARD

Steven Gutheinz: Rothenburg.
Richard Hartley: Diamond Dead.
Richard Harvey: Legend of King Naresuan.
Paul Haslinger: Gardener of Eden • Shoot 'Em Up.
Alex Heffes: My Enemy's Enemy.
Paul Hepper: 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 Horner: The Spiderwick Chronicles. • *Avatar*.
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 • Lions for Lambs.
Steve Jablonsky: D-War • Transformers.
James Janisch: American Venus.
Adrian Johnston: Sparkle • Becoming Jane.
Bobby Johnston: American Fork • Stuck.
Tim Jones: Cryptid.
Trevor Jones: Fields of Freedom.
David Julyan: Outlaw.
Jan A.P. Kaczmarek: Evening.
John Kaefer: Room Service (co-composer).
Matthew Kjaerski: Room Service (co-composer).
George Kallis: Highlander: The Source • Antigravity.
Tuomas Kantelinen: Quest for a Heart • The Knight Templar • Mongol.
Laura Karpman: Man in the Chair • Out at the Wedding.
Rofe Kant: 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: Carnival de Sodoma • Then She Found Me • The Guitar.
Dario Marianelli: We Are Together • Goodbye Bařana • 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 Navarrete: His Majesty Minor.
Blake Neely: Elvis and Anabelle.
Roger Neill: Take • Scar.
Joey Newman: *Safe Harbour*.
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.

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 • *Still Life*.
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 Reitzell: 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 Sayfritz: Until Death.sake.
Brad Sayles: The Bracelet of Bordeaux.
Lalo Schiffrin: Rush Hour 3.
Marc Shaiman: Hairpsray • 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 Mlmsa Luna • The Ramen Girl.
Alan Silverstein: Beowulf.
Samuel Sj: 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.
Jina Suredi: *Sextet*.
Mark Suozzo: The Nancy 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.
Matthias Weber: *Silent Rhythm*.
Craig Wedren: The Ten.
Cody Westheimer: Benny Bliss and the Disciples of Greatness.
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.