



Director
Matt Schrader
ms@epicleff.com

Producer
Jonathan Willbanks
jw@epicleff.com
405-655-1267

Distribution agent
Jason Ishikawa, Cinetic Media
jason@cineticmedia.com

Trailer: <https://vimeo.com/179512030/1dd4cd2358>

Website: <http://www.SCORE-MOVIE.com>



Statement by the Director

Goosebumps. In more ways than one, this film was born from them.

Like many a cinephile, I remember the stirring rhythms of *The Good The Bad and The Ugly*, the spine-tingling orchestral finale of *E.T. The Extra-Terrestrial*, and the pounding, adrenaline-pumping awe of *The Dark Knight's* final ride.

These are moments where, almost inexplicably, we as viewers transcend the story we're being told. The music speaks to us in ways we can't intellectually grasp — but in ways our heart still can.

These moments prove that the right picture paired with the right sound can create a physical change in our heartbeats, our tear ducts, even our arms and legs. They create chills. Cold shivers. Goosebumps.

Film music speaks to us in a language we can understand, but few of us can speak.

But what if we could? How much more could we appreciate the talents of those musical storytellers?

SCORE: A FILM MUSIC DOCUMENTARY grew from a personal exploration of film music's power into a focused examination of why we feel these moments, and what goes into making them.

Told entirely through the perspectives of film composers, directors and musicians, **SCORE** reveals the inspiration, instrumentation, ideas, challenges and triumphs of creating the modern Hollywood soundtrack.

In one of **SCORE's** early interviews, legendary composer Hans Zimmer made a careful distinction between music's role in film versus its performance.

After scoring 150 films — including *Rain Man*, *The Lion King*, *Gladiator*, *Pirates of the Caribbean*, *The Dark Knight* and *Inception* — Zimmer expressed film doesn't just allow for a score to exist; the film medium sets the stage for it.

"Film music can elevate," he said.

Over two years, **SCORE's** team has left jobs, sacrificed thousands of hours, and traveled around the world to collect the most definitive body of interviews, behind-the-scenes footage and archival collections ever compiled for this feature-length documentary. The result is a testament to the small, unpaid team that saw potential in an idea about why film music gives us

goosebumps — and a testament to the composers who shape these powerful, awe-inspiring moments.

We hope you'll enjoy SCORE: A FILM MUSIC DOCUMENTARY not only as a privileged look at a secretive and little-known art form, but as an exploration of music's ability to evoke powerful emotions in us, and a tuneful celebration of film scores beloved the world over.

Matt Schrader

Director

SCORE: A FILM MUSIC DOCUMENTARY

Director/Writer

Matt Schrader is a three-time Emmy Award-winning news producer and filmmaker and a graduate of the University of Southern California's School of Cinematic Arts. As a special projects producer for news agencies including CBS and NBC, his stories have changed lives, laws and resulted in millions of dollars returned to consumers and communities. In 2014, he left a job with CBS to pursue SCORE: A FILM MUSIC DOCUMENTARY full time — a gamble that resulted in the film becoming one of the most popular crowdfunded documentary projects of the year. Matt also attended the USC Annenberg School for Communication and helped found and grow the Southern California Business Film Festival in 2008. SCORE: A FILM MUSIC DOCUMENTARY is Matt's first feature-length documentary.

Producers

Robert Kraft is the former President of Fox Music, which produced Avatar, Titanic, Moulin Rouge and many more under his direction. An Oscar, Golden Globe and Grammy-nominated composer, Kraft co-produced all of the Oscar- and Grammy Award-winning songs in "The Little Mermaid," including the Academy Award-winning song "Under The Sea." Kraft is a member of the Music Branch of the Academy of Motion Picture Arts and Sciences.

Jonathan Willbanks is a producer, entrepreneur and technologist who has consulted and spearheaded distribution for more than a dozen independent films. A graduate of USC's Business and Cinematic Arts joint program, his experience includes marketing and distribution for Disney Channel and The Moving Picture Institute, and technology-driven roles with GE, Apple and Verizon.

Kenny Holmes is a producer and national award-winning news and entertainment photographer at NBC in Los Angeles. His photography has won six major regional awards, including three Emmys and the Edward R. Murrow Award for videography, and a National Press Club Award.

Nate Gold is a director of photography and producer having worked on commercials, music videos, and features internationally. He is a graduate of USC's School of Cinematic Arts. In

2010, he founded and now operates SoundBite Studios, a music studio facility in Los Angeles specializing in helping high-profile artists and creatives refine and realize their craft.

Trevor Thompson is an Emmy Award-winning journalist and a graduate of USC's Annenberg School for Communication and Thornton School of Music. The son of BMI Award-winning composer Tim Thompson, Trevor's creative journalism and powerful human interest pieces have broadcast on stations across the country as well as CNN.

Crystal Chavarria is a producer, production designer and art department coordinator whose work has appeared in productions for Disney, NBC, CBS, Fox, Showtime, The CW and Starz. She is a graduate of the USC School of Cinematic Arts, where she graduated cum laude with a degree in film production and production designed and costume designed award-winning student films.

Credits

Writer/Director

Matt Schrader

Producers

Robert Kraft
Trevor Thompson
Jonathan Willbanks
Nate Gold
Kenny Holmes

Executive Producers

Matt Schrader
Jonathan Willbanks

Associate Producer

Crystal Chavarria

Directors of Photography

Kenny Holmes
Nate Gold

Editors

Matt Schrader
Kenny Holmes

Composer

Ryan Taubert

Supervising Sound Editor / Mixer

Kari Barber

Dialogue Editor / Re-recording Mixer

Peter Bawiec

Animation

Kyle Goodrich
Eastwood Allen
Matt Schrader

Color by Blacklist Digital

Tims Johnson
Narbeh Tatoussian

Justin Williams
Thomas D. Moser
Robert Schauer

Camera Operators

Crystal Chavarria
Jeff Cohn
Alex Miskei
Matthew Scheller
Matt Schrader



3/12/2016
'Score: A Film Music Documentary' Reaches Kickstarter Goal & Then Some



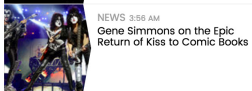
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'Score: A Film Music Documentary' Reaches Kickstarter Goal & Then Some

3/12/2016 by Phil Gallo



Composer Christophe Beck in a scene from *Score*. COURTESY PHOTO

The first-ever documentary on film scoring is heading into the final stanza of a [Kickstarter campaign](#) aiming for a final-stretch goal of \$100,000.

With more than two dozen interviews with film composers already shot, *Score: A Film Music Documentary* already has [Hans Zimmer](#) (see the clip below), [Danny Elfman](#), [Howard Shore](#) and Christophe Beck on board, in addition to executives, experts and filmmakers. Former head of music at Fox, Robert Kraft, recently joined the *Score* team as a producer.

"When we can spell out things, simplify them to a level where it's understandable [to people outside the industry], I think people will find it interesting," director Matt Schrader says of the filmmakers' vision for the project.

ASCAP Honors Top Film & TV Composers at 2015 Ceremony

Started last summer when Schrader left his job as a TV news producer in Sacramento to focus full-time on *Score*, the Kickstarter funds will allow him and his team to travel to New York and London to shoot for another two months or so.

Schrader, a first-time director, had long been fascinated by bonus material featurettes on DVDs and often felt short-changed when information about music was left out in favor of an explanation of special effects. While a student at USC, a conversation about *Dark Knight* with one of his partners on the film, Trevor Thompson, led them to believe there had to be a documentarian with a similar interest in the subject.

"It was so cutting-edge and there was not much done on how it was made," he says. "I figured surely somebody is doing something on [the subject]. That didn't happen."

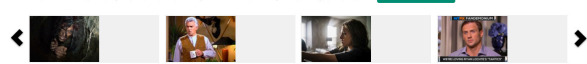
He started by reaching out to Shawn LeMone, ASCAP's VP of Creative Services, Film & TV/Visual Media, and composer John Debney. That led Schrader, Thompson and their team of Kenny Holmes, Nate Gold, Jonathan Willbanks and Crystal Chavarria - all associated with USC and under 30 - to other major names in the business. Oddly, none of them were aware of the film-scoring process when they started.

Schrader has a rough script for the film and intends to follow three to five storylines with different composers, show the evolution of film scoring and changes in musical styles and touch on "the specific moments in film where the notes give us goosebumps." He intends to show the political and financial climate that has shaped the modern world of composing for film.

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Watch Iconic Movie Music Get Made In An Exclusive Clip From New Documentary 'Score'

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John Williams, Howard Shore and more film composers at the legendary recording home of the Beatles

BY EMILY ROME @EMILYNROME | MONDAY, DEC 7, 2015 12:00 PM

Imagine "Star Wars" with no John Williams. "The Lord of the Rings" without Howard Shore's swells of epic music. It's actually not so easy even if you try.

Both of those composers are featured in "Score: A Film Music Documentary," currently in the works. You can see Williams and Shore in the HitFix exclusive clip from the doc at the top of this post, which spotlights movie music recorded in Studio 1 of Abbey Road Studios—the same room where the Beatles recorded their orchestral music. The clip also features Joe Kraemer talking about the recording space while he works on this year's "Mission: Impossible - Rogue Nation."

The documentary will explore the power of film music as an art form and will delve into the creative and technical process of scoring a movie.

As director and executive producer Matt Schrader describes it, "Score" is about how composers experiment and write a symphony that is designed to evoke feelings in us.

Schrader told HitFix that multiple times he and his film crew got to witness a composer "talking with his people on his team about why a certain note should go a certain way because it makes us feel something different. They worry about every single note that's in the score because they understand that it affects us."

DVD featurettes about the music composed for films like "The Dark Knight" and "Finding Nemo" inspired Schrader, an Emmy Award-winning producer, to make a feature-length documentary about film scores.

Over 50 people — from composers to directors to film critics — have been interviewed for "Score." (Schrader said that though some may not make the final cut of the film, he hopes to make extra featurettes using that footage.) Among the participants in the project are Hans Zimmer, James Cameron, Danny Elfman, "Battlestar Galactica" composer Bear McCreary and "The Social Network" duo Trent Reznor and Atticus Ross.



You can watch the latest trailer for "Score" above. Now, this trailer's got a little mystery waiting to be solved. What is the last track in the trailer, the music that starts at 1:46? It certainly sounds like some epic, moving piece of movie music — but it's nothing that the film score geeks waiting for this documentary have been able to identify since it appeared in the first trailer for the documentary earlier this year.

Schrader is keeping mum on where exactly that music's from.

"We purposely haven't told people because we don't want them to know yet," he said. "A lot of people have thought it's Hans Zimmer. Some people thought it's John Debnay, who's on the screen at that time. But I think we're gonna keep that [secret] for now because that will end up showing up in the film."

The director did tell HitFix that the mystery track was composed for a film (it's not from a trailer music library), and it's from a film that has been released. Perhaps it's some piece of unused, alternate music? Who composed it? And for what film? We'll have to wait to find out.

"Score" raised funds in a successful Kickstarter campaign in March. Today an Indiegogo campaign launched to raise the final funds for the film, which is aiming for an April 2016 release.

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Watch: Zimmer, Eifman and More Talk Composing in Upcoming Doc 'SCORE' (Exclusive)

Watch Zimmer, Eifman and More Talk Composing in Upcoming Doc 'SCORE' (Exclusive)



"Standing on the podium and hearing it for the first time, I guess it's like seeing your child for the first time," Oscar-nominated composer John DeLaney ('The Passion of the Christ') says in the trailer for 'SCORE: Fittingly enough, the feature-length portrait of the power of film music, in the works from a Los Angeles-based team of journalists, producers, and photographers, is a passion project for itself. Director and executive producer Matt Schrader and executive producer Trevor Thompson had to fund their personal savings to fund the movie, after first discussing working on a documentary together while classmates at the University of Southern California.

"There's clearly a sacrifice there," says Schrader, who left a career in journalism in Sacramento to work on 'SCORE.' "I never and I have both had to do some freelance stuff here and there to keep the money flowing. I just discovered I was acquainted with Schrader at USC, where we both worked at the student newspaper."

The idea for the film originated with Schrader and Thompson's shared interest in film scores, including the sonic innovations of Zimmer in music for 'The Dark Knight.' Zimmer is the latest composer to agree to appear in the film, which will also include interviews with DeLaney, Danny Elfman ('Good Will Hunting,' 'Milk'), Howard Shore ('The Lord of the Rings' trilogy), John Powell (the 'Bourne' trilogy), and many others.

READ MORE: 'Hans Zimmer on His Creative Marriage to Chris Nolan: 'I Don't Think the World Understands Our Business'

"Often, [the score] is relegated to the bonus feature section of the DVD of the film — it's kind of buried," Thompson says. "This is a way of expanding and deepening that... We're also going to have a hard time cutting the doc or even hundreds of hours we have down to 90 minutes."

The filmmakers, who've launched a Kickstarter campaign to fund the remainder of the production, including lighting and audio equipment, fees, taxes, and other operating costs, describe the process as a "pass of faith."

"We hadn't lined up any of those guys when we first started doing this," Thompson says. "We really have been just taking this one step at a time, building up a bigger and better interview, refining our understanding of film music, refining the questions we ask."



The film mixes these extensive conversations with composers and other film experts in lieu of voiceover narration, in part to give 'SCORE' away from the verbiage of broadcast news — in which Schrader and Thompson, both Emmy-winning journalists, are well-versed.

"I don't see this as a talking-head documentary," Schrader says. "I see this as an illustrative documentary that shows the process [of scoring films]." Ideally, he adds, when asked if 'SCORE' will feature his own original score, "we want this film to be completely made up of existing scores that have had a meaningful impact on the world."

The oral nature of the film's subject matter posed a particular challenge to director of photography Neil Gold, aka a USC alum who, like the "graphic" representation in Walt Disney's animated classic 'Fantasia' as an inspiration. From macro photography in the use of certain styles of lighting and coverage, Gold sought to capture film scoring in visual terms.

"Because this process is so magical, we really wanted to tap into that. It was kind of an interesting obstacle to think about," Gold says. "I really wanted to visually explore the ethereal world that most composers live on a daily basis... They're constantly swimming in these very amazing textures. Music is full of that. So I think you can also think about that in a visual way. There's also a lot of visual textures as well."

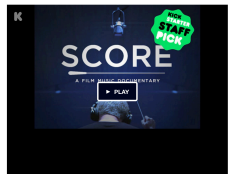
Name-checking "Birdman," "Inception," "The Homesman," "The Social Network" and "Game of Thrones." Thompson and Gold — whose production company, Epicent Media, also includes Kenner Holmes, Jonathan Wilbanks, and Crystal Chavarris — all highlight the "new Renaissance" described by composer and character actor Deborah Lurie ('Moulin and the Whore'). Increasingly, the filmmakers have been drawn to the inventive techniques and diverse genres on which contemporary composers now rely.

"These guys are really revolutionary in sound design," Thompson says.

"I always had this idea, this impression, that most film scores are created by very classically trained musicians, that they go through this very early process of learning how to compose," Gold adds. "But now that we're using much more contemporary music in film scores, they're really taking a nice detour away from that classical [tradition]... A film score in this day and age is not just orchestral."

Whether 'SCORE' becomes "the definitive source of information on this compound," as Thompson hopes, remains to be seen. But Schrader, already discussing plans for a limited theatrical and VOD release in late 2013, is confident that the subject of film music is close to viewers' hearts — maybe even closer than they realize.

"Our big realization has been that everyone loves film scores in some capacity," Schrader says. "If they love movies, they love movie scores as well."



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Documentary about film scores seeks final crescendo of Kickstarter funds

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BY BRIAN ANTHONY HERNANDEZ
MAR 14, 2015

LOS ANGELES — To the right of Kenny Holmes' half-eaten bagel, his phone flashes with notifications from a **Kickstarter** app, each pop-up message signifying a new donation to his already fully funded crowdfunding campaign to create a documentary about film scores.

Score: A Film Music Documentary, which will explore the world of composers and the powerful scores they produce for major movies, will include interviews with Hans Zimmer, Danny Elfman, John Powell and dozens more musical stalwarts.

SEE ALSO: [Who should do the 'Iron' 3 soundtrack, if not Daft Punk? 6 guesses](#)

Just from midnight to noon, local time, on Friday, 45 donors pledged \$2,230, bringing the total raised since Feb. 15 to more than \$91,000, Holmes showed *Mashable* at a local café.

"These guys are the modern Beethoven and Mozart and they're really keeping classical music alive,"

"These guys are the modern Beethoven and Mozart and they're really keeping classical music alive," said Holmes, the documentary's co-director of photography. "People really don't understand what these composers are doing — they may love the music, but this documentary will show them what they go through to create something so masterful."

Holmes and the doc's relatively small team of young co-creators reached their initial \$40,000 goal on Feb. 22, and then set a higher goal of \$100,000 — an amount they want to raise before the campaign's final day on March 16.

The extra funds will be used for distribution and marketing efforts, in addition to paying for trips to interview more composers, including Howard Shore and Alexandre Desplat.

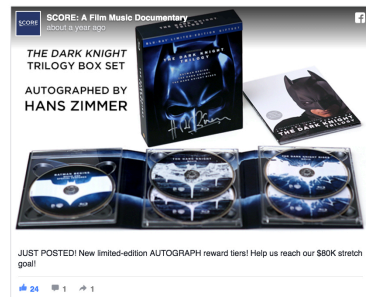
The composers in *Score* have enhanced such movies as *The Lion King*, *Gladiator*, *The Dark Knight*, *Pirates of the Caribbean*, *Interstellar*, *Batman*, *Edward Scissorhands*, *Spider-Man*, *Charlie and the Chocolate Factory*, *The Lord of the Rings*, *The Bourne Trilogy*, *Shrek*, *Harry Potter* and the *Gables of Fire*, *Guardians of the Galaxy*, *Frozen*, *Tron: Legacy*, *Scarface*, *Birdman*, *Star Wars*, *Jurassic Park*, *Indiana Jones* and more.

The documentary will debut some time in the fall or winter. Here's a sneak peek:



Robert Kraft, Fox's former head of music, is joining the effort as a producer alongside Holmes, director Matt Schrader, and the production team of Trevor Thompson, Nate Gold, Jonathan Willbanks, Crystal Chavarria and Derek Zhao.

Together, the team has been enticing potential donors with rewards based on how much money they pledge. For example, several autographed items will be given out.













For a full list of rewards and composers involved, visit [Score's Kickstarter page](#).

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Inside 'Score': Fundraised Doc on Scoring Exposes Hans Zimmer's Creative Fears (Video)

3:46 PM PDT 3/12/2015 by Phil Gallo, Billboard



Hans Zimmer
Matt Schrader

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'Lord of the Rings' Composer Howard Shore on Scoring 80 Movies: "I Often Felt Like Frodo"

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This article originally appeared on [Billboard.com](#).



PHIL GALLO, BILLBOARD
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