



"Glee" star Darren Criss serenades composer Alan Menken (far left) by playfully altering lyrics from his songs from "Beauty and the Beast" and "The Lion King," amusing Billboard editorial director Bill Ward. A fan of Menken's work since he was a youngster, Criss spoke of his days at the University of Michigan where he'd perform Menken's material. Once Criss finished his parodies, singer/actress Leanne Salonga joined him to sing "A Whole New World" from "Aladdin." Below, Menken, Salonga and Criss share a moment after the panel.

AT THE MOVIES

From award-winning composers to Darren Criss to esteemed music supervisors—the conference was a really big show

The creative process in film, TV and, especially, animation was thoroughly examined at the two-day Billboard/Hollywood Reporter Film & TV Music Conference, while prominent music supervisors got into the nitty gritty about budgets. At the conference's first panel, which explored how composers and directors connect in the independent film world, Lakeshore Entertainment senior VP of music Brian McNelis made a point that would be rephrased throughout the two days. "Talent is the entry threshold," he said, but "experience is what sells."

Held Oct. 24 and 25 at the Hollywood Renaissance Hotel in Hollywood, attendees were exposed to the inner workings of film and TV composers, network music supervisors, publishers, songwriters and musicians. The audience included such musicians as Phil Sully legend Bunny Sigler and Meters drummer Ziggy Modeliste, lawyers, managers, students and aspiring songwriters. The main room was packed during nearly every panel, the hallway jammed during breaks that provided networking opportunities. On the lighter side, "Glee" star Darren Criss and Broadway/

Disney animation songstress Leanne Salonga surprised Maestro Award winner Alan Menken with a performance that included "A Whole New World" and humorous reworking of Menken's tunes from his Academy Award-winning films like "The Lion King" and "Beauty and the Beast." Rita Wilson made a surprise appearance the morning of Oct. 25 to talk about her album *AM/FM* that Decca will release Feb. 7. The audience was treated to her recording of Felice and Boudleaux Bryant's "All I Have to Do Is Dream."

Attendees got an exclusive look at the processes of several music supes on panels that included prominent members of the Guild of Music Supervisors. John Houlihan, whose recent supervision credits include the CBS series "The Defenders" and 2010 documentary "Waiting for Superman," showed how a TV show can budget as little as a few thousand dollars for three songs in one episode and then spend \$90,000 on three tracks in the next episode.

In one example after another, executives from major broadcast and cable networks spoke enthusiastically about their open-

ness to independent music and undiscovered artists. They, along with music supervisors, drove home the point that music needs to be cleared easily, preferably around the world. Hiccups in the process, Disney Channel's Steve Vincent said, mean "the song is dead to me."

Two panels in particular drew rave reviews from attendees. On day one, musicians known for their pop, rock, folk and gospel work shared their experiences when crossing over into film. Linkin Park's Mike Shinoda, who's finishing his first score for the Sony film "The Raid," said, "I was kind of afraid to stretch myself too thin, but we made it work and it has gone more quickly than I ever thought, which bodes well for the next project, whatever that might be."

Twentieth Century Fox president of music Robert Kraft, who moderated the panel that included Take 6 co-founder Mervyn Warren, Tears for Fears' Curt Smith and singer/songwriter Peter Himmelman, was impressed with Shinoda's comments on the importance of accepting critiques whether they come from bandmates or directors. "Working in a band prepares you in a way for the collaboration of filmmaking," Kraft said.

Five award-winning composers—Mark Isham, Tyler Bates, Christopher Young, Trevor Morris and Nathan Barr—each brought two clips for a day-two panel in which they explained what went into the process of composing for films like "The Rum Diary" and such TV shows as "True Blood" and "The Tudors."

At a jam-packed cocktail party after the conference, one young attendee active in digital media called it an amazing event. "You know the shows and the films," he said, "but hearing from the composer how the music came to be is something I never thought I would hear." —Phil Gallo