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T*wilight* postproduction was crunch time for the director, for editor Nancy Richardson (who now had massive amounts of footage to deal with), for Richard Kidd’s visual effects work, for composer Carter Burwell (who was providing the musical score), and for other departments—a lot of work to do in the months before the theatrical release date. To put the film’s fast-track schedule in perspective, from the time Catherine Hardwicke first looked through potential screenplays at Summit and found the early *Twilight* script, to its release in theaters, just under two years would have passed.

In mid-July, the halfway point of postproduction, Hardwicke made a state-of-the-film appraisal:

“For the first week of the editing process, I was devastated. Wrecked. Heartbroken about all the shots I didn’t get. I had envisioned so much more wonderful stuff—but the weather and other elements did not always cooperate. I finally ‘sucked it up’ and started appreciating what we did accomplish and tried to make it work the best we could. It’s a crazy Rubik’s

Cube: How can you put these pieces together to tell the most potent story? Nancy Richardson, our editor, is incredible at looking through dailies and selecting the most delicious bits and putting together a great, watchable sequence very, very quickly. At the end of each day, she would have cut the scenes from the day before and put great [temporary] music and sound effects—I could instantly see how things were working. From then on, we have been constantly trying new ideas, new combinations, refining and polishing. We’ve got all these elements to work with: visual effects, music, ADR [additional dialogue recording] lines, sound effects—hopefully the postproduction team jumps onboard and everyone just keeps elevating it. Working with our composer, Carter Burwell, on the score, is a pleasure. We’ve been editing the film with temp score (some from Carter’s old movies), but the exciting part is when Carter creates themes just for our film. The first piece he wrote is the Edward and Bella love theme, or ‘Bella’s Lullaby.’ It ends on a beautiful piano piece, which the crazy-talented Rob Pattinson actually plays on camera.”