

BMI FILM & TV

WINTER/SPRING 2014

MEET THE BREAKOUT
BMI COMPOSERS

10 QUESTIONS WITH
CLIFF MARTINEZ

WHAT'S NEW WITH REVENGE COMPOSER

Fil Eisler

INSIDE
MYCHAEL DANNA'S
STELLAR YEAR





Thomas Newman. BMI Composer Since 1974.

WRITE ON.

As composers like
Newman bring music
and magic to the screen,
BMI's commitment
endures. We value their
talent, their music,
their rights.

Film credits include:

Saving Mr. Banks

Skyfall

The Help

American Beauty

WALL-E

Finding Nemo

The Best Exotic Marigold Hotel

Erin Brockovich

The Shawshank Redemption

BMI

valuing music since 1939.

BMI FILM & TV | WINTER/SPRING 2014

04 MYCHAEL DANNA'S
STELLAR YEAR

04 BREAKOUT
BMI COMPOSERS

08 10 QUESTIONS WITH
CLIFF MARTINEZ

12 WHAT'S NEW WITH
Fil Eisler

14 BMI ON SOCIAL MEDIA

10 BMI EVENTS

BMI HOSTS 'SAVING MR. BANKS' PANEL AT 2013 BILLBOARD/
THE HOLLYWOOD REPORTER FILM & TV CONFERENCE



PICTURED AT BMI'S "CASE STUDY: FROM MARY POPPINS TO SAVING MR. BANKS: A MUSICAL CONVERSATION" PANEL ARE (L-R): DIRECTOR JOHN LEE HANCOCK; BMI COMPOSER THOMAS NEWMAN; BMI VICE PRESIDENT OF FILM/TV RELATIONS DOREEN RINGER-ROSS AND BMI COMPOSER AND CONSULTANT RICHARD SHERMAN.



PICTURED PRIOR TO THE "HALLOWEEN, HORROR AND HOLLYWOOD" PANEL ARE (L-R): COMPOSERS MARCO BELTRAMI, STEVE JABLONSKY, BEAR MCCREARY, BMI VICE PRESIDENT OF FILM/TV RELATIONS DOREEN RINGER-ROSS, COMPOSERS TREVOR MORRIS AND MICHAEL WANDMACHER.



PICTURED PRIOR TO THE "COMPOSING FOR SERIES TELEVISION" PANEL ARE (L-R): PHIL GALLO, BILLBOARD'S SENIOR EDITOR, FILM & TV; BMI COMPOSER FIL EISLER; BMI VICE PRESIDENT OF FILM/TV RELATIONS DOREEN RINGER-ROSS; BMI COMPOSER BLAKE NEELY AND BMI ASSISTANT VICE PRESIDENT OF FILM/TV RELATIONS RAY YEE.



PICTURED PRIOR TO THE T BONE BURNETT Q&A ARE (L-R): BILLBOARD EDITORIAL DIRECTOR BILL WERDE; OSCAR AND GRAMMY-WINNING PRODUCER, MUSICIAN AND BMI SONGWRITER T BONE BURNETT; BMI VICE PRESIDENT OF FILM/TV RELATIONS DOREEN RINGER-ROSS AND PHIL GALLO, BILLBOARD'S SENIOR EDITOR, FILM & TV.



DIRECTOR JOHN LEE HANCOCK, BMI COMPOSER THOMAS NEWMAN AND BMI COMPOSER AND CONSULTANT RICHARD SHERMAN SHARE A LAUGH DURING BMI'S "CASE STUDY: FROM MARY POPPINS TO SAVING MR. BANKS: A MUSICAL CONVERSATION" PANEL.

JULIET SIMON EDITOR IN CHIEF

NINA PACENT MANAGING EDITOR
CHRISTINA HONEYSETT SOCIAL MEDIA MANAGER

AELIN HU DESIGN DIRECTOR

BMI OFFICES

NASHVILLE
nashville@bmi.com
10 Music Square East
Nashville, TN 37203-4399
T: (615) 401-2000
F: (615) 401-2707

NEW YORK
newyork@bmi.com
7 World Trade Center
250 Greenwich Street
New York, NY 10007-0030
T: (212) 220-3000
F: (212) 220-4460

MIAMI
miami@bmi.com
(305) 673-5148

LOS ANGELES
losangeles@bmi.com
8730 Sunset Blvd.
3rd Floor West
West Hollywood, CA 90069-2211
T: (310) 659-9109
F: (310) 657-6947

LONDON
london@bmi.com
84 Harley House
Marylebone Road
London NW1 5HN, United Kingdom
T: +44 20 7486 2036
F: +44 20 7224 1046

ATLANTA
atlanta@bmi.com
3340 Peachtree Road, NE
Suite 570
Atlanta, GA 30326
T: (404) 261-5151
F: (404) 261-5152

PUERTO RICO
puertorico@bmi.com
1250 Ave. Ponce de Leon
San Jose Building, Suite 1008
Santurce, PR 00907
(787) 754-6490

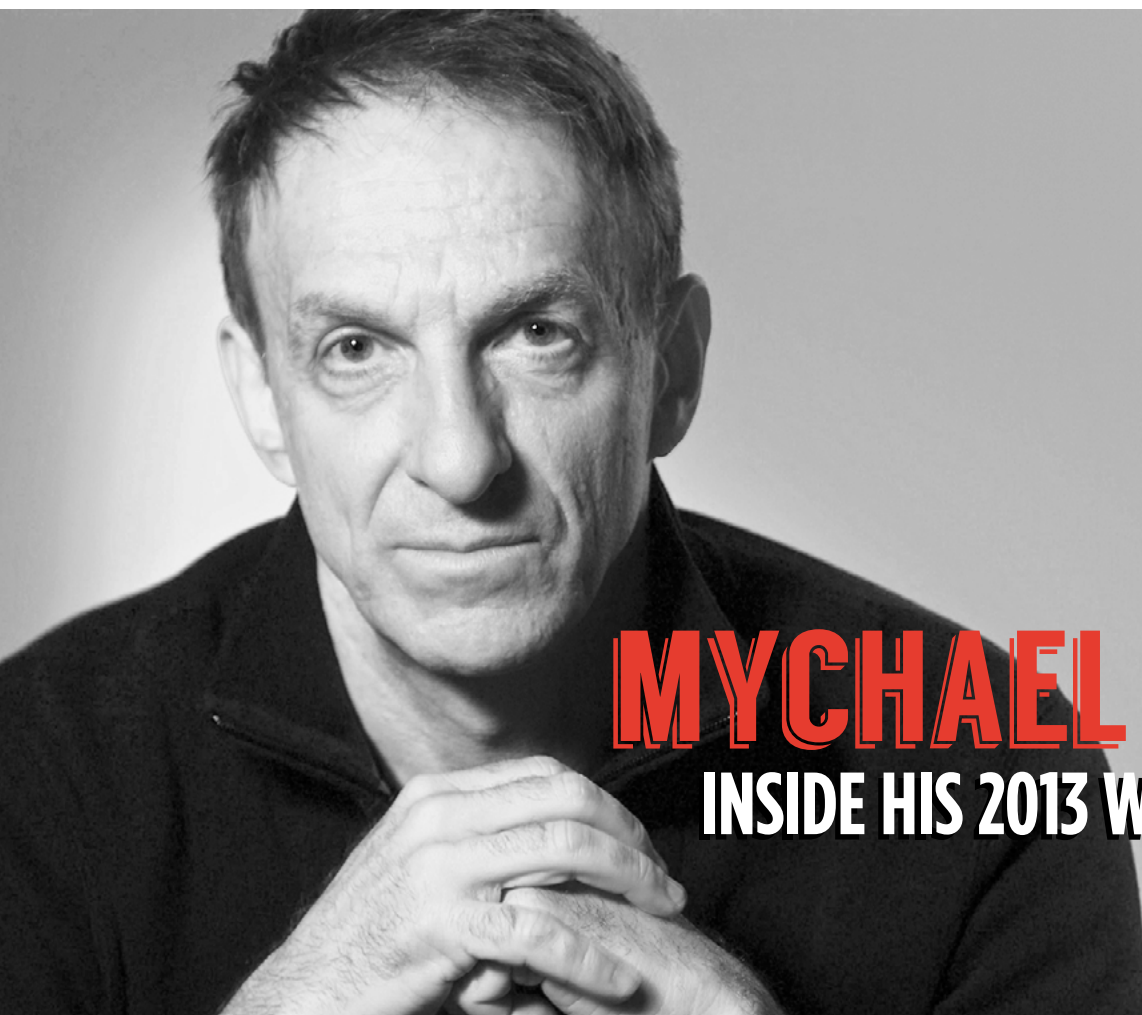
FOR ADVERTISING INQUIRIES CONTACT:

DARLENE ROSADO
DROSADO@BMI.COM

VISIT MUSICWORLD® ON BMI.COM TO SIGN UP
FOR OUR MONTHLY EMAIL NEWSLETTER.

BMI.COM/MUSICWORLD

ALL PHOTOS: ARMANDO TORRES



BMI COMPOSER
MYCHAE DANNNA
INSIDE HIS 2013 WINNING STREAK

MEET THE BMI COMPOSERS WHO HAVE HAD A BREAKOUT YEAR

Broadcast Music, Inc. composers experienced a fantastic 2013. Just look at Mychael Danna, who had a 2013 award-winning streak, from Golden Globes to Oscar to the World Soundtrack Awards.

He's not alone. In fact, there are so many talented BMI composers working in film and television these days, it's hard to keep track. Four in particular have scored their breakout

films this year: Ludwig Goransson (*Fruitvale Station*), Joe Kraemer (*Jack Reacher*), Ryan Amon (*Elysium*) and Raney Shockne (*The To-Do List*). Let's get to know them a little better before they get so big they won't have time for interviews.

One could already call 29-year-old Swedish transplant Ludwig Goransson a seasoned television composer and music producer. After

LUDWIG GORANSSON



Undeniably, 2013 was certainly a great year for Broadcast Music, Inc. composer Mychael Danna. BMI recognized Danna, who is known for his evocative blending of non-western traditions with orchestral and electronic music, with a BMI Film & TV Award for *Life of Pi*, the beautiful score which also earned Danna the lion's share of his other awards in 2013.

Back in January, Danna took home the Golden



BMI COMPOSER MYCHAE DANN WITH HIS OSCAR FOR ORIGINAL SCORE FOR LIFE OF PI AT THE 85TH ANNUAL ACADEMY AWARDS

Globe for Best Original Score - Motion Picture, for *Life of Pi*. That same month, he was honored at the Palm Springs International Film Festival with the Frederick Loewe Award for Film Composing. In February, Danna clinched the Oscar for Best Achievement in Music Written for Motion Pictures, Original Score (also for *Life of Pi*). He continued his winning streak in September at the Creative Arts Emmy Awards in Los Angeles where he won in the Outstanding Music Composition for a Miniseries, Movie or a Special (Original Dramatic Score) category for his work on Reelz Channel's *World Without End* (the episode titled "Medieval Life and Death").

Up next in October, 2013, were Danna's big wins at the World Soundtrack Awards for both the Film Composer of the Year and Best Original Film Score of the Year (2012) for *Life of Pi*.



MYCHAE DANN WINNING SCORE FOR LIFE OF PI (BEST ORIGINAL SCORE) AT THE 70TH GOLDEN GLOBES AWARDS

"The most gratifying filmmaking experiences are ones that take effort to unpeel the layers surrounding the heart of the story and to find the best musical expression of that heart," says Danna. "Those are always the film scores I am most proud of."

Join us in congratulating Danna on all his successes! □

all, he is the talent behind the music for hit television shows like the bubbly *New Girl*, cult-worthy *Community* and the short-lived but beloved *Happy Endings*, and he has also produced for hip-hop sensations Childish Gambino and Chance the Rapper, as well as the rock band HAIM. And while Goransson has indeed sharpened his skills in the comedic and the upbeat, this year he got to prove he can do more than just that. As co-composer on *We're the Millers* and lead composer on the Sundance hit *Fruitvale Station*, he not only confirmed he can manage a feature but that dramatic scores were very much a part of his skill set.

Fruitvale Station is not just any feature film. It confronts us directly with the ever-present

racial tensions in the United States brought to the surface by the recent Trayvon Martin case. The director, Ryan Coogler, is a friend of Goransson's – they both went to the University of Southern California and he was one of the first people Goransson met when he moved from Sweden. After scoring Coogler's three short films, Coogler trusted Goransson to take on the score for *Fruitvale Station*.

Goransson read the script for the film long before they even started shooting, which he says is not something he usually does. After the film was shot, Coogler worked closely with him to shape the music, sharing influences that ranged from hip-hop to indie dream-pop, and opting for mostly a guitar-based score. The hard part, Goransson says, was adding

music to a film that didn't necessarily need any. "[*Fruitvale Station*] was just so realistic – the acting and the way it was shot – so the hard part is to add something to it that is not realistic, like the music," he says. Coogler sat with Goransson at the keyboards and dissected every scene with him to come up with what was needed.

As a co-composer on *We're the Millers* the experience was different, Goransson explains, and rewarding in its own way. He reunited with Teddy Shapiro (*Blades of Glory*, *The Devil Wears Prada*, *Dinner for Schmucks*) who was an early mentor for Goransson when he first arrived to Los Angeles. The film – a rowdy road-trip comedy starring Jennifer Aniston and Jason Sudeikis – required "a really cool

and contemporary score,” Goransson says, citing Beck and the Black Keys as influences. “Every time I work with Teddy Shapiro I learn and discover new stuff,” he adds, “especially in terms of being simple yet tasteful and well crafted. Most of the time less is always better.”

By the end of the year, Goransson will have added a third feature film to his composer credits, an upcoming music documentary about a young fan who gets to travel the world with indie band Mumford and Sons. And as if that weren’t enough to make him the hippest composer in the game, by the end of 2013 he saw the release of the much-anticipated follow-up to *Childish Gambino’s Camp*.



As composer on *Jack Reacher*, the recent Tom Cruise-led thriller about an ex-Army Major investigating the crimes of a government sniper, BMI composer Joe Kraemer got his first taste of what it was like to work with a top-of-the-line orchestra. With a significant number of independent films and television shows under his belt, Kraemer cherished the opportunity to work alongside Christopher McQuarrie again, a friend for more than 25 years with whom he worked on *The Way of the Gun* in 2000. With the resources and the budget at hand, Kraemer got the opportunity to hire a 90-person orchestra and record at Sony Studios with Bruce Botnik, the acclaimed audio engineer who recorded the scores for *E.T. the Extra-Terrestrial*, *Indiana Jones and the Temple of Doom*, as well as virtually every score Jerry Goldsmith did from 1980 onward. The industry’s best musicians were recruited for the symphonic orchestra palette Kraemer used in the *Jack Reacher* score. In other words, he got to play ball with the majors.

The *Jack Reacher* score is an homage to the ‘70s, he says, in its orchestration, sound

and composition, and in its use of themes for characters and situations. Kraemer cites John Williams as an obvious influence but emphasizes how the work of composers and filmmakers of the 1970s shaped his sound: Jerry Goldsmith, Elmer Bernstein, David Shire and Jerry Fielding all served as inspiration for the score. “It’s just a very stark approach to scoring. It’s not overly sentimental and it’s got a restraint to it that both Chris [McQuarrie] and I both really admire,” Kraemer explains.

**“I FEEL THE
COMPOSER IS
TEACHING THE
AUDIENCE A
SECOND LANGUAGE
FOR THE FILM...”**

- JOE KRAEMER

Because the title character was a former army major, Kraemer included hints of military marches and drew from French horns reminiscent of military brass for the character’s theme, as well as for Cash, the character played by Robert Duvall, who was also in the military. The unique creative challenge of working with McQuarrie, he reveals, was building the score without a temp one, which directors sometimes give to composers as guidance. It was intimidating at first, but, ultimately, because of their long professional relationship “it wasn’t difficult to line up my instincts with McQuarrie’s wishes,” says Kraemer.

For *Jack Reacher*, Kraemer drew from a tendency that was common in the 1970s – developing an identifiable theme that the audience can easily recognize but a composer can play around with. “I feel the composer is

teaching the audience a second language for the film,” he explains. “And that has been a tradition in film composing since Max Steiner and [Eric Wolfgang] Korngold, but it is not always the approach that composers and directors choose today and thematic development is not always right for the movie.”

Kraemer is optimistic about the opportunities that will follow *Jack Reacher*. Immediately after that project, he completed the score for *Dawn Patrol*, an independent film still in post-production starring Rita Wilson and Jeff Fahey, which will most likely make the festival rounds in 2014.



The story of how *Elysium* director Neill Blomkamp chose Ryan Amon to score his film has been making the rounds ever since the summer blockbuster hit theaters. Blomkamp, the acclaimed South African who directed *District 9*, found Amon’s earlier work on YouTube, sent him an email, and soon after Amon found himself in Abbey Road Studios in London directing the score of the film.

Before this exchange, Amon had spent most of his career honing his skills as a composer by writing scores for film trailers. He was spending some time in Bolivia working remotely when he was invited to join the project. Approaching the *Elysium* score was not difficult because Blomkamp asked Amon to come up with a score without first seeing the film, an uncommon practice in feature film scoring but a regular occurrence when scoring trailers. “I actually felt very comfortable and that didn’t throw me at all,” Amon says.

“What was tricky was having such a huge blank canvas and not knowing where to start.”

Even if he only had a one-paragraph rundown of the film and the words “light” and “dark” as prompts, what Amon knew was that the *Elysium* score should not be completely traditional in its instrumentation. Set in the year 2154 among devastation, overpopulation, a vigilante state and a wealthier class living in a distant space station, the music had to fit the tone of the film. Amon brought in an orchestra made up of approximately 65 string players, 15 brass players, female vocals and a piano to represent humanity in the film. But to represent the uniqueness of the catastrophic environment Blomkamp had created, Amon brought in some other, very particular sounds, such as mosquitos, chattering monkeys, baboons and scraping violins. Although it was important not to include sounds that

were identifiable by region for a film in which borders and nationalities had pretty much disappeared, he thought the unique sound of Tuvan and Mongolian throat singers would fit the texture of the film well and make the film score stand out.

Amon cites a deep spiritual interest in nature and finds inspiration in biblical stories. One of his favorite soundtracks, he says, is Ennio Morricone’s *The Mission* for its characteristic heavenly choir.

As projects take shape post-*Elysium*, Amon says he looks forward to scoring a drama along the lines of *Cinderella Man* and *The Last of the Mohicans*, two of his favorite films as a viewer.



Raney Shockne is a songwriter at heart. He grew up in a family of musicians (The Beach Boys’ Brian Wilson is his cousin) and was penning his first lyrics when he was 6 years old. He then went on to join a punk band, a progressive rock band, and a piano and string project in his formative years, all projects fueled by his unabashed love for all styles of music. As his film-scoring career took off, he took note of the need for songwriters on certain projects. “When I’d be hired to do a score I would overhear a director saying, ‘We need to find a band to do the punk song for the star’s onscreen performance.’ Then one day I just said, ‘I can do that,’” Shockne explains. “When they heard my music, they started asking, ‘What else can you do?’”

Now Shockne calls himself a hybrid composer, consistently reliable for both his songwriting abilities and his scores. He caught the eye of filmmaker Maggie Carey, a devout music fan much like himself, when he was scoring a documentary for which Carey was the editor.

After signing him up to score her *Funny or Die* short comedy series, she brought Shockne on to score *The To-Do List*, the 1992-specific coming-of-age comedy starring Aubrey Plaza that premiered this summer. Shockne speaks enthusiastically of the level of detail that went into scoring what was essentially a 1990s period piece. “Maggie wanted all of my instrumentation to be of the year – literally down to the exact drum machines that were used, and no synthesizers could be used that were after that date,” he explains. “It was an incredible challenge and it was super fun.”

Shockne not only developed a score with a small ensemble, but because the character of Andy Samberg was an Eddie Vedder-type, he got the opportunity to write an original song for the film – “Quarantine,” which channels the best of early ‘90s Seattle grunge. In Samberg he found a chameleon who could expertly switch into playing the character who performs the song. As composer and songwriter on a film where the characters perform his creations, he found himself supervising the band that was on set, doing real-time music edits, making sure they were lip-synching correctly and overseeing how they were playing their instruments. Learning to produce actors as singers was one of the most rewarding experiences of doing the film, he says.

The intention for *The To-Do List* was to develop a theme that was memorable because of how fun it is. “I wanted it almost to be a throwback to movies that were part of me growing up, which were the best comedies,” Shockne explains. “*Caddyshack*, *Meatballs* – those early kind of campy movies. I wanted it to have a really good whimsical whistle or flute and a little bit of sentimentality to it. So we worked very hard to make it a classic comedy score with those earlier influences in mind.”

In his current project – the Charlie Sheen-led *Anger Management*, which he’s scored since the beginning – he’ll continue to deliver as a hybrid composer, leading a jazz ensemble for the score and creating original songs. □

NEILL BLOMKAMP,
WHO DIRECTED
DISTRICT 9, FOUND
RYAN AMON’S EARLIER
WORK ON YOUTUBE,
SENT HIM AN EMAIL,
AND SOON AFTER
AMON FOUND HIMSELF
IN ABBEY ROAD
STUDIOS IN LONDON
DIRECTING THE SCORE
OF ELYSIUM.

10 QUESTIONS WITH

CLIFF MARTINEZ

FROM ROCK AND ROLL TO SCORING FOR FILM,
THIS BOLD COMPOSER ALWAYS REMAINS ORIGINAL

Cliff Martinez is humble beyond belief. When asked what it meant to him to be honored with the Richard Kirk Award at the 2013 BMI Film & TV Awards, he said, jokingly, “I think it means that they’re starting to run out of people to give it to...but I’m flattered and more than happy to accept.” Truthfully, Martinez knows it’s not just anyone who gets to pose with legends such as John Williams and Lalo Schiffrin for a group shot of Richard Kirk Award recipients through the years, as he did on May 15, 2013, during the BMI Film & TV Awards at the Beverly Wilshire Hotel in Beverly Hills, California. But as much as Martinez belongs in that prestigious crop of award-winning BMI composers, he stands apart in that he’s the only Richard Kirk Award recipient who is also in the Rock and Roll Hall of Fame, having been inducted in 2012 with the Red Hot Chili Peppers. After playing drums on RHCP’s first two albums, the Bronx-born, Ohio-raised musician went on to play in other seminal bands throughout the ‘80s, including Captain Beefheart and The Magic Band, the Weirdos and the Dickies. Even as he transitioned from rock and roll into the world of film scoring, Martinez’s love for percussion has remained and can be heard on the scores he’s crafted for such films as *The Lincoln Lawyer*, *Narc*, *Wicker Park*, *Wonderland* and *Drive*, for which he received a Broadcast Film Critics Award nomination.

Fierce originality and bold artistry are the key elements of any Martinez musical composition, so it’s no wonder he immediately bonded with Steven Soderbergh while scoring *Sex, Lies, and Videotape* - the visionary director’s feature film debut in 1989. It’s no coincidence that Martinez’s first score was for a film that revolutionized independent cinema; he’s always marched to the beat of his own drum. He and Soderbergh have now collaborated on a total of ten films, including *Kafka*, *The Limey*, *Traffic*, *Solaris* and *Contagion*.

BMI spoke to Martinez shortly before he boarded a plane to the 2013 Cannes Film Festival for the premiere of *Only God Forgives*, the second film he scored for Nicolas Winding Refn (the first being *Drive* in 2011). The movie, starring Ryan Gosling, is set in the Bangkok underworld.



1. What are the most rewarding and challenging parts about composing for film?

I like the sound of hearing myself doing something I’ve never done before. It’s impossible to reinvent yourself and shed your skin 100 percent with each project, but if I can grow and expand my musical horizons just a little with each film, that is what excites me the most. The most challenging part is coming up with the first good idea. Some people call it the blank page; I call it ground zero. You only need a handful of good ideas/themes/instrument combinations to score a film with, and I typically fumble my way through several bad ideas before a good one presents itself.

2. What is the work you are proudest of and why?

Solaris. It is one of the few soundtracks of mine that I can still stand to listen to. I also think it was a score that made the greatest contribution to the film for which it was written.



PHOTO: SCOTT DEAN/ANALOG ANGELTIMES.COM/GETTY IMAGES

3. What lesson did you learn on your first film that you still apply to this day?

Less is more. I learned the proper hierarchy in which an audience perceives the various elements of a film. First there is the image, then the dialogue, then somewhere down the list, music appears. It is a very different function than what I had been accustomed to, having come from the world of rock and roll.

4. What is your fondest memory of being a member of the Red Hot Chili Peppers?

Working with George Clinton and members of Funkadelic at United Sound in Detroit. It was the studio where a lot of Motown hits came from, and Aretha Franklin was working in another studio down the hall. George was our producer and all of us loved working with him; we learned a lot about making records and “the Funk.”

5. Where do you keep your Rock and Roll Hall of Fame trophy?

Right on top of the television.

6. What are your three can't-live-without instruments?

The Baschet crystal, my baritone steel drums and I probably wouldn't get too far without my keyboard.

7. Who has been your greatest mentor and what did he/she teach you?

Captain Beefheart. He always told me “Cliff, if you want to be a different fish, you gotta get out of the school.” I learned many things from him and

most of them had to do with cultivating my uncommercial qualities. But I think one of the more practical things he taught me was that you ultimately become more competitive when you have your own musical personality. There are millions of jazz artists. There are billions of country and rock artists. But there is only one purveyor of Captain Beefheart music. When I met him, I said to myself, “Gimme some of THAT. I'll have whatever he's having.”

8. What is your biggest dream and how close are you to making it a reality?

My biggest dream is to reverse the aging process. Ideally, I would like to park the time machine circa age 40. That's when I hit my peak. I got my first checking account, my first credit card and bought my first house. I was healthy, had more hair and I really figured out who I was and what I wanted to do. So far, I'm not getting too close to making it happen.

9. Within the realm of work you do, who is your ultimate idol? Have you met him/her yet?

Sade. I admire the simplicity, the timelessness of the music, and, of course, her voice. And no, we've never met or collaborated.

10. What's in store for the rest of 2013 for you?

Commercials and video games seem to be in my immediate future. I'm also thinking about performing live and maybe even writing a cello concerto. Then again, what I say I'm going to do and what I actually do are two different things. □

SUNDANCE INSTITUTE MUSIC AND SOUND DESIGN LABS AT SKYWALKER RANCH



PICTURED DURING A Q&A AT THE SUNDANCE INSTITUTE MUSIC AND SOUND DESIGN LABS AT SKYWALKER SOUND ARE (L-R): CREATIVE ADVISOR AND BMI COMPOSER THOMAS NEWMAN AND SUNDANCE FILM MUSIC PROGRAM DIRECTOR AND BMI COMPOSER PETER GOLUB.



LAB FELLOWS, CREATIVE ADVISORS AND PROGRAM STAFF PICTURED AT THE SUNDANCE INSTITUTE MUSIC AND SOUND DESIGN LABS AT SKYWALKER SOUND.



BMI PARTICIPATES IN THE 2013 COMIC-CON INTERNATIONAL CONVENTION

Pictured at "The Character of Music" panel at 2013 Comic-Con International are (L-R): President of White Bear Public Relations Chandler Poling; Creator of Starz' Black Sails Jonathan Steinberg; executive producer/director of NBC's Hannibal David Slade; BMI composer Brian Reitzell (Hannibal); composer Bear McCreary (Black Sails); BMI Director, Film/TV Relations Anne Cecere; executive producer of Hannibal Bryan Fuller; BMI composer Dino Meneghin (MTV's Teen Wolf) and executive producer/creator of MTV's Teen Wolf Jeff Davis.

BMI'S COMPOSER MASTER CLASS WITH BLAKE NEELY A SUCCESS



BMI COMPOSER BLAKE NEELY PRESENTING THE STUDENTS' FINAL SCORING ASSIGNMENTS.



BMI'S JOEY MERCADO CONTRIBUTING TO THE TWO-DAY COMPOSER MASTER CLASS LED BY BMI COMPOSER BLAKE NEELY ON SEPTEMBER 10 AND SEPTEMBER 11 AT THE CONSERVATORIO DE MÚSICA DE PUERTO RICO.

BMI LOS ANGELES HOSTS LUNCHEON FOR WOMEN COMPOSERS AND MUSICIANS IN FILM AND TV

Pictured at BMI Los Angeles are (back row, L-R): Lisbeth Scott, Penka Kouneva, Haley Moss, Starr Parodi, Andrea Saporoff, Anne Cecere, The Angel, Laura Karpman, Miriam Cutler, BMI's Doreen Ringer-Ross, Lolita Ritmanis, Pinar Toprak, Kathryn Bostic, Barbara Cohen, BMI's Lisa Feldman and Kristin Baum. (Front row, L-R): Claudia Sarne, Deborah Lurie, Suzie Katayama, Heather McIntosh, Ronit Kirchman, Lili Haydn, Wendy Melvoin, BMI's Reema Iqbal, Lisa Kanclerz Coleman and Nan Schwartz.



PHOTO: JUAN SANCHEZ



FELLOWS AND ADVISORS OF THE WORKSHOP FOR MUSIC IN COMMERCIAL MEDIA GATHER IN BETWEEN SESSIONS.

BMI PARTNERS WITH NYU FOR MUSIC IN COMMERCIAL MEDIA WORKSHOP

The Workshop for Music in Commercial Media, presented by Broadcast Music, Inc. and New York University, successfully wrapped on July 29 at NYU's James Dolan Recording Studio. The intensive, three-day seminar is dedicated to the business and techniques of producing and composing music for advertising, corporate branding and music production libraries. These areas constitute the world's most-heard music and provide major revenue streams for composers.

CLIFF MARTINEZ AND TOP COMPOSERS HONORED AT THE 2013 BMI FILM & TV AWARDS



THE BMI FILM/TV AWARDS AT THE BEVERLY WILSHIRE FOUR SEASONS HOTEL ON MAY 15, 2013 IN BEVERLY HILLS, CALIFORNIA.



WHAT'S NEW WITH 'REVENGE' COMPOSER Fil Eisler

Sleep is not something Fil Eisler is getting a lot of these days, but that's fine by him. Not only is he father to a toddler, but when you're one of the most in-demand composers in primetime television, insomnia just comes with the territory. As the musical brains behind ABC's hit drama series *Revenge*, the Prague-born, London-raised multi-instrumentalist actually conducts a 50-piece live orchestra for each episode of the show - a rarity in the world of TV scoring but hopefully a trend that will catch on. His work has not gone unnoticed - *Variety* has described Fil Eisler's work as "smoky, elaborate, film noir-inspired compositions," while *Beatweek Magazine* has praised Fil Eisler for making "beautiful music that almost acts as another character, further enveloping the audience in its grasp." "I really hope that it's more cinematic than your average TV soundtrack," says Fil Eisler via phone from Los Angeles, where he resides with his family and keeps a spacious recording studio. "I'm very thankful to be on the side of being able to use live musicians, especially a fantastic union orchestra in

Los Angeles. More and more people are waking up to the fact that it's really a great way of elevating the quality of a show and elevating the emotions within a story. There are a few shows doing it now but I suspect we're still in the minority. I would certainly hope that changes, because whenever people do go that extra mile, you're never short of comments about how great people think it is. They just have to hear it to understand it."

And what better way to get that feedback from fans than on social media? Fil Eisler is one of the few composers who is very active on that front, starting with Twitter (follow him @Fil Eisler), where he has over 3,000 followers. Fil Eisler regularly interacts with fans of not only *Revenge* but also Showtime's Emmy-winning show, *Shameless*. In 2013, he was recognized for his work on both shows at the BMI Film & TV Awards. He confesses to being starstruck by other BMI composers that night in May at the Beverly Wilshire Hotel. "Who doesn't get star struck by John Williams,

for God's sake?" he jokes. "I can't think of a film composer whose life he hasn't touched in some way and he has certainly touched mine. There were so many other people that night - Lalo Schifrin and all sorts of people. But John Williams is the don and you can't mess with that."

Before he attended awards shows with Hollywood's most distinguished composers, Fil Eisler was a touring musician - traveling, recording and writing with artists as diverse as Robbie Williams, Ryan Adams, Imogen Heap and Kylie Minogue, among many others. But ever since he discovered his talents as a composer, there's been no turning back. Among his many achievements, Fil Eisler was selected for the BMI Conducting Fellowship under the tutelage of Lucas Richman in 2009. The year before, he was among up-and-coming composers invited to the Sundance Film Composers Lab in Park City, Utah. Both experiences were incredibly valuable to him. "I really didn't want to be the guitar composer in L.A. that did orchestral music but didn't really understand it," says Fil Eisler. "I wanted to understand orchestral music on a much deeper level and it's all stemmed from conducting for me. I learned so much from that crash course. I went on to study at UCLA and with various teachers and orchestrators, and ever since then I've been doing it for a living, which is pretty great. There is no education like having to do it day in, day out. It's something I love dearly."

Now Fil Eisler expertly juggles the demands of working in television - the main one being the short window of time a composer has to turn music around for any given episode. In that regard, scoring for TV differs greatly from film projects, but Fil Eisler has turned this challenge into an advantage. "On a TV show, you have maybe four or five days or seven, if you're lucky, to turn a score around," says Fil Eisler. "On a movie, because you have more time, what tends to happen is - and this is like a natural creative process for most composers and artists in general - if you think of an idea and then you have an infinite amount of time to second guess it, you will second guess it. On a TV show, you very rarely have time to do that, so I think it develops your instincts. And you'd be surprised at how many times when you go with that first instinct, that first idea, it develops into something great."

As for what's in store for the rest of 2013 and 2014, Fil Eisler is scoring *Growing Up and Other Lies*, an indie film starring Adam Brody and Amber Tamblyn, on top of gearing up for yet another TV show, *Reckless*, on CBS. "I always seem to do one-word titles these days," he jokes of his TV projects. "If it's got two words, I can't do it."

The truth is, there's nothing Fil Eisler can't tackle. □



Pictured below is BMI Composer Danny Elfman during the world premiere of "Music From the Films of Tim Burton" on October 7 at Royal Albert Hall in London. Read more about this event [here](#).



Doreen Ringer Ross

October 2

Just saw Saving Mr. Banks. Wonderful film. Great Tom Newman score...of course. Gonna be a perfect Christmas release. Now.....off to Woodstock!

Pictured below at the "Music in Film" panel during the 14th annual Woodstock Film Festival are (L-R): Academy Award-winner and BMI composer Mychael Danna, filmmaker Mira Nair and DRR. Read more about this event [here](#).



Pictured at BMI's private dinner during the 14th annual Woodstock Film Festival are (L-R): DRR, BMI singer-songwriter John Sebastian and BMI composer Rick Baitz.



BMI Film & TV

Big win for BMI composers at the recent 2013 World Soundtrack Awards in Ghent, Belgium! BMI composer Mychael Danna continued his winning streak this year, winning both the #Film Composer of the Year award and Best Original Film Score of the Year (2012) for Life of Pi Movie.

Get all the scoop from the awards here: <http://bit.ly/1dKju88>

Pictured below at Royal Albert Hall in London are (L-R): Helena Bonham Carter, Danny Elfman and Tim Burton.




BMI
@bmi

Photo | BMI Songwriting Team at #SCL Screening of '#Frozen'
go.bmi.com/18EXBge #BMIFamily #Disney
pic.twitter.com/mj2iUaz39T

Reply Retweet Favorite More





BROADCAST MUSIC, INC.

Helping songwriters avoid desk jobs since 1939.

- HOME
- PAGES
- ARCHIVES

A Day in the Life of...BMI's Doreen Ringer-Ross

Ever wondered what it's like to work at BMI? For Doreen Ringer-Ross, BMI's Vice President, Film/TV Relations, that means spending a great deal of time in the air. We'd be lying if we didn't say we're a bit jealous of her frequent flyer mileage account. So we do the next best thing: live vicariously through her Facebook status updates.

Supporting Danny Elfman at the world premiere of his "Music From the Films of Tim Burton" concert in London? No problem. Hopping on over to Ghent, Belgium, for the World Soundtrack Awards and accepting an award on Adele's behalf? Done. Journeying back home to Los Angeles in time to host a panel with Thomas Newman and Richard Sherman for the Billboard/Hollywood Reporter Film & TV Music Conference? Anything for our composers. And it just so happens that BMI composers are having an extraordinary year — just ask Mychael Danna, whose 2013 **winning streak** shows no signs of slowing down.

This particular journey for DRR began October 2 in New York for the Woodstock Film Festival, where she hosted a fabulous dinner for our composers (an annual tradition), and ended November 4 in Boston for BMI Day at Berklee College of Music.

And the year's not over yet!



Spotted @ **#filmtvconf**: BMI composers @fileisler @cowonthewall & @billboard's @philgallo58 w/ our #bmifilmtv team! pic.twitter.com/23T4os2lOD

Reply Retweet Favorite More



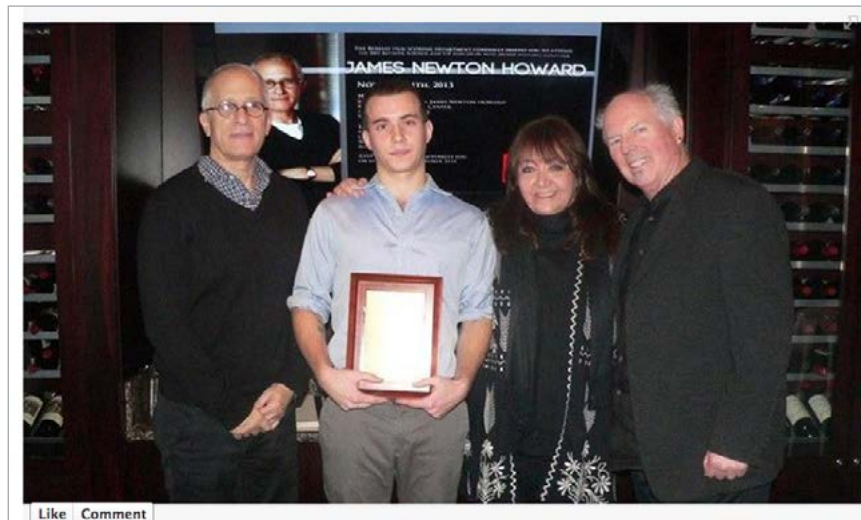
Like Comment

BMI Film & TV
 "Our focus from the beginning was not the big action scenes or about being bombastic with the music and trying to over-blow the spaceship sound effects ... It was more about finding simple thematic ideas to play Ender's emotions and his development throughout the film." Steve Jablonsky on Ender's Game.



A pic from BMI's 'From Mary Poppins to Saving Mr. Banks' cant-miss panel at **#filmtvconf**! #bmifilmtv pic.twitter.com/ZglgrvHXB

Reply Retweet Favorite More



Like Comment

BMI Film & TV
 Congratulations Forrest! Composer Forrest Gray received the 2013 BMI #Film Scoring Scholarship at our annual BMI Day at Berklee College of Music in #Boston. <http://bit.ly/1e8fdu>



Cliff Martinez. BMI Composer Since 1982.

WRITE ON.

As composers like Martinez bring music and magic to the screen, BMI's commitment endures. We value their talent, their music, their rights.

Film credits include:

**Sex, Lies, and
Videotape**

Spring Breakers

Kafka

Traffic

**Only God
Forgives**

Solaris

Drive

Contagion

BMI

valuing music since 1939.