

MICHAEL ELLIOTT

BIOGRAPHY



Unlike most composers, Michael Elliott commenced his formal music studies late in his youth—at 16-years-old—but wasted no time using his natural talent to get to the big stage and the big screen. From touring with major stars and scoring motion pictures, Michael has truly made his own success.

Born in Los Angeles but raised in Santa Barbara, California, Michael did not come from a music family. Intrigued by film, both at the theater on Saturdays and the drive-in at night, his music training began after hearing a local band led by talented jazz pianist Steve Le Gassick, rehearsing just two houses from his. He was hooked. In three months he learned to play the blues and joined a blues band. Studying with Al Reese, a jazz pianist with the late Duke Ellington, he learned it was all about listening.

After high school, Michael left home to play with a blues band in Portland, Oregon, a city most people are unaware has a rich jazz and blues scene. Honing his skills with Gene Confir, perhaps the finest jazz pianist and teacher in the Pacific Northwest, Michael added classical piano to his repertoire and studied music theory, modern harmony and arranging. Performing for audiences six nights a week in nightclubs provided immense experience for this 21-year-old.

Recognizing the importance of formal educational training, Michael attended Portland State University (PSU) where he majored in music composition and piano performance. It was here he had the opportunity to study briefly with world famous composer Aaron Copeland, who deeply inspired him. Famous jazz pianist Eddie Wied became not only an instructor, but also mentor to Michael.

It was to be a simple audition to join a band to work on the road touring, but it turned into something much bigger. After PSU, Michael found himself playing at Hilton Hotels and live shows around the United States and Canada. He became part of the band that performed the opening act for The Platters, The Drifters and The Supremes! When the touring ended, he found himself in Los Angeles.

Constantly looking to improve his “chops”, Michael studied at the world famous Dick Grove School of Music, where he graduated with distinction from both the Composition and Arranging Program and the Film Scoring Program. He went on to study orchestrations with legendary Albert Harris; composition and orchestration with Henry Mancini; orchestrations with Nathan Scott, who was John Williams’ orchestrator; and, composition with Mauro Bruno, a student of the great Arnold Schoenberg. As he gained attention in the music community, Michael was chosen by Broadcast Music, Inc. (BMI) to be a student of the renowned Earle Hagen / BMI Film Scoring Workshop, where he was awarded for his work.

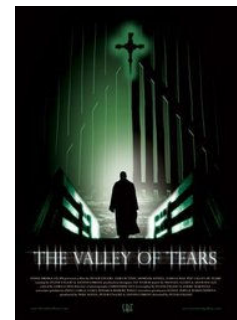
“For me, film scoring is a combination of traditional music and computer technology. It’s a lot of critical numbers and timings associated with a piece of film, married, hopefully, to the perfect match of the most passionate and expressive music a composer can create, regardless of genre.”

With work in music production at Warner Bros. assisting composers, including James Newton Howard, Alan Silvestri, Danny Elfman and Michael Kamen, among others, Michael knew his future was in film scoring. And in Hollywood at the time, if you were talented, were driven and found pleasure in working hard for long hours and for little money, you went to the Roger Corman school of filmmaking—Concorde Films. It was here that Michael scored his first film, *Dune Warrior*, starring a very young David Carradine. It was the first of ten features with Roger Corman, and the mold was certainly set.

Working for Roger Corman also defined a unique style of music that Michael has refined for a particular genre—thriller/horror. His talent and creative vision provide for a unique combination of instrumentation and sound, and he thrives in the environment.

“I believe it is the function of film music to convey what actors cannot say. Sometimes the music needs to create a certain feeling, or create an emotional landscape. That is what I do.”

Michael’s career has led him to many other films—including *The Valley of Tears* (Peter Engert, dir.), live performances and recordings. He has written *A Salute to the Armed Forces*, a symphonic opus performed by the Santa Barbara Symphony, under the direction of Varujan Kojian. He was the music director and conductor for Tiffany’s world tour. In addition, Robert Guillaume requested Michael to arrange and conduct a 60-piece orchestra for his Time-Life Series, *Music of the Night*.



Michael, his wife, son and daughter, are residents of Thousand Oaks, California.



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Los Angeles

MUSIC AWARDS

Gold Medal for Excellence, Performance/Experimental Film

2010 Park City Film Music Festival, "*The Harlequin's Hideaway*"

Audience Choice Gold Medal for Excellence, Best Impact of Music in a Feature Film
2010 Park City Film Music Festival, "*The Valley of Tears*," Stonebridge Films, Peter Engert, dir.

MOTION PICTURES

THE STORY OF LITTLE WIND (Animated Short) KJ Cartoons	Kevin Johnson, dir./prod.
THE HARLEQUIN'S HIDEAWAY (Animated Short) KJ Cartoons	Kevin Johnson, dir./prod.
A ROOM FOR SARA (Short)	Ginger Swanson, dir.
FROSTY THE SNOWMAN (Animated Short) KJ Cartoons	Kevin Johnson, dir./prod.
THE VALLEY OF TEARS MFD Entertainment / Stonebridge Films	Peter Engert, dir. Mario Domina, Daniel Popa, exec. prods. Antoni Corone, Michael Sedan, prods.
EVE'S BLOOD Oak Harbour Productions	Andy Ruben, dir. Linda Ruben, prod.
RAVEN'S RIDGE Trimark Pictures / Capitol Arts Entertainment	Mike Upton, dir. John Gilbert, Mike Elliott, prods.
WHITE WOLVES III: CRY OF THE WHITE WOLF Concorde Pictures	Victoria Muspratt, dir. Eric M. Olson, prod.
MACON COUNTY JAIL Libra Pictures	Victoria Muspratt, dir. Lance H. Robbins, Darin Spillman, Marta M. Mobley, prods.
CLUB VAMPIRE Concorde-New Horizons	Andy Ruben, dir. Marta M. Mobley, Darin Spillman, prods.
EXTRAMARITAL (Songs) PM Entertainment	Yael Russcol, dir. Richard Pepin, Joe Merhi, Shelley Browning, Juliet Green, prods.
BLOODFIST VII: MANHUNT Concorde-New Horizons	Jonathan Winfry, dir. Mike Upton, Mike Elliott, Don Wilson, prods.

NEW CRIME CITY
Iguana Producciones

Jonathan Winfrey, dir.
Luis Llosa, prod.

ONE MAN ARMY
Concorde-New Horizons

Cirio H. Santiago, dir.
Dulce V. del Pilar, Cirio H. Santiago, prods.

ANGEL OF DESTRUCTION
Concorde-New Horizons

Charles Philip Moore, dir.
Rob Kerchner, Mike Elliott, Christopher R. Santiago,
Cirio H. Santiago prods.

CAGED HEAT II: PRISONERS
Concorde-New Horizons

Cirio H. Santiago, dir
Cirio H. Santiago, Mike Elliott, prods.

FIREHAWK
Concorde-New Horizons

Jeff Yonis, dir.
Steve Rabiner, Rob Kerchner, Cirio H. Santiago,
Christopher R. Santiago prods.

DUNE WARRIORS
Concorde-New Horizons

Cirio H. Santiago, dir.
Christopher R. Santiago, Roger Corman, prods.

BLACK ROSE OF HARLEM (Arranger, Orchestrator)
Concorde-New Horizons

Fred Gallo, dir.
Mike Elliott, Michael Amato, Bill Bromley Jr., prods.

ME, MYSELF AND I
Concorde-New Horizons

Pablo Ferro, dir.
Pablo Ferro, Jeffrey M. Zeitlin

FINAL JUDGEMENT (Additional Music)
Concorde-New Horizons

Louis Morneau, dir.
Mike Elliott, prod.

RAGE AND HONOR (Additional Music)
IRS Media

Terence H. Winkless, dir.
Paul Colichman, Miles A. Copland III,
Donald Paul Pemrick prods.

VOICE OF A STRANGER (Additional Music)
Concorde-New Horizons / Columbia TriStar

Adam Simon, dir.
Alida Camp, Roger, Corman, prods.

ANGEL FIST (Additional Music)
Concorde-New Horizons

Cirio H. Santiago, dir.
Cirio H. Santiago, Roger Corman, prods.

DECEMBER (Additional Music)
IRS Media

Gabe Torres, dir.
Richard Berman, Paul Colichman, Miles A. Copland III,
Donald Paul Pemrick, Harold Welb, prods.

TELEVISION – TELEFILM

KEEPING SECRETS (Additional Music)
Finnegan-Pinchuk Company / CBS

John Korty, dir.
Sheldon Pinchuk, prod.

LIVE PERFORMANCE – THEATRICAL / CONCERT

Tiffany's "Dreams Never Die" Tour – Music Director-Conductor

Salute to the Armed Forces – Santa Barbara Symphony, Varujan Kojian, conductor; Fourth of July Pops Concert

Stumbling Into the Light (Play) – Original Music; Book by Marie Cartier, Directed by Juan Mas

Marat / Sade (Play) – Original Music; Book by Peter Weiss, Directed by Juan Mas

RECORDING COLLABORATION

Singing Babies I & II, Video/DVD/CDs – Original Music; Produced by Jeff Yonis and Fred Gallo

Music of the Night by Robert Guillaume (Time Life Music) – Arranger-Co-Producer, Produced by John Benson

EDUCATION AND ADVANCED PROFESSIONAL TRAINING

Private Instruction – Henry Mancini, Albert Harris and Terri Plumeri
Portland State University – Music Composition

BMI / Earle Hagen Film Scoring Workshop
Dick Grove School of Music – Composing and Arranging Program