

Brian Satterwhite

Film Composer



"I'm a filmmaker, not a musician," says Brian Satterwhite, an internationally acclaimed award-winning film composer based in Austin, Texas. As one of the most sought-after composers in

the Lone Star State, Brian has amassed a collection of original scores for an impressive array of feature and short films including *SUSHI: THE GLOBAL CATCH* (2012), *SWITCH* (2011), *MAN ON A MISSION* (2010), *ARTOIS THE GOAT* (2009), *THE RETELLING* (2009), *COWBOY SMOKE* (2008), *THE CHILDREN'S WAR* (2008), *MR. HELL* (2006), *MAKING THE MODERN* (2003), the IMAX™ feature *RIDE AROUND THE WORLD* (2006), *EULOGY MAKER* (2010), *SHOT* (2008), and *TWINKLE, TWINKLE* (1999), *COMFORT* (2003), *YOUNG MUTT* (2005), *QUARTER TO NOON* (2008), and *LOVE BUG* (2009) which were included in the 2000, 2004, 2005, 2009, and 2010 Texas Filmmaker's Showcase respectively.

Brian graduated from the Berklee College of Music in Boston, Massachusetts, earning a Bachelor of Music with dual majors in film scoring and composition. Among honors awarded were the Scholarship Award for Excellence in Music Composition and the Robert Share Award in Film Scoring which acknowledges the top film scoring student of the year. Brian was further recognized as the lone representative of the Film Scoring department in the annual Student Writing Awards Concert. He conducted a 45 piece orchestra in a performance of an original film music composition at the famed Berklee Performance Center in downtown Boston.

Upon graduation, Brian relocated to Austin, Texas. Among the first projects he tackled was the award-winning short film *TWINKLE, TWINKLE* (1999) and the debut feature film from Austin writer/director Kat Candler entitled *CICADAS* (2000) which screened at twenty-two film festivals across the country. Brian was among ten semi-finalists (of more than 350 submissions) in the 2001 Young Film Composer's Competition sponsored by Turner Classic Movies.

In 2003, Brian composed the original score for the feature documentary *MAKING THE MODERN* (2003) which earned Brian a Bronze Telly Award for Music. *ONCE A NATION* (2004) is currently on permanent exhibit at the Star of the Republic Museum at Washington on the Brazos, Texas. The award-winning short film *SAMUEL DEMANGO* (2004) screened at thirty-six film festivals across the United States and Canada.

In 2005, Brian's prominence continued to rise with an original score for the 35mm feature horror film *MR. HELL* (2006), released on DVD in April 2006 by Maverick Entertainment.

Brian was honored by having two films accepted at the 2005 Park City Film Music Festival which is the only festival in America showcasing films for their music. *SAMUEL DEMANGO* (2004) and *MAKING THE MODERN* (2003) won Gold Medal of Excellence-Director's Choice Awards for the short and documentary film categories respectively. In January of 2006, two more Satterwhite scores earned awards at the Park City Film Music Festival. *YOUNG MUTT* (2005) won a Gold Medal for Excellence-Audience

Award and *HARMONY IN THE HILLS* (2005) won a Silver Medal for Excellence-Audience Award, both in the short film categories.

In March of 2006, Brian recorded his score for the IMAX™ feature *RIDE AROUND THE WORLD* (2006). To perform his music, Brian harvested Austin's rich musical talent which included the trio Chaski, violinist Javier Chaparro, George Strait guitarist Rick McRae, Lyle Lovett guitarist Mitch Watkins and former Frank Zappa drummer and world-percussionist extraordinaire Terry Bozzio. *RIDE AROUND THE WORLD* opened in IMAX™ theaters across North America in June 2006. A CD soundtrack was released in August. The film screened at the 2007 Park City Film Music Festival earning Brian another Gold Medal for Artistic Excellence and was released on DVD and Blu-ray in December, 2009.

In November of 2005, Brian took over as producer and host of the local award-winning film music radio program, "Film Score Focus", which airs Fridays at 9:00PM and Saturdays at 5:00PM on Classical 89.5 KMFA (www.kmfa.org). He has since produced more than 380 programs.

In 2007, Brian scored the modern-day western feature *COWBOY SMOKE* (2008) and the short PBS documentary *RECAPTURING CUBA: AN ARTIST'S JOURNEY* (2007). The film was screened at the 2008 Park City Film Music Festival earning two gold medals: one for Artistic Excellence the other, Director's Choice.

In 2008, Brian scored the chilling and powerful documentary *THE CHILDREN'S WAR* (2008) shedding light on the atrocities resulting from a ruthless rebel war in Northern Uganda. Later that year, he broke new filmic ground by donning the editor's cap for Kat Candler's award-winning short film *QUARTER TO NOON* (2008) which he also scored. The film was selected as part of the Women in Film and Television International Short Film Showcase screening in 22 cities around the world.

In 2009, Brian was awarded the prestigious Gold Medal for Outstanding Achievement in Film Music for his scores for *COWBOY SMOKE* (2008), *THE DREAMER* (2008), *THE BAREFOOT BULL RIDER* (2007), and *QUARTER TO NOON* (2008) at the Park City Film Music Festival. In March, Brian wrapped up his eclectic score for *ARTOIS THE GOAT* (2009) which screened to three sold-out audiences at the SXSW Film Festival in Austin, Texas. The film was released on DVD by Indipix Films in April, 2010. During the summer of 2010, Brian composed the score for *THE RETELLING* (2009) written and directed by teenage wunderkind Emily Hagins.

Brian maintains an active lecturing schedule and frequently writes for film music web sites and also liner notes for many soundtracks including *RUNAWAY TRAIN* (1985), *CHILD'S PLAY* (1988), *BATMAN: THE MOVIE* (1966), *THE YOUNG RIDERS* (1989-1992), *THE BLOB* (1988), *SMALLVILLE* (2001-2011), *TERRA NOVA* (2011-2012), *INTO THE WEST* (2005), *DEAD AGAIN* (1991), *SEARCHING FOR BOBBY FISCHER* (1993), and the *FRIDAY THE 13TH PARTS 1-VI* box set (1980-1988) for La-La Land Records, the *PUPPETMASTER* (1989-2010) Soundtrack Collection and *NO RETREAT, NO SURRENDER* (1986) for Perseverance Records, *SUNDOWN: A VAMPIRE IN*

RETREAT (1989) by BSX Records, *STAY TUNED* (1992), *WHISPERS IN THE DARK* (1992), and *THE CORE* (2003) for Intrada Records, and *JURASSIC PARK* (1993) and *BLACK SWAN* (2010) for Mondo Records.

In 2010 Brian completed the score for SXSW Audience Award winner *MAN ON A MISSION* (2010) chronicling the story of video game pioneer Richard Garriott who trained for two years to spend ten days aboard the International Space Station. On November 6, 2012, La-La Land Records released the score for *MAN ON A MISSION* marking Brian's first soundtrack released on a major label.

Brian composed music for the popular *CELL: THE WEB SERIES* (2010) which won him an Indie Intertube Award for Best Score in a Web Series. Outstanding Achievement in Music at LA Web Fest, and an IAWTV Award nomination for Best Music in a Web Series. All thirteen episodes are available online at koldcast.tv, blip.tv, or YouTube.com.

In August 2010, Brian was interviewed for a new book entitled *Soundtrack Nation: Interviews with Today's Top Professionals in Film, Videogame, and Television Scoring* written by Tom Hoover. Brian's picture is on the cover of the book just under the "S" in the title. Later that year, Brian was selected as a member of the International Film Music Critics Association.

2011 found Brian scoring two more major documentaries: *SUSHI: THE GLOBAL CATCH* (2011) winning a top award at the Seattle International Film Festival and *SWITCH* (2011) which is currently playing in theaters around the world. Brian continued to refine his editing skills by serving as an additional editor on both docs.

In January of 2012, Brian joined the faculty of the University of Texas at Austin Radio-Television-Film Department teaching a class on film music to budding filmmakers.

In 2012 and 2013, the Dallas Chamber Symphony commissioned Brian to compose scores for three silent films to be performed live to picture at the Dallas City Performance Hall. The first film, Harold Lloyd's *A SAILOR-MAN MAN* (1921) premiered on November 13, 2012, *THE CABINET OF DR. CALIGARI* (1919), premiered on February 26, 2013, and Buster Keaton's *The Scarecrow* (1920) premiered on November 19, 2013. In May 2013, Brian's score for *A SAILOR-MADE MAN* was honored with a Jerry Goldsmith Award nomination for Best Free Creation.

In June 2013, Brian licensed two pieces from his score for *COWBOY SMOKE* (2008) to Walt Disney Studios for use in their feature film *THE LONE RANGER* (2013) starring Johnny Depp, Armie Hammer, and directed by Gore Verbinski. His name is listed twice in the closing credits of the picture.

In 2014, Brian was featured in an article for Austin Fusion Magazine entitled "A Champion of Film Music." Also, Lakeshore Records released the soundtrack for the energy documentary *SWITCH* (2012) marking Brian's second release on a major label. In 2015, Brian will be composing a new score for the silent film *METROPOLIS* (1927) which will be performed live by the Dallas Chamber Symphony in October at City Performance Hall.

Filmography

Brian Satterwhite

Film Composer

FUTURE PROJECTS

2016

The Next Kill (2016)

Feature Action [HD]
Dir. by Mike McCutchen
Music by Brian Satterwhite
Austin, Texas

The Mark of War (2016)

Feature Documentary [HD]
Dir. by Ricardo Ainslie
Music by Brian Satterwhite
Austin, Texas

Hijabi (2016)

Short Comedy [HD]
Dir. by Asad Kirmani
Music by Brian Satterwhite
Austin, Texas

Givertaker (2016)

Short Horror [HD]
Dir. by Paul Gandersman
Music by Brian Satterwhite
Austin, Texas

Agobio (2016)

Short Drama [HD]
Dir. by Gabriela Anez
Music by Brian Satterwhite
Austin, Texas

SCREENINGS:

2016, Cannes Film Festival
[Cannes, France]

Flocker (2016)

Short Drama [HD]
Dir. by Jayson Oaks
Music by Brian Satterwhite
Austin, Texas

Killing Ed (2016)

Feature Documentary [HD]
Dir. by Mark S. Hall
Co-Edited by Brian Satterwhite
Music by Brian Satterwhite
Austin, Texas

SCREENINGS:

2016, Julien Dubuque Int. Film Fest.
[Dubuque, IA]
2016, Tugg.com [Chicago, IL]
2016, Tugg.com [Cleveland, OH]
2016, Tugg.com [New York, NY]
2016, Tugg.com [Anaheim, CA]
2016, Tugg.com [Forth Worth, TX]

DVD & Blu-ray Release:
May 2016

Soundtrack Release:
iTunes, June 2016

2015

The Conway Curve (2015)

Feature Comedy [HD]
Dir. by Marian Yeager
Music by Brian Satterwhite
Austin, Texas

Soundtrack Release:
iTunes, June 2016

Middle Witch (2015)

Short Fantasy [HD]
Dir. by Amanda Gotera
Music by Brian Satterwhite
Austin, Texas

Metropolis (1927)

Silent Film [35mm] Re-scored for
Dallas Chamber Symphony
Dir. by Fritz Lang
Music Dir. by Richard McKay
Music by Brian Satterwhite
Dallas, Texas

SCREENINGS:

2015, Dallas VideoFest [Dallas, TX]

AWARDS:

2016, Jerry Goldsmith Award
Nomination for Best Free Creation



More Than Four Hours (2015)

Short Comedy [HD]
Dir. by Bryan Poyser
Music by Brian Satterwhite
Austin, Texas

SCREENINGS:

2016, Dallas Int. Film Fest [Dallas, TX]
2016, Fandor.com
2015, Fantastic Fest [Austin, TX]



Manifesto (2015)

Feature Thriller [HD]
Dir. by Everett Aponte
Music by Brian Satterwhite
Austin, Texas

Speaking From The Heart (2015)

Short Documentary [HD]
Dir. by Mary Katzke
Music by Brian Satterwhite
Anchorage, Alaska

AWARDS:

2016, National Federation of Press
Women Competition (State Winner)

Sela (2015)

Short Horror/Drama [HD]
Dir. by Maddy Bethard
Music by Brian Satterwhite
Austin, Texas

Easement (2015)

Short Drama [HD]
Dir. by Benjamin Ellsworth-Feher
Music by Brian Satterwhite
Austin, Texas

Fusion Confusion (2015)

Short Comedy [HD]
Dir. by Blaine Gibson
Rooster Teeth Productions
Music by Brian Satterwhite
Austin, Texas

SCREENINGS:

2015, YouTube.com [Austin, TX]

2014

Double-D (2014)

Short Comedy [HD]
Dir. by Annette Cabrera
Edited by Brian Satterwhite
Music by Brian Satterwhite
Austin, Texas

A New Understanding: The Science of Psilocybin (2014)

Feature Documentary [HD]
Dir. by Robert J. Barnhart
Music by Brian Satterwhite
Austin, Texas

SCREENINGS:

2015, Alamo Drafthouse [Austin, TX]

The Mental Health Channel (2014)

Short Web Documentaries [HD]
Dir. by Harry Lynch
Music by Brian Satterwhite
Austin, Texas

SCREENINGS:

2015, mentalhealthchannel.tv

Timeless (2014)

Short Drama [HD]
Dir. by Marshall Copous
Music by Brian Satterwhite
Austin, Texas

Super Knocked-Up (2013-14)

Second Season Web Series [HD]
Dir. by Jeff Burns
Music by Brian Satterwhite
Albany, New York

SCREENINGS:

2014, ITVFest [Dover, VT]
2014, LA WebFest [Los Angeles, CA]
2014, HollyWeb Fest [Los Angeles, CA]
2013, Melbourne Web Series Fest
[Melbourne, Australia]
2013, Raindance Web Fest [London,
UK]
2013, LAVWebFest-Marseille WebFest
[Marseille, France]
2013, ITVFest [Dover, VT]

PCHAS of Missouri

Centennial Video (2014)

Fundraising Video [HD]
Dir. by Brian Satterwhite

Edited by Brian Satterwhite
Austin, Texas

2013

Switch Web Bumpers (2013)

Web Episodes [HD]
Dir. by Harry Lynch
Music by Brian Satterwhite
Austin, Texas

The Scarecrow (1920)

Silent Film [35mm] Re-scored for
Dallas Chamber Symphony
Dir. by Buster Keaton
Music Dir. by Richard McKay
Music by Brian Satterwhite
Dallas, Texas

SCREENINGS:

2014, Dallas, TX

Go For Two! (2013)

Feature Documentary [HD]
Dir. by Merle Bertrand
Music by Brian Satterwhite
Austin, Texas

Ink Mobility (2013)

Product Launch Video [HD]
Dir. by Richard Reininger
Music by Brian Satterwhite
San Francisco, California

Weird Girls (2013)

Web Series Pilot [HD]
Dir. by Mark Gardener
Music by Brian Satterwhite
Austin, Texas

The Lone Ranger (2013)

Western Adventure [HD]
Dir. by Gore Verbinski
Music by Hans Zimmer
Lic. Music by Brian Satterwhite
Walt Disney Studios
Burbank, California

SCREENINGS:

2013-2014 Worldwide release by
Walt Disney Studios

Static (2013)

Short Drama [HD]
Dir. by Leslie Langee
Austin, Texas

SCREENINGS:

2014, Hill Country Film Fest
[Fredericksburg, TX]
2013, Alexandria Film Fest
[Washington DC]
2013, Anchorage Film Fest
[Anchorage, AK]

PCHAS of Missouri (2013)

Industrial Trailer [HD]
Dir. by Margaret Barry
Edited by Brian Satterwhite
Music by Brian Satterwhite
Austin, Texas

Pornistan (2013)

Short Comedy (HD)
Dir. by Asad Kirmani
Music by Brian Satterwhite
Austin, Texas

SCREENINGS:

2013, Flatland Film Fest (Lubbock, TX)

AWARDS:

2013, Chris Caddel Flatland Filmmaker Award (Flatland Film Fest)

Arizumba (2013)

Industrial Short (HD)
Dir. by Alpheus Media
Music by Brian Satterwhite
Austin, Texas

The Polish Hotel (2013)

Short Documentary (HD)
Dir. by Margaret Barry
Edited by Brian Satterwhite
Austin, Texas

SCREENINGS:

2012, Tallgrass Film Festival (Wichita, KS)

The Cabinet of Dr. Caligari (1919)

Silent Film (35mm) Re-scored for
Dallas Chamber Symphony
Dir. by Robert Wiene
Music Dir. by Richard McKay
Music by Brian Satterwhite
Dallas, Texas

SCREENINGS:

2013, Dallas, TX

The Year of the Frog (2013)

Feature Dramatic Comedy (HD)
Dir. by Kyle Bogart
Music by Brian Satterwhite
Austin, Texas

2012

A Sailor-Made Man (1921)

Silent Film (35mm) Re-scored for
Dallas Chamber Symphony
Music Dir. by Richard McKay
Music by Brian Satterwhite
Dallas, Texas

SCREENINGS:

2012, Dallas, TX

AWARDS:

2013, Jerry Goldsmith Award
Nomination for Best Free Creation



CoreLab, Inc. (2012)

Short Industrial (HD)
Dir. by Mike Feldman
Edited by Brian Satterwhite
Houston, Texas

Jay and Silent Bob: Let Us Dance! (2012)

iPhone/iPad Game
Produced by GameSalad, Inc.
Music by Brian Satterwhite
Austin, Texas

Distribution:

August 2012, iTunes Store

The Midwife's Husband (2012)

Short Narrative (35mm)
Dir. by Déjà Bernhardt
Music by Brian Satterwhite
Austin, Texas

SCREENINGS:

2012, The University of Texas at Austin (Austin, TX)

AWARDS:

2013, Student Academy Award National Finalist
2013, Student Academy Award Regional Winner (Chicago, IL)
2013, San Antonio Film Festival (San Antonio, TX)

Athletic Foodie (2012)

Web Series (HD)
Dir. by Richard Reininger
Music by Brian Satterwhite
Austin, Texas

SCREENINGS:

2012, AthleticFoodie.com

Imagination Situation (2012)

Web Series (HD)
Dir. by Roby Brown
Music by Brian Satterwhite
Austin, Texas

SCREENINGS:

2012, ImaginationSituation.com

Livestrong Web Spots (2012)

Five Web Spots (HD)
Dir. by Alpheus Media
Music by Brian Satterwhite
Austin, Texas

SCREENINGS:

2012, Livestrong.com

The Good Samaritan (2012)

Short Comedy (HD)
Dir. by Marian Yeager
Music by Brian Satterwhite
Austin, Texas

SCREENINGS:

2013, Cannes Short Market (Cannes, France)
2013, Long Island International Film Expo (Astoria, NY)
2013, Tupelo Film Fest (Tupelo, MS)
2013, Myrtle Beach Int Film Fest (Myrtle Beach, SC)
2013, The Hill Country Film Fest (Fredericksburg, TX)
2013, The Big Easy Film Fest (New Orleans, LA)
2013, Siouxland Film Fest (Sioux City, IA)
2013, Omaha Film Fest (Omaha, NE)
2011, Jo's Coffee House (Austin, TX)

AWARDS:

2013, 3rd Place Shorts Category (Tupelo Film Fest)
2013, Honorable Mention (MBIFF)

2011

Day In Our Bay (2011)

Short Documentary (HD)
Dir. by Mary Katzke
Music by Brian Satterwhite
Anchorage, Alaska

SCREENINGS:

2012, Never Sets Film Festival (Anchorage, Fairbanks, Juneau, AK)
2012, United Nations Assoc. Film Fest (Palo Alto, CA)
2012, American Indian Film Fest

(San Francisco, CA)
2012, Marine Educators Conference (Anchorage, AK)
2012, Fishtival (Naknek, Alaska)
2012, Port Townsend Film Fest (Port Townsend, WA)
2012, Short Circuit Film Fest (Vancouver Island, BC, Canada)
2012, BLUE Ocean Film Fest (Monterey, CA)
2012, Awareness Fest
2012, Dreamspeakers Film Fest (Edmonton, Alberta, Canada)
2012, National Geographic All Roads Film Fest (Washington, D.C.)
2012, Black Hills Film Fest (Hill City, SD)
2012, American Documentary Film Fest (Palm Springs, CA)
2012, Santa Cruz Film Fest (Santa Cruz, CA)
2012, Malibu Film Fest (Malibu, CA)
2012, Winter Weekend Film Fest (Skagway, AK)
2012, Indie Spirit Film Fest (Colorado Springs, CO)
2012, Alaska Forum on the Environment Film Fest (Anchorage, AK)
2011, Anchorage Int'l Film Fest (Anchorage, AK)

BROADCASTS:

2012, KAKM (Anchorage, AK)

Submerged (2011)

Short Drama (HD)
Dir. by Leslie Langee
Music by Brian Satterwhite
Austin, Texas

SCREENINGS:

2013, The Hill Country Film Fest (Fredericksburg, TX)

Shaklee: Why Supplement? (2011)

Short Web Video (HD)
Dir. by Alpheus Media
Music by Brian Satterwhite
Austin, Texas

SCREENINGS:

2012, Shaklee.com
2011, Vimeo.com

Hollow Oaks (2011)

Feature Thriller (HD)
Dir. by Everett Aponte
Music by Brian Satterwhite
Austin, Texas

SCREENINGS:

2011, AFM (Los Angeles, CA)

Babies on Track (2011)

Short Documentary (HD)
Dir. by Mary Katzke
Music by Brian Satterwhite
Anchorage, Alaska

Switch (2012)

Feature Documentary (HD)
Dir. by Harry Lynch
Music by Brian Satterwhite
Add. Editing by Brian Satterwhite
Austin, Texas

Distribution:

March 2012, Nationwide Theatrical Release (Limited)

SCREENINGS:

2012, 34th Int. Geological Congress (Brisbane, Australia)
2012, Canal Place Theater (New Orleans, LA)
2012, COMESA Geosciences Week (Mexico City, Mexico)
2012, Colorado Oil and Gas Assoc. (Colorado, CO)
2012, Cinema Green Project (Miami, FL)
2012, U.S. Department of Energy

(Washington, D.C.)
2012, Airports Council Int. (Calgary, AB)
2012, State Theater (Traverse City, MI)
2012, Santa Cruz Film Fest (Santa Cruz, CA)
2012, Projecting Change Film Fest (Vancouver, Canada)
2012, Univ. of Oklahoma (Norma, OK)
2012, Artfully Green Film Fest (Dallas, TX)
2012, Boise State, (Boise, ID)
2012, Harkins Northfield (Denver, CO)
2012, Colorado Environmental Film Fest (Golden, CO)
2012, SMU Campus (Dallas, TX)
2012, ANGA Collegiate Energy Challenge (Tampa, FL)
2012, Anadarko Private Screening (The Woodlands, TX)
2012, Univ. of Texas at Dallas (Richardson, TX)
2012, Aquidneck Island Planning Comm. (Newport, RI)
2012, Western State College (Gunnison, CO)
2012, Texas A&M Univ. (College Station, TX)
2012, Texas State Univ. (San Marcos, TX)
2012, Environmental Film Fest (Washington, D.C.)
2012, UA Union Sq. (New York, NY)
2012, IPAA Forth Worth High School Students (Forth Worth, TX)
2012, Midwestern State Univ. (Wichita Falls, TX)
2012, Univ. of Colorado (Boulder, CO)
2012, Traverse City High Schools (Traverse City, MI)
2012, AAPG Convention (Long Beach, CA)
2012, AMC Theaters (Boston, MA)
2012, Oklahoma City Univ. (Oklahoma City, OK)
2012, Angelika Theater (Dallas, TX)
2012, Univ. of Texas (Austin, TX)
2012, Alamo Drafthouse (Austin, TX)
2012, Regal Greenway Grand Palace (Houston, TX)

...and many more cities and festivals around the world.

AWARDS:

2012, Best of Fest (Colorado Environmental Film Fest)
2012, Earth Vision (Santa Cruz Film Fest)

Soundtrack Release:

iTunes, January 2015
CD, January 2015

Sushi: The Global Catch (2012)

Feature Documentary (HD)
Dir. by Mark S. Hall
Music by Brian Satterwhite
Add. Editing by Brian Satterwhite
Austin, Texas

Distribution:

June 2012, Limited Nationwide Theatrical Release (Kino Lorber)
June 2012, Limited European Theatrical Release
Screened in 46 Countries

SCREENINGS:

2013, Ecofalante Film Fest (San Paulo, Brazil)
2013, Abu Dhabi Int Environmental Film Fest (Abu Dhabi, UAE)
2013, Bankastraeti (Reykjavik, Iceland)
2013, Sustainable Seafood Week (New York, NY)
2013, Carnegie Mellon Int Film Fest (Pittsburgh, PA)
2013, Indianapolis International Film Fest (Indianapolis, IN)
2012, World Ocean Day (Brussels, Belgium)
2012, Museum of Fine Arts - Houston (Houston, TX)
2012, Biografilm (Bologna, Italy)
2012, Quadrangle Theater (New York City, NY)
2012, Austin Film Society (Austin, TX)
2012, OXDOX (Oxford, England)
2012, Minneapolis/St.Paul Int'l Film

Fest (Minneapolis, MN)
 2012, San Francisco Green Film Fest (San Francisco, CA)
 2012, Victoria Film Fest (Victoria, Canada)
 2012, Eco-Focus Film Fest (Athens, GA)
 2012, Interdisciplinary Humanities Ctr. (Santa Barbara, CA)
 2011, Int'l Documentary Film Fest (Amsterdam, The Netherlands)
 2011, Ojai Film Fest (Ojai, CA)
 2011, Santa Rosa Int'l Film Fest (Santa Rosa, CA)
 2011, National Film School (Łódź, Poland)
 2011, Fest of Festes (St. Petersburg, Russia)
 2011, Vancouver Int'l Film Fest (Vancouver, British Columbia)
 2011, Hawaii Ocean Film Fest (Oahu, HI)
 2011, Alamo Drafthouse (Austin, TX)
 2011, Seattle Int'l Film Fest (Seattle, WA)

AWARDS:

2011, Audience Award (San Francisco Green Film Fest)
 2011, Award Winner (Hawaii Ocean Film Fest)
 2011, IDFA Competition for Green Screen Documentary
 2011, Marine Resources: 1st Place Feature Length (HOFF)
 2011, Semi-Finalist: Jerry Goldsmith Awards - Best Score in a Documentary
 2011, Special Jury Prize: Doc (SIFF)

Soundtrack Release:

iTunes, June 2011

Film Release:

iTunes, April 16, 2013
 VOD, April 16, 2013
 DVD, Fall 2013

GenerationTX (2011)

Commercial Web Spot (HD)
 Dir. by Milkshake Media
 Music by Brian Satterwhite
 Austin, Texas

2010

The State of the Gulf - America's Sea (2010)

Feature Documentary (HD)
 Dir. by Lee Smith
 Music by Brian Satterwhite
 Austin, Texas

SCREENINGS:

2011, Alamo Drafthouse (Austin, TX)
 2011, Bob Bullock Texas State History Museum (Austin, TX)

BROADCASTS:

2011, KLRU (Austin, TX)
 2011, KUHT (Houston, TX)
 2011, YouTube.com

DVD Release: May, 2011

Eulogy Maker (2010)

Short Drama (HD)
 Dir. by Leslie Langee
 Music by Brian Satterwhite
 Austin, Texas



SCREENINGS:

2012, World Kids Fest (Mumbai, India)
 2012, Faces of Austin (Austin, TX)
 2011, Park City Film Music Fest (Park City, UT)
 2011, Auditorium Shores - New Year's

Eve Celebration (Austin, TX)
 2011, New York City Int'l Film Fest (New York, NY)
 2011, First Thursdays (Houston, TX)
 2011, SXSW (Austin, TX)
 2011, Hill Country Film Fest (Fredericksburg, TX)
 2011, Phoenix Film Fest (Phoenix, AZ)
 2011, Kansas City Film Fest (Kansas City, MO)
 2011, Faces of Austin (Austin, TX)
 2011, Cleveland Film Fest (Cleveland, OH)
 2011, Omaha Film Fest (Omaha, NE)
 2011, Fort Meyers Film Fest (Fort Meyers, FL)
 2011, WorldKids Int'l Film Fest (Mumbai, India)
 2011, Boulder Film Fest (Boulder, CO)
 2010, Anchorage Int'l Film Fest (Anchorage, AK)
 2011, Los Angeles Int'l Children's Fest (Los Angeles, CA)
 2010, San Antonio Film Fest (San Antonio, TX)
 2010, Austin Film Fest (Austin, TX)
 2010, Orlando Film Fest (Orlando, FL)

BROADCASTS:

2011, KVUE (Austin, TX)
 2011, KLRU (Austin, TX)

AWARDS:

2010, Silver Medal for Excellence in Original Music for a Short Film (Park City Film Music Fest)

LifeChoice (2009)

Two Commercial Spots (HD)
 Dir. by Mike Woolf
 Music by Brian Satterwhite
 Austin, Texas

Sushi: TGC Trailer (2010)

Trailers for Feature Doc (HD)
 Dir. by Mark S. Hall
 Edited by Brian Satterwhite
 Music by Brian Satterwhite
 Austin, Texas

SCREENINGS:

2010, Texandance Int'l Film Fest (New Braunfels, TX)
 2010, Vimeo.com

Man on a Mission (2010)

Feature Documentary (HD)
 Dir. by Mike Woolf
 Music by Brian Satterwhite
 Austin, Texas



Distribution:

Jan 2012, Nationwide Theatrical Release (First Run Features)
 Jan 2012, Nationwide VOD Release (First Run Features)

SCREENINGS:

2012, Capital City Film Fest (Lansing MI)
 2012, Philadelphia Science Fest (Philadelphia, PA)
 2012, Yavapai College Performance Hall (Prescott, AZ)
 2012, Big Sky Documentary Fest (Missoula, MT)
 2012, SXSW Film Fest (Austin, TX)
 2012, Alamo Drafthouse (Austin, TX)
 2012, Providence Children's Film Fest (Providence, RI)
 2012, TIFF Bell Lightbox (Toronto, ON)

2012, Spokane Film Fest (Spokane, WA)
 2012, Time & Space LTD, (Hudson, NY)
 2012, SIFF Cinema (Seattle, WA)
 2012, Cinema Village (New York, NY)
 2012, Facets Cinematheque (Chicago, IL)
 2012, Lake Worth Playhouse (Lake Worth, FL)
 2012, Laemmie Music Hall (Los Angeles, CA)
 2012, Laemmie Playhouse 7 (Pasadena, CA)
 2012, Laemmie Claremont 5 (Claremont CA)
 2012, Laemmie Blvd. Cinemas (Lancaster, CA)
 2012, Detroit Institute of the Arts (Detroit, MI)
 2011, Private Screening (London, UK)
 2011, Cleveland Museum of Art (Cleveland, OH)
 2011, Seattle Int'l Film Fest (Seattle, WA)
 2010, Fantastic Fest (Austin, TX)
 2010, Park City Film Music Fest (Park City, UT)
 2010, Baltimore's Best: Cinema Sunday (Baltimore, MD)
 2010, Philadelphia Film Fest (Philadelphia, PA)
 2010, Dolby Labs Presentation Studio (San Francisco, CA)
 2010, San Antonio Film Fest (San Antonio, TX)
 2010, Explorers Club Film Series (New York, NY)
 2010, deadCENTER Film Fest (Oklahoma City, OK)
 2010, UT Austin (Austin, TX)
 2010, GSD&M (Austin, TX)
 2010, Science Fiction Marathon (Columbus, Ohio)
 2010, Core Club (New York, NY)
 2010, SXSW Film Fest, (Austin, TX)

AWARDS:

2010, Silver Medal - Director's Choice (Park City Film Music Fest)
 2010, Audience Award, Spotlight Premieries (SXSW)
 2010, Audience Award, Excellence in Poster Design (SXSW)

Cell: The Web Series (2010)

Web Series (HD) - 13 Episodes
 Dir. by Mark Gardner
 Music by Brian Satterwhite
 Austin, TX



SCREENINGS/WEBCASTS:

2012, YouTube.com
 2011, blip.tv
 2011, VBCtv (Web Ent. Network)
 2011, LA WebFest (Los Angeles, CA)
 2010, Texas Film Friday (Austin, TX)
 2010, Beverly Hills Film and New Media Fest (Beverly Hills, CA)
 2010, Fest Cinéma Tous Ecrans (Geneva, Switzerland)
 2010, Independent Television Fest (Los Angeles, CA)
 2010, Koldcast.tv

AWARDS:

2011 Nomination: IAWTV Award for Best Music
 2011, Semi-Finalist: Jerry Goldsmith Awards - Best Score Full-Length Format
 2011, Indie Intertube Award for Best Score in a Web Series
 2011, Outstanding Achievement in Music (LA Web Fest)
 2011, Indie Intertube Award for Best Thriller Series
 2011, Indie Intertube Award for Best Dramatic Moment
 2010, Semi-finalist: NexTV WebSeries Competition

Art of the Deal (2010)

Short Promo Video (HD)

Dir. by Harry Lynch
 Music by Brian Satterwhite
 Austin, Texas

SCREENINGS:

2010, YouTube.com
 2010, Stanford Graduate School of Business (Palo Alto, CA)

Survive & Thrive:

Hope, Laughter and Truth (2010)

Feature Documentary (HD)
 Dir. by Mary Katzke
 Music by Brian Satterwhite
 Anchorage, Alaska

BROADCASTS:

2011, KAKM (Anchorage, AK)

DVD Release: August, 2010

2009

The Day Almost Flew By (2009)

Stop-Motion Animated Short (HD)
 Dir. by David Blue Garcia
 Music by Brian Satterwhite
 Austin, Texas

SCREENINGS:

2009-10, Vimeo.com (Staff Pick-Aug)

Louise Parsley Trailers (2009)

Short Documentary (DV)
 Dir. by Andy Krakower
 Music by Brian Satterwhite
 Houston, TX

Mission on Seven (2009)

Short Documentary (DV)
 Dir. by Mark S. Hall
 Edited by Brian Satterwhite
 Music by Brian Satterwhite
 Austin, Texas

SCREENINGS:

2010, San Antonio Film Fest (San Antonio, TX)

AWARDS:

2010, Platinum REMI Award Winner (WorldFest-Houston Int'l Film Fest)

Boogie Knight (2009)

Short Horror Bumper (DV)
 Dir. by Gordon L. Jones
 Edited by Brian Satterwhite
 Music by Brian Satterwhite
 Austin, Texas

SCREENINGS:

2009, Fantastic Fest (Austin, TX)
 2009, Ain't It Cool News
 2009, YouTube.com

Funky Pickles (2009)

Short Comedy (HD)
 Dir. by Will Moore
 Music by Brian Satterwhite
 Austin, Texas

SCREENINGS:

2010, Dam Short Film Fest (Boulder City, NV)
 2009, Houston Comedy Film Fest (Houston, TX)

AWARDS:

2009, Best Short Film (Houston Comedy Film Fest)

The Retelling (2009)

Feature Mystery Thriller (DV)
 Dir. by Emily Hagins
 Music by Brian Satterwhite

Austin, Texas

SCREENINGS:

2010, Texas Nightmare Weekend (Dallas, TX)
2010, Pretty Scary Blood Bath Film Fest (Dallas, TX)
2009, Alamo Drafthouse (Austin, TX)

The Bridge (2009)

Short Promo Video (HD)
Dir. by Harry Lynch
Music by Brian Satterwhite
Austin, Texas

SCREENINGS:

2009, YouTube.com

Love Bug (2009)

Short Family Comedy (HD)
Dir. by Kat Candler
Music by Brian Satterwhite
Austin, Texas



SCREENINGS:

2011, Children's Film Fest (Seattle, WA)
2011, Auditorium Shores - New Year's Eve Celebration (Austin, TX)
2011, Faces of Austin (Austin, TX)
2011, Singapore Children's Film Fest
2010, Houston Cinema Arts Film Fest (Houston, TX)
2010, Los Angeles Int'l Children's Film Fest (Los Angeles, CA)
2010, Park City Film Music Fest (Park City, UT)
2010, Chicago Int'l Children's Film Fest (Chicago, IL)
2010, Jacksonville Film Fest (Jacksonville, FL)
2010, Texas Filmmakers Showcase (San Antonio, TX)
2010, Texas Filmmakers Showcase (Los Angeles, CA)
2010, Texas Filmmakers Showcase (Austin, TX)
2010, San Diego Int. Children's Film Fest (San Diego, CA)
2010, Cinema Arts Society (Houston, TX)
2010, Tribeca Cinema Kid's Club (New York, NY)
2010, Kids Film Fest (Garden City and Brooklyn, NY)
2010, Tallahassee Film Fest (Tallahassee, FL)
2010, Hill Country Film Fest (Fredericksburg, TX)
2010, Fearless Film Fest (Fort Worth, TX)
2010, Traverse City Comedy Arts Fest (Traverse City, MI)
2010, Florida Film Fest (Orlando, FL)
2010, Omaha Film Fest (Omaha, NE)
2010, First Thursdays (Houston, TX)
2009, Little Ripper Film Fest (Melbourne, Australia)
2009, Lone Star Int'l Film Fest (Fort Worth, TX)
2009, Flatland Film Fest (Lubbock, TX)
2009, Seguin Film Fest (Seguin, TX)
2009, Dallas Video Fest (Dallas, TX)
2009, Austin Film Fest (Austin, TX)

AWARDS:

2012, Best Live Action Film (Children's Film Fest Seattle)
2010, Audience Award (Jacksonville Film Fest)
2010, 2nd Pl. Children's Jury Prize (Chicago Int. Children's Film Fest)

2010, Best Florida Short Film (Jacksonville Film Fest)
2010, Audience Award (Traverse City Comedy Arts Fest)
2009, Audience Award, Best Short Film (Little Ripper Film Fest, Melbourne, Australia)
2009, Audience Award, Best Short Film (Austin Film Fest)
2009, Grand Prize Winner (Flatland Film Fest)
2009, Golden Pecan Winner (Seguin Film Fest)

Artois the Goat (2009)

Feature Romantic Comedy (HD)
Dir. by Kyle and Cliff Bogart
Music by Brian Satterwhite
Austin, TX



SCREENINGS:

2012, Smithville Reel Film Expo (Smithville, TX)
2010, Smithville Reel Film Expo (Smithville, TX)
2010, Park City Film Music Fest (Park City, UT)
2010, Southern Circuit of Independent Films (Memphis, TN)
2010, Salt Lake City Film Fest (Salt Lake City, UT)
2010, Halsey Institute of Contemporary Art (Charleston, SC)
2010, Lucas Theatre for the Arts (Savannah, GA)
2010, East Tennessee State Univ. (Johnson City, TN)
2010, Clemson Univ. (Clemson, SC)
2010, Western Carolina Univ. (Cullowhee, NC)
2010, Duke Univ. (Durham, NC)
2010, Capri Theatre (Montgomery, AL)
2010, Millsaps College (Jackson, MS)
2010, Manship Theatre (Baton Rouge, LA)
2010, Arts Council of Central Louisiana (Alexandria, LA)
2010, Buckman Performing Arts Center at St. Mary's School (Memphis, TN)
2010, Sonoma Int'l Film Fest (Sonoma, CA)
2010, CA Independent Film Fest (Orinda, CA)
2010, FirstGlance Hollywood 10 (Hollywood, CA)
2010, Palm Springs Int'l film Fest (Palm Springs, CA)
2010, Beloit Int'l Film Fest (Beloit, WI)
2009, Trail Dance Film Fest (Duncan, OK)
2009, Myrtle Beach Film Fest (Myrtle Beach, SC)
2009, Tofino Film Fest (Tofino, Vancouver Island, B.C. Canada)
2009, Lone Star Int'l Film Fest (Fort Worth, TX)
2009, Friar's Club Comedy Film Fest (New York, NY)
2009, SXSW Film Fest, Narrative Competition (Austin, TX)

AWARDS:

2010, Best Feature Comedy (FirstGlance Hollywood 10)
2010, Best Feature Film (Beloit Int. Film Fest)
2010, Audience Choice Award (Trail Dance Film Fest)
2009, Best of the Fest (Myrtle Beach Film Fest)
2009, Best Narrative Feature (Myrtle Beach Film Fest)

2009, Best of Show (Accolade Film Awards)

DVD Release: June, 2010, IndiePix Films

Soundtrack Release: iTunes, June 2013

2008

Barbie & Ken (2008)

Short Comedy Bumper (DV)
Dir. by Ben Bartley
Music by Brian Satterwhite
Austin, Texas

SCREENINGS:

2008, Fantastic Fest (Austin, TX)
2008, YouTube.com

The Dreamer (2008)

Short Comedy (DV)
Dir. by Jeff Guerrero
Music by Brian Satterwhite
Austin, Texas



SCREENINGS:

2009, Park City Film Music Fest (Park City, UT)
2008, TheDoorPost.com

AWARDS:

2009, Gold Medal for Outstanding Achievement in Film Music (Park City Film Music Fest)

Dell Promotional Spots (2008)

Two Short Promo Spots (HD)
Dir. by Alan Berg
Music Arr. by Brian Satterwhite
Add. Music by Brian Satterwhite
Austin, Texas

Unconventional: The Story of the Barnett Shale (2008)

Feature Documentary (HD)
Dir. by Harry Lynch
Music by Brian Satterwhite
Austin, Texas

BROADCASTS:

2008, KXAS, NBC Dallas

Quarter to Noon (2008)

Short Drama (HD)
Dir. by Kat Candler
Edited by Brian Satterwhite
Music by Brian Satterwhite
Austin, Texas



SCREENINGS:

2009, Flatland Film Fest (Lubbock, TX)
2009, DGA Theater (Los Angeles, CA)
2009, Austin Film Fest (Austin, TX)
2009, Rockport Film Fest

(Rockport, TX)
2009, Dallas Video Fest (Dallas, TX)
2009, Museum of Fine Arts Houston (Houston, TX)
2009, Cinesol Film Fest (Harlingen, TX)
2009, Los Angeles Int'l Film Fest (Los Angeles, CA)
2009, SVT Micro Cinema (Austin, TX)
2009, Park City Film Music Fest (Park City, UT)
2009, Women In Film and TV Int'l Short Film Showcase - (Dallas, TX; Orlando, FL; New York, NY; Montreal, Quebec, Canada; Calgary, Alberta, Canada; Sidney, Australia; Boston MA; Hong Kong, China; Houston, TX; Los Angeles, CA; Minneapolis, MN; Palm Springs, CA; Pittsburgh, PA; Santa Fe, NM; Vancouver, British Columbia, Canada; Wellington, New Zealand; Atlanta, GA; Auckland, New Zealand; Stockholm, Sweden; Toronto, Ontario Canada; Baltimore, MD; Washington DC)
2008, Dobie Theater (Austin, TX)

BROADCASTS:

2010, "The Territory," PBS, Austin, Houston, Corpus Christi

AWARDS:

2009, Gold Medal for Outstanding Achievement in Film Music (Park City Film Music Fest)
2009, Texas Filmmakers Showcase

The Children's War (2008)

Feature Documentary (DV)
Dir. by Andy Krakower
Music by Brian Satterwhite
Austin, Texas

SCREENINGS:

2010, Peace Film Fest (Uganda, Africa)
2010, Angelika Theater (Houston, TX)
2010, Alamo Drafthouse (Austin, TX)

DVD RELEASE: June, 2010

Shot (2008)

Short Thriller (35mm)
Dir. by Steve Acevedo
Music by Brian Satterwhite
San Antonio, Texas

SCREENINGS:

2008, SXSW Film Fest, TX Shorts Collection (Austin, TX)

2007

Cowboy Smoke (2008)

Feature Drama (16mm)
Dir. by Will Moore
Music by Brian Satterwhite
Austin, TX



SCREENINGS:

2009, AFF Encore Screening (Austin, TX)
2009, Park City Film Music Fest (Park City, UT)
2008, Bi-National Independent Film Fest (El Paso, TX)
2008, Austin Film Fest (Austin, TX)
2008, Action on Film Int'l Film Fest (Pasadena, CA)
2008, Marche de Cannes (Cannes, France)
2008, Ganado Theater (Ganado, TX)
2007, The Hideout Theater (Austin, TX)

AWARDS:

2009, Gold Medal for Outstanding Achievement in Film Music (Park City Film Music Fest)
2008, Best Director

(Action on Film Fest)

Soundtrack Release:
iTunes, April, 2011

Recapturing Cuba:

An Artist's Journey (2007)

Short Documentary (DV)
Dir. by Harry Lynch
Music by Brian Satterwhite
Austin, Texas



SCREENINGS:
2008, Park City Film Music Fest (Park City, UT)

BROADCASTS:
2008, KERA, PBS Dallas

AWARDS:
2008, Best Impact of Music in a Documentary: Gold Medal for Director's Choice (Park City Film Music Fest)
2008, Best Impact of Music in a Documentary: Gold Medal for Artistic Excellence (Park City Film Music Fest)

Blue Tears (2007)

Short Thriller (DV)
Dir. by David Carren
Music by Brian Satterwhite
Houston, Texas

The Barefoot Bull Rider (2007)

Short Drama (DV)
Dir. by Lisa Almstead
Music by Brian Satterwhite
San Antonio, Texas



SCREENINGS:
2009, Park City Film Music Fest (Park City, UT)
2008, SXSW Film Fest, Reel Women Showcase (Austin, TX)
2008, Bayou City Inspirational Film Fest (Houston, TX)

AWARDS:
2009, Gold Medal for Outstanding Achievement in Film Music (Park City Film Music Fest)
2008, Most Inspirational Short Film (Bayou City Inspirational Film Fest)

Thorr: Sexx Detective (2007)

Fictional Grindhouse Trailer (DV)
Dir. by Gordon Jones and Brian Satterwhite
Edited by Brian Satterwhite
Music by Brian Satterwhite
Austin, Texas

SCREENINGS:
2007, Two Days of Filth (London, Ontario, Canada)
2007, SXSW Austin Film Society Member Showcase (Austin, TX)
2007, Best Lil' Grindhouse in TX (Austin, TX)

2007, Ain't It Cool News
2007, YouTube.com

Blue Suede Wings Trailer (2007)

Trailer for Short Film (DV)
Dir. by Marian Yeager
Music by Brian Satterwhite
Austin, Texas

SCREENINGS:
2008, Houston Worldfest (Houston, TX)
2008, Big Easy Shorts Fest (New Orleans, LA)
2008, Asheville Film Fest (Asheville, NC)
2008, Poppy Jasper Film Fest (Morgan Hill, CA)
2008, Tupelo Film Fest (Tupelo, MS)
2008, San Diego County Fair (San Diego, CA)
2008, Beverly Hills Short Film Fest (Beverly Hills, CA)
2007, LA Shorts Fest (Los Angeles, CA)
2007, Gloria Film Fest (Salt Lake City, UT)
2007, Twin Rivers Media Fest (Asheville, NC)
2007, San Diego Int'l Children's Fest (San Diego, CA)
2007, FAIF-AICAA Int'l Fest (Disneyland, CA)
2007, Sidewalk Moving Pictures Fest (Birmingham, AL)
2007, Austin Women's Film, Music and Literary Fest (Austin, TX)
2007, CA Independent Film Fest (Livermore, CA)



The Quiet War (2006)

Feature Documentary (DV)
Dir. by Mary Katzke
Music by Brian Satterwhite
Anchorage, Alaska

DVD RELEASE: March, 2007

SCREENINGS:
2007, Arbor Theater (Austin, TX)
2007, Anchorage Museum at Rasmuson Center (Anchorage, AK)

Foxes on a Kayak (2006)

Short Comedy (HD)
Dir. by Erin MacMillan-Ramirez
Music by Brian Satterwhite
Austin, TX

SCREENINGS:
2006, Blanks on a Blank Film Fest (Austin, TX)
2006, YouTube.com

Ride Around the World (2006)

Feature IMAX™ Doc (70mm)
Dir. by Harry Lynch
Music by Brian Satterwhite
Austin, Texas



SCREENINGS:
2009, Rockport Film Fest (Rockport, TX)
2007, Park City Film Music Fest (Park City, UT)
2006, GSTA (Galveston, TX)

THEATRICAL RELEASE:
June 2006, Austin, TX; Dallas, TX; Fort Worth, TX; San Antonio, TX; St. Louis, MO; Tampa, FL
2006-2007, New York, NY; Seattle,

WA; Norwalk, CT; Denver, CO; Vancouver, Canada; Chicago, IL; Louisville, KY; Toledo, OH; Oklahoma City, OK; San Diego, CA; Raleigh, NC; Appleton, WI; Branson, MO; Cleveland, OH; Cedar Rapids, IA; Kansas City, MO; Lubbock, TX; Victoria, BC; Dearborn, MI; Pittsburgh, PA; Quebec, Canada; Smithsonian Institute, Washington D.C.; Veracruz, Mexico

AWARDS:
2007, Best Impact of Music in a Documentary: Gold Medal for Artistic Excellence (Park City Film Music Fest)
2007, Western Heritage Award

Soundtrack Releases:

CD, August, 2006
iTunes, August, 2011

DVD/Blu-ray Release: December, 2009



LifeGem, Inc. (2005)

30-sec. Commercial & Logo (DV)
Produced by Greg Herro
Music by Brian Satterwhite
Chicago, Illinois

BROADCASTS:
2005-07, Regionally Broadcast TV Commercial

Breast Cancer Support (2005)

Short PSA (DV)
Dir. by Mary Katzke
Music by Brian Satterwhite
Anchorage, Alaska

BROADCASTS:
2005, Alaska Regional Television

Soft Lux (2005)

30-Minute Infomercial (DV)
Dir. by Ron Lynch
Music by Brian Satterwhite
Driftwood, Texas

BROADCASTS:
2005, Nationwide Television Broadcasts

Reue (2005)

Short Dramatic Thriller (HD)
Dir. by Erin MacMillan-Ramirez
Music by Brian Satterwhite
Austin, Texas

SCREENINGS:
2008, Cannes Short Film Corner (Cannes, France)

Ain't Over Til It's Over (2005)

Short Comedy (DV)
Dir. by Steve Perkins
Music by Brian Satterwhite
Dallas, TX

SCREENINGS:
2006, Shade Nightclub (Dallas, TX)
2005, Bare Bones Script-2-Screen Film Fest (Tulsa, OK)

AWARDS:
2005, Audience Choice Best Picture (Bare Bones Script-2-Screen Film Fest)
2005, Trailer Bone Award (Bare Bones Script-2-Screen Film Fest)

Ride With Cowboys Trailer (2005)

IMAX™ Trailer (70mm)
Dir. by Harry Lynch
Music by Brian Satterwhite
Austin, Texas

SCREENINGS:
2005, GSTA (Boston, MA)

Harmony in the Hills (2005)

Short Musical Comedy (DV)
Dir. by Susan Busa
Music by Brian Satterwhite
Austin, Texas



SCREENINGS:
2006, Park City Film Music Fest (Park City, UT)
2006, Faux Film Fest (Portland, OR)
2005, Ringers Sports Lounge (Austin, TX)

AWARDS:
2006, Best Impact of Music in a Short Narrative Film: Silver Medal for Excellence (Park City Film Music Fest)

Now We're Four (2005)

Short Documentary (DV)
Dir. by Mary Katzke
Music by Brian Satterwhite
Anchorage, Alaska

Priya (2005)

Short Drama (16mm)
Dir. by Robert Garza
Music by Brian Satterwhite
Austin, Texas

For the Record (2005)

Short Docu-Drama (DV)
Dir. by Chris Stephens
Music by Brian Satterwhite
Bozeman, Montana

Engineering Diversity (2005)

Short Sci-Fi (DV)
Dir. by Juan Diaz
Music by Brian Satterwhite
Austin, Texas

SCREENINGS:
2005, Dallas Video Fest (Dallas, TX)
2005, Austin Music Network (Austin, TX)

AWARDS:
2005, Student Filmmakers' Series Top 10 Films (Austin Music Network)

Mr. Hell (2005)

Feature Horror (35mm)
Dir. by Rob McKinnon
Music by Brian Satterwhite
Houston, Texas

SCREENINGS:
2005, Silver Screams Film Fest (Houston, TX)
2005, Museum of Fine Arts (Houston, TX)

DVD RELEASE:
April, 2007 (Maverick Entertainment)

Young Mut (2005)

Short Experimental (s16mm)
Dir. by Nicholas Jayanty
Music by Brian Satterwhite
Austin, Texas





SCREENINGS:

2006, Gen Art Ignite Film Fest (Chicago, IL)
2006, Park City Film Music Fest (Park City, UT)
2005, Austin Film Fest (Austin, TX)
2005, Museum of Fine Arts (Houston, TX)
2005, DGA Theater (Los Angeles, CA)
2005, Island Film Fest (Galveston, TX)

AWARDS:

2006, Gold Medal for Excellence-Audience Choice for Best Impact of Music in a Narrative Short Film (Park City Film Music Fest)
2005, Texas Filmmakers Showcase
2005, First Place (Island Film Fest)

Lost and Found (2005)

Short Romantic Comedy (16mm)
Dir. by Rhiannon Hyde
Music by Brian Satterwhite
New York, New York

SCREENINGS:

2005, First Run Film Fest (New York, NY)

AWARDS:

2005, Best Screenplay (First Run Film Fest)

2004

Beat the Odds (2004)

Short Documentary (DV)
Dir. by Mary Katzke
Music by Brian Satterwhite
Anchorage, Alaska

AWARDS:

2005, Best Health DVD Award (Salt Lake City, UT)

Samuel DeMango (2004)

Short Drama (s16mm)
Dir. by Everett Aponte
Music by Brian Satterwhite
Austin, Texas



SCREENINGS:

2005, Park City Film Music Fest (Park City, UT)
2005, Austin Film Society Filmmakers Showcase (Austin, TX)
2005, Int'l Fest of Horror (Cincinnati, OH)
2005, Oxford Int'l Fest of Films (Oxford, UK)
2005, Coney Island Int'l Film Fest (Coney Island, NY)
2005, Boston Latino Int'l Film Fest (Boston, MA)
2005, Great Lakes Film Fest (Erie, PA)
2005, Toofy Film Fest (Boulder, CO)
2005, Golden Lion Int'l Film Fest (Swaziland, Africa)
2005, Winnipeg Int'l Film Fest (Winnipeg, Canada)
2005, Cine Las Americas Film Fest (Austin, TX)
2005, Independent Film Fest of Boston (Boston, MA)
2005, FILMSTOCK Int'l Film Fest (Luton, United Kingdom)
2005, Trenton Film Fest (Trenton, NJ)

2005, Memphis Int'l Film Fest (Memphis, TN)
2005, Kansas City Filmmakers Jubilee (Kansas City, KS)
2005, Arizona Int'l Film Fest (Tucson, AZ)
2005, Lake County Film Fest (Libertyville, IL)
2005, Sedona Int'l Film Fest and Workshop (Sedona, AZ)
2005, The East Lansing Film Fest (East Lansing, MI)
2005, DC Independent Film Fest (Washington DC)
2005, The Carolina Film and Video Fest (Greensboro, NC)
2005, Ashland Independent Film Fest (Ashland, OR)
2005, The Golden Film Fest (Golden, CO)
2005, The Big Muddy Film Fest (Carbondale, IL)
2005, The Newport Beach Film Fest (Newport Beach, CA)
2005, Dam Short Film Fest (Boulder City, NV)
2005, Just Another Film Fest (Farmington, UT)
2005, Flickering Image Fest (Los Angeles, CA)
2005, Maryland Film Fest (Baltimore, MD)
2005, Flint Film Fest (Flint, MI)
2005, Santa Cruz Int'l Film Fest (Santa Cruz, CA)
2005, Atlanta Film Fest (Atlanta, GA)
2005, Long Island Film Expo (Long Island, NY)
2005, Had to be Made Film Fest (DVD Distribution)
2005, Fest des Films du Monde (Montréal, Canada)

AWARDS:

2005, Gold Medal for Excellence-Director's Choice (Park City Film Music Fest)
2005, Best Story (Int'l Fest of Horror)
2005, Best Comedy Short (Winnipeg Int'l Film Fest)
2005, Top Ten Winner (The Flickering Images Short Film Fest)
2005, Honorable Mention: Best Independent Narrative Film (The Carolina Film and Video Fest)
2005, Semi-Finalist (Had to be Made Film Fest)

The Different Path (2004)

Short Drama (DV)
Dir. by Joey Rey Maldonado
Music by Brian Satterwhite
Edinburg, Texas

DISTRIBUTION:

2004, Adelante! DVD series

Bridezilla (2004)

Short Comedy (DV)
Dir. by Neil Reece
Music by Brian Satterwhite
Austin, Texas

Decisions (2004)

Feature Thriller (DV)
Dir. by Nicolas Hagen
Music by Brian Satterwhite
Vancouver, Washington

SCREENINGS:

2005, Longbaugh Film Fest (Portland, OR)

First Bank (2004)

Regional Commercial (DV)
Dir. by Greg Phelps
Music by Brian Satterwhite
College Station, Texas

BROADCASTS:

2004-05, Regionally Broadcast Television Commercial

Weapons of Mass

Consumption (2004)

Short Animation (DV)
Dir. by Beth Gosnell
Music by Brian Satterwhite
Austin, Texas

Yubisaki Pillow (2004)

30-Minute Infomercial (DV)
Dir. by Ron Lynch
Music by Brian Satterwhite
Driftwood, Texas

BROADCASTS:

2004-05, Nationally Broadcast Television Infomercial

The Wild River Challenge (2004)

Short Documentary (DV)
Dir. by Mary Katzke
Music by Brian Satterwhite
Anchorage, Alaska

The Lost (2004)

Short Suspense Thriller (16mm)
Dir. by Yun-hung Huang
Music by Brian Satterwhite
Austin, Texas

Breaking Away (2004)

Short Drama (DV)
Dir. by Joey Rey Maldonado
Music by Brian Satterwhite
Edinburg, Texas

DISTRIBUTION:

2004, Adelante! DVD series

Once A Nation (2004)

Short Documentary (DV)
Dir. by John Franklin
Music by Brian Satterwhite
College Station, Texas

SCREENINGS:

2004, On permanent exhibit at the Texas State History Museum, Washington, TX

Asking Kelly (2004)

Short Dramatic Comedy (DV)
Dir. by Sean Lorton
Music by Brian Satterwhite
Tulsa, Oklahoma

SCREENINGS:

2004, Blue November Film Fest (Tulsa, OK)
2004, Deadcenter Film Fest (Oklahoma City, OK)
2004, Triggerstreet.com Film Fest

Down the Road (2004)

Feature Drama (DV)
Dir. by Juan Pablo Reinoso
Music by Brian Satterwhite
Tulsa, Oklahoma

SCREENINGS:

2005, Bare Bones Script-2-Screen Film Fest (Tulsa, OK)
2003, Cambridge Latin Film Fest (Cambridge, MA)

AWARDS:

2005, Best Actress, Best Feature
Filmed in Oklahoma, Best Poster Award (Bare Bones Script-2-Screen Film Fest)

2003

Blind (2003)

Short Horror (16mm)
Dir. by Kris Aaron Morgan

Music by Brian Satterwhite
Austin, Texas

SCREENINGS:

2005, IFLM.com #1 Sci-Fi/Horror
2004, ShriekFest (Los Angeles, CA)
2004, New York City Horror Film Fest (New York, NY)
2004, SXSW Film Fest (Austin, TX)
2003, Butt-Numb-A-Thon 5 (Austin, TX)

Comfort (2003)

Short Drama (DV)
Dir. by James Webb
Music by Brian Satterwhite
Austin, Texas



SCREENINGS:

2004, Austin Film Fest (Austin, TX)
2004, Deep Ellum Film Fest (Dallas, TX)
2004, Museum of Fine Arts Houston (Houston, TX)
2004, Spindletop Film Fest (Beaumont, TX)
2004, Edgeworks Film Fest (Corpus Christi, TX)
2004, DGA Theater (Los Angeles, CA)
2004, Dallas Video Fest (Dallas, TX)
2003, The Screen Door at the Arts on Real Theater (Austin, TX)
2003, Santa Fe Film Fest (Santa Fe, NM)
2003, The Hideout (Austin, TX)

AWARDS:

2004, Texas Filmmakers Showcase

The FMC Project (2003)

Short Suspense Thriller (DV)
Dir. by Will Moore
Music by Brian Satterwhite
Austin, Texas

SCREENINGS:

2004, Alamo Drafthouse (Austin, TX)

Laura's Story (2003)

Short Drama (DV)
Dir. by Joey Rey Maldonado
Music by Brian Satterwhite
Edinburg, TX

DISTRIBUTION:

2003, Adelante! DVD series

Making the Modern (2003)

Feature Documentary (DV)
Dir. by Harry Lynch
Music by Brian Satterwhite
Austin, Texas



SCREENINGS:

2005, Park City Film Music Fest (Park City, UT)
2005, DC Environmental Film Fest (Washington D.C.)
2003, Int'l Fest of Films on Art (Montreal, Canada)
2003, Hot Springs Documentary Film Fest (Hot Springs, AR)
2003, Univ. of TX, RTF Dept (Austin, TX)
2003, Univ. of TX, Dept of Architecture (Austin, TX)

BROADCASTS:

2003, KLRU, PBS (Austin, TX)
2003, KUHT, PBS (Austin, TX)
2003, KERA, PBS (Dallas, TX)

AWARDS:

2005, Gold Medal for Excellence-
Director's Choice
(Park City Film Music Fest)
2004, Bronze Telly Award for Music
2003, Bronze Telly Award
2003, CINE Golden Eagle Award
2003, The Chris Awards, Bronze
Plaque
2003, Dallas Morning News, "A" Rating
2003, Metropolis Magazine, Featured
Article
2003, Dwell, Featured Article

Suddenly Unexpected (2003)

Feature Comedy (DV)
Dir. by Mark Potter
Music by Brian Satterwhite
Houston, Texas

SCREENINGS:

2003, Nova 10 Theater
(Des Moines, IA)
2003, Nova Meyerland Theater
(Houston, TX)

2002

American Generator (2002)

Feature Drama (DV)
Dir. by Shannon Burgan
Music by Brian Satterwhite
Dallas, Texas

SCREENINGS:

2003, Deep Ellum Film Fest
(Dallas, TX)

Soundtrack Release:

iTunes, April, 2011

Fun With Clones (2002)

Short Dark Comedy (s16mm)
Dir. by Matthew Pristave
Music by Brian Satterwhite
Austin, Texas

SCREENINGS:

2003, CinemaTX Film Fest (Austin, TX)
2003, Kansas City Jubilee
(Kansas City, KS)
2003, Dragon*Con (Atlanta, GA)

AWARDS:

2003, Dragon*Con 2nd Place

Stationery Games (2002)

Short Suspense Thriller (DV)
Dir. by Stephen Perkins
Music by Brian Satterwhite
Dallas, Texas

SCREENINGS:

2003, Oklahoma Territory Film Council
2003, BareBones Int'l Independent Film
Fest (Muskogee, OK)
2002, Barebones Script-2-Screen Fest
(Tulsa, OK)
2002, Magnolia Theater (Dallas, TX)

AWARDS:

2003, Honorable Mention (Oklahoma
Territory Film Council)
2002, Grand Jury Award for Best
Picture (Barebones Script-2-Screen)

Vince (2002)

Short Drama (DV)
Dir. by Michael Stratigakis
Music by Brian Satterwhite
Austin, Texas

Chef du Jour (2002)

Short Comedy (DV)
Dir. by Michael Stratigakis
Music by Brian Satterwhite
Austin, Texas

Still (2002)

Short Suspense Drama (DV)
Dir. by David Lowery
Music by Brian Satterwhite
Dallas, Texas

SCREENINGS:

2003, Los Angeles New Filmmakers
Series (Los Angeles, CA)
2003, NY New Filmmakers Series
(New York, NY)
2003, Magnolia Theater (Dallas, TX)
2003, Canned Film Fest (Austin, TX)
2003, Dallas Video Fest (Dallas, TX)
2002, Alamo Drafthouse (Austin, TX)

BROADCASTS:

2005, New Screen Television
2005, Houston Cable Television

Rorschach (2002)

Short Suspense Drama (16mm)
Dir. by Jason May
Music by Brian Satterwhite
Dallas, Texas

SCREENINGS:

2002, Edgeworks Film Fest
(Corpus Christi, TX)
2002, XPOsed Film Series (Dallas, TX)
2002, DeAnza Film Fest
(Cupertino, CA)

MY Productions (2002)

Audio Logo (DV)
Dir. by Marian Yeager
Music by Brian Satterwhite
Austin, Texas

Once A Storm (2002)

Short Comedy (16mm)
Dir. by Marian Yeager
Music by Brian Satterwhite
Austin, Texas

SCREENINGS:

2004, iFilm.com
2003, Desert Reel Film Fest (Odessa/
Midland, TX)
2003, Crested Butte Reel Fest
(Crested Butte, CO)
2003, Alamo Drafthouse (Austin, TX)

Dogs Bark (2002)

Feature Comedy (DV)
Dir. by Rebecca Fulton
Music by Brian Satterwhite
Austin, Texas

SCREENINGS:

2003, New York Independent Int'l Film
& Video Fest
(Los Angeles, CA)
2003, New York Independent Int'l Film
& Video Fest
(New York, NY)
2002, SOCO Fringe Fest (Austin, TX)

The Salvage Yard (2002)

Short Action Thriller (16mm)
Dir. by Jacob Rangel
Music by Brian Satterwhite
San Jose, CA

SCREENINGS:

2002, DeAnza Film Fest
(Cupertino, CA)

2001

The Late Show (2001)

Short Drama (DV)
Dir. by Joey Rey Maldonado
Music by Brian Satterwhite
Austin, Texas

SCREENINGS:

2002, San Francisco Film Fest
(San Francisco, CA)
2002, Cine Sol Film Fest
(South Padre Island, TX)
2002, Cine Las Americas Int. Film Fest
(Austin, TX)
2002, Capitol City Comedy Club
(Austin, TX)

Nascendo no Brasil (2001)

Feature Documentary (DV)
Dir. by Cara Biasucci
Music by Brian Satterwhite
Austin, Texas

SCREENINGS:

2007, Int'l Museum of Women (San
Francisco, CA)
2006, Maine Women and Girls Film
Fest (Portland, ME)
2005, Center for Women's and
Gender Studies Event (Austin, TX)
2004, Latin American Studies Assoc.
Film Fest (Las Vegas, NV)
2003, TéléScience Int'l Science and
Film Fest
(Montréal, Canada)
2003, Cine Las Americas Int. Film Fest
(Austin TX)
2003, Population Council, Latin
American Regional Office
(Mexico City, Mexico)
2002, Population Council
(New York, NY)
2002, Int'l Symposium on Cesarean
Section Reduction (Campinas, Brazil)
2002, Humanization of Birth
Conferences (Rio de Janeiro, Brazil)
2002, Humanization of Birth
Conferences (Sao Paulo, Brazil)
2002, Humanization of Birth
Conferences (Salvador, Brazil)
2002, Midwifery Conference
(San Miguel de Allende, Mexico)
2001, Univ. of TX Brazil Week (Austin,
TX)

BROADCASTS:

2006, TV AlenJ (Rio de Janeiro, Brazil)
2004, TV Cultura Network
(Brazilian National Broadcast)

AWARDS:

2004, Latin American Studies
Association Merit in Film Award

DOA: A Coroner's Fairy Tale (2001)

Short Horror (16mm)
Dir. by Michael Marco
Music by Brian Satterwhite
Dallas, Texas

SCREENINGS:

2009, YouTube.com
2006, Save the New Orleans Film Fest
(New Orleans, LA)
2006, Independent Film Channel
2006, IFC Media Lab Uploaded
2006, IFC Media Lab
2006, Triggerstreet.com
2006, iFilm.com
2002, DEFMAN at the Magnolia
Theater (Dallas, TX)
2002, Inwood Theater (Dallas, TX)
2001, Deep Ellum Film Fest
(Dallas, TX)

AWARDS:

2006, 3rd Place, Short Film
Competition (Save the New Orleans
Film Fest)

Drastic Park (2001)

Short Animation (DV)
Dir. by Chris Moujaes
Music by Brian Satterwhite
Austin, Texas

If A Man Doesn't Answer (2001)

Short Drama (DV)
Dir. by Dean Groh
Music by Brian Satterwhite
Austin, TX

SCREENINGS:

2001, Bad Dog Comedy Theater
(Austin, TX)

2000

Internal Struggle (2000)

Short Action-Drama (16mm)
Dir. by Marlon Jones
Music by Brian Satterwhite
Los Angeles, CA

How Not to Lose Your Car (2000)

Short Comedy (DV)
Dir. by Marian Yeager
Music by Brian Satterwhite
Austin, Texas

SCREENINGS:

2000, Alamo Drafthouse (Austin, TX)

Tracker (2000)

Short Drama (16mm)
Dir. by James Soward
Music by Brian Satterwhite
Dallas, Texas

SCREENINGS:

2006, Wizard World TX Film Fest
(Arlington, TX)
2002, Liberty Film Fest (Dallas, TX)
2001, Damah Film Fest (Seattle, WA)

BROADCASTS:

2002, Irving Cable TV (Irving, TX)

Cicadas (2000)

Feature Drama (DV)
Dir. by Kat Candler
Cello Music by Brian Satterwhite
Austin, Texas



SCREENINGS:

2005, Alamo Drafthouse (Austin, TX)
2004, 2005, Park City Film Music Fest
(Park City, UT)
2003, Kansas City Jubilee
(Kansas City, KS)
2003, Jacksonville Film Fest
(Jacksonville, FL)
2002, 2003, Alamo Drafthouse
(Austin, TX)
2002, Indie Memphis Film Fest
(Memphis, TN)
2002, Texas Filmmaker's Series
(Dallas, TX)
2002, Pflugerville Pfilm PFest
(Pflugerville, TX)
2002, Vault Theater (Boston, MA)
2002, Floating Film Fest
(Cathedral City, CA)
2001, St. Louis Int'l Film Fest
(St. Louis, MO)
2001, Tallahassee Little Theater
(Tallahassee, FL)
2001, Fest of Fests
(Cathedral City, CA)
2001, Austin Community College
(Austin, TX)
2001, Edgeworks Film Fest
(Corpus Christi, TX)
2001, Guernilla Film and Video Fest
(Brooklyn, NY)
2001, Film Fest New Haven
(New Haven, CT)
2001, Dallas Video Fest (Dallas, TX)
2001, TX Film Fest (College Station, TX)
2001, Angelciti Film Market
(Los Angeles, CA)
2001, Spindletop Fest (Beaumont, TX)
2000, Austin Heart of Film Fest
(Austin, TX)

BROADCASTS:

2003, Austin Music Network

AWARDS:

2004, Best Dramatic Score
(Park City Film Music Fest)
2001, Vision Award (Fest of Fests)
2001, Best Feature Film
(Edgeworks Film Fest)
2001, Audience Favorite Award
(Film Fest New Haven)
2001, Women in Motion Award
(Emerson College, Boston, MA)
2000, Lodger Award for Best Austin
Film (Austin, TX)
2000, Audience Favorite Award (Austin
Heart of Film Fest, Austin, TX)
2000, TX Filmmaker's Production Fund
Recipient (Austin, TX)

1999

Laundry Day (1999)

Short Comedy (DV)
Dir. by Andrew Koenig
Music by Brian Satterwhite
Los Angeles, CA

Twinkle, Twinkle (1999)

Short Drama (s16mm)
Dir. by Bing Yao
Music by Brian Satterwhite
Houston, Texas



SCREENINGS:

2002-06, iFilm.com
2000, Houston Museum of Fine Arts
(Houston, TX)
2000, DGA Theater (Los Angeles, CA)
2000, Deep Ellum Film Fest (Dallas, TX)
2000, Los Angeles Asian Pacific Film &
Video Fest (Los Angeles, CA)
2000, Austin Heart of Film Fest
(Austin, TX)
2000, Slamdunk Film Fest
(Park City, UT)
2000, WorldFest Houston
(Houston, TX)

AWARDS:

2002, Top 10 Drama-iFilm.com
2000, Texas Filmmakers Showcase
2000, Finalist-Los Angeles Asian
Pacific Film & Video Fest
2000, AMMY Award for Best Asian-
American Short Film
2000, Silver Award, Family Short Film
(Houston Worldfest)
1999, Honorable Mention, Short Film
Script (Telluride IndieFest)
1995, Best Short Script (Austin Heart
of Film Fest)

1995

Team Player (1995)

Short Drama (16mm)
Dir. by Dave Johnson
Music by Brian Satterwhite
Boston, Massachusetts

SCREENINGS:

1996, Film Fest New Haven
(New Haven, CT)

Endorsements

Brian Satterwhite

Film Composer

"I want you to know that working with you on the music for *Making the Modern* and *Ride Around the World* have been some of the best experiences in my life as a filmmaker and I thank you for that."

Harry Lynch
Writer, Director, and Producer
Making the Modern (2003)
Ride Around the World (2006)

"I've been enjoying your *Ride Around the World* score. I especially like the use of the fiddle as a way to bridge the gap between all these different cultures. By the way, your liner notes and booklet are outstanding. I really appreciated that you put the notation in there for people who can read it. Very cool."

Bear McCreary
Film & TV Composer
Battlestar Galactica (2004-2009)

"I enjoyed your IMAX CD very much. Nice variety of styles and instrumentation!"

Jeff Beal
Film & TV Composer, *Pollock* (2000),
Carnivale (2003) and *Rome* (2005)

"I'm so impressed with the soundtrack – you hit a home run, my friend! Thank you for such a stellar body of work."

Jeff Fraley
Senior Producer
Ride Around the World (2006)

"I wanted to tell you how great it has been working with you. I've been repeatedly impressed by the things you create. You have an extraordinary talent; you are very organized and punctual; and have such a wonderful demeanor. It has really been an honor."

Daris Hale
Music Contractor
Ride Around the World (2006)

"Brian Satterwhite is one of the most professional and hard working people that I've met in this business. He is always a sheer joy to work with. I'd use his talents over and over again!"

Kat Candler
Writer, Director, and Producer
Cicadas (2000), *Quarter to Noon* (2008)

I've been listening to the *Ride Around the World* CD and am blown away at how you truly bring these cultures together so organically...It's that 3D approach to the sound that shifts focus from the foreground to background essentially weaving separate music strands together in a remarkably cohesive way is brilliant...It is the music that really pulls you in, and while the imagery is absolutely breathtaking, your music brings the viewer in from expansive vistas right into the people and their stories.

Douglas Pipes
Film Composer
Monster House (2006), *Trick 'r Treat* (2009)

"Brian Satterwhite's musical score compares favorably to Ennio Morricone scores of old, paying homage to them without blatantly ripping them off."

Film Review of COWBOY SMOKE (2008)
HollywoodBitchslap.com

"One of the keys to the film's effectiveness, is a really beautiful score by Brian Satterwhite. Satterwhite's slowly paced and piano tinged music here always keys into the mood of the scene. Music: A +"

Film Review of *Still* (2002)
www.filethirteen.com

"The shots of the temple-like structure and the accompanying original score by Brian Satterwhite are the best elements of the film."

Film Review of *Making the Modern* (2003),
Gaile Robinson (Star-Telegram.com)

"The soundtrack to *Mr. Hell* blew me away! It also happens to be very beautiful, ironically – as are your other scores. Your presence in Austin is such a gift to the music community."

Elise Winters
Violin, *Mr. Hell* (2005), *Once A Nation* (2004),
Making the Modern (2003)

"Brian Satterwhite is a great film composer and film lovers will soon be as familiar with his name as they are with John Williams, Bernard Hermann, and all the other stars of film scoring."

Rob McKinnon
Director
Mr. Hell (2005)

"An accomplished, beautifully shot, directed and musically scored art comedy, *Artois the Goat* got its world premiere Sunday at the Alamo Ritz."

Chris Garcia
Film Critic – Austin American-Statesman

"Brian Satterwhite's terrific, Frenchie-inflected original score (for *Artois the Goat*) received special applause"

Kimberly Jones
The Austin Chronicle

"Brian has consistently surpassed my expectations. His broad knowledge and deep commitment to his art have made working with him a complete pleasure. Highly professional, dedicated, passionate, creative...these are only a few words that describe Brian - truly a one of a kind artist."

Chris Moujaes
Chairman & CEO Boxershorts Cartoons

"Close to 1,800 bands traveled from across the country and the world to showcase their musical prowess (at SXSW). However, one of the the most magical selections of music was the original score of MAN ON A MISSION."

Door Number 3
Film Review of *Richard Garriott: Man On A Mission*

"I saw *Ride Around the World* for the first time at the Giant Screen Expo in Galveston last week and it sounded awesome! The Trinity Films guys gave you a great plug to the attendees. But, most of all, your work was great!! The music was beautifully composed, it was supportive of the visual but generally not overwhelming, yet grandiose in the areas where it needed to be. I look forward to seeing the film again"

Alfred Cervantes
Deputy Director,
Houston Film Commission

"There were many things that I liked about the film (*Mr. Hell*) – among them...the strong music scoring of Brian Satterwhite."

Maureen Herzog
Editor
Indie Slate Magazine



"Soundtrack Nation: Interviews with Today's Top Professionals in Film, Videogame, and Television Scoring."

In September 2010 a new book was published by Course Technology PTR entitled "Soundtrack Nation: Interviews with Today's Top Professionals in Film, Videogame, and Television Scoring." Brian was featured in a lengthy interview (ppg 140-155) and is pictured on the cover of the book. That's him directly beneath the "S" in the title.

Here is an excerpt from the book...

"Going further back to when you first discovered this passion for soundtracks, what were some of the scores that made the biggest impression on you early on?"

Like a lot of film music fans of my generation, I can recall sitting on my living room floor listening incessantly to John Williams' score for STAR WARS (1977). I would lay the opened LP flat on the floor and stare at each glossy photograph inside the album jacket while the corresponding cue bellowed from my parents stereo system. Long before the days of cable television or home video rentals, it was the only way I could reconnect with the magic I felt watching the movie.

These were the formative years of my childhood when my love of movies really exploded. The reason I'm a film composer today and the reason I nurture a passion for film music originated with my love

of film. As I grew older, I concurrently fostered a love of music which I cultivated in the school band. I played the tenor saxophone and then added piano, guitar, and electric bass while in high school. At this point, I would classify movies and music as two independent passions running parallel to each other but never really overlapping.

While in high school, I saw a film that would forever change my life. It was EDWARD SCISSORHANDS (1990). For the first time in my life my passion for movies intersected with my love of music. I had known I wanted to compose music, but it wasn't until I saw EDWARD SCISSORHANDS that I really understood exactly what I wanted to compose or what I wanted my music to do. When I heard Danny Elfman's music I knew immediately that this was the kind of music I wanted to write and weaving the emotional tapestry into a film was what I wanted it to do.

At this point in my life, film music was not yet something that I had seriously considered turning into a career. Honestly, my first career choice was to become a naval aviator like my father who flew jets off aircraft carriers for twenty-five years. After I graduated from high school the Naval officer programs tightened up its admission requirements for which I no longer qualified. When it became clear that the military wasn't for me I decided to fall back and focus my attention on the one thing I loved most. For the first time in my life, I began to look at the possibility of pursuing film music as a career.

1993 was a monumental year for me regarding my development into a film composer. That was the year I was first introduced to the film score that I still regard as the finest ever written; Bernard Herrmann's VERTIGO (1958). It was also the year I developed an obsessive infatuation with John Williams' score for JURASSIC PARK (1993). I went to the theater ten times to see this movie. The last four or five trips, I would tote a spiral notebook and small penlight into the theater and feverishly write as many notes about the score as my hand could write. This was my first true independent study of a film score.

1993 was also the year that I made a personal goal to attend the Berklee College of Music in Boston, Massachusetts, to become a film scoring major. I attended Berklee in January 1995, and graduated in December 1997, with a degree in film scoring and composition.

While I've grown to cherish hundreds and hundreds of titles throughout my score-obsessed life, it's hard to duplicate the impact of these early impressionable works. These were scores that catalyzed my pursuit of film music and laid the foundation for my entire film music philosophy. STAR WARS planted the seeds. EDWARD SCISSORHANDS dared me to be a film composer. VERTIGO embodied the pinnacle of genius and JURASSIC PARK launched my academic pursuit of film music."

An Interview with Brian Satterwhite

Austin American-Statesman

Thursday, May 28, 2009 by Chris Garcia



A COFFEE WITH ... BRIAN SATTERWHITE



Chris Garcia AMERICAN-STATESMAN

Composer Brian Satterwhite has written scores for films such as 'Artois the Goat.'

Austinite knows the score – and can tell you how it enhances the film

By Chris Garcia

AMERICAN-STATESMAN STAFF

"I'm probably the most pop-music ignorant person you'll find," Brian Satterwhite says. "I've got no clue what the hell's going on."

Cue "duh-duh-duh" chords, something conveying dread and shock, pure horror. A composer of music, admitting baldfaced heresy. Cover your ears, hear no evil.

Where's Bernard Herrmann's screaming "Psycho" score when we need it?

Ah, speaking of Herrmann

360

Hear samples of Brian Satterwhite's movie scores at austin360.com/movies.

And we are, because we're talking with Satterwhite, a self-proclaimed Herrmann acolyte, who can diagram and anatomize every note that works and why in Herrmann's classic score for Alfred Hitchcock's "Vertigo." Satterwhite, an Austin movie composer, knows films scores in and out, without blink or pause. He has scored about a dozen movies and hosts "Film Score Focus" each Saturday at 10 a.m. on Austin classical station KMFA. He owns more than a thousand film scores on CD and listens almost entirely to them and them only.

As he sips a bottle of Izze Sparkling Grapefruit in the dining area at Whole Foods Market, I, with a cup of coffee, sit back and listen to the sweet tones of Satterwhite vetting the intricacies of the "Vertigo" score and how Herrmann wed his sounds to Hitchcock's pictures.

"Herrmann knew so much about the art of storytelling," Satterwhite says. "'Vertigo' could never belong to anyone else. The music is connected to the tiniest, microscopic degrees of the film. Take 'Madeleine's Theme' in the film. You can follow that piece of music from the first time it plays, when (Jimmy Stewart) sees her in the restaurant at the beginning, all the way to the very end. That transformation in the thematic material completely contours the thematic transformation in her character as she progresses in the movie."

By now, Satterwhite is rhapsodizing, and we listen to his exegesis, rapt, as if to an aria. "Herrmann's music is like a needle and thread," he continues. "It takes you by the hand and shows you what each cue is, what they mean, all while keeping your interest."

By now, Satterwhite is rhapsodizing, and we listen to his exegesis, rapt, as if to an aria.

"Herrmann's music is like a needle and thread," he continues. "It takes you by the hand and shows you what each cue is, what they mean, all while keeping your interest."

See **COFFEE**, back page

COFFEE: 'I consider myself a filmmaker, not a musician,' says composer Satterwhite

Continued from D1

visually, yet without the music you're just not going to get them."

Satterwhite is 34. His head is shaved to a sheen and he sports a compensatory goatee. A period-size diamond twinkles on his left ear lobe. He has a crisp, erudite voice suitable for radio, which he deploys with plummy aplomb during "Film Score Focus."

For almost four years, the radio show has been his playground, an open field where he concocts programs about the music in Stephen King movies to a recent show titled "Is There a Psychic Doctor in the House?" focusing on soundtracks for medical thrillers featuring "evil, crazy doctors who experiment on people," such as "Coma" and "Extreme Measures."

"You name it," Satterwhite says. "If I can

find an excuse to put together film music, I'll do it."

Satterwhite cites Danny Elfman's whimsical, whodding score for "Edward Scissorhands" as his lodestar. He was 18 when he first heard it. It was a dome deal.

"In high school I knew I wanted a career in music and I wanted it to involve composing. Beyond that, I didn't know what it meant," Satterwhite says.

"When I saw 'Edward Scissorhands,' I instantly fell in love with the score, and a light bulb went off slamming together all of those elements. I realized that was the kind of music I wanted to write and that is what I wanted my music to do. I've never looked back."

A native of Beaville, Satterwhite attended the prestigious Berklee College of Music in Boston, where he earned a bachelor of music with twin

majors in film scoring and composition. He lives in Austin with his wife and two children, ages 3 and 6. ("I love being a dad. It's the greatest thing." He smiles uncontrollably.)

In his scores for the IMAX feature "Ride Around the World," the acclaimed documentaries "Making the Modern" and "The Children's War" and the comedy feature "Artois the Goat" — a hit at this year's South by Southwest Film Festival and his most ambitious and prolific score to date — Satterwhite demonstrates his scoring philosophy, which goes like this: "Film composers are filmmakers. I consider myself a filmmaker, not a musician."

That means Satterwhite's favorite contemporary movie composers — Elfman ("Terminator Salvation"), Thomas Newman ("American Beauty") and Michael Giacchino ("Star Trek: Up") — are filmmakers in their own right.

"You have to show some storytelling talent," Satterwhite says of the greats, and himself. They "internalize the music in a compositional way and express that through the story, and they think and feel like a director. The task of assembling images together to serve a narrative is not that far removed from composing music to serve a narrative."

Satterwhite is currently scoring "The Retelling," the latest horror feature by Austin teenage wunderkind Emily Hahn. He writes liner notes for film scores, lectures and has started to get into film editing.

"There's a synonymous parallel between composing and editing, and there's a huge inherent advantage for filmmakers to have their editor and composer be the same person," Satterwhite says, sounding like a true filmmaker.

cgarcia@statesman.com 445-1649



Nuance Music

The Music Behind the "Mission"

Pflugerville Pflag

Thursday, March 25, 2010 by James Rincon

THE MUSIC BEHIND THE 'MISSION'



Photos courtesy Brian Satterwhite

Pflugerville resident composes score for SXSW award winner

By James Rincon
Pflag Reporter

There are moments in some movies that stick with audiences forever.

Scenes like a giant fin breaking the surface of a calm sea and speeding ominously closer to a swimmer, or of young men in all white running in slow motion across a beach, or when the black void of space is filled by the awesome mass of an Imperial Star Destroyer.

The common thread that sews classic scenes like these from "Jaws," "Chariots of Fire" and "Star Wars" into moviegoers' minds has not so much to do with what is seen on the screen, but rather what is heard.

Pflugerville is home to Brian Satterwhite, the movie music maker who just composed the original score for the award-winning documentary "Man on a Mission" that premiered at last week's South by Southwest Film Festival.

"I generally feel more like a filmmaker than a musician," Satterwhite said. "I do what I do because of my love of movies. Don't get me wrong, I love music,



but it kind of pales in comparison to how much I love movies."

"Man on a Mission" is a documentary of Austin videogame tycoon Richard Garriott's mission to follow in his father Owen's foot-

steps and fly into space. Garriott paid \$30 million to train with the Russian space program and become the first second-generation astronaut and a pioneer of space tourism.

"When Richard and his crewmates in their spacesuits walk out to get on the bus to go to the rocket, it looks cool, but does it actually make you think of 'The Right Stuff'? Does it actually make you

think of man landing on the moon, "Apollo 13" – does it fully give it the weight that you want it to have? I don't think it does on the walk by

See Satterwhite, A4

(continued on next page)

Courtesy of Brian Satterwhite
A Russian space suit owned by Richard Garriott sits on display outside of the Paramount Theatre for the South by Southwest premier of the documentary "Man on a Mission."



SATTERWHITE from Page A1

itself. But when you then put Brian's music in there, all of the sudden, it's now epic the way it should be," said the movie's director Mike Woolf.

Woolf said Satterwhite's score becomes like its own character in the film, and he describes it as "the soundtrack to the ultimate adventure."

Satterwhite said he was a fan of Woolf's documentary

before he even knew he would be working on it.

"This is about space travel, so it already has a built-in element of cool," Satterwhite said. "I really pushed it. I'm not one of those composers that's afraid to do something with the music. I love great, powerful emotional film music."

During the South by

Southwest Film Festival, the movie premiered at the Paramount Theatre and when the festival closed, "Man on a Mission" was named the winner of the Audience Award.

"This is mostly a father-son story," Satterwhite said. "That father-son bond isn't hugely apparent visually. It's there, but you don't get a whole lot of it. You don't get a

Thursday, March 25, 2010

lot of the emotion in going to space. You don't necessarily see him emoting a whole lot, so the music has to kind of come in and bring that out — these emotions that aren't obvious just from the images."

Woolf, who owns Beef and Pie, the company that produced the documentary, said when he mixed the music into the film, he kept it louder than most traditional documentaries because he thought it evoked a bold experience of Garriott's trip.

"We're welcoming in the second generation of space travel, and this is the first son of an astronaut in space who is pioneering private space travel. So we just wanted this to be as monumental as it really is," Woolf said.

Though Satterwhite's score was front and center for parts of the movie, he said he hopes his music helps tell the story on the screen, not to upstage it.

"The worst thing music can do is literally become an obstacle to the story," Satterwhite said. "It's supposed to connect you to the story. If you have to jump over the music to get to the story, that's the ultimate sin."

Woolf and Satterwhite agree that the film's score is most brilliant at the moment just before Garriott blasts off.

"I decide — let's do something big; let's open it up. We're going into space; let's do something rah, rah, rah," Satterwhite said. "It's kind of interesting because I scored everything up to the launch, but when the rocket ignites the engine, the music comes out and the whole time that it actually lifts up into the sky there's actually no music. We did that to allow a very realistic kind of feel. We didn't want music to over color that experience."

Satterwhite wrote 52 minutes of the movie's score in just two months, which Woolf and the film's executive producer Brady Dial added in with the music of composer John Constant.

"I just love the fact that this was an all-Austin production, and even from the sense that Richard is from Austin," Woolf said. "[Richard] is here and he's made his living and his fortune out of Austin, and everyone from our producers to our shooters to our composers, to Brian — who I've never worked with before, and I don't know if I would have ever come across him if it hadn't been for Brady being such good friends with him. (I love) the fact that suddenly we've got this guy able to compose something that I think is as good as anything that anyone would ever be able to do, right here in Austin, or just north of Austin in Brian's case."

Brian Satterwhite on Music: The Essence of Film

By Rob Nielsen

Award-winning composer Brian Satterwhite spoke to the **Bellaire/Southwest Houston Rotary Club** Thursday about the importance of music in the world of cinema. Satterwhite, an award-winning composer, producer, film journalist and native of Beeville, Texas, has scored over 90 short films, feature length movies and documentaries since 1999. But don't just call him a musician. Satterwhite's father, Bernie Satterwhite, is

explain his process of putting scenes to music.

"When I'm watching a particular scene, I'm looking for specific things that scene needs that the music can fulfill. So it's kind of a utilitarian deal. And I actually make, either mentally or written down, a list to make sure the music does 'a,' 'b,' 'c.' And then once I've figured out what the scene needs in order to convey what the director hopes to convey, I set out to write the music."

Satterwhite says music is

even have mediocre writing. But you can't have mediocre sound."

Satterwhite's passion for music and film goes back to one film cited by many of his generation for kick starting their love for cinematic music. But another movie would push him into the field of composing

"It goes all the way back to Star Wars. If you talk to a lot of film music lovers from my generation, Star Wars is to blame. But Star Wars developed my passion for mu-

diligent studying even before majoring in Film Scoring and Composition at Boston's Berklee College of Music. He says his favorite types of compositions are those that are more dramatic and emotional, but that he's seen a trend in the last 30 years where this style has dropped off.

"I like melodrama and stuff that's over-the-top. I like operatic film making and

operatic music. The score I consider to be the greatest ever written is Vertigo by Bernard Herrmann. Very over-the-top with huge themes and just gushing with emotion. And it all kind of peaked in the 1980s with movies like Raiders of the Lost Ark and E.T. There was no delicateness, it was just like 'I'm going to make you feel this thing whether you like it or not' and that's what

I want."

Satterwhite attributes the drop in emotional scores to a fear filmmakers feel about their audiences.

"I think filmmakers have gotten scared because they're investing \$300 million in a movie and that's a lot of money to invest in a film to potentially lose. Filmmakers have become afraid of the audience and scores have

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Bellaire's current city manager.

"I'm a filmmaker, I'm not a musician," Satterwhite says. "I need to be involved in the making of a film, not so much in the making of music. That might seem like an oxymoron because I'm a composer and I write music all the time but I can't just sit in my studio and write music all day. That's not where my passion really lies."

Satterwhite went on to

one of the most critical elements in cinema rather than the visual aspect.

"Cinema is not about observing a story. It's not about observing characters. It's about experiencing a story. It's about experiencing characters. We cannot simply sit back and observe, that's not why we go to the movies. The first and foremost thing the music has to do is create that tension. You can have mediocre acting. You can

sic and movies. In 1990 I saw a movie called Edward Scissorhands that changed my life. That's the film that I credit that made me want to be a film composer."

By the early to mid-1990s, Satterwhite was studying film scores consistently. He even went as far as seeing Jurassic Park ten times in theaters, sneaking in a notebook the last four or five times and taking notes on the movie's score. He started this

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become safe. I kind of equate it with fast-food and the culinary world; a lot of modern scores are like McDonalds. McDonalds is good every now and then, but it's not going to pass off as fine cuisine. It's scientifically engineered to be consumed by the largest amount of people possible."

Despite this trend, he believes that it will change once again in the future.

"If you take a careful look at a film history, there are cycles. It'll take a few composers with a few mega-huge scores or films like another Jaws. Once they get the pattern, Hollywood will jump on board."

The future is also looking bright

for Satterwhite himself.

"I just finished [Sushi: The Global Catch] and it's one of the better films I've ever worked on. Just had a blast working on it and I'm very proud of the results. I have another documentary I'm working on right now and after that I have a couple short films coming up and I've got at least two more projects I'm in talks with. I think I've been working solid for a good two years now."

Some of Satterwhite's scoring work includes Richard Garriott: Man on a Mission (2010), Ariois the Goat (2009), Quarter to Noon (2008), The Children's War (2008), Cowboy Smoke (2008), the feature-length Mr. Hell (2006) and the award-winning IMAX documentary Ride Around the World (2006).

Interview with *Indie Slate Magazine*

Interview with composer Brian Satterwhite for *Indie Slate Magazine* October, 2005

Featured in "Coloring Your Film With Music: The Nuts and Bolts of Acquiring Music for Motion Pictures", #42 April 2006
(www.indieslate.com)



What factors would you recommend that indie producers/directors consider when looking for composers for their films?

Without a doubt the single most important characteristic a director or producer should look for in a composer is a strong fundamental knowledge of film. The art of composing film music has much more to do with the craft of filmmaking than it does with simply making music. One can demonstrate their talent, diversity, and experience with music but unless they understand the mechanics and aesthetics of filmmaking it is disingenuous to believe they can serve a film effectively. It's just not enough that they are talented as composers. They must also be talented filmmakers.

With the increasing sophistication of audio software these days, how important do you feel it is to use live musicians, as opposed to "synthesized" recordings?

It all depends on the film itself. Some can be served well by sequenced scores using samples and synthesized patches while others demand the spontaneity of imperfection that can only be created by live musicians. It's important to recognize what the most appropriate approach is with each individual film based on the needs of the story and its technical requirements. In the context of overall craft, technology should be thought of as an addition to the live musician and not so much as a replacement for the live musician.

The greatest benefit of such advanced technology is that it opens many doors of opportunity for filmmakers. Student filmmakers, first-timers, and low-budget directors can feasibly hope to get great sounding scores for their films without requiring huge music budgets as in previous decades. This can result in a proliferation of mediocrity but the upside is well worth such saturation.

One thing to keep in mind is that technology is not a surrogate for craft. If the composer does not understand how music works within the context of a film, technology will not absolve them from this obligation. It is paramount that the skill of the artist always precedes technology regardless of how advanced it becomes.

How important do you think music is in creating the "cinematic experience?"

It's simple. In most cases without music you wouldn't have the "cinematic experience". The cinematic experience refers to the relationship between the film and the personal involvement of each individual member of the audience. As filmmakers, we can not be satisfied with the audience merely

observing the images on screen. In order to achieve the cinematic experience we must achieve a level of involvement from the audience that far supersedes mere observation. We want them to share in the experience of the story, invest themselves emotionally in the characters, and temporarily replace their own reality with the world unfolding on screen. Music is essential to fully realizing these goals. The irony is that by adding this very unrealistic element to a film one can successfully heighten the realism experienced by the audience.

Do you feel certain composers are more suited to particular types of films, or are good composers flexible and creative enough to handle just about anything?

This is a perfect example why it is so important for a film composer to have a strong understanding of film. Yes, good composers are flexible and creative enough to handle just about anything. But it has less to do with how flexible and creative they are with their music. The craft of film scoring is not genre specific. If one understands the aesthetics of filmmaking then that knowledge carries through with each varying genre. Essentially there isn't much difference in scoring a sci-fi film from a screwball comedy. The resulting music will definitely sound different between the two but the approach and craft are essentially identical. Each composer might have a particular proclivity towards one genre or another but that develops through the composers own personal tastes and may not have anything to do with ability.

Is there anything else you'd like to add?

It's very important for a director to bring their composers on board as early as possible. Don't wait until you've completely shot and edited your film to start talking with your composer. Get them involved in the process during pre-production. Let them read the script, share production designs with them, invite them to the set, introduce them to the cast and crew, and most importantly talk about the film with your composer as much as possible.

Most directors think that just because they don't know what they want musically for their film early on in the filmmaking process then they're just not ready to talk to a composer. Nothing can serve a score better than to simply talk to your composer about the film and the earlier this happens the better. You don't even need to get into talking about the music specifically until well after production. But as long as you continue occasional conversations with your composer you allow them to learn the most intimate details of the story, become acquainted with the characters, and understand your overall vision and approach to bring your story to the screen. All of these are essential hurdles the composer must overcome before writing a single note of music. The more time composers have to digest all of this the easier and more effective the scoring process will eventually be.

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Interview with *fortissimo* Magazine

Interview with composer Brian Satterwhite for *fortissimo* Magazine

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Austin's Own Film Composer: Brian Satterwhite

—Stephen Aechternacht

Austin composer Brian Satterwhite remembers the precise moment that he decided to write for films: "I knew for a long time that I wanted to compose, but I was never quite sure how it would unfold, and where my interests would end up. I struggled with what my role should be. When I was 16, I went to see the movie *Edward Scissorhands*. I was completely captivated by the music and the film. Everything I ever thought and felt about music was there. I had heard Danny Elfman's music in *Batman*, but *Edward Scissorhands* just blew me away. That experience completely defined my role in music, and I've been pursuing that role ever since."

A native of Beeville, Texas, where his father was in flight school to become a Navy fighter pilot, Brian wandered all the

way up to the Boston area to further his mission to become a film composer. He attended the Berklee College of Music in Boston with a double major in Film Scoring and Composition. There he won several student awards, and for his first film piece, *Last Goodbye*, he assembled and conducted a forty-piece orchestra.

Upon graduation, Satterwhite returned to Texas...Austin, to be exact...where he founded Nuance Music, his own music production company, and began composing music for cinematic features and short films, industrial and educational videos, television, and other forms of media entertainment. To say he hit the ground running would be an understatement. In 1999 he scored the short film *Twinkle*, *Twinkle*, and the following year composed music for *Tracker* and the feature film

Cicadas, the latter of which has won several awards and been screened from Boston to Los Angeles.

Why is music important for a film? Satterwhite explained, "A well crafted score provides the bridge between the director's vision on the screen and each member of the audience. Here the music sets the mood, evokes time, atmosphere or culture, or



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can enlighten or even deceive the audience. Music commands the audience what to feel, and how long to feel it. Music will also allow the audience inside a character's head, and can reveal their unspoken thoughts or their psychological makeup."

Soon to turn 28, Satterwhite's career has really taken off. This year he has three upcoming short films and is on board for three more feature films. He recently founded Brouhaha Studios where he provides a live mobile recording studio for bands and musicians. He is teaching at the Armstrong Community Music School and for UT's Informal Classes Programs. Where does he want to go from here? "Obviously I want to do more feature films. But really, I want to be considered a filmmaker, which is different from just writing music for films. Filmmaking is a collaborative effort...the director and the composer have to share thoughts, so I want to think and feel like a director. I think it's important be part of the creative process, not just try to write cool music." ●

Interview with Boxershorts Cartoons

Interview with composer Brian Satterwhite for Boxershorts Cartoons
given on July 26, 2001 about his role in composing the music for the animated short *Drastic Park*

What inspired the score?

Without a doubt it was the cartoon itself. There is so much happening in a short amount of time that it lends a very colorful palette with which I can work from. The characters are also a strong focal point for the score. They are such funny, lovable, and exciting characters that I wanted to not only score the action around them but to give them an added dimension for the audience. In "Drastic Park" there are several references to other films (such as *Jaws*, *Jurassic Park*, *The Mummy*, etc.) so I tried to capture the music for these films to help reinforce the parodies in the cartoon.

What was the process like?



Scoring "Drastic Park" actually ended almost as soon as it began. We were on such a tight schedule that I actually had to compose the music for the cartoon before the drawings were even completed. I met with animators the day before I began writing the music and viewed some rough animation sketches for the cartoon. I then got a handwritten copy of all of the timings that were to take place throughout the short. I took the timings home and began writing the score to that piece of paper! I had to rely on my memory to recall the images that the music accompanied. I composed and performed the entire two minute

score in a day using computer-based sequencing software and my MIDI home studio. Later that night the animators came over to hear the music. After I got the thumbs up I mixed everything down and delivered the music the following day.

Have you ever scored a cartoon before? What makes it different from scoring films?

This was actually my first cartoon. I absolutely loved it! Scoring cartoons are great because you can do something very cool and wonderful and in a split second completely change the entire character of the music without disrupting the story. When you are scoring dramatic films you often find yourself having to transition between ideas or develop existing motives or themes in order to grab the cinematic effect you need at the time. With cartoons anything goes! I can write five seconds of a devilish tango and immediately waltz into a seven-second country ho-down. It's a lot fun.

What was it like working with visual artists at a cartoon studio as opposed to working with musical artists?



One of the most interesting things that I have discovered while working on this project is that visual artists (in this case, the animators) and musical artists are remarkably similar. I can talk to the animators about their craft and it closely parallels my own in so many ways. My favorite example of this is to look at the sketches and studies of all the different characters that animators create. Before the cartoon is even sketched, animators fill pages and pages of their characters in a variety of situations sporting a variety of facial expressions. Its similar to when I begin to compose, I always take my central ideas and themes that will be

in the piece and develop them in a variety of ways.

What was your favorite part of the entire process?

I don't know. This is probably the hardest question so far. I completely enjoy every aspect of the process that it makes having a favorite difficult. I even love the feeling just before you are about to begin writing. You wonder how in the world you'll ever get it done and you constantly beat yourself up over the merits of your efforts. It's great because in the end when you've finished with the project and you look back at what you've done its such an overwhelming feeling of satisfaction and accomplishment.

The score was created, incredibly, in one night. Did the score come right out of your head or was it trial and error?



Film scoring is a craft. It rarely comes "right out of my head". I keep trying to emphasize to others that composing for films is more than merely transcribing what you hear in your head. Rather it is a discipline that will take a life time to develop much like that of a doctor or a lawyer. Composing is a practice. It takes skills, knowledge, understanding, talent, patience, and confidence to meet the demands of a composer. When I approach a film (or in this case a cartoon), I have to determine its need for music and fulfill that need. I can't let "writer's block" or a lack of inspiration excuse my obligation to the art.

In "Drastic Park" there were a multitude of ideas that had to be captured with music. I did what I could for each of those ideas and moved on to the next one after I determined that the need was finally met. I didn't always get it on the first try. But eventually I did feel comfortable enough to move on to the next idea until finally the score was finished.

What advice would you give other aspiring musicians who want to score films, cartoons, or televisions shows?

The best advice I can give is covered mostly in the previous question. So many people think that because they play the piano or the guitar or whatever that they can write music for films. Anybody can write anything and stick in a film. But the real question is "what is it doing there?". I do get a lot of people ask me for advice and more often than not I tell them to learn film. I believe an amateur composer can create a masterful score if he/she understands film but a master composer will inevitably fail if that understanding is not present. In my quest to better myself as a film composer, much of my time is spent studying films. I watch a ton of movies. I read books and articles on directing, cinematography, sound, you name it. The role of a film composer is more tightly associated with those of other filmmakers rather than of musicians. This goes for films, cartoons, TV or any visual medium with which music is used creatively.

What's your favorite classic cartoon score or musician?



You can't hardly mention the words cartoon and music in the same sentence without attaching it to the late Carl Stalling. Stalling composed the majority of the Bugs Bunny/Looney Toons cartoons of the first half of this century. There are few composers anywhere in history who continue to strike awe in me as much as Carl Stalling. I still drop my jaw in amazement every time I listen to his scores for any of the classic Warner Brothers cartoons. It is concentrated film scoring at its very finest.

As far as films go, I'm quite partial to the scores for "Secret of NIMH" by Jerry Goldsmith, "Yellow Submarine" by George Martin, and "Balto" by James Horner.

What goals do you have in store for scoring future Boxershorts cartoons?

Well, I have to say that my partnership with Boxershorts cartoons is one of the highlights of my short career thus far. I feel very fortunate to have met up with Chris Moujaes and the Boxershorts team. Not only are they great people who are fun to be with both professionally and socially, but their work is among some of the best I've seen. They ALWAYS put their best foot forward on everything that they do. I am already looking forward to the next project which will give me the opportunity to compose another score for another great cartoon. In the upcoming months I will also begin to develop some of the musical ideas for their characters. After talking with Chris, he and I thought it would be a great idea to begin composing music for the characters of Boxershorts Cartoons. Music will begin to add a whole new level of creative professionalism that I hope will strengthen the popularity and success of the cartoons.