

RYAN SHORE

COMPOSER

RYAN SHORE is an award-winning composer for film, television and games. His diverse background of orchestral and contemporary styles, combined with his abilities to compose emotional and memorable music across a wide range of genres, and to collaborate easily with filmmakers, has quickly made him one of today's sought after film composers.

Ryan Shore's recent scores include **Prime** starring Meryl Streep and Uma Thurman; **The Girl Next Door**; **Scout's Honor** starring Bill Murray and Alec Baldwin; **Harvard Man** starring Adrian Grenier and Sarah Michelle Gellar; **Lower Learning** starring Rob Corddry and Jason Biggs; **Numb** starring Matthew Perry and Mary Steenburgen; **Stan Helsing** from the executive producer of *Scary Movie*; **Jack Brooks: Monster Slayer** (named *Ain't It Cool News'* Top 10 Scores of the Year); **Vulgar** produced by Kevin Smith; **Cabin Fever 2: Spring Fever**; and **Offspring** for Sam Raimi's distribution company.

Industry veterans and press alike have taken notice of Shore's composing. Academy Award winning composer Elmer Bernstein (*To Kill a Mockingbird*, *The Magnificent Seven*) says, "Ryan Shore gives the film a special character. A special marriage takes place such that the film will not be the same without it". *Ain't It Cool News* proclaims, "With each meticulously scored measure, Shore proves that film scoring remains a craft built upon the fundamentals of music composition". And *Main Titles* writes "Shore has seriously got what it takes — providing an original and thematic voice that can only lead him to something bigger. Let's hope so for the future of film music".

Shore composed on-camera music for **Fur**, starring Nicole Kidman and Robert Downey, Jr., and was seen in the movie performing his original music. Shore's scores also include **Shadows** (Macedonia's official Academy Awards submission); **Articles of War** (performed by the Skywalker Symphony Orchestra at the Skywalker Ranch); **Confession**; **Kettle of Fish**; **Lift**; **Made for Each Other**; **The Shrine**; **Home Movie**; **Headspace**; **Call Me: The Rise and Fall of Heidi Fleiss**; **Rising Stars**; **Ladies Night**; **212**; and **Coney Island Baby**.

Shore has received the **Elmer Bernstein Scoring Award** (personally adjudicated and presented by Academy Award winning composer Elmer Bernstein), and the prestigious **Clive Davis Award**, among numerous other industry awards and honors. In addition to his film work, Shore plays saxophone and has performed with numerous artists including **Matchbox Twenty** (US tour and special street performance on **The Late Show with David Letterman**).

Born in Toronto, Canada, Shore currently lives and works in Los Angeles. In his spare time, Ryan is a certified pilot and enjoys flying with friends around California. For more information please visit www.ryanshore.com.

JOED'AMBROSIO MANAGEMENT

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RYAN SHORE

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AWARDS

DIRECTOR'S CHOICE AWARD

2010 Park City Film Music Festival

Stan Helsing

BEST ORIGINAL SCORE AWARD

2008 Park City Film Music Festival

Jack Brooks: Monster Slayer

BEST ORIGINAL SCORE AWARD

2008 Park City Film Music Festival

Numb

BEST ORIGINAL SCORE AWARD

2008 Park City Film Music Festival

Shadows

BEST ORIGINAL SCORE AWARD

2008 Park City Film Music Festival

The Girl Next Door

BEST SCORE FOR AN INDIE FILM

2007 Film & TV Music Awards (*nomination*)

Numb

BEST ORIGINAL SCORE AWARD

2004 Rhode Island International Film Festival

Rex Steele: Nazi Smasher

BEST ORIGINAL SCORE AWARD

2004 New York First Run Film Festival

Rex Steele: Nazi Smasher

CLIVE DAVIS SCORE AWARD

2002 New York First Run Film Festival

Shadowplay

ELMER BERNSTEIN SCORE AWARD

2001 Woodstock International Film Festival

Cadaverous

BEST ORIGINAL SCORE AWARD

2001 New York First Run Film Festival

Cadaverous

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MOTION PICTURES

PRIME

Studio
Director
Producer

Universal
Ben Younger
Mark Gordon, Jennifer Todd,
Suzanne Todd, Bob Yari

NUMB

Studio
Director
Producer

Sony Pictures
Harris Goldberg
Paul Schiff, Kirk Shaw

HARVARD MAN

Studio
Director
Producers

Lions Gate
James Toback
Daniel Bigel, Michael Mailer

SHADOWS

(Official Academy Awards Submission for Macedonia)

Studio
Director
Producer

Bavaria
Milcho Manchevski
Amedeo Pagani

CABIN FEVER 2: SPRING FEVER

Studio
Director
Producer

Lions Gate
Ti West
Lauren Moews

THE GIRL NEXT DOOR

Studio
Director
Producer

Anchor Bay
Greg Wilson
Andrew van den Houten

OFFSPRING

Studio
Director
Producer

Lions Gate
Andrew van den Houten
A. van den Houten, Sam Raimi (dist.)

LOWER LEARNING

Studio
Director
Producer

Starz Media
Mark Lafferty
Matt Leutwyler, Sim Sarna

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STAN HELSING

Studio
Director
Producer

Anchor Bay
Bo Zenga
Bo Zenga, Kirk Shaw

VULGAR

Studio
Director
Producer

Lions Gate
Bryan Johnson
Kevin Smith, Scott Mosier

JACK BROOKS: MONSTER SLAYER

Studio
Director
Producer

Anchor Bay
Jon Knautz
Trevor Matthews, Patrick White

HOME MOVIE

Studio
Director
Producer

Anchor Bay
Christopher Denham
Andrew van den Houten

LIFT

Studio
Directors
Producers

Showtime
DeMane Davis, Khari Streeter
John Hart, Jeff Sharp,
James Mangold, Kathy Conrad

FUR (On-camera Music)

Studio
Director
Producer

New Line
Steven Shainberg
Bonnie Timmermann,
Laura Bickford, Ed Pressman

KETTLE OF FISH (Songs & Sax Solos)

Studio
Director
Producer

Universal
Claudia Myers
Michael Mailer

MADE FOR EACH OTHER

Studio
Director
Producer

IFC
Daryl Goldberg
Andrew van den Houten

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212

Studio
Director
Producer

Sundance
Anthony Ng
Chris Romano, Dan O'Meara

CALL ME: THE RISE AND FALL OF HEIDI FLEISS

Studio
Director
Producer

20th Century Fox
Charles McDougall
Stanley M. Brooks

LADIES NIGHT

Studio
Director
Producer

Universal
Norma Bailey
Stanley M. Brooks

RISING STARS

Studio
Director
Producer

TBD
Daniel Millican
Andrew van den Houten

CONEY ISLAND BABY

Studio
Director
Producer

Wellspring
Amy Hobby
Amy Hobby, Andrew Fierberg

CONFESSION

Studio
Director
Producer

MTI
Jonathon Meyers
Randy Holleschau

THE SHRINE

Studio
Director
Producer

Brookstreet Pictures
Jon Knautz
Trevor Matthews

HEADSPACE

Studio
Director
Producer

Freestyle
Andrew van den Houten
van den Houten, William Miller

REX STEELE: NAZI SMASHER

Studio
Director
Producer

Woohoo Pictures
Alex Woo
Bill Presing, Matt Peters

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ARTICLES OF WAR

Studio
Director / Producer

Ex-Mortis
Daniel Kanemoto

CADAVEROUS

Studio
Director / Producer

Sci-Fi Channel
Michael Fiore

SHADOWPLAY

Studio
Director
Producer

Danmation Pictures
Dan Blank
Cynthia Allen

RICK (Source Music)

Studio
Director
Producer

Sundance / Content Film
Curtiss Clayton
Ed Pressman, John Schmidt

CONDUCTOR

The New York Philharmonic

The Hollywood Symphony Orchestra

The Skywalker Symphony Orchestra

The Czech Philharmonic

The Seattle Music Orchestra

The Slovak Radio Symphony Orchestra

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PRESS QUOTES

ELMER BERNSTEIN, Academy Award winning composer of To Kill a Mockingbird, The Magnificent Seven

– “Ryan Shore gives the film a special character it would not have without the music. A special marriage takes place such that the film will not be the same without it.”

AIN'T IT COOL NEWS – “With each meticulously scored measure, Shore proves that film scoring remains a craft built upon the fundamentals of music composition. (*Jack Brooks: Monster Slayer* named *Ain't It Cool News* “Top 10 Scores of the Year”.)”

MAIN TITLES – “Shore has seriously got what it takes. Providing an original and thematic voice that can only lead him to something bigger, let’s hope so for the future of film music.”

REVIEW GRAVEYARD – “Watch out for Shore, it’s only a matter of time before he becomes a huge name in the industry.”

MUSIC FROM THE MOVIES – “Ryan Shore is one of the most talented young composers on the scene today. While he remains a busy boy, he should surely be in line for a major motion picture score one of these days. If not, I say *whynot* as the music showcased here is itself in a different league to many of the original scores for full length films being produced at the moment.”

ROGER EBERT & THE MOVIES – “My favorite part of *A Letter from the Western Front* is the original score.”

AIN'T IT COOL NEWS – “Ryan Shore blew me away with his large-scale orchestral homage to Universal monster music in *Jack Brooks: Monster Slayer*, and his score for the Macedonian film *Shadows* is one of the most exquisitely beautiful I’ve heard in years. The music of *Confession* sounds exactly what I’ve come to expect from Mr. Shore. It’s provocative, intimate, and emotionally rich with plenty of material in the subtext.”

REVIEW GRAVEYARD – “Shore proves, once again, that he is one of the most original and finest young composers working in the industry today.”

ON THE DESK – “Ryan Shore is one of the last year’s most exciting discoveries. He has proven himself to be a most versatile and exciting talent. He is just an absolute all rounder and will be able to turn his hand to anything.”

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INSIDE FILM MUSIC – “Ryan Shore has raised the bar for himself with his wonderfully lush Americana score for *Articles of War*. It is safe to say that Ryan has amazing abilities in this genre especially, much in the likeness of the legendary maestro, John Williams. I have carefully thought out this comparison before making such a bold statement but it is my honor to say that Ryan has refined his style, and he is well on his way to being a household name.”

FILM SCORE MONTHLY – “The listener may not be so much focused on the music (of the *Confession* soundtrack) as on his/her own life. This extremely well put together soundtrack weighs heavily on the mind. Needless to say, Shore knows what he’s doing, and the composer impresses with his talents to conjure full-fledged emotions. Shore’s overall vision: visceral emotion. Sit back and let everything from the beautiful solo voice to the heart wrenching melodies take you to a place you may have never been before (or at least recently): yourself.”

JOHN COOPER, Director of Programming, Sundance Film Festival – “*212* is a pleasure to experience, and when you include some perfect music choices, it becomes a triple-scoop romantic comedy with New York flavors.”

REVIEW GRAVEYARD – “(*Shadows* is) another fantastic album of beautifully composed music from a composer who is going from strength to strength.”

IF MAGAZINE – “Ryan Shore more than proves he’s got the chops for a sophisticated, psychological thriller. His *Shadows* shows there’s a universal, musical language to conveying haunted characters, from creepy samples and a ghostly female voice to spine-chillingly beautiful themes, the kind of melodies that are all about achieving a personal, and spiritual transcendence as The Light finally comes a calling. It’s a hip way of hearing the age-old sound of a ghost story, a score whose creativity never says die.”

SCREEN SOUNDS – “Shore has provided a serious orchestral score (for *Shadows*)... mournful and tense... with Shore’s use of strings at times reminding of the late great Bernard Herrmann.”

FATALLY-YOURS – “The evocative and sparse score for *Offspring* was absolutely stunning and really made the hair on the back of my neck stand on end. If anything in the film created a foreboding atmosphere, it was Shore’s score.”

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NICKOLAS COOK – “*Headspace* may be one of the most perfectly constructed musical scores for a horror film since *The Sixth Sense*.”

RUE MORGUE MAGAZINE – “It’s refreshing how Ryan Shore skillfully avoids the musical cliches that could’ve turned *The Girl Next Door* into a generic sexploitation film score. Writing a shocking sting is easy, but crafting a score that addresses serious social themes within a dramatic thriller takes balls. The score reaffirms Shore’s talent for tackling seriously tough material.”

AIN’T IT COOL NEWS – “Composer Ryan Shore was tasked to enter the dungeon and express the brooding atmospheres necessary to propel the narrative (of *The Girl Next Door*) through the firm acquiescence of the audience. It’s a very emotional film and hard to watch yet Shore’s music helped ease us through the delicacies of the story with subtle efficiency. There are long haunting melodies and he’s careful not to comment upon the horrific images on screen directly but rather give them a soundboard for which to resonate.”

MUSIC FROM THE MOVIES – “Ryan Shore’s score to *Headspace* is a mature work that stands up to repeat plays. With beautiful work throughout... this is no music to sit back to... and this score deserves your ear space.”

MOVIE-WAVE – “*Headspace* is one of the most plain terrifying scores in a long time. It’s chillingly effective and constantly rewarding.”

SOUNDTRACK.NET – “Perhaps the most enjoyable aspect of the score for *Headspace* is its maturity in using restraint. It is a quiet and prime work that is best listened to in the dark.”

SCOREWARS.COM – “*Headspace* clearly shows that Shore is innovative and creative, infusing his music with a plethora of styles. Shore is clearly a talent to be watched.”

SOUNDTRACK.COM – “I have always thought that the simplest things are the most beautiful and the score for *Shadowplay* is a perfect example of this. It’s emotional carriage is huge.”

MUSICWEB-INTERNATIONAL – “In *Inside Film Music: Composer’s Speak*, immediately one is impressed by his opening discussion with film composer Ryan Shore on the basic terms and techniques of film music starting with that old chestnut, “Why is there a need for film music?”. In fact this is the best, most complete description of the process I can ever remember.”

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