

## Music for other spy films

The music for the Jason Bourne series, *The Bourne Identity*, *The Bourne Supremacy*, and *The Bourne Ultimatum* (2002–2007) by John Powell, mixes symphony orchestra and electronic, often metallic sounds on synthesisers. *Mission: Impossible* (1996), starring Tom Cruise and with music by Danny Elfman, uses a large orchestra with digital percussion. *Mission: Impossible II* (2000) with music by Hans Zimmer, also features rock music tracks including *I Disappear* by Metallica, *Take a Look Around* by Limp Bizkit and *Scum of the Earth* by Rob Zombie. Michael Giacchino, the composer of the soundtrack for *Mission: Impossible III*, started out as a composer for video games and so provides a hugely dramatic soundscape for the film. The *Austin Powers* series (1997–2002) often parodies the Bond films and George S Clinton's scores delight in 1970s kitsch pastiche. *Stormbreaker* (2006) features music by Alan Parker, a former member of the bands Blue Mink and The Congregation. Parker worked as an orchestrator for the composer Jerry Goldsmith and is now a successful composer for film and TV, his works including the theme tune to ITN's *News At Ten* and *Coast* for the BBC.

## Spy TV shows

The enthusiasm for the spy genre pre-Bond was generated by TV series such as *The Avengers* (1961–1969) and *Danger Man* (1960–1962). Laurie Holloway's music for the former features a jazz big band alongside a string section – a sound world close to John Barry's. For the cult series *The Prisoner* (1964–1966) Ron Grainer composed the *Prisoner* theme. From the 1950s onwards, Grainer worked with the BBC Radiophonic Workshop on a number of television series themes, most famously *Doctor Who* (1963), best known in a electronic realisation by Delia Derbyshire. In complete contrast, he also wrote the theme tunes for *Steptoe and Son* and Rold Dahl's *Tales of the Unexpected*. More recently Jennie Muskett, composer behind the music for the BBC dramas *Spooks* and *The State Within*, combined sampled loops with synthesised material.

## Budgets

A film budget is divided into four sections:

- *Above-the-line*: the creative team – writers, composers, art directors
- *Below-the-line*: the overall production costs – the actual shooting of the film
- *Post-production*: the film and soundtrack editing, visual and sound effects
- *Other*: such as insurance, or a completion bond to make sure a film finishes on schedule.

Today the music budget of a major film can be as much as 8%–10% of the total budget. For example, the music budget for *Spider-Man* (2002) was \$4.5m (£2.2m) from an overall budget of \$139m (£69m). A top film composer (such as