

THE GENE GENERATION

A KEITH COLLEA PRODUCTION A PEARRY TEO FILM BAI LING "THE GENE GENERATION" ALEC NEWMAN PARRY SHEN MICHAEL SHAMUS WILES
DANIEL ZACAPA SPECIAL APPEARANCE BY FAYE DUNAWAY MUSIC BY SCOTT GLASGOW COSTUME DESIGNER GLEN GREGORY KRAH MAKEUP BY KIM COLLEA
CASTING BY SCOTT DAVID EDITED BY CARMELO CASALENUOVO PRODUCTION DESIGNER BRIAN OLLMAN DIRECTOR OF PHOTOGRAPHY ANTHONY J. NAKONECHNYJ
PRODUCED BY SCOTT COULTER CO-PRODUCER KIM H. WINTHER CHERELLE GEORGE PRODUCERS KEITH COLLEA ZHANG CHAO SENG ZHANG PING LI
PRODUCED BY KEITH COLLEA WRITTEN BY ZHANG PING LI AND KEITH COLLEA DIRECTED BY PEARRY REGINALD TEO

LIONSGATE
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Original Motion Picture Soundtrack

THE GENE GENERATION

Music Composed by

SCOTT GLASGOW



A NOTE FROM THE COMPOSER

*When I first started to think about the score to **THE GENE GENERATION**, I knew I wanted to keep it to a small group of exotic instruments, on top of my own studio work, with no instruments coming from the traditional symphonic orchestra. Initially, my list was much longer than the final group of players. However, as the score grew, I felt I didn't need a live Pipa or Guzheng player. One of the other changes came with the flute. Initially, I planned to use only ethnic flutes, but during the recording, I realized that the intonation and general nature of these exotic flutes made it a little hard to do on the spot, so I switched to standard concert flute. I think it works better in the end anyway.*

*One thing I knew from the start was that I wanted to work with Melissa R. Kaplan for the vocals on this score. I had worked with her before on a score called **Robotech: The Shadow Chronicles** (also released by Varèse Sarabande 302 066 702 2). Her unique stylings were a must for this exotic world I was working in. One of the interesting aspects with the vocals on this score was that the director had created his own alphabet for the film. I took this alphabet and created vowel sounds for Melissa to sing. On top of that, I knew Melissa would do her Bulgarian style singing, but I wanted to mash it together with other ethnic singing styles. So I asked her to start with Bulgarian phrasing, maybe switch to Indian 'raga scales,' and end with Cantonese opera melismas, ultimately creating a "pan-ethnic" style of singing. I think it comes out really different and works well in this future world the director created with this film.*

My work on this score was to bring the intimate contrast to the in-your-face industrial songs, but also to bring the gothic darkness and intense action to the film. I hope I have achieved that and a great listening experience filled with contrast for you.

— **Scott Glasgow**
Hollywood, CA 2009



THE *GENE* GENERATION





A NOTE FROM THE DIRECTOR

THE GENE GENERATION, when first brought to me, was an ordinary drama story that I created a new world around. But what was important that has never been changed, was at its fundamental core, a love story. Even in this dystopian world that I created, love still exists. It has existed from the start of time, and I also believe, 'til the end of it. It has become very important to me that the music reflected that particular aspect of it. When I first met Scott Glasgow, it wasn't just his talent that impressed me, but his sensitivity to his music. I don't believe I had spent so much time on one thing in **THE GENE GENERATION** as the music. I believe that it is the most important thing. It helps the audience see things that I feel. Through Scott's music, I want them to smell color. I want them to hear silence and music all rolled into one.

Inspiration fuels music. I have two muses that have shaped the way I grow as an artist. One is my son; the other is my cosmic muse, Christy. Together, they both represent the visual and music of the film. Unlike most films that are created out of technical wizardry and lots of money, **THE GENE GENERATION** was created out of inspiration and passion (and empty pockets). I hope you enjoy what Scott has contributed to the world. I am merely the electricity cord in this beautiful score, and I hope that by listening to it, you get to hear something deeper than just a beautiful collage of instruments playing at the same time. Thank you.

— **Perry Teo**
Hollywood, CA, 2009



1. **PROLOGUE** (2:53) 2. **THE AEREAAN FLYER** (2:50) 3. **JOSEPHINE** (1:14)
4. **MICHELLE** (3:11) 5. **DNA HACKER** (1:21) 6. **ASSASSINS** (3:31)
7. **HEALING WOUNDS** (1:13) 8. **TRACKING** (1:39) 9. **GROWING UP** (3:35)
10. **GEISHA ASSASSIN** (2:35) 11. **THE TRANSCODER** (3:09) 12. **REPROGRAMMED** (1:06)
13. **ATTRACTION** (4:18) 14. **SEX & VIOLENCE** (2:27) 15. **THE LAST MISSION** (1:27)
16. **SEARCHING THE APARTMENT** (2:04) 17. **THE CITY OF OLYMPIA** (4:6)
18. **FEEDING JOSEPHINE** (1:13) 19. **SOLEMN** (1:26) 20. **TEA TALK** (2:26)
21. **RESCUING JACKIE** (2:34) 22. **ALLEY FIGHT** (3:01) 23. **CONSEQUENCES** (1:58)
24. **THANKS** (:51) 25. **FRIENDS SAY GOODBYE** (2:00) 26. **THE WALLS OF DEMETER** (1:52)
27. **PASSES TO DEMETER** (2:02) 28. **DEADLY FIGHT** (1:35)
29. **REUNION** (1:51) 30. **FINAL CONFLICT** (2:05) 31. **MUTATION DEATH** (2:45)
32. **ASHES TO ASHES** (3:13) 33. **MICHELLE'S THEME** (1:33)

Music Composed by

SCOTT GLASGOW

Album Producer: **Scott Glasgow**

Executive Producer: **Robert Townson**

Performed and Mixed by **Scott Glasgow**

Melissa R. Kaplan: Vocals and Vocal Arrangements

Yunhe Liang: Zhonghu • **Phillip W. Serna**: Viola De Gamba

Amy Tatum: Flute • **Scott Glasgow**: Piano

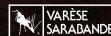
Mastered by **Erick Labson**

Thanks to: Peary Teo, Keith Collea, Lisa Fowle,
Carmelo Casalenuovo, Elsa Ramo, all the cast and crew of TGG,
all the people at Bleiberg Entertainment, CompoudB and Lionsgate.
Thanks to my family and friends who are there with me through these films.

Special Thanks to: The musicians — Melissa R. Kaplan, Amy Tatum,
Phillip Serna, and Yunhe Liang. You all are the reason this score sounds great!

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