

A NOTE FROM THE COMPOSER

The main thing to keep in mind while listening to this score to the film *Hack!* is that it is a *parody* of many horror films and their related scores. Even the title is double entendre, it's meaning is both the obvious axe chopping horror movie idea and the idea of a film maker (the main character in the film is an amateur horror film maker) who is a "hack" because he has no original ideas for his scenes. In the film, there are scenes based on many well known horror films and some not-so-well known horror films. What this gave me as a composer was an opportunity to explore all these visually parodies with musical parodies (if you hear similarities to your favorite film score, it is intentional and appropriate for the scene).

You will find music that sounds like *The Shining*, *Jaws*, *Texas Chain Saw Massacre*, *Interview with a Vampire*, *Psycho*, *The Ring*, *I Know What You Did Last Summer* and many more. On top of that you get many other fun styles unrelated to any other films like circus music, baroque opera, scottish bagpipes, Japanese "Samurai" percussion and light orchestral "fun" music not usually found in a Horror movie score. It is a very broad score with many stylistic turns but it is essentially a horror score. You will get that "sting" that jumps out at you or the intense chase music or the creepy piano all associated with horror movies of today. For me, the parodies are the fun part. Listen for the very subtle *Psycho* reference in "The Lodge" track (not the shrieking strings we all know and love, but the cue called "The Stairs" with this brilliant playing technique for the strings where the violins play their instrument like a guitar, strumming chords) or the obvious reference to *The Ring* in "The Well," or the gothic references to *Interview with a Vampire* for the "goth girl" character in "Willie Saves The Day". They are all in there and this music goes to scenes that are direct homages to their original films or even subtle references to scene in other movies.

Also there are quite a few original themes unique to just this film and developed throughout.

The "Kiss" theme, "Vince & Mary Shelly" theme, the "peeping" piano texture, the "sheriff" theme are all linked to their characters and in some cases combined. Upon a few listens you will start to hear these themes popping up. Everything is intentional and interlinked which are also played into the parody tracks.

My favorite moment in the score and the film occurs in the track "The Lair". I treated the end of that scene like a baroque opera. There are these slow bass lines that pause and stammer before one of the main characters, Emily (played brilliantly by Danica McKellar) enters the scene... She is dressed in a Baroque gown and decides to quote some Shakespeare to show her great acting talent. Her Uncle off to the side and filming their "horror movie" (which turns out to be more of a snuff film), yells "Action!" and suddenly you hear this chord in the harpsichord bring her in for her line "All the worlds a stage". I used a classic opera recitative writing style there that you might find in a Handel or Mozart opera. This scene always makes me smile when I see or hear it. So much fun!

Scott Glasgow

Nov. 2007, Hollywood, California

ABOUT THE COMPOSER

Scott Glasgow earned his Masters from the San Francisco Conservatory of Music, studied composition with John Corigliano and has been an assistant to Michael Tilson Thomas (San Francisco Symphony). In film, and has worked with film composers such as Christopher Young, Bruce Broughton, Elia Cmiral and Ed Shearmur. As a film composer, Scott has written the music for features such as *Chasing Ghosts* (soundtrack released by MovieScore Media), *Robotech: The Shadow Chronicles*, *Toxic*, *Bone Dry*, and *The Gene Generation*.

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HACK!

1. Main Title and Escape (3:07)
2. Beach Day (2:24)
3. Filming of the Kids Arrival (:57)
4. The Lodge (1:04)
5. Vince and Mary Shelly (2:44)
6. Chain Saw Love (1:03)
7. Waltz with the Dead (1:17)
8. The Clown (1:04)
9. Arrival at the Island (:57)
10. Emily Turns (2:51)
11. Suspicions (2:25)
12. Rack of Love (1:37)
13. The Butcher Shop (1:52)
14. Shining Axe (1:57)
15. Watching the Dailies (1:51)
16. Willie to the Rescue (2:27)
17. The Well (2:32)
18. Samurai Run (3:03)
19. The Lair (2:55)
20. Escape from the Cave (3:40)
21. Epilogue (1:35)
22. After-Thoughts (:55)

MUSIC COMPOSED AND CONDUCTED BY
SCOTT GLASGOW

Music Performed by
THE SLOVAK NATIONAL SYMPHONY ORCHESTRA • Solo Violin: **STEFAN FILAS**
Solo Flute: **AMY TATUM** • Recorded Nov. 20th, 2006, in The Slovakia Symphony Hall, Studio 1.

Scoring Engineer: **PETER FUCHS**
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Orchestra Contractor: **PAUL TALKINGTON**
Orchestra Manager & Music Preparation: **MARIAN TURNER**

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Mixed by: **SCOTT GLASGOW**
Midi Programming: **SCOTT GLASGOW**
Vocal samples courtesy of Spectrasonics "Symphony of Voices"

Executive Album Producer:
MIKAEL CARLSSON
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ORIGINAL MOTION
PICTURE SOUNDTRACK

HACK!

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