

ORIGINAL MOTION PICTURE SOUNDTRACK



ADAM GREEN PRESENTS

HATCHET

COMPOSED BY SCOTT GLASGOW

A NOTE FROM THE COMPOSER

One of the big differences between *Hatchet III* and its predecessors is that it is an action-horror film—a stark contrast to *Hatchet I* and *II* which were more over-the-top horror films with slight comedic touches. This film is more akin to *Predator* in its scope and goals. However, instead of a creature in a jungle being hunted by a US elite force, *Hatchet III* is about a swamp monster being hunted by a SWAT team and, just as in *Predator*, it all goes wrong for them: they quickly discover their foe is almost indestructible and fiercely hunting *them!* Another big difference with the earlier films is that for *Hatchet III* BJ McDonnell was the director, whereas he was the camera operator on the first two films. (The director of the first

two films, Adam Green, took a back seat as a producer and writer on this installment.) The third major change was in the music and composer, which changed the whole tone of the film. Now keep in mind, the films are supposed to be linear in time, so the end of *Hatchet II* is the beginning of *Hatchet III*. One could watch all three films in a single sitting and get a full story of one night in the swamp fighting a monster.

My goal for the music was to create a full, aggressive action orchestral score with nods to *Predator* and *Aliens*. I used no music from the first two *Hatchet* films—I started with a clean slate. Once I began, I wanted to bring in Cajun instruments such as a washboard, ratchets, hat boxes and Cajun spoons to complement the orchestra percussion section. These can be heard throughout the score—the spoons in particular are





played very straight, which makes them sound like a ticking clock instead of the common rhythmic complexity of a guy playing on his leg as is traditional with Cajun spoons.

One of the interesting challenges with this score was that there is no real theme to speak of (or at least that is what I remember saying to the director midway through writing). However, as I was composing I discovered that there is indeed a recurring “theme” in the low strings. It is made up of low phrase “breaths,” or small segments with pauses. The pitches are C–D-flat, C–E-flat, C–E–E-flat–D—as heard clearly during “The Hunt” in the bass line. There is also a segment of chords that pops up frequently. I call these “smear chords” since they seem to smear into each other (a sound that can be heard about a minute into the track “The Coroners”). Another essential element is the pulsing low synths which keep the SWAT team

moving; those, too, are also accompanied by the rising “dark chords” which we hear throughout the score (this can be easily heard in the track “SWAT Team”). These three main musical elements tie the score together.

Once the action starts, it remains relentless with orchestral violence and intense aggressive textures. Each crazy orchestral element was carefully chosen and layered to create a balance of high, middle and low musical elements that could be wiggly, jagged, sustained or just a block of sound completely married to the action in the film. Contrast was my key goal with these aggressive textures, which were developed in the 1960s by classical composer Krzysztof Penderecki. My personal favorite action cue is “Engage The Monster”—the music and scene are so well married with a 7/8 action rhythm. I hope you enjoy the score!

—*Scott Glasgow*





Director BJ McDonnell and
composer Scott Glasgow

HATCHET III - CUE ASSEMBLY

TRACK/TITLE	SLATE	CUE TITLE
1. Split Into Titles	1M1 v3	Split in Two
	1M2 v3	Main Title
2. Bloody Confession	1M3 v4	She Riffs
3. Jail Interview	1M4 v4	Jail Cell
	1M5 v3	Bodies
4. The Coroners	2M7 v3	The Coroners
5. Awe-Topsy	2M9 v4	Questions
	2M10 v3	Awwe-Topsy
6. SWAT Team	2M12 v4	Smell
	2M13 v2	Defib
	2M14 v3	SWAT Team Motivation
7. The Hunt	3M15 v3	The Hunt
	3M16 v3	Grow Some Balls!
8. Engage The Monster	3M17 v3	Racoon
	3M18 v2	Engage The Monster
9. Spineless	3M19 v3	Spineless
	3M20 v4	Explode
	4M21 v2	McMullin
10. Mayday!	4M22 v2	Gator
	4M23 v1	Mayday!
11. Belt Sander	4M24 v1	Belt Sander
	4M25 v2	Hammer
12. Headless Like A Hole	4M26 v3	Headless
	5M27 v1	The Hole
13. Summon The Beast	5M28 v3	Summoned
	5M29 v1	Amanda Dies
	5M30 v2	Melting
14. Rescue Helicopter	5M31 v1	Rescue

THE DIRECTOR'S CUT

It was a pleasure working with Scott Glasgow on bringing *Hatchet III* to life with his wonderful score. I believe this movie stepped it up after the first two in all areas: visuals, storytelling, tone and musical composition. I worked on all three *Hatchet* movies—on the first two as the camera/Steadicam operator and on the third installment as the director. We had less money to do Part Three yet it looks and sounds the biggest and best by far. I attribute this in part to Scott adding his personal touch to the film. He knows musically how to create a flow of emotion, action and scares. He is a true professional.

—BJ McDonnell

INTRADA SPECIAL COLLECTION • VOLUME 345

CD Produced by SCOTT GLASGOW
and DOUGLASS FAKE
CD Executive Producer:
ROGER FEIGELSON

Music Composed, Recorded and Mixed by
SCOTT GLASGOW

CD Edited and Mastered by
DOUGLASS FAKE
at Intrada, Oakland, CA
DDP Mastering by JOE TARANTINO
at Joe Tarantino Mastering, Berkeley, CA

CD Art Direction: JOE SIKORYAK
at designWELL, San Francisco, CA
Production Manager: REGINA FAKE
Editorial Assistant: FRANK K. DeWALD
Graphic Designer: KAY MARSHALL

Original Motion Picture Artwork Courtesy
MPI MEDIA GROUP ©2013

Scott Glasgow would like to thank:
BJ McDONNELL, ADAM GREEN,
CORY NEAL, TANYA BRUNNER,
DEREK MEARS, JENNY BREZINSKI
and BEAR MCCREARY

Intrada also thanks: MARY ANN FAKE,
TERESA ANDRADE, STEPHEN FONG,
GEORGE CHAMPAGNE, MARK HAMMON,
JEFF JOHNSON, WENDY KUPSAW,
VERONIKA SCHROERS and KERRY SULLIVAN



**INTRADA
SPECIAL
COLLECTION
VOLUME 345**

©2013 MPI Media Group. All Rights
Reserved. ©2016 Scott Glasgow.
Manufactured by Intrada Inc.,
5940 College Ave., Suite G, Oakland,
CA 94618. WARNING: Unauthorized
duplication is a violation of applicable
laws. Printed in the U.S.A.

ADAM GREEN PRESENTS

HATCHET



**COMPOSED BY
SCOTT GLASGOW**



PROD.

ARCHERS

NEWLY ARCHERS

ARCHERS

JAIL CLOSERS

PAGE 2

CUT.

2012

2010
QUEST. GEAR (15)

(15)

(15)

HATCHET III • ORIGINAL MOTION PICTURE SOUNDTRACK

COMPOSED BY SCOTT GLASGOW

1. Split Into Titles • 5:16
 2. Bloody Confession • 1:50
 3. Jail Interview • 3:35
 4. The Coroners • 1:52
 5. Awe-Topsy • 3:23
 6. SWAT Team • 5:41
 7. The Hunt • 8:00
 8. Engage The Monster • 4:19
 9. Spineless • 8:32
 10. Mayday! • 4:19
 11. Belt Sander • 4:42
 12. Headless Like A Hole • 3:03
 13. Summon The Beast • 6:05
 14. Rescue Helicopter • 0:54
- Total Time: 61:56

"SOME LEGENDS NEVER DIE"



ADAM GREEN PRESENTS A DARK SKY FILMS/ARIESCOPE PICTURES PRODUCTION DANIELLE HARRIS KANE HODDER ADAM GREEN PRESENTS "HATCHET III"
 ZACH GALLIGAN CAROLINE WILLIAMS DEREK MEARS ROBERT DIAGO DOQUI CODY BLUE SNIDER RILEAH VANDERBILT COSTUME DESIGNER VICTOR A. SANDOVAL
 CREATURE & MAKE-UP FX ROBERT PENDERGRAFT & AUNT DOLLY'S GARAGE MUSIC BY SCOTT GLASGOW PRODUCTION DESIGNER JAYMES HINKLE EDITOR ED MARK DIRECTOR OF PHOTOGRAPHY WILL BARRATT
 EXECUTIVE PRODUCERS MALIK ALI BADIE ALI HAMZA ALI GREG NEWMAN MARK WARD ANDREW MYSKO CORY NEAL ADAM GREEN
 PRODUCED BY SARAH ELBERT WRITTEN BY ADAM GREEN DIRECTED BY BJ McDONNELL © MPI MEDIA GROUP 2013

Album Produced by SCOTT GLASGOW and DOUGLASS FAKE ©2013 MPI Media Group. All Rights Reserved. ©2016 Scott Glasgow.
 Manufactured by Intrada Inc., 5940 College Ave., Suite G, Oakland, CA 94618. WARNING: Unauthorized duplication is a violation of
 applicable laws. Printed in the U.S.A.

Visit our label and store at www.intrada.com

INTRADA
 SPECIAL COLLECTION
 VOLUME 345



1 20255853452 7