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A TALENT AGENCY

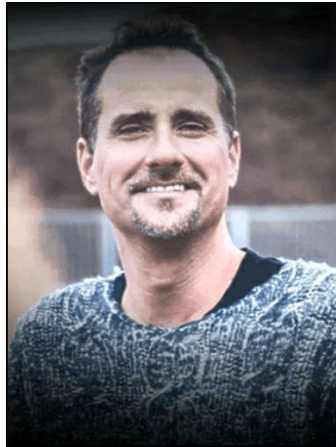
ÁDÁM BALÁZS

COMPOSER

PROFILE

PROFESSIONAL CREDENTIALS

ÁDÁM BALÁZS



“I have always been interested in depicting what is not visually present in a scene: the hidden motifs, the incidental, underlying factors and associations. All these things that contribute to the unparalleled magic of the moment make us think in color rather than in black and white.”

Adam’s musical voice is derived from his Eastern European background, his classical training, his expertise in contemporary electronics and his approach to film scoring that is not afraid of taking chances. And that voice is a part of two very significant films.

In 2018, for the second time in as many years, an Adam Balazs score contributed to an Academy Award-nominated film. *On Body and Soul* (*Testről és Lélekről*) (Ildiko Enyedi, dir.) was nominated for



“Best Foreign Language Film.” When the film premiered at the 2017 Berlinale International Film Festival, it was awarded ‘The Golden Bear’ for “Best Film.”



In 2017, Adam was honored for his music collaboration on *Sing* (Kristóf Deák, dir.) that was awarded ‘The Oscar’ for “Best Live Action Short Film” at the Academy Awards.

A significant honor, Adam is the first Hungarian composer to premiere his work at Carnegie Hall, October 15, 2006, since Béla Bartók premiered his *Concerto for Orchestra*, January 11, 1944. Adam is also an Adjunct Professor and Lecturer on the art of film scoring at the Franz Liszt Academy of Music, Budapest.

Born in Budapest, Hungary, Adam Balazs began playing the piano at the age of seven. His father, an internationally respected composer, having

always been in favor of his son's ambitions, introduced Adam to the fundamentals of music composition.

“One of my earliest memories is sitting at the piano with my father. He wrote a score to an animation series, and I was in charge of “timing” the music with a stopwatch. Even then, I knew that this job was something really special...”

At the age of sixteen, Adam decided to pursue his film career professionally and, in turn, completed his musical studies at the Béla Bartók Conservatory of Budapest as a composition major while concurrently, attending the Eötvös Loránd University of Budapest (ELTE) majoring in English.

At 23, he was offered an Adjunct Lecturer position at the Department of American Studies at the ELTE University. It was during this period he pursued doctoral studies in English Renaissance and Baroque Literature. He taught a course entitled “American Jazz: The History of a Cultural, Social and Political Phenomenon,” for four semesters. Although his music career as a classical film composer started to bloom in Europe, Adam was determined to become a film composer in the United States.

In 1998, Adam moved to New York to pursue his musical career. Adam's major breakthrough came when he met HBO Vice President, Robert Priday. They developed a close, working relationship and a long-lasting friendship that resulted in over one hundred image spots for Cinemax in the course of just a few years. At the time, Adam had been responsible for the musical re-designing of the network. Once the rave reviews revealed that the transformation of Cinemax's musical image was significantly due to Adam's fresh and energetic approach, the producers of HBO commissioned him to create the main network's off-channel image, and write music for HBO promotions.



The exposure of Adam's music being featured on television has created a multitude of opportunities and spawned several film projects in which he worked as the composer, producer and arranger. Adam's composing assignments include *Inner Demons* (IFC Midnight); *The Elephant King* (Ellen Burstyn, Jonno Roberts, an Official Selection, Tribeca Film Festival, among numerous others); *Born and Bred* (Warner Brothers); *California Dreaming* (Lea Thompson, David Foley, Patricia Richardson); *El Camino* (Elizabeth Moss, Leo Fitzpatrick); *The Killer Next Door* (Tobin Bell, Billy Dee Williams); and, *Shock Act* (winner at the Tribeca and Chicago International Film Festivals).

Examples of Adam's wide-ranging versatility can also be heard in *The Butterfly Effect 3: Revelations* (Seth Grossman, dir./Lionsgate); director Gabor Csupo's



Bridge to Terabithia and *The Secret of Moonacre* (Warner Bros. UK); *The Man Who was Thursday* (Balázs Jusz, dir.); and, in *Afterlife* (Virág Zomborác, dir.), which premiered to international acclaim. Adding to his work in film, he is a composer and music director of HBO



International Programming, where he currently writes for the cable's latest series, *RUXX*, scheduled for the HBO+ premier in Europe, and has scored *In Treatment* (three seasons, 111 episodes) and the internationally acclaimed, *Umbre* (*Shadows*) (three seasons, 21 episodes).

Even in his traditional orchestral scores, Adam cannot escape the musical flavors that derive from his Eastern European background. In a highly competitive market, it is noteworthy that Adam, a native of Hungary, has access to the best players, conductors, halls and studio professionals working in Hungary.

"I love the challenge of time, the fevered, seemingly never-ending hours spent with creation. All to consolidate a concept by infusing the images with the sounds of my vision."

Going beyond traditional film & Television scoring, Adam has also written for the very successful videogame, *Dragon Age II: Destiny* (Electronic Arts).

A true recognition of Adam's career came when Ambassador Dr. Gábor Horváth, Consul General of the Republic of Hungary, and the Board of Directors of the *Coordinating Committee for the Commemoration of the 1956 Hungarian Revolution*, asked him to compose a symphonic poem in honor of the 50th Anniversary of the Hungarian Revolution. The Philharmonia Orchestra of Yale performed the piece at Carnegie Hall, October 15, 2006, at a benefit concert recognizing this most historic event.



On January 20, 2016, Adam's contemporary dance composition, *Requiem*, premiered with a performance by the Hungarian National Dance Troupe at the MOM Cultural Centre, Budapest. The work is described as having no musical boundaries, yet it is conceptually very homogenous.



Unlike Mozart (though his was uncompleted) and Verdi, who both had completely different sequential orders of the chapters of *Requiem*, Adam's piece follows the text of the traditional death Mass. A considerable departure for Adam, the work received critical acclaim from both the music and dance cognoscente.

Adam is a resident of Los Angeles, California, and Budapest, Hungary.



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ÁDÁM BALÁZS

COMPOSER

www.AdamBalazs.com Adam@AdamBalazs.com

Los Angeles New York Budapest, Hungary

Citizenship: Hungary (EU) United States
Fluent in English and Hungarian
Elementary proficiency in German and Italian

Original Soundtrack Sampler

INDUSTRY RECOGNITIONS

2020 Best Original Score Award, Television Category
Hungarian Film Awards, "*Captives*," Filmfabriq, Kristóf Deák, dir.

2018 Academy Award, Best Foreign Language Film, Nominee
"*On Body and Soul*," Inforg-M&M Film Kft., Ildikó Enyedi, dir., Ádám Balázs, composer

2017 Academy Award, Best Live Action Short Film
"*Sing*," Meteor-Filmstudio, Kristóf Deák, dir., Anna Udvardy, prod., Ádám Balázs, composer

2017 Golden Bear Award, Best Film, Berlin International Film Festival,
including **The Prize of the Ecumenical Jury Award, The Reader Jury of the "Berliner Morgenpost" Award**
and **The Critic's Choice Award, International Federation of Film Critics**
"*On Body and Soul*," Inforg-M&M Film Kft., Ildikó Enyedi, dir., Ádám Balázs, composer

Best Impact of Music in a Feature Film, Gold Medal for Excellence, Director's Choice
Park City Film Music Festival, "*The Elephant King*," Unison Films, Seth Grossman, dir.

Best Use of Music in a Short Film, Silver Medal for Excellence
Park City Film Music Festival, "*Slingers*," Appendix Productions, Rory Kindersley, dir.

Best Impact of Music in a Documentary, Medal for Excellence, Director's Choice
Park City Film Music Festival, "*My Name Is Alan and I Paint Pictures*," Raw Media Films, Johnny Boston, dir.

Outstanding Musical Score
Sacramento International Film Festival, "*The Elephant King*," Unison Films, Seth Grossman, dir.

Best Music: Feature
Coney Island Film Festival, "*Hot Lunch*," Appendix Films, Rory Kindersley, dir.

2020 World Soundtrack Public Choice Award, Nominee
World Soundtrack Awards, International Film Music Critics Association (Belgium)
"*Captives*," Filmfabriq, Kristóf Deák, dir.

Best Music Award, Nominee
Hungarian Film Awards, "*Lajko: Gypsy in Space (aka Lajko: Cigány az Urbein)*," KMH Film, Lengyel Balázs, dir.

The Movers and Shakers, Nominee
MusicalAmerica Worldwide

MOTION PICTURES

TONY, SHELLY AND THE SPIRIT (Animation, In Production)
Filmfabriq / Nutprodukce / Nutprodukcia

Filip Pošivač, dir.
Pavla Kubeckova, Gábor Osváth, Jakub Victorin, prods.

THE GRANDSON
Flashback Media

Kristóf Deák, dir.
Tamás S. Zákomyi, prod.

THE STORY OF MY WIFE
Art France Cinéma

Ildikó Enyedi, dir.
Ernö Mesterházy, András Muhi, Mónika Mécs, prods.

CHRISTMAS (aka NAGYKARÁCSONY)
InterCom

Dániel Tiszeker, dir.
Lévai Balázs, Gábor Osváth, prods.

I LOVE YOU, TOO
Beacon International

Juszt Balázs, dir./prod.

MILES TO GO BEFORE SHE SLEEPS (Documentary)
Miles 2 Go Production

Mijie Li, dir.
Mario Ducoudray, J. Faye Yuan, prods.

SPIRAL (aka SPIRÁL)
Spirál Film

Cecilia Falméri, dir.
Ernö Mesterházy, András Muhi, Mónika Mécs, prods.

PERFECT AS YOU ARE (aka ÍGY VAGY TÖKÉLETES)
Szupermodern Stúdió

Peter Varsics, dir.
Tomas Lojas, prod.

CREAM (aka HAB)
A Company Hungary

Nóra Lakos, dir.
Katlin Harrer, Claudia Nador, Péter Reich,
Alexander van Dülmen, prods.

LILI
Soul Vision Films / FocusFox / Screen Queensland

Péter Hegedüs, dir.
Gabor Ferenczy, András Muhi, prods.

THE INVENTOR (aka A FELTALÁLÓ)
Projekt Film Kft. / Pannonia Entertainment

Bence Guyongyossy, dir.
Barna Kabay, prod.

HAJDANI AND MAJDANI (aka HADANI ÉS MAJDANI)
Magyar Telekom

Kristóf Deák, dir./prod.

HAPPY NEW YEAR (aka BÚÉK)
Magyar Telekom

Krisztina Deák, dir./prod.

EASY LESSONS (aka KÖNNYÜ LECKÉK)
Incubator Program of the Hungarian National Film Fund

Dorrotya Zurbó, dir.

PIGEONBERRY (aka VARIÚHÁJ)
Neurópa Film Kft.

Pici Papái, dir.
András Ozorai, prod.

LAJKO: GYPSY IN SPACE (aka LAJKO: CIGÁNY AZÚRBENT)
KMH Film
Hungarian Film Awards, Nominee, Best Music Award

Lengel Balázs, dir.
Ferenc Pusztai, prod.

THE NEXT GUARDIAN (Documentary)
Eclipse Film

Arun Bhattarai, Dorottya Zurbó, dirs.
Julianna Ugrin, prod.

ON BODY AND SOUL (TESTRÖL ÉS LÉLEKRÖL)
Inforg-M&M Film Kft.
2018 Academy Award Nominee, Best Foreign Language Film

Ildiko Enyedi, dir.
Ernö Mesterházy, András Muhi, Mónika Mécs, prods.

PAPPA PIA (Additional Music)
InterCom

Gábor Csupo, dir.
Gábor Kálamista, Attila Tözsér

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| L.U.F.I. (Short) Budapesti Metropolitan Egyetem / KMH Film <i>Grand Jury Prize, Best Short Film, London Independent Film Awards</i> | Ferenc Pusztai, dir./prod. |
| THE MAN WHO WAS THURSDAY Picturesque Films / Cobera Capitol Group | Balázs Jusst, dir. Guy Moshe, Matthew G. Zamias, prods. |
| WHAT IF...? Beacon International | Balázs Jusst, dir. Bara Barova, Balázs Jusst, prods. |
| THE CARROT (aka A REPA) KMH Film | Lengyel Balázs, dir. Ferenc Pusztai, prod. |
| SING (MINDENKI) Meteor-Filmstudio <i>2017 Academy Award Winner, Best Live Action Short Film</i> | Kristóf Deák, dir. Anna Udvardy, Kristóf Deák, prods. |
| WEDGES (KLINY) Rakowiec Filmworks | Jarek Kupsc, dir./prod. |
| AFTERLIFE KMH Film / Rinkel Film B.V. | Virág Zomborác, dir. Ferenc Pusztai, prod. |
| INNER DEMONS Altavan / IFC Midnight | Seth Grossman, dir. Noah Weinstein, Robin Schorr, prods. |
| THE PAINTER FROM EDELENY (Short) KEDD Animation Studio | Géza M. Tóth, dir./prod. |
| MARCH FOR CHANGE: KIDS RESPOND (Short) Raw Media Network | Johnny Boston, dir. Johnny Boston, Melissa Chesman, prods. |
| L.A.I.D.: LIFE AS IT'S DEALT Last Stop Films | Andrew Rodriguez, J.D. Stimson, Jr., dirs./prods. |
| THE BOSS (Short) Hunkies London | Kristóf Deák, dir. Christian Azzola, Bex Harvey, prods. |
| SPLIT PERFECT Beacon International | Balázs Jusst, dir. Janos Eros, Judit Romwalter, prods. |
| BORN AND BRED (Feature Documentary) 24 th Hour Productions / Warner Bros. | Justin Frimmer, dir./prod. |
| ON THE CROSS BAR (KERESZTLÉCEN) (Feature Documentary) Megafilm | Mano Csillag, dir. Gábor Kálomista, prod. |
| A COUNTRY STABBED IN THE HEART SZÍVEN SZÚRT ORSZÁG (Feature Documentary) Megafilm | János Vecsernyés, dir. Gábor Kálomista, prod. |
| THE BUTTERFLY EFFECT 3: REVELATIONS After Dark Films / BenderSpink / Infinity Features | Seth Grossman, dir. A.J. Dix, J.C. Spink, Rob Merilees, prods. |
| THE KISS GOODNIGHT (Soundtrack, Music Supervisor) Beacon International | Balázs Jusst, dir. Judit Romwalter, exec. prod.; Andreea Stanculeanu, prod. |
| THE SECRET OF MOONACRE (<i>Moonacre</i> Theme, Additional Music, Soundtrack) Gábor Csupo, dir. Forgan-Smith Entertainment / Spice Factory | Michael Cowan, Meredith Garlick, Monica Penders, Jason Piette, prods. |

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| EL CAMINO WinSome Productions | Erik S. Weigel, dir. Jason Noto, Frank Giblin, prods. |
| SWEET TOOTH Appendix Productions | Rory Kindersley, dir. Erik S. Weigel, Salvatore Interlandi, prods. |
| MY NAME IS ALAN, AND I PAINT PICTURES (Feature Documentary) Raw Media Network <i>Best Impact of Music in a Documentary, 2008 Park City Film Music Festival</i> | Johnny Boston, dir./prod. |
| ARIZONA SEASIDE Rebel Zone Films | Jens Pil Pilegaard, dir. Alla Shemer, prod. |
| CALIFORNIA DREAMING NoHo Production Company | Linda Voorhees, dir. Patricia Payne, Wilton Schiller, prods. |
| SECURITY Nine Tints Pictures | Mark Edgington, dir. Emoke Szalai, Mark Edgington, prods. |
| SLINGERS Appendix Productions / Little Gorilla Films <i>Best Use of Music in a Short Film, 2008 Park City Film Music Festival</i> | Rory Kindersley, dir. Lucas Howe, prod. |
| VALLEY OF TEARS (Executive Music Producer) MFD Entertainment / Stone Bridge Films | Peter Engert, dir. Antoni Corone, Michael Sedan, prods. |
| THE ELEPHANT KING Unison Films <i>Best Impact of Music in a Feature Film, Park City Film Music Festival</i> <i>Outstanding Musical Score, Sacramento International Film Festival</i> | Seth Grossman, dir. Emanuel Michael, Tamar Sela, Tom Waller, prods. |
| HOT LUNCH Appendix Films | Rory Kindersley, dir. Cecily Tyler, Rory Kindersley, Adam Balazs, Christian Huguenat, prods. |
| WTC VIEW (Featured song "Tell Me Girlfriend") Edgeworx (UK) / Logo | Brian Sloan, dir. Robert Arceneaux, exec. prod. Robert Ahrens, Brian Sloan, prods. |
| SHOCK ACT New York Film Collective | Seth R. Grossman, dir. Emanuel Michael, exec. prod., Tamar Sela, prod. |
| I WANNA BE EVERYTHING Sincere Image | Helena Lumme, dir. Bonnie Curtis, exec. prod. Mikka Manninen, Yashar Hedayat, prods. |
| LUCKY MAN Oyster Films | Rafael Lima, dir. Angela Quiles, Nat Dinga, Rafael Lima, prods. |
| GOOD NEIGHBOR (aka THE KILLER NEXT DOOR) (Additional Music) Stage and Frame Productions | Todd Turner, dir. Mary Grace Higgs, prod. |
| BEDAZZLED (Featured song "Tell Me Girlfriend") 20 th Century Fox | Harold Ramis, dir. Trevor Albert, Susan Hamilton, Harold Ramis, prods. |
| THE FANATICAL TEACHINGS OF JULIAN TAU Rebellion Pictures | Keith J. Knight, Adam Hammel, dirs. Adam Hammel, Keith J. Knight, prods. |
| WINEMAKERS OF THE EARTH (aka FÖLDÖN JÁRO BORÁSZOK) Duna TV, Hungary | István Zöldi, dir. István Szendrkenyi, prod. |

THE VINEYARDS OF SIKLOS (aka SIKLOS SZÖLŐÜLTETVÉNYEI) István Zöldi, dir.
Duna TV, Hungary István Szendrkenyi, prod.

THE LIBRARY Rafael Lima, dir.
Bookworm Films Nat Dinga, prod.

ALL ABOUT YOU Ari M. Chester, dir.
Ari M. Chester Films Ari M. Chester, prod.

MOTION PICTURES – ORCHESTRATOR

THORNE: SCAREDYCAT, Artists Studio / CitéAmérique Laurent Eyquem, composer; Benjamin Ross, dir.
LULLABY FOR PI, Forecast Pictures / Mind's Eye Entertainment George Acogny, composer; Benoit Philippon, dir.
THE MINISTERS, Alumbra Films / Grow Pictures / Scheherazade George Acogny, composer; Franc. Reyes, dir.

TELEVISION – SERIES / MINISERIES / TELEFILMS / DOCUMENTARIES

RUXX (Season I, 8 Episodes) Iulia Ruginá, Octav Gheorghe, dirs.
Mobra Films / HBO Europe Original Production Johnathan Young, Antony Root, exec. Prod.
Cristian Mungui, Tudor Reu, Ioanina Pavel, prods.

GOD'S JACKKNIFE (aka ISTENKE BICSKÁJA) Áron Mátyássy, dir.
Stratcomm / MTV Hungary Dezső Krisztics, Mihály Környei, prods.

CAPTIVES (aka FOGLEYOK) Kristóf Deák, dir.
Filmfabriq László Dreissiger, Gábor Osváth, prods.
Hungarian Film Awards — Awarded "Best" in 10 of the 12 qualifying categories, including Best Television Movie and Best Original Score

SHADOWS (aka UMBRE) (Composer, Music Producer, Music Supervisor) (Seasons I-III, 21 Episodes) Igor Cobileanski, Bogdan Mirica, dirs.
Multi Media Est / HBO Europe Original Productions / Hulu Wayne Henry, Carmen Harabagiu, exec. prod.
Dragos Vălcu, Valentin Antofi, Aurelian Nica, prods.

DROP OF LIFE (Miniseries) Bence Miklauzic, dir.
Danube Media Barna Kabay, prod.

COME AROUND (Miniseries) Kristóf Deák, dir.
Meteor Filmstudio / Paramount Channel Anna Udvardy, prod.

IN TREATMENT (aka TERÁPIA) (Season III, 35 Episodes) Various, dirs.
I'M Film / HBO Europe Original Productions Wayne Henry, exec. prod.
Zsófia Varszegi, Judith Csemai, prods.

IN TREATMENT (aka TERÁPIA) (Season II, 35 Episodes) Various, dirs.
Blue Danube Films / HBO Europe Original Productions Wayne Henry, exec. prod.
Luca Bercovici, Gábor Varadi, prods.

IN TREATMENT (aka TERÁPIA) (Season I, 40 Episodes) Various, dirs.
Café Films / HBO Europe Original Productions Wayne Henry, exec. prod.
Gábor Krigler, co-exec. prod./prod., Tamás Hutlassa, prod.

ONLY THEATRE AND NOTHING ELSE... (aka CSAK SZINHÁZ ÉMÁS SEMI...) (Season One, 6 Episodes) Orsi Nagypal, Bence Miklauzic, dirs.
Megafilm / Magyar Televízió Gábor Kálomista, prod.

MATULA PARK ADVENTURE (Seasons I & II, 14 Episodes) Zsombor Dyga, dir.
Megafilm / Magyar Televízió Gábor Kálomista, prod.

ATTRACTOR (Season I, 10 Episodes) Róbert Iván, dir.
Discovery Channel András Pusztay, prod.

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| STAY WITH ME (aka RĂMĂI CU MINE) (Composer, Music Producer, Music Supervisor) (Season I, 13 Episodes) HBO Romania / HBO Europe Original Productions | Mihai Bauman, Constantin Popescu, dirs. Carmen Harabagiu, Antony Root, exec. prods. Aurelian Nica, prod. |
| PELLETS (FAPAD) (Season I, 24 Episodes) Megafilm / Magyar Televizió | Péter Fazakas, Péter László, Virág Zomboráz, dirs. Gábor Kálomista, prod. |
| THE INVINCIBLES (aka LEGYÖZHETETLENEK) Szupermodern Stúdió | Isti Madarász, dir. Tamás Lajos, Tamás Mink, prods. |
| A SUMMER ADVENTURE (Multiples) Megafilm / Magyar Televizió | Zsombor Dyga, dir. Gábor Kálomista, prod. |
| SHALL WE KISS? (Music Producer, Music Supervisor, 13 Episodes) HBO Romania / HBO Europe Original Productions | Mihai Bauman, Constantin Popescu, dirs. Carmen Harabagiu, Antony Root, exec. prod. Aurelian Nica, prod. |
| MATULA ADVENTURE PARK (aka MATULA KALANDPARK) Megafilm / Magyar Televizió | Gergely Fonyó, dir. Barbara Holczer, Gábor Kálomista, prods. |
| HACKERS (aka HACKTION) (Seasons I-VI, 79 Episodes) Megafilm / Magyar Televizió | Gergely Fonyó, Denes Orosz, Mano Csillag, dirs. Barbara Holczer, Gabor Kálomista, prods. |
| HEADLINERS AND LEGENDS NBC News | Joe Parlagrecco, dir. Michele DuMont, prod. |
| IN PROFILE NBC News | Joe Parlagrecco, dir. Lara Stolman, prod. |
| PROJECT RUNWAY: FINALE, PART 2 (Featured song "Foxtrotten - The Laura Bennett Collection") BRAVO / Fashion Cents | Eli Holzman, writer-creator Michael Rucker, Tony Sacco, Barbara Schneeweiss, Andrew Wallace, prods. |
| HAPPY, HEALTHY SUMMER (Theme, Interstitials; 12 Episodes) Sesame Street / PBS Kids | Various, dirs. Robert Michaels, dir./prod. |
| FRIENDS: THE ONE WITH THE SOAP OPERA PARTY (Featured song "Tell Me Girlfriend") NBC / Warner Bros. Television | Sheldon Epps, dir. Ted Cohen, David Crane, Marta Kaufman, Kevin Bright, Shana Goldberg-Meehan, Andrew Reich, Scott Silveri, exp. |
| SATAN'S SCHOOL FOR GIRLS (Featured song "Tell Me Girlfriend") ABC / Spelling Television | Christopher Leitch, dir. Aaron Spelling, Duke Vincent, exec. prods. Murray Shostak, Robert Berger, prods. |

TELEVISION – APPEARING AS HIMSELF

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| DTK: I WILL TAKE YOU WITH ME — ÁDÁM BALÁZS, FILM COMPOSER WMN Magazine | D. Tith Kriszta, dir./prod. |
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| DTK SHOW: CHRISTMAS DREAM (Ádám Balázs Christmas Song Video Premiere) WMN Magazine | D. Tith Kriszta, dir./prod. |
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TELEVISION – PROMOTION

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| HBO - Promotion for <i>The Gathering Storm</i> , and shows including <i>Sex and the City</i> and <i>Six Feet Under</i> ; Off-channel musical image for the network | Karen Sands, creative dir. Andy Hignite, Lilian Thakuria Chrissie Hines, prods. (partial list) |
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CINEMAX - Airtime frequency: +300 daily; Over 100 spots including complete network image redesign and all multiplex channels

Robert Priday, creative dir.
David Roofthoof, Jackie Bussey, Gwen Sarnoff,
Kathy Jewell, prods. (partial list)

VIDEOGAME

DRAGON AGE II: DESTINY (Trailer) - Digic Films / Electronic Arts / BioWare

THEATRE

Featuring Loretta, Jambalaya Productions, Robert F. Perillo, dir., Carrie DeMerice, prod.
Suburban Motel, Jambalaya Productions, Robert F. Perillo, dir., Carrie DeMerice, prod.

MUSIC COMMISSIONED FOR PERFORMANCE

Szóvirágok (Word Flowers) – András Vinnai, dir.; Jurányi Production Community Incubator House
Gellérthegyi Álmok (Gellért-hill Dreams) – Contemporary dance, Judit Schell, dir.; Thalia Theatre, Budapest
Requiem – Contemporary dance; RNR Arts Agency and the Hungarian National Dance Theatre, MOM Kulturális Központ, Budapest
The Path of the Extraordinary – A symphonic poem commissioned by Ambassador Dr. Gábor Horváth, Consul General of the Republic of Hungary, in honor of the 50th Anniversary of the Hungarian Revolution. Performed by the Philharmonia Orchestra of Yale, Carnegie Hall, October 15, 2006.

CONTEMPORARY CLASSICAL COMPOSITIONS (Non-exhaustive List)

Paraphrase on Franz Liszt's Hungarian Rhapsody No. 2

Waiting for Godot

Nocturne for Piano

Impressions – For four trombones and tuba

Duo for Oboe and Bassoon

Two Elegies for Strings

Indian Songs – For mixed choir

Three songs – Inspired by Zsolt Gyorei's poems

Clarinet Trio

Meditation – For solo flute

ALBUMS / SINGLES – COMPOSER / MUSICIAN / PRODUCER (Non-exhaustive List)

8 Songs To Die For – Soundtrack Compilation Album; *Revelation* Score Suite

A Country Stabbed in the Heart – Original Soundtrack Album

Always, The Kálmán Oláh Trio (Megaforce Records) – Co-Producer

Astal: Street Life – Multiple Tracks

Bedazzled – Original Soundtrack Album; *Tellme Girlfriend*; Restless Records

Byron; Râmâi Cu Mine – Original Soundtrack Album, HBO

Butterfly Effect 3: The Revelation – Original Soundtrack Compilation Album

Captives – Original Soundtrack Album

Chiang Mai Nights – Soundtrack Compilation Album

Country Stabbed in the Heart – Original Soundtrack Album

Cream – Original Soundtrack Album

El Camino – Original Soundtrack Album, Yellowgator Records

Elephant King, The – Original Soundtrack Album

Feeling Senses – from the Original Soundtrack Album for *Lullaby*, featuring George Acogny, Warner Records

Horrorfest: 8 Songs to Die For – Horrorfest – Soundtrack Compilation Album

Horrorfest: 8 Themes to Die For – Horrorfest – Soundtrack Compilation Album

Intim Torna Illegál – Mindenkinék Igaza Van – Original Soundtrack Album

Kiss Goodnight, The – Original Soundtrack Album

Lajkó – Original Soundtrack Album

Laura's Zest – Single

Man Who Was Thursday, The – Original Soundtrack Album

Melancholic (byron) – Original Soundtrack Album from HBO's *Stay with Me*

Music of After Dark Horrorfest, The, Season 3 – The Butterfly Effect 3: Revelation, Soundtrack Compilation Album

My Name Is Alan and I Paint Pictures – Original Soundtrack Album

Project Runway – Original Soundtrack Album; *Laura's Zest*

Rămâi Cu Mine – Original Soundtrack Album, HBO
Requiem – Original Soundtrack Album
Secret of Moonacre, The – Original Soundtrack Album; Multiple Tracks
Space Between Midnights – Jazz Album
Secret of Moonacre, The – Original Soundtrack Album; Multiple Tracks
Story of My Wife, The – Original Soundtrack Album, Multiple Tracks
Vox Humana – Single (from *Dragon Age II: Destiny*, Digic Films)

PROFESSIONAL AFFILIATIONS AND PARTICIPATIONS

Member, European Film Academy
Member, Hungarian Film Academy
Member, American Society of Composers, Authors and Publishers
Adjunct Professor, Franz Liszt Music Academy, Budapest
Adjunct Lecturer, Budapest Film Academy, Eötvös Loránd University of Budapest
Guest Lecturer, Reid School of Music, University of Edinburgh, United Kingdom
Guest Speaker, Mastering the Music Business, Budapest
Guest Panelist, Soundtrack_Cologne 19, Germany
Guest Panelist, International Human Rights Documentary Film Festival
Judge, Pannonia Film Music Competition, Hungary
Juror, FMC – Film Music Contest, Kosice, Slovakia
Juror, Tallinn Black Knights Film Festival, Estonia

PROFESSIONAL STUDIES

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| Eötvös Loránd University of Budapest | Doctoral Candidate, English Renaissance and Baroque Literature |
| | Master of Arts in English Literature |
| Béla Bartók Conservatory (Franz Liszt Music Academy), Budapest | Degree in Composition |
| Westminster College, Fulton, Missouri, USA | Breakthrough Scholarship |

ACKNOWLEDGEMENTS OF MR. BALAZS' WORK

“The composer I’ve worked with (Adam Balazs)—it’s not the first time we’ve worked together. He studied in Hungary, and went on to work in Hollywood, actually. But at the time of my shoot, he was back in Budapest, so I could approach him. Luckily, his dad is a renowned composer as well. He’s retired now, but he’s still around. The last piece in the film you can hear, the final song, is actually from Adam’s father, Árpád Balázs. When Adam showed me this old choir piece his dad created, I instantly picked it for the final song; it was just mesmerizingly beautiful and fit the story perfectly. So, in that sense it was an entire family, two generations of amazing composers’ work went into a film, where music had a central role. I was very lucky in that sense.”—***Screen Picks Interview: Kristóf Deák, Writer-Director for the Academy Award winning Sing***

“Subtle and mysterious single notes composed by Adam Balazs accent the score and heighten the solitary nature of the characters’ lives. The unobtrusive and selective musical accompaniment keeps the dialogue in focus and often lets the images speak for themselves.”—***Lindsay Bellinger, Film Critic, Review of Testről és lélekről (On Body and Soul), Golden Bear winning film***

“...as her (Ildiko Enyedi) film morphs from a wistful, cerebral what-if proposition to a black-edged romantic comedy to, climactically, a life-or-death melodrama. These tonal variations are at least held in check by consistently pristine filmmaking: (Máté Herbai’s airy, generously lit camerawork resists the expected visual impulse to delve into shadow when dealing with the recesses of the unconscious, while the tingling, echoing wind notes of Ádám Balázs’ score lend an otherworldly air to the characters’ stranger wanderings.”—***Guy Lodge, Film Critic, Review of On Body and Soul, Variety***

“I had the fortune to work with Adam on *The Secret of Moonacre* as the composer of some of the score and the main piano theme of the movie. His compositions and arrangements were absolutely right on the mark, his music was all beautiful, haunting, magical and emotional. Adam is a young but greatly established professional composer with the very best attitude, easygoing personality and a great sense of humor. I’ll definitely work with him again!”—***Gabor Csupo, Director (Bridge to Terabithia, The Secret of Moonacre), Producer (Rugrats, Wild Thornberrys)***

“I’ve worked with Adam Balazs on three films. I enjoy collaborating with Adam, and appreciate what his musical imagination brings to the films in terms of creating tone and enhancing story elements. A brilliant composer and musician, Adam also has a keen understanding of cinema. He excels in a variety of genre, from techno dance music to sweeping orchestral scores, and his eclectic talent opens up a film’s musical palette. Adam’s work received due acknowledgment in 2006 when *The Elephant King* received a Gold Medal for its score at the Park City Music in Film Festival and a Best Score Award at the Sacramento International

Film Festival. I look forward to working with Adam again on my next film project.”—**Seth Grossman, Writer-Director (*The Butterfly Effect 3: Revelations, The Elephant King, Shock Act*)**

“Especially as they enter Mexico, the music by Adam Balazs becomes singularly soulful, adding a highly expressive dramatic texture that marks a change in culture and environment.”—***Cranes are Flying, Film Critic, Review of El Camino***

“Adam worked long hours, for months for *Shock Act* and *The Elephant King*, bringing a level of professionalism and craftsmanship to the music that elevated the production value of the films, while deepening their meaning. He’s a great guy to work with, a true team player.”—***Emanuel Michael, Producer (A Late Quartet, Eagle vs. Shark, Great Expectations, The Elephant King, Boy, Sonhos De Peixe)***

“Working with Adam was a blissfully unique experience. Never have I met such a stubborn composer! Being a perfectionist, he will not rest until both you and he are completely satisfied. Dedicated, versatile, talented, original, his understanding of music is second to none. He can read a scene flawlessly, and knows exactly the sounds, tone and instruments needed to achieve the desired effect. Over the years, he’s cleverly honed his craft into something great, slowly composing his way into the history books. He is a soldier for the arts, a genius of present and a pioneer for the future.”—***Rory Kindersley, Writer-Director (Hot Lunch, Slingers, Butcher’s Hill)***

“I had the pleasure to work with Adam as the composer of my movie, *California Dreaming*. Adam was given a challenge to score the movie in an exceptionally short period of time due to an early release date, and he performed with talent and grace. It was a pleasure working him and a pleasure I’d like to repeat on future projects.”—***Patricia Payne, Producer (California Dreaming)***

“A highlight of the production is the original music of composer Adam Balazs, which provides a funky, upbeat underscoring to the play’s action. This is particularly refreshing...”—***Dan Bacalzo, TheaterMania, reviewing Featuring Loretta***

“Adam Balazs scored my movie, *Security*. His original score had to carry long sections of the movie that were dialogue-free. I was particularly happy with the musical solution he came up with for the ending of the movie. He had composed two separate pieces, each of which I liked very much: one for the concluding scene of the movie, and one for the credits. I wanted to use both pieces, but I didn’t see how it would be possible to sequence them—one directly following the other—without it feeling abrupt and awkward. Adam came up with a bridge, which recalled earlier themes, and elegantly tied the two sections together, making for a seamless transition.”—***Mark Edgington, Writer-Director (Security, Sunburn, Anna in the Sky)***