

ADAM BALAZS



"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 February 2017, Adam was honored for his collaboration on *Sing* (Kristóf Deák, dir.) that was awarded 'The Oscar' for "Best Live Action Short Film" at the Academy Awards. And earlier that month, Adam was honored for his collaboration on *On Body and Soul* (Ildiko Enyedi, dir.) that was awarded 'The Golden Bear' for "Best Film" at the Berlin International Film Festival.



Also 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, and is 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 16, 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 100 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*) *The Secret of Moonacre* (Warner Bros. UK); *The Man Who was Thursday* (Balázs Jusst, dir.); and, in *Afterlife* (Virág Zomborác, dir.), which premiered to international acclaim in the trades. 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, *In Treatment* (three seasons) and the

internationally acclaimed, *Umbre* (*Shadows*) (two seasons).

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's 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 write 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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ADAM BALAZS

COMPOSER

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INDUSTRY RECOGNITION

2017 Academy Award, Best Live Action Short Film

"Sing," Meteor-Filmstudio, Kristóf Deák, dir., Anna Udvardy, prod.
Adam Balazs, 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., Ildiko Enyedi, dir.
Adam Balazs, 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, "Slings," 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.

MOTION PICTURES

ON BODY AND SOUL (TESTRÖL ÉS LÉLEKRÖL)

Inforg-M&M Film Kft.

Ildiko Enyedi, dir.

Ernö Mesterházy, András Muhi, Mónika Mécs, prods.

2017 Golden Berlin Bear, Best Film, Berlin International Film Festival (World Premiere)

Prize of the Ecumenical Jury, Berlin International Film Festival 2017

Reader Jury of the "Berliner Morgenpost," Berlin International Film Festival 2017

Critic's Choice Award, International Federation of Film Critics 2017

SING (MINDENKI)

Meteor-Filmstudio

Kristóf Deák, dir.

Anna Udvardy, Kristóf Deák, prods.

2017 Academy Award Winner, Best Live Action Short Film

Grand Prix Award, & Best Short Film Award, International Competition, Short Shorts Film Festival & Asia

Best Live Action Short Award, Chicago International Children's Film Festival

Audience Award, 32 éme Festival Du Cinéma Européen Lille

Best Children Actress Awards, Dorka Gáspárfalvi and Dorka Hais, Sapporo Short Film Festival & Market, Tokyo

Audience Award, Sapporo Short Film Festival & Market, Tokyo

Audience Award, Best International Short Film, Festival de Cine de Lanzarote

Audience Award Best Short Film, Toronto Film Festival

People's Choice Award, Best Short Film, TIFF Kids International Film Festival

LAJKO: GYPSY IN SPACE (LAJKO: CIGÁNY AZ ÜRBEN) KMH Film	Lengyel Balázs, dir. Ferenc Pusztai, prod.
THE MAN WHO WAS THURSDAY Picturesque Films / Cobera Capitol Group	Balázs Jusst, dir. Guy Moshe, Matthew G. Zamias, prods.
THE CARROT (A REPA) KMH Film	Lengyel Balázs, dir. Ferenc Pusztai, prod.
WHAT IF...? Beacon International	Balázs Jusst, dir. Bara Barova, Balázs Jusst, prods.
WEDGES (KLINY) Rakowiec Filmworks	Jarek Kupsc, dir./prod.
AFTERLIFE KMH Film / Rinkel Film B.V. <i>Grand Prize, Banca Popolare di Bergamo Award, Virág Zomborác (dir.), 33rd Bergamo Film Festival Grand Jury Prize, New Voices/New Visions, 2015 Palm Springs International Film Festival East of West Award, Virág Zomborác (dir.), 2014 Karlovy Vary International Film Festival</i>	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.
L.A.I.D.: LIFE AS IT'S DEALT Last Stop Films	Andrew Rodriguez, J.D. Stimson, Jr., dirs./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 <i>Best Picture, Team Category, Guirlande d'Honneur, Fédération Internationale Cinéma Télévision Sportifs, Milan, Italy</i>	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 (Moonacre Theme, Additional Music) Forgan-Smith Entertainment / Spice Factory	Gábor Csupo, dir. Michael Cowan, Meredith Garlick, Monica Penders, Jason Piette, prods.
EL CAMINO WinSome Productions	Erik S. Weigel, dir. Barbara J. Weigel, exec. prod. 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 Johnny Boston, dir./prod.
Best Impact of Music in a Documentary, 2008 Park City Film Music Festival
Best Documentary, Monaco Charity Film Festival
Founder's Choice Award, New York International Independent Film & Video Festival

ARIZONA SEASIDE
 Rebel Zone Films Jens Pil Pilegaard, dir.
 R. Emery Bright, exec. prod.
 Alla Shemer, prod.

CALIFORNIA DREAMING
 NoHo Production Company Linda Voorhees, dir.
 Patricia Payne, Wilton Schiller, prods.

SECURITY
 Nine Tints Pictures Mark Edgington, dir.
 Emokey Szalai, Mark Edgington, prods.

SLINGERS
 Appendix Productions / Little Gorilla Films Rory Kindersley, dir.
 Lucas Howe, prod.
Best Use of Music in a Short Film, 2008 Park City Film Music Festival
Best Short, San Diego Film Festival
Palm Beach International Film Festival Audience Award

VALLEY OF TEARS (Executive Music Producer)
 MFD Entertainment / Stone Bridge Films Peter Engert, dir.
 Mario Domina, Daniel Popa, exec. prods.
 Antoni Corone, Michael Sedan, prods.

THE ELEPHANT KING
 Unison Films Seth Grossman, dir.
 Emanuel Michael, Tamar Sela, Tom Waller, prods.
Best Impact of Music in a Feature Film, Park City Film Music Festival
Audience Award, Oxford Film Festival
Official Selection, Tribeca Film Festival
Outstanding Musical Score, Sacramento International Film Festival
Outstanding Film, Sacramento International Film Festival
Best Narrative Feature, Lone Star Film Festival
Best of the Fest, SoCal Independent Film Festival

HOT LUNCH
 Appendix Films Rory Kindersley, dir.
 Cecily Tyler, Rory Kindersley, Adam Balazs,
 Christian Hugenat, prods.
Best Feature, Red Bank (NJ) International Film Festival
Best Comedy Feature, Woods Hole Film Festival
Best Feature, Coney Island Film Festival
Best Feature, Hollywood First Glance Film Festival

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.
Best Narrative Short, Tribeca Film Festival
Best Graduate, King Award, First Run Festival
Best Student Film, Gold Hugo, Chicago International Film Festival

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")
20th Century Fox

Harold Ramis, dir.
Neil Machlis, exec. prod.
Trevor Albert, Susan Hamilton, Harold Ramis, prods.

THE FANATICAL TEACHINGS OF JULIAN TAU
Rebellion Pictures

Keith J. Knight, Adam Hammel, dirs.
Adam Hammel, exec. prod.
Adam Hammel, Keith J. Knight, prods.
Rafael Lima, dir.
Nat Dinga, prod.

THE LIBRARY
Bookworm Films
Grand Prize, Brooklyn Film Festival

ALL ABOUT YOU
Ari M. Chester Films

Ari M. Chester, dir.
Ari M. Chester, prod.

MOTION PICTURES – ORCHESTRATOR

THORNE: SCAREDYCAT, Artists Studio / CitéAmérique
LULLABY FOR PI, Forecast Pictures / Minds Eye Entertainment
THE MINISTERS, Alumbra Films / Grow Pictures / Scheherazade

Laurent Eyquem, comp.; Benjamin Ross, dir.
George Acogny, composer, Benoit Philippon, dir.
George Acogny, composer; Franc. Reyes, dir.

TELEVISION – SERIES / MINISERIES / TELEFILMS / DOCUMENTARIES

IN TREATMENT (aka TERÁPIA) (Season Three)
I'M Film / HBO Europe Original Productions

Various, dirs.
Wayne Henry, exec. prod.
Zsófia Varszegi, Judith Csemai, prods.

SHADOWS (aka UMBRE) (Multiples; Composer, Music Producer, Music Supervisor) (Seasons One & Two)
Multi Media Est / HBO Europe Original Productions / Hulu

Igor Cobileanski, Bogdan Mirica, dirs.
Wayne Henry, Carmen Harabagiu, exec. prod.
Dragos Vâlcu, Valentin Antofî, Aurelian Nica, prods

ONLY THEATRE AND NOTHING ELSE...
Megafilm / Magyar Televízió

Orsi Nagypal, Bence Miklauzic, dirs.
Gábor Kálomista, prod.

A SUMMER ADVENTURE (Multiples)
Megafilm / Magyar Televízió

Zsombor Dyga, dir.
Gábor Kálomista, prod.

IN TREATMENT (aka TERÁPIA) (Season Two, 35 Episodes)
Blue Danube Films / HBO Europe Original Productions

Various, dirs.
Wayne Henry, exec. prod.
Luca Bercovici, Gábor Varadi, prods.

ATTRACTOR (ATTRAKTOR) (Season One, 10 Episodes)
Discovery Channel

Róbert Iván, dir.
András Puszta, prod.

SHALL WE KISS? (Multiples; Music Producer, Music Supervisor)
HBO Romania / HBO Europe Original Productions

Mihai Bauman, Constantin Popescu, dirs.
Carmen Harabagiu, Antony Root, exec. prod.
Aurelian Nica, prod.

FAPAD (Season One, 24 Episodes)
Megafilm / Magyar Televízió

Péter Fazakas, Péter László, Virág Zomboráz, dirs.
Gábor Kálomista, prod.

THE INVINCIBLES (aka A LEGYÖZHETETLENEK)
Szupermodern Stúdió

Isti Madarász, dir.
Tamás Lajos, Tamás Mink, prods.

IN TREATMENT (aka TERÁPIA) (Season One, 40 Episodes)
CAFÉ FILMS / HBO Europe Original Productions

Various, dirs.
Wayne Henry, Katalin Schulteisz, exec. prods.
Gábor Krigler, co-exec. prod., Tamás Hutlassa, prod.

MATULA ADVENTURE PARK (aka MATULA KALANDPARK)
Megafilm / Magyar Televízió

Gergely Fonyó, dir.
Barbara Holczer, Gábor Kálomista, prods.

D. TOTTH KRISZTA (DTK) SHOW – Guest, Premiere of *Christmas Song* video

ACTION (aka HACKTION) (Six Seasons, 79 Episodes)
Megafilm / Magyar Televízió
Best Television Series, International TV & Cinema Forum, Yalta

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.

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, exec.
prods.; Dana Klein, Wendy Knoller, Mark J. Kunerth, prods.

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.

THE VINEYARDS OF SIKLOS
Duna TV, Hungary

István Zöldi, dir.
István Szederkenyi, prod.

WINEMAKERS OF THE EARTH
Duna TV, Hungary

István Zöldi, dir.
István Szederkenyi, prod.

TELEVISION – PROMOTION

HBO - Promotion for *The Gathering Storm*, and shows
including *Sex and the City* and *Six Feet Under*; Off-channel
musical image for the network

Karen Sands, creative dir.
Andy Hignite, Lilian Thakuria
Chrissie Hines, prods. (partial list)

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.

COMMERCIALS (Partial List)

Coca Cola Armani Sirius XACT Calvin Klein New York Lottery

MUSIC COMMISSIONED FOR PERFORMANCE

Gellértheyi Álmodok (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 Kozpont, 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 (Partial 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 – COMPOSER / MUSICIAN / PRODUCER

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
Chiang Mai Nights – Soundtrack Compilation Album
El Camino – Original Soundtrack Album
Laura's Zest – Single
Melancholic (byron) – Original Soundtrack Album from HBO's *Stay with Me*
My Name Is Alan and I Paint Pictures – Original Soundtrack Album
Project Runway – Original Soundtrack Album; *Laura's Zest*
Space Between Midnights – Jazz Album
The Butterfly Effect 3: Revelation – Original Soundtrack Album
The Elephant King – Original Soundtrack Album
The Music of After Dark Horrorfest, Season 3 – Soundtrack Compilation Album, *The Butterfly Effect 3: Revelation*
The Secret of Moonacre – Original Soundtrack Album; Multiple Tracks
Vox Humana – Single (from *Dragon Age II: Destiny*, Digic Films)

EDUCATION

Eötvös Loránd University of Budapest

Doctoral Candidate, English Renaissance and
Baroque Literature
Master of Arts in English Literature
Degree in Composition
Breakthrough Scholarship

Béla Bartók Conservatory, Budapest
Westminster College, Fulton, Missouri, USA

ACKNOWLEDGEMENTS OF MR. BALAZS' WORK

“...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 four 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)*

“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 with 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*)**