

Kays Alatrakchi, Composer

With a career spanning almost two decades, music composer Kays Alatrakchi has received an impressive amount of press, industry accolades and awards. Born in Florence, Italy, Kays discovered a passion for music composition at an early age under the tutelage of accomplished classical music tutors. After graduating Cum Laude from Boston's Berklee College of Music, Kays became one of the key creative forces in the emerging film and music scene of the mid 90's. Along with a prolific songwriting partnership with Rob Thomas (Matchbox Twenty, Santana), Kays connected with visionary filmmaker Dan Myrick (*Blair Witch Project*) with whom he continues a creative relationship. Kays unique approach has resulted in a number of well received film scores such as for the thriller *Cutting Room* (Anthem Films) which earned the Best Soundtrack award at the prestigious Milan International Film Festival, *Burned* (PUSH Films), *The Bros.* (Lions Gate), *Believers and Alien Raiders* (Warner Bros.) *The Objective* (IFC), *Midnight Son* (FearNet) and the most recent thriller *Revenge in Kind* (Pono Productions). Kays' music can also be heard on many TV shows including *American Idol*, *True Life*, and *The Apprentice*.

What appealed most to you about the script Revenge In Kind?

I liked its unique take on the predator/victim relationship, and how the roles can be at times reversed. I love stories which have grey areas and themes which are not easy to neatly categorize. Is the lead character good or bad? She's both hunter and prey, vulnerable and fierce. Where do we draw the line between self-administered justice vs. traditional law enforcement. I love stories that ask difficult questions, and *Revenge in Kind* does this in spades, prompting the public to find answers that are subjective and deeply personal.

What was your most memorable experience in composing for the film?

I got the opportunity to compose a song, which I don't get to do very much nowadays. Writer/Producer KC Bailey provided me with lyrics that she had written expressly for the film, and we were both very lucky in finding an extremely talented singer by the name of Andrew Capra. I love his work and his voice, and I've become a fan since working with him on this film. One of the

most fun aspects of my job is the opportunity to not only work and discover talented filmmakers, but also fantastic musicians who truly elevate my music far higher than I could have ever hoped. I'm really lucky to get to do this for a living!

What was your reaction when you first viewed the finished movie?

It's always a treat for me to see all of the pieces parts falling into place. When I work on the score, I'm typically only hearing the rough location sound and any visual effects or color grading is missing, so seeing the final version is always a great feeling. I love this film, and it's a project that I am very proud to have been part of.

Was your approach to composing for Revenge In Kind any different from your approach to other films?

I had time, which gave me not only the ability to experiment and try out new ideas, but also allowed me to unplug for a few days and come back to the score with fresher ears. This is a luxury that I don't normally have. Also, I have been wanting to create a score with strong melodic and emotional themes for quite some time. The trend for directors right now is to ask the composer to avoid any "distracting" elements such as melodies. I was incredibly happy when KC Bailey directed me to embrace melodies and themes. Because of this, I feel that this is one of the best scores of my career.

Do you see the film as being socially relevant, or is it primarily entertainment?

It is incredibly socially relevant, and has become even more so since I finished working on it. We are currently in the middle of an adjustment period, where what was found acceptable in the past is now being questioned and challenged — particularly as it relates to the interactions between men and women. I really can't think of a more timely story than *Revenge in Kind* and I credit KC with an amazing ability to be ahead of the curve. I am incredibly happy to see a film like this be made, and I hope others will find inspiration in its story.