

The image is a movie poster for 'Truth About Kerry'. It features a dark, moody aesthetic. On the left, a close-up of a woman's face is shown in profile, looking towards the right. The background is a dark, atmospheric landscape of a coastline with waves crashing against the shore. In the distance, a prominent Celtic cross stands on a hill. The top right corner of the poster is filled with a repeating pattern of intricate Celtic knotwork. The title 'TRUTH ABOUT KERRY' is written in a large, white, serif font, with 'Original Motion Picture Soundtrack' in a smaller, white, sans-serif font below it.

TRUTH ABOUT KERRY

Original Motion Picture Soundtrack

Music Composed, Arranged and Produced by Ciarán Hope

1. Nightmares
2. Visions of Ireland
3. Creepy House
4. A Scarab
5. A Body on the Beach
6. Emma Investigates
7. The Village Beach - Dangerous Waters
8. Emma Researches
9. Demons in Her Head
10. Kerry's Theme
11. The Tale of the Merrow
12. A Ghostly Visitor
13. Emma's Mission
14. Intruder
15. A Night of Passion
16. Happy Memories
17. Sad Realization
18. A Picture and a Smile
19. The Dark Truth
20. Cry for the Last Time



CREATING A MUSICAL CHARACTER FOR TRUTH ABOUT KERRY

When Ciarán Hope signed on to score the independent film Truth About Kerry both composer and writer/director Katie Torpey knew that a long journey lay ahead. Upon setting out to make her movie, Torpey had no idea how difficult it would be to find the right composer for the film. She went through several composers before handing Hope the task of creating the perfect musical score for her dark thriller, which follows an American girl on a journey to a small fishing village in Ireland to find out what happened to her best friend who was found dead on an Irish beach six months earlier.

Hope first saw a working edit of the film back in April 2008 when the movie was slowly maneuvering its way through the expensive post-production phase and he was impressed with the bold twists that the director was attempting in the edit. Later in February 2009, producer Shaun O'Sullivan reconnected with Hope and found him available and curious about the film's progress.

Due to his relationships in the Irish music scene, the producers hoped that he would help music supervise the picture, and he was happy to oblige. Hope was confident that the team could bring an authentically Irish indie music sound to the film while giving it an organic thriller score worthy of the plot. As can be seen from a May 2009 email, he was very enthusiastic with the direction that the filmmakers were hoping the score would go and it matched up nicely with his own sensibilities.

An email excerpt from May 24th 2009:

"Dear Katie,

It was a real pleasure to meet with you the other day. I have to say, it was a very enjoyable and enlightening experience to both hear and observe your creative tendencies with regards to movie making and in particular Truth about Kerry. It makes me quiet excited to think about the possibilities...."

At the music spotting session in June 2009, everyone involved in the music was assembled. Director Katie Torpey, music editor Christine Luethje, assistant music editor Michael Stires and assistant music supervisor Niky Morgan all sat down in producer Shaun O'Sullivan's living room to watch the film scene by scene and make some hard decisions about the music. Hope was very clear on wanting the songs in the film to represent the unique sound that he was used to from growing up listening to Irish radio. It was decided that they would start the search for bands with this sound and compliment them with other songs that were needed at certain points in the film. Working in close collaboration with the director and producer, Hope utilized his ties with the Irish music industry to piece together a soundtrack with a distinctly Irish indie vibe. The final cut of the movie features songs by Irish bands Seneca, The West Seventies, Steve Gregan, Kila, The Stunning, The Good Fight, Petrol, Eject and Shaun Davey's local Kerry band Béal Tuinne.

As for the score, Hope was very taken with the possibility of scoring a thriller that sounded like any regular international thriller score, yet was influenced by the stunning visuals of the Irish locations. Having mentioned earlier that they liked the thriller music from films such as "Cabin Fever", "1Hr photo" and "The Sweet Hereafter", Torpey and O'Sullivan were very much on the same page creatively as Hope, who himself was a fan of the "1HR photo" score.

Having worked on several films together, music editor Christine Luethje and Hope had a very clear rapport in the spotting session and often bounced ideas off each other with ease as they figured out the technicalities for the music in the scenes. Luethje said, “Ciarán likes to move along fast in spotting sessions and get approximate start and stop points, as he finds they invariably move a few seconds when the score is written and the music starts to take its place in the films dialogue.” She added, “he is far more interested in getting a consensus on the nature of the underlying energy of the scene, which he uses as the main guide for his creativity.”

Over the summer Hope demoed the first of his concepts for Torpey and she was thrilled with the direction he was taking the music. Everyone was busy working on the film around the rest of their work and by late summer they had music ready to go on a reasonably extensive demo for that years AFM. In November and December 2009, Hope sat down and took the score to the finish line, completing his last cue at 4am before catching an 8am flight home to Ireland for Christmas! Torpey and O’Sullivan new they had a phenomenal score on their hands when the finish cues started to flood in.

When everyone reconvened in the New Year, Hope started the search for musicians to add as much live instrumentation to the score as possible. He proceeded to assemble an astonishing array of musical talent, which allowed him incredible freedom to truly compliment the directors’ vision for the movie. A closer look at the musicians featured on the score, suggests a very strong Irish presence throughout the recordings. Celebrated Irish classical violinist Cora Venus Lunny (Nigel Kennedy, Damien Rice, The Donal Lunny Band, Sinéad O’Connor) collaborated with the composer to sculpt a series of beautiful and evocative melodies for the film score. “She really came through for me” said Hope. “I spoke at length with Cora one evening regarding the

directors desire for a sound that had ‘echoes of Ireland’ yet was not overtly Irish.” He added, “I think having worked closely with me before on the score for *Screw Cupid*, Cora simply listened to my wishes, went away and recorded exactly what I was looking for in studio in Dublin. I honestly got the perfect violin solos for the score.”

Also drafted in to contribute to the score were close friends and legendary Irish band Kíla, at the time fresh off their success as composers for the Oscar nominated Irish movie *Secret of Kells*. “After conversations with Colm over coffee in Dublin, we decided to have Kíla track some Irish instruments in their unique style over a few of the pieces, to add a layer of fun as I called it” said Hope. Kíla ended up adding bodhrán, hand drums and touches of Irish whistle throughout the score to help bring life to Hopes vision for the musical textures of the soundtrack. Last but by no means least, Hope had fifth generation Irish piper Kevin Rowsome bring the landscapes of Ireland to life, recording all of the scores glorious uilleann pipes in a Dublin studio.

Completing the international cast of musicians, Hope hired acoustic guitarist Jamie O’Connell, and world-renowned Canadian percussionist and drummer Satnam Ramgotra who ended up spending several days in studio with Ciarán, carefully texturing the score with his infectious rhythms and sonorities.

In his private studio in Los Angeles, Hope harnessed the extraordinary talent of Italian American soprano Anne Cecere, taking the opportunity to add her enchanting vocal performance to the music as well as bringing in The Lalo School of Music Children’s Choir and viola player extraordinaire Rich Ploucher to add the final touches to the score.

Ploucher came in to studio several evenings over the course of a few weeks

and quite literally recorded over every single orchestral string part in the entire score! Around the same time, Cecere came in the evening before she was leaving for SXSW and stayed late, until all her cues were perfectly captured. “So many of the scenes I was singing over featured the dead Kerry, that I found myself feeling that I was her ghostly voice and planned on singing the part in a haunting way to go along with the visuals” said Cecere. “After recording a little, we had an impromptu spotting session where Ciarán explained that the soprano was acting as a very light and optimistic and almost healing voice for Emma. He intended it as a positive energy, contrasting with the music that you often hear.” She added, “With that clarification, I went back into the vocal booth and we captured the essence of this mysterious spirit presence that appears throughout the score!”

Throughout the creative process, Hope was actually keeping an active video blog and twitter feed going sharing his process with fans of the film. This turned out to be a blessing in disguise as when he felt resigned to using choir samples in the music, one of the blog’s followers suggested using twitter to reach to a choir in the Los Angeles area. Almost magically, the Lalo Guerrero Children’s choir very enthusiastically took up the challenge and on Saturday, April 17th 2010, the kids and parents all arrived up to his studio in the Hollywood Hills and had an incredibly fun time recording, eating pizza and bringing to a conclusion the recording process for the score.

The heartfelt score is best summed up in the words of director Katie Torpey: “The musical score Ciarán created was exactly what I wanted” says Torpey. She continues, “He is great at composing music that evokes an emotional response to scenes with little or no dialogue and knows how to take an ordinary scene and use music to make it extraordinary.”

- Brett Davidson, Executive Producer



Writer / Director Katie Torpey with Composer Ciarán Hope.

TRUTH ABOUT KERRY ORIGINAL SCORE

Following each track title, in parentheses, are the working cue number and cue length. Also listed, are principal artists that are featured in the cue recording.



1. Nightmares [TAK1m] :41]

Instead of opening the film with a main title sequence, the movie begins with rapid camera sequences, moving us down a remote Irish bodhrín towards the sea. It was a great opportunity to set up the suspense for the movie, by throwing us, the viewer, directly into a more disorderly, disturbing texture. Growling brass swells, ethereal reversed piano and crazy Penderecki-like strings found life in this cue and became the standard sound for the more disturbing scenes throughout the film.

2. Visions of Ireland [TAK1m2 2:43]

Featured artists ~ Cora Venus Lunny, Lalo Guerrero School of Music Choir

This was actually the last piece written for the score, the night before Hope had to get on an early morning transatlantic flight from LA to Dublin. He always had a desire to try capturing the ancient grandeur of the landscape that was in the footage with music. He decided to leave this cue until the very end in the hopes that he might have a clearer concept of what it should sound like once the score was complete. In the end, he went about that by mashing together children's choir, solo violin, drums and modified electronics in an organic soup of sound, exploding with imagery.

The piece starts as Stana Katic's character, Emma, makes her way to Ireland. As her journey unfolds, so does the music. The choir part, performed by the Lalo Guerrero School of Music Choir, represents the ancient and mystical land that lies ahead. As soon as Emma sits on the train and her eyes turn to glance out the window, the music expands with the help of a soaring solo violin, as the imagery of Ireland and Co. Kerry unfold on the screen. As the waves crash on the beaches, the music's time has past, and it starts to recede into itself. As Emma arrives at the train station, the music softens and finally disappears beneath the rain and the cut to the village of Mallow.

Lalo Guerrero School of Music Choir



3. Creepy House [TAK1m5-6 1:19]

Featured artists ~ Rich Ploucher

Emma arrives at her rental house, which as requested is the house that Kerry stayed in on her visit. This was the perfect time to make a creepy musical statement about the heavy energy in the air. As Emma stands outside, scanning the landscape, she is clearly connecting with the impressions of the past and the music needed to reflect that. This cue was the first piece of music composed for the movie, as Hope felt it was a great place to begin searching for the texture that would ultimately define the film score. He uses a whole-tone scale and a serial technique to create the off kilter melody, which helps establish the unsettling tone for the scene. Dirty grizzly sul ponticello (bowing near the bridge) strings, overdubbed with Rich Ploucher's gorgeous dark viola help keep the tone dark and suspenseful. As Emma explores the house for the first time, she is distracted by her thoughts and conjectures. She even witnesses a ghostly image of Kerry having sex on the bed, which sees the introduction of a distinctive harp idiom to identify with the flashback.



4. A Scarab [TAK1m7 1:48]

Featured artists ~ Anne Cecere, Kevin Rowsome

Waking suddenly, Emma discovers the scarab (an amulet from ancient Egypt) that she gave to Kerry before she went on her trip for good luck. Again, we hear the harp reference attach itself to a memory of Kerry. Through a flashback, we see Emma and Kerry in good spirits before the fateful trip. For the first time we hear a solo soprano voice introduced into the score. When choosing a vocalist, Hope was insistent on finding a purity that could capture the specific sound that he envisaged for the musical web of the film. "As I was writing I kept thinking to myself who did I know that had the vocal purity to represent an ethereal figure", he said, adding "As I was contemplating whether the figure was that of an angel or even a spirit of Kerry, I kept imagining my friend Anne singing the notes to me in her purest non-vibrato tone." Is it the sound of the fabled Bean Shi of Irish folklore? In the end, he leaves it up to the listener to decide.

The voice acts as a calming influence on the disturbed mind of Emma, constantly seeking to sooth her, calling to her from the beyond. Once more, the music darkens in tone through the use of tremolo strings and dark soundscapes as we return to a shot of Emma distraught on the floor of the bedroom. The scene transitions to the beautiful landscapes of South West Ireland and the music follows the imagery. The clear, powerful tones of the Irish uilleann pipes are introduced as perhaps the strongest musical reference to Ireland in the entire score. The music was not meant to be a quintessentially Irish sounding score, but Hope felt that the pipes were an

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essential musical element to draw on for a more Celtic music statement if you will. The actual pipe recording sessions were done in Dublin at the home of piper Kevin Rowsome with Hope taking time out from composing in Los Angeles to check in on the phone and ensure the pipe tone was being captured as he desired. One track would be uploaded to the server as the next was being recorded and conversations had in between to correct any errors! The film benefits immensely from the well-captured authentic traditional tone of a fifth generation piper.

Kevin Rowsome





On set: the majestic beaches of Ireland

5. **A Body on the Beach** [TAK1m8 1:39]

Featured artists ~ Anne Cecere

Emma visits the police (Garda) station and asks for information about the death of Kerry. As the policeman tells her about Kerry's death we flash back to the scene of the gruesome discovery. The use of the soprano to represent the Kerry/spirit presence is once again reinforced over the images. The dark texture, which has been used since the opening nightmare sequence is more isolated here and draws much more attention to the singer's expression. Strings finally enter to resolve the darkening tone of the music as Emma leaves frustrated.

American Tourist Found Dead On Merrow Beach

Merrow. The near naked body of American tourist Kerry Carlson (29) was found washed up on the beach east of the village of Merrow. A man walking his dog, Padraig O'Sullivan (63) said: "It gave me the shivers of my life to see the poor girl's remains. My dog found her first as I first thought the body was a piece of driftwood." The local described the body as "fresh but probably not in the water for more than 14 hours."

Carlson arrived in Merrow with her boyfriend, Hunter Weston (28) of San Francisco, USA for a two week holiday on February 19th and was due to return on Thursday. Her boyfriend identified the body and was too distressed to comment. Local bartender, Joseph O'Malley described Carlson as a "beautiful lively young woman but I did see her arguing with her boyfriend and she seemed depressed afterwards. But everyone thought she was grand".



Colm Ó'Snodaigh of Kila

6. Emma Investigates [TAKIm16 1:41]

Featured artists ~ Satnam Ramgotra, Kila

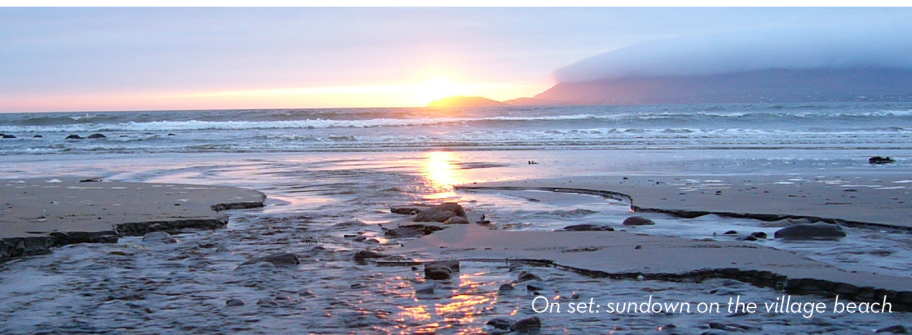
After becoming familiar with the village, not to mention having an unusually frank exchange with a local waitress who makes it abundantly clear that Emma is most definitely not welcome, Emma returns to her room and begins sifting through her notes. Incidentally it was actress Stana Katic's own idea to have her character make a research board out of the bedroom wall in this scene. As there is no dialogue while Emma gets busy investigating, Hope decided to take advantage of the space and let the dark tones truly breathe through the sonic landscape for the first time. The result is a vibrant blend of dark strings, electronics, percussion and drums. Beneath it all, Ramgotra works his magic on drums and Indian percussion, while the Irish traditional band Kila put their stamp on the cue with vibrant Irish frame drumming and flute. Hope met up with Kila member Colm Ó'Snodaigh on a trip back to Dublin and after much bonding over music and recording, they decided to use some Kila tracks in the film and to collaborate on a few of Hopes original cues such as this one!

7. The Village Beach - Dangerous Waters [TAK1m24-26 1:32]

Featured artists ~ Kevin Rowsome

At the end of a frustrating few days of searching for information, Emma is approached by a mysterious local named Sheamus, who goes for a walk on the beach with her to share memories of his time with Kerry. Gentle uilleann pipes and piano are used to lighten the awkward conversation and help the audience realize that he is a harmless soul with good intentions.

The music takes a darker twist as we observe what happened on that drunken night on the beach - everyone is egging on Kerry to go swimming in the dark, violent sea and only Sheamus intercedes as the voice of reason, talking her out of what would almost certainly have been a suicidal act. The music uses what could be described as the 'consuming sea texture' that has been heard several times in the score. The heavy, enveloping, almost suffocating electronic texture creates a disturbing musical atmosphere that attempts to suck the air out of rational thinking.



On set: sundown on the village beach

8. Emma Researches [TAK1m27 :49]

Featured artists ~ Anne Cecere, Satnam Ramgotra, Kila

Fresh with new information, a reinvigorated Emma sets off on another round of investigation. This time, musically speaking, the investigative style steps up another notch. This was actually the first cue recorded with soprano Anne Cecere whose haunting soprano spiritual reference is included above a fun combination of Kila and Ramgotra ethnic rhythms, this time suggesting that Emma is getting closer to solving some aspect of Kerry's mysterious death.

Shortly after writing his first batch of cues, Hope had presented the piece in its draft form to director Katie Torpey with a warning that it might be a little bit radical stylistically for the research, but to give it a listen and a chance! Katie loved the out-of-the-box nature of the soundscape he created and gave the green light to continue exploring these ideas. Ultimately this led to a further introduction of eastern rhythms and juxtaposition of themes throughout the score. After reflecting on a wonderful discussion with composer George S. Clinton (Austin Powers, The Tooth Fairy, The Love Guru, The Astronauts Wife), Hope ended up changing his approach to a few cues including this one. He decided to introduce the percussion and drums slightly later as they both felt the scene was better served by starting the intense rhythms when Emma had proceeded further on her voyage of discovery. When she watches the microfilm whiz by, it felt like the appropriate point to accept that Emma was making new discoveries and finally let the music loose, so to speak.



9. Demons in Her Head [TAK1m3O :54]

The score has used a lot of varied textures and timbres in interesting ways to represent themes in a subtle manner rather than through an ‘in your face’ melody. This scene is no different. A very disturbed Emma is lying in the bathtub and a vacant, dark, distant stare makes it hard to tell if she is even in her own head at this point. The music draws on the earlier nightmare and underwater textures to more fully develop this drowning theme. It is clear that Emma is curious to know how Kerry might have felt as something inside is driving her to explore her thoughts in a scary way. As she holds her breath under water, the brass swells from the earlier nightmare music gain in intensity, as do the sounds of voices in Emma’s head and some unsettling deep tones. As she lets out her last breath, the music clears and we are left with a ringing tone of purity that is representative of the stilling of her mind and the inescapable endpoint of her actions. The intensity rises as her oxygen runs out and she is faced with her instinctual will to survive, forcing an end to the madness and a return to reality.



10. Kerry's Theme [TAK1m33 1:21]

Featured artists ~ Ciarán Hope

Emma tries, one more time, to get a more active response out of the police and wants them to arrest Patrick, to no avail. She ends up sitting outdoors watching the rain, distraught and confused. We hear Kerry's Theme on an unaccompanied clarinet as she remembers her conversation with Kerry and her choice not to accompany her on her fateful trip to Ireland. In reality it is eating Emma up that she wasn't there for Kerry because of her newly engaged status. Hope's use of the solo instrument to heighten Emma's isolation works to great effect and isolates her from the angelic spirit voice that he has been using to emotionally calm her until now. For the first time, Emma is left truly alone to stew in her own crazy thoughts with no apparent emotional support except for the jagged, disconcerting clarinet.

11. The Tale of the Merrow [TAK1m34 2:28]

Featured artists ~ Anne Cecere, Satnam Ramgotra

A strange lady approaches Emma, wanting to share some further information about Kerry, so they walk to the nearby lake to talk. She proceeds to tell Emma about the legend of the Merrow - a mermaid who lives in the lake. We are not sure if it is a good or bad story that is unfolding and the music reflects this. The music starts with a cry of Kerry's Theme from the soprano voice. We find out that Kerry had heard there might be a mermaid around the village and was fascinated with the legend which says that the mermaid waits for her prey before grabbing them and pulling them down to eat their souls. In the background, the music mixes the scores dark underwater and drowning electronic textures with harp rolls and simple motion. It then takes a much lighter turn, emerging from darkness and ending up with mallet percussions and hi electronics supporting soft gentle strings as we learn Kerry lovingly concluded that the mermaid didn't realize she was hurting anyone. She figured she was just looking for someone to love her, romantically dragging them down out of loneliness rather than malice.





Anne Cecere



12. **A Ghostly Visitor** [TAK1m36-37 :56]

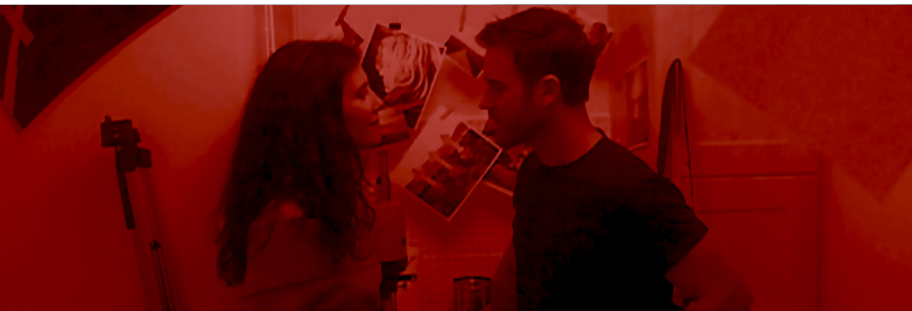
Featured artists ~ Anne Cecere, Satnam Ramgotra

After a night of heavy drinking Emma is again experiencing nightmares and the Underwater 'Nightmare' Theme reappears. Are we listening to an angel, or is it Kerry's spirit calling to Emma through the soprano voice? We are never sure. As Emma wakes, we see a ghostly presence by the window. Is it her imagination? Is it Kerry's spirit? The visual uncertainty now fully intertwines with the musical uncertainty about the role of the soprano and the purpose of the theme becomes subliminally clear to the listener for the first time. As the vision fades, so does the music.

13. Emma's Mission [TAK]m42-44 2:39]

Featured artists ~ Satnam Ramgotra

After a conversation with Patrick's father at the remote artist colony, Emma is now more determined than ever to look for proof of his involvement with Kerry in his house. The music starts gently over the gorgeous sunset, but takes a serious twist and is awash with rhythm and melodic suggestions quoting various themes from earlier in the film as Emma sets off on her mission. As she enters the house, the music empties and reflects the apprehension that Emma is feeling. The use of percussive impacts and spacey electronics, musically create the emotional environment that Emma is in as she rummages around while listening intently for any sound to ensure that she is still on her own. Suddenly, Patrick returns and tremolo strings bring out the fresh sense of danger. He is clearly unhappy. A lingering high flute conveys his emotions as well as Emma's shock at suddenly stumbling upon some pictures of Kerry in a drawer. Patrick screams at himself in the mirror and Emma takes advantage of the moment to flee as the musical theme and the house, fade into the distance.





Satnam Ramgotra

14. **Intruder** [TAK1m46 :46]

Featured artists ~ Satnam Ramgotra, Rich Ploucher

Returning to her own house, Emma is suddenly aware of a presence in her bedroom. This unsettles her and we realize there is something amiss, with the introduction of a sinister bass drum followed by low tremolo strings. It is interesting to note that in his first draft, Hope had no strings in the piece whatsoever before Emma opens the door. After his conversations with George S. Clinton, he decided to write in the strings to help with energy continuity between the percussive elements, only stopping as Emma pauses at the bedroom door. The timing of the high metallic sound and timpani roll were also reversed to shift the tension points in the scene - the high cymbal scratches echoing the sight of the knife that Emma has picked up, and the timpani roll sliding her into her final position before she plans on surprising the intruder. As she blasts through the door the music explodes from silence, dying down as Emma realizes it is none other than her fiancé.

15. A Night of Passion [TAK1m47-48 1:31]

In a moment of passion and relief, Emma and her fiancé reconnect both emotionally and physically. Hope did not want to treat this sex scene in a typical fashion. He wanted it to play more sophisticated and beautiful, than passionate and carnal. To achieve this, he reintroduces some of the scores electronic tones with an almost Arabic vocal crying out over the texture. As the scene transitions to the couple lying in bed after sex, string tones reappear to emotionally soften the scene and diminish its intensity. It is a technique that has been utilized several times to good effect throughout the score so far and here, it helps soften Emma's apathy to her lover, his views and his desire to immediately have her return with him to America. The underwater theme returns as we cut to the bay once more and we hear the ethereal soprano talking to us from beneath the waves.





Cora Venus Lunny

16. **Happy Memories** [TAK2m51-52 2:55]

Featured artists ~ Jaime O'Connell, Kila, Cora Venus Lunny,
Rich Ploucher, Ciarán Hope

After a heated confrontation in the bar, Patrick begins to explain how he came to take the pictures of Kerry. It turns out, she asked him to take them. The music takes us into this heartfelt memory, and we see Kerry and Patrick flirting tenderly in his home. We again hear the lonesome flute idiom that has appeared several times in the underscore. It is at its most developed here, finally making itself visible as a love theme. The flute and an electronic keyboard sit above soft, non-intrusive electronic pads, right up until Kerry asks Patrick to take her picture as he has done with the other models that they are looking at in his darkroom. An acoustic guitar is heard for the first time in the score and interplays contrapuntally with a clarinet, as the flute and keyboards continue to dance their dance. Now, as the scene cuts to the beach and we see them frolicking joyously taking pictures, the music explodes, full of lush melody and happiness. A full orchestra now plays yet another contrapuntal development of the theme with Irish whistles playing alongside violins. As we return to the intense confrontation at the bar, the beauty fades from the music and we are left with dark tremolo strings as the argument continues with no resolution in sight.

17. Sad Realization [TAK2m53 1:58]

Drawing on the earlier scene where Kerry suggested that she was misunderstood by everyone, Hope builds the music around Emma's realization that Kerry might in fact have been right. In another intensely reflective moment of raw honesty, this time from Emma, she tells her fiancé that Kerry previously tried to commit suicide and most likely did it this time as the police were suggesting. The same gritty musical theme on electronics with simple, exposed keyboard chords is once again used to create an emotionally raw texture to support Emma's grim realization. Strings are used to carry us to Emma's vulnerable side, as she falls into her fiancé's arms, broken and exposed. The music resolves Emma's journey, and also Patrick's mindset, after all the revelations that have just occurred. The beauty of a God ray off the coast of Ireland is not lost, as the cue comes to an end with some stunning visual reflections of gravestones and sunlight over the ocean.



On set: an ethereal light

18. A Picture and a Smile [TAK2m54 2:07]

Featured artists ~ Anne Cecere, Cora Venus Lunny, Kila, Kevin Rowsome, Ciarán Hope

A contrite Emma visits Patrick to request a copy of one of his pictures to take back with her to America. Once Patrick realizes that Emma is no longer his tormenter, the music begins, as we realize that this is a beautiful non-confrontational meeting between two people who loved Kerry dearly. The music captures the memories they share of her, and her connection to Ireland. Hope brings out all his thematic elements here. We hear the soprano voice carrying Kerry's Theme, the harp representing the scarab, and the pipes representing Ireland accompanied by a vocal doubling which is often common in traditional music. The director and composer went back and forth several times over the relative volume levels of the male voice and the uilleann pipes, while also discussing where exactly to instigate the large orchestral swell. Originally it entered later, swelling as we watch Emma sitting on the beach, overlooking the Islands off the coast. Hope was concerned with being too cartoonish with the relationship between cuts and music. However, after conversations with several people including director Torpey and composer George S. Clinton, he decided it was best to move the swell forward, starting before the cut from the cottage and peaking as we cut to Emma on the beach. The orchestra finally starts to empty out, as Emma sits pondering with the Scarab and for the first time, we do not hear the Underwater 'nightmare' Theme as we cut to that semi submersed view, as if suggesting that there is no more fear to be felt, as Kerry is finally at peace.

19. The Dark Truth [TAK2m55 4:38]

Featured artist ~ Anne Cecere, Satnam Ramgotra,
Lalo Guerrero School of Music Choir

Shortly after Emma and her fiancé have driven off, the final score cue for the film starts with very dark drums and textures under a shot of Joseph. As the camera moves and he smokes his cigarette, we are surprised to see Kerry walking out of the house to join him. The children's choir from the opening titles returns with a much darker melody. Without a shadow of doubt, the music is telling us all is not well. As the scene moves to the beach, we hear the soprano voice sing out to us over a very disturbing musical texture. Now, taking on the role of a guardian angel to Kerry, the voice tries to soften the situation, but also juxtaposes a freakish transformation in Joseph, as little by little, he appears to become possessed.

Out of the blue, he punches Kerry. The music flips. Tremolo strings drone under her cries. The brass swells from Emma's nightmares return with a vengeance, interspersed with deep ominous drum hits. As Joseph rapes Kerry, the tonal music vanishes and a raw brutish sound emerges as the animal emerges from him. As he finishes, it becomes obvious that Kerry is having an out of body experience to avoid the pain and trauma of the moment. The choir sings as if trying to comfort her after the brutal assault. Darkness re-enters the music as we realize the attack is not over yet. String swells, electronic swells and unsettling textures appear as Patrick drags her off to drown her. We finally hear the demons in his head, as were in Emma's head in the bathtub, as the life flows from Kerry's body. As Joseph walks back to the beach, a deep, full-bodied orchestra supports the choir in one final musical statement over the horrendous conclusion.

20. Cry For the Last Time [TAK2m56 3:35]

Featured artists ~ Marina V.

The closing-title song was written by award-winning singer/songwriter Marina V. In Marina's own words: "I remember when Katie & Shaun first asked me to write the theme song for Truth About Kerry. We met at the Coffee Bean and they gave me a copy of the script and a teaser on a DVD. I was very intrigued - it was my first time writing for a movie! My co-writer Nick & I read the script and wrote down key words that represented our feelings and imagery the script evoked. When we compared our lists, we were amazed - they were almost identical! So, I sat down behind the piano and we wrote the song in about an hour."

This version of the song is a remix by Hope specifically for the score album. Marina was very excited when he mentioned he was thinking of doing a remix to incorporate some of the score's orchestrations into the song. "I was very excited about the idea because I love his score!" she said, adding "The orchestral sounds bring this song into a totally different world, which is really fun for me - hearing my song arranged this way." Hope removed all the instruments from the original mix with the exception of the piano. Using a severely reverberated piano to create a more mystical, distant sound, he rebuilt the entire song. If you listen closely, you will notice how he used a specific vocal harmonization on the voice to fatten in and give it enough body to sit well with the added orchestra. He also used similar electronics and rhythmic devices from the score to evolve the song as it grows. Again, if you pay close attention you will realize that he has taken a melodic variation that Marina uses in the last chorus of the song and put glimpses of it in the orchestra throughout the arrangement. It can be heard clearest of all on the clarinet in the last chorus. Have fun listening!



Marina V. Photo by: Maria Ramirez

WORDS FROM THE PRODUCER AND DIRECTOR

“Music is an essential part of the movie going experience. Nothing stirs the emotions quite as well as music, and when the right music is mixed with the right imagery and story, the results can be extraordinary. The journey of how Truth About Kerry ended up in the very capable musical hands of Ciarán Hope was a long one, but when their paths met, the result was nothing short of beautiful. Ciarán’s mesmeric score for Truth About Kerry perfectly captures the essence of the movie’s emotional arc. The creative synergy between myself and Director Katie Torpey was magically met with Ciarán. Katie and I instantly felt Ciarán understood exactly what the music in the film should accomplish and his musical vision met ours with tremendous success. In Truth About Kerry, Ciarán has created a score of such depth and scope, it stands alone as a powerful piece of musical composition in it’s own right.”

- Shaun O’Sullivan: Producer

“When I was writing the script to Truth About Kerry in Ireland surrounded by the beauty of the Ring of Kerry, I was aware that the original score for the film needed to be magical and almost like another character in the movie. Often people don’t realize how important music is to a movie. The right score can truly pull in an audience from the first note that is played and keep them on the ride for 90 minutes. When searching for a composer to do the score for Truth About Kerry I wanted to find someone who connected to the material and understood the World of the story. It was a dramatic thriller, but there was also a spiritual folklore element to it, which I needed the music to really capture and emphasis.

The first time I sat down with Ciarán was right after he had watched a cut of the movie and we spoke for hours about the story and the journey of the main character. We also talked about how it was such an Irish film but we didn't want the music to be overly Irish and what people would expect from a movie like this. Instead, we spoke about how the score needed to have an Irish influence in a subtle way. It needed to have it's own feel which was a mix of haunting Irishness with the Banshee and the story of the Mermaid also influencing the tone of the piece.

A few weeks later, I sat down with him to listen to some music he had been working on and the moment I started listening to it, I knew I had made the right choice with Ciarán. It was like he was orchestrating with notes what I was feeling and hearing in my head. He nailed it. Working with him on the score for Kerry was one of the most fluid, easy and enjoyable experiences I've had collaborating with another artist. This industry is all about collaboration and creating magic through storytelling. When making a movie, it really is like you see the pieces of the puzzle coming together and you slowly watch as your story comes alive in front of you eyes. I honestly felt like Ciarán contributed a magical piece of the puzzle to my film, capturing the spirit and the musical soul of the movie.”

- Katie Torpey: Writer / Director



Score Recorded at Hollyridge Studios, Los Angeles 2010
Extra Recordings: Dublin, Ireland 2010

Producer: Ciarán Hope
Executive Producer for Pangea Music Inc: Anne Cecere
Soundtrack Executive for O'Sullivan Pictures: Brett Davidson
Music Recordist: Marc Aubele (Dublin)
Music Engineers: Mark Gavin, Stephen Gregan
Assistant Music Engineer: Oisín O'Regan
Music Editor: Christine Luethje
Assistant Music Editor: Michael Stires

All Music Composed and Orchestrated by Ciarán Hope
Published by Dunboyne Publishing (BMI)*
*except Cry For The Last Time - written by Marina V and Nick Baker
Published by Crazy Apples Worldwide (ASCAP)

Mixed and mastered by Pangea Music Inc.
Booklet Designed and Edited by Brett Davidson, www.brettdavidson.com
Motion Picture Title, Production Stills and Artwork
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Additional images courtesy Suzanne Kiley

Musicians:
Kevin Rowsome - uilleann pipes
Anne Cecere - featured soprano
Satnam Ramgotra - drums & percussion
Rich Ploucher - violin, viola & cello
Jaime O'Connell - guitar
Cora Venus Lunny - solo violin
Ciarán Hope - woodwinds and piano
Lalo Guerrero School of Music Choir
Colm Ó'Snodaigh (as Kíla) - whistles, flutes

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