



## The Angry Filmmaker Survival Guide Part 2: Sound Conversations With (un)Sound People

*Kelley Baker*

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Motion picture audio is one of the least understood parts of filmmaking and is neglected by many film students and filmmakers alike. It's boring, scary, too technical and not considered important by most filmmakers. Until they get into the editing room and realize that by not paying attention to audio earlier they are screwed. Over the years tons of false information has spread through the independent film world, and most students and filmmakers don't want to deal with sound. If they do it is usually done incorrectly through ignorance and at a huge financial expense. This book is intended to shatter the myths and mysteries around film audio and give both students and experienced filmmakers the knowledge and tools so that their films will sound like they have come from the Hollywood studios without huge Hollywood budgets. I have assembled a lineup of some pretty amazing people in all areas of audio production for film and television. This group consists of location recordists, sound designers, picture editors, sound editors, re-recording mixers, and post-production supervisors. This all-star cast has won Oscars and Emmys in addition to awards from various film industries worldwide. In the book's interviews, Gary Rydstrom, Tom Johnson, Jim LeBrecht, Ron Eng, Harry B Miller III, Peter Kurland, Lee Haxall, Ken Karman, David A. Cohen and a host of others discuss their methods and secrets. Sound is an excellent carrier of emotion. And film is about emotion. - Gary Rydstrom, sound designer – Saving Private Ryan, Jurassic Park (winner of 7 Academy Awards) Sound is NOT the enemy! – Lee Haxall, editor Crazy Stupid Love I'm capturing a performance, and that performance is only going to happen one time the way they want it, in the environment, with everybody in the mood. – Peter Kurland, location recordist - No Country For Old Men In my mind, dialog is king, if you can't understand what they're saying then the movie is a waste of time. – David A. Cohen, dialog editor – Lost In Translation A good dialog editor can figure out a way to make nearly every line of dialog usable. Milly Iatrou, dialog editor – Walk The Line I would rather see no music than music used improperly. – Ken Karman, music editor - Forrest Gump We're like the ugly evil stepchildren in the basement. – Jana Vance, foley artist – Toy Story When I look at a film or look at a script I think of what I'm gonna need to make that world. Jane Tattersall – sound effects editor – Naked Lunch I like off beat stuff, weird sounding films and subtle sound tracks as compared to bombastic. - Ron Eng, supervising sound editor – Mulholland Drive Sound is kind of invisible, but when it's wrong we know it immediately. - Jim LeBrecht, sound designer – The Singing Detective Good sound goes unnoticed, bad sound ruins a film. – Dan Olmstead, re-recording mixer – Cecil B. Demented The rule of thumb for good sound is: does it tell or promote the emotional content of the scene, does it support and/or reveal the story. – Tom Johnson, re-recording mixer – Alice In Wonderland (winner of 2 Academy Awards) If you want to see what the future of storytelling looks like then check out Kelley Baker. Brian David Johnson, Futurist, filmmaker, author If you read only one book on sound, this is the one, and, after you've read it, you'll never, ever, ever say, "We'll fix it in post." William M. Akers, author of Your Screenplay Sucks!

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