



'Back from Another World'



dominique warnier & jane tattersall

Some of you may have followed my blog of my months away working in Brussels and Paris on Jaco Van Dormael's "Mr. Nobody". It is all over - mixed and delivered and in the cinemas of France in May. But it has taken me a bit to adjust to being back. Part of this is that the film-making process is very different in Europe, and so naturally is the sound editing. Even on low budget films, dramas, docs and shorts alike, the schedules are longer. This allows for great detail and finesse but that is no different from some low budget films in Toronto. Rather though, there is a lot of time spent discussing, explaining and thinking - no maybe anguishing is a better word, about the use and treatment of sound in film.

I found it fantastically creative and liberating to explore moments, and I mean just moments, of sound. I am not just talking about while editing sound though. After work, after time in the studios, we debated about what sound to use, about whether we needed another detail, whether we had too much sound, what part of the design to take out. I can't tell you how many times some scenes and some transitions were completely reworked- ideas tossed out, whole new thoughts added. And the passionate debate that accompanied it. All this without the director! Or rather, without Jaco; there were other directors. Each person on the team was a director, it was their film. And I've never worked on a film with 3 extra directors!

Now I thought all this was pretty cool until the final mix when the 3 extra directors debated, lamented, discussed passionately even after the choices had been made, even after the reel was finished. Did Jaco know about this ownership? Of course he did and he loved it. He appreciated the care, the ideas, the passion and he wanted to embrace every thought into his film. But in the end he made his choices. Ever decisive and diplomatic, he considered every option and made his selection. Not the most efficient way to make a film but one which explored the ideas of many talented people all in the goal of fulfilling one very talented person's vision!

'Sound Recordist'

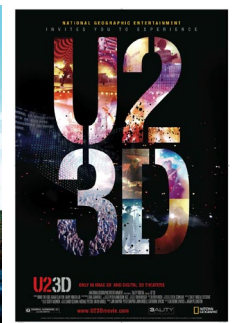
Sound Recordists have it tough. Practically alone in a crew devoted to the image (production design, art directors, props, wardrobe, gaffers & DOP) its hard to explain what they hear to the crew members-distant foot shuffles, doors quietly closed, the rustle of a cookie package being opened, not to mention transformer hum, planes overhead and the relentless white noise of traffic. The human ear filters the junk out, but mics don't. Just remember when you are annoyed with your sound recordist for complaining about noises, that your editor is very happy to have a cranky sound recordist on the crew.



david caporale - recording effects for "Amelia"

'3D'

3D seems to be everywhere these days so we have been checking it out. To me it remains a little primitive and only suited to few shows. "Coraline" and according to David McCallum, the "U2 in 3D" concert film was spectacular and the only way to see a concert film - <http://www.u23dmovie.com/>. But I truly believe that it is like the early days of stereo = gimmick, clunky, and certainly not natural, with instruments firmly panned to one side or another. But think of the mono recordings now. Compared with good stereo recordings they feel restricted and narrow. Maybe that is the same feelings we will have about 2D film projection in the future. Talk to Ed Segeren and Lou Solakofski about what they saw at NAB this year, and talk to them again in 5 years. I am optimistic it will be fantastic and life-like - eventually.



Tattersall Sound & Picture is an award winning full-service post production facility that provides sound design, sound editing, mixing studios and off-line picture editing services.