

Post

December 2010
postmagazine.com

GAME ON

TRON: LEGACY'S IMMERSIVE JOURNEY



OUTLOOK ON 2011

STRENGTHS, WEAKNESSES,
OPPORTUNITIES AND THREATS

AnEFX sound designs *The Event*

BURBANK — AnEFX (www.anefx.com) is providing sound design for the NBC political/sci-fi thriller *The Event*. The project marks AnEFX's third job working with producer/director Jeffrey Reiner, having collaborated in the past on *Caprica* for Syfy Network and *Trauma* for NBC. Daniel Colman, who won an Emmy for his work on *Battlestar Galactica*, is the supervising sound editor for the show. Music is composed by Scott Starrett

The Event centers around a government cover-up

combination of sounds for the jumbo jet barreling in. In addition to the actual 737, I used the sound of a fighter plane and various metal scrapings. After the plane noise took hold for a while, I started adding in roaring wind, twister and thunder effects. I built the audio of the plane up higher and higher until it felt as if it was ready to explode; at which point the wormhole appears and sucks the plane in. At the moment when the plane vanished, I took out all the sound for a split second and then hit it back in with a hard



of an alien population and their integration among Earth's population. In one scene, a commercial airplane disappears into a mysterious wormhole, and the studio called upon guitarist Joshua Grange, who recently toured with the Eagles and Dixie Chicks, to create the sound effect. "The wormhole that sucks the plane away is made up of various sounds that Joshua and I came up with," explains Colman.

"We used his aluminum lap steel guitar and a bunch of effect pedals. We scraped and hit the strings of the guitar while sweeping the settings of the pedals. We did not play the guitar in the traditional sense. Instead we used the guitar to produce strange noises in the same way as I might use any non-musical, sound-producing object. The idea was to get organic noises from physically playing a sound rather than editing or programming one."

Long before the audience sees the wormhole, Colman began introducing sounds. "Then I added in a

boom. The moment of silence is critical for the audience to feel the shockwave. If you just keep on building sounds louder and louder, even the most massive explosion will sound small because the ear gets used to the bombardment of sound."

The show relies heavily on flashback scenes to tell a story that spans over 60 years. "It is important to use appropriate sounds to match the time period," says Colman. "When we showed the aliens arriving in Alaska in 1944, a P-51 Mustang flies over the crash site. While I had some nice exterior sounds of the plane, I did not have any interior recordings. I went on YouTube and found some first person videos of people flying planes. Using those videos as a guide, I layered and tweaked the exterior sounds to match what it sounds like inside the cockpit."

Colman edits elements in a Pro Tools|HD2 with a 192 I/O. He carries a Sony PCM-D50 flash recorder with him everywhere he goes to collect sounds.