

Ears Wide Open: Considerations of Immersive Sound in the Works of Stanley Kubrick



Dr j Milo Taylor: London College of Communication

m.taylor@lcc.arts.ac.uk

FADE IN:

WARNER BROS. LOGO:

WARNER BROS. PICTURES WB A WARNER COMMUNICATIONS COMPANY

LOGO FADES OUT:

Music: Johnny Wright's "Hello Vietnam"

TITLE: A STANLEY KUBRICK FILM

CUT TO:

TITLE: FULL METAL JACKET

CUT TO:

1 INT. BARBERSHOP--PARRIS ISLAND MARINE BASE-- DAY

Marine recruits having their heads shaved with electric clippers. The hair piles up on the floor.

Brugger, Ortner-Kriel (2014) *Eyes Wide Open: Stanley Kubrick Als Photograph*. Kunstforum. Wien.

Chion. M. (2001) *Kubrick's Cinema Odyssey*

Gehrke (2006) *Deviant Subjects in Foucault and A Clockwork Orange: Criminological Constructions of Subjectivity* in Cocks, Diedrick & Perusek (Eds *Depth of Field: Stanley Kubrick, Film and The Uses of History*. Wisconsin Uni Press

Gehrke & Ercolini (2006) *Subjected Wills: The Antihumanism of Kubrick's Later Films*

Gengaro, C.L. (2013) *Listening to Stanley Kubrick: The Music in his Films*. Scarecrow Press.

Hoberman, J. (2016) *After 2001: The Dematerialisation of the Film Object in the Twenty-First Century in Dreamlands: Immersive Cinema and Art 1905-2016*. Iles Whitney. Yale.

Lobrutto, V. (2006) *The Written Word and the Very Visual Stanley Kubrick*

Ljubic. T. (2015) *Painterly Immediacy in Kubrick's Barry Lyndon* in Ljubic, Kramer and Daniels (Eds.) *Stanley Kubrick: New Perspectives* Black Dog Publishing. London. UK.

Mainer (1999) *Narrative and Stylistic Patterns in the Films of Stanley Kubrick* Camden House

McQuiston, K. (2008) *Value, Violence, and Music Recognized: A Clockwork Orange as Musicology* in Rhodes, G.D. (Ed) (2008) *Stanley Kubrick: Essays on his Films and Legacy*

McQuiston, K (2012) *The Stanley Kubrick Experience: Music, Nuclear Bombs, Disorientation and You* in Wierzbicki, J.W. *Music, Sound and Filmmakers : Sonic Style in Cinema*. Routledge

Rhodes, G.D. (Ed) (2008) *Stanley Kubrick: Essays on his Films and Legacy*

Ritzenhoff, K. A. (2015) *"UK Frost can kill palms" Layers of Reality in Stanley Kubrick's Full Metal Jacket* in Ljubic, Kramer and Daniels (Eds.) *Stanley Kubrick: New Perspectives* Black Dog Publishing. London. UK.

Tapley, K (2018) *Christopher Nolan Goes Analog Route to Preserve Celluloid Beauty of '2001: A Space Odyssey'*.

Walker, A. (1972) *Stanley Kubrick Directs*. Harcourt Brace Jovanovich.

Wierzbicki, J. E. (2012) *Music, Sound and Filmmakers : Sonic Style in Cinema*. New York, NY : Routledge

Wickre, B. (2006) *Pictures, Plurality, and Puns: A Visual Approach to Barry Lyndon*



- Research interests include sound art, histories of the senses, media archaeology, audio-visual culture, archival work, anthropology, archaeoacoustics, entanglement and material culture, acoustic ecology, decolonising the curriculum, electronic culture, myth, narrative and storytelling and the sonic world at large. (“the expanded field” (Kraus 1979)
- Cinema theory is a relatively new theme for me! This is a rather speculative talk – a dialogue with esteemed colleagues!
- Broader Context: Just returned from Venice Biennale (Cinema / Fine Art & V.R.) : parallel work with ambisonics, new media, binaural and stereoscopic immersion, interactivity and UX.

Overview

- Introduction to the Kubrick archive (a very small sample) and the wider project8
 - {... a significant bracket: gender, race, class and immersive media ...}**
- Acoustemologies of “immersion” (What is it? Why so much of it now?)
 - Smalley’s Space-Form (acousmatic / electroacoustic music)
 - Cox’s metaphysics (sound art / experimental music)
 - Sterne’s audio-visual litany (media archaeology)
- Methodologies of Sound Cinema
 - “Sound Matters”: Sergi’s Suggestions for Sound Analysis
 - Kerin’s Digital Surround Sound Paradigm: “the ultra-field”
- Case Study: Full Metal Jacket: Reel 2A / 2B
- Conclusion / Future Work / Final Question (to you!)

GEECT TWIN CONFERENCE: EMBRACING DIVERSITY IN EUROPEAN FILM SCHOOLS

AMSTERDAM 23-25 JANUARY 2019, COLOGNE 6-8 MARCH 2



European society has undergone fundamental change: migration and shifting demographics have led to a new multiplicity that is celebrated by some, and feared or downright rejected by others. Alongside ethnic, cultural and social origins, other aspects such as gender and sexual orientation have also moved into the spotlight. Already controversial, reflective and rousing debates have recently reached new heights.

How should we as film schools deal with these social changes and debates? After all, it is the media that we teach that decisively shape social discourse and, in their narratives, create relevant models for the young generation. Are the universities that teach audiovisual media living up to the diversity of our society? What political discourses about power and abuse should be conducted in higher education? How can we remove the visible and invisible hurdles that prevent people of different background, gender, social status, sexual orientation, or disability from studying at our universities?

Diachronic (compare with synchronic)

Spartacus		Clockwork Orange		The Shining		Full Metal Jacket		Eyes Wide Shut	
1960	→	1971		→	1980	→	1987	→	1997

Weis 1985 → Sonnenschein 2001 → Sterne 2003 → Sergi 2004 → Chion 2009 → Kerins 2011 → Voegelin 2018 → Cox 2018

Kubrick Chronology

- FEAR & DESIRE (1953)
- KILLER'S KISS (1955)
- THE KILLING (1956)
- PATHS OF GLORY (1957)
- SPARTACUS (1960)
- LOLITA (1962)
- DR. STRANGELOVE: OR HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB (1964)
- 2001: A SPACE ODYSSEY (1968)
- A CLOCKWORK ORANGE (1971)
- BARRY LYNDON (1975)
- THE SHINING (1980)
- FULL METAL JACKET (1987)
- EYES WIDE SHUT (1999)

SPARTACUS (1960)



A boom microphone slips into the frame of a photo capturing the famous "snails and oysters" scene between Laurence Olivier and Tony Curtis.
J.R. Eyerman—Time & Life Pictures/Getty Images

Mr. Lubick

SK(9/11/2/5"

June 1, 1960

RE-DUBBING AND SOUND EFFECTS NOTES

Reel 2

1. Sound effects - get new whistle for end of Batiatus speech.
2. Cut CU Kirk end of mine sequence - closer to music cue.

R 3 - none
Reel 4

1. Be-do sound effects Kirk alone in cell after Varinia taken to Spaniard.

Run
Reel 5

1. Check new loop cut in for Batiatus, "Practically every man is an expert with the Thracian sword."

Reel 7

1. New sound effects - Nick's punch at start of breakout.

Reel 8

1. New sound effects needed for Kirk hitting Romans on head with rocks.
2. Need better effect for fence falling.

A CLOCKWORK ORANGE (1971)

Running With Cables,

CABLE

SHOOTING

28/7/71

#1

POSSIBLY SHORTEN KICKING DRUNK.

DOCTOR WORN UNDER COAT
CHANGES TO CONTINUOUS UNDER OVER CUTS
GUNNING MOTOR BIKES, GOOD HORN FOR BIKE
DOCTOR WORN VARIOUS,

#2

ELECTRONIC NOISE FOR DOOR BELLS.



ALEX'S "SINGING" CHECK KEY CHANGE



2. V. 1.

#1	DIAL 1	DIAL 2	NARRATION
	664		
	SEENAS SYNC TRACK		
			687½
			NARRATION
			711
	724		
	735½	730½	
	746	741½	
		754	
			763½
			NARRATION
			791½
	793		

2	#2				
ALVARO TYPING 0	DIAL 2	DIAL 2	DIAL 3	DIAL 4	DIAL ERX
	13	14			15
	20	31	45	51	64
	72	72	72	72	72
	106	96	106	96	106
	158	158	158	158	158
	185	185	185	185	185
	217	217	217	217	217
	310	310	310	310	310
	446	446	446	446	446
	487	487	487	487	487
	493	493	493	493	493
	533	533	533	533	533
	585	585	585	585	585
	642	642	642	642	642
	711	711	711	711	711
	763½	763½	763½	763½	763½
	791½	791½	791½	791½	791½
	842	842	842	842	842
	887+14	887+14	887+14	887+14	887+14

3	#3				
	DIAL 2	DIAL 2	DIAL 3	NARRATION	
	10	10	10	10	10
	147	147	147	147	147
	159	159	159	159	159
	218	218	218	218	218
	273	273	273	273	273
	315	315	315	315	315
	344	344	344	344	344
	366	366	366	366	366
	375	375	375	375	375
	400	400	400	400	400
	426	426	426	426	426
	461	461	461	461	461
	494	494	494	494	494
	522	522	522	522	522
	530	530	530	530	530
	565	565	565	565	565
	587	587	587	587	587
	642	642	642	642	642
	711	711	711	711	711
	763½	763½	763½	763½	763½
	791½	791½	791½	791½	791½
	842	842	842	842	842
	887+14	887+14	887+14	887+14	887+14

#3

	dim 1	dim 2	dim 3	NARRATION	0	0
MARK HOME 0				10 NARRATION	WHISTLING TK. 58	WHISTLING TK. 59
INT. FLATBLOCK 22	ADD 3FT			147 +3FT 22	MUSIC I	MUSIC E
INT. FLAT 80	353 340 315			159 255 NARRATION	STUDIO 179 176 172 176 182 177	STUDIO 179 176 182 177
MUM TO ALEX'S Room	315 SYNC TRAX	319 316	315 312 337	273 318 SCREEN FLAP	STUDIO 2ND	STUDIO 2ND
	315-312 344 341 366	319 344 350 319 344 SYNC TRAX ALEX	316 341 339 344 off stage dim	319 322 316 311 SCREEN FLAP		
	349 374 SYNC TRAX	349 341 366 SYNC TRAX ALEX	346 325 350 372 off stage dim	325 328		
Cut to Kitchen	375 400 SYNC TRAX	410 375 400 441 SYNC TRAX	374 349			
c/u Look	426 457 481 515 SYNC TRAX	426 457 494 529 SYNC TRAX				
	522 556 494 529 SYNC TRAX	530 522 556 SYNC TRAX				

EYES WIDE SHUT (1999)

SL 150	Bell + Alice get dressed	2.21	SL 150
1. X			
2. X			
3. ✓	✓	log phone + program	sit better
4. X			
5.	?		
6.	?	scratches	
7.	✓	scratches at shop	good ready low
8.	✓	Harry, walked better less green	- d.s. wallet late
9.	yep ✓	wood and	yep -
10.	Harry ✓ yep ✓		yep -
11.	? rest in shop?? Sam walked ✓ yep ✓		yep -
12.	?		
13.	✓	in game	
14.	✓	NG Tans pin	
15.	✓		
16.	✓✓	out green after favorite	
17.	✓	decide no green - read	Sigh yep
18.	✓?	stand	

SL 150
19 ✓? stem

20 X

21 ✓ fan has YEP no sigh

22 ✓✓ has graph? YEP no sigh ✓

23 X

24 X

25 ✓✓ ✓ YEP ✓ + 1/2 sigh

26 ✓✓✓ I'm ready

27 ?

28 ✓✓

29 ✓✓

T9:05

Sigh

FULL METAL JACKET (1987)



Sound Credits

Roger Cherrill	...	sound transfer
Paul Conway	...	assistant sound editor
Peter Culverwell	...	assistant sound editor
Mike Dowson	...	dubbing mixer
Nigel Galt...	...	sound editor
Joe Illing	dialogue editor
Andy Nelson	...	dubbing mixer
Edward Tise	...	sound editor / sound recordist
Martin Trevis	...	boom operator
Steve Bartlett	...	sound (uncredited)

Screenplay by Stanley Kubrick, Michael Herr and Gustav Hasford

Based on Hasford 's novel The Short-Timers

Music by Vivian Kubrick.. .(as Abigail Mead)

The Transformation of Laurence Pyle

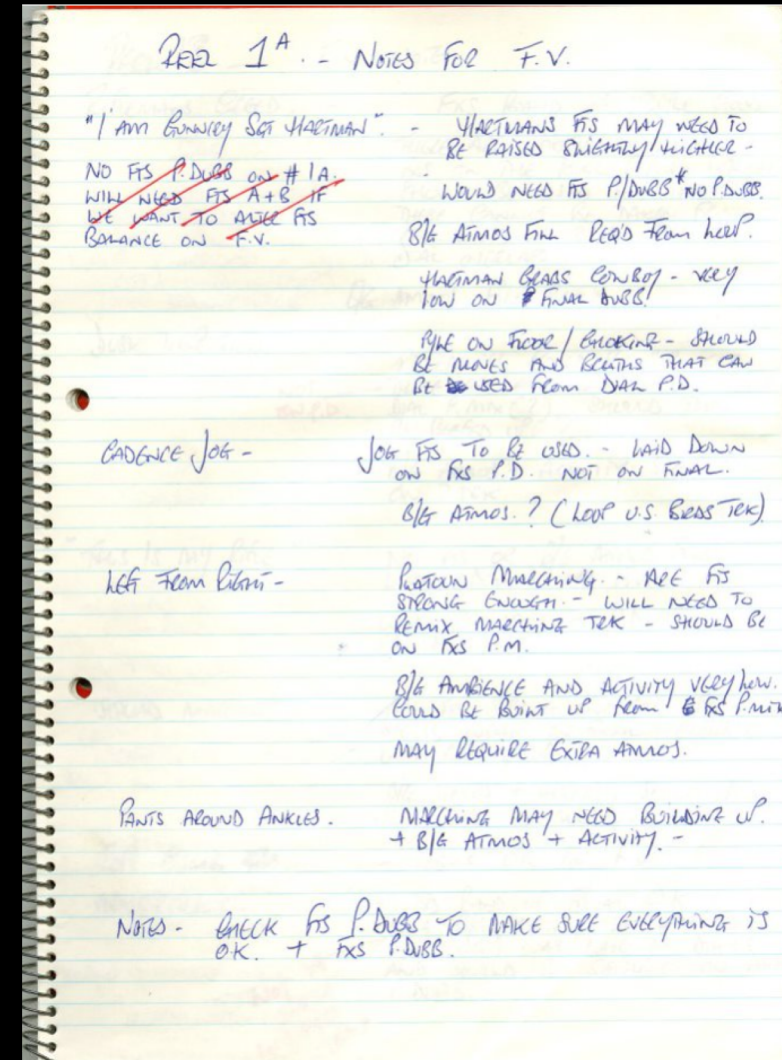
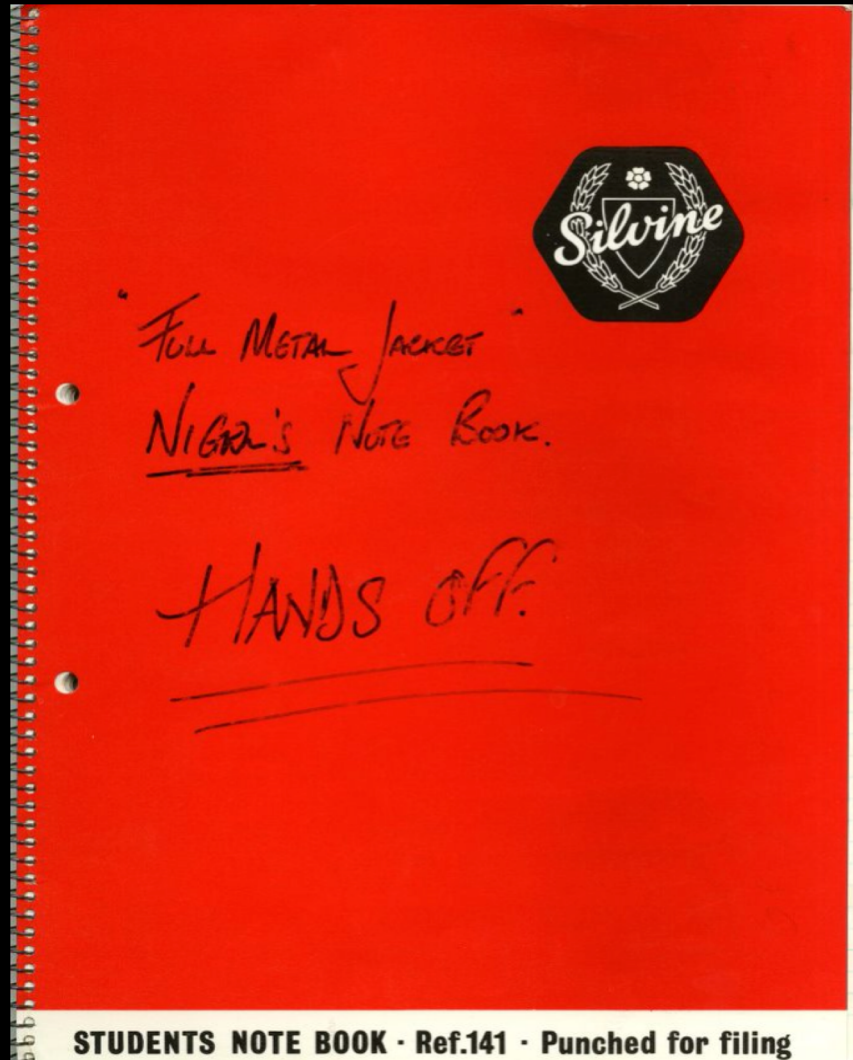
Pre-Immersion



Post-Immersion



FULL METAL JACKET (1987)



26 August 1986

To: Eddie

From: Martin

Re: Attached List of Printed Wild Tracks

This list contains all of the wild tracks which I have on 35mm magnetic. Can you please confirm that you did not shoot any wild tracks which should have been printed and are not on the list.

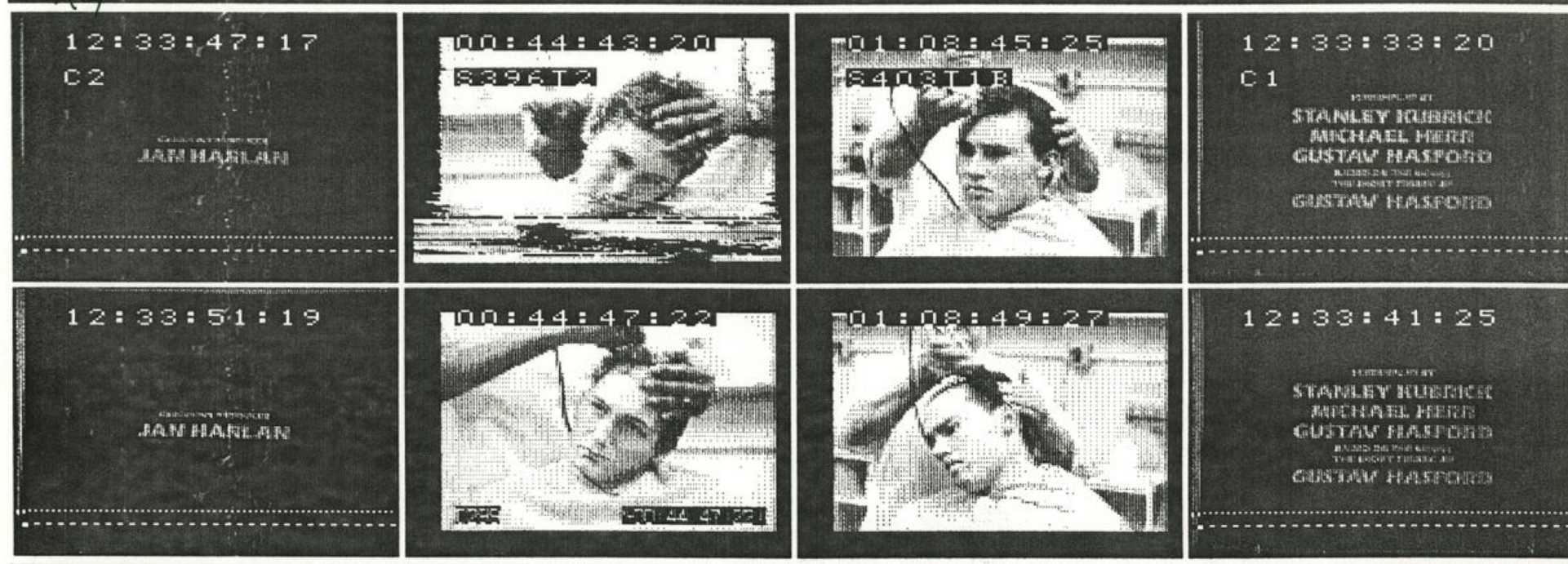
PRINTED WILD TRACKS 26.8.86

SCN	SL	DESCRIPTION	DIAL FX ATMOS	CAN
03		"FACING" (DRILL) COMMANDS/FX	D/F	19
03		MARCHING FX/COMMANDS	D/F	18/19
04		MAKING BEDS	F	17
04		RECRUITS INTO BED ("PORT ARMS")	D/F	17
04		"GOODNIGHT LADIES, GOODNIGHT SIR"	D	17
07		ATMOS RIFLE RANGE	A	16
07	725	"YOU WILL BECOME DEAD MARINES"	D	20
12	921	"REMEMBER IT'S ONLY A DREAM	D	20
12	920	RECRUITS OUT OF BED	F	20
13	942/3	BAYONET PRACTICE - SCREAMS	D	20
14	674	"KILL, KILL, KILL"	D	16
16		ATMOS RIFLE RANGE GRANDSTAND (X2)	A	16
18	680	ATMOS PARADE DECK	A	16
19	776	RIFLE CLEANING	F	20
19	776	LEONARD TALKS TO CHARLENE	D	20
22	939/40	BAYONET PRACTICE - SCREAMS	D	21
23		MARCHING FX/COMMANDS	D/F	18/19
36	46	TRAFFIC FX DA NANG STREET	F	1
36	24	DA NANG STREET VIET CHAT (X2)	D/F	1
36		VIETNAMESE (SOLDIERS) CHAT	D	6
36	4	TRAFFIC FX DA NANG STREET	F	1
39	383A	TROOPS STRAGGLE PAST BUNKERS	F	5

DUBBING LOOP LIST

<u>DUB. LOOP</u>	<u>LB FX.</u>	<u>DESCRIPTION</u>
(41)	SL. 114 T.2	ATMOS-LEYNA BUILDING TRK 2 ONLY
(42)	LFx. 330	WIND IN TREES
(43)	A+B Lfx 320	OPEN, WINDY / BLUSTERY ATMOS.
(44)	LFx 320	BLUSTERY WIND WITH SOME DIST. BIRDS.
(45)	LFx 302 TK.1	BED-MAKING FX (BARRACKS)
(46)	LFx 302 TK.2	BED-MAKING FX - QUIETER - (BARRACKS)
(47)	LFx 323	OPEN MOORLAND ATMOS - NO BIRDS
(48)	LFx 327	blustery wind - sharp
(49)	LFx 7	WATER DRIPS - TOILET ATMOS.
(50)	LFx 3	TOILET ATMOS - WATER DRIPS
(51)	LFx 247	WATER DRIPPING - TOILET ATMOS.
(52)	LFx 4	TOILET ATMOS
(53)	SL. 982-2	INT. BARRACKS - NIGHT - SLEEPING FX. BREATHING
(54)	SL. 982-3+5	INT BARRACKS - NIGHT - SLEEPING FX. - BUMPS, CREAKS etc.
(55)	SL. 983-2+3	INT BARRACKS - NIGHT - SLEEPING FX. BUMPS, CREAKS etc.
(56)	LFx 111	GRAVESIDE VIETNAMESE CHAT
(57)	LFx 413	WIND THROUGH CANE
(58)	LFx 329	WIND THROUGH PALM TREES
(59)	LFx 325	MONASTERY WITH BIRDS
(60)	LFx 322	INSECTS ATMOS

NO.	REEL	SCENE DESCRIPTION	LENGTH	29.03.1987 RUN TOTAL
0	1 A ✓	WARNER BROS. LOGO ✓	21: 0	21: 0
1	1 A ✓	SCENE MISSING (TITLES)	115: 5	136: 5
2	1 A ✓	I AM GUNNERY SERGEANT HARTMAN	519: 12	656: 1
3	1 A ✓	CADENCE (MAMA/RISIN' SUN/HO/CLAP)	55: 9	711: 10
4	1 A ✓	SUNSET OBSTACLES 6' DISS TO	28: 4	739: 14
5	1 A ✓	LEFT FROM RIGHT 6' DISS TO	77: 15	817: 13
6	1 A ✓	PANTS AROUND ANKLES	40: 4	858: 1
7	1 B ✓	RIFLEMAN'S CREED	187: 14	1045: 15
8	1 B ✓	DUSK INSPECTION	51: 1	1097: 0
9	1 B ✓	THIS MY RIFLE THIS MY GUN 6' DISS TO	39: 9	1136: 9
10	1 B ✓	MARCHING MANUAL OF ARMS 6' DISS TO	19: 6	1155: 15
11	1 B ✓	TOUGH ONE 6' DISS (X2) TO	23: 5	1179: 4
12	1 B ✓	ARMSTRETCHER 6' DISS TO	14: 8	1193: 12
13	1 B ✓	ROPE CLIMB	9: 7	1203: 3
14	1 B ✓	PUGIL STICKS	13: 10	1216: 13
15	1 B ✓	DIRTY NAME	83: 8	1300: 5
16	1 B ✓	CHINNING BAR	53: 14	1354: 3
17	1 B ✓	HARTMAN CONFIDENCE CLIMB	91: 13	1446: 0
18	1 B ✓	FORCED MARCH	66: 10	1512: 10
19	1 B ✓	MUDBATH 6' FADE OUT	26: 13	1539: 7
20	1 B ✓	BLACK	1: 8	1540: 15
21	1 B ✓	6' FADE IN VIRGIN MARY	184: 6	1725: 5
22	2 A ✓	RIFLE ASSEMBLY	20: 11	20: 11
23	2 A ✓	LACING BOOTS	21: 10	42: 5
24	2 A ✓	JOKER CONFIDENCE CLIMB	91: 6	133: 11
25	2 A ✓	MAKING BEDS	23: 11	157: 6
26	2 A ✓	JOKER HELPS MANUAL OF ARMS	39: 15	197: 5
27	2 A ✓	RUN JUMP SWING	13: 9	210: 14
28	2 A ✓	PARADE DECK DIAGONAL TRACK 8' DISS TO	25: 15	236: 13
29	2 A ✓	DEADLIEST WEAPON	79: 4	316: 1
30	2 A ✓	CADENCE U.S./1234/ESKIMO/HAHA/MOTIVATE	116: 14	432: 15
31	2 A ✓	JELLY DONUT 6' DISS TO	259: 4	692: 3



PICTURE <- No Reference
[001] No Reference ->
SOUND 1 <- No Reference
[001] No Reference ->
SOUND 2 <- No Reference
[001] No Reference ->

<- 00:00:56:05
[00:00:04:03]
00:00:29:21 ->
CLIP #: 16 CUT ...>>

LEV TRK1 0 dB TRK2 0 dB
TAG: C2

SCRIPT:

PICTURE <- 289 0275+11
[001] 289 0281+13 ->
SOUND 1 <- 289 0275+11
[001] 289 0281+13 ->
SOUND 2 <- 289 0275+11
[001] 289 0281+13 ->

<- 00:01:00:08
[00:00:04:03]
00:00:25:18 ->
CLIP #: 17 CUT ...>>

LEV TRK1 0 dB TRK2 0 dB
TAG: S396T2

SCRIPT:

PICTURE <- No Reference
[001] No Reference ->
SOUND 1 <- No Reference
[001] No Reference ->
SOUND 2 <- No Reference
[001] No Reference ->

<- 00:01:04:11
[00:00:04:03]
00:00:21:15 ->
CLIP #: 18 CUT ...>>

LEV TRK1 0 dB TRK2 0 dB
TAG: S403T1B

SCRIPT:

PICTURE <- No Reference
[001] No Reference ->
SOUND 1 <- No Reference
[001] No Reference ->
SOUND 2 <- No Reference
[001] No Reference ->

<- 00:01:08:14
[00:00:08:06]
00:00:13:09 ->
CLIP #: 19 CUT ...>>

LEV TRK1 0 dB TRK2 0 dB
TAG: C1

SCRIPT:

Auditory Imagination

“‘The auditory imagination’ is the feeling for syllable and rhythm, for penetrating far below the conscious levels of thought and feeling, invigorating every word; sinking to the most primitive and forgotten, returning to the origin and bringing something back, seeking the beginning and the end.

It works through meanings, certainly, or not without meanings in the ordinary sense, and fuses the old and obliterated and the trite, the current, and the new and surprising, the most ancient and the most civilized mentality.”

T.S. Eliot channeled by Sterne (2012) in *The Sound Studies Reader*. Routledge

Denis Smalley (acousmatic / electroacoustic composer)

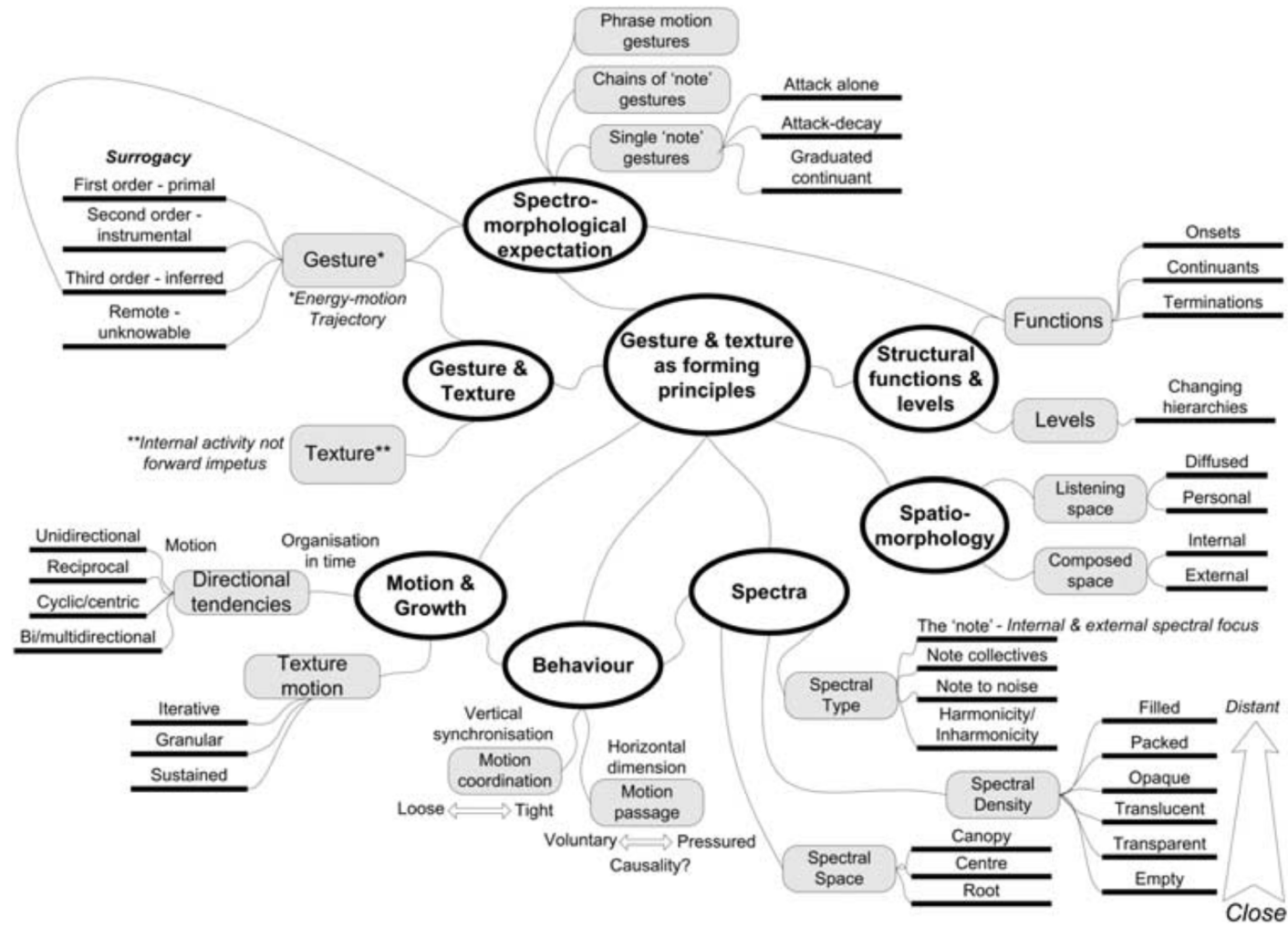


Figure 1. Spectromorphological concepts developed by Smalley (1997).

Smalley's Space-Form

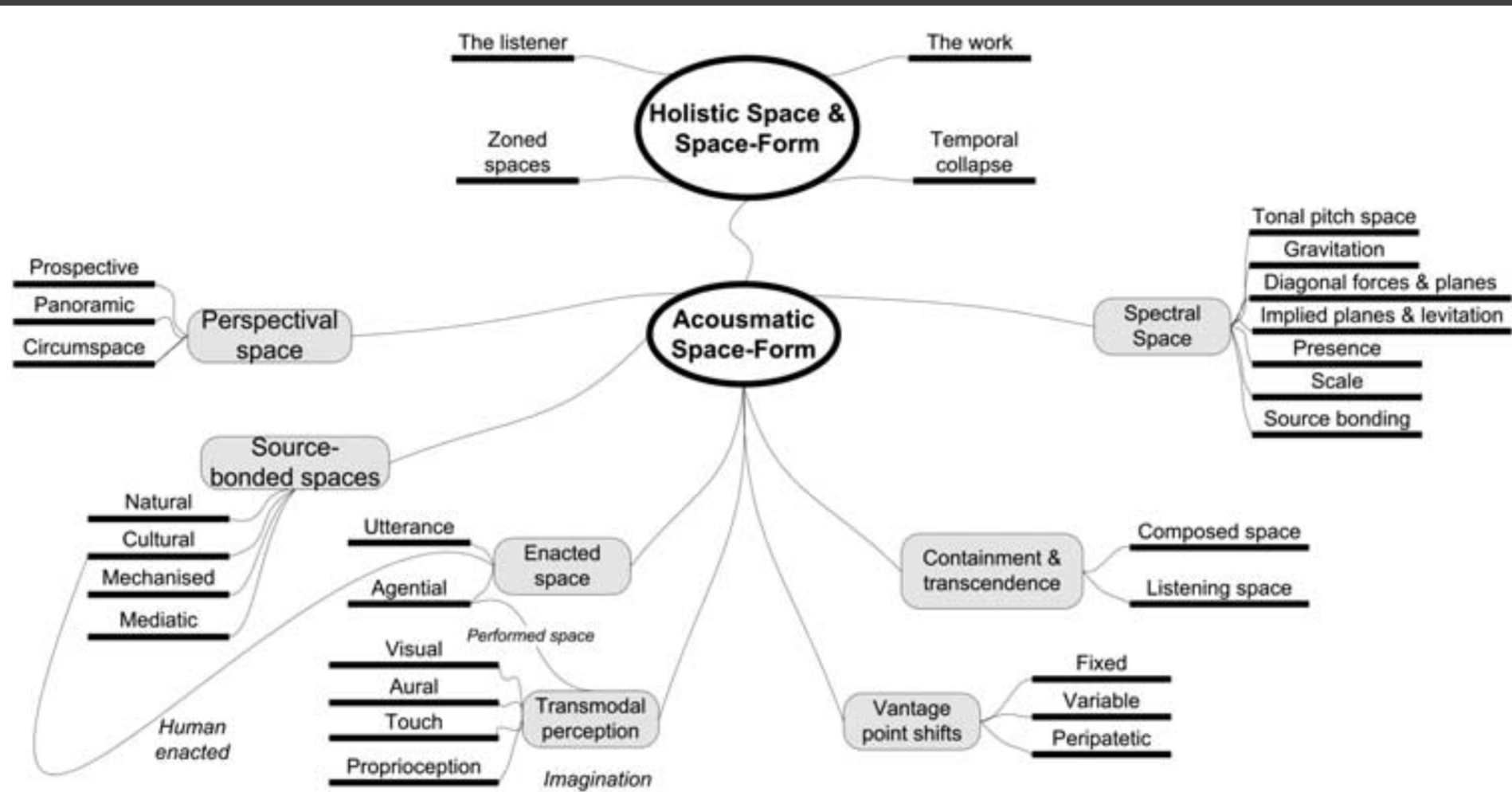


Figure 3. Space-form concepts developed by Smalley (2007).

Sound Matters: Sergi's Suggestions for Sound Analysis

“Textual analysis is an important tool for film scholars [...] it has played a crucial role in, at the very least, legitimising some of the most influential currents in film studies. However, despite its continued influence, textual analysis has been remarkably impervious to all things sound.” (Sergi 2004:136)

Sergi's focus is upon “*sound in film in terms of practices and dynamics and less as a means to ascertain meaning*”. (ibid)

ORTHODOX CULTURAL THEORY IS (textualism / discursivity)

- **Semiotics**
→ de Saussure “banishes sound”
- **Psychoanalysis**
→ Lacan “words make things”
- **Post-Structuralism**
→ Barthes “there is nothing beneath”
- **Deconstruction**
→ Derrida “there is no outside-text”

AND ARGUES..

- Contingency of meaning and the multiplicity of interpretation
- Culture is a system of signs, subjects + objects of signification
- Associative networks (in flux) give meaning to these nodes
- Perception + experience are always moderated by the symbolic field
- Consequently meaning and being are contingent and indeterminate

ANTI

ESSENTIALIST
(SIGN = ESSENCE)

ANTI

REALIST

KEY OPPOSITIONS of Orthodox Theory

Culture		Nature
Phenomena		Noumena
Text		Matter

KEY DYAD of Orthodox (Sound) Theory

Literacy		Orality
Urban		Rural (acoustic ecology)

Re: OOO, entanglement theory

KEY OPPOSITIONS of Orthodox Theory

Culture | Nature
Phenomena | Noumena
Text | Matter
Literacy | Orality
Symbolic Order | “the real”

KEY OPPOSITIONS of Orthodox Film Sound Theory

Dialogue | Ambience
Dialogue | Effect
Music | Dialogue
Music | Ambience
Music (creative) | Sound (technical)

Cox's Sonic Flux

- Cox proposes instead a “rigorous materialism” that construes human symbolic life as a particular instance of transformative processes evident throughout the natural world.” (Cox 2018:18)
- He observes that music as an art-form has eluded analysis in terms of representation and signification (consider Sergi's comment earlier) it being “self-contained and in no need of content from the outside world”
- 20th and 21st century sound art explores the materiality of sound and “what these work reveal [...] is that the sonic arts are not more abstract than the visual , but rather more concrete, and that they require not a **formalist** analysis, but a **materialist** one” (ibid.)

“Music differs from all the other arts by the fact that it is not a copy of appearance [...] but is directly a copy of the will itself, and therefore expresses the metaphysical to everything physical in the world, the thing in itself to every appearance. Accordingly, we could just as well call the world embodied music as embodied will.” (Cox 2018:20)

Western Metaphysics: A Dyadic Case Study

Dionysus | Apollo

Titans | Olympians

The Barbarian | The Civilised

Lyric poetry | Epic poetry

Music | Sculpture

Excess | Measure

Unity | Individuation

Pain | Pleasure

“The central opposition between Dionysus and Apollo is certainly not properly dialectical. Were it so, the Dionysian would be sublated in a higher form. But tragedy does no such thing. Rather it affirms the Dionysian, which is made sensible through Apollonian figures and forms. We must understand Greek tragedy as the Dionysian chorus which ever anew discharges itself in an Apollonian world of images.” (Cox 2018:22)

Dionysus: The Intensive

“the eternal and original artistic power”

”dissonance”

“the contradiction at the heart of the world”

“excess”

“creation and destruction”

”savage natural instincts”

“a world eternally self-creating and self-destroying”



Sterne's audiovisual Litany

Ong's account of communication history is structured by sets of paired assumptions about the **differences between seeing and hearing**, a grouping I have termed "the audiovisual litany" (Sterne, 2003, p. 15):

- hearing is spherical; vision is directional
- hearing immerses its subject; vision offers a perspective
- sounds come to us, but vision travels to its object
- hearing is concerned with interiors; vision is concerned with surfaces
- hearing involves physical contact with the outside world; vision requires distance from it
- hearing places you inside an event; seeing gives you a perspective on the event
- hearing tends toward subjectivity; vision tends toward objectivity
- hearing brings us into the living world; sight moves us toward atrophy and death
- hearing is about affect; vision is about intellect
- hearing is a primarily temporal sense; vision is a primarily spatial sense
- hearing is a sense that immerses us in the world, while vision removes us from it.

Returning to Sergi's Suggestions for Sound Analysis

“a more organic approach – Part One: A question of attitude.” His considerations include thoughts on:

- Audience (Academic / Industry / General Public)
- Technology (passive) vs Creativity (active)
- Sound vs. Image: “The belief that aural techniques are a means of expression inferior to visual ones is shared by most film scholars and, indeed, by many filmmakers.”

Sergi's Suggestions for Sound Analysis: Sound Dynamics

“a more organic approach – Part Two: Sound Dynamics

- Orchestration: Overall impression of a few key relationships. “ Virtually all movies will have a proportion of **music, dialogue, sound effects** and **silence**. ”
The “aesthetics of surround”: the relationship between front and surround speakers. Creative choices range from mono, stereo, 5.1, Atmos
- Temporal Contrast: Within, and between, sequences.
- Conceptual Focus: Murch's “two-and-a-half things.”
- Definition: Designed sounds that define an environment, a sequence, character, or entire film

Kerins' Digital Surround Style and the “ultrafield”.

Production and Style

- History & Origins of Multichannel and Digital Surround

- The Sound and Look of 5.1 (aesthetics)

Analysis

- Studying Multichannel Soundtracks

- Studying Image / Sound Interactions

Theory

- Apparatus Theory

- The Real and the Symbolic

Studying Multichannel Soundtracks

“Formal analysis is one of the fundamental tools of cinema scholarship. Meticulous examination of film’s images, sound and story reveal how it functions and can even suggest more universal truths about cinema in general.” (:201)

Practical challenges of audio-viewing DSS films multiple times.

Criteria and difficulties for an analytical model (*“Aural analysis is an inherently more difficult and more subjective endeavour than image-based analysis.”* (re: Sterne)

Studying Multichannel Soundtracks

Kerin's Criteria for an analytical model: (p. 203)

1. A focus on the filmic text itself (author's original italics!)
 - Attention to the actual use of the multichannel environment ("surroundscape" p.204)
 - Point of audition (POA)
2. Flexible and robust enough to be employed on a variety of films.
 - Belton claims that surround "is not meant to heighten realism at all, but just the opposite, to denounce it" (re: Whittington's work on science fiction "artifice and self-reflexive awareness of it by filmgoers) Methodological implication "searching a film for places where surround is used to **heighten artifice or spectacle**" (p.205)
 - Examine every element of the soundtrack (unpacking the established taxonomy of dialogue, music, effects and silence)
 - Identify key moments (i.e. when the sound design deviates from traditional practices – i.e. where sound is not bound to the screen)
3. Accessible to any film scholars who may wish to use it

Kerins' methodology

1. Does the film rely mainly on a screen-centric mix that rarely uses the ultrafield or, conversely, is it used heavily?
2. What kind of relationships are accordingly created between image and the surroundscape?
3. Break down sequences foregrounding patterns and shifts in multichannel usage

Kerins' Paradigm: Digital Surround Style

“The close relationship between cinema and our psychic life emerges not only from the way in which a subject is modelled, but also from the trends and themes that films repeatedly introduce.”

(F. Casetti in Kerins 2011: 297)

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Kerins, M (2011) Beyond Dolby (Stereo) Cinema in the Digital Sound Age. Indiana University Press

Kerins' Paradigm: Digital Surround Style

- Kerin's notes that Sergi "even goes so far as to argue that the introduction of Dolby Stereo led to changes "so pervasive as to make it possible to suggest that they ushered in a new 'era' of cinema." (Kerins 2011:4)
- Addresses themes of "the real and the symbolic"

The Transformation of Laurence Pyle

Pre-Immersion



Post-Immersion





C: Dialogue

L R: Reverb Dialogue

Ls Rs: *unused*

LFE: *unused*



HARTMAN Holy Jesus! What is that? What is that, Private Pyle?!

PYLE Sir, a jelly doughnut, sir!

PYLE Sir, yes, sir!

HARTMAN How did it get here?

PYLE Sir, I took it from the mess hall, sir!

HARTMAN Is chow allowed in the barracks, Private Pyle?

PYLE Sir, no, sir!

HARTMAN Are you all

owed to eat jelly doughnuts, Private Pyle?

PYLE Sir, no, sir! HARTMAN And why not, Private Pyle?

PYLE Sir,

because I'm too heavy, sir!

HARTMAN Because you are a disgusting fatbody, Private Pyle!

HARTMAN Private Pyle has dishonored himself and dishonored the platoon! I have tried to help him, but I have failed! I have failed because you have not helped me! You people have not given Private Pyle the proper motivation! So, from now on, whenever Private Pyle fucks up, I will not punish him, I will punish all of you! And the way I see it, ladies, you owe me for one jelly doughnut! Now, get on your faces! HARTMAN(to PYLE) Open your mouth! He shoves the jelly doughnut into PYLE's mouth.

HARTMAN They're paying for it, you eat it!



C: Dialogue
L R: Reverb Dialogue
Ls Rs: *unused*
LFE: *unused*

30 INT. BARRACKS--DAWN JOKER checks PYLE's Uniform.
JOKER (quietly) You really look like shit today, Leonard.
PYLE Joker? Everybody hates me now. Even you.
JOKER Nobody hates you, Leonard. You just keep making mistakes,
getting everybody in trouble.
PYLE I can't do anything right. I need help.
JOKER I'm trying to help you, Leonard. I'm really trying.
PYLE grins, trustingly.
JOKER Tuck your shirt in.

31 EXT. TRAINING FIELD--DAY
The platoon does squat thrusts as PYLE sits, his cap on backwards,
sucking his thumb. HARTMAN watches.



RECRUITS (counting in unison) One, two, three . . . nineteen! One,
two, three . . . twenty! One, two, three . . . twenty-one! One, two,
three . . . twenty-two! One, two, three . . . twenty-three! One, two,
three . . . twenty-four! One, two, three . . . twenty-five! One, two,
three . . . twnty-six! One, two, three . . . twenty-seven! One, two,
three . . . twenty-eight! One, two, three . . . twenty-nine! One, two,
three . . . thirty!

FADE TO BLACK



C: unused
L R: sync ambience
Ls Rs: electronic texture
LFE: low drone

32 INT. BARRACKS--NIGHT We see a towel on a bed.

A bar of soap is tossed on the towel.

The towel is folded over the soap forming a weapon.

A hand picks up the towel-weapon and bangs it on the mattress making a dull thud.

PYLE is asleep in his bunk.

The platoon silently slip out of their beds and form up around PYLE.

A blanket is thrown over PYLE, each corner held down by a recruit, pinning PYLE to the bed.

COWBOY shoves a gag in PYLE's mouth.

PYLE is helpless.





C: voice, grunts
L R: sync sound, hits
Ls Rs: electronic texture
LFE: lo drone

The platoon files past beating PYLE with the bars of soap wrapped in towels.

PYLE's screams are muffled by the gag.

JOKER is the last one. He stands back from the bed.

COWBOY (to JOKER) Do it! Do it!

JOKER hesitates, then moves forward and hits PYLE hard several times.

Then JOKER jumps into his bunk.

The recruits yank the restraining blanket of PYLE and run back to their bunks.

COWBOY (removing gag) Remember, it's just a bad dream, fatboy.



PYLE sobs loudly and sits up, holding himself in pain.

C: sobs
L R: reverb sync
Ls Rs: electronic texture
LFE: lo drone

Lying in his bunk, JOKER covers his ears.







C: Dialogue
L R: Reverb Dialogue
Ls Rs: *unused*
LFE: *unused*



33 EXT. PARADE DECK--DAY The platoon is lined up.

HARTMAN Port... hut! Left shoulder ... hut! Right shoulder ...

hut! Port ... hut! Do we love our beloved Corps, ladies?

RECRUITS (shouting in unison) Semper fi, do or die! Gung ho, gung ho, gung ho!

PYLE says nothing, just stares straight ahead.

HARTMAN What makes the grass grow?

RECRUITS Blood, blood, blood!

PYLE stares. Does not join in the shouting.

HARTMAN What do we do for a living, ladies?

RECRUITS Kill, kill, kill!

PYLE remains silent.

HARTMAN I can't hear you!

RECRUITS Kill, kill, kill! Bullshit! I still can't hear you!

RECRUITS Kill, kill, kill!

PYLE continues to stare blankly ahead.





HARTMAN What is your major malfunction, numbnuts?!! Didn't Mommy and Daddy show you enough attention when you were a child?!!!

BANG! The round hits HARTMAN in the chest. He falls back dead.

JOKER and PYLE stand looking at the body. Then PYLE looks at JOKER and slowly raises his rifle.

C: dialogue, gun shot
L R:
Ls Rs: electronic texture
LFE: lo drone





JOKER (trembling) Easy, Leonard. Go easy, man.

PYLE breathes heavily, and Keeps the rifle aimed at JOKER.

JOKER is scared shitless.

C: dialogue,
L R: reverb
Ls Rs: electronic texture
LFE: lo drone

PYLE looks at JOKER for several seconds and slowly lowers the rifle. Then he stumbles back a few steps and sits down, heavily on the toilet.

PYLE turns away from JOKER and stares into space, a strangely peaceful look transforming his face. He places the muzzle of the rifle in his mouth.

JOKER No!!!

BANG!

PYLE pulls the trigger and blows the back of his head over the white tiled wall behind him.

SCENE FADES TO BLACK



Kerins' Conclusion: Identity Politics and DSS

- Barriers to entry: gender, race, class, location, age.
 - Financial
 - Societal norms
 - Self-perception
- Contemporary listening habits (ear-bud / binaural?)
- Genre conventions: how many rom-coms with surround sound?
- Societal biases around immersive sound should not be silenced nor unconsidered

Conclusions / Future Work

- A more rigorous review of notions of “immersion” from diachronic / synchronic perspectives (sound art, games, acoustic ecology, media theory, philosophy, VR/AR, UX, architecture, dance, theatre sound, urbanism, rural studies, wilderness theory)
- Deep sonic analysis of FMJ, and the continuation of the diachronic comparison and fuller excavation of the Kubrick archive and the retrospective remixing of this oeuvre into the cinematic ultra-field.
- Development of tools for the analysis of immersive sound – how, what?
- Decolonising the curriculum, exploring diverse traditions and contemporary practices of immersion, sound art and ethical listening and an explicit move away from canonical and hegemonic practices and practitioners.
- Development networks, contacts, discourse, documentation and audiences between stakeholders.

A Final Question..



Immersive sound = a territorialisation of cinematic space? ... prompted today by Prof Frisk!!. What might this mean, why is it happening and what are the implications for film-makers (not primarily the sound department!)