PAUL OTTOSSON:	When I first start working a movie, I read the script. But I don't read it so much for sound as I read it for the story and understand the character and just enjoy what I'm reading because I think, at the heart of what we all do when we work on movie, is to tell the story in the best way. So I need to understand the story. I will go back a second time, third time, and fourth time and read it again.

And I will look more at opportunities of how I can work sound into the movie. And maybe locations, I go to maybe things I need to record. I understand what motivates things in a scene and maybe how sound can help it. I will usually take a lot of notes in the script. Then, I will go back a little bit later when I work on the movie. But this is a process that I do for quite a long time.

Something like *Zero Dark Thirty* and *Hurt Locker*, I will then go online, maybe on maps and see what's in the area, to see are there train tracks there, are there rivers there, are there factories there. And then I try to read up on the specific places. In that time of year, what kind of weather is there? What's the animal life there? Is there anything I need to record from there or are there similar things here?

The sound elements for *Hurt Locker* were recorded-- a lot of them were recorded on location, and some of them, we recorded out here in Los Angeles. And walla group is something that we use in the movies. When you see a scene being shot with maybe 100 extras in it, we ask them all to be extremely quiet and say nothing. So they usually just standard and just mouth to each other, but they actually don't say anything because we need to hear. The principal dialogue is most important.

Most of the time, we created that in a [? suit ?] afterwards. We come in maybe with 20, 30 different actors, and we create this walla group. So we record this after the fact, and then we lay into the movie and make you believe it all happened when they shot the movie the first time around.

For the walla group of *Hurt Locker* and *Zero Dark Thirty*, we hired not necessarily actors, but people that were born in those regions and then had moved to Los

Angeles because what I found in the past is that if they're born in Los Angeles, they develop slightly different accents. For *Zero Dark Thirty*, I think I went even a step further. I hired some recordists-- it was very hard to find-- but in those regions where the movies take place, and they went and recorded sounds for me because it wasn't really safe for me to go in and record in those regions.

And when I work as a sound designer, I don't see as much as individual elements. And when I create mixes, sounds, palettes of sound, I look at like I'm scoring with a big orchestra. I can't build the sounds out of the same frequencies because it just becomes one big, long noise that sounds very uninteresting. So when I create an explosion, most of the time, it's not just one sound. I will have really low-end sounds that are put in a subwoofer.

But that doesn't make it sound like an explosion. It makes it feel like an explosion. Then, I want something of a big crash. And I want that kind of dirty distorted stuff. I want to have a shock wave come in afterwards.

When I first started, I would cut the sound for everything I saw on the screen. If it was a blinking light, if it was a car, or bicycle, or anything I saw would have a sound. And then, as I, I think, became better at it or became better at telling a story, you don't need all of those sounds. You need to just tell the story. I think if you can help tell the stories in the least amount of sounds, it would be the goal.

Sometimes, it means 500 tracks. Sometimes, it means two tracks.

I'm Paul Ottosson. I'm a sound designer, supervising sound editor, and a re-recording mixer.