

Angel of Anywhere

General Note: The composer will provide you with beats for the scenes, so only be focused from a design perspective on the textures of the club itself. He's thinking stems for maximum manipulation throughout in moments when we're not focused on scored music.

No notes on walking around, but I do want to hear Angel walking in these scenes of sound design from the frame of audible reference noted — like with the earbuds on, off, etc.

When we are finished, I would like a mix with music and without music so I can cut a trailer from the edited dialogue.

01:00:00:00 - 01:00:26:02	Exterior city noises are heard distantly, how you would hear background noise wearing earbuds.
01:00:00:00 - 01:00:09:08	Garbled voice walla, we can hear something talking, but not discern it. Also, heard like we're listening through earbuds.
01:00:09:08 - 01:00:20:00	<p>When the camera gets closer to Angel, the subject, the sound comes into clarity. As we push closer, slowly ramping from the walla to a quiet voice to full earbud volume as the camera lands on Angel, all still through the earbud.</p> <p>Throughout, he is eating carrots. We should hear that chomping distantly, similarly to the city noise filtration.</p> <p>When Angel's head goes down, an alarm is going off on his phone, disrupting the narration coming from his earbuds.</p> <p>The alarm is happening through the earbuds, not the exterior space.</p>
01:00:21:00 - 01:00:25:23	He fidgets with his satchel, turning the alarm off when he makes eye contact around 24 seconds.
01:00:25:24	He removes right earbud, flooding the exterior city noise from the right stereo channel. I want to hear the earbud wires rubbing.
01:00:26:12	He removes the left earbud, flooding the exterior city noise from the left stereo channel.
01:00:27:13 - 01:00:39:00	We start to hear the flickering lightbulb along with the exterior city noise and his walking, putting things up into the bag. Similarly to the voice coming into clarity earlier, we should hear the bulb coming into clarity as he walks closer. We hear the tap (metal) and twisting bulb when he does so on screen.
01:00:39:01 - 01:00:41:16	This is a heavy metal door. When he opens it, the noise from inside the club floods in. There is one concrete wall separating us between the club and Angel, so somewhat muted, but not quiet.
01:00:41:17	The heavy door slams behind him. In this scene, the lockers are old, creaky and metallic. As we get closer to the final curtain, the music and crowd noise should get louder, emulating what we did in the opening.
01:01:07:13	The curtain slides open. Full crowd and music noise.
01:01:24:19	He unzips his zipper — this should be prominent in this space somehow, even if it feels stylized.

Angel of Anywhere

01:01:26:16	His pants fall to the ground. The crowd eats it up, height of enthusiasm.
01:01:27:14	It's not here yet, but the logo will be a neon sign. Neon sign coming on noise, we'll work with the title to match it. Because it's short, not too long.
01:01:37:08 - 01:01:44:20	Very bad, static speaker noise that disrupts the entire club. Music stops, background stops, crowd gasps in angst — let's try not to have that feel cheesetastic. Note the background extras covering their ears. Watch Angel's hands, he restores the music.
01:01:47:02	Between here and there, we can hear that fidgeting going on in the speakers. At this point, when the DJ says "Yeah," it's 100% in working order and the crowd resumes their regular crowd walla — starting softly, because in those situations, it takes a moment for folks to return to conversation.
01:01:57:08	Autotune the DJ's voice slightly, like it's through an autotuned microphone. As she fidgets with the soundboard, we're hearing her manually bring up the music into a swell for the dancer.
01:02:01:07	These ladies are hilarious, but let's make sure they're not obnoxious.
01:02:14:00	The ladies are distant now, in the background.
01:02:17:11	Let's hear that curtain swoosh
01:02:19:19	Throughout the scene, emulating what we saw in the hallway earlier — crowd walla and music separated by a wall.
01:02:22:04	You hear "D.C." slightly as he's counting the money/slamming the locker. Let's make sure it is eliminated or drowned out with sound textures.
01:03:11:20	Whatever is going on with the background textures in the club speakers, I want to make a transition into the music coming into the front of the track — smoothly transitioning from speaker noise into full frontal score. Throughout, when we have club speaker music to score, I would like to deploy this method, like it starts in the speaker and moves into the front. If it doesn't work, tell me.
01:03:27:00	They deliver this dialogue too quietly for the environment, raise as you can so it makes sense. It still should feel like they're having a quiet moment, talking about Michelle, whom we see at the end of the scene, but closer to the space we are in.
01:03:42:23	The VIP scenes are two walls removed from the main club space. Not like an exterior wall, like we had in the opening, but two interior walls — one that has a curtain entrance, like we have seen in the hall, and then this space, with a closed door. Texture music should be coming from that external space, I do not believe this space has speakers inside of it. Thusly, we hear the music and the crowd faintly in the background with that kind of space parameter.
01:07:53:17	Remove "Look at Your Clock." When Angel makes eye line away from Michelle, we hear the same cell phone alarm from earlier going off.
01:07:57:07	Angel turns off the alarm.
01:08:07:17	Remove off camera "Anndddddd"
01:07:32:17	This club is dead silent except for the subjects. First time we've heard it that way.

Angel of Anywhere

01:09:06:11	The podcast audio is the same environment we built earlier. We hear the audio through EarPods and the external club/city environment.
01:09:11:08	When the bulb starts flickering, this time, it is prominent — because we're starting close on it. However, it should not overpower the EarPods.
01:09:13:04	As Angel comes into focus, note that he's fidgeting with his bag, eating carrots and the earpods. This should be heard again from the perspective of what's happening inside the EarPods — as though this is how Angel hears the space.
01:09:17:14	He taps off the audio on his phone. No alarm this time.
01:09:17:17	The right channel city noise/exterior club floods in, along with the bulb — all right side.
01:09:20:06	The left channel city noise/exterior club floods in, along with the bulb — now filling both channels. The bulb is now more prominent.
01:09:27:02	As Angel fidgets with the bulb this time, note that the entire fixture moves slightly. Metallic tapping.
01:09:31:05	Heavy metal door opening, club noise floods in. Notice, however, that the door is separating us from this noise, so as the door opens and closes, the sound should do the same, resuming the exterior club noise separated by the door as it bounces shut. With each bounce, we hear that club noise fade in and out from interior one wall separation space to external sound.
01:09:37:16	Tonight is not as crowded as it was on night one, so we should have a slightly quieter atmosphere with patrons.
01:10:07:17	Same as the scene with Michelle, we are two walls separated from the main space, a curtain hallway and a closed door for external sound.
01:11:02:01	We should hear Brian open the vial, it's a small twist cap on a small glass bottle.
01:11:04:09	Brian uses his keys to dig into the coke in the glass bottle. I would like to hear that, along with a little key jangle as Brian lifts the coke towards Angel.
01:11:13:10	As Angel says "No thanks," we hear the keys jangle down towards Brian.
01:11:19:00 - 01:11:23:03	We need to hear Brian snort the coke before we see him. He probably sniffs a little bit too after he does it.
01:11:27:23 - 01:11:30:00	Brian twists the cap on the glass vial before placing it into his pocket.
01:13:00:00 - 01:13:23:00	As Brian looks away and Angel steps back, can we use sound to enhance the tension? I don't want this to be overly dramatic, but how can we build a sense of building unease — subtly — up until he says "Can I touch you," giving us an exhale kind of moment.
01:13:31:23	Again, total silence except for our subjects in the space.
01:13:56:08	Daytime city noise — different than night city noise that we have heard previously. And for the first time, nothing emanating from inside the club.

Angel of Anywhere

01:13:57:14	Metal door pushes open
01:14:00:03	Metal door slams
01:14:00:19	Fidgets with the bulb again, twisting. This time, no noise, because it's dead.
01:14:03:00	Tapping the fixture
01:14:10:03	General grocery store noise. It is not crowded, so nothing crazy or lots of shoppers milling about.
01:14:16:23	We should hear Angel pick up the carrots and fidget with the plastic.
01:14:20:01	Carrots plop into the basket, he steps away.
01:14:24:02	He opens the freezer door. When freezer doors open, you hear that refrigeration hum. As we have with sound throughout, let's hear that open and closing sound, along with his fidgeting with the frozen plastic wrappers in the freezer.
01:14:27:03	He's plopped a bag into his basket.
01:14:28:23	He's plopped another bag into the basket.
01:14:30:15	And another one.
01:14:30:16	The door bounces shut and the refrigeration noise with it — we should hear him step away, it's a concrete floor for this.
01:14:33:21	Cereal box lifted from the shelf
01:14:40:14	3-4 year old male walla
01:14:42:18	Adult female walla
01:14:43:21	Brian kisses Michelle on the cheek
01:14:46:00	Walla from all three — indiscernible dialogue through the rest of the scene when we see them talking.