

The Smart *Post*



Smart Post Sound Newsletter

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Catch That Reference? There'll Be a Quiz

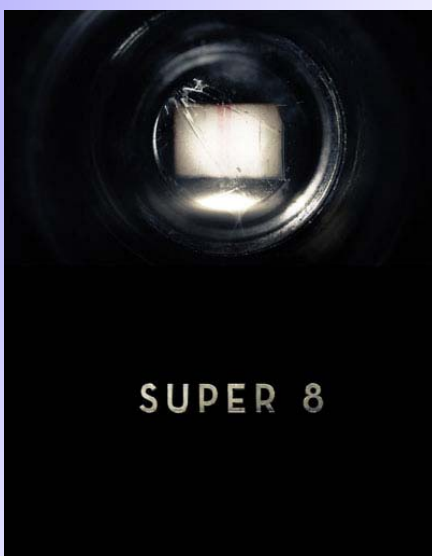
By A. O. SCOTT from The New York Times

WHAT did you learn at the movies today? This is surely one of the least frequently asked questions in the world, especially in summertime, when hot weather and idle hours drive young scholars into the multiplexes. It is a frequently unexamined article of faith — among both entertainment-hungry ticket buyers and the scolds and scoffers who belittle their pleasures — that popular commercial movies are, or should be, intellectually undemanding, easily digestible, requiring no special knowledge and offering none in return.

But that assumption is not quite right. To go to a movie can feel, at times, like sitting for a test, as the images and stories unfold in a welter of information that lies just out of reach. Even spectacles that advertise their all-ages, universal accessibility — child-friendly animation sequels, say — traffic in winking allusions to various canons of cultural arcana. Did you get all those automotive references in “Cars 2”? Or the specific evocations of Chinese martial-arts cin-



ema in “Kung F Fu Panda 2”? If so, you will be sure to explain it all to your kid. If not, your kid will no doubt explain it all to you. And after you see “Super 8,” you can provide a fully annotated guide to 1979, a year you might otherwise have been inclined to forget.



Every moviegoer is a movie geek in the making. That is the Utopian promise, and perhaps also the commercial agenda, of 21st-century Hollywood. One of the underacknowledged delights of watching is the fun of knowing stuff, or of discovering new stuff that you might want to know. The fun does not depend on the nature of the stuff in question, which tends to seem more precious the further it lies from the pressing issues of the actual world.

At any given mall or schoolyard in

America you have a good chance of meeting a young person who can explain, in rigorous detail, the political history of the Galactic Empire and the Jedi rebellions chronicled in the “Star Wars” cycle. Or the multiple origins and iterations of the Marvel superhero universe. Or the factionalism of the Hogwarts faculty. Why aren't more of them equally conversant in history or literature or the other subjects they're supposed to be learning in school? The question answers itself.

Particular movies, tethered to books, comics and other movies, offer initiation into realms of esoteric lore that lie beyond the realm of the useful, and also outside the boundaries of the screen itself.

Superhero sequels gesture back to origin stories, which pop-culture archaeologists can trace back to inky numbers encased in plastic sleeves. Did “Thor” or “Green Lantern” or “X-Men: First Class” get their stories right?



Did they live up to the spirit and details of the original? Your opinion of the movies will carry more

weight if it can tackle this question with some authority, ideally with reference to specific issues and series.

And even if you don't have those at your fingertips, you can still play the game with reference to other movies. "X-Men: First Class," directed by Matthew Vaughn, is a prequel to the three X-Men movies of the past decade — and the second such prequel, after "X-Men Origins: Wolverine."

Observing James McAvoy as the young Charles Xavier and Michael Fassbender as the future Magneto, you project them simultaneously backward and forward in time, imagining them retroactively aging into Patrick Stewart and Ian McKellen.

The two "Star Wars" trilogies practiced this kind of looping on a grand scale and also helped bring geeky intensity from out of the comic-book and fantasy-novel shadows into the big-time pop-cultural mainstream.

George Lucas may be the godfather of the obsessive-compulsive, encyclopedic approach to movie consumption, but the current object of obsession is his friend and colleague Steven Spielberg. Just ask J. J. Abrams — or go see his "Super 8."

After an advance screening a few

weeks ago a small knot of critics gathered near the concession stand, debating an urgent question raised by this small-town monster movie about a group of kids with cameras who stumble on a big, scary, thrilling secret. What was up with those lens flares?

By now, anyone who has seen "Super 8" has an idea of what was being discussed: those beams of light, usually blue and not always traceable to a visible source, that flash across the screen from time to time. Given the state of filmmaking technology, and the filmmaker's reputation for meticulous attention to detail, those odd, somewhat distracting bursts of illumination — in the old days, they used to happen by accident — could only have been deliberate. And in the weeks since the film's release the lens flares have been the subject of quite a bit of commentary, most often folded into the larger issue of Mr. Abrams's stylistic debt and compulsive homage to Mr. Spielberg, his role model and mentor as well as a producer of "Super 8."

At Salon.com the critic and filmmaker Matt Zoller Seitz has enumerated, extensively though probably not exhaustively, the movie's Spielbergian motifs. These include large themes ("daddy issues"), visual patterns ("flashlights or searchlights as harbingers of impending doom") and camera techniques ("God's-eye point-of-view shots"). It is, of course, perfectly possible to



enjoy "Super 8" without hunting down these echoes, and also possible to be distracted and annoyed by them. But whatever you make of them, it is clear that all those reminders of 1970s and '80s vintage Spielbergiana — of "Close Encounters of the Third Kind" "ET: The Extra-Terrestrial" and "The Goonies" (directed by Richard Donner from a story by Mr. Spielberg) — are part of the design, and intended to be part of the fun, of Mr. Abrams's film.

Similarly the long-gone literary and artistic celebrities who populate Woody Allen's "Midnight in Paris" are unmistakably part of that film's appeal. It is one of the biggest hits of Mr. Allen's career, and I suspect that the film owes some of its popularity to the presence of F. Scott Fitzgerald, Ernest Hemingway, Pablo Picasso and a host of others, ably impersonated by a gaggle of game not



quite-look-alike actors.

An article by Joseph Berger in the May 28 Arts pages of *The New York Times* provided a crib sheet to the “Midnight in Paris” pantheon, and as of this writing that piece still ranks high among the most e-mailed items in the movie section.

Which makes perfect sense. It goes without saying that you understood all the references immediately, but some of your friends might need a little help with their Gertrude Stein and their Luis Buñuel, so why not send them a link?

“Midnight in Paris” carries its cultural baggage lightly and treats the great writers who flit across the screen less as touchstone than as imaginary friends for its hero, a thwarted novelist played by Owen Wilson. T. S. Eliot, who makes a brief appearance in the movie, supplied his own annotations to “The Waste Land,” a poem that imagines itself as “fragments shored against my ruins” — that is, against the col-

lapse of the civilization from which the bits and pieces were rescued. Mr. Allen is not as gloomy. The past, for him, exists as a museum of associations, where you can hide out from the stresses of daily life, flirt with a pretty stranger and perhaps bring home a souvenir.

His enthusiasm for high art has always filtered snobbery through an essentially democratic temperament, and there is nothing obscure or recendite in the name dropping in “Midnight in Paris.” It’s O.K. if you haven’t read Hemingway since college, or maybe never actually cracked open the volume of Gertrude Stein that sat on your shelf all those years, just as it’s all right if you forgot what happens with the dogs in “Close Encounters” when something similar takes place in “Super 8.”

What’s important is that you accept and appreciate the way these films



make use of the past, and the extent of your enjoyment of either movie is likely to be determined by how readily you succumb to their nostalgic enchantments. In the case of “Super 8” the past era it invokes is part of the living memory of Americans of Mr. Abrams’s generation, who can now tell their children what a cool, innocent time the late 1970s were. We can feel the same way about the Lost Generation Paris that Mr. Wilson’s character stumbles into, and also about the early decades of the cold war as travestied in “X Men: First Class,” which turns its heroic mutants into Forrest Gumps, startlingly present at some of the big moments in midcentury global history.

That movie, when I saw it in a theater with my children, elicited a fumbling, impromptu lesson on the Cuban missile crisis and the Holocaust, full of redundant reminders that the history as presented in the movie was not real. Which is, of course, the first thing anyone learns at the movies.



The Smart Diner

Location

12036 Ventura Boulevard, San
Fernando Valley

(818) 766-4437

Price Range: \$

Accepts Credit Cards: Yes

Attire: Casual

Good for Groups: No

Good for Kids: Yes

Takes Reservations: No

Take-out: Yes

Waiter Service: Yes

Wheelchair Accessible: Yes

Outdoor Seating: No

Good for: All Day

Alcohol: No



I'm taking the column title literally in this issue's *Smart Diner*. Featuring all day breakfast, multiple hamburger selections, and eighteen different types of pies, Du-par's Restaurant is the epitome of a 24-hour diner. Du-par's boasts a 70 year lifespan, and even includes sample menus on each table from their earlier days, when pies were 15 cents a slice and hamburgers were 10. There are five different locations, each open around the clock.

I was drawn to the Studio City location because of its appearance in Paul Thomas Anderson's *Boogie Nights*, so while indulging in a nostalgic PTA tour, I arrived at Du-par's with no expectations on food or atmosphere. What I thought would be an overly commercialized restaurant trying to hang on to its 15 minutes of fame, turned out to be a perfectly authentic 24 hour diner complete with a genuinely indifferent wait staff, strange single diners, and which claims its fame not in movies, but in their exquisite pies. Although they offer all of the classically greasy diner dishes like meat loaf and onion rings, it's also possible to stay healthy while indulging at Du-par's. I stuck with a specialty veggie burger and was even able to substitute fresh fruit for the usual fries! For dessert I had the classic cherry pie, and was not disappointed after all their boasting about freshly baked pies. I ordered mine plain but was excited to see the options of a la mode, whipped cream, and cheddar cheese!

If you're not a diner person, Du-par's probably won't reform you, but if you're always up for a decent bite to eat at all hours of the day in a cozy booth surrounded by a few interesting strangers to watch, give it a try next time you're jonesin' for some authentic diner atmosphere.



Chloe's rating:



Letter from the President

Smart *Post* Sound

Rhymes With 'Opportunity'

Volume 4 Issue 1

In 1922, the poet T.S. Eliot asked his friend Ezra Pound to read and critique a poem he had written entitled "The Wasteland." At 17,000 words it was a pretty long poem, so Pound probably didn't feel too bad when he hacked the first thousand words off the beginning so that the piece could start with the now famous, "April is the cruelest month..." I bring this up because the article you hold in your hands was a whole lot longer before I hacked a chunk off the front. I deleted it, but I wanted to at least let you know what it was about.

As most of you know, a couple of months ago one of our mix teams was lured away by a competitor. It angered me for a lot of reasons. I was disappointed in the underhanded way it was done, I felt that it would have been most appropriate to continue mixing "BONES" through Smart Post Sound rather than use it to leverage a new opportunity, and I am especially angered that one of the mixers in question is calling SPS clients in an attempt to help himself by hurting this company.

Let me point out that during the past thirty five years many of our employees, most with far greater horsepower in the industry than

this mix team, have moved on, tried to take clients, begged to come back, and have finally faded into the sunset. Since the inception of SPS six years ago, five employees including the two in question, have left to take advantage of other so-called opportunities. One has asked if he can return, another has begged. With an average of fifty employees, I think that's an extraordinary testament to the shared values and culture at SPS. Please, never take them for granted because you will never find another Smart Post Sound.

The part I deleted was a lot nastier.

Anyway, the real reason I did an "Ezra Pound" on my original was because of all the wonderful news that SPS is currently enjoying. Why waste ink on non-participants?



For starters, we have two Emmy nominations this year, one for Dean Okrand and Brian Harman ("Modern Family") and Sherry Klein ("Burn Notice"). I'm also going to point out that great sounding shows usually have great sound editorial, so I think Lisa Varetakis and Penny Harold should feel mighty proud as well. As far as "Burn Notice" is concerned, we don't do the editing, so I am positive that Sherry is solely responsible, not only for the great sound, but also for the critical acclaim the show has received. Actually, I guess the sound editing is probably sort of okay.

When negative energy exits SPS in pursuit of a so-called opportunity (I hate that word), a vacuum is created which seems a little scary at first, until you find the right people to fill it. For some reason they always turn out to be more talented, more professional, and much better looking than the people they are replacing. It's almost mystical!

One of the most exciting staff changes might not have occurred without the events discussed above. I'm talking about the addition of Mark Hensley and Joel Catalan as our brand new mix team. Mark, originally from Canada with twenty years experience under

his belt, has been mixing “Chloe King” all summer and will move to “The Lying Game” in a week or two. Joel, formerly of Novastar, brought “The Wannabees” to us last year but, sadly, we didn’t have a permanent slot for him. Rounding out the team is Michael Kalifa, our new recordist, also from Novastar. And while I’m on the subject, I should mention that Elizabeth Collins, also formerly from...yep, Novastar, was also involved in bringing us “The Wannabees.” Unfortunately for us (and fortunately for her), Elizabeth has a successful commercial production company that takes her away from SPS once in a while, but she has been a valuable addition to both our sales team and our scheduling team.



The team at 919 has a number of new faces starting (quite literally as you walk through the front door) with Chloe Acerra. Chloe, an alum-nist of last year’s intern program, has joined our staff to run the front office at 919 Hollywood Way. Nathan Schwartz, a recent SPS intern, has joined the company to offer IT support, recordist backup, and many other things that need daily attention. Steven Krolkowski, also a former intern, is running our shipping and receiving department, but has also assumed responsibility for verifying and maintaining the quality of our stage deliveries.

One of the truly outstanding developments at SPS has been the promo-

tion of Larry Benjamin to Vice President of our mixing division. As many of you know, Larry worked with us at Echo Sound on “JAG” and “NCIS” for more than a decade. When Technicolor closed the company, Larry accepted an opportunity elsewhere, but re-approached us shortly after the formation of Smart Post Sound. He possesses a wealth of knowledge about both the technical and artistic aspects of mixing, beginning with the inestimable value of a great cup of gourmet coffee. Yes, if you don’t already know, Larry is responsible for the new coffee machine at 919. (I didn’t sleep for a week after it was installed).

Obviously it would be stupid to put all of this exciting new talent in unexciting old facilities, so we’ve embarked on The Smart Post Sound Beautification project. No, I am not getting a face lift, however, during the next eighteen months, both 919 Hollywood Way and 405 Riverside Drive will get one. If you haven’t seen the architectural renderings yet, they’re on display in both locations. Any reactions or suggestions are welcome.

Finally, what good is a letter from the president without any reference to upcoming projects? I’ve saved it for last for the same reason the Evening News saves the weather forecast until the end. It’s exciting, unpredictable, and the only thing anybody really cares about.

The upcoming season promises to be one of the best in our history. In a typical year, SPS provides sound packages for about 250 hours of programming. Think Mid-Town Manhattan. For the last two or three years that number has dipped below

200 hours. Think Bangladesh. This year we’re on track to do more than 300 hours. Think London, Paris, and Rome along with 5-star accommodations. You get the idea. We will be extremely busy. You will work very hard. We will all be stressed. But through it all, you will spot the places where you can distinguish yourself, move up, or learn something new. You will find ways to reinforce our company vision...”to provide the best soundtrack creation experience in the world” (It’s printed in a frame on Giorgiana’s desk). Most importantly, everything you choose to contribute will help preserve and improve the collective opportunity we all share together. It’s an opportunity to work at a company that could never have been created by any one individual. That’s why this company



was not named after a person. Instead, it is named after a quality...smartness....to be “smart.” “Smart” is the state of being to which any sane person aspires. At SPS the word carries with it a promise to those willing to apply intellect and hard work to the mission of our organization that there is no limit to where you can go and what you can achieve here.

That’s what opportunity looks like at Smart Post Sound.

Stand Out From the Crowd

How to Make Yourself, Your Product or Your Company Memorable

By: Holly La Fon of successmagazine.com

In an overcrowded, hypercompetitive world, the only way to make an impression on your prospect is to break through the noise. “The formula of telling everybody how great you are with your state-of-the-art solutions, commitment to customer service, and best prices in town just won’t cut it,” says marketing expert Lauron Sonnier, author of *Think Like a Marketer*.

The first step is getting clear on what you want. How do you want to be perceived? Who is your ideal customer? How do you define success today and tomorrow? Once you know what you want, you must take deliberate action in a constant and consistent manner.

In truth, you already stand out in some way. If I were to ask your friends to share what comes to mind when they think of you, what would they say? What if I asked your spouse, child, or associate? You know they would have an answer! What adjectives would they use to describe you, and would you like their responses?

Now let’s look at your business. If we asked your customers to share what comes to mind when they think of you, what would they say? What if we asked your employees, vendors, associates, or a stranger off the street? Would you get a common answer or varied responses? Would their perception of you be accurate? Would it be complete? Would their

impressions further your relationship and make them choose you over someone else?

Of course the hope is that they all have positive things to say. But, even if their comments are complimentary, they may not be business-building. Standing out, from a marketing perspective, means not just making a good impression, but making the right impression.



How does your market need to perceive you to understand the value you offer? What adjectives do you want people to use when they describe you, your company, product, service, materials, office, staff, processes, policies... everything? How do prospects need to perceive you to choose you over the competition?

Make your official attributes list. Then ask, “Am I, and are we as a company, making impressions every day in everything we do to communicate and reinforce these desired attributes? Do our habits and behaviors make people think, feel, and relate the right adjectives about us? If not, what do we need

to do differently—and consistently—to get us there?”

To succeed, your business must stand out, but not just in a good way. It must stand out in the right way.

1. Do different things. “It’s easy to stand out when you do something no one else is doing,” Sonnier says. “To beat your competition, you can’t just be a little better than they are. You have to do something different than they do.”

2. Do things differently. “This is where you demonstrate your understanding that the ‘how’ can be more important than the ‘what,’” she says. Add a special touch of class, elegance, humor or spice that makes even the common seem special.

3. Stir emotions; spread happiness. “When you stir positive emotions, be they joy or inspiration or peace of mind, you send a message that there’s more where that came from,” Sonnier says. And they’ll keep coming back for more.

4. Be consistent. The three aforementioned methods of standing out will work only if they are consistent. “Whatever it is, however seemingly insignificant, if it always happens or never happens, you have created something sticky. You have developed an identity that people can count on and will talk about.”



Seven Alternative Summer Movies

By Nick Andersen of The Wall Street Journal

The summer movie season is upon us, with explosion-heavy TV trailers, big name stars, and sequels to movies that weren't all that great the first time around.

That's not to say that the popcorn pictures aren't worth a look. Recent releases like "X-Men: First Class" and "Super 8" have been pulling in both rave reviews and big audiences. But if the onslaught of summer action-adventure-comedy-drama-sequels is a bit too much for some, we've combed through the coming releases and assembled a list of seven alternative summer films that could be worth your time.

Some are quirky, at least one is creepy and all are just a tad bit out there. Here's the list:

1. "Buck" (June 17) This documentary trailing real-life horse whisperer Buck Brannaman could easily be an unnecessary journey into territory already staked out by Robert Redford in a fictional film. But the new movie turns out to

be about much more than horses, as it uncovers its subject's complicated and thorny past. If the movie is a success, it's because it picked a captivating man to trail on the plains of the American West. All the pretty horses help, too.

2. "The Names of Love" (June 24) Sure, it's a French romantic comedy. But this off-kilter romance from director Michael LeClerc delves into some interesting and surprising territory as it probes the religious and racial intolerance in modern French society. A romance between a liberal, sexually liberated half-Algerian woman and a quiet and secretly Jewish man makes for a unique summer comedy. **3. "The Perfect Host" (July 1)** David Hyde Pierce is one creepy guy. We loved him in "Frasier," but in director Nick Tomnay's dark and moody comedic thriller, Pierce plays an unwilling dinner host with a litany of unusual secrets. He treats a fugitive bank robber played by Clayne Crawford to a memora-

ble meal in his spacious Los Angeles home. The two lead actors are worthy opponents, and the film proceeds at a delicate and deceptive pace. We won't give away more, but the film — Tomnay's feature debut — is already winning critical raves.

4. "Terri" (July 1) Ads for this tender coming-of-age film are trying to make it look like an awkward buddy comedy starring John C. Reilly and newcomer Jacob Wysocki. But Wysocki is the real star in this exploration of the outsider in today's youth culture. It's a quiet, uncomfortable take on an unusual student-teacher relationship.

5. "The Future" (July 29) Writer-director-actor-artist Miranda July wears a lot of hats. Her debut film, "Me and You and Everyone We Know," which she also wrote and directed, was a big art house hit in the mid-2000s. She's just as busy in "The Future," although the canvas isn't quite as large. The simple, whimsical film reveals what happens when a young couple in subur-

ban Los Angeles (July and Hamish Linklater) attempt to escape their ordinary lives for a month and live with genuine purpose.

6. "30 Minutes or Less" (August 12) With its name stars and semi-viral marketing campaign, it's likely that this film will be a summer cult hit. But that doesn't mean it shouldn't be featured on our list. It stars Jesse Eisenberg ("The Social Network") as a dorky pizza delivery boy thrust into an absurd bank robbing scheme when two criminals strap a bomb to his chest and order him to rob a bank.

7. "Higher Ground" (August 26) Vera Farmiga has said that her first film in the director's chair wouldn't have gotten the funding it did if she hadn't been nominated for the Best Supporting Actress Oscar for "Up in the Air." The movie, adapted by Carolyn S. Briggs from her memoir "This Dark World," stars Farmiga as a woman slowly pulling away from her life in a fundamentalist Christian community.

Our 6th Annual Smart Post Sound In-N-Out Party:



Was a Success!

The Smart Post family got together at our Riverside Drive location on July 20th for an evening of friends, fun, and HAMBURGERS!



Missed the party?

There's always next year's
7th Annual Smart Post
Sound In-N-Out Party!

And The Nominees Are...

Congratulations

Dean Okrand and Brian Harman
and Sherry Klein

For your

63rd Primetime Emmy Awards Nominations

For Outstanding Sound Mixing!

On

modern **family** **burn**
& **notice**



Congratulations to Modern Family on their
17 nominations in **10** different categories!

On Your Mark Get Set -- Recharge

By: Mary Vinnedge of successmagazine.com

Work hard and be successful. Work hard and overcome. Work hard... or lose your livelihood.

We seem hardwired to work hard. But we're also working longer... day after day, week after week. In fact, Type A's may totally spurn vacations—how could they relax while obsessing about unfinished tasks? That's what performance expert Tony Schwartz finds in today's prevailing work styles: a do-more-with-less, no-slacking environment that paradoxically undermines efficiency. In his books, including *Be Excellent at Anything: The Four Keys to Transforming the Way We Work and Live*, released this year, Schwartz and co-authors Jean Gomes and Catherine McCarthy expose the problems stemming from relentless hours at the desk. Schwartz, president and CEO of The Energy Project, advocates a work style based on a series of sprints rather than a marathon. He says intermittently pushing ourselves, then renewing, builds strength and that without such renewal, our physical, emotional, mental and spiritual energy decline. "Energy is really the fuel in your tank," Schwartz tells *SUCCESS*. "It's what makes it possible for you to bring your skill and your talent to life."

Schwartz offers the following tactics and insights for maximizing your energy and performing at your best.

Physical Energy

The top priority for physical energy is sleeping at least seven hours per night. "Sleep is more important at

the physical level than anything that you can do. It's more important than food," Schwartz says. "Deprive a rat of sleep for 21 days, and the rat will be dead. Deprive a rat of food for 21 days, and the rat will be hungry but alive.... Sleep is more important than food, but we don't accord it the respect it deserves." Adequate rest supports focus, and focus allows you to accomplish more during your workday. Poor sleep habits impair judgment (especially under pressure), increase irritability and slow thinking and impede memory. Sleep aids such as alcohol and medication can cause grogginess and potential addiction.

To perform your best, take a renewal break after spending 90 minutes or less on highly focused morning work, then take an afternoon break between 1 and 3 p.m. for perhaps a nap, walk or gym workout. Passive renewal (deep breathing, meditation, listening to music) and active renewal (weightlifting, strenuous yoga, aerobic exercise) can stoke your physical energy. Even breaks of 30 to 60 seconds, perhaps through breathing techniques, are restorative. Exercise, a natural antidepressant, enhances physical energy. Schwartz supports three types of training: interval (intense workouts followed by full recovery), resistance and strength—the last being "arguably more fundamental than endurance, simply because we require strength to move at all."

Eating habits play a huge role in physical energy, of course, and The Energy Project recommends eating

every three hours. This includes a breakfast of about 300 to 400 calories, conservative portions at other meals, and snacks such as an apple or handful of almonds to break the habit of waiting to eat until famished and then overindulging. The trick is to maintain blood sugar at consistent levels. Going long periods between meals can lead to drops in blood sugar, causing lethargy, irritability, unsteadiness and a tendency to be distracted easily. Consuming too many sweets or simple carbohydrates such as potatoes, pasta and bread can result in blood sugar spikes. Some people prone to hypoglycemia overreact to blood sugar spikes, as their bodies produce a surge of insulin that quickly depletes blood sugar.

Emotional Energy

Anytime you're not feeling optimistic, engaged, upbeat, focused, enthused and committed, you're performing at a sub-optimal level. Negative emotions—fear, frustration, anger, exhaustion or sadness, for example—quickly deplete energy. When you experience negative emotions, perhaps from a stinging criticism or a workplace disappointment, you need renewal. Calling a loved one or having an emotionally positive conversa-



get mental and emotional renewal. So if you walk out of the office, that's a change of venue.... If you spend time with people whom you like, with friends or colleagues you like, that's a source of emotional renewal." Going home to spend time with family, instead of working late, offers renewal, too.

Cultivating a realistically optimistic perspective also replenishes your emotional reservoir. Do this by systematically training yourself to appreciate the good things in your life and by seeking people and activities that make you feel better about yourself. Emotions are contagious, so you can seed a work environment with positive emotions by encouraging, recognizing, appreciating and rewarding the accomplishments of others, even in small ways. You'll make them feel valued and respected while engendering the sense of belonging that is crucial to effectiveness.

Mental Energy

The world's information avalanche actually can hobble learning, Schwartz says. Learning is most efficient when dispensed in spaced cycles rather than in one big glut. And when projects likewise are broken down into smaller chunks, you can maintain high levels of focus as you conquer

interim challenges.

The capacity for absorbed attention is perhaps the most influential factor on productivity. Multitasking is actually a time-waster, with studies showing it takes 25 percent longer to work on multiple assignments at once (actually switching back and forth between them) than if the tasks were completed sequentially. Email, a tremendous distraction, saps and squanders mental energy that could be applied to more meaningful work. Freeing yourself from interruptions by periodically turning off email and closing your office door enables absorption in the work at hand. You can build the muscle of attention just as you would a biceps, by subjecting it to intense increments of stress (focus) and then relaxing.

One tip for managing mental energy is to assess the day's top priority so you plan where to deploy most of your energy. Do this the night before or perhaps at the beginning of the week for a long project.

An exercise to improve right-brain function, which deals in context (as opposed to the left brain, which deals in text), involves letting go of conscious control during an unfocused activity such as showering or running. This

liberates innovative thinking, but you should record your inspirations immediately because they can quickly slip away. One Energy Project client took a voice recorder on runs so he could capture those light-bulb ideas.

Spiritual Energy

Schwartz says spiritual energy is "derived from the experience that what you do matters [but] that doesn't mean you have to be Mother Teresa.... You can feel that what you're doing matters by how you interact with other people in your workplace. You can feel it because you are committed to a level of excellence.... You can feel it from the fact that you have a certain set of values" and you live by them.

Meaning and significance—the idea of doing things for the greater good—generate energy and ignite passion vital for propelling yourself beyond a learning curve and staying committed to growth.

The first spiritual challenge is accepting that your highest and lowest selves coexist inside you and forever compete for your favor. A powerful spiritual practice is to ask yourself, "In what way is this my responsibility, and what could I do better?" By recognizing your shortcomings, you salvage energy otherwise

wasted on denial, rationalization and blame.

The Takeaway

Live intentionally. To develop and maintain the four kinds of energy, schedule rituals. Avoid (rather than resist) temptations that would sidetrack those rituals because the act of resisting drains energy.

Schwartz says his goal is to raise people's awareness so they understand how their bodies and brains work, and so they don't misuse them and end up getting less when they thought they were getting more.

He recommends a process that involves asking yourself a few introspective questions: Who am I? What do I stand for? What do I really want? What's my purpose in life? What is it that really is most meaningful to me? What do I love to do that could add value in the world?

While you won't necessarily get the deepest answers the first time, it's a process, he says. "I continue to revisit and refine this process, and I do it because... the clearer I am about what really matters to me, the clearer I am about who I want to be and what I want to do and, as a consequence, the more energy I have to do it."

Smart *Post* Sound

Client Satisfaction Survey

Let us know how we did!!!

Please give us your feedback and circle the number that best fits your answer: 1= "Out of Sync" 5= "Soundtrack Art"

1). With regard to your Sound Supervisor, how satisfied were you with their creative input and Dub stage performance?	1	2	3	4	5
2). With regard to your ADR, how satisfied were you with your ADR supervisor's timeliness of the ADR notes and Dub stage performance?	1	2	3	4	5
3). Considering the facility staff and the service they provided, how satisfied were you with their ability to meet your requests with a friendly, positive attitude?	1	2	3	4	5
4). At the completion of your project, how satisfied were you with the attention paid to all delivery acquirements?	1	2	3	4	5
5). How likely would it be for you to use Smart Post on future projects?	1	2	3	4	5
6). How likely would it be for you to recommend Smart Post to others?	1	2	3	4	5

About You

Please tell us what you do:

Post Supervisor _____ Associate Producer _____ Producer _____ Co-Producer _____

Director _____ Picture Editor _____ Post Production Executive _____

Other (Please Specify) _____

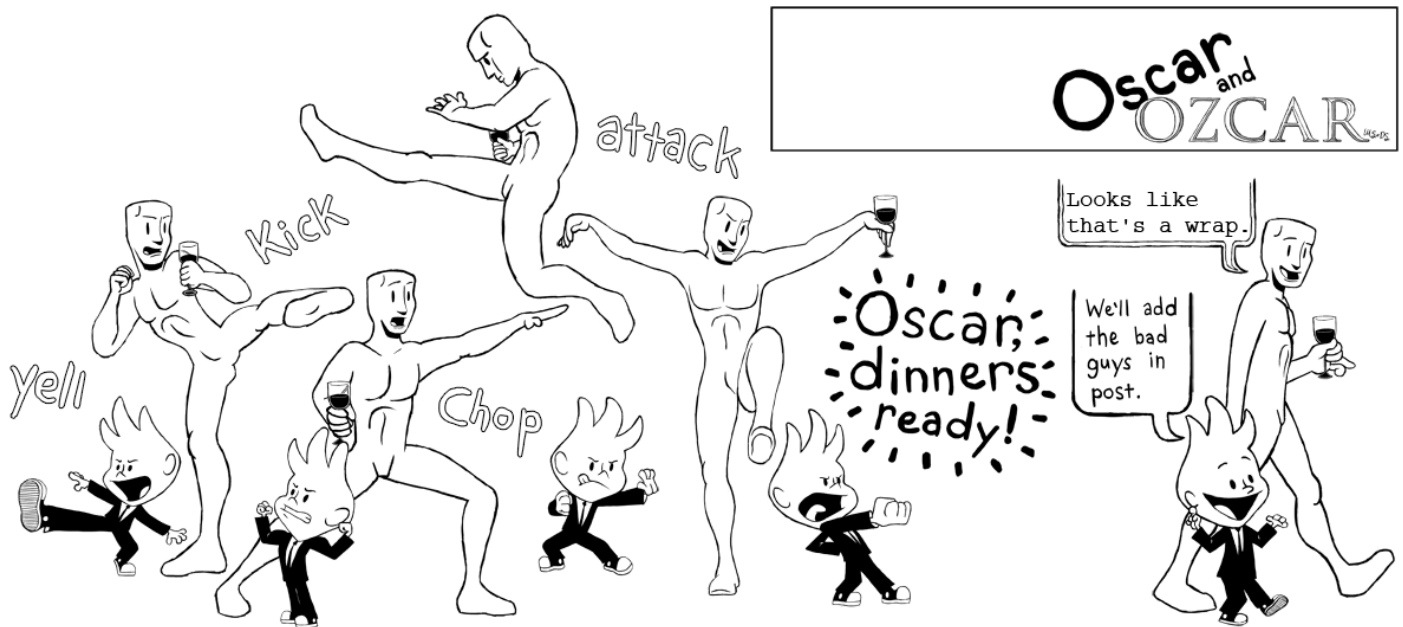
Project Name _____

Please print, remove and return to Pam Eastman

The Daily Sudoku

1	6	4						2
2			4		3	9	1	
		5		8		4		7
	9				6	5		
5			1		2			8
		8	9				3	
8		9		4		2		
	7	3	5		9			1
4						6	7	9

The Smart Comic



The Smart Post

We're on the Web!
www.smartpostsound.com



August 2011

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1	2	3	4	5	6
7 Happy Bday Rod O'Brien!	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

September 2011

Sun	Mon	Tue	Wed	Thu	Fri	Sat
				1	2	3
4	5 Labor day!	6	7	8	9	10 Happy Bday Joy Ealy!
11	12	13	14	15	16	17
18	19	20 Happy Bday Steve K!	21	22	23	24
25	26	27	28	29	30	