

food, and the interconnectedness of money, diet, and health.

JENNIFER JUNIPER**Duration: 00:00:07**

Album: DONOVAN'S GREATEST HITS
Label: EPIC, PE 26439
Persons/Roles: DONOVAN LEITCH - COMPOSER
DONOVAN - VOCALS

SC: MOVIE ANIMAL SOUNDS**Duration: 00:02:47**

We're all inspired, to some extent, by marmots. Not a great extent, obviously. But anyone who has ever seen a marmot, or heard the word "marmot", has been affected. And even if you're never seen one, or heard the word "marmot" before now, you've still been affected -- provided you saw the movie "Psycho". Because the man who wrote the music for that movie, the legendary Bernard Herrmann, was inspired by marmots.

If you've seen Alfred Hitchcock's movie about what can go wrong when you don't force your children to move out and get their own apartments, then you're familiar with the shower scene. And you're familiar with the terrifying Bernard Herrmann score -- which sounds, in brief part, like this. Now, compare that sound to this bone-chilling cry of horror. That was the alarm call of the yellow-bellied marmot. Now, let's hear the Bernard Herrmann score, combined with the marmot call, using the most expensive sound-editing software Canadian public radio can afford. Now you understand what Professor Daniel Blumstein is talking about, when he says that composers of movie scores are exploiting our deep-seated mammalian fears. He claims that those composers -- consciously or unconsciously -- mimic what are called "non-linear" sounds to heighten our fear, or sadness, or whatever.

Those marmot sounds, for example, are "non-linear". By which Professor Blumstein means that the sound is loud and distorted, and conveys animal panic. Like if you scream -- or if a marmot cries "Wolf!"

Our brains react strongly to non-linear sounds, because of their intensity. So Professor Blumstein and his colleagues listened to the scores of more than a hundred popular movies. They were specifically listening for occasions when the composer, or the sound designer, included these nervous- or sad-making sounds in pivotal emotional scenes. And they concluded that -- quote -- "film makers manipulate sounds to create non-linear analogues in order to manipulate our emotional responses."

So the next time you're terrified to see and hear some alien attacks a scantily-clad woman onscreen, just take a deep breath and remind yourself: it's a false alarm. Speaking of which, here's Sloan.

FALSE ALARM**Duration: 00:01:35**

Album: ACTION PACT/SLOAN
Label: VIK, 82876-52921-2
Persons/Roles: JAY FERGUSON - COMPOSER
CHRIS MURPHY - COMPOSER
PATRICK PENTLAND - COMPOSER
ANDREW SCOTT - COMPOSER
TOM ROTHROCK - PRODUCER
SLOAN - POP GROUP
