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# COVERING ALL ANGLES

Audio engineer **Marcin Matlak** uses the world's first portable recording studio on his latest project

**F**or the past 15 years, I have been creating, recording, mixing, and mastering music and sound for films, TV shows and series, and commercials. Collaborating in this work with broadcasters and film directors is more than a job to me; it's my greatest passion.

I enjoy catching up on the latest news from the sound engineering industry, and it was just by accident that I came across an article devoted to a device described as a 360-degree microphone, created by the young startup company from Poznan.

The idea of the engineers from Zylia truly got my attention especially because I saw it just as I was beginning my work with Agnieszka Holland on her latest film, *Gareth Jones*, which is about the great famine in Ukraine. I was really eager to find some innovative solutions for sound recording on that project, so I contacted the guys from Poznan to ask them if I could borrow the ZYLIA ZM-1 for testing. Back then, I had no idea of the ZYLIA ZM-1's potential, but something told me that I should give it a try.

The ZYLIA ZM-1 intrigued me both as a device that can register sound from 19 microphones and as a device that offers easy editing of the recorded sound, especially with the use of ZYLIA Studio PRO software. Now having tested both the mic and software on the set of *Gareth Jones*, I have to admit that I am impressed. As audio engineer responsible for the sound on the set, I worked with two boom operators — Lenny Lenart and Krzysiek Klimko, who were invaluable — to capture audio in harsh conditions. The weather was our biggest challenge. Low temperatures in Eastern



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Ukraine made our work much more difficult. To record sound with the ZYLIA ZM-1, we connected it to my MacBook Pro computer, which at the same time was my main device for all the backups. Given the conditions, I was anxious that the computer might stop working, but neither the ZYLIA ZM-1 nor my beloved MacBook Pro let us down.

We took some extra time working with the ZYLIA ZM-1 because we really wanted to record the very best sound effects we could. If you care about quality, you know that haste is your worst enemy. Our work was not any faster or smoother with the new mic, but it definitely was better than ever. What I like the most about the ZYLIA ZM-1 is the effect of space it captures. The spatial sound recorded with the microphone is easy to modify, and it really allows sound designers to show off their talents. When the crew put on headphones to listen to the sound of an old train or a truck recorded on set with the ZYLIA ZM-1, they often were amazed with the depth of the effects.

Shooting for *Gareth Jones* has finished, but we're still working with the ZYLIA ZM-1. We've shared our observations with the ZYLIA ZM-1's creators, with our primary suggestion being to make the device independent of the computer itself. We're now collaborating with Zylia to enhance the microphone's usefulness on film sets, both indoors and outdoors, where very often it is challenging to use a computer or to find a proper power supply. With its impressive capabilities and continuing evolution, the ZYLIA ZM-1 undoubtedly will become indispensable on film sets all around the world. It is a great device that provides audio engineers with countless possibilities. ■