



Chapter 5: Film Sound

Have you ever noticed the way we talk about movies? It usually sounds something like this:

“Hey, have you seen the new *Avengers* movie?”

“Let’s just stay home and watch a movie tonight.”

“The midnight viewing of *Rocky Horror Picture Show* was a trip.”

Look at the words we use – see, watch, view. We tend to think of films as *visual* artifacts, things that we perceive through our eyes. But of course, we also *listen* to films – and we always have. Even “silent movies” were never really silent, in that live music was performed in the theatre prior to the advent of reliable, quality sound recording.

There are theories as to why we think of movies as a visual rather than auditory art form. One school of thought says that it could be because as humans, we’re biased toward our eyes as the dominant means through which we consciously perceive the world around us. This theory rings true when you think about how many words we have for what things look like – all the color-words, for example – and how comparatively few we have for what things sound like. Can you think of more than 10 words that refer specifically to qualities of sound that aren’t also – or primarily – descriptors for what things look or feel like? It’s not so easy.

Another school of thought says that it’s not about our innate human preferences but rather about the limitations of the art form itself. It’s possible that we think of film *watching* rather than *listening* because sound in film is harder to pin down for observation. Think about it: much of the content in Chapter 2 (Mise-en-Scène) and Chapter 3 (Cinematography) is aided by the presentation of still photos because, to a certain extent, we can stop a film in its tracks in order to examine its visual content. But sound takes place in time; it cannot be freeze-framed for analysis the way visual images can.

Anyway, whatever the reason, sound is often ignored in the popular appreciation of film. This chapter seeks to remedy that problem by informing you about all of the glorious elements and effects of sound in film. Before we dive into the specifics, a brief apology: some of the video links in this chapter go to clips that begin with 10- or 15-second advertisements. If I had been able to find the same clips without the ads, I would have linked to them, but . . . internet. What can I say?

Moving right along: there are four essential considerations in studying film sound :

- Types of Sound
- Qualities of Sound
- Sound as Formal Cue
- Sound and Editing

Types of Sound

There are three types, or categories, of sound in film: speech (a.k.a. dialogue), music, and noise (a.k.a. sound effects).

The element of sound that we pay the most attention to on a conscious level is **speech**, also known as *dialogue*. Quite simply, speech is the spoken words uttered by figures in the film. Although film is a multi-sensory art form, and we certainly pay a lot of attention to what we *see* on the screen, we get our primary sense of a film's meaning (both plot and theme) through the dialogue we hear from characters. There are many, many examples of speech in film that you can observe – you can essentially pick almost any narrative film you want and observe almost any scene in that film to



see what I mean – but for an example of pretty pure speech, take a look at this linked clip from Stanley Kramer's *Inherit the Wind*. Note that we hear nothing but speech for 45 seconds before any other sound appears, and even after we get the sound effects, the scene still relies very heavily on speech, to the extent that it uses no music at all – not even any underscoring for the big emotional build at the end of the scene.

Music appears in film almost as much as speech, but we don't pay nearly as much attention to it. Why? Because so often, music in films is nondiegetic – that is, it's there for the viewer to experience but it's not a part of the world of the characters. Therefore, it affects us on an unconscious level, encouraging us to have a variety of emotional responses without rising to the level of actual diegetic content. Music that does call attention to itself is prevalent in montage sequences (feel free to review the montages from *Ghostbusters* and *Up* in Chapter 4 to see what I mean) as well as over credits, both opening and closing, in most films. But we pay attention to the music at those moments precisely because we're hearing it at a time when there is nothing particularly coherent happening in the film's visual diegesis.

The vast majority of music in films takes the form of **underscoring**, which is typically unobtrusive and used to set the mood, subtly encouraging the desired interpretation of the scene. Sometimes, though, underscoring will take on significant focus in a scene of great emotional impact – when this happens, it typically starts rather quietly over dialogue and then builds as the scene’s emotional impact increases, finally replacing speech and carrying the weight of the scene’s meaning on its own, as seen in this sequence (right) in Anthony Minghella’s *The English Patient*.



Noise (also known as *sound effects*) in film is typically practical, meaning that it is placed in-scene to create **sound fidelity** – simply stated, sound fidelity means that what we see is what we hear (at least as far as we can tell). Realistically, though, sound effects create the *illusion* that we’re hearing what we’re seeing (more on this in the section on Foley, below). As with speech, most scenes in most narrative films contain noise – for examples, take a look again at the scene from *Inherit the Wind*, which includes the crack of the gavel and the small sounds of people shuffling around and fanning themselves – or take another look at the scene from *When Harry Met Sally* (linked in Chapter 4), in which we can hear all sorts of background noises you would expect in a



diner. But sound effects can also be used to prepare the viewer for what is to come by leading us into a scene – or even into an entire film, as the clip from *The English Patient*’s opening credits (left) demonstrates. Note how the opening noises create a sense of location before the music begins.

Much of the time, **all three types of sound are used together** to create layers in the auditory landscape as rich as those in the visual landscape. The clip below links to three brief scenes from Chris Columbus' *Harry Potter and the Sorcerer's Stone*.¹ Note that in the first scene, we begin with music to set the mood; within 8 seconds, we're into the scene and the speech begins, followed almost immediately by noise (the sound effect of the camera). Note that the music continues throughout the entire scene under the dialogue, with occasional sound effects as well. The second scene relies heavily on sound effects to increase our sense of Aunt What's-Her-Name's² panicky fear at the notes in the eggs – in fact, this scene includes only noise and music, if we choose to characterize her scream as akin to the squawking of the birds.³ The third scene is dominated, aurally, by speech – the dialogue between Harry and Hagrid – with the noise of the train consistently playing beneath their talking. Note that there is no music in this scene. Why do you think that might be?



Qualities of Sound

Sound has four clearly identified qualities that can be described and analyzed in terms of their effect on our understanding and interpretation of the scene: volume, pitch, timbre, and rhythm. Although these terms are all musical in nature, note that they are as relevant to speech and noise as they are to music, as demonstrated in the clip from *Chinatown* that appears on the page 5.

The **volume** of a sound is, quite simply, how loud or quiet a sound is to the perceiver. Volume is used for a variety of purposes, including as a depth cue (the closer something is, the louder it is) and a character trait (louder characters are either dominant or in a more extreme emotional state than quieter characters, as a general rule). Note in the clip from *Chinatown* that the scene overall starts quietly with the muted sound of footsteps, dialogue spoken in soft voices, and barely perceptible crickets chirping. The addition of the sound of an airplane flying overhead marks the

¹ And I double-dog dare you not to go “Aww!” at the sight of 11-year-old Daniel Radcliffe as Harry.

² Yes, I know it's Aunt Petunia, but who cares?

³ And actually, it's sometimes rather difficult to categorize a particular sound with certainty. When Sam sings “As Time Goes By,” is that speech or music? When Luke whimpers after the bosses break him, is that noise or speech? And when Scott Stapp sings, is that music or noise? (Ha. Just kidding. But not really.)

beginning of a move toward more sound, with the speech gradually picking up volume as the camera moves in on Jake and Noah – this increase in the volume of the dialogue serves both as a depth cue (we get closer, they get louder) and as an indicator that emotional levels are rising.



A sound's **pitch** is the “lowness” or “highness” of its frequency, just as in music: a piccolo is a high-pitched instrument, while a tuba is a low-pitched instrument. In the clip from *Chinatown*, there are several examples of different pitches (the high pitch of the crickets compared to the lower pitch of the airplane, for example). But the best example of a significant difference in pitch might be Noah's deep voice compared to Jake's higher pitch. What might this difference communicate about the two characters and their relative power positions in the story?

Timbre is the word used to refer to the synaesthetic quality of a sound (its “color,” its “feel”). In other words, when we are tempted to talk about a sound using words that typically describe the other senses (notably visual and tactile), we are noticing the sound's timbre: Noah's rough, gravelly voice compared to Jake's thin, reedy voice, for example, or the lonely/wispy feel of the crickets' song.

Finally, when we talk about **rhythm** and sound, we are referring to the beat, tempo and/or accents created through sound (as opposed to, or in addition to, the rhythms created visually through film editing). In the *Chinatown* clip, note that the dialogue gets somewhat faster as the tension increases, and that music enters the sound space only at the end of the clip. The style and tempo of the music itself serves to enhance the tension that is now both auditory (we hear it in the content of speech) and visual (we discover that Claude has a gun).

Creating Qualities of Sound

Sound recordists and sound editors can create sound qualities through techniques such as dry recording, combining (or layering) sound, futzing sound, and creating Foley effects.

Dry Recording is the term used to refer to sound captured in a studio soundbooth, where no ambient noise is allowed onto the recording. In the final shot of *Casablanca* (linked right), as Rick and Louie are walking away from the camera, we hear Rick say “Louie, I think this is the beginning of a beautiful friendship.” In most such shots – shots in which we hear clear dialogue from characters who are a fair distance away from the camera in a long shot that clearly has no microphone in view – we can assume that any dialogue has been captured via dry recording and edited in. In the case of this particular shot, we know it for sure because the filmmakers are on record as having added that line after shooting was completed.



But dry recordings almost never exist in film in their original, pristine state. This is because they lack verisimilitude – we don’t live in a world in which only one sound can be heard at a time. Think about it: even when you’re sitting in an exam, for example, and you think of the room as “silent,” you can still hear lots of different sounds – pens on paper, classmates sniffing, the hum of a computer or the heating/air conditioning . . . Filmmakers know this, and so they typically use their dry recordings in a way that involves **combining or layering** the sound. The sound recordists and sound editors will blend multiple tracks of sound recordings to achieve verisimilitude (in the case of the diner noises in *When Harry Met Sally*, for example) and/or emotional impact. In the clip from *Casablanca*, above, it’s obvious that the music was layered over the dry recording of the dialogue for emotional impact (and to let us know the movie is over). But beyond this – if you listen carefully, you can also hear the noise of Rick’s and Louie’s footsteps in the water on the tarmac. This layering of sound effects along with speech and music creates verisimilitude of sound.



Futzing is the term sound editors use to describe the process of manipulating a recording to create a fuzzy or tinny sound. In this scene (left) from the end of Jonathan Demme’s *The Silence of the Lambs*, notice how the voices of both Clarice (Jodie Foster) and Hannibal Lecter (Anthony Hopkins) are

futzed when they are heard through the telephone from the other character's perspective but are heard clearly when the visual image is in the location of the speaker.

And finally, **Foley** is the term used for the art of creating sounds using available tools. It gets its name from Jack Donovan Foley, a sound editor in the 1950s who worked for Universal Studios and created a whole bunch of cool sound effects using objects unrelated to what they're supposed to sound like. We could argue that "Foley" started even before Jack Foley began his career, with stagehands in live theatre shaking big sheets of aluminum to mimic the sound of thunder from offstage. One of the most common uses of Foley is the sound of footsteps, which are almost never captured clearly or effectively during shooting. The Foley artist will either walk or hand-walk shoes in the studio on surfaces such as gravel or wood within the studio's "Foley pit" while watching footage of the shot in order to match sound and image. Less obvious cases in which Foley is often necessary include editing in the sound of a character's clothing as he or she moves in the shot – accomplished by rubbing pieces of cloth together while watching the footage. And – not to destroy your willing suspension of disbelief – most of the sounds you hear during a good old fistfight in a movie are actually created by Foley artists hitting rolled-up newspapers with a stick, or hitting a side of beef with a baseball bat, or jumping into wet mud, or simply catching a fast-thrown baseball in a seasoned mitt.

Think about all of the hardworking Foley artists whose talents went into creating verisimilitude in this clip from Paul Greengrass' *The Bourne Supremacy* (and remember: the actors and stunt performers do **not** actually hit each other or bite each other or kick each other while filming).



Sound as Formal Cue

Sound engages a distinct sense mode for the viewer by linking the visual with the aural. These links create cues by way of directed attention, cueing of formal expectations, altered interpretations of visual images, and the value of silence.



In terms of sound, **directed attention** dictates that if we hear it, we'll look for it. In the following clip from Jane Campion's *The Piano* (left), note how the introduction of piano underscoring at the 1:15 mark directs our attention in the

shot that begins at 1:20 – an extreme long shot in which we have many choices regarding what to focus our attention on: the sand, the sea, the rocks in the distance, the sky, the small girl moving from left to center, the woman moving from center to right, and the piano in the lower right corner. Even though our eye is generally drawn by movement, in this particular instance we are more likely drawn to the unmoving piano because the music has cued us to understand that it will be important in the upcoming scene – and as it turns out, the piano is absolutely crucial to that scene, as we come to understand when the scene shifts from the extreme long shot to closer shots of the piano itself as well as shots of Ada (Holly Hunter) playing the piano, of Flora (Anna Paquin) dancing to the piano's music, and of George (Harvey Keitel) circling the piano, walking the beach, listening to the music.

Some of the ways in which sound can **cue our formal expectations** we understand instinctively if we have watched more than a few films: A sudden sound can cue our surprise, an insistent sound (typically music) can enhance our suspense, and a sound can even pique our curiosity – for example, when a figure reacts to a particular sound with a response we don't expect, it makes us wonder what has happened in the past to cause this response (for example, why does Rick react so negatively when he hears Sam playing "As Time Goes By" in *Casablanca*?). But sound can also create more specific formal expectations, as in the clip at right from Richard Curtis' *Love Actually*, in which the action begins with the exhausted British Prime Minister (Hugh Grant) taking



off his jacket, defeated. Almost immediately, we hear the upbeat sounds of The Pointer Sisters' "Jump," which cues us to expect him to shake off his foul mood, which he does almost reluctantly at first, as if his hips are disobeying his mind. Soon he is dancing around the mansion in charming, giddy fashion like a kid. Note also the visual/auditory link in editing at the 1:02 mark when his realization that he is being watched coincides with the sudden stop of the music and we share in his silent embarrassment.



Most of the time in film, sound editors make the effort to match image and sound in a way that is complementary: that is, they create a sound that matches the image in a fairly predictable way. However, sound is sometimes used to **alter our interpretation of a visual image** – for example, sound can make us laugh at something sad or cry at something funny. This is typically done in order to create or enhance a feeling of

irony – in other words, to enrich our understanding of the film's thematic meaning. The clip at left, from Bob Fosse's *All That Jazz*, combines the light, lively sound of Vivaldi's Four Seasons with a montage of Joe Gideon (Roy Scheider) indulging in his intensely unhealthy morning routine. What is the effect of this juxtaposition of sound and image on our interpretation of Gideon as a character?

Finally, we can be cued by an absence of sound just as we can by sound itself. **The value of silence** is not emphasized terribly often in film – and as a result, it's rare and shocking when it happens. The scene from *All That Jazz* linked at right isn't truly silent; it includes various sound effects (breathing, matches lighting, fingernails tapping, a pencil breaking). But note how the standard sounds (speech in particular, but also music) have been removed from the film's soundtrack so that we are forced to sit in Joe Gideon's silence, hearing only the sounds he is making while all around him the life of the theatre goes on. What is the effect of this technique on our understanding of Gideon's state of mind?



Sound and Editing

Sound is technically and stylistically related to editing, in that both involve the **juxtaposition of content** (visual or aural) in order to create a coherent whole.

Sound may be even more powerful than editing in creating that coherence, though – sound can function both diegetically and nondiegetically, and can “appear” both onscreen and offscreen. As such, sound works to ensure coherence on both conscious and unconscious levels by interacting effectively with continuity editing, story vs. plot (diegetic vs. nondiegetic sound) and visual space.

Sound and Continuity

There are three essential techniques of sound editing that filmmakers use in conjunction with film editing in order to achieve *continuity*. The first of these, the **dialogue overlap**, is used most often in the standard continuity shot/reverse-shot pattern (see Chapter 4 for a review of this editing technique). The dialogue overlap (a.k.a. the L-edit⁴) involves something like this: Characters A and B are having a conversation which is captured in a shot/reverse sequence from either end of the Axis of Action. At some point in the conversation, we’re looking at Character A when Character B begins speaking or vice versa. The dialogue overlap is used for two very good reasons: first, it creates a series of smooth transitions between shots in the scene (too much shifting of both sound and image at the same time will make the scene feel choppy); and second, it gives the viewer a good opportunity to see how one character reacts to the other’s statements – and often, it’s more interesting to observe the listener than the speaker. A really sharp, clear example of how dialogue overlap works appears in the scene from *When Harry Met Sally* that we looked at in Chapter 4, so you could go back there and watch it if you felt like it.⁵ But the dialogue overlap is used in many different kinds of scenes in narrative films, not just in traditional shot/reverse-shot sequences. Take a look at how the technique is employed in this scene from John Hughes’ *The Breakfast Club* to link together a variety of different shots from establishing to shot/reverse to eyeline match, using a variety of different camera distances (long, medium-close, close-up, etc.) as well as heights and angles



⁴ It’s called the L-edit because that’s what it looks like on your computer screen when you’re in your editing program – the video track stretches out below the audio track so that the edits make something that looks roughly like the letter L . . . guess you had to be there.

⁵ Or, actually, you could just watch it again by clicking [here](#). You’re welcome.

to introduce a number of characters and link them together smoothly. Pay particular attention to what you're seeing vs. what you're hearing: are there times when the juxtaposition of visual and auditory content is created for dramatic or thematic effect?⁶

A second strategy employed in continuity sound editing is the **sound bridge**. In terms of technique, it's very similar to the dialogue overlap, in that it involves switching from one sound to another either before or after the shot changes. In other words, like the dialogue overlap, the sound bridge is characterized by the sound from B beginning when we're still watching A, or the sound from A carrying over into B. But whereas in the dialogue overlap, A and B represent shots within a scene, in the sound bridge, A and B are bigger: they are entire scenes. Thus, while the dialogue overlap provides continuity within a scene by creating a fluid transition from one *shot* to another, the sound bridge provides continuity within the film as a whole by creating a fluid transition from one *scene* to another. This technique is more common than you might think – but it's also a technique that is fairly rarely noticed, ironically because it accomplishes its objectives so well: the smoother the transition between scenes, the less we notice that we have in fact shifted from one scene to another. And if we don't notice that we've changed scenes, then we probably don't notice *how* we've changed scenes.

The ending sequence from Gus Van Sant's *Good Will Hunting* uses a sound bridge to demonstrate how sound – in this case, music – can be used to link together three different scenes of three different people in three different places in a way that hardly calls any attention to itself at all. The music from the first scene in the clip – Chuckie (Ben Affleck) realizing that Will (Matt Damon) has left – shifts into a different song before the scene is over. The new song plays for just a moment over the Chuckie scene and then the scene shifts to Sean (Robin Williams) reading his note from Will. As that scene ends with the door closing, the music shifts yet again, playing for just a second or two before the final scene of Will's car driving away.



⁶ Hint: Yes.

A final technique used to enhance continuity is the **sound over**. This technique is in play whenever the sound we hear – whether it’s speech, music, or noise – does not come from the observable world of the diegesis. That is, a sound over is a use of sound in a scene that is laid over the image to complement or enhance the image but not to be interpreted as coming from within the frame – or indeed, as coming from within the scene. This should not be confused with offscreen diegetic sound – sound that does come from the world of the scene but whose source is not viewable in the frame – which we’ll discuss in the next section of this chapter. In a sound over, the sound is not simply coming from off-screen; it’s coming either from somewhere completely out of the diegesis (the most common nondiegetic sound-overs are musical) or from somewhere within the diegesis where actual sound doesn’t occur (the most common of this sort of sound over is known as a voice over, in which we hear a character’s thoughts being spoken aloud, or we hear the character speaking directly to us in order to explain the scene that we’re watching. The clip below, from the opening scene of Sam Mendes’ *American Beauty*, makes use of both nondiegetic sound over (the music, which exists only for us) and diegetic sound over (the narration of Lester, played by Kevin Spacey, whose words exist both for us and for him).



Sound and Diegesis

Before we finish our discussion of sound in film, a few points about the function of sound in a movie’s diegesis. First, a reminder: sound can be both diegetic and nondiegetic – more so than visual images which, with the exception of opening and closing credits, are very rarely nondiegetic. When sound is **nondiegetic**, it exists in plot but not story – meaning that we hear it but the characters don’t. A large proportion of the music that we hear in films is nondiegetic in the form of sound overs (refer back to the examples above). When sound is **diegetic**, it exists in both plot and story – in both our world and the world of the film’s characters. In other words, the characters hear it and so do we – which is the case with almost all speech and noise, and a fair amount of music, in film.

But there are distinctions, even within diegetic sound, about how that sound functions within the diegesis. These distinctions have to do with how sound relates to the visual space of the shot.

One distinction is that diegetic sound can be external or internal. Most sound is **external diegetic sound**, meaning that it exists in the world *outside* the minds of the characters – so, nearly all of the speech and noise that we hear in film is external diegetic sound because it reflects characters talking out loud to each other or things in the shot – things like cars, telephones, etc. – making noise in the real world of the film. Music is external diegetic sound in scenes where music is being

heard in the real world of the film – for example, the several times in *Casablanca* when Sam is playing the piano, whether he’s simply playing or playing and singing, we are hearing external diegetic music. The same is true in the scene with the dueling national anthems. In the clip at right, note that all of the sound – speech, noise, music – is external diegetic sound until the very end of the clip when we hear just a moment of nondiegetic music.



On the other hand, **internal diegetic sound** is sound that exists for both audience and characters (thus making it diegetic) but it exists within the mind (memory, fantasy, etc.) of a character. In other words, internal diegetic sound is one technique employed in order to communicate *mental*



subjectivity to the audience.⁷ An example of internal diegetic sound might be at the end of *The Usual Suspects*, when Detective Kujan (Joe Mantegna) remembers all of the things Verbal Kint (Kevin Spacey) has said to him, thus solving the mystery of Keyser Soze just *this much* too late (left).

One final consideration: **sound perspective** is the principle by which the audience understands the spatial and temporal relationships between the image we’re seeing and the sound we’re hearing. While nondiegetic sound has no such relationship because it doesn’t exist within the world of the characters – and therefore it doesn’t exist within the shot – diegetic sound always has a relationship with the space visible in the *Mise-en-Scène*, either in the current moment or at some other point in the temporal duration of the film. The two most significant concepts in sound perspective are the distinctions between onscreen and offscreen diegetic sound and between simultaneous and nonsimultaneous diegetic sound.

When diegetic sound is onscreen, it simply means that we can see the source of the sound within the scene. Note that sound doesn’t have to have a viewable source in every shot of the scene but rather within the scene as a whole – so dialogue overlaps, for example, are onscreen diegetic sound even when we are briefly watching Character A while Character B talks. The same is true for

⁷ Remember this? If not, you might want to go back to Chapter 1 and refresh your memory.

sound bridges – if we are watching the end of Scene A and a character from Scene B starts talking before the shot shifts to Scene B, the sound is still considered onscreen diegetic because the source of the sound appears onscreen as soon as the shot begins. Some examples of **onscreen diegetic** sound from this chapter include the punches/slaps/kicks/etc. in the *Bourne Supremacy* clip on page 7, Ilsa and Sam in the *Casablanca* clip on page 13, Chuckie and Sean speaking in the *Good Will Hunting* clip on page 11, and everyone who speaks in the clip from *The Breakfast Club* on page 10.

When diegetic sound is offscreen, we understand that it's diegetic (that is, it's a real sound from the real world of the characters, and both we and the characters can hear it) but we cannot see the source of the sound from within the scene's visual space. Often, **offscreen diegetic** sound comprises ambient noise – such as the crickets and airplane noises in the clip from *Chinatown* on page 5. Sometimes, though, the offscreen diegetic sound is noise, music, or even speech that is central to the viewer's understanding of the story. In these instances, the filmmakers have a reason for wanting the sound to be heard and understood while not actually showing the source of the sound. A fairly significant example of this type of offscreen diegetic sound can be observed in the opening sequence (right) of *The Usual Suspects*, in which we hear Keyser Soze talking to Keaton – and we even see Keyser's body. But we never see his face, for reasons which become very clear at the end of the film.



And finally, the distinction between simultaneous and nonsimultaneous sound is exactly what it appears to be – if the sound is occurring at the same time as the visual image in the film's diegesis, then it is simultaneous. Almost all diegetic sound is simultaneous. Most of the examples of diegetic sound in this chapter are of **simultaneous diegetic sound** because in almost every case, the sound we are hearing is coming from the same moment as the shot we are watching. But in some scenes – particularly scenes that represent mental subjectivity in the form of a character's memories – we are watching one moment in the film's temporal duration while hearing a moment from elsewhere in the film's temporal duration. When this happens, we are experiencing nonsimultaneous diegetic sound. A nice, clear example of **nonsimultaneous diegetic sound** appears in the clip from the ending of *The Usual Suspects* on page 13.

Now you know what you need to know about sound in film – as well as editing, cinematography, mise-en-scène, and narration. Feel free to take your newfound wisdom with you whenever you kick back to enjoy a movie, secure in the knowledge that you understand all sorts of things that those obnoxious kids sending texts in row 3 will never understand. As always, you're welcome.