

# JIM MACMORRAN

## OBJECTIVE

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Sound Designer/Audio Engineer/Composer/Mixer

## EXPERIENCE

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1988–Present **Avatar Studios (Formerly Innervision)** St. Louis, MO  
*Senior Audio Engineer/Sound Designer/Mixer*

- Increased audio department sales from \$100,000 to \$450,000
- Expanded audio production to include national agency work and feature films.
- Elevated audio reputation to highest in St. Louis.

1997–Present **Jim MacMorran Music/Wildwood Music** St. Louis/Los Angeles  
*Composer*

- Expanded original music composition to include feature films.
- Produced and arranged music for established songwriting team.
- Partnered with Brian J. Barrale to form new music composing team.

1986–1988 **Technisonic Studios** St. Louis, MO  
*Sound Engineer*

- Recorded and mixed rock and gospel music acts.
- Recorded, edited and mixed commercials for regional and national agencies.
- Successfully won new audio production work from competing studios.

## EDUCATION

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1980–1986 University of Missouri Columbia, MO  
• BA, Radio/TV/Film (Communications)

## INTERESTS

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Flying, snow skiing, mountain biking, value wine.

## AWARDS

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5 Regional EMMY awards for sound design and mixing. 4 music composing awards. 5 TELLY awards for sound design and mixing. 2 ADDY awards for Sound Design. (see the most recent [EMMY entry video](#))

# JIM MACMORRAN

## Technical Skills

27 years experience editing and mixing commercials, corporate video, short films, feature films, interactive and long format television programs. Sound design for commercials and corporate video and national conventions. Sound effects editing, automated mixing.

Equipment used: ProTools, Sony Vegas, AMS Audiofile, Emulator EIIIxp digital sampler for sound design with Opcode's Vision sequencing software, Sony Acid, Otari MTR-90 24 track, Yamaha 02R and Sony MXP 3036 automated mixing consoles, Ampex Ace 200 Editor for synchronization, and most professional video formats (D2, D3, Digital Betacam, One Inch, DoReMi digital disc recorder); digital phone patches.

Original music composition and post scoring for video, educational video, interactive titles, and web sites.

- Extensive knowledge of ProTools, Sony Vegas, Sony Acid, AMS Audiofile, SoundDesignerII, Studio Vision Pro, Bias Peak, Sound Forge, Cool Edit Pro, Sound Edit 16 and Tascam DA-38, DA-88, DA-98.
- Extensive knowledge of Emulator line of samplers. Created and maintained large library of custom sound effects on EIII and E64, and archived entire library on magneto-optical discs.
- Excellent client skills; able to explain the audio recording, editing, mixing and format conversion process to non-technical savvy clients.
- Extensive sound effects design and editing for television commercials, film and video projects. Ability to handle multiple concurrent projects with many levels of revisions; storage and retrieval of automix and hard disc data.
- Extensive knowledge of and experience in vocal and voice-over recording, including digital patch sessions for radio, television and film clients. Experience in choosing correct microphone and microphone pre-amp for specific recording session. Able to conduct recording sessions for both dialog and music.
- Supervision of surround-sound mix of programs for which I had done sound design and pre-mix. 5.1 Surround Sound mixing for commercials, corporate video, and trade show videos and presentations.
- Field recording of sync dialog for film and videotape, from small one-person talent shoots, to multi-camera, multiple talent live television shows for both videotape and satellite.
- Field recording of sound effects with portable DAT recorder and stereo microphone, then subsequent editing and archiving of the material for use in audio post production.
- Sound effects design and music editing and music composing for interactive media, including FLASH projects and Director-based interactive titles.
- Knowledge of keyboard synthesizers and samplers, and midi-based sequencing with timecode synchronization. Ability to compose and post-score music. Keyboards used: Korg Trinity, Korg Triton, Kurzweil K250, and Roland Sound Canvas.
- Knowledge of various audio formats and ability to convert from one to another with software-based audio editing and converting programs. Extensive experience in processing of audio files for inclusion in various online and interactive formats.

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- Database creation and management. Designed and maintained sound effects database for Innervation Studios and Avatar Studios. Designed and maintained tape storage and archiving database in Filemaker Pro. Implemented in-house network for sound effects library auditioning and retrieval.
- Experience with both Macintosh and PC based platforms, including making custom shortcuts with QuickKeys. Good knowledge of Microsoft Word, Excel, and HTML editing programs.

## Clients

**Rockline** and Live from the Lounge (Premier Radio Networks). Live music mixing for nationally syndicated radio program.

**Defiance**--Feature Film (Missouri Trail Productions). Dialog Editing. Music Post Production composing. Sound Design. Mixing.

**It's All About You**--Feature Film (Trailrunner Productions). Dialog Editing. Remixing. Sound Effects Design.

**Anheuser-Busch**/Busch Creative Services/Spark Agency--Budworld travelling beer school. Sound design and stereo mixing.

**DMB & B**—Budweiser, Michelob, SeaWorld, Anheuser-Busch Corporate.

Glennon and Company —**Missouri Department of Tourism**, Michelob Golden Draft, Six Flags, Monsanto/Roundup, Sweetarts/Spree Candy

**DDB Needham/Chicago**—Bud Light Spotlight television campaign.

**Busch Entertainment Corporation**— Shamu TV television program airing on Discovery Networks.

**NBC Sports**/New York—Digital Phone Patches with Bob Costas.

**Schupp Company**—Bud Light Spotlight television and radio campaigns—44 U.S. markets.

**Busch Creative Services**—St. Louis Cardinals, Busch Gardens and SeaWorld Radio (Anheuser-Busch Theme Parks), Volkswagen, Novell, Lotus, Ford.

**Bud Sports**—ESPN, long format television programs.

**J. Walter Thompson** —Ford Dealers Association film campaigns.

Young and Rubicam —Lincoln-Mercury.

Osborn & Barr—**Monsanto/Roundup**, Bullet Herbicide, John Deere, Merck Pharmaceuticals.

Hughes Group—**Six Flags**, Cable TV association, Charter Cable, TRANE.

Ross Advertising—**Lennox** Htg & Cooling, John Deere, Bud Light.

GSD&M—**Lennox Heating & Cooling**.

Simmons Durham & Assoc.—Payday Candy Bars, **Sears Portrait Studios**.

Paul Fey Creative/**World Wide Wadio** — Oprah Winfrey Show radio commercials, Michelob Golden Draft television.

**St. Louis Science Center**— Original music score for Laser show; Sound Design for Lasarium programs.

## Awards

ADDY Certificate of Excellence for St. Louis Rams TV campaign, 2008/2009.

St. Louis /Mid-America EMMY award for Sound Design for Girls and Boys Town National Hotline PSA.

TELLY award for "Daniel Boone's Final Frontier" 1996; original music, sound effects and mix.

TELLY award for "Red Light Green Light" produced by Phoenix Learning, 1999; original music score.

TELLY award for music and sfx design for "Innervation Fall Party" 1995.

TELLY award for sfx design and mix for SeaWorld of Florida's "Color of Life" attraction. 1995.

St. Louis Radio Association Marconi Radio award for Schnuck Markets "Fall Employment" 1994.

St. Louis /Mid-America EMMY award for sound 1993 — various commercials.

St. Louis /Mid-America EMMY nomination for sound 1992— Six Flags campaign.

St. Louis /Mid-America EMMY award for sound 1991—various commercials entered.

St. Louis /Mid-America EMMY award for sound 1990—Six Flags "Fright Nights II"— Glennon Advertising.

CINDY gold award for Busch Gardens Williamsburg "Alpengeist" Radio, 1997.

CINDY silver award for Water Country USA "Aquazoid" radio, 1998.

St. Louis Radio Association Marconi radio award for Mason Homes "Inside Outside"/William Thomas Agency (1990).

St. Louis /Mid-America EMMY nomination for sound 1989 for Anheuser-Busch "Blue Angels Video"— Busch Creative Services

St. Louis ADDY certificate of Excellence for 1991 United Way Campaign Video.