

**Title, Author, Publication Date:** *Post Sound Design: The Art and Craft of Audio Post Production for the Moving Image*, by John Avarese. Published in 2017.

**Who is this book written for? (Job description + Beginner / Intermediate / Professional?)**

This book is written for aspiring sound designers. So probably students or beginners who want to start doing sound design for movies.

What are five *interesting* and *useful* pieces of information you found in this book that you didn't already know? Summarize that information in a paragraph.

Item 1: *Dialogue editing: The painful first pass.*

In the dialogue editing chapter, John Avarese takes us through the first process he goes through when editing film dialogue. The first pass is done all in headphones, which is something I had not realized completely before. This is because the point of the first pass is to get a scope for the project. John also says not to play the dialogue with any music or sound effects during this first pass, since this will only cover up any potential problems you discover.

Item 2: *Room tone in a film*

John Avarese had several tips for adding room tone to a film. His first tip involved adding room tone when there were no handles on the dialogue file. He suggested copying room tone from a track that was recorded as close in time to the space you're trying to fill. That way the microphones will be in about the same spot and the room tone will be likeliest to match. His second tip was not to add other room tone, as this could muddle the dialogue. I had never heard this before, but it makes a lot of sense!

Item 3: *Working with talent*

John also had some tips for working with actors. One that stuck out to me was to wait until the actor has finished reading the line or scene before interrupting with comments, even if the actor makes a mistake. This is courteous and respectful of them. Another tip he had was never to give line readings to actors, as it would seem disrespectful to the trained talent reading the script.

Item 4: *Sound Design Layers*

In the sound design chapter, John had some tips for creating sounds. He said the actual sounds you're trying to emulate almost never sound exactly like we want them to when they are recorded. His advice was to break the sound into little pieces and construct it from there. I've had this experience when I'm constructing door sounds. I often use several door sounds, or clicks, squeaks and pops to make one complete door sound.

Item 5: *Sound design: Walla*

I found John's description of "Walla" fascinating. "Walla" is generic crowd sounds, which were often just groups of people repeating a couple of words like "Walla. Walla" or "Rhubarb, Rhubarb." He said that this works quite well for general ambience, but that there are certain projects which require specific walla sounds. These have to be recorded. His one word of warning was that sometimes there's a walla actor who tries to stand out of the crowd, which can wreck a recording session.