**FINAL CUT**

► *MIRROR'S EDGE* FOLEY

1. Now hands that do dishes can... well almost. This is a photo taken on day 2, which was just hands.This is the magic pipe. The magic beautiful tonal pipe. Perfect. But it just wasn't giving enough - we need more! Wet hands? Didn't work. Soapy hands? Didn't work. Hands that have been wrapped in sticky tape and then peeled off to leave a residue? Didn't work. Solution? Sugar water - a secret blend of, erm, sugar and water, that gave just the right amount of tackiness to UIf s hands to make the magic pipe sing to us. Ulf's poor hands were red raw at the end of the day, but the results were worth it.
2. For a couple of the specific surfaces (metal duct etc) the car body acted as an additional resonator adding more low end to the movement. Above the car you can see the gantry, which was one of the main reasons for using this studio. Mirrors Edge has a lot of scaffolding, gantry, and metal walkways, so this is one area we had to cover in great detail.
3. Sprinting on glass? Tricky. Wall-run on glass - even harder. The shoes Ulf is using here are from his personal collection and were selected after a shoe audition. I didn t think this glass setup would work, it just didn't look or feel right, but that's where working with a professional Foley artist really helps. They change their performance to make it work, and the resonance of the glass housing added a lot to the final sound. I'm sure the cleaners at SVT were a bit miffed that day after finding footprints on some many different sheets of glass around the studios.
4. Ulf in action - a heavy landing on metal walkway. The material used for heavy' was sometimes different than that used for light. Why? With the Tighter moves we wanted to hear the details and complexity of the material, whilst the heavier moves required a singular more distinct sound with a dominant tone and satisfying thud. Just EQlng in post wouldn t have delivered.
5. Chain link fence - new source material for dimbovers - not having to just rely on the same source material that you find in the general SFX libraries and hear in almost every game and film. It is a tricky to work with, and you can see here three of us man-handling the beast.

**Ice Cool Looks**

Discrete Class A Electronics Plus Tube Warmth'
All Ebony Series feature tube stages with variable drive in addition
to the discrete Class A circuitry putting you in total control of how
warm’ or how ‘cool’ you want the sound.

From £499 ex vat.

A3 **Discrete Class A and Tube Mono Channel Strip**

**Discrete Class A and
Tube 16:2 Summing Amp**

tlaudio.co.uk

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  |  | -jr |  |  |
| « \* ■ « »Lp ♦jy-T-! • . i | jyj | [ # -m « « 4 • | \* \* |
| $ » • | \* | ha\* | e • • | • |

