



# Diary of a Woman [2024]

Director: Simon Aeby

Runtime: 86 mins

Roles: Supervising Sound Editor, Re-recording Mixer (Effects)

Sound mix: 5.1

Initially, I joined this project as a sound designer to extend a pre-existing 60 minute version of this film to 90 minutes in length. However, after a thorough project review, it became clear that a lot of the sound had been lost in the almost 10-year-long editing process. This realisation meant that the project would take on a larger scope, requiring me to reconstruct all the missing sound. It presented an exciting challenge to find the right balance between a more raw and realistic sound design and a polished soundscape. Although originally unintentional, not having production sound later became an intentional artistic choice and signature of this film.

An example of a more realistic sound design can be seen in the scene at the school. In order to create this sense of realism, I did some field recording at a school and also asked the two female voice actors to enact the voices of children. When Alex enters the door of his mother's flat, I opened up the sound of the chandelier to the surrounds.

At the beginning of the project, I spent four weeks building the soundscape of the film before having a feedback session with the director. After another week of adapting the film according to his feedback, we had an intensive week where we worked on the sound design together. As the content of the voice over was vital to the sound designing process of the film, I first used an AI voice generator as a scratch voice to work with.

I was given a lot of responsibility for this project and became the supervising sound editor, organising the foley and ADR, and I also supervised the ADR and dubbing sessions in London. On this film, I worked with a dialogue editor, an assistant sound editor, and a re-recording mixer. As we mixed the film with Markus Moll at Bleat in London we worked in Dual Operator Mode and I worked as the second re-recording mixer, mixing effects and backgrounds adding a new workflow to my repertoire.

Link to website: <https://www.diaryofawoman.ch/>

This film will be shown at the presentation.

# Field Recording for “Diary of a Woman”



Field Recording for “Diary of a Woman” at a local school, the Knabenschiesen and the lake to add a more realistic layer to the polished sound design.

# Dubbing and Remote ADR



As the film was originally shot in 3 languages with Swiss actors, the director decided to get everyone apart from Florence (the girlfriend) dubbed by native English speakers.

The ADR session with Florence was held remotely from my studio in Zurich using Session Link Pro. Given that some of the production sound was completely lost, we had to improvise and try out alternative takes to fit the lip movement.

For the voice over and dubbing, we recorded Peter McDonald in Goldcrest London. It was a 5 hour recording session with ADR Mixer Mark Appleby and his assistant Jake, but it was still too short to do a full presence pass of the film. We had less than 10 minutes to do wild takes of breaths and other reactions, so we decided to record a complete presence pass of the film with the lead actor in Zurich.

For all other spoken parts of the film, we had a dubbing session with 5 actors at Sonica Studios in London.





# Mixing



We mixed this Film at Bleat in London with Markus Moll who I had met the year before when shadowing him for two days at Warner Bros. in London. He became one of my mentors and gave me ample, constructive feedback during the sound designing process. When London became an option for the mix, we decided to mix the film with him at Bleat.

We had 2 mixing desks. The mixing stage was set up in dual operator mode. Given his 20+ years of experience, Markus mixed the dialogue and music as lead mixer whilst I mixed the effects and backgrounds. Mixing at Bleat with Markus, I learnt a completely new workflow, we worked on two separate sessions and on 2 separate computers, going into a recorder (3rd computer). We could either use the picture together or work independent from one another, with only one of us using the picture. I really enjoyed the collaborative aspect of this work and how we could support each other whilst focusing on separate parts of the mix. This meant that we would often have fresh ears and be able to give a different perspective on each other's work. I learnt a lot during these 5 days premix and 5 days final mix and believe that the film benefited from this workflow.





