

TIFF PRESENTS

HIGHER[^]LEARNING

The Art of Foley Sound: Participant Biographies

Mary Jo Lang began working in sound production on *Friday the 13th, Part 5* (85). She was then hired as a runner at the Foley stage Taj Soundworks, before moving to Warner Bros. Studios in 1992. Lang has worked on over 200 films including the *Matrix* (99–03) series and the *Dark Knight* (05–12) films. She has won 3 Cinema Audio Society awards (for *Frozen* (13), *Big Hero 6* (14) and *Inside Out* (15)), and has been on the Executive Committee for the Academy of Motion Picture Arts and Science for the past 12 years.

Andy Malcolm is an Emmy Award–winning Foley sound artist and owner of Footsteps Post-Production Sound Inc., a 25 acre farm complete with two studios and a fully furnished house in Ontario, Canada. He has worked on films such as *Moonstruck* (87), *A History of Violence* (05), *Alice in Wonderland* (10), *The Tree of Life* (11), *The Big Short* (15), and *Hail, Caesar!* (16).

Alyson Dee Moore was born and raised in the San Fernando Valley in Los Angeles, California. At age 16, she got a job as an assistant to a Sound Effects Editor and was introduced to the Foley stage. She has worked on television shows like *Knot's Landing* (79–93), *Falcon's Crest* (81–90), *Beverly Hills 90210* (90–00), *Twin Peaks* (90–91), and *Melrose Place* (92–99), and also won an Emmy Award for her work on the miniseries *The Shining* (97). She shifted into the feature-film world when she began working at Warner Bros. Studios in 1999. She has worked on films that have won Academy Awards for Best Sound Editing, including *The Dark Knight* (08) and *Inception* (10).

Benjamin Wright is a lecturer in Cinema Studies at the University of Toronto. He received his Ph.D. from the Institute for Comparative Studies in Literature, Art and Culture at Carleton University in Ottawa and was previously the Provost Postdoctoral Fellow in the School of Cinematic Arts at the University of Southern California. His work on industry studies, film sound and music, and film technology has appeared in numerous journals and book collections, and he is currently completing a monograph that examines the production culture and professional practices of sound and music professionals in the American film industry.