

**Ain't Heard Nothin' Yet Corp. in association with
GoodMovies Entertainment and Busterfilms**

Present

MAKING WAVES

THE ART OF CINEMATIC SOUND

Directed by Midge Costin

94 min. | USA | 2019

Media Contact:

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PRODUCTION INFORMATION:

Featuring: George Lucas, Steven Spielberg, Barbra Streisand, David Lynch, Ryan Coogler, Robert Redford, Sofia Coppola, Ang Lee, Walter Murch, Ben Burtt, Gary Rydstrom, Lora Hirschberg, Cece Hall, Anna Behlmer + more

Directed by: Midge Costin

Written by: Bobette Buster

Produced by: Bobette Buster, Karen Johnson, Midge Costin

Executive Produced by: RoAnn Costin

Director of Photography: Sandra Chandler

Editor/Sound Mixer: David J. Turner

Supervising Editor: Thomas G. Miller

Supervising Sound Editors: Kimberly Patrick, Qianbaihui Yang

Rerecording Mixer: Tom Myers

Theatrical Release Date: Oct. 25, 2019

Genre: Documentary

Running Time: Approx. 94 Minutes

Not Rated

Production Company: Ain't Heard Nothin' Yet Corp. in association with GoodMovies Entertainment & Busterfilms

Distribution Company: Matson Films

Filming Locations: Berkley; Los Angeles; Marin County, Calif.; New York City; San Francisco

Tech Specs: Canon C300; (1.85:1 Aspect Ratio /5.1 Surround Sound)

Festivals/Awards: Making its world premiere at the 2019 Tribeca Film Festival, *Making Waves* was an Official Selection at the 2019 Festival de Cannes - Cannes Classics and was the Audience Award winner at the 2019 Indie Bo Film Festival, Columbia. Called "One of the top seven films to watch" by *Haaretz* at the Jerusalem Film Festival, *Making Waves* is also an Official Selection of the London, Munich, DMZ Docs South Korea, Taipei Golden Horse, Ghent, New Zealand, Deauville and Mill Valley film festivals, among others.

LOGLINES:

- *You Ain't Heard Nothing Yet ... Iconic Hollywood on the Impact of Sound in Cinema*
- *Sounding Off: The Hidden Power of Sound in Cinema*
- *Breaking the Silence: Iconic Hollywood on the Impact of Sound in Cinema*

ONE-LINE SYNOPSIS:

Making Waves: The Art of Cinematic Sound reveals the hidden power of sound in cinema through film clips and insight from visionary directors and their wildly creative sound designers.

FULL SYNOPSIS:

Few have “ears to hear” or comprehend the emotional storytelling impact sound plays in so-called visual media. **Francis Ford Coppola** and **George Lucas** have both declared “sound is 50% of the movie” with **Steven Spielberg** noting, “Our ears lead our eyes to where the story lives.”

Making Waves: The Art of Cinematic Sound reveals the hidden power of sound in cinema ... and our lives. Through film clips, interviews and archival footage—an enlightening and nostalgic look at many of Hollywood’s biggest box office hits—the film captures the history, impact and unique creative process of this overlooked art form and the artists behind it. Filled with insights from legendary directors—including **George Lucas**, **Steven Spielberg**, **Barbra Streisand**, **Robert Redford**, **David Lynch**, **Ang Lee**, **Sofia Coppola** and **Ryan Coogler**, among others—who share revealing stories about the award-winning work their sound collaborators help to create.

In ***Making Waves***, we witness the wild creativity of some of the industry’s most-respected key sound designers—including Oscar winners **Walter Murch** (*Apocalypse Now*), **Ben Burt** (*Star Wars*), **Gary Rydstrom** (*Saving Private Ryan*) and **Lora Hirschberg** (*Inception*); and Oscar-nominees **Cece Hall** (*Top Gun*), **Anna Behlmer** (*Braveheart*) and **Bobbi Banks** (*Selma*)—who, in pursuing their art and desire to push the medium, are the very people who will go down in the history of cinema as developing sound into the immersive storytelling force it is today.

Audiences will discover many unsung collaborators for the key creative artists they are, in a domain that has for too long been characterized as “technical.”

DIRECTOR'S NOTES

In the late 1980s, fresh out of graduate film school at the University of Southern California, I was getting some work in Hollywood in my chosen field of picture editing. Struggling to raise the money to finish my thesis documentary, *Almost Home*, I lowered myself to take a sound job for the money. Sound editing seemed like a soulless, technical field that appealed to engineering geeks. My interest was in *story*! It might not have happened on that very first project, but somewhere very early in the process, I found myself using sound to shape narrative, reveal character, elucidate ideas, and to express emotion.

A year or two later, while cutting sound on my first studio feature film (*Days of Thunder*) on the Paramount lot, I got a flood of calls from friends, agents, and even an independent film director, telling me that I had received a terrific review in *Variety* for *Almost Home* (that thesis film). Knowing that I was at a crossroads, I thought of how excited I was to be sound editing with this crew that had just won the Oscar for *Hunt for Red October*; how I was one of a just a handful of women who edited FX on big Hollywood movies; and what heady days these were for us sound editors who were designing and editing on this exciting new 5.1 surround format. I never looked back. It was the start of an exhilarating career that includes two Academy Award nominated films for Sound Editing (*Crimson Tide* and *Armageddon*), in which I cut FX and dialogue, and several Motion Picture Sound Editors (MPSE) Golden Reel nominations, and a win (*Crimson Tide*).

As I tell my students at the School of Cinematic Arts at USC, I am the ideal person to teach sound since I am a “born-again” sound person, having started out not comprehending sound, and, in fact, I was quite technophobic. But I discovered I have a passion for sound that is paralleled by the great filmmakers and sound designers who understand that sound is 50% of their motion picture. Now, I have a profound desire to teach people *how to listen*; how to appreciate their sense of hearing; how to awaken to their sonic environments – both the physical and emotional response; and how to use sound to tell a story, shape a character, set a mood/tone, highlight a plot point, reveal an emotion. The art of sound is what I focus on, and oh, yes, there are some technical things one must learn along the way.

In 2000, when I became a tenured professor and took over as Head of the Sound Department at USC, my colleagues in the industry were shocked that I could leave my career at the top of my game. I was a vital member of that sound crew that was regularly recognized by the Academy and MPSE for outstanding work. But I loved my teaching and wanted to pass on to the future writers, producers, directors, editors, cinematographers, and sound people the skills and passion for the art of sound and the awareness of the impact that sound has in our art and lives.

Nine years ago, Bobette Buster, a faculty colleague of mine at USC School of Cinematic Arts, approached me about making a documentary on sound in film. I had been recommended to her by seven-time Academy Award winning sound designer Gary Rydstrom, who Bobette had met while lecturing on sound and story at Pixar and who she asked to come on board as an advisor. It had been my dream to reach a wider audience and open people's awareness about *sound*, so when Bobette asked me to collaborate – later bringing on experienced producer Karen Johnson (*Kusama - Infinity*) as a partner – I knew this was a golden opportunity. I wanted to capture the creative process that is

involved on the part of directors, sound designers, and composers; to uncover their inspiration, as well as the collaborative process.

It was so thrilling to be able to work with the greatest and most creative filmmakers and sound designers of our time; to get them to share their own discoveries – their "ah ha" moments – from these passionate and playful, yet professional and artistic experiments. I hope that with this film the audience's ears and consciousness will be opened in a new way as they *experience* the concepts that are being discussed – that they will *feel* the connection between sound, our world, and our emotions.

– Midge Costin

FILMMAKER BIOS

MIDGE COSTIN – Director, Producer

Producer and director Midge Costin is the Kay Rose Chair in the Art of Sound Editing, endowed by George Lucas and Steven Spielberg at the University of Southern California School of Cinematic Arts. Her film credits span 25 years and include Oscar-nominated *Crimson Tide* and *Armageddon*, as well as John Waters' *Cry-Baby*, David Wolper's *Imagine*, Amy Heckerling's *Look Who's Talking Too*, Kenneth Branagh's *Dead Again*, and Michael Bay's *The Rock*. Midge worked her way up editing sound on action-adventure films at a time when very few women were cutting FX in Hollywood. As a passionate teacher and advocate for the creative use of sound in the cinematic arts, she has traveled internationally to lecture on sound design and her experiences as a sound editor in Hollywood. She is a past Board member of the MPSE, and is a long-standing member of the Editors Guild. Midge directed the documentary short, *Almost Home*, which had a PBS premiere in 1990. She received her B.A. from Smith College in Art History, and her Masters in Cinema Production from USC. *Making Waves: The Art of Cinematic Sound* is her documentary feature debut.

BOBETTE BUSTER – Writer, Producer

Bobette Buster is a Professor of the Practice of Digital Storytelling, Northeastern University (Boston), and the author of "DO STORY: How to Tell Your Story So The World Listens" (2013, Chronicle Books US), now in its 9th printing, and "DO LISTEN: Understand What's Really Being Said, Find A New Way Forwards" (2018, Chronicle Books US).^[SEP] Bobette's lectures on "Sound + Storytelling" and "Deconstructing Master Filmmakers" have been held at the Visiting Faculty of Pixar Studios, Disney Animation, Catholic University of Milan, La Fémis (Paris) as well as many film and business programs worldwide. In addition, Bobette leads workshops on "How to Tell Your Story So the World Listens" to corporations in-house, including Google (Dublin, London), the BBC, and Animation Ireland. Bobette holds a BS Speech from Northwestern University (Evanston) and an MFA from the University of Southern California's Peter Stark Producing Program. She worked as a creative story executive in Hollywood for Tony Scott, Ray Stark and Larry Gelbart, while also creating the first MFA course for Feature Film and Television Development at USC, where she was an Adj. Professor from 1992 - 2015.

KAREN JOHNSON – Producer

Karen Johnson produces fiction and non-fiction film, television, and web media. She is especially interested in subjects that feature compelling women characters and/or women writers and directors. Her credits include the feature documentaries *Kusama - Infinity* (directed and written by Heather Lenz, Sundance 2018; Magnolia Pictures) and *Double Dare* (directed by Amanda Micheli, Toronto 2004, winner five festival audience awards; PBS Independent Lens, NBC/Universal); the feature romantic comedy *Twice Upon A Yesterday* (directed by Maria Ripoll, Best Screenplay Montreal Film Festival; Trimark Pictures, Icon), *Wanda The Wonderful* (director/writer Carolyn Macartney, PBS), and the webseries *Nerd Girl Nation* (directed by Paola di Florio). Also an attorney, Karen has developed projects with major studios and been funded by major foundations and organizations. She is on the selection committee for the Erik Barnouw Award given annually by the Organization of American Historians in recognition of outstanding film or television concerning American History.

ROANN COSTIN – Executive Producer

RoAnn Costin is the founder and president of Wilderness Point Investments, a private equity company that focuses on investing in early and expansion stage consumer non-durable product and retailing companies. Ventures in which she has invested and sits or has sat on the board of directors include Lululemon Athletica, Genuine Health International, 2020 Onsite Optometry, and Sarah Flint, Inc. RoAnn began her career in 1981 working for State Street Research and Management, Co. She was the first woman investment analyst, portfolio manager and partner in the firm. In 1989, she joined the Putnam Companies as a member of the Quality Growth group, and in 1992 she founded and was president of Reservoir Capital Management, a firm specializing in quality growth equities investments. RoAnn received an MBA from Stanford University and a BA in Government from Harvard University. She currently serves on the Board of Trustees for Stanford University, Stanford Graduate School of Education Advisory Council, Isabella Stewart Gardner Museum, Perkins School for the Blind, American Repertory Theater, and Codman Academy Charter School.

DAVID J. TURNER – Editor, Sound Mixer

David J. Turner is an award-winning editor, sound designer and documentary filmmaker, with a passion for music composition. He recorded his first album of piano compositions in 2001, and went on to serve as a documentary filmmaker for a global non-profit organization in Minneapolis - directing projects in 20 countries, winning 23 Telly Awards, and helping raise millions of dollars for crisis response. After earning an MFA from the USC School of Cinematic Arts and winning its top sound design award, he went on to sound edit on several feature films, including the 2013 Ryan Coogler film *Fruitvale Station*. David maintains a passion for education and, while editing *Making Waves*, he taught numerous college and graduate classes on film editing and sound design in Los Angeles, including an in-depth study of re-recording mixing at the USC School of Cinematic Arts.

SANDRA CHANDLER – Director of Photography

Sandra Chandler has established a reputation among the top rank of documentary cinematographers. Her extensive work for HBO has garnered her two Emmy nominations for outstanding cinematography: *Living Dolls* and *All Aboard! Rosie's Family Cruise*. Also for HBO, she shot the critically acclaimed *The Eyes of Tammy Faye* and *The Young and the Dead*. Most recently, she shot *Code Black*, voted Best Documentary at the L.A. Film Festival. She is currently filming the PBS three-part series *Makers: Women Who Make America*. In 2012, Sandra shot the PBS documentary *Money and Medicine* and in 2010 shot *Thunder Soul—The True Story of the Conrad Johnson and the Cashmere Stage Band*, as well as OWN network pick-up, *One Lucky Elephant*. She has an MFA from the USC School of Cinematic Arts.

ALLYSON NEWMAN – Composer

Allyson Newman earned her masters degree in composition from the Sydney Conservatorium of Music. Her first feature film, *Watermark*, screened at the Cannes Film Festival in 2003 after which she moved to Los Angeles to study film scoring at USC. Allyson has been awarded an Australia Council for the Arts Grant and an Australian Guild of Screen Composers Award for her work in film music. She scored the multi-award-winning documentary feature *Limited Partnership*, which premiered on PBS's Independent Lens in 2015. Alongside composer Matt Novack, Allyson wrote music for the comedy series *Filthy Preppy Teens (2016)*, as well as the three-time Emmy winning TV series *Children's Hospital*. She also scored the Emmy nominated (2016) media series *Her Story*. In 2017, Allyson went

on to score *Kusama - Infinity*, which premiered at Sundance 2018 and had its theatrical release with Magnolia Pictures. Allyson recently scored the YouTube original film *State of Pride*, which premiered at SXSW, and has two features, *Making Waves: The Art of Cinematic Sound* and *A Woman's Work* both premiering at Tribeca 2019.

THOMAS G. MILLER – Supervising Editor

Thomas G. Miller has worked on documentaries and in public television since 1994. He co-produced the feature documentary *Code Black*, and co-produced and edited *Fender Philosophers* (PBS) and *Camp Out* (MTV/Logo). He has edited the multi-award-winning feature documentaries *Good Kurds*, *Bad Kurds* (PBS), *Home of the Brave* (Sundance, BBC, CBC), *SEX[ED]: The Movie* (First Run Features), and co-edited *Rock The Boat* (HBO). Tom was the Supervising Editor on *The Eye of Istanbul: The Life and Photographs of Ara Guler*, *See What I'm Saying: The Deaf Entertainers Documentary* (The Documentary Channel), and *Paraiso For Sale* (PBS). He produced, directed and co-edited the award-winning documentaries *ONE BAD CAT* (Ovation) and *Limited Partnership* (PBS). Other credits include editing and producing television films for Discovery, Fox Family and WNET. Tom served on the board of the International Documentary Association and is a member of American Cinema Editors (ACE), the Academy of Television Arts & Sciences and the Writers Guild of America. He is Professor of the Practice of Cinema Arts at the USC School of Cinematic Arts. Tom graduated with a BS degree from The University of Michigan, an MD from the Medical College of Ohio and an MFA from the USC School of Cinematic Arts.

CREDITS

Directed by
Midge Costin

Produced by
Bobette Buster
Karen Johnson
Midge Costin

Written by
Bobette Buster

Executive Producer
RoAnn Costin

Executive Producers
David Green Ahmanson
Jot & Marietta Turner
Carla Brewington

Edited by
David J. Turner

Director of Photography
Sandra Chandler

Music by
Allyson Newman

Supervising Editor
Thomas G. Miller, ACE

Consulting Editor
Kate Amend, ACE

First Assistant Editor
Amy Reynolds Reed

Production Sound Mixer
David J. Turner

Supervising Sound Editors
Kimberly Patrick
Qianbaihui Yang

Dialogue Editor

Sung Rok Choi

Re-recording Mixer

Tom Myers

Featuring

Walter Murch

Ben Burt

Gary Rydstrom

(In Order of Appearance)

Sofia Coppola

Barbra Streisand

Ryan Coogler

Robert Redford

Christopher Nolan

Ang Lee

David Lynch

George Lucas

Steven Spielberg

Francis Ford Coppola (archival footage)

Peter Weir

John Lasseter

Andrew Stanton

Pat Jackson

Teresa Eckton

Murray Spivack (archival footage)

Ai-Ling Lee

Christopher Boyes

Anna Behlmer

William Whittington, PhD

Richard Hymns

Bobbi Banks

Cece Hall

Elisabeth Weis, PhD

Karen Baker Landers

Tomlinson Holman

Mark Mangini

Ioan Allen

Lora Hirschberg

Peter Devlin

David Macmillan

Victoria Rose Sampson

Richard Anderson
Greg Hedgepath
Alan Splet (archival footage)
Randy Thom
Mark Berger
Richard Beggs
Dane Davis
Kyrsten Mate
Doug Vaughan
Lee Orloff
Kay Rose (archival footage)
Gwen Whittle
Jessica Gallavan
Erik Aadahl
John Roesch
Alyson Dee Moore
Eugene Gearty
Hans Zimmer
Richard King
Ludwig Göransson
Teri E. Dorman
Jack Foley (archival footage)
Jim Webb (archival footage)
Skip Lievsay

Special Thanks to our Grant Funder
California Humanities
John Lightfoot

This project was made possible with support from California Humanities,
a non-profit partner of the National Endowment for the Humanities.
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