

CHRISTOPHER L. CLANIN

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LEAD SOUND DESIGNER / INTEGRATOR / AUDIO SYSTEMS DESIGNER

17+ years of professional audio experience
15+ years in the video game industry
8+ years as a game audio lead

Award-winning sound designer, integrator, and audio systems designer with a proven ability to create visceral and immersive audio experiences for games. Has a deep knowledge of game audio implementation tools and technologies, both proprietary and middleware. Strengths and specializations include:

- Sound design / integration for PC, PS3, PSP, and Xbox360
- Linear post for cinematics, trailers, and TV commercials
- Self-driven, motivated by desire for quality and innovation
- Game audio tools and systems design
- Field and Foley recording
- Collaboration with programmers, LD's, artists, and animators
- Creative problem solving, troubleshooting, and audio QA
- Music production and engineering
- Project management and documentation

My goal is to work on AAA games with top-shelf developers committed to audio quality and innovation. I'm always looking for ways to advance the art and science of game audio development, taking audio experiences to the next level for gamers while improving the dev tools and pipeline for the audio team.

PROFESSIONAL EXPERIENCE

"Chris Clanin has a rare gift of being incredibly talented on both the sound design side and the technical side of game audio. I am honored to have him as a member of our team."

- **Rex Baca / Sound Design Manager / SCEA / PD-Sound**

SONY COMPUTER ENTERTAINMENT AMERICA – PDSG-SOUND

SCEA's central audio service group, which supports 1st and 3rd party exclusives

2010 – Present

San Diego, CA

Senior / Lead Sound Designer

Lead sound designer, integrator, and audio systems designer on Twisted Metal. Contributing sound designer and integrator on Starhawk, as well as contributing sound designer on upcoming God of War: Ascension, Soul Sacrifice, and Playstation All-Stars Battle Royale. Tech and tools evaluations for PDSG-Sound management.

- Designed and implemented sounds effects across all categories, including all of the core effects (weapons and vehicles), for Twisted Metal. Spec'ed out audio features and systems. Responsible for final mix and audio QA.
- Created and maintained audio schedule and task lists for other sound designers on the Twisted Metal audio team, as well as the audio programmer at Eat Sleep Play (Twisted Metal dev studio).
- Cross-team communication and collaboration with Dialog and Music teams on Twisted Metal.
- Contributing sound designer and integrator on Starhawk, including *Build and Battle* RTS elements, ambiances, and in-game cinematics.
- Primary tech and tools advisor to Gene Semel, Sr. Manager of PDSG-Sound. Completed extensive evaluation of SCREAM vs. Wwise for SCEA – WWS executives.
- Contributing sound designer on upcoming God of War: Ascension, Soul Sacrifice, and Playstation All-Stars Battle Royale.

MICROSOFT GAME STUDIOS – SOUNDLAB

MGS's central audio service group, which supports 1st and 3rd party exclusives

2010 – 2010

Redmond, WA

Sound Designer (contract)

Lead sound designer for two months on Fable III.

- Designed ambiances, scripted events, and character Foley assets for Fable III.
- Worked directly with the Sound Supervisor and Audio Implementers at MGS Central Audio as the content lead within SoundLab.

WB GAMES – MONOLITH PRODUCTIONS & SNOWBLIND STUDIOS

Developer and Publisher of AAA XBOX 360, PS3, and PC titles

2008 – 2010

Kirkland, WA

Senior / Lead Sound Designer

Lead sound designer / integrator on two cancelled AAA projects at Monolith and contributing sound designer / integrator on Lord of the Rings: War in the North at Snowblind, as well as contributing sound designer / integrator on F.E.A.R. 2: Project Origin and subsequent DLC.

- Designed and implemented creature, combat, environmental, and character Foley assets for Snowblind's LOTR: War in the North.
- Contributing sound designer / integrator on F.E.A.R. 2: Project Origin during last two months of development, as well as subsequent DLC.
- Conceptualized and documented overall audio vision and technical specification for two cancelled AAA projects.
- Post-production (sound design, Foley, and mixing) for cinematics and trailers.
- Collaborated with Snowblind's audio programmer to develop game engine audio systems for LOTR.
- Several field and Foley recording sessions at both studios.
- Spearheaded Wwise training sessions for Monolith audio department.

LUCASARTS – INTERNAL DEV STUDIO

Developer and Publisher of AAA XBOX 360 and PS3 titles

2007 – 2008

San Francisco, CA

Audio Lead

Audio Lead on Indiana Jones: The Staff of Kings for internal PS3 and Xbox 360 SKUs (project cancelled in 2008). Acted as technical audio director, spearheading effort to improve LucasArts' in-house audio tools and pipeline.

- Conceptualized and documented overall audio vision and detailed technical specification for Indy: SOK team.
- Directed initiative to develop new audio systems and tools for all LucasArts games.
- Collaborated with Lead Core Engineer on a formal evaluation of Wwise audio middleware.
- Provided feedback to external dev studios working on Wii, PS2, and PSP SKUs.
- Created and implemented a variety of sound assets for Indy: SOK, including weapons, melee, physics-driven sounds, ambiances, etc.
- Field and Foley recording sessions, including a whip recording session at Skywalker Sound.
- Re-mixed the entire Indiana Jones: Raiders of the Lost Ark soundtrack from the original 24-track analog recordings.
- Recorded and edited dialog assets.

SONY COMPUTER ENTERTAINMENT AMERICA – INCOGNITO STUDIO*Developer of PS2, PSP, and PS3 exclusives***2004 – 2007***Salt Lake City, UT***Senior / Lead Sound Designer**

Lead sound designer, integrator, and audio systems designer on PS3 launch-title, Warhawk. Also, lead sound designer and integrator on PSP launch-title, Twisted Metal: Head On and PSN downloadable, Calling All Cars.

- Developed and communicated overall audio vision and detailed technical specification to the team for all titles.
- Designed 80% and implemented 100% of sound effects—including weapons, vehicles, UI, ambiences, etc.—for Warhawk (PS3), which was subsequently nominated for several awards. Responsible for final game mix and audio QA.
- Created and maintained audio schedule and task lists for external designers and internal audio programmer.
- Directed and collaborated with off-site sound designers within SCEA's PD-Sound Group during Warhawk development.
- Designed and implemented 100% of sound effects for Calling All Cars (PSN casual game). Responsible for final mix and audio QA.
- Established audio tech feature set for all games, collaborating with programmers to develop systems and features.
- Remote recording of many different types of vehicles, including muscle cars, earthmovers, and armored vehicles.
- Remote recording of many different types of weapons, including pistols, rifles, heavy machineguns, and mortars.
- Foley recording with renown Foley artist, John Roesch, at WB.
- Early adopter of SCEA proprietary sound tools for PS3, including MODO (a modular, programmatic state-machine for designing complex, interactive sound effects). Core member of Audio Tools Advisory Group.
- Recorded, edited and processed all English and localized speech for Calling All Cars.
- Worked closely with offsite music supervisor to design an adaptive music system for Warhawk.
- Completed sound design, integration, and game mix for Twisted Metal: Head-On for PSP during last 3 months of development.
- Additional sound design and integration work for two projects on PS2 and PSP, which were subsequently cancelled.

CYAN WORLDS, INC.*Developer and creator of Myst adventure game franchise***2001 – 2004***Spokane, WA***Sound Designer**

Sound designer, integrator, and audio systems designer for two Myst games, including Uru: Ages Beyond Myst, **which won or was nominated for several Best Sound of 2003 awards** (PC Gamer, GameSpot.com, GDC, GANG, etc.), and received a 10 for sound in most reviews. Also designed and integrated audio for the subsequent expansion packs, To D'ni and The Path of the Shell, along with the final Myst sequel, Myst 5.

- Designed about 50% of sound effects—including ambiences, scripted animations, character Foley, UI, and dynamic physics objects—for Uru: Ages Beyond Myst and subsequent expansion packs. Responsible for final mix and audio QA.
- Implemented 100% of sounds, music, and voice.
- Environmental sound modeling using a custom integration of Creative's EAX within 3DS Max.
- Systems designer for audio feature-set in Cyan's proprietary game engine, which included audio features never-before-heard in a game, e.g. multi-channel 3D spatialization and a dynamic physics-driven audio system.
- Created audio schedule and helped integrate it into master production schedule.
- Edited, processed, integrated, and mastered English and localized speech.
- Mixed and/or mastered in-game, cinematic, and trailer music.
- Sound design and integration for Myst 5 before leaving to join Incognito.

ICEHOUSE RECORDING STUDIO*Mid-sized recording studio***1999 – 2001***San Rafael, CA***Sound Designer and Recording / Mix Engineer**

Freelance sound design for national TV commercials, and freelance engineering for various local bands and solo artists.

- Produced three independent album projects and several demo projects.
- Sound design and Foley for dozens of national TV commercials as a contractor for Andy Newell (see below for a partial list of clients).
- Designed, set up, and maintained Mac-based ProTools system, which integrated with existing analog tape machines and analog outboard gear.
- Session drumming for various artists.

EARWAX PRODUCTIONS*Post-production facility specializing in audio for TV, games, web, and radio***1998 – 2001***San Francisco, CA***Sound Designer, Recording Engineer and Foley Artist**

Assisted Andy Newell in creating **Clio award-winning soundtracks for national TV ads**, some of which were featured during the Super Bowl. Collaborated with others on a number of interactive edutainment titles.

- Sound design and Foley for over 200 national TV spots for all of the major ad agencies. Partial client list includes Budweiser, AFLAC, Got Milk?, Yahoo!, Pepsi, Disney, Electronic Arts, Acclaim, Nintendo, LucasArts, Delta Dental, PacBell, KIA, Hewlett-Packard, AT&T, Adidas, Teva, E*Trade, Duracell, Isuzu, Polaroid, Herbal-Essence, Volkswagen, and many more.
- Contributed sound effects, editing, and mastering work for *Ripe Sounds: The Library*, a commercial sound effects CD library found on SoundDogs.com
- Completed sound design for several children's products, including *Rugrats Adventure: Reptar vs. The Aliens*; *Rugrats Movie: Activity Center Challenge*; *Operation*; and *Dr. Seuss*.
- Set up, managed and maintained digital audio workstations.

BRODERBUND SOFTWARE, INC (THE LEARNING COMPANY)*Former developer and publisher of popular edutainment titles for Mac and PC***1995 – 1998***Novato, CA***Sound Designer, Composer, and Recording Engineer**

Designed sound, composed music, and recorded/edited dialog for popular edutainment titles.

- Lead Sound Designer and Composer for *Carmen Sandiego: Math Detective* (1997). Created overall audio production budget and schedule. Coordinated contractors and in-house audio production staff to create sound and music assets.
- Lead sound designer for *Logical Journey of the Zoombinis*, **winner of the Codie award for Best Educational Game of 1996**.
- Contributed sound design and/or voice recording/editing talents for eleven other software products, including *Carmen Sandiego: Word Detective*; *Math Workshop*; *Orly Draw a Story*; *The Treehouse*; *Write, Camera, Action!*; *Where in the USA is Carmen Sandiego?*; *Where in Time is Carmen Sandiego?*(1997); *Where in the World is Carmen Sandiego?*(1996); and *Word Workshop*.
- Upgraded and maintained the main recording studio.

TECHNICAL SKILLS

"Chris knows the tools and the engine inside and out, but he's also very attentive to the overall design aesthetic. His technical expertise and creative input is invaluable. I always know that any asset, implementation or mix will be done extremely well."

- **Tim Larkin, former Audio Director at Cyan Worlds, now with Valve Software**

Audio Integration (PC, PS3, PSP, PS2, and Xbox360):	SCREAM, Wwise, XACT, 3DS Max, Maya, scripting, and a host of proprietary level editors and SDK's.
DAW (Mac):	ProTools 8 HD
ProTools Plugins and Virtual Instruments (Mac):	AudioEase Altiverb and Nautilus Bundles, BBE Sonic Suite, CraneSong Phoenix, Digi A.I.R., Digi Lo-Fi and Sci-Fi, Digi Structure, GRM Tools Classic and ST Bundles, iZotope Complete Bundle, McDSP ML4000 and Filterbank, ELS Vocoder, Omnisphere, Pitch 'n Time Pro, Speakerphone, TL-EveryPhase, TC-MasterX, TC-Unwrap, TL-Space, T-Racks 3 Deluxe, SoundToys TDM Bundle, Waves Mercury TDM Bundle
Field Recorders	Sound Devices 722 / 744, Fostex FR-2, and Tascam DAP-1
Batch Processing (Mac/PC):	SoundForge, BarbaBatch, Peak, and SoundConvert
Specialized Processing (Mac):	Metasynth 5, SoundHack, and Cecilia
2-Track Editors (Mac/PC):	Peak 6 and Sound Forge 10
Consoles and Control Surfaces	SSL 4000G+, API 2500, Euphonics MC Mix, and Digidesign Control-24
Database (Mac/PC):	Soundminer, Netmix, and FileMaker Pro
Project Management (Mac/PC):	MS Project, Excel, Word, JIRA, and DevTrack

EDUCATION

BERKLEE COLLEGE OF MUSIC**1992 – 1994***Boston, MA*

- B.A., Music Production and Engineering. Graduated with highest honors (Summa Cum Laude).

BALL STATE UNIVERSITY**1989 – 1992***Muncie, IN*

- Majored in Music Engineering and Technology.