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The believability of redubs and post-synchronised voices: Merging new voices with existing audio-visuals

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Abstract

This article addresses the question: how do different sound qualities contribute to the believability of post-synchronised voices? Production examples are discussed where the post-synchronised voices balance on the border between the 'believable' and the 'unbelievable'. The discussion also draws on examples of 'redubs' – a term that is used when creative but non-professional online users add new voices to popular film and television clips.

Redubbed amateur productions as well as some non-traditional examples from professionally produced films, are used as means to explore the issues surrounding the production of post-synchronised voices. Five central aspects of voices structure the discussion: 1) synchrony (connecting voice and character movements, usually lip movements; 2) physicality (voice qualities connected to a character's physiology; 3) spatiality (the matching of spatial qualities between character voice and visually presented character surroundings, weighted against the need for intelligibility); 4) contextual dependencies (how other elements in the soundtrack influence the experience of post-synchronised voices); and 5) permanence (stability over time). The conclusion discusses how these five sound qualities can be combined to create a believable post-synchronised voices.

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Introduction

It is relevant to start this discussion by distinguishing between three different ways of producing post-synchronised voices, only two of which are in common professional use. One traditional kind of 'dubbing' involves a re-recording of dialogue using the same actor that appears in the visuals as originally recorded, thereby replicating the original intended dialogue. This involves a process that can be described as *supplementary* dubbing, producing voices that to a large degree 'have been designed and constructed to fit the character they represent' (Pauletto 2012: 141). A second type is what can be called *translative* dubbing, and involves the clearly recognisable – and far more debated – replacement of original dialogue with new dialogue in a new language. The practices of these two traditional dubbing practices are in almost every case carried out by professionals.[1] The third type of dubbing is less common – but nevertheless important for this discussion – and involves the production of redubs, mainly done by non-professionals. Creating a redub involves the production of a new set of lines, performed and recorded by amateurs, who try to carry out a creative merging of new voices with existing visuals, either by using the original language or by redubbing a scene in a new language. Such productions may be labelled 'redubs', 'fan dubs', 'parodies', 'fundubs', 'spoofs', 'abridged series' and similar by the online community, but they will here be referred to as 'redubs' as a collective term.

Redubs are one of many online practises of today's 'participatory culture' within the emerging 'convergence culture' (Jenkins 2006). Producers of redubs try to entertain

their audience by writing and recording new dialogue and often radically change the topic of a scene and try to add humorous points or comments, similar to what Woody Allen did when he made the very early 'redub' *What's Up Tiger Lily* (Allen 1966).[2] Some of the contemporary redubs spread fast and wide on the Internet, such as other 'Internet memes' today, and it is possible – even if it is no everyday experience – to find some redubs that have had one billion viewings on YouTube.[3] Redubs can thus be understood both as fan culture and as a subversive practice. However, their place in this discussion is because such productions create a new opportunity to evaluate the underlying qualities that influence the experience of post-synchronised voices generally. Redubs can function as examples of different qualities we may take for granted when listening to professionally produced soundtracks, by taking what Chion has called an audio-visual contract (1994: 3) – and what normally is 'the willing suspension of disbelief' – to the limits.

The point here is not to impose professional standards on amateur efforts when discussing redubs, but rather to present interesting cases of dubbing – borderline examples – from the relatively broad range of current dubbing practices. Studying such borderline cases can be a method both to identify and to contrast the more conventional and more sophisticated techniques, and hopefully trigger some new interest in how both amateur and professional dubbing practices are performed.

The believability of dubbed voices is influenced by a number of different qualities; this article discusses voices *as sound* rather than within the much broader topic of acting or narrative information. Language, linguistic constructions, acting and various meanings of film dialogue are investigated elsewhere (see, for example, Kozloff 2000 and Jaekle 2013). The chosen approach rather follows a suggestion in Shingler's (2006) thorough literary review on voices in films; 'An appropriate place to begin investigating the uses and effects of voices in film would be with the fundamental question of what is a "pure voice," divorced from language and linguistic meaning'.

The following discussion therefore centres on five different *sound qualities* of post-synchronised diegetic voices: *synchrony*, *physicality*, *spatiality*, *contextual dependencies* and *permanence*. Listening to redubs can function as 'ear-opening' experiences in regard to these five sound qualities.

The experience of film voices in foreign languages can similarly be an 'ear-opener', as Sonnenschein writes in this regard: 'if a foreigner speaks or if a computer is producing a poor voice synthesis, we tune out significance' (2001: 137). The same result can be achieved when experiencing voices in made up languages, such as in *Avatar* (Cameron 2009) and in the film trilogy adapted from *Lord of The Rings* (Jackson 2001). In such films the audience is obliged to experience at least some of the voices *as sound* rather than focusing on *linguistic meaning.* Studying borderline examples from redubs and professional productions can work in a similar way, by pulling the listening towards what Michel Chion has called 'causal listening' and 'reduced listening', and away from the more usual listening mode he describes as 'semantic listening' (1994: 25-33).

In *The Voice in Cinema,* Chion writes that the experience of synchronisation between voice and lips 'functions not so much to guarantee truth, but rather to authorise belief' (1999: 127). This article uses the term 'believable' because it seems more relevant to this discussion than alternative terms such as 'realistic', 'authentic', 'naturalistic', 'true' or 'verisimilitude'. It is also chosen to exclude another traditional term describing believability, namely 'fidelity'. 'Fidelity' here refers to how a combination of sounds and sources can be experienced as more or less believable or 'true'. Bordwell and Thompson exemplified (and simplified) the term like this: 'If a film shows us a barking dog and the sound track has a barking noise, that sound is faithful to its source– the sound maintains fidelity. But if the sound of a cat meowing accompanies the picture of the barking dog, there enters a disparity between sound and image– a lack of fidelity' (1985: 190). The term 'fidelity' can be used in such a semiotic sense (as in the cat/dog example), but will also in some literature refer to the matching of spatiality between sound elements and visual information in the *mise-en-scène.* The reason for avoiding the term fidelity in this discussion is the unwanted connotations that often follow the term, connotations like 'genuine', 'truthful' or 'objective'.

The audience brings with them a number of earlier experiences of voices, both from within and from outside the cinema, and such references must be taken into consideration when discussing how voices are experienced. The term 'believability' signals an active audience that listen actively, interprets and evaluates the soundtrack

using also a frame of reference. Prior experiences is vital for instance when experiencing lip sync, the first and most important aspect that will be discussed.

The assuring experience of synchrony and synthesis

Believable synchronisation of lips and voices is important in all professional dubbing processes. Even if words and lips don't match exactly, it is essential to provide at least some 'sync points' between voices and lip movements. This correspondence ensures that the audience understands the intended link between the specific voice and a specific character. This kind of lip sync can be established by ensuring that starting points and end points are in sync. Such sync points will also maintain a sense of believable interplay between voices and on-screen characters during a film, even when dialogue is translated and it is challenging (or impossible) to create a strict synchronisation.

Careful design of synchronisation points will in every successful case contribute to the merging of a character with their voice, and most dubbing will similarly take advantage of what Chion has described as the phenomenon of 'synchresis', a term that comes from combining the words synchrony and synthesis (1994: 63). Synchresis refers to how temporal correlation between sounds and visual events (synchrony) is almost 'automatically' perceived as a composite unit (synthesis) by the audience. Synchresis is the mental process that allows acceptance of the marriage of human voices with, for instance, a rather abstract character in an animated movie or a puppet in a stage performance. Ventriloquism is therefore one of the oldest and most basic examples of synchresis, and when the phenomena are discussed within the field of psychology, it is typically called the '(temporal) ventriloquist effect' (Slutsky & Recanzone 2001).

The connection between voice and character can often be problematic in redubs, and the presented sync points can sometimes seem accidental, such as in a redubbed scene from *Matrix* (Wachowski & Wachowski 1999) as seen on YouTube.[4] It is hardly surprising that many redubs can have such shortcomings in lip sync. The producers of redubs depend on very basic technical solutions when adding voices, and do not have access to the technical solutions that usually are used in professional settings. Technical skills can of course be improved by training, but amateurs often learn by watching brief

online tutorials that describe how the process can be done using freeware – such as in this video at YouTube.[5]

However, many redubs will also – more or less consciously – draw on synchronisation as a factor to establish believability of a voice. And even when other aspects of a voice are problematic, synchresis will contribute largely to the overall believability of character's voice. The power of synchresis can for instance be experienced in redubs that presents versions of film scenes or film trailers without music, using only verbal sounds to create all elements in the soundtrack. When watching such an a cappella version of the trailer for *Inception* (Nolan 2010) on YouTube, it is obvious that all sounds have been created and added by playful amateurs, but synchresis still 'glues' sound and image together in this example.[6] A redubbed version of the movie *Dune* (Lynch 1984) is another example.[7] The voices of the characters are in this case stretched beyond believability, but the lip sync is well performed and the end result may be a willing suspension of disbelief.

Synchresis and the ventriloquist effect are common psychological effects, but it has also been shown that audiences can experience lip synchronisation in different ways. Experiments (Younkin & Corriveau 2008) have shown, that there are individual differences in the toleration of lip sync drift. Some members in the audience will experience a shift of a very few frames as problematic, perhaps a shift of one tenth of a second or so. Others are less sensitive to this type of displacement. Both film genre and cultural influence will likewise be relevant determinants in audience sensitivity towards synchrony. There are differences, of course, in the expectations of lip sync in an animated film, or a puppet film, compared to in a 'live action' movie with human characters. There are also cultural differences towards dubbing; European nations such as Germany, France, Spain and Italy have a long tradition of dubbing into their own languages, while in the UK, the Nordic countries and others dubbing is less common and subtitles prevail. Overall, sensitivity towards lip sync can be subject to individual, cultural (national) and genre-specific factors. The 'window' of acceptable synchronisation is similarly individual, but all members of an audience will have such a window that connects with their experiences of believability.

The long history of ventriloquism has demonstrated how audiences can accept and enjoy the very basic correspondences between a puppet's mouth movements and a human voice (Connor 2000). Redubs have some similarities with this practise and the expectations of lip sync will probably be rather liberally applied for productions within this genre. One can similarly say that, when amused, an audience will increase their willingness to suspend disbelief. When this willingness is combined also with well-working lip sync,, this combination will give possibilities to bend voices in different ways, something that relates to the second important sound quality in this discussion, namely physicality.

The recognition of physicality

Chion writes: 'For a single body and a single face on the screen, thanks to synchresis, there are dozens of allowable voices – just as, for a shot of a hammer, any one hundred sounds will do' (1994: 63). But this doesn't mean that absolutely any voice will do (even if a dozen will work). Audiences will often have various expectations of the voice of a specific character, based on aspects such as sex, age, body mass, health, tempo in body movements, character psychology and more.

When the combination of body and voice seems artificial, for example when redubs include teenage boys who try to create adult masculine voices, or when they imitate female voices, believability can soon be lost. This sort of playful pretending can, on the other hand, produce comical effects (for the sympathetic viewer), for instance when the typical macho action hero is presented with a whiny voice. This is the case in a rather childish redub of scenes from the action film *Predator* (McTiernan 1987).[8] In this redub, the added voices have more in common with character voices in the TV series *South Park* (Stone & Parker 1997) than traditional character voices in action movies. This mismatch of physicality has also been played with on the American talk show *Conan* (Ross 2011), hosted by Conan O'Brien. In one case the masculine protagonist in the film *Thor* (Branagh 2011) was redubbed and presented with a feminine and 'whiny' voice.[9] Sonnenschein points to a similar mismatch when describing how stereotypes and voices

that transmit a peculiar character type potentially 'can produce wonderful comedy when taken out of the normal context' (2001: 144).

The combination of adult characters with child voices can be another way to try to produce a laugh in redubs. A professionally produced case is the Norwegian commercial for the telecommunication firm, Djuice (Riiser & Carlin 2008). In this commercial, frequently aired in Norway in 2008, a gangster leader is portrayed who is experiencing authority problems because he has the voice of a child (the twist is that he ends up using text messages instead - thereby restoring his authority).[10] These cases show how producers can subvert audience expectations by strecthing voices significantly, as long as synchresis is effectively accomplished.

The mismatch of characters and voices are uncommon in mainstream professional productions , but in 2008 there was a lively debate regarding the character voice of Batman (Christian Bale) in the film *The Dark Knight* (Nolan 2008). In this film Batman had a hoarse, dark and very expressive voice. The Associated Press reported how some felt that when comparing the many different voices in Batman movies over the years, the latest version of Batman's voice seemed hugely exaggerated.[11] Batman's voice was among other things referred to as sounding like 'the offspring of Clint Eastwood and a grizzly bear' in this news story.

Some thus experienced the voice as unbelievable, an issue that could result in a larger problem with the main character and the narrative as a whole. This kind of reception reminds us that there are some limitations when using extreme voices in combination with human characters, even when the human character is as unusual as Batman. The voice of Batman in *The Dark Knight* was quite unconventional when it came to physicality, and thus it became an obvious starting point for mimicry and ridicule, such as in this video.[12] A number of Internet users similar made their own redubbed voices of the characters of both Batman and The Joker in this film, such as in a (childish) redub called *BATMAN – The Dark Knight* (Dub).[13] One important aspect of the redub phenomenon is this kind of parody of famous character voices and different actor styles, often exaggerating by playing with the physical aspect of a character's voice.

Spatiality and intelligibility

It seems instinctive to suggest that spatial characteristics of a voice in a film scene should reflect the acoustic surroundings and the visual presentation of a scene (such as camera distance and framing) to maintain believability. However, this is not always the case in professional contexts. Here, one very often chooses solutions that present a relatively 'dry' voice with less reverb than might occur naturally. Sound mixers will often add reverb as well as filtering and processing to indicate the acoustic surroundings of a post-synchronised voice, but a naturalistic representation of acoustics will not be the main motivation in most cases. Sound mixers will rather try to locate the voice within a *tolerable* acoustic range (or again, within a mental 'window'), than to create a natural acoustic. One of the obvious examples of this is the way in which glass windows are represented. In many films, a glass window apparently makes no difference to the acoustic of voices. Hearing clearly through glass reminds us that naturalism will not be at the top of the priority list when it comes to spatial characteristics. Similarly, so-called back voices, and their acoustic foregrounding are another much used example of the prioritisation of intelligibility. This prioritisation is secured by the use of close microphone placements that do not reflect how those voices would sound from a more naturalistic perspective. And when post-synchronizing voices in sound studios, there will often be an even smaller distance between the microphone and the actor, and many recording studios will also produce little reflected sound (spatial definition can thus be controlled).

Sound designers can also take advantage of the fact that audiences are rather pragmatic towards a voice's spatial definition. One example of this pragmatism is connected to how synchresis contributes to (spatial) 'magnetization', as Chion calls it (1994: 224). Magnetization corresponds to what is called the 'spatial ventriloquist effect' (Slutsky & Recanzone 2001), and both terms are used to describe how we disregard (directional) spatial information and connect synchronised audio and visuals in space – even if they do not come from the same place. The same 'spatial pragmatism' makes it possible for sound designers to present their chosen acoustic environments for a voice,

rather than to prioritise spatial naturalism. This also means that sound designers can prioritise intelligibility and 'dry' voices in films.

Such pragmatism also has its limits, and redubs can often challenge such limits. While most professional sound designers will prioritise a clear and rather 'dry' voice with a small amount of reverb compared to the visual space indicated, the amateur's redub will often include recognisable artefacts from the more random situations where (and when) the voices were recorded. And while professionals produce variations in the spatial experience from one scene another, such as from an indoor scene to an outdoor scene, some redubs do not attempt any change in spatial characteristics at all. This, for instance, is the case in a redub of the trailer for the movie *Quicksilver* (Donnelly 1986).[14] In this case there is no sound other than voices that either lip-sync to characters or comment as a voice-overs on what is happening visually. At the same time there is no spatial variation between the different scenes; this makes the voices less believable because of this problematic spatiality. One can thus say that the representation of spatial characteristics will often be random and therefore a problem when trying to create believability in redubs: a scene that is shot outdoors will sound as if it is placed in a basement and so on.

This prioritisation of intelligibility has been a conventional professional strategy since the introduction of film sound, as described by Rick Altman: 'Since the very beginning of sound cinema, film-makers have been convinced that intelligibility is one of the most important requisites of recording speech. Indeed, nowhere else are the stakes of microphone location so clear' (1992: 25). The prioritisation of intelligibility involves both a reduction of spatial characteristics and the removal of hiss, noise and abrupt sound changes, together with actively enhancing qualities of voices by using, for instance, equalizers and other filtering techniques. Likewise it is common to think twice before including sounds that can be experienced as distracting, such as breathing sounds, swallowing and other sounds that are not intentionally produced by actors. James Lastra sums it up: 'Schematically, dialogue recording tends almost uniformly, from the early thirties on, to minimise the amount of reverberation, background noise, and speech idiosyncrasies, as it simultaneously maximises the "directness" or "frontality" of recording, and the intelligibility of the dialogue' (Lastra 1992: 76). This enhancing of

intelligibility is done both by shaping the sound of voices and by prioritizing voices within a *sound context*.

Contextual dependencies – layering and masking

In almost all cases, voices will be prioritised when combined with other sound elements in the soundtrack, elements such as music, background noise, sound effects and atmospheres. Likewise it is very rare that films present distracting sound elements that hinder the audience from understanding the dialogue. 'During filming it is the voice that is collected in sound recording – which therefore is almost always voice recording – and it is the voice that is isolated in the sound mix like a solo instrument – for which the other sounds (music and noise) are merely the accompaniment' (Chion 1994: 5-6).

In redubs, however, such prioritisation of voices will not always be the case. When amateurs mix dialogue together with other elements in the soundtrack, the voices sometimes get lost in a sea of sound effects, music and noise. In other cases, the creators of a redub have reduced the carefully produced and complex original soundtrack into a couple of character voices *only*, and the lack of other sounds likewise makes the voices less believable. It should be noted that the makers of redubs often will need to reconstruct entire soundtracks for a scene, because their starting point will be the mixed down version of the different production tracks, and the removal of original dialogue will often involve the removal of all other simultaneous sound elements. This may again lead to cases of unconventional sound design that can remind us of how the believability of voices also is dependent on context, and how scepticism can grow towards a particular voice presented in a sound context that seems artificial.

For example, contextual dependencies can be experienced in a redub of a scene from part one of *Harry Potter and the Deathly Hallows* (Yates 2010) called *HPatDHp1 – Café Scene Re-dub*.[15] In this redub the soundtrack mostly consists of voices and sound effects, while the environmental sounds and the sounds of movements and machinery are lacking. If an audience pays attention to these shortcomings, this attention can contribute to the experience of the voices in the scene as unbelievable. Like many other redubs, this production can therefore be said to be of borderline believability.

The combination of voices with other elements, on the other hand, can also contribute to creating believability in other ways. Different sounds can, for instance, 'mask' each other, and frequency masking and temporal masking are important techniques that have been much used within sound design (Sonnenschein 2001: 75-76). One could say that masking is a technique that involves taking advantage of what humans are capable of perceiving simultaneously, or near simultaneously. Frequency masking can refer to how a particularly loud sound element can mask the 'shortcomings' of another sound, by covering noise or other unwanted sound elements that are lower in volume. Temporal masking refers to how large jumps in dynamics can produce some of the same effects; that is, one sound may affect the experience of the next. Human listening capabilities are far from perfect, and masking is therefore one of the possible tools a sound designer can use when needing to simplify a soundtrack. Gary Rydstrom describes contextual dependencies in this way when discussing sound design: 'It is often amazing, even to sound mixers and editors, how sounds can be altered by context. As frequencies compete when sounds are added together, the character of the sounds change, sometimes disappearing into each other' (Rydstrom 2007: 196).

Audiences can only pay attention to a limited number of sound elements at one time, and the believability of a voice will thus be dependent on its context. Some of today's soundtracks can be said to be quite overwhelming, and this can potentially contribute, counter-intuitively, to supressing scepticism towards post-synchronised voices. This is the case because the audience is kept busy with other aural impressions, resulting in small vocal nuances simply slipping by. All in all, both the preciseness and the shortcomings in the human perception of audio can be taken advantage of when creating and designing dubbed voices in movies. Contextual dependencies are thus an important fourth quality that influences the believability of post-synchronised voices.

Permanence and the enforcing experience of continuity

There will often be normal small variations in actors' voices from day to day, both connected to how the different recordings are performed, together with acting and physical variation. The use of post-synchronised voices in films is based on stability in

the character's voice over time, and the shaping of voices in post-production is therefore necessary to support continuity.

Permanence is achieved along different axes; by maintaining lip sync over time, by presenting relevant physicality over time, by maintaining the spatial definition within scenes and locations, by 'hiding' breaks and abrupt changes, by creating a relevant sound context and more. Permanence is thereby connected to all four of the aforementioned aspects and helps to strengthen the marriage between character and voice over time.

Permanence can also help on believability when initial expectations are not met in one or more of these aspects. When, for example, Tom Hanks played in *Forrest Gump* (Zemeckis 1994), the physicality of Forrest Gump's voice was perhaps unexpected. But it is reasonable to say that gaps between expectations and actual voice would be bridged after a minute or two for most audiences watching this film. Think for instance back to the surprising humanlike quality of the computer character H.A.L.'s voice in *2001: A Space Odyssey* (Kubrick 1968), or to the initial strangeness when hearing Darth Vader's evil mechanic voice in the first *Star Wars* film (Lucas 1977). Successful examples show that audiences often can adapt to a character's voice when exposed to it over time – as long as permanence is maintained – so permanence can thus be accumulated into believability.

Redubs will very often come up short when it comes to continuity in the soundtrack, and the quality of sound and performance will often remind the audience that the voices were created long after the recording of the visuals. The soothing permanence most of us are accustomed to from more conventional movies will be lacking in such productions; the audience can, for instance, experience abrupt changes in voices and other sonic events emanating from artefacts from the often crude recording process. One redub, that uses the universe of *Star Trek* as raw material, offers an example. In this video, called *DJO – Happy in Paraguay*, the lip synchronisation is carefully designed, and the voices are in many ways creative and impressive, but there is no permanence to the different voices.[16]

Professional productions will in almost any case contrast this by achieving vocal stability. But some borderline examples can also be found, and the strange experience of

watching one character and hearing two voices can remind us how tight the connection between voice and character usually is – and how this connection depends on permanence.

One example of a character that is presented with two different voices can be found in Kubrick's *Eyes Wide Shut* (1999). In this case Kubrick willingly creates confusion around whether Mandy and the (masked) 'mysterious woman' are to be understood as one or two characters, by using two voices (and also two bodies) to represent what (probably) is the same character. The Norwegian film *Izzat* (Rolfsen 2005) offers a similar interesting example of shifting voices in a professional production.[17] In this film, the makers chose to replace much – but not all – of the main character's voice, played by Emil Marwa, with the voice of another Norwegian comedian/actor called Zahid Ali. The voice replacement was required because Marwa had an unwanted British accent that did not match the type of Norwegian 'gangster language' that was spoken in the film. In this movie, the audience heard a main character with two different voices, and consequently experienced a problem when it came to believability.. It is reasonable to assume that the director's decision about the main character's voice was difficult but necessary, solving the initial linguistic problem, but in doing so, introducing other problems of believability.

Combining sound qualities for a believable dubbed voice

This article has discussed how different sound qualities contribute to the believability of post-synchronised voices. The five discussed aspects have different functions, but are all determinants when one tries to present audiences with post-synchronised voices in an effective way. Synchrony connects the relevant voice with the visually presented character and physicality further help to connect a voice with a character's body. When spatial definition is designed well, this connects a character's voice (and body) with *mise-en-scène* and the diegetic world, while presentation of sound context and prioritisation of intelligibility are used to remove distractions and present clear voices that signals importance. Permanence again functions to maintain these kinds of 'illusions' over time and at the same time remove scepticism.

When one of these five aspects is problematic, the other ones can help to support believability. When, for instance, lip sync is very loose, such as in many cases of translative dubbing, the other four aspects can contribute to the suspension of disbelief. Similarly, when expectations of voice physicality are not met, tight lip sync and well-executed design of sound context can contribute to maintain the overall believability of a voice. The five aspects should therefore be thought of as separate forces that also can be combined.

The redub phenomenon shows that many amateurs are capable of adopting some of the dubbing practises today, by producing post-synchronised voices on their home equipment. The end results can sometimes be very impressive, but it is also predictable that many readers will find it hard to enjoy the added voices in redubs. This is because, while professional dubbing is based on acting skills and highly specialised technical roles in production, the creation of redubs is most often based on playful pretending rather than voice acting, not to mention rather random sound skills. However, being challenged when watching redubs can clarify how the merging of new voices with existing audio-visuals can work together. By studying various borderline cases, such listening can also remind us how the design of post-synchronised voices is of great importance both for amateurs, professionals, critics and audiences.

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Notes

1. Post-synchronised voices created by professionals may be called 'dubbing', 'looping', 'ADR' (Automated Dialogue Replacement) and more. The term 'dubbing' will be used as a collective term in this case.

2. Allen re-used a Japanese film called *International Secret Police: Key of Keys*, and performed both a re-editing of the movie, as well as added completely new dialogue (in English). Allen thereby changed what originally was a spy movie into a comedy around a secret egg salad recipe.

3. http://www.youtube.com/watch?v=414TmP12WAU (Star Trek Redub)

4. http://www.youtube.com/watch?v=KdGjO20VVqo (Matrix Redub)

5. https://www.youtube.com/watch?v=hFpL2J9AT4Q (Redub tutorial)

6. http://www.youtube.com/watch?v=d2yD4yDsiP4 (Inception Trailer – Redub)

7. http://www.youtube.com/watch?v=2B6jgkcANRE (Dune Redub)

8. http://www.youtube.com/watch?v=BmY-CrgprEI (Predator Redub)

9. http://www.youtube.com/watch?v=F9tj7Q4PUmQ (Thor redub)

10. http://www.youtube.com/watch?v=pZeTjjOwl3M (Djuice commercial)

11. The Associated Press (2008), 'Bale's Batman voice too much?', in *New York Daily News*, August 4, 2008, located at http://www.nydailynews.com/entertainment/tv-movies/bale-batman-voice-article-1.312592#ixzz2aN1WN3bL (Retrieved 01.06.2013)

12. http://www.youtube.com/watch?v=9Gr2EyCA1zo (A video comment)

13. http://www.youtube.com/watch?v=i8XjUtgOnZI (Batman Redub)

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14. http://www.youtube.com/watch?v=VeqysIfvPb4 (Quicksilver Redub)

15. http://www.youtube.com/watch?v=gMuIOW3rz7I (Harry Potter Redub)

16. http://www.youtube.com/watch?v=414TmP12WAU (Star Trek Redub)

17. http://www.imdb.com/title/tt0469443/ (Izzat - IMDB info)