



To Whom It May Concern,

My name is Jerry Robbins, and I am the Vice President and Artistic Director for The Colonial Radio Theatre on the Air. Colonial produces modern radio plays (or audio drama as some call it) of classic novels, historical events, and original works and series, including westerns, mysteries, comedies, and even musicals. In our 17 year history we have produced close to 500 productions. Theo began editing with us last year, with an episode of our series called VINCENT PRICE PRESENTS – The Green Estate. Without question, the most impressive first edit for someone who, up to that point, had not produced a multi-cast drama using sound effects and music.

Theo continues to edit for Colonial, and I am quite picky and fussy when it comes to finished scenes. As an example, I can tell you that I sometimes can send a 5 minute sequence back with notes for five, ten, or 12 changes that need to be made. In comparison, Theo recently completed a 26 minute episode in our FATHER BROWN series, and not a single note was given for a re-work. That has never happened before.

He also worked as the editor on our feature length ALLAN QUATERMAIN AND THE LORD OF LOCUSTS, which was released this past summer. The production was delivered on time, and the sound design was again, very impressive.

He works with pro-tools and has full command over its abilities. He can take raw dialog that we record in-studio, combining it with actors we use in England, and using compression and EQ adjustment, blends them together seamlessly; this is not an easy task considering that different mics are used between locations, and we record in the style of the 1940's – on four microphones, with actors in the same room, juggling for positions and keeping the action going as if it were a live play; what I am saying is that there is a lot of dialog clean up needed before editing can begin, and his work in this area is just fantastic.

The productions that we produce are not easy. There are thousands of sound effects in each show, original music that must be perfectly timed to the action, pacing that keeps that action going, and a good sense of comedy timing when it is called for. Theo Mordey is, without question, one of the best I have worked with in my 17 years with Colonial.

If you have any further questions, I would be most happy to discuss them, and can be reached at the number below.

Sincerely,