

SOUND

PRODUCTION SOUND MIXER

The duties of the Sound Mixer include the recording, re-recording, dubbing synchronizing and scoring of sound motion pictures on film, videotape, or any other substitute for film. This includes video engineering, development, installation and maintenance of sound and/or videotape equipment. The duties of the Production Sound Mixer include the recording of all sound on location, including principal dialogue, sound effects, wild lines and location music. In conjunction with the Director and the Production Manager, determine the necessary type and quality of sound equipment; the maintenance of log sheets for each roll of tape recorded, including marking printed takes, in conjunction with the Script Supervisor and Camera assistant; the maintenance of script notes sufficient to allow matching of sound quality in case of later reshooting; the maintenance of lists of wild tracks and sound effects to be recorded later. In conjunction with the Director, the Production Sound Mixer determines the recording techniques and microphone placements to make a suitable recording; attends all production meetings during both Pre-Production and Principle Photography; may delegate work required for the efficient operation of the Sound Department. The duties of the Dubbing and Re-recording Mixer may include responsibility for the quality of all classes of master tracks, dialogue, effects and music; in conjunction with the Film Editor and Sound Editor, assists in the preparation of dubbed tracks for final mixes and the dialogue positioning. Responsibilities also include sound for dailies, music scoring or transcription and post-synchronization recording and co-coordinating, under the Sound Director, or Director of Sound, all re-recording.

BOOM OPERATOR

The duties of the Boom Operator include the handling and positioning of a directional microphone mounted on an extended boom pole, ensuring that the microphone is placed in the ideal position to capture sound while not compromising the shot (staying out of frame). The Boom Operator must take care not to damage the microphone while also navigating around props, fixtures, and the set with the boom pole. Their other duties include setting up and wrapping sound equipment at each location, be present with the Sound Mixer at all blockings and rehearsals, place radio microphones and transmitters on artists (in conjunction with the Costume Department), be familiar with the shooting script, maintain good liaison with all artists, and other sound duties.

PLAYBACK OPERATOR

The Playback Operator is responsible for accurately cueing, playing and mixing pre-recorded sound elements on-set for the synchronized performance or reactions of the on-camera performers while supplying an audio feed and timecode feed to the Production Sound Mixer. The Playback Operator takes directions and cues from the Director or First Assistant Director and must communicate with the performers. The Playback Operator is also responsible for the placement of speakers and speaker cables, and for the initial set-up and relocation of the playback gear. The Playback Operator must be able to set up and operate in-ear systems. Audio and timecodes issues are attended to under the direction of the Production Sound Mixer. The Playback Operator must be capable of operating various playback formats such as tape, compact disc, minidisk, multi-track digital cassette and computer, and should also be familiar with the operations (signal pathways and connections) of a standard multi-channel mixing board. The Playback Operator may also be responsible for the recording and subsequent playback of live-recorded music relevant to production.

2ND BOOM OPERATOR

The 2nd Boom Operator is responsible for capturing the sounds that the main Boom Operator cannot or supplementing the sound captured by the Boom Operator and/or planted microphones. The 2nd Boom Operator receives direction from the Production Sound Mixer and/or main Boom Operator on what dialogue or sounds to capture during a take, and bears responsibility for their own boom pole and microphone in regards to safety, maintenance, and proper operation, in addition to other sound duties.

UTILITY SOUND TECHNICIAN (UST)

Under the direction of the Production Sound Mixer, in conjunction with the Costume Department, to place radio microphones and transmitters on artists when required, to assist the Boom Operator, to assist with the maintenance and sanitation of sound equipment, and to be familiar with the shooting script. The duties of Utility Sound Technician include the assisting of any member of the Sound Department when required, and other sound duties.