

Problems (b), (c) and (d) can generally be remedied but (a) can raise great difficulties at this end of the schedule.

A second print will be made which will normally be the final transmission print unless further modifications to the colour grading are required by director/editor. The first print is used as viewing print from this stage on, and the transmission print carefully preserved for its final appointment with the telecine machine.

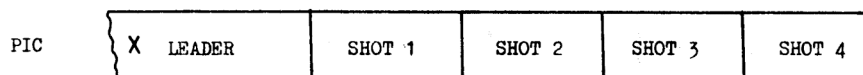
### 13. Track-Laying and Dubbing:

The object of track-laying is to take the finished cutting copy sound, and while keeping it all in sync, to re-distribute the individual lengths of sound track and to add others to allow the dubbing mixer to re-combine them to create the final sound image that hitherto has only been imagined by the editor and director.

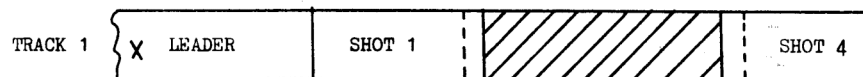
The dubbing mixer requires the sound to be on separate tracks so that individual settings of level and equalisation can be made for each, and smooth transitions can be made between them.

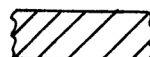
The practical approach to track-laying depends very much on the requirements of the programme and the time at your disposal, and techniques will quickly be developed with practice. There is no better test of your track-laying than hearing your tracks run together in a dubbing theatre.

Firstly, one proceeds to re-distribute the sync sound *eg.*,



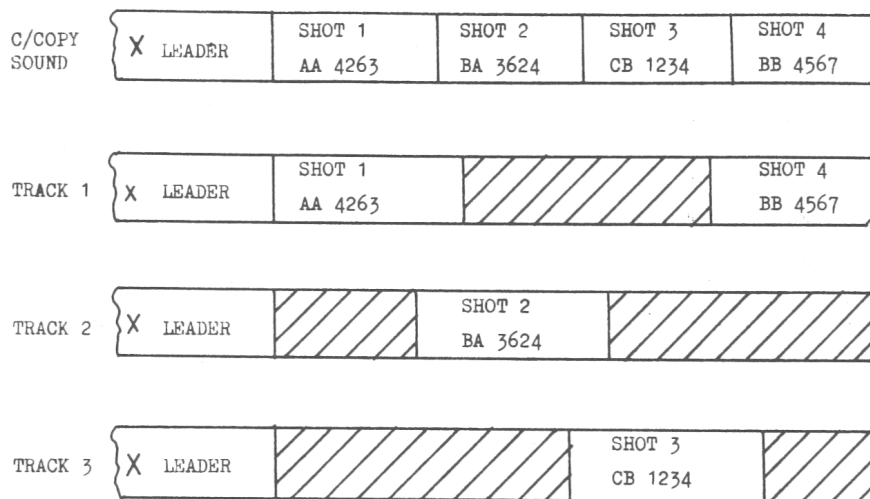
By finding the original trim of each shot a useable sound overlap may be obtained and added to the piece in the cutting copy to produce:



 blank spacing

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If master magnetic sound is available then the cutting copy sound is not literally re-distributed as above but each section of cutting copy sound is matched by the rubber numbers to the corresponding piece of master sound.



Any additional spot effects and background atmospheres needed to complete the total sound picture you require, can be incorporated in these or further tracks, everything being kept in synch with lengths of blank spacing.

While the basic requirement of track-laying and dubbing is to keep the ingredients as separate as possible, there are practical limitations such as the number of replay machines at the dubbing theatre, the number of hands of the mixer etc. Some thought should be given, therefore, to the layout of your tracks to make the dubbing of them practically as well as creatively possible.

The location and distribution of your tracks on their several reels must then be put down on paper for the particular benefit of the dubbing mixer. This graphical representation of the tracks is known as the "Cue Sheets".

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| ACTION              | TRACK 1                     | TRACK 2                                                  | TRACK 3                    | DISC           |
|---------------------|-----------------------------|----------------------------------------------------------|----------------------------|----------------|
| 0 Car drives off    | 0<br>Synch FX car<br>(14-1) |                                                          |                            | 5<br>Dog barks |
| 16½ Couple watching | 16½                         | 16½<br>Synch dialogue<br>"I think."<br>(24-3)<br>..away" | 30                         |                |
| 30 Man in car       | 22                          | 30                                                       | Int. car.<br>FX<br>(WT 16) |                |

As with so much else, individual editors may have individual ideas about the details of how to complete a cue sheet, but, despite that, the following important information should be provided for the mixer:

- Exact footage and details of each picture cut
- Exact footage of each track showing if it cuts in/out or should be faded.
- Description of any extra 'disc' FX to be provided by the dubbing theatre staff and the footage at which they should appear.

You should insert a description of the sound on each piece of track, eg. 'synch FX car', 'synch dialogue' (with in and out words), 'WT gunshot', etc. It is useful to indicate the original slate number so that if a sound defect is revealed in the dubbing theatre then the original tape can be quickly referred to to check the problem.

It is important to realise that the dubbing mixer has never seen your film before and the only way he can get the best out of the tracks you have spent so long laying is for all your intentions to be on the cue sheets.

It is for you to ensure that all the material required gets to the dubbing theatre by the appointed time. Dubbing time is very expensive. You will need:

- the cutting copy picture (or a slash reversal dupe of it if the actual cutting copy is with the neg. cutters)
- all your tracks
- the original ¼" tapes

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- d) your file of paperwork for the programme including camera and sound sheets and log sheets, etc.
- e) the cue sheets

You will bring away from the dub all the above plus your final mix, and if time permits, a safety copy of it which can be used for subsequent viewings, reserving the final mix for telecine. In discussion with the editor, director and mixer, any pre-mixes that may be needed for any future work on the programme (foreign versions ?) should also be taken away.

14. Final Notes:

As you make up your final transmission print and final mixed track with its suitable amount of spacing head and tail etc., you could have in front of you some 2,000 feet of finished film representing nearly £1/4 million investment. Perhaps looking after these 1 million frames has been worthwhile after all.

Of course not all programmes nor all editors will employ all the methods laid out here. The pressures of time, transmission deadlines etc., will often demand that shortcuts are taken, often of a quite hair-raising nature, and it is for you to be constantly aware of the needs of the editor and programme in all the varying circumstances you will meet.

Your editor cannot be expected to concern himself with every detail of the cutting room, even if he wants to. He will often have overbearing problems of his own to do with the film, the director or the deadlines to be met. You should always try to support him.

\* \* \*

Peter Evans  
22.1.80

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