

THE SOUND MANIFESTO

Report Abbreviations

Synchronisation

Term	Abbrev	PIX	SND	Description
Sync	SYNC	Yes	Yes	SND synchronised to PIX
MOS	MOS	Yes	No	PIX without SND
Wildtrack	WT	No	Yes	SND without PIX
Wildtrack with camera	WTC	Yes	Yes	SND not synchronised to PIX
Guidetrack	GT	Yes	Yes	SND used as a guide track for the editor
Playback	PLB	Yes	Yes	SND used as a guide track for the actors

Sound Recording

Term	Abbrev	Description
Sound Good	SG	The sound take is accepted by the Sound Department
Sound No Good	SNG	The sound take is rejected by the Sound Department
Mono	MON	Each output channel carries the <i>same</i> mono recording
Multi-Mono	MMON	Each output channel carries an <i>independent</i> mono recording
Stereo	ST	Both output channels encode a stereo recording
M-S Stereo	MSST	Both output channels encode an M-S stereo recording
X-Y Stereo	XYST	Both output channels encode an X-Y stereo recording
A-B Stereo	ABST	Both output channels encode an A-B stereo recording
Blumlein Stereo	BLST	Both output channels encode a Blumlein stereo recording
Ambience	AMB	The ambience of a location- description in COMMENTS (60 sec.)
Room Tone Ambience	RTA	The ambience of a room (60 sec.)
Sound Effects	SFX	Sound effects – description in COMMENTS
Walla	WAL	The SFX of group walla (saying “rhubarb”)
Wild-Track Pick-Up	WTPU	A WT PU sound recording of an actors faulty line
Aircraft Noise	AN	Air-traffic noise in the background
Traffic Noise	TN	Road-traffic noise in the background
People Noise	PN	People noise in the background
Camera Noise	CN	Camera noise in the background
Other Noise	ON	Other noise in the background - description in COMMENTS

Photography

Term	Abbrev	Description
Picture Good	PG	The picture take is accepted by the Camera Department
Picture No Good	PNG	The picture take is rejected by the Camera Department
Boom In Frame	BIF	The boom appears inside the frame of the picture

Continuity

Term	Abbrev	Description
False Start	FS	The current take had to be aborted
After False Start	AFS	The previous take had to be aborted
Retake	R	A retake of a good shot (slate 23 R is a retake of slate 23)
Pick-Up Shot	PU	A retake of only the faulty part of a NG shot (slate 23 A is a PU shot)
False Start Pick-Up	FSPU	A PU containing a false start followed by a “from the top” retake
Running Pick-Up	RPU	A PU containing a mistake followed by an immediate correction
Head Slate	HS	The slate at the beginning of a take
Tail Slate	TS	The slate at the end of a take (held upside down)

Directing

Term	Abbrev	Description
Good	G	The take is accepted by the Director
No Good	NG	The take is rejected by the Director
Print	PRINT	The take explicitly chosen by the Director and circled on Reports

Notes

M-S (Mid-Side) stereo uses a directional (M) and bidirectional (S) mike.
 Blumlein stereo uses two crossed bidirectional mics.
 X-Y stereo uses two crossed directional mics.
 A-B stereo uses two spaced omnidirectional mics.
 A directional mike is often called a cardioid mike.
 A bidirectional mike is often called a figure-of-eight mike.