

Tim Parris

Sound Assistant

07771677785

tim@timparris.com

www.timparris.com

NFTS Production Sound Graduate

Please find below a brief explanation of the roles mentioned in my film and television CV:

Sound Recordist:

- Running a smaller hand-held mixer set-up and also acting as a boom operator too - usually for second units or splintering off from the main unit.

1st AS or Boom Operator:

- I regularly have to ensure that I have communicated effectively with all departments to ensure that the production sound mixer knows what is happening.
- Must organise and memorise cues based on the lines and actions of the actors to ensure that the mic is always on the right person at the right time.
- Also must know the camera movements, lenses and the lighting of the shot to ensure no mics, shadows or reflections are in shot.
- Must relay to the mixer the coverage of the shot (for example, 'are we going in for close-ups or is it all playing on a wide shot etc').

2nd AS or 2nd Assistant Sound:

- I am able to quickly pick up instructions from the boom operator so that I can operate a second boom microphone on set (if needed).
- Responsible for fitting the radio mics and helping to set up the mixer in the morning.
- A proficient and speedy cable basher.
- Responsible for a lot of the day-to-day admin work and stocktaking.
- Responsible for problem solving any technical issues that may arise.
- Also often doing the work of the sound trainee too (see below) as there usually isn't a trainee on television productions.

Sound Assistant/Trainee:

- More cabling, also responsible for finding power and connecting the mixer to a monitor displaying what we see on camera.
- Responsible for making sure that everybody who needs them has a set of headphones and a receiver that works well (i.e. producers, guests, friends of the actor, director, script supervisor and acting/voice coaches) and keeping track of where they are on and off set. This can mean over 50 people on some of the high-budget feature film days.
- Setting up for other outputs, such as speakers or feeds to video assist operators etc.
- Creative unwanted noise silencing. For example, silencing footsteps with carpet (if the floor is not in shot) or by taping foam to the actor's shoes, silencing doors, plates and cutlery etc. (as well as chasing down and leasing with individuals making noise off set. I have learned to become a good communicator as I am always asking favours of others.