

# **DUBBING**

## **DUBBING CONCEPT:**

Dubbing is a method of interlingual translation and intercultural adaptation that consists of substituting the original linguistic bands of an audiovisual work with the voices of image actors –original actors- for those of other actors –actors of voice-, which will try to faithfully imitate the original interpretation, maintaining the Maximum possible lip synchronization with the original actors.

All the agents involved in this process, both in the technical part and in the artistic, -translators, adjusters, mixers, etc- will give the dubbed version the maximum possible formal and content coherence with the original work, in order to create the illusion that those who speak are the original actors themselves.

The sole purpose of dubbing is to facilitate the understanding of a work, carried out in a language and immersed in a culture, to a public that does not speak that language and is alien to it, maintaining the essence of the work as conceived by its author.

## **EXPLANATION OF THE CONCEPT**

When we refer to:

### **INTERLANGUAGE TRANSLATION**

We use the word translation in the broadest sense of the term. the fundamental in dubbing is the linguistic transfer between the original script and the translated and adjusted script that reaches the dubbing room, but it is not the only thing. We translate not only words, but also culture: expressions, proverbs, jokes... even gestures; are made understandable to those who do not know them in their original form.

### **INTERCULTURAL ADAPTATION**

It is a complementary condition of dubbing. Each culture creates its own discourse audiovisual, a movie or even a plane speak to us from a specific culture and characteristics of that culture. The dubbing helps its contextualization and the transmission of those values and richness of nuances (or at least it should)

## **REPLACE**

We speak of substitution and not of creation; we substitute voices, we do not create a new soundtrack. The premise that is maintained throughout the dubbing process is the to maintain fidelity to the original.

## **ORIGINAL LANGUAGE BANDS**

As they were created: we do not interpret or reconstruct them at will.

## **AUDIOVISUAL WORK**

Dubbing is only understood in the image-sound relationship (television, cinema, etc). Not in audio or visual documents only.

## **ORIGINAL ACTORS**

The actors of the image, those of the film.

## **FAITHFULLY IMITATE THE ORIGINAL INTERPRETATION**

No type of interpretation by the dubbing actor is allowed; it is an imitation from the original.

## **LIP SYNC**

It is fundamental to create the sensation of reality, of verisimilitude. the lack of lip synchronization produces an effect of deception and deconcentration in the viewer (breaks the idea of cinema-illusion)

Subtitling and simultaneous translation are not dubbing (they do not meet the characteristics previously explained)

## **OTHER RELATED CONCEPTS (which are not dubbing either)**

### **AUTO DUBBING**

The author of the film coincides with the author of dubbing. They are the same person.

### **SYNCHRONOUS SOUND**

Common technique in advertising. The work has the same language both in the original and in the copy. It is used when the actor of the film does not have an appropriate voice for the character. It is common in advertising, model-actors, etc.

There is lip synchronization but there is no language change.

## **POSTSYNCHRONIZATION**

In certain sequences, the sound recording cannot be done properly, so that those voices of the actors must be recovered at a time after the decision-making image.

## **SYNCHRONOUS TRANSLATION**

Foreign documentaries would be a clear example. We need to translate them, we maintain the speed of the speech and a certain text-image synchrony but it does not exist lip sync.

## **HISTORY OF DUBBING**

### **THE EXPLAINERS**

The history of dubbing begins during the years of non-talkies with the figure of "The Explainer". This character's mission was to "narrate" the film to the public -in his majority illiterate and, therefore, unable to follow the explanatory signs.

In Spain there is evidence of the explainers in 1901, in two rooms in Barcelona, "The Universal Cinematograph" and "The Key Cinematograph". The explainer was a "charlatan" of easy verbiage that was intended to amuse the public. They did not have to faithfully follow the texts but invented witty speeches to keep the attention of the viewers. Some came to have important professional recognition and economic.

In 1908, the Catalan director and producer Gelabert carried out an experiment that consisted of introduce various explainers and puppeteers into the film pit who, accompanied by loudspeakers followed the images and gave voices in sync with the lips of the actors. Despite being merely anecdotal, it had an important acceptance on the part of of the audience in the room. It was not until 1928 when two Paramount engineers managed to record a synchronous dialogue with the lips of the actors of the movie "The Flyer". This first dubbing was done in German.

This experience (which was immediately analyzed by senior company officials) allowed to break the language barriers of cinema: it quickly became international. He The first dubbing in Spanish was made in 1929 with the film "Rio Rita", by Luther Reed. With this dubbing begins the attempt to commercialize the so-called "neutral Castilian". A artificial dialect that was looking for a Spanish coine for the film text that could support both the exhibition in Spain and in Latin America. A language that brought together accents and expressions that did not fit in Europe or America and that was a failure due to the protests of the Spanish-speaking public, years later.

We must not forget that dubbing is unthinkable without talkies. For this we must remember that it was in 1927 when "The Jazz Singer" was released: the first sound film, total, of the history of cinema. Returning to the reality of the Spanish state, we must bear in mind tells that it was in 1931 when the first film was dubbed into Castilian-Spanish in about Paramount studios in France.

The dubbers move to France to dub "Devil on the Deep" (which was translated by: "Between a rock and a hard place"). The first dubbing studio was established in Spain in July of 1932 in Barcelona. It will be called THIRTEEN (Threshing-La Riva Film Studios Spanish people). They were in charge of dubbing the first film in Spanish in Spain that was "Rasputin".

In 1933 the Italian businessman Hugo Donarelli created in Madrid Fono-Espana that competed with new techniques with Catalan studies, which were quite precarious technologically.

It is in 1947 with "Gone with the Wind" when technical perfection is achieved. adequate and great credibility, both with the voices and with the interpretations of dubbing actors. The adult stage of dubbing in the State begins.

This period of boom is maintained throughout the Franco regime because they could not project subtitled movies (due to censorship) and their decay occurs, for various reasons reasons, during the 80s and 90s. However, in those years there was a boom in dubbing Galician and Catalan.

## THE STAGE OF CENSORSHIP (FRANCOISM)

Dubbing is consolidated in Spain (not as a film export weapon but as a defense mechanism of the national-Catholic ideology of the Franco regime), thanks to the order of April 23, 1941 by which it is forced to dub into Spanish all foreign movie.

The Franco regime achieved that in the first years of the postwar there was no copy in original version in any room of the State. As an anecdote, "Mogambo" or "Casablanca" have 4 different dubbings Democracy has to arrive so that in 1978 the censorship order is abolished. (37 years after his dictation).

## YEARS 80

At the beginning of the eighties, dubbing observed a significant rise thanks to the increase in the number of broadcast hours on television and the video boom. The video domestic becomes an affordable product and video stores proliferate. arise numerous new dubbing studios to meet the increased demand of these products. Since 1983, with the appearance of TV3 until in 1990 it began to broadcast T5, there are numerous new TV channels, both public and private, that influence the disappearance of video stores in the 90s. Phenomenon that will not influence in the dubbing well, instead of producing for the video stores they will do it for the new televisions. Throughout the 1980s, dubbing companies continued to full expansion, increasing its production rooms and new studios.

## DUBBING ROOMS

YEAR IN SPAIN IN GALICIA		
1982	33	0
1991	211	26

Until the 80s there were only dubbing rooms in Madrid and Barcelona, but as the number of demand, new sources of production of an autonomous nature are generated (especially in autonomies with their own language). The first engine of the industry in Galicia was the production department outside of TVG.

The boom of the 80s led to the intensification of the production process and precipitate in such a way that the speed of work causes neglect of the stages of the traditional process so that translators, adjusters or dubbing directors cannot guarantee the quality of their work. The days are intensify, night and weekend shifts are made. The voice actors every time They are more sought after and new voices and even actors are incorporated with little or no training to be able to supply the production needs.

These factors will affect a notable loss of quality of the products; yes to this we add the economic crisis of the early 90s, the result is the serious crisis industry in the 1990s.

## 90'S

The crisis broke out in 1993 with the hundred-day strike.

The factors that influenced this market readjustment were the following:

- **The economic crisis** that influenced the fall in consumption in all sectors productive: also in the consumption of home video. numerous companies close or go into suspension of payments. The video sector is relegated to the distribution of films already released on television.
- **Reduction of dubbing hours** In the 90s, televisions already had a large stock of dubbed films, of which they have the exhibition rights. They don't need more. The phenomenon of replenishment appears in a cyclical way (see Magnum, Heidi, The A-Team...)
- **The soap operas** Very extensive series of low cost that do not need to be dubbed and that hook the viewer.
- **The dubbing sector itself** that begins a dirty war of downward prices between businessmen, unions and workers who manage to make the situation completely precarious the labor market of the sector.

## **NECESSARY MATERIAL FOR A DUBBING**

**ORIGINAL SCRIPT** – The original script ("Script" or "Continuity") is the book where

There are the dialogues of the movie. There are several types of scripts:

**A/ Filming script** – It is the book that serves as the basis for the filming of the film. Usually quite incomplete, generally missing all those phrases that, on the fly, are they add to the film during filming. You rarely receive this type of script but, when a Studio receives it for a dubbing, it is a real obstacle, especially for the translator, who has to complete it by comparing it with the dialogue recorded on the working print of the film. In dubbing jargon, this is called "take out by ear" Sometimes, there are films that, due to premiere imperatives, are dubbed when the filming has not yet finished; In these cases, they usually work on a filming script. that is being completed with the pages of new dialogues that are arriving as in drip.

**B/ Script of dialogues ("Dialogue List" or "Continuity")** - It is the book resulting from taking out, in moviola, the dialogue of a positive and definitive copy. There are companies that are dedicated to this like, for example, GELULA, in Hollywood. As a general rule, there are all dialogues of the film and, normally, also the footage or footage (measurement in meters or feet of the film tape) specifying the exact location where each event takes place. scene. You can work comfortably with this book, but it is not suitable for the dubbing, unless it is accompanied by an Instructions List ("Instructions List") where, in addition to all the dialogues of the film, many of the expressions in "slang" (colloquial or street jargon). Warner Bros. and Columbia often often use this system.

**C/ Script of dialogues combined with the list of subtitles ("Combined Dialogue List")** - It is the best book for dubbing. In one column, it has all the text of the dialogues and, in another, the text of the subtitles (for countries where it is not dubbed), in addition of a series of clarifications about the "slang" existing in the dialogues. It is the combination of the Dialogue Script, the Instruction List and the Subtitle List. This is the book perfect for dubbing. Paramount regularly uses this system.

**D/** In the event that there is no book or script, the entire film will be "taken by ear".

**E/ List of subtitles ("Subtitles List")** – It is the book where the dialogues of the movie are prepared for the preparation of the subtitles. They carry the "entry foot" ("Start"), "starting foot" ("Finish") and footage ("footage"). The footage is the numerical difference between the entry footer and exit footer and indicates the number of letters and space that the footer should have. caption.

**COPY OF WORK ("Workprint")** - The films are divided into rolls ("reels"). Normally, they usually have 12, but there are up to 30 rolls. The rolls are grouped forming pairs (the odd and the even - "Sections A & B"), giving rise to what is called Coil (or "Reels A+B"). The working copy ("workprint") is a positive copy ("standard") of the film to be dubbed.

**MUSIC BAND AND EFFECTS ("International Band", "Music/Effects track" or "M/E track")** – This band is erroneously called "SoundTrack" in the most studies.

It is a band that contains the music, the sound effects, songs (if these do not go to dub) In the case of musical films where the songs are dubbed, they receive a specially prepared bands.

It never contains dialogue, unless a character speaks in an exotic language or different from that of the film and must continue speaking in that language in the dubbed version, So if they usually come. Generally, this character does not double in the room: at the time of the mixture is extracted from this band.

Sometimes these bands are incomplete; then they are completed by doing the effects in room or taking them from file or copy.

In case the band of music and effects does not exist, it can be made in the studio although it is a long and laborious process, based on making effects in the room, take out of archive, prepare mosaics, etc.



## **PROCESS AND PREPARATION OF A DUBBING**

The production department is in charge of all the links in the manufacturing process. making dubbing. They are the ones who receive the script, hire the translator, they select the dubbing director, who will be in charge of adjusting it, they receive the voices selected in the casting and agree on the work schedule. This process apparently simple is quite complex and depends on the professionalism of all and everyone involved in it.

We could divide this process into 7 parts: the first 5 for preparation and the last 2. of realization of the dubbing:

### **1- TRANSLATION**

### **2- ADJUSTMENT**

### **3- MARKING, REGULATION AND TAKEO**

### **4- ADDRESS**

### **5- PRODUCTION**

### **6- DUBBING IN ROOM**

### **7- MIX**

This entire process cannot be separated from the business context.

It is the customer who starts all the gear.

The client can be:

a distributor

a TV channel

an advertising agency

Multimedia and industrial companies

Televisions, both public and private, are the ones that buy the product audiovisual plus their exploitation rights and then hire the studio to carry out the dubbing.

Before beginning the first part of the process (the translation), the production companies decide the viability of the product in the market: sell it to television, not dub it or send it directly to the dvd market, where dubbing costs are much higher low.

The following factors influence all of this:

#### **A- TECHNICIANS**

If the text requires a lot of speed (for example, videos for daily news) does not bend; it is subtitled

#### **B- ECONOMIC**

Only works likely to be commercially successful are dubbed

#### **C- POLITICAL**

On public television, it is the guidelines under political criteria that decide whether to it is important or not. Regardless of its cost or audience. Also intervenes in its function as a public service

#### **D- RECIPIENT**

In Spain, the VOs are related to elitist audiences

#### **E- TRADITION**

The public in Spain is used to dubbing (thanks to the Francoist law that made it mandatory for many years)

#### **F - CULTURE**

The level of training of the recipients is an important element when it comes to fold. The less educated public needs and asks for dubbing and vice versa.

#### **G- EASE OF UNDERSTANDING FOR DISADVANTAGED GROUPS**

We cannot forget that children's products must be folded and not subtitled, because they do not know how to read or are not yet fluent enough. He public very older can no longer adequately read on screens (and some don't know either).

## **TRANSLATION**

It is one of the most important parts of the dubbing process, as well as the script of the movie. The translator's job is not simply to translate a text but also to must combine it with the images of the film that influence the aspects linguistics.

Until a few years ago, the translation was not considered an original work and had no rights of authorship. Currently if you have them. There are different elements of translation that we must take into account:

### **TRANSLATION OF THE TITLE**

Many times this title does not match the original for commercial reasons and business. Your translation depends on the marketing department, not the translator the movie. The only legislative condition is that this is not repeated.

In some cases it is necessary to change it because the original refers to something that translated means nothing. There are different trends:

Literal translation

Use of a subtitle

Adaptation (a new one)

almost literal translation

### **SCRIPT TRANSLATION**

The image is fundamental when it comes to translation and it cannot be contradicted by the text. If this happens, priority is given to the image over the word. the coexistence of text, image, music and effects need synchronization of all this metalanguage, for which the text of the script must conform to the

maximum to everything that happens in the film in order to effectively convey the work conceived by the author. The translation of the script goes beyond the text, it is a work collective that does not end until the end of the process.

Both linguists and fitters, actors and sound technicians are responsible of the translation of the work. We have to assess the process in its entirety. All element that distorts the original character of the work is noise and can be produced in

any stage of the process.

Translation is a process of substitution of both verbal and non-verbal elements.

that does not end until the audiovisual work is exhibited. The result of the translation it should look like the original product. There will be visual synchrony and agreement between what we hear and what we see.

In the written translation, a single person is responsible for restoring the original meaning. There is a single plane: that of verbal signs. As we have seen, this does not happen in dubbing, that depends on everyone.

The linguistic text is translated to be spoken and interpreted, as well as to be recorded. and adjusted to the image and maintains some characteristics:

- **COLLOQUIAL LANGUAGE** must seem plausible (not a read text)
- **MODULATION** we have to count the words and symbols but not the meaning
- **ADAPTATION** there are phrases, sayings, crutches and different linguistic elements that are they must adapt by contextualizing them in the culture to which they are addressed if this can cause comprehension problems
- **AVOID DECONTEXTUALIZATION** The extreme example is "The Fresh Prince of Bel-Air", where the original characters were replaced by local references Opt for this type of translation is usually a premeditated decision

## THE TRANSLATION PROCESS

Once the script and the film are in the hands of the translator, he must view the film fully for the first time before beginning his work. So you'll get a vision global. This same process will be repeated with the script. The translator rewrites those dialogues and inserts that do not appear in the script. By INSERT we understand those "titles, posters, written texts, television images, etc" that appear in the film and it is necessary to translate so that they are understandable. Not everything is in the script.

The translator charges by rolls or coils. A roll is 10 minutes and a coil (2 rolls) 20 minutes. You should never exceed that duration. The translators are freelance and there is a lot of intrusiveness in your work.

## ADAPTATION OF DIALOGUES

The adaptation of dialogues is, without a doubt, one of the pillars of the dubbing of

films. So much so, that the success or failure of the project often depends on it. dubbing. In the jargon of the Studios, the adaptation of dialogues is also called "Adjustment". The adaptation consists of putting in the mouth of the characters, perfectly adapted and synchronized, the dialogue of the dubbed version.

Until the year 1980 or so, this work had always been carried out in a moviola and with a standard copy, in 35mm, of the film in original version, but, from that date, it is also done with a TV monitor and with the copy of the film on video.

This is the system that is always followed in dubbing for TV.

The adapter starts its work based on the literal translation of the dialogues, adapting to each of the characters the corresponding phrases, keeping a metric and ensuring that the movements of the lips coincide with the words that is pronouncing, that is, that there is a good synchrony, for this the adapter has take into account the labials (the letters BPM), as well as the gestures of the character.

When the sentences in the translation are longer than those in the original version, such as It usually happens with the Spanish and English languages, the adapter shortens them, synthesizes them, but must try to avoid, by all means, losing even one iota of the sense of original version.

As it happens in real life, all the characters do not speak in the same way, each one does it according to their sex, age, education, cultural level, marital status, social condition, mood etc The good adapter takes this into account, although it already comes reflected in the translation, because the original script is the one that sets the tone.

Another important mission of the adapter is to check if the translator has committed any mistake and correct it, for example, badly translated place names or that have remained in the original language, inaccurate dates, wrong literary citations, wrong historical facts interpreted etc

The dialogue of a dubbing must always be neutral, it must lack local expressions, product all of them from the mixture of two similar languages that are spoken at the same time, as is often the case in areas where bilingualism exists.

The adapter also takes care of preparing the dialog corresponding to the environments ("Ad Libs" - as they are called in dubbing slang), which result from the scenes where

the almost unintelligible whisper of several or many people is heard, but where there are also sentences that are perfectly understood. Normally, the environments ("crowds") of stations, airports, buses, department stores, etc. come in the band International ("M/E track") to be incorporated directly into the mix, but if some phrases are understood in the original version, these are lowered in volume and the mixer covers them with other equivalent phrases in the language of the dubbed version.

In this way, the adapter prepares specific phrases to record in the room and insert in the mix when the existing environments in the Band are incorporated into it International.

When in the film there are scenes spoken in a second language and they must remain as which in the dubbed version, these phrases are taken directly from the International Band, at the time of mixing, and the adapter is limited to preparing the subtitles, in case these scenes are subtitled.

Some translators also adapt, and fortunately, everything must be said. But, Generally, it is the dubbing director who also deals with the adaptation.

The image of the dialogue supervisor has always existed, almost all houses distributors have someone who supervises the adapted dialogues and is an excellent habit. A Spanish and cultured supervisor, with all certainty, can polish and correct the failures in a dialogue, while this same task is mission impossible for a foreign supervisor, because he does not know the Spanish language thoroughly.

However, we must not forget that the foreign supervisor is very useful to the time to unravel expressions in "slang" (colloquial or street jargon) or, even, to the time of voice casting or mixing process.

Dubbing is a team effort. If when watching a movie the viewer forgets that the characters are moving their lips in another language and the illusion is created that they are speaking coherently in his own, it is an unequivocal symptom that he is before a good adaptation of dialogues.

## ADJUSTMENT

The adjustment consists of modifying the shape of the script – without altering its content - in order to adapt as well as possible to the movements of the mouth of the original actors.

The dialogue will adapt to changes in shot, to those out of field... it will also be work of the adjuster lengthen or shorten the phrases, look for synonyms, change the order, etc... to that there is lip synchronization between what is heard and what is seen that they do and say actors.

Look for realism so that what they do and say goes unnoticed by the viewer.

The synchrony attends to three different phases of the dubbing process, which are arranged on three different axes: voice, image and meaning.

- **SYNCHRONY OF CHARACTERIZATION** harmony between the voice and the image of the actor  
(depends on the dubbing director)

- **CONTENT SYNCHRONY** congruence between the new version of the text and the film  
(depends on the translator)

- **VISUAL SYNCHRONY** agreement between the speech movements of the actor with the sound that is heard

The adjuster carries out his work by reading aloud each of the sentences and trying to fit the mouths of the original actors. Phrases are memorized and said looking at the screen, respecting the pauses and mouth movements of the actors originals.

Adjuster modifications are based on two different concepts: timing and the adaptation.

Synchronism admits differences of degree. In the cinema it must be total, since the image is very large and everything is appreciated; In addition, the viewer's concentration is greater: the spectator pays a ticket with which his level of demand rises and his frustration it may be higher if you don't get what you expect.

On television the synchrony is less; the screen is smaller, it is less noticeable, the attention is more dispersed and the viewer is less demanding.

In Western countries, synchronization is essential; in Japan or China is not a essential requirement because asynchronism is culturally accepted.

The essential qualities in an adjuster are a perfect command of the language and the Knowledge of film terms that may appear in the script. His film culture is essential.

## **SIGNS USED BY THE ADJUSTER**

The adjuster will include in the written script a series of symbols that facilitate the work of the dubbing actor and sound technician.

The most used are the following:

/ pause of a character less than 5"

// pause a character between 5" and 15"

... short pause

(G) audible sound gesture (sneeze, hit...)

(laughs) laugh

(R) also laugh / add speed to the phrase because it cannot be cut

(CP) change of plane

(OFF) the dialog is not in the image plane

(ON) the dialog is in the image plane

(SS) no sound: the character moves his mouth but nothing is heard

(P) intervention that steps on another character's

(ATT) the character speaks through the phone

There are many more.



## **MARKING, REGULATED OR TAKEO**

The marking or patterning consists of making the divisions of the dialogues in the film.

### **THE CONCEPT OF "TAKE"**

It is a unit of work that is used for the organization and as a measure of remuneration of actors and technicians.

A take is made up of eight script lines (if there are multiple characters). in a monologue It will be 5 lines of text.

Each line is 60 typed characters (includes spaces, signs, etc). A line incomplete is counted as a complete take.

Each take will have an identification number in the film to be able to recognize them at the mix time. A movie contains between 200 and 300 takes approximately.

The actors charge by take and by call, with which it is common for them to prepare so that the largest possible number of takes per call can be recorded.

This may mean that the actors of the same sequence may not coincide in the recording, or that the actors record texts in a non-linear way, without knowing what happened before or what will happen after in the movie.

The takes carry, in addition to the identification number, the start and end time codes.

## **ADDRESS**

The studio hires the dubbing director that it considers most suitable according to the type of work that you have to bend. His salary is paid by the roll or reel, the same as that of the translator.

He is the person in charge of dubbing and has the following functions:

preview the work

propose the most suitable actors and actresses

propose the assistant director

plan with production the content of the work

Keep accounting of the takes (more or less) that have been modified throughout from work

artistically direct the actors in the dubbing room

ensure the quality of the work

The director pays a lot of attention to the voices of the characters.

When it comes to actors who have been assigned a characteristic voice for a long time you try to keep that same doubler.

The director is the one who puts the dubbing actor in the background, the one who gives instructions:

Usually the actor doesn't know what script he has until he gets to the studio and gives it to him. they provide.

Dubbing directors are generally freelance.

## PRODUCTION

We remind you that this is the department that is in charge of receiving the script, hiring the translator and select the director.

The head of production and the room assistants make up the staff of this section.

Production deals with:

- **Transmit to Editing**, the translator, the adapter, the director and the mixing room the Management orders and instructions.

- **Typing the adaptations** of dialogues, preparing the graphics, which are a kind of planning, roll by roll, of all the characters and takes where they are They appear throughout the movie.

- Organize work **days** or calls for the recording of voices, and summon the actors

A few years ago, he was also in charge of preparing the books for the Censorship passes, to make the inserts, trailer labels, etc., to translate and prepare the credits title requirements ("Main Title Requirements") and end captions ("End Title Requirements, convert to English the reports ("Repports") that were sent to the laboratories (Technicolor, for example) attached to the sound negatives of the dubbed version.

This department ensures that everything works cohesively among all the components of the team, the company and the client, as we mentioned previously.

## SEPARATE BAND RECORDING

The fact that an actor records his dialogue separately is traditional in dubbing since, in the mid-fifties, the magnetic material (with various tracks or "tracks") as support for recording.

Afterwards, it has been done when it was necessary or convenient.

- This type of recording is called "recording in a separate band" and is usually done in the following cases:

A/ When an actor is going to be absent and cannot be present at the calls in hall.

B/ When an actor is absent, he records the dialogue in another studio in the city where finds himself and sends the recorded dialogue to be incorporated into the mixing time.

C/ When an actor requests it, if it is a very first figure and they can afford the luxury to demand it.

D/ When there is an incompatibility of characters between two important actors. So that they do not coincide on the lectern, the studio usually records their respective dialogues.

## THE DUBBING ROOM

The first dubbing rooms, in the 1930s, used to be very spacious. are currently much smaller.

Its shape is usually rectangular. At one end is usually the screen on which they project the "takes". On both sides of the screen the speakers are placed, both for listen to the original version as well as the dubbed recordings.

The lecterns are illuminated by lamps that allow a good reading of the script and a optimal distance from the screen. This distance depends on the size of the screen, but has a ratio of 1 to 3: if the screen measures one meter the actors will be three of that screen.

Next to the lectern will be the dubbing director's table. This may have a small monitor to check the quality of the synchronization.

Behind everything will be the control fish tank where the sound technicians and their equipment.

Currently, in modern rooms with digital technology it is possible to find the technicians in the same room as the doublers.

The purpose of the control table is to order the projection of the takes , receive the sound signal on the tracks arranged for it and process the sound optimally for recording and subsequent mixing.

Obviously, the room must comply with the appropriate soundproofing standards for the optimal sound capture.

## MIXTURES

Finished the recording of dialogues in the room and reviewed the corresponding BI (Bands International or M/E tracks) to make sure the musics and effects are correct, everything is ready for mixing.

Until the mid-fifties, the mixes were made on an optical support or photographic with the great inconvenience that it could not be erased and re-recorded over in case of mistake. From that date and until the end of the eighties, were made on a magnetic support: with this material a giant step was taken because it allowed it to be erased and recorded again.

Currently, everything is digitized and the mix is done on a hard drive, counting on all the facilities to be able to delete and re-record as many times as possible necessary; New technologies that are constantly emerging are simplifying considerably the mechanics of work. Innovations are continuous and this at dubbing studio means you are always up to date, with the consequent outlay economical since a mixer can become obsolete after a very few years.

The work of the mixer consists of linking the dialogues with the music and effects, as if it were a piece of goldsmithing. Unquestionably, the ability of the mixer is essential to obtain a good result.

In the mixing room ("mixing room"), the technician settles in his mixing table and He sees the image scroll on a screen as he requires it. Meanwhile, in the cabin, a room next to the room, the operator has the machines ready, loaded with the working copy of the film ("workprint"), the dialogues recorded in the theater and the BI (International Band - M/E track), and is awaiting the instructions of the mixer.

The mix is done by coils ("double reels"); each coil normally consists of two rolls. The mixer begins his work seeing, in original version, the image of the coil to mix to realize all the levels and details of the soundtrack. A

Once the image has been viewed, it rewinds it and projects it again, but leaving it mute, it changes the original sound by the mix of the dubbed version that at that moment begins to prepare, and in this way the mixture begins.

Here begins a work of authentic craftsmanship, and it is a pity that both the failed as the truly achieved ones go unnoticed. Mixtures play a very important role in the dubbing of a film but, unfortunately, only one A small minority appreciate the exceptional work that good mixers do.

There are also quite a few movies whose mixes are done abroad, in the US or England mainly. Metro-Goldwyn Mayer, years ago, always carried them out. in Culver City and almost all of Spielberg's movies are mixed in the US as well. In these cases, the dialogues recorded in the room are prepared in an orderly manner, a band of dialogues for mixes ("mixing dialogue track") and is sent to the laboratory where the mixing will take place. The band of dialogues for mixes ("mixing dialogue track") is accompanied by some technical reports ("mixing reports") prepared by the mixer, in which the track and the footer where the dialogue of each one of them is the different actors as well as the environments ("ad libs - ad libitum - crowds") corresponding.

Mixtures made abroad and by a technician who does not know the language of the dubbed version do a disservice to the dubbing of the film: if any word is not understood well or some end of a word is cut off, the technician does not realize why his ignorance of the language.

## **DUBBING CONTROL**

Once the mix is finished, we proceed to pass the dubbing control ("dubbing control - dubbing check") to "interlock".

It is called "interlock" any projection where the image and sound are projected by separate; however, the viewer sees the projection as if it were a copy standard with its built-in sound and ignores that the image and sound reach the screen in different ways.

In an "interlock" the image is projected mute and a sound is applied or superimposed on it synchronous. In a dubbing control, logically, the sound that is used is the resulting of the mix of the dubbing that has just been done

For dubbing control, the studio notifies the client, generally they usually come quite a lot

people. They project the film with the sound of the dubbed version and take note of the any failures. These failures, in dubbing jargon, are called "retakes".

Once the dubbing control is finished, the "retakes" are recorded again, if they are dialogue, and are incorporated into the mix.

In the event that they are only a mixture, they are limited to correcting them in this one.

## **DELIVERY OF THE SOUND OF THE DUBBED VERSION**

Once the dubbing control has passed and the errors have been corrected (made the retakes) that if any, the sound of the Spanish version is prepared to be sent to the client or to the laboratory directly.

Until the end of the eighties, the sound of the dubbed version was delivered in sound negative. That is, the mixture that was in magnetic, was transferred to material optical or photographic and the sound negative of the dubbed version was made (dubbed version sound negative).

Since approximately 1990, with the advent of new technologies, laboratories they begin to take care of making the sound negative and the dubbing studios are They are limited to providing the sound (the mix) of the dubbed version in the following formats: In an MO disc (in case it is Dolby), or on High-8 or DA magnetic tapes. In the laboratories, when starting the process of printing copies, throw a first proof copy (checkprint) and they send it to the client to view it, once he has given his Vo Bo proceed to print the rest of the copies ordered.



## **SUBTITLING**

The Dubbing Studios and also the Laboratories usually prepare the subtitles for the fragments of dialogues or songs that remain original or for those films that they do not bend.

Years ago, the adapters or the head of the production section dealt with this work but, today, this task is carried out by translators.

Every subtitle has an entry footer ("Start"), an exit footer ("Finish") and a footage ("Footage"). The footage is the amount resulting from the subtraction between the starting foot and the foot input and indicates the length that the subtitle should have. This amount is expressed in feet and frames and, more or less, is calculated at the rate of eight or ten spaces (letters + gaps) for each foot and two spaces (letters + gaps) for each frame.

Taking into account diversity, the inclusion of subtitles and the creation of spaces or adaptation of the media available for display within the circuits commercial, it is a claim for non-respected rights of people with disabilities auditory in countries where dubbing -as such- is imposed coercively, as well as This can benefit, in part, the group of blind people.

Making subtitles is an arduous and difficult task, it involves synthesizing the dialogue to fit in the footage.

**SUBTITLING WELL IS AN ART!**

## **TEMPORARY DURATION OF A DUBBING**

The dubbing duration of a standard film (12 reels and with normal dialogue) are about 10 days because, nowadays, the sound negative is rarely prepared in the dubbing studies, however, we should think more about 15 days.

Logically, there are very complicated films that can take a month or month and half. It all depends on the type of film, the dubbing studio, the availability of the actors, the client's demands, whether there is a foreign supervisor who has to justify their huge fees, etc.

Remember that all these processes are explained from historicity and that in the Currently, non-destructive digital editing systems allow us to work on support digital as well as building immersive sound spaces in systems such as 5.1 or 7.1 without loss of quality and with a practically total preservation of the original soundtrack.