



1  
00:00:28,790 --> 00:00:27,509  
any kinds of other equipment those

2  
00:00:31,429 --> 00:00:28,800  
things become very useful and we can

3  
00:00:33,030 --> 00:00:31,439  
take those isolated sounds and

4  
00:00:35,510 --> 00:00:33,040  
isolate them and put them on separate

5  
00:00:37,110 --> 00:00:35,520  
tracks and build up you know what would

6  
00:00:41,030 --> 00:00:37,120  
sound realistic

7  
00:00:46,950 --> 00:00:42,069  
and

8  
00:00:48,790 --> 00:00:46,960  
thing you can also use the tape as kind

9  
00:00:50,389 --> 00:00:48,800  
of a diary because the tapes are

10  
00:00:53,029 --> 00:00:50,399  
inexpensive it's not like shooting the

11  
00:00:55,350 --> 00:00:53,039  
imax film where you know so many dollars

12  
00:00:56,389 --> 00:00:55,360  
per second of film

13  
00:00:58,389 --> 00:00:56,399

and you have to

14

00:00:59,590 --> 00:00:58,399

you know use it very wisely

15

00:01:00,950 --> 00:00:59,600

i believe you're taking a dozen

16

00:01:03,189 --> 00:01:00,960

cassettes with you which is something

17

00:01:05,509 --> 00:01:03,199

like 12 hours of sound which is a lot of

18

00:01:06,950 --> 00:01:05,519

material so i wouldn't be

19

00:01:08,550 --> 00:01:06,960

concerned with all the things you have

20

00:01:11,030 --> 00:01:08,560

on your mind

21

00:01:12,149 --> 00:01:11,040

to try to set up a shot and get the k

22

00:01:14,149 --> 00:01:12,159

you know the sound just ready and then

23

00:01:15,750 --> 00:01:14,159

have somebody start this and run that

24

00:01:17,270 --> 00:01:15,760

that's going to be just too much to to

25

00:01:19,910 --> 00:01:17,280

worry about

26

00:01:21,030 --> 00:01:19,920

with these cassettes um you can set this

27

00:01:22,789 --> 00:01:21,040

up and

28

00:01:24,149 --> 00:01:22,799

maybe even record a rehearsal for a shot

29

00:01:26,630 --> 00:01:24,159

when the camera's not running because

30

00:01:28,390 --> 00:01:26,640

you can get them some of the sound

31

00:01:32,230 --> 00:01:28,400

uh without the camera horror going and

32

00:01:33,830 --> 00:01:32,240

we could maybe cheat that sound later

33

00:01:35,749 --> 00:01:33,840

quality standpoint

34

00:01:38,069 --> 00:01:35,759

how good a quality is that tape after

35

00:01:41,910 --> 00:01:38,079

being before it's used

36

00:01:43,830 --> 00:01:41,920

well this is kind of a well we uh this

37

00:01:46,310 --> 00:01:43,840

machine this is a commercially available

38

00:01:48,870 --> 00:01:46,320

cassette recorder right and it's its

39

00:01:51,429 --> 00:01:48,880

operation is is very simple it's similar

40

00:01:53,350 --> 00:01:51,439

if you have a cassette at home or in the

41

00:01:55,590 --> 00:01:53,360

wi-fi system

42

00:01:57,590 --> 00:01:55,600

it's very similar to it it is a it is a

43

00:02:00,230 --> 00:01:57,600

very high quality cassette recorder it's

44

00:02:02,630 --> 00:02:00,240

about as good as you're going to get

45

00:02:05,030 --> 00:02:02,640

and certainly within this size package

46

00:02:06,469 --> 00:02:05,040

and simplicity of operation uh you're

47

00:02:08,150 --> 00:02:06,479

not going to do better and we've

48

00:02:10,070 --> 00:02:08,160

recorded lots of material on a machine

49

00:02:11,510 --> 00:02:10,080

like this in the studio to use in

50

00:02:14,229 --> 00:02:11,520

regular films

51

00:02:16,070 --> 00:02:14,239

so it can be very good and

52

00:02:17,589 --> 00:02:16,080

that is the frequency response that this

53

00:02:19,190 --> 00:02:17,599

machine will pick up with these

54

00:02:20,390 --> 00:02:19,200

microphones is

55

00:02:21,270 --> 00:02:20,400

full range

56

00:02:23,110 --> 00:02:21,280

okay

57

00:02:25,430 --> 00:02:23,120

and uh it

58

00:02:27,750 --> 00:02:25,440

it's not just a documentation device in

59

00:02:29,030 --> 00:02:27,760

the sense of getting a record like a log

60

00:02:31,350 --> 00:02:29,040

tape would be

61

00:02:33,350 --> 00:02:31,360

uh this actually can make recordings

62

00:02:34,710 --> 00:02:33,360

which can be aesthetically

63

00:02:36,710 --> 00:02:34,720

usable

64

00:02:38,309 --> 00:02:36,720

we'll talk about um putting voice

65

00:02:40,070 --> 00:02:38,319

information on the tapes a little later

66

00:02:42,470 --> 00:02:40,080

because once again it can be used as a

67

00:02:44,710 --> 00:02:42,480

diary you put a tape in you can say the

68

00:02:46,630 --> 00:02:44,720

time and you can identify the situation

69

00:02:48,150 --> 00:02:46,640

you can talk all you want you'll find

70

00:02:49,830 --> 00:02:48,160

that most sound men end up talking to

71

00:02:52,070 --> 00:02:49,840

themselves a lot of time partly because

72

00:02:54,550 --> 00:02:52,080

they're driven insane in their work

73

00:02:57,270 --> 00:02:54,560

and partly because it's a it's a good

74

00:02:58,470 --> 00:02:57,280

way to you know keep a diary

75

00:03:00,630 --> 00:02:58,480

often you go out and record and you'll

76

00:03:02,949 --> 00:03:00,640

say well i'll remember later what i just

77

00:03:04,309 --> 00:03:02,959

did or where i was but you won't and and

78

00:03:06,550 --> 00:03:04,319

weeks later you'll pour it through your

79

00:03:08,949 --> 00:03:06,560

tapes and even you just hope that along

80

00:03:11,910 --> 00:03:08,959

there there's there's ids and times and

81

00:03:13,830 --> 00:03:11,920

any you know any information you want

82

00:03:15,670 --> 00:03:13,840

any home unit that you might

83

00:03:17,270 --> 00:03:15,680

encounter

84

00:03:19,270 --> 00:03:17,280

you can see once you run the tape and

85

00:03:21,830 --> 00:03:19,280

i'll just put it in play you can see

86

00:03:24,229 --> 00:03:21,840

that the wheels are turning

87

00:03:28,070 --> 00:03:24,239

they fortunately they've prevented the

88

00:03:30,229 --> 00:03:28,080

ability to pause on this machine

89

00:03:32,789 --> 00:03:30,239

do you want this recording to be dolby

90

00:03:35,030 --> 00:03:32,799

or non-dolby which is an electronic way

91

00:03:36,869 --> 00:03:35,040

of encoding the information on the track

92

00:03:39,589 --> 00:03:36,879

the answer is yes and so we can always

93

00:03:42,190 --> 00:03:39,599

keep it in the dolby position

94

00:03:44,390 --> 00:03:42,200

if you accidentally had it in the

95

00:03:45,670 --> 00:03:44,400

non-dolby position it wouldn't destroy

96

00:03:47,509 --> 00:03:45,680

your recording

97

00:03:49,270 --> 00:03:47,519

it wouldn't be quite as higher quality

98

00:03:51,670 --> 00:03:49,280

than the recorder

99

00:03:52,869 --> 00:03:51,680

this this switch here is depends on the

100

00:03:54,869 --> 00:03:52,879

type of

101  
00:03:56,390 --> 00:03:54,879  
cassette you buy just like film stocks

102  
00:03:58,309 --> 00:03:56,400  
you can have sets with a different

103  
00:04:00,390 --> 00:03:58,319  
sensitivity

104  
00:04:02,550 --> 00:04:00,400  
option down here is a

105  
00:04:05,110 --> 00:04:02,560  
a pad really if you were going to record

106  
00:04:06,470 --> 00:04:05,120  
something amazingly loud a rock concert

107  
00:04:08,550 --> 00:04:06,480  
up close or

108  
00:04:10,949 --> 00:04:08,560  
a

109  
00:04:12,149 --> 00:04:10,959  
diesel engine by something enormously

110  
00:04:14,470 --> 00:04:12,159  
loud

111  
00:04:16,949 --> 00:04:14,480  
this is essentially switches

112  
00:04:19,110 --> 00:04:16,959  
a um a set of resistors into the

113  
00:04:20,310 --> 00:04:19,120

microphones that desensitizes them a

114

00:04:22,629 --> 00:04:20,320

great deal

115

00:04:24,550 --> 00:04:22,639

um you wouldn't have to worry about this

116

00:04:27,110 --> 00:04:24,560

you won't be recording anything

117

00:04:30,629 --> 00:04:27,120

that will require that type of

118

00:04:32,710 --> 00:04:30,639

um precaution

119

00:04:34,710 --> 00:04:32,720

if i was able to give full attention to

120

00:04:37,350 --> 00:04:34,720

the sound unit i would turn them off

121

00:04:38,870 --> 00:04:37,360

after a session yes okay

122

00:04:40,710 --> 00:04:38,880

i i you know

123

00:04:44,870 --> 00:04:40,720

don't don't worry about it if you can't

124

00:04:48,390 --> 00:04:46,469

my instruction would be to turn it off

125

00:04:50,230 --> 00:04:48,400

what i'm saying is if you forget

126  
00:04:51,990 --> 00:04:50,240  
i'm too busy there's probably not going

127  
00:04:53,350 --> 00:04:52,000  
to be a serious problem

128  
00:04:54,950 --> 00:04:53,360  
uh

129  
00:04:55,830 --> 00:04:54,960  
ordinarily when i pack the unit up at

130  
00:04:57,110 --> 00:04:55,840  
the end of the session i turned

131  
00:04:58,629 --> 00:04:57,120  
everything off and put it in case and a

132  
00:04:59,830 --> 00:04:58,639  
week later i pulled out i know it's all

133  
00:05:01,670 --> 00:04:59,840  
fresh

134  
00:05:04,070 --> 00:05:01,680  
but

135  
00:05:06,070 --> 00:05:04,080  
yes you should turn it on

136  
00:05:07,909 --> 00:05:06,080  
once again there's two microphones

137  
00:05:09,029 --> 00:05:07,919  
because there's two separate input

138  
00:05:11,270 --> 00:05:09,039

channels

139

00:05:13,749 --> 00:05:11,280

and more or less the way we've used this

140

00:05:16,469 --> 00:05:13,759

recorder on the flight is not to make a

141

00:05:18,070 --> 00:05:16,479

stereo recording in the sense of

142

00:05:20,070 --> 00:05:18,080

you know two microphones up close one

143

00:05:21,830 --> 00:05:20,080

left here and one right here but rather

144

00:05:23,110 --> 00:05:21,840

separating the two such that they both

145

00:05:25,189 --> 00:05:23,120

can get

146

00:05:26,390 --> 00:05:25,199

a perspective on different items you

147

00:05:28,150 --> 00:05:26,400

know if

148

00:05:30,230 --> 00:05:28,160

and and using this rather as a two

149

00:05:31,990 --> 00:05:30,240

channel

150

00:05:33,189 --> 00:05:32,000

recorder rather than trying to just get

151  
00:05:34,710 --> 00:05:33,199  
a single

152  
00:05:36,469 --> 00:05:34,720  
stereo image

153  
00:05:38,150 --> 00:05:36,479  
you could have one mic

154  
00:05:39,909 --> 00:05:38,160  
down on the mid deck ceiling and one up

155  
00:05:41,270 --> 00:05:39,919  
above in the flight deck depending on

156  
00:05:43,110 --> 00:05:41,280  
what you were doing so

157  
00:05:45,430 --> 00:05:43,120  
the we'll talk a little bit more about

158  
00:05:47,830 --> 00:05:45,440  
uh placing microphones later but

159  
00:05:49,510 --> 00:05:47,840  
think of it as two tape recorders um

160  
00:05:51,430 --> 00:05:49,520  
you'll always record on both channels

161  
00:05:54,629 --> 00:05:51,440  
simultaneously you can't stop that every

162  
00:05:57,029 --> 00:05:54,639  
time you go into record both

163  
00:05:57,749 --> 00:05:57,039

both channels were poor

164

00:06:00,550 --> 00:05:57,759

but

165

00:06:02,870 --> 00:06:00,560

uh it

166

00:06:04,710 --> 00:06:02,880

think in terms of how how broad you can

167

00:06:07,909 --> 00:06:04,720

make your coverage of things and getting

168

00:06:11,830 --> 00:06:10,469

recording it's strictly a monitoring

169

00:06:13,350 --> 00:06:11,840

gain control

170

00:06:15,029 --> 00:06:13,360

so if you have headphones plugged in

171

00:06:17,189 --> 00:06:15,039

here if you happen to take an adapter

172

00:06:19,270 --> 00:06:17,199

and you use your other headphones

173

00:06:21,670 --> 00:06:19,280

you can listen to the volume here if

174

00:06:23,430 --> 00:06:21,680

there are no headphones plugged in

175

00:06:25,270 --> 00:06:23,440

this monitor control

176

00:06:27,189 --> 00:06:25,280

controls the loudness of the speaker in

177

00:06:28,790 --> 00:06:27,199

playback so the signal on here you can

178

00:06:30,870 --> 00:06:28,800

just adjust the

179

00:06:33,990 --> 00:06:30,880

output gain control

180

00:06:37,670 --> 00:06:34,000

did i have such meters on yes i usually

181

00:06:39,909 --> 00:06:37,680

uh as i hear noises i adjust it

182

00:06:41,749 --> 00:06:39,919

so that uh it's kind of bouncing into

183

00:06:43,990 --> 00:06:41,759

the red but it's not banging and living

184

00:06:45,670 --> 00:06:44,000

over it is that is that exactly the

185

00:06:47,110 --> 00:06:45,680

right procedure yeah what

186

00:06:48,790 --> 00:06:47,120

what you're the only judgment you're

187

00:06:50,309 --> 00:06:48,800

going to make it's said on this

188

00:06:51,830 --> 00:06:50,319

instruction here what full

189

00:06:55,510 --> 00:06:51,840

counter-clockwise well that would mean

190

00:06:58,710 --> 00:06:57,590

i'm sorry this way

191

00:07:00,070 --> 00:06:58,720

fully

192

00:07:01,270 --> 00:07:00,080

which would mean they're assuming that

193

00:07:03,270 --> 00:07:01,280

what you're going to record is a lot of

194

00:07:04,710 --> 00:07:03,280

quiet little noises most of the things

195

00:07:08,550 --> 00:07:04,720

you're recording are

196

00:07:11,830 --> 00:07:10,230

in the shot oh yeah you're right let me

197

00:07:13,270 --> 00:07:11,840

ask a question about this you have

198

00:07:15,430 --> 00:07:13,280

what's called a limiter down here which

199

00:07:17,189 --> 00:07:15,440

i assume

200

00:07:18,950 --> 00:07:17,199

suppresses the signal when it gets to

201  
00:07:20,870 --> 00:07:18,960  
you so it puts a ceiling on things if

202  
00:07:23,189 --> 00:07:20,880  
it's cheaper so

203  
00:07:25,189 --> 00:07:23,199  
the green dot is on with

204  
00:07:27,110 --> 00:07:25,199  
another limiter yeah they are is that

205  
00:07:29,350 --> 00:07:27,120  
what you want well

206  
00:07:32,390 --> 00:07:29,360  
usually in recording

207  
00:07:34,230 --> 00:07:32,400  
i don't recommend people use the limiter

208  
00:07:36,710 --> 00:07:34,240  
but that's in cases in which the

209  
00:07:38,230 --> 00:07:36,720  
recordist is at the gain control and he

210  
00:07:40,070 --> 00:07:38,240  
can make a judgment

211  
00:07:42,469 --> 00:07:40,080  
as things occur as you know you can see

212  
00:07:44,309 --> 00:07:42,479  
something really loud is about to happen

213  
00:07:46,550 --> 00:07:44,319

and maybe he's rehearsed it he knows he

214

00:07:48,150 --> 00:07:46,560

can crack it now crank it down

215

00:07:49,270 --> 00:07:48,160

well with the limiter on what will

216

00:07:51,110 --> 00:07:49,280

happen is

217

00:07:53,189 --> 00:07:51,120

he will not

218

00:07:55,430 --> 00:07:53,199

make those judgments for you what the

219

00:07:57,670 --> 00:07:55,440

limiter will do is we will put a ceiling

220

00:07:59,430 --> 00:07:57,680

on things such that if you're recording

221

00:08:00,629 --> 00:07:59,440

a normal dialogue

222

00:08:01,830 --> 00:08:00,639

scene and then suddenly there was a big

223

00:08:03,510 --> 00:08:01,840

noise somebody dropped something a

224

00:08:04,950 --> 00:08:03,520

clipboard or of course nothing could be

225

00:08:07,430 --> 00:08:04,960

dropping each other

226

00:08:09,909 --> 00:08:07,440

somebody bangs a piece of equipment

227

00:08:12,629 --> 00:08:09,919

slams the door

228

00:08:13,749 --> 00:08:12,639

it would tend to suppress that noise a

229

00:08:16,070 --> 00:08:13,759

little bit everything would kind of dip

230

00:08:19,029 --> 00:08:16,080

down for a second and snap back

231

00:08:23,029 --> 00:08:20,790

that's something you'll have to

232

00:08:24,830 --> 00:08:23,039

decide upon once you get up

233

00:08:26,629 --> 00:08:24,840

yeah if for

234

00:08:28,469 --> 00:08:26,639

instance is

235

00:08:30,150 --> 00:08:28,479

we use that as the basis for our

236

00:08:31,189 --> 00:08:30,160

judgment

237

00:08:32,310 --> 00:08:31,199

excuse me

238

00:08:33,829 --> 00:08:32,320

then

239

00:08:35,670 --> 00:08:33,839

on a given set up and probably once you

240

00:08:36,870 --> 00:08:35,680

kind of set it up in the

241

00:08:38,630 --> 00:08:36,880

flight deck wherever you are if you

242

00:08:41,509 --> 00:08:38,640

probably have found about the right spot

243

00:08:42,709 --> 00:08:41,519

things are going to change a lot

244

00:08:45,030 --> 00:08:42,719

i'm guessing you're going to be kind of

245

00:08:47,430 --> 00:08:45,040

in the mid range here such that once in

246

00:08:49,190 --> 00:08:47,440

a while a loud noise will peak it

247

00:08:50,710 --> 00:08:49,200

but most of the time you're safe and

248

00:08:52,310 --> 00:08:50,720

things are staying

249

00:08:54,310 --> 00:08:52,320

there is a lot of meter action but it's

250

00:08:55,750 --> 00:08:54,320

not hanging in the red you're allowed to

251  
00:08:56,949 --> 00:08:55,760  
go into the red

252  
00:08:59,509 --> 00:08:56,959  
just don't

253  
00:09:02,389 --> 00:09:00,550  
that's fine

254  
00:09:03,910 --> 00:09:02,399  
yeah

255  
00:09:05,269 --> 00:09:03,920  
i think the kind of sounds you're gonna

256  
00:09:06,870 --> 00:09:05,279  
you're gonna hit

257  
00:09:16,870 --> 00:09:06,880  
are

258  
00:09:20,949 --> 00:09:18,710  
you may get a better recording without

259  
00:09:22,550 --> 00:09:20,959  
it so

260  
00:09:23,990 --> 00:09:22,560  
um

261  
00:09:24,790 --> 00:09:24,000  
i can't tell you two different things

262  
00:09:26,230 --> 00:09:24,800  
you know

263  
00:09:27,670 --> 00:09:26,240

now that you say that

264

00:09:29,750 --> 00:09:27,680

we could set this thing up when it's

265

00:09:31,590 --> 00:09:29,760

running yeah

266

00:09:33,110 --> 00:09:31,600

and get busy for about 10 minutes and

267

00:09:35,430 --> 00:09:33,120

we're not even watching the meters and

268

00:09:37,269 --> 00:09:35,440

all of a sudden noises are louder than

269

00:09:38,870 --> 00:09:37,279

we thought when we were setting it up

270

00:09:40,949 --> 00:09:38,880

yeah and we could be banging the heck

271

00:09:42,790 --> 00:09:40,959

out of that regime and so by having the

272

00:09:44,230 --> 00:09:42,800

limiter on yeah

273

00:09:45,350 --> 00:09:44,240

that's your choice

274

00:09:47,990 --> 00:09:45,360

well

275

00:09:49,590 --> 00:09:48,000

let's go with the green dot then okay

276

00:09:50,790 --> 00:09:49,600

i'm not i'm not trying to be the

277

00:09:51,829 --> 00:09:50,800

hypocrite

278

00:09:53,509 --> 00:09:51,839

yeah

279

00:09:55,430 --> 00:09:53,519

the funny thing you're talking to most

280

00:09:57,190 --> 00:09:55,440

sound men won't use a limiter okay

281

00:09:58,870 --> 00:09:57,200

you're emotionally again but you mostly

282

00:10:00,790 --> 00:09:58,880

watch your job well but we are

283

00:10:02,550 --> 00:10:00,800

monitoring the machine that's another

284

00:10:04,949 --> 00:10:02,560

thing and often you have a chance to

285

00:10:07,030 --> 00:10:04,959

rehearse something so let's let's be

286

00:10:08,550 --> 00:10:07,040

safe and go with the green dot now but

287

00:10:10,790 --> 00:10:08,560

if we're doing something we're able to

288

00:10:12,470 --> 00:10:10,800

monitor it we'll we can do it without

289

00:10:20,790 --> 00:10:12,480

them yeah

290

00:10:20,800 --> 00:10:43,670

foreign

291

00:10:49,269 --> 00:10:47,030

if you put it in the middle the

292

00:10:51,110 --> 00:10:49,279

the sound in the preceding minute and

293

00:10:53,750 --> 00:10:51,120

the succeeding minute which is the most

294

00:10:55,670 --> 00:10:53,760

valuable sound we can get

295

00:10:57,509 --> 00:10:55,680

is well recorded

296

00:11:07,509 --> 00:10:57,519

the sound during the actual running of

297

00:11:12,389 --> 00:11:09,590

he uses the sound as what we call a

298

00:11:15,110 --> 00:11:12,399

guide track it tells them enough for him

299

00:11:17,110 --> 00:11:15,120

to try to recreate it well i'll tell you

300

00:11:18,069 --> 00:11:17,120

now you see that that's interesting

301  
00:11:20,389 --> 00:11:18,079  
maybe

302  
00:11:22,870 --> 00:11:20,399  
because that means that during this the

303  
00:11:25,590 --> 00:11:22,880  
real deploy sequence

304  
00:11:28,470 --> 00:11:25,600  
when we're really running that camera

305  
00:11:29,509 --> 00:11:28,480  
you won't actually use this one any

306  
00:11:32,710 --> 00:11:29,519  
comments

307  
00:11:34,710 --> 00:11:32,720  
that the crew members make spontaneously

308  
00:11:36,710 --> 00:11:34,720  
about what you see and it doesn't matter

309  
00:11:37,590 --> 00:11:36,720  
whether the camera is running yes even

310  
00:11:39,509 --> 00:11:37,600  
if we

311  
00:11:41,030 --> 00:11:39,519  
do we know what you

312  
00:11:42,870 --> 00:11:41,040  
what you found if you look at that and

313  
00:11:44,230 --> 00:11:42,880

say wow look at that isn't that

314

00:11:47,670 --> 00:11:44,240

incredible

315

00:11:49,750 --> 00:11:47,680

that's a really useful piece of song

316

00:11:52,550 --> 00:11:49,760

again you know some people will be

317

00:11:55,509 --> 00:11:52,560

sometimes picking those things up

318

00:11:56,550 --> 00:11:55,519

so again a mic in front

319

00:11:58,470 --> 00:11:56,560

a mic

320

00:12:01,350 --> 00:11:58,480

either in the middle and the after on

321

00:12:02,069 --> 00:12:01,360

this side i i don't know i'm not sure

322

00:12:03,990 --> 00:12:02,079

well

323

00:12:05,910 --> 00:12:04,000

once again it's it's a simple case of

324

00:12:07,829 --> 00:12:05,920

having the microphone near us the most

325

00:12:08,710 --> 00:12:07,839

activity

326

00:12:11,590 --> 00:12:08,720

we don't have so we don't have

327

00:12:14,150 --> 00:12:11,600

microphones everywhere

328

00:12:15,829 --> 00:12:14,160

front back is obviously as we we've just

329

00:12:18,069 --> 00:12:15,839

looked at as the most likely to get

330

00:12:20,310 --> 00:12:18,079

something of everything

331

00:12:21,750 --> 00:12:20,320

if there's no activity no one operating

332

00:12:23,670 --> 00:12:21,760

anything up front

333

00:12:25,590 --> 00:12:23,680

then i would move the mics back into

334

00:12:27,430 --> 00:12:25,600

this area and it may be an odd case

335

00:12:30,150 --> 00:12:27,440

where you want to mic downstairs and one

336

00:12:34,710 --> 00:12:30,160

upstairs i'm not sure i guess

337

00:12:34,720 --> 00:12:41,030

put the whole set up now

338

00:12:46,870 --> 00:12:42,389

well once again down here in this part

339

00:12:50,389 --> 00:12:48,069

this is

340

00:12:53,509 --> 00:12:50,399

made for sound right it is respected

341

00:12:54,870 --> 00:12:53,519

yeah it is spaceflight right

342

00:12:56,389 --> 00:12:54,880

um

343

00:12:58,310 --> 00:12:56,399

i sort of wanted to finish up by just

344

00:12:59,670 --> 00:12:58,320

making sort of going over a list we've

345

00:13:00,870 --> 00:12:59,680

always touched on many of them with

346

00:13:03,350 --> 00:13:00,880

things that

347

00:13:05,030 --> 00:13:03,360

you might want to record or or things to

348

00:13:07,590 --> 00:13:05,040

consider anyways

349

00:13:09,509 --> 00:13:07,600

um just to repeat myself

350

00:13:11,590 --> 00:13:09,519

of course we're interested

351  
00:13:14,230 --> 00:13:11,600  
in trying to record any time the camera

352  
00:13:17,590 --> 00:13:14,240  
is used a camera event

353  
00:13:19,590 --> 00:13:17,600  
and trying to record uh

354  
00:13:20,790 --> 00:13:19,600  
time before and after that event you

355  
00:13:23,509 --> 00:13:20,800  
know and so i would sort of have the

356  
00:13:26,629 --> 00:13:23,519  
sound just roll minutes in advance of it

357  
00:13:28,550 --> 00:13:26,639  
and uh let it go for a while afterwards

358  
00:13:30,790 --> 00:13:28,560  
um

359  
00:13:33,190 --> 00:13:30,800  
as a corollary to that if something

360  
00:13:35,590 --> 00:13:33,200  
happened during the camera event

361  
00:13:39,990 --> 00:13:38,629  
you could could reproduce later

362  
00:13:41,110 --> 00:13:40,000  
that'd be great too but that's something

363  
00:13:43,030 --> 00:13:41,120

that's

364

00:13:44,629 --> 00:13:43,040

really occupy your mind and it's a key

365

00:13:47,110 --> 00:13:44,639

line of dialogue or something somebody

366

00:13:49,750 --> 00:13:47,120

said something but

367

00:13:50,870 --> 00:13:49,760

then secondly the thing to be aware of

368

00:13:53,110 --> 00:13:50,880

is to gather

369

00:13:55,190 --> 00:13:53,120

interesting sound which will be useful

370

00:13:57,910 --> 00:13:55,200

for this type of picture especially the

371

00:13:59,910 --> 00:13:57,920

comments are very interested in your in

372

00:14:01,189 --> 00:13:59,920

the crew's reactions to being here and

373

00:14:02,790 --> 00:14:01,199

things they see

374

00:14:04,710 --> 00:14:02,800

since this film is focusing on a lot of

375

00:14:06,629 --> 00:14:04,720

things that are out the window you know

376

00:14:07,990 --> 00:14:06,639

things that we're seeing on earth

377

00:14:09,350 --> 00:14:08,000

that

378

00:14:12,069 --> 00:14:09,360

if there were times where there was

379

00:14:13,829 --> 00:14:12,079

conversation about that maybe sitting in

380

00:14:15,990 --> 00:14:13,839

a meal while you were discussing what