

- **Anticipate the sounds you'll hear.**
- In the field, **deconstruct the sound of the scene** and record the elements.
- **Avoid cliches** when using scene sound.
- **Look for and record movement.**
- **Find transitional sound** — something that changes.
- **Avoid music in the background** at all costs.
- **Always wear your headphones. Really.**
- **Get close, stay close.**
- **Patience is key!**
- **If you can loop ambience, it's probably boring.**
- **Omnidirectional mics** handle wind noise and p-pops well, but need to be held close to the action.
- **Shotgun mics** are prone to mic-handling noise, p-pops and wind buffeting — but focus well.
- A **high-pass filter** can sometimes help with p-pops, wind and handling noise.
- **Use wind protection** or a popper stopper.
- Record 1 minute of room tone/ambi **with the mic in the same position as the interview.**
- **Check the recording before you leave the location!** Do you have what you need?

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Equipment

- Fresh batteries
- Spare batteries (charged)
- Mic + battery
- Mic cable
- Wind protection
- Pistol grip
- Headphones + adapter
- Recorder
- Backup recorder
- Formatted memory card + spare (both formatted on recorder)
- Mic clamp
- Ground lift
- Line to mic pad

Misc

- List of anticipated sounds
- Phone (charged)
- Phone charger
- Phone battery pack (charged)
- Press pass
- Business cards
- Pen/pencil
- Notepad
- Rain gear/hat/gloves
- Sunscreen
- Snack
- \$ for parking + transportation

Recording

- Remove distractions! (hums, buzzes, TV, fridge, AC, music?)
- 90 seconds interview ambience (same level and position)
- Transition into scene
- Scene element 1
- Scene element 2
- Scene element 3
- Transition out of scene
- "Wide shot" perspective ambience
- Closer perspective ambience

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