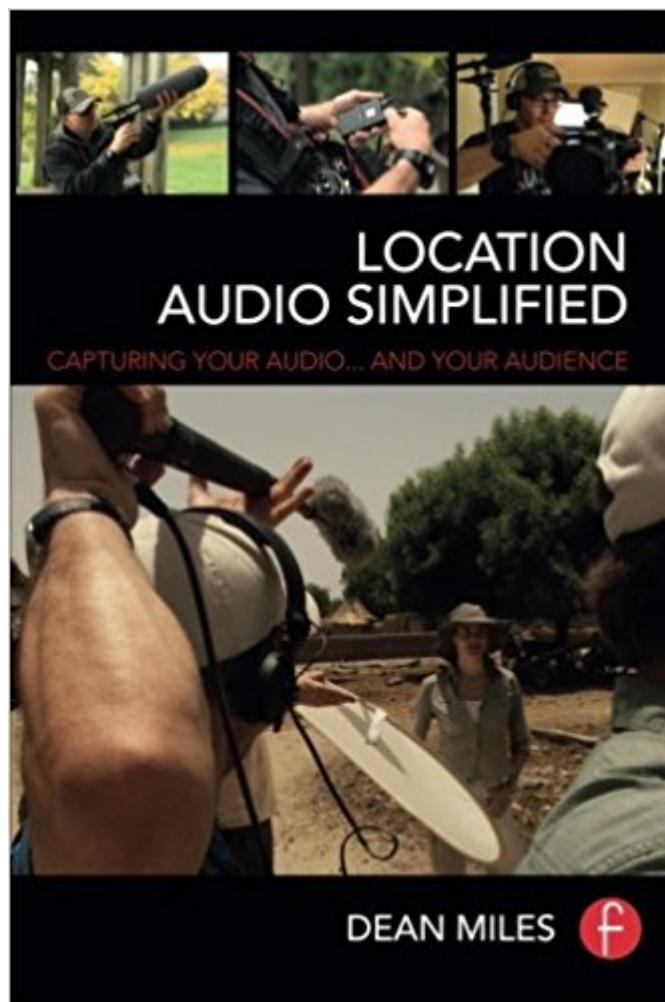


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# Location Audio Simplified: Capturing Your Audio... And Your Audience



## **Synopsis**

From the basics of using camera, handheld, lavalier, and shotgun microphones to camera calibration and mixer set-ups, Location Audio Simplified unlocks the secrets to clean and clear broadcast quality audio no matter what challenges you face. Author Dean Miles applies his twenty-plus years of experience as a professional location operator to teach the skills, techniques, tips, and secrets needed to produce high-quality production sound on location. Humorous and thoroughly practical, the book covers a wide array of topics, such as:<sup>\*</sup> location selection<sup>\*</sup> field mixing<sup>\*</sup> booming techniques<sup>\*</sup> using different kinds of microphones (including wireless systems) and booming<sup>\*</sup> camera calibration, interview techniques, and much more Learn the secrets of a real-world professional with easy-to-follow, non-technical tips and techniques that you can apply in the field on your own projects immediately. The book follows the companion Location audio Simplified online course, <https://vimeo.com/ondemand/locationaudiosimplified> , to bring Deanâ™s teaching to life. Make sure to check out the Location Crew website for more location audio goodness![www.locationcrew.com](http://www.locationcrew.com)

## **Book Information**

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## **Customer Reviews**

Location Audio Simplified was written over a 2-year span in planes and airports, cars and hotels, and in the classroom. Since there was nothing in the book world to help budding location audio operators learn the skills and techniques needed to succeed in the professional video industry, I decided to gather what I'd learned and release Location Audio Simplified.â Learning how to record

sound on location doesn't have to be from trial-and-error like so many of us did in the 80's and 90's, and I'll be damned if I'm going to guard what I've learned from 20+years of successes and mistakes!Â The keys to my successful location audio career are in this book, I hope they become part of yours.Dean Miles --This text refers to the Hardcover edition.

Dean Miles has been a professional location audio operator since 1989. He has worked on productions for National Geographic, BBC, CBC, World Vision, as well as on shows such as Sliders, X-files, and Super Dave to name a few. Dean has also developed and taught a location sound for video course for 9 years.

This is a very basic (simplified?) book on location audio. How basic is it? For starters, it has five pages explaining how to coil an audio cable. If you cut out all the really basic stuff such as where the power switch and microphone inputs are on a recorder, what an XLR cable looks like, and all the pictures, you might have 40-50 pages of text with a few tips and tricks buried in there, but not much more. And some of the information is strictly based on the author's personal preferences and quirks of experience. For instance, he says that his way of recording is (on page 69) "hard to the limiter." This is recording so loud your audio is peaking and constantly triggering the limiter to compress the spikes. In all my time around audio, I've never heard anyone espouse this method of recording. Usually, hitting the limiter is considered a warning, not a good thing. But he swears this is the way to go and claims he gets no complaints from his clients. It strikes me as strange that he doesn't even address other ways of recording audio, such as letting the signal peak around -12dB, and he refers to other professionals who might employ equally effective techniques as critics. He also proposes a method of holding the boom pole with one hand, something I've never heard or seen recommended. If I saw one or two other recordists using these methods, then I might give them a little more credence, but he is the only author I've seen recommend these things. For the price of the book, I feel it should have had more content, gone into more depth, and had some discussion of post processing. I feel that if you relied on this book alone, then not only might you be engaging in some relatively unusual techniques, but your ultimate knowledge base would be incomplete. For instance, if you compare this book to Jay Rose's "Producing Great Sound for Film and Video" or even The Location Sound Bible, there really is no comparison. Both books are much more comprehensive and jammed with valuable information. I simply can't make that same claim about this book, even though it offers some good practical tips.

I'm disappointed in the quality of the advice dispensed in this book. The Focal Press brand takes a hit because of the unconventional, sometimes bad advice offered by this book. The author is quite proud of his technique of recording so hot that the mixer is constantly engaged. He's done this for past editions of this book apparently because he notes that he's received emails telling him this is a bad thing to do. He dismisses the criticisms with sketchy rationale: pumping (what happens when your levels engage and disengage the limiter) is not an issue because if you record hot enough, the limiter is always engaged. I've never heard such bad advice! There are other questionable practices mentioned too. For example, a pan regimen in which you never change the pan settings after initial setup: if you run a lav in addition to a shotgun you should unplug the shotgun from one channel to access a second channel which is panned for 2 mic configuration!. But the "record hot enough to continually engage your limiters" section takes the cake! He goes over other very basic things, like an extended discussion on how to coil a cable, and he doesn't cover dual system recording (it's all about mixer-to-camera signal chains); dual system may be more common than when this book was initially written. Other oddities include non-standard nomenclature and spellings, and the advice that "how you look when you are all put together is important". The basic coverage is useful basic information, but the bad advice will make me not recommend this book to beginners. Instead, look to the excellent books by Rick Viers, Jay Rose, and Richard Patton.

Since I am lucky to be an ENG soundman for a TV station, this book provides me with many helpful tips and tricks that I did not know. And makes my job a lot easier.

I've been doing production sound for a decade, yet I've picked up some pretty good advice from this book, which tells you something. It's well organized and is useful for the beginner as well as the more advanced engineer./mixer.

Overall a good primer on location sound, primarily for video, not film or film like productions. Concentrates on mixer to camera set ups, not so much on dual system recorder based set ups. However I appreciated that info as I have that equipment but have not done much single system location work. Now I feel better prepared. Good boom set up and use technique info and photos. Good info on recording levels based on real world experience. I wish he had a chapter on mixing techniques, I need info on that topic as I rarely mix audio live. Mostly I record ISO's that get mixed in post. There are a few typos but no big deal. It would certainly be better for me if the type font was larger.

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