



6 Ridge St, North Sydney, NSW 2060
p. +61 2 8458 1300 | e. info@rmkcrew.com.au
rmkcrew.com.au

NATHAN BELL

EQUIPMENT LIST

- Sound Devices 833 12 Channel Mixer/Recorder
- Sound Devices Mixpre-6 ii 8 Channel 32Bit Float Mixer/Recorder
- 10x Lectrosonics Digital Hybrid Wireless Transmitters/Receivers in Blocks 21-26
- Schoeps miniCMIT Shotgun Microphone
- Sanken Cs3e Shotgun Microphone
- Rode NTG3 Shotgun Microphone
- 10x Sanken COS-11D Lavalier Microphones in various colours
- 2x DPA 4061 Low Sensitivity Lavalier Microphones
- Shure SM7b Dynamic Broadcast/Podcast Microphone
- Lectrosonics LT/LR Wireless Camera Link
- 10x Sennheiser EW 300 IEM
- 2x Tentacle Sync E MKII Timecode Generators
- PSC RF Multi Distro System
- 2x Betso Bowtie Antennas
- 2x Lectrosonic ANT LPDA Shark Fin Amplified Antennas
- Ambient QP5 Drama Length Boom Pole (155-637cm)
- Ambient Medium Boom Pole (104cm-402cm)
- Ambient Documentary Short Boom Pole (55cm-185cm)
- Orca Orcart Sound Cart/Bag

EQUIPMENT DETAILS

Sound Recorder/Mixer

I use Sound Devices Mixers/Recorders for all my recordings with a Sound Devices 833 Mixer/Recorder serving as my primary recording device. This powerful portable machine allows me to not only record 12 tracks of high-quality audio in literally any environment but also brings with it a tone of features with me such as simultaneous recording onto 3 drives to ensure no recordings are lost, noise reduction to clean up dialogue in noisy environments, timecode to sync with any camera and much more.

I also work with the Sound Devices Mixpre 6 a highly portable smaller 8 Track recorder that I use both as a backup recorder to ensure I can always record even if the primary recorder malfunctions as well as on travel, documentary and run and gun jobs where a smaller kit is required.

Microphones

I use a variety of microphones choosing which microphone best suits the requirements of each job with the Schoeps MiniCmit and Sanken Cs3e serving as my primary boom

microphones. The MiniCmit is identical to the Schoeps CMT5u, a shotgun microphone famous for its ability to capture an incredibly natural sound. This microphone is ideal for capturing audio that sounds extremely natural to the ear in quiet well treated sound environments like a quiet set or studio.

My other primary boom mic is the Sanken CS3 which is well known for its world-class off-axis rejection which allows it to capture great dialogue while rejecting background noises. This makes it the perfect microphone for capturing dialogue in noisier environments without capturing as much background noise.

For Lavalier microphones, I use Sanken Cos11D's which has become the industry standard for lavalier microphones because of their great sound and toughness. I own 10 of these mics with a variety of colours available which allows me to match the microphone to the clothing of the talent making it easier to hide the microphone from the camera.

Wireless System

I use a Lectrosonics Digital Hybrid wireless system for all of my wireless microphones with a large frequency spectrum allowing me to work in any RF environment around the world. Lectrosonics has been one of the most trusted wireless companies for years because of their high-quality audio, reliability, and toughness-making devices that guarantee high-quality wireless audio in any situation.

For all of my wireless microphones on talent, I use the Lectrosonics SM range which offers high-quality wireless in tiny packaging making them incredible for hiding microphones on talent in almost any wardrobe.

IFBs

For IFBs I can provide up to 10 Sennheiser IEMs with a variety of headsets and earpieces, these wireless units allow Directors, Producers, Agencies/Clients, or anyone else in the crew to listen in and monitor what is being recorded on set. With the busy sets these days there is often the need to provide different feeds for different members of the crew so I can provide up to 3 different custom audio feeds to various different members of the crew ensuring that people are only hearing what they need to on set.

Camera Links

To allow high-quality audio to be sent wirelessly to the camera I use a Lectrosonics LT for a smaller mono feed or a Lectrosonics SRb for a stereo audio feed. With these I provide a variety of different custom cables and attachments to allow this audio system to be easier attached to any production camera.

Timecode/Sync

To sync my audio recordings seamlessly with video files I use the Tentacle Sync Timecode system, these tiny devices allow me to sync timecodes with any camera that has a timecode or audio input. With these systems, I provide a variety of cables that allow the devices to sync with any production camera.

Other Accessories

I bring with me to every set a large spectrum of other equipment that allows me to solve any problem that may occur while recording sound. This list of accessories would be much too big to list here but includes everything from boom poles and antennas to boost wireless distance to clamps to attach microphones to vehicles.