

Desires of the Heart

Audio Editing Notes

Opening

- Reduce Ambient Background Noise, too loud
- Boost Bass on Dialogue, too much treble
- 00:52 – Slice Apple into the scene. It should be on top of the audio throughout. Sharp.
- 1:00 – Slice Apple out of the scene. Daydream. No slicing while she daydreams – she’s not paying attention.
- 1:04 – Slice Apple into the scene. It’s obvious that the sound effect is different from the recording. Thus, can we either utilize the audio from the real slicing or can we slow down one of the attached audios to make the sound consistent?
- 1:05 – We should hear Mother starting to blow on the fire before we cut wide. It’s all happening at the same time.
- 1:30 – Can the music start to fade in here? So it isn’t as immediately abrupt?
- 2:11 – Bring the fly in and let it linger into the DOTH title, fading out slowly. The fly should be louder than the music.
- 2:23 – Fly ends with the music swell.
- Fade audio out of scene

River Street

- 2:39 – Cicada swell starts. If timed right, it motivates Kris’s head turn. It stops when he turns his head. Look at the link in the email 😊
- Bring Ambient Background Noise down throughout. Water and outside noises too loud.

Therapy Scene #1

- Throughout the scene, can we bring down the ambient tone?
- 6:09 – After “Find what’s real,” Kris’s track drops out quickly. Let’s fade out of it to make it smooth, blending it with the room tone into the next scene.

Art Gallery

- Throughout the scene, the room chatter is too loud. Bring this down.
- Throughout the scene, the room noise is too loud. Can we bring that down?
- 7:25 – The music cuts in, this should ramp up into the only thing we hear. By the time we arrive at 7:39, we don’t hear the room noise. It has all gone away.
- 7:39 – All room noise gone
- 7:51 – Fade into “What do you think?”

- At this point, the music should be softer in the background through the rest of the scene. Currently, it is much too loud, drowning out the dialogue.
- 7:56 – Odd change in ambient noise, it goes down then up again. Not even.
- 8:33 – Same thing happens, down then up again.
- 9:22 – Alicia doesn't sound like she's walking away, we are with her microphone. Her audio should fade.
- 9:25 – When we cut back to the painting, while fading out of her audio, we ramp up the music and the room of the noise disappears again – within his own thoughts.

Pink House (Candidate for ADR)

- The room noise is too loud. This is an intimate setting, patrons are not talking so loudly. Additionally, their talk has too much treble, we need to boost the bass.
- Can we boost the bass on the dialogue with Madeleine?
- It's okay if they aren't exactly at the same level here, she's quieter/gentle and he's louder. Bring him down instead of cutting her up.
- 9:43 – Sharp cut into the Bartender's Dialogue. We can hear it slamming in. Fade into the track, room noise, whatever we have to do to make it smooth.
- 9:45 – We cut out of "Pink," and after watching the rough cut, I'm aware that the glass comes down as he says it. There's nothing wrong with that if the levels are worked out – sound better than clipping it.
- 11:10 – We hear the dialogue change. Room tone change. Fade? Anything?
- 11:17 – We hear the dialogue change. Room tone change. Fade? Anything?
- 11:23 – We hear the dialogue change. Room tone change. Fade? Anything?
- 11:37 – We hear the dialogue change. Room tone change. Fade? Anything?
- 12:12 – We hear the "Why" audio move up. Doesn't work. Bring him down if we have to – but it needs to be more even. I'd rather lower him than jack her up.
- 12:16 – We hear the dialogue change, can he finish the thought on the same audio from Madeleine's POV? Should be the same line.
- 12:24 – 12:26 – room noise cuts out then back in
- 12:26 – We hear the dialogue change. Room tone change. Fade? Anything?
- 13:10 – We hear the dialogue change. Room tone change. Fade? Anything?
- 13:17 – We hear the dialogue change. Room tone change. Fade? Anything?
- 13:23 – We hear the dialogue change. Room tone change. Fade? Anything?
- 13:44 – Replace the music with Extreme Audio's SOUL MATE. It should hit the scene change at around the 00:16 second mark (you'll hear the cue change), fading out the track by 15:02 for the cemetery scene – before the music swell.
- Once he sits down the room noise can fade away into music.

Exterior Car

- Currently, music is too loud when they talk. Let's bring it down with the new music.
- 14:00 – Fade into the scene. Better transition.
- 14:12 – Muffler noise almost disappears. The car is still there. It should be in the background, though softer. Smoothly transitioned.
- 14:34 – Sound changes. Fade into it or let the music swell. Something to avoid the audience hearing that change.

Transition

- As we drive off, bring the audio down and let the music take charge, all the way to...

Cemetery

- Cross-fade the music between the ambient noises so it doesn't start so abruptly right before they start talking.
- 15:02 – music has faded out, before the swell.
- 16:46 – When she says "Okay," we hear the audio change. It's alright if its soft.

Flashback

- 16:58 – The sound does a strange swell between "This couple, love grows stronger..." and "bonded for life." Keep it even.
- 17:05 – After she says "They're in love," let's fade out. It just drops.
- 17:16 – Can we fade into the Cemetery audio sooner and fade slower? It's too abrupt.
- 17:22 – Raising Madeleine's dialogue makes it sound worse. Keep it even.
- 17:28 – Raising audio makes it sound worse
- 17:30 – Raising audio makes it sound worse

Cemetery Part Two

- The ambient noise is still too loud with jacking up the dialogue. Bringing this down would make a difference.
- Bring the music down with the dialogue.

Car and Road

- Crossfade audio between the Cemetery and Car scenes. It's okay if we catch some of that dialogue, they've been talking for a while. Time has passed. So long as it starts with "I'm going to miss this place."
- 19:49: "I'm an Artist," ADR that line

Bedroom

- Too much noise reduction, I can hear it.
- The rain sounds like it's happening inside the bedroom, not outside. See link to FX example ☺
- 21:00 – “Union” cuts off abruptly. Let's fade it out.
- 22:35 – Utilize New Sound Cue from Extreme Audio STRINGS OF CHANGE, starting around through Mrs. Wimberly. Get rid of current sound cue.
- 22:35 – Audio needs to fade out of scene smoothly. Room noise jumps.
- 22:44 – Light cuts off. Insert bulb buzzing sound, attached in email.

Outside Bedroom

- 23:32 – the sound effect is great, but it needs to fade out at the end smoothly.
- 23:49 – Last “Dr. Sharma,” spoken by Mrs. Wimberly, can we fade out of that audio?

Kitchen

- Bring down the Rain and Thunder FX slightly. Too loud.
- 23:58 – When she turns on the stove, no clicking noise. See FX attached ☺
- 24:32 – She takes a breath and it stops awkwardly. Fade it.
- 25:02 – Can the kettle start whistling around the end of the dialogue? A slow burn through the end of the scene? In the background at first, coming up closely to boil as he looks out the window. The boil fades out into the next scene.

Picking Up Madeleine

- Crossfade into the scene. Audio and cicadas abrupt.
- Crossfade out of the scene into the beach.

Beach

- Crossfade into beach.
- Bring down beach FX, a little too loud.

Lucas Theater

- Crossfade between Beach and Lucas
- Bring down the Ambient FX. There are only a handful of people outside! It's late. Quiet night. Savannah is in a park-like grid and would have some more noises of nature around. See FX attached ☺
- 27:10 – Remove the stutter between “everything” and “brand new.”
- 28:09 – Ambience drops between “reconnect” and “loved ones.” Can we smooth that out or not drop it.

Dream #1

- Can we remove the music? Just keep the chant and the screams? I want to save that theme for India. Perhaps keeping the chant repeating softer and softer a bit longer as he wakes, showing that it's still ringing in his head. That would be nice and effective.
- 29:20 – Crossfade the room tone between dream and therapy scene. We can hear the jump.

Therapy Scene #2

- The room ambience is much louder here than the previous scene. Can we bring that down?
- 29:50 – The dialogue ambience jumps, fade down or smooth?
- 30:01 – When the shot changes, the ambience changes. Fade or smooth.

Lafayette Square (ALL NEEDS ADR)

- 30:09 – Please crossfade the audio between the Car and the Square. It's a huge sound difference.
- Otherwise, I know you can't do anything to this scene once we enter the square. It needs ADR work and I knew that when we filmed it.

Airport

- Can we keep the bell ringing through the Airport (softer and softer – again going inside his head) until we start...
- 34:17 – Replace music with DEKHNA KI QADAM from Extreme Music,

Airplane Landing

- Audio Only on the Left Channel, not Right.

Car Arrival in India

- Bring down sound effects
- The music shouldn't be so loud, even with the replaced track.
- 34:37 – Begin to fade DEHKNA, should play until around 35:18.
- 34:58 – Audio pop
- 36:30 – Audio pop
- 37:14 – Audio pop, should fade out.

Arrival at House

- 37:39 – All external car audio ceases when “Uncle is Coming” happens. The car should still be driving up when she speaks.

- 37:43 – We hear the clapboard and direction right before “I can’t believe I’m here.”
- 38:28 – Fade out audio before dance sequence. It clips.

Dance Sequence

- 38:29 – We hear mic static at the beginning of the scene. That should be cut out, there’s no dialogue. This music should be louder, on top of the audio. It sounds odd now. The music doesn’t sound like it is coming out of speakers.
- 39:31 – We recorded wild lines of Gulshan saying “that’s Lena, your would be bride,” we can’t hear that at all now because of the way it was recorded. Please use that audio. We can’t hear the audio recorded in this scene.
- 39:40 – Let’s hear her hands hitting his face! She’s marking him. Thematically, extremely important.
- 39:49 – Fade out at the end. Sharply cut.

Restaurant

- Too much ambient noise. Bring down.
- 40:12 – Fade into the restaurant and laugh. It’s too sharp at the moment.

Outside the Restaurant

- Crossfade audio between the restaurant and Kris and Lena walking.
- 41:29 – Audio cuts out at “Gorgeous.” Fade out and crossfade audio between Kris and Lena Walking and Outside.

Living Room

- 42:30 – I dislike the added room noise and echo. It removes a lot of the intimacy. Yes, I know that’s not what it would really sound like. But I much prefer it being closer to the actual recording that was done and how it was in the rough edit. Just evening out the levels. It sounded better raw.
- There are odd changes between the lines of dialogue (43:08 – 43:10, 43:24 – 43:35). The room tone changes are evident – going back to the original will make it much better.
- 44:25 – HEAVY FOG from Extreme Music (start at 0:00 – fade out at 1:15)

Beach Scene

- Using HEAVY FOG . She’s splashing around in the water. We should hear giggling – like an echo. He’s stuck in the water. She disappears – this is a *nightmare* that forces him to wakeup, not a pleasant flashback.

Outside Kris' House/Dipa

- Fade between interior Kris house and this audio. Abrupt.
- 46:05 – He's shaking the Coconut, we can barely hear this. It's subtle humor. Let's hear a shaking coconut – there's water in it.
- 46:09 – Cross dissolve audio between him walking away from Dipa Woman and walking down sidewalk.

Dipa/Lake

- 46:21 – Huge difference in sound. Please fade between the two scenes. The audio in the background is fantastic of the chanting.
- 46:40 – We can hear the shot change, smooth out audio.
- 47:51 – I like hearing the match light. It takes away from it by removing that entirely.
- 48:10 – Start STRINGS OF CHANGE cue. If synced right, it should cue perfectly to his waking up in the morning at the cemetery. We would play the whole cue through the cemetery scene into his waking up.

Cemetery

- 49:24 – His exiting sounds like a glitch, not like a stumble. Maybe a sound effect instead?
- 49:56 – The fire starting here is random. It has been there the whole time, he just hasn't and we haven't noticed it. It should when he gets outside at 49:23 in the distance, growing closer as he gets closer to it. At the moment, the fire doesn't sound real. It's too close. Sounds like it is right in front of him – and being that this is a real fire and not a supernatural fire, that makes no sense.

Waking Up

- 50:33 – He hits himself, but we don't have that audio. Please insert some sort of effect for that hit. STRINGS OF CHANGE should end somewhere around here.
- 51:09 – Ambient Audio doesn't fade out as we exit the scene. Fade into the next scene.

Living Room

- Audio doesn't fade in. Crossfade between the two scenes.
- 51:25 – After "Yeah," track drops off. Fade out track.
- 51:30 – "Hey, Hey" is inconsistent with the rest of the audio. Delete.
- "Why" spoken by Gulshan, the room noise changes.
- 51:42 – After "Fall Apart," track drops off. Fade out track.
- 51:51 – The sound doesn't need to be raised, makes it sound inconsistent.

- 52:13 – The sound level jumps up between the close and the wide. Bring down the volume of the close up.
- 52:25 – Room noise cuts out
- 52:39 – As he walks off, the sound should fade out with him. Track cuts abruptly.

Café

- Lena’s audio has too much treble. Can we boost the bass a little?
- 52:47 - Three rustling sounds in succession. That shouldn’t be there, not over dialogue. Let the ambience cover it.
- 53:01 – Sounds goes up for a brief second. Ambiance as the shot changes.
- 53:13 – He starts to say something and doesn’t. Cut.
- 53:27 – Sounds shifts, maybe it’s the birds?
- 53:33 – Sound shifts again
- 53:41 – Ambient sounds rise again for brief second
- 55:04 – He hasn’t seen the Woman in Red
- 55:07 – The exterior ambient audio disappears entirely with the Woman in Red. She’s part of the same scene. That should run under that shot.
- 55:14 – This is when the music should start to fade in. Let it be a quiet moment of realization.

Top of Café

- 55:28 – No sounds of his feet going up the building. He’s running up a building! We should hear that. We should hear him walking around at the top.
- 56:00 – The music should start fading out and the sounds of the city should be louder. They are very abrupt when Priya arrives.
- 56:05 – You can hear me cueing Priya’s entrance. That should be cut.
- 56:11 – Priya’s second “Kris” is abruptly cut off, the ambient noise changes. Fade it or blend it. We should hear Lena coming up the stairs.
- 56:47 – Abrupt change in audio between shots. Fade in and out or blend it.
- 57:13 – There’s a strange exhale not coming fro Kris’s mic. Cut it.
- Abrupt change between the day and night audio. Smooth that out with a crossfade.

Office

- 57:49 – LOVE the Echo. Keep it going longer – cuts off too quickly! Let it fade into the scene ☺
- 58:28 – The sound cuts out and it makes the scene end strangely.

Outside on Road

- 59:01 – Sound FX a little too loud as he walks over.
- 59:32 – Car door slam is muddy. Fix with FX.

Professor's House

- 59:59 – I can hear the cut between Kris and the Professor.
- 1:00:19 – I can hear the cut between the Professor and Kris.

Driving to Village

- The music can be louder here.
- 1:00:36 – Fade into children, abrupt cut.
- 1:00:38 – Glitch in children effect
- 1:01:01 – Rough transition between car interior and exterior.

Temple

- 1:02:19 – That big musical cue is too dramatic. Cut it. The wind is perfect.
- 1:02:30 – Ambient Sound Change. Even out.
- 1:02:34 – Ambient Sound Change. Even out.
- 1:02:34 – Can we utilize any of the audio from the close-ups? We hear car horns in the background – not right for an abandoned village.
- 1:02:47 – Cut the musical cue. Too dramatic. Better with only sound FX.
- 1:02:59 – That chirping sound, can we bring that into the rest of the scene so it doesn't just happen randomly at the end? Consistency.

Inside the Car

- The wind effect is slightly too loud, overpowering the dialogue a little. Bring down some.
- 1:03:45 – The car alarm is going off in the exterior. It should still be going off outside, not instantly cut off. Give it a few more seconds.
- 1:03:46 – His dialogue cuts in abruptly; silence, the ambient noise change. His audio sounds canned.
- 1:03:53 – Audio track cuts off
- 1:03:47 – Audio track cuts off

Outside the Car/Village EXT

- 1:04:53 – The village sound should start immediately when we see the moon. They take a few beats to fade in currently.
- 1:04:58 – Brief mic noise, brush against clothes.
- 1:05:05 – STRINGS OF CHANGE, cutting the current music until it fades into the existing music around 1:07:27.

Dream Sequence

- STRINGS OF CHANGE should be driving the sequence – the sound underneath is secondary, fading into the following cue existing starting at 1:07:27.

Kris Wakes Up

- 1:09:57 – Use LOW POINT by Extreme Music from 0:00 – 1:11. Delete the current tracks for the end of India and beginning of Georgia.

Arrival in Georgia

- Crossfade ambience between Georgia and India.
- Begin to fade LOW POINT at 1:03, it should be gone before the new cue at 1:11.
- The level raise needs to bring the ambience up or fade his line in and out so it's less abrupt.

Madeleine's Mom and Kris

- Cut out all the music during this scene.
- 1:13:43: The audio cuts down. Fade it in/out or smooth.
- 1:14:25: The audio cuts up. Fade it in/out or smooth.
- 1:14:42: The audio track abruptly cuts. Fade out or smooth.

Outside House

- Current musical cue is perfect when he steps outside, starting with the three-note progression.
- 1:15:11: Ambience jumps way louder. Bring it to that level when he steps out of the door to make it even.
- 1:16:08: Fade out the exterior audio. The sound should fade away into music. No outdoor sound. It swells. Private, personal moment.

Therapy Scene #3

- Cross fade into the scene. Abrupt room tone.
- 1:16:54: By raising the volume, the folders are very loud. Bring the scene down some.
- 1:17:49: Why is he so tinny? He doesn't have to be.
- 1:17:52: Audio jumps to her louder track. She's too loud.
- 1:18:23: Music should fade out by now before the big music cue.
- 1:18:30: Audio jumps to her louder track. Even it out between them.
- 1:18:35: Audio jumps when it cuts back to Kris.
- Music should end before the swell when patient says "smelled like him," fading out and away.
- After Kris says "What made you feel better," room noise changes.

EXT. Pond

- 1:18:42: Fade into the chanting, maybe even coming in to the end of the previous scene.
- 1:19:42: Music should fade out. The chanting and the spreading of ashes should be simple with just him, water, ambient effects and the chanting.

EXT. Dirt Road

- 1:21:05: Fade the chanting out. It cuts abruptly.
- There's no music. Just the kids.
- 1:21:06: We should hear the bus coming in the far distance.
- 1:21:19: Does this theme have more to it – so it doesn't slam so harshly into it? This is too over the top as is – if we had some lead-in, it would feel better.
- He's running and we don't hear him running at all.
- 1:21:37: The music should stop before he is hit.
- 1:21:41: As he's hit, it's too loud around him. He should be more inside of his own head, an off-putting silence – sort of like what you did at the beginning after the girl cuts herself. That sort of sound effect, but held longer. Limited chatter. Time has frozen.
- Maybe at this point, his heart is beating slower and slower?
- 1:21:54: The fly starts to buzz -- there's no audio of the fly landing on his head. Very important to hear that same buzzing -- it should be the last sound you hear, fading into the end credits.

Desires of the Heart

Visual and Subtitle Notes

Subtitle Note: Please make sure that it is consistent throughout. I noticed many subtitles that would do punctuation numerous ways, such as:

Hello, my name is James !
Hello, my name is James!
Hello... my name is James
Hello.. my name is James
....Hello my name is.. James

We need to make sure it is absolutely uniform, spacing is correct, capitalizations are not arbitrary, and when using ellipses (...) it is only three dots each time. Thank you!

- 00:00:31:13 – Shot needs to be cropped. An arm comes in at the end on Left.

Opening Sequence Subtitle Changes

- 00:01:26:01 – Subtitle Change: Ma! See what has happened?
- 00:01:28:01 – REMOVE SUBTITLE
- 00:01:29:20 – Subtitle Change: Nanu!
- 00:01:30:19 – Subtitle Change: Daughter-in-Law...
- 00:01:58:13 – Subtitle Change: What’s wrong, Nanu?
- 00:01:59:20 – Subtitle Change: What’s wrong, Nanu?
- 00:02:01:09 – Subtitle Change: Come quickly, brother!
- 00:02:03:06 – Subtitle Change: Sister-in-Law has been hurt!
- 00:02:04:16 – Subtitle Change: Oh God, what is wrong?
- 00:02:11:16 – Subtitle Change: Brother!

Opening Title

- 00:02:23:15 – “Solila Parida Presents” should be “Solila Parida presents”
- 00:02:23:15 – Change the “Solila Parida” font to something that isn’t opposing, we have a Serif and a Sans-Serif font currently. Perhaps use the same font (the *Desires of the Heart* font) for both. That one looks good.

River Street

- 00:02:29:21 – Long fade. Should not end until 2:39 when Cicada swell starts.
- Cut out all titles, let’s do everything in End Titles. The scene was not shot or designed for titles.

Flashback #1

- 00:17:02:21 – This image has not been stabilized. It rocks jerkily.
- 00:17:10:23 – Subtitle Change: Take this, my token of love.
- 00:17:14:14 – Subtitle Change: Will you love me like this for the next seven lives?
- 00:17:18:01 – Subtitle Change: My promise. Seven lives!

Cemetery to Road

- 00:18:03:15 – Begin slow cross dissolve.

Thunderstorm

- 00:23:17:00 – There is no rain on the right side of the screen. We need that visual effect.

Car Driving Home in India

- 00:35:57:00 – Subtitle Change: Switch on the DVD player.
- 00:36:51:00 – Subtitle Change: On Holi, the hearts...
- 00:36:54:05 – Subtitle Change: ...dissolve like colors.

Car Arrival in India

- This entire scene does not need subtitles. The audience understands what is going on – the statements don't need to be read. This looks much better clean and plays well visually because it is so natural.

Restaurant

- 00:40:13:18 – Delete Subtitle, unnecessary
- 00:40:24:04 – Subtitle Change: The children aren't back yet!
- 00:40:25:02 – Delete Subtitle, unnecessary

Hallway

- 00:41:30:00 – Crossfade between Hallway and Outside Scene

Woman Selling Dipas

- 00:45:43:05 – Subtitle Change: Sir, take this!
- 00:45:44:02 – Subtitle Change: Take this!
- 00:45:45:01 – Subtitle Change: Take this!
- 00:45:45:23 – Subtitle Change: Take this dipa.

- 00:45:47:20 – Delete Subtitle, unnecessary
- 00:45:48:05 – Delete Subtitle, unnecessary
- 00:44:48:23 – Delete Subtitle, unnecessary
- 00:45:49:15 – Delete Subtitle, unnecessary
- 00:45:52:00 – Delete Subtitle, unnecessary

Pradeep's Office

- 00:57:49:21 – Delete Subtitle, unnecessary

Temple

- 01:02:29:00 – Subtitle Change: A sandstorm of questions...
- 01:02:29:18 – Subtitle Change: ...are bothering you!

EXT. Car in Desert

- 01:03:45:13 – FX Problem: The golden sand abruptly cuts off before they make it into the car. The visual effect should end once they are in the car, not before we change shots.

INT. Village House

- 01:05:38 – FX Problem: Way too many bats. It's cheesy. Only a couple, maybe 2-3 would be a lot more effective.

Flashback

- 01:06:10:18 – Subtitle Change: How does your food taste?
- 01:06:14:22 – Subtitle Change: It tastes good because you made it with love.
- 01:06:37:15 – Subtitle Change: Your daughter took my son's life!
- 01:06:40:15 – Subtitle Change: She has ruined my life.
- 01:07:25:20 – Delete Subtitle
- 01:07:51:12 – Subtitle Change: Nanu.
- 01:07:53:04 – Subtitle Change: Light the Sati Pyre.
- 01:08:00:03 – COLOR CORRECTION – The sky should match the previous shot.
- 01:08:08:20 – COLOR CORRECTION: The sky should match previous shots.
- 01:08:21:05 – COLOR CORRECTION: The sky should match better or the smoke should be enhanced to hide with VFX
- 01:08:30:18 – COLOR CORRECTION: The sky should match better or the smoke should be enhanced to hide with VFX
- 01:08:44:15 – COLOR CORRECTION: The sky should match better or the smoke should be enhanced to hide with VFX

Ending

- 1:22:03:14: We should cut back to Kris, not slam closer to the Woman in Red. This has been changed. Then we cut to the closer image of the Woman in Red. He recognizes her before the audience does, that's why he can close his eyes.

Use All End Titles, No Opening Credits over the River Street Sequence. I made an end title sequence, and if Solila likes it, I'll be happy to send and export it in whatever format and size you need it in – to save time and ensure that you don't have to create titles again.