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The production team made a conscious decision to tell the story without narrative, to make audiences feel more immersed, director Tom Jennings told Space.com. What we wanted to do is create a time machine through movies, Jennings said, to take people back in time - people who maybe were alive then and can't remember a lot of what happened and people who were too young to remember [now] - so they could experience that almost in real time. Related: Apollo 11 at 50: A complete guide to the Historic Moon Landing Mission The audience waits [for a narrator] to come in and rescue them, and the narrator never shows up, Jennings said. It gets very engaging and it draws you in, in a way that other documentaries don't. And if we've done our job at the end, the audience will feel, 'Oh, I really get an understanding of what it was like.' Four clips shared with Space.com by National Geographic show how this approach plays out. The first clip shows Apollo 11 astronauts preparing to separate their lander, the lunar module, from the orbit command module. Astronaut Michael Collins, who remains back in orbit, advises his crew members to take it easy on the lunar surface: If I hear you huffing and puffing, I'm going to start complaining about you, he Neil Armstrong and Buzz Aldrin perform separation and begin their descent, only to have their flow interrupted by a program alarm, called a 1202, which almost prevents landing. Dialing down mission control, Armstrong says, Give us a reading of the 1202 program alert, and the answer from the ground is that the computer is temporarily overloaded. As long as the alarm does not recur, mission control can land safely. The second clip shows footage of Armstrong falling to the moon as ABC news anchor Jules Bergman excitedly recounts. There he is as his foot walks down the stairs, Bergman says. Short photos and videos show large groups of people watching, some on their feet in large buildings, others observing while sitting in their living rooms. Armstrong makes his first step and says: It has a stark beauty all its own, like much of the high desert in the United States. Next, Armstrong leads aldrin down so his crew member can take his own first step. Isn't that something? Magnificent sight out here. Aldrin replies: Magnificent destruction. The two men then raised the American flag, which was shown on video from the empty moon lander. The third clip shows the Apollo 12 crew lifting off from Earth and making their own descent to the surface, just three months after Apollo 11. Over footage of Apollo 12 touching down, a tv station comments, It's all happened before, so why get everyone excited this time? For Apollo 11, everything stopped. Apollo 12, much less interest. So easily accepts the human mind the impossible - a man on the moon. When Apollo 12 astronauts stepped out on to the surface, they struggled to work their TV camera and eventually had to abandon the idea of video. This technological hiccup received criticism from (among other people) comedian Bob Hope. You can't find a TV repairman who makes house calls, he said at the scene. The fourth clip shows the Apollo 13 crew, in April 1970, wrapping up a planned television broadcast to Earth while on their way to the moon. This is the crew of Apollo 13 wishing everyone there a nice evening, Cmdr. Jim Lovell says, and we're just closing our inspection of [lunar module] Aquarius and getting back for a cozy evening in the [command module] Odyssey. With the broadcast complete, NASA asks the crew to touch their cryogenic (hydrogen and oxygen) tanks, a routine procedure meant to prevent the gases from settling into layers in space. Suddenly, alarms blare on the spacecraft. Ok. Houston, we've had a problem here, says command module pilot Jack Swigert. As the crew and earth grapple with the explosion that ultimately forced the disruption of the moon landing and a return to Earth, a reassuring instruction comes from the earth: OK, stand by, 13. We'll look at it. While speaking to Space.com, Jennings said the team deliberately selected footage that would allow the audience to see Apollo 11 with fresh eyes. We went to places like the small TV stations in Cocoa Beach, Florida, or in Houston, Texas, or in my home of Ohio. They have a big TV archive there, he said. And then we used a lot of footage out of Dayton, which is home to Wright-Patterson Air Force Base, where the Wright brothers were from - so it's associated with flying at NASA. Some places have huge collections, he added, and elsewhere not so much. They've thrown it out, they've taped it, people have brought the tapes home over the years. We ran a very wide network and have hundreds if not thousands of hours of footage to go through. We'll figure out how best to tell the story and then try to see if we have footage that will tell that story and [figure out] what are the surprises along the way. Follow Elizabeth Howell on Twitter @howellspace. Follow us on Twitter @Spacedotcom and on Facebook. NASA astronaut Charles Duke filmed Commander John Young as Young drove the Lunar Roving Vehicle, in footage shot on April 21, 1972 during the fifth day of the Apollo 16 moon landing. (Picture: © NASA/DutchSteamMachine) Astronauts on NASA's Apollo missions to the moon captured astonishing footage of the lunar surface, but recent artificial intelligence (AI) improvements have really made the films out of this world. In remastered films shared online by DutchSteamMachine, a YouTube channel run by a film restoration specialist in the Netherlands, details from lunar scenes are astonishingly sharp and vivid; From mission commander Neil Armstrong's first steps on the moon in 1969 to bumpy lunar rover drives during Apollo 15 and 16 in 1971 and 1972, respectively. The film restaator behind DutchSteamMachine, which also goes by Niels, used AI to stabilize harrowing footage and generate new frames in NASA moon landing films; increase frame rate (the number of images played per second) smoothed the movement and made it look like motion in HD video. Related: Can machines be creative? Meet 9 AI 'Artists' Apollo program launched 11 lunar spaceflight missions between 1968 and 1972; of these, four missions tested equipment and six landed on the moon, allowing 12 men to walk, run and/or jump over the dusty, cratering lunar surface, according to NASA. During all these missions, astronauts captured details of orbits, activities or experiments using 16-millimeter film cameras that were usually promoting the film at 1, 6 or 12 frames per second, or fps - the film industry's standard rate is 24 fps, and HD camcorders shoot 30 or 60 fps. When old movies shot with a lower frame rate appear at higher speeds, the movement appears sped-up and nervous, creating a disconnect between the past and the person watching it, Niels told Live Science in an email. I use an open source artificial intelligence that has been 'trained' with example recordings to generate brand new frames between real ones, Niels said. It analyzes the difference between real frames, what has changed, and is able to interpolate what kind of data would be there if it was shot on a frame rate. AI is called Depth-Aware video frame Interpolation (DAIN), and is a free, downloadable app for Windows that is currently in alpha and development, according to DAIN's website. Experts have been remastering old films for decades, but the recent addition of AI has taken the results to a new level, Niels said. Most remastering/improving old footage has been removing dirt and scratches, stabilizing shaky camera work, sometimes even adding color. But never generate entirely new frameworks based on data from two

consecutive real frames, he explained. One of the biggest challenges in creating these restorations is finding high-quality source footage; gravel, particles and excessive graininess in the film can confuse the algorithm and interfere with AI's interpolation process. Niels said. NASA footage is especially rewarding for AI upgrades because the original frame rate is so low - 6 to 12 fps - that upping it to 24, 50 or 60 fps makes a very dramatic difference. And because movement in the movies is so slow, the algorithm can generate more interpolating frames without digital artifacts. Niels hopes his videos will bring moonwalks just a little bit closer to Earthbound viewers, and help them to see and appreciate these landmark events, as the astronauts did. He also hopes that remastered footage will inspire more interest in space agencies' upcoming plans to launch manned missions that fly beyond low-Earth orbit - and even return to the lunar surface - while equipped with cameras capable of shooting in HD. Footage actually taken with high-quality video cameras will be absolutely stunning, Niels told Live Science. You can watch all of his AI-enhanced moon landing videos on the DutchSteamMachine YouTube channel, and you can find more of his projects at Patreon.Originally published on Live Science. Science.

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