

## AUDIO

The audio operator is responsible for maintaining the levels from all sources of audio throughout a production. The sources may consist of microphones, C/D's, audio & video tape, and in the case of a phone-in show, the telephone. All inputs are fed through the audio board in Studio B control and are monitored by the VU meters.

The audio operator must know how to correctly operate the audio board and have a good knowledge of microphone types, their pick up patterns and uses.

**Responsibilities:** The audio operator is responsible for the following:

1. Setting up microphones, micing guests and talent and dressing XLR cables.
2. Testing all microphones to be used in a production prior to the show.
3. Setting audio levels before the production begins, and riding gain on all audio sources during a production.
5. Returning all audio gear to its proper storage place neatly and efficiently.

**Mic. Procedures:** Get the appropriate number of mics, plus one spare out of the cabinet in the control room. Take the same number of XLR cables as mics from the back wall of the studio. Run the XLR cables from the mic jacks to the talent locations. String the XLRs so that they are as unobtrusive to the shot as possible, taping the cords if necessary to hide them. Attach the mics to the XLR cables. NOTE: If you did not plug your XLR cords into the east wall mic jacks, you must use the patchbay to route the signal into the board

**Micing Talent:** When placing a lavalier mic on talent, first introduce yourself and explain what you are going to do. Fasten the mic on clothing on the talents upper chest. Place the mic in an unobtrusive location but within pickup range. If they have a tie place it on the tie and gaff tape the cord to the back of the tie. Take color into consideration, if the individual is wearing a dark suit and a light tie, put the mic on the lapel of the suit. If the talent is speaking to people on his or her right, then the mic should be placed on the right side of the lapel, and vice versa on if on the left. Explain to the talent that in a few minutes you will be asking for mic check. They should speak at a normal conversational tone and in the direction they will speak. This process should be repeated for each person wearing a microphone.

**Setting Levels for Production:** Have all studio mics ready and any problems solved. Find out from the director how many video tapes and audio sources will be rolled in during the taping (open/close, number of roll-ins). Label them, so they can be identified in a hurry. Generate tone and set the level to -12. Get on the headset and tell the video engineer that you are sending tone, set a level of -12 on the VTR VU meter, and adjust the control room monitor level. After the tone is set, listen to the audio portion of the tape being played back; so that you know where to adjust levels during taping.

Things to watch for -

- Is it music only?
- Is there narration and talking heads?
- Do the volume levels differ?

-What are the in and out points like? Does someone start to talk immediately or is it music, which you could fade in?

**Audio Clean-up:** Put all microphones and audio cables away, where you got them. Microphones and cables are very delicate. The cables should not be wound around your hand or arm. They should be loosely coiled, and placed in their case or storage location. Put away patch cords, and make sure the audio cabinet is neat and organized. Recall Memory 0 on the audio board. Make sure there is no litter around the audio area, remove any labeling tape from the board.