

presentation. Similarly, the sound crew should have a list of sound cues. The music and special sound effects that are to be used should be on tape, with an accompanying time sheet. Cue cards should be prepared for the announcers and anyone else who is going to be speaking before the camera. When preparing cue cards, you should use an out-



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line form or just list the major points in order; word-for-word idiot cards usually lead to confusion.

Check to be sure that any special equipment required will be available, such as projectors, props, furniture, etc.

If you are taping outside the classroom studio, you should use a remote microphone with a windscreen especially during interview situations. A relatively inexpensive windscreen can be made by punching small holes in a cardboard orange juice can and packing the microphone in the can with tissue paper to keep it from bumping around. Some other microphone tips: While recording, hold the microphone firmly. If your hand moves or the microphone is knocked about, a lot of extra noise will be added to the soundtrack. Do not hold the microphone too close to your mouth; it will pick up the noise of breathing. Don't hold the microphone too close to a tape recorder or projector; it will pick up the noise of their motors.

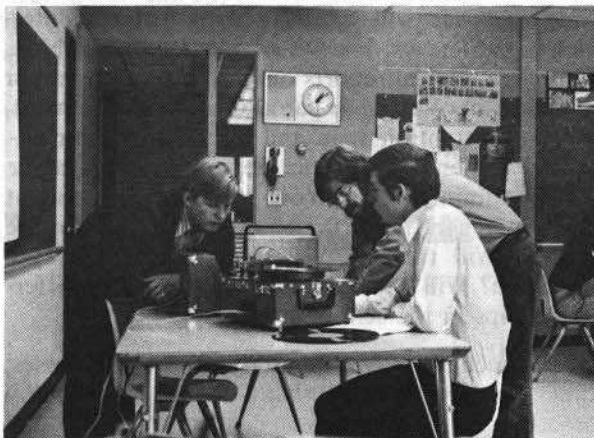


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The sound crew should prepare all special sound effects in advance of the final production. If a sound effects record is not available, there are a number of ways to produce sound effects on your own. An unopened door sound can be made by rubbing a balloon half-filled with air. The sound of galloping hoofs can be created by using the time-honored method of tapping halves of empty coconut shells on the top of a telephone book or desk. Crumpling a piece of cellophane sounds like running water, and sometimes, depending on the context of the narrative, like crackling flames. To get the sound of hitting, slap two flat sticks together. There are many other sounds that can be created. Experiment with a tape recorder.

Puppets and marionettes translate especially well into television productions. If you are using marionettes, be sure to use a flat, black background. Video playback is especially helpful to puppeteers, who are backstage, to respond immediately and accurately to audience in street theater situations.

In black and white/monochromatic television, you should avoid the use of extreme black and white colors. Yellow, or light blue translates on the screen as white, and dark red comes across as black. Title cards and background mounts should



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be painted flat black; otherwise, the studio lights will reflect off the surfaces.

You may want to make an off-the-air recording of a network television program, and replace the original sound track with one of your own. Check the instruction manual that accompanies your video system. You will probably want to experiment with the audio dub control and the sound volume levels. Conversely, you may want to take a pre-recorded sound track, such as a well-known news commentator, and create your own series of video images to match (or contradict) his words. The best way to accomplish this exercise would be to record the newscaster's voice on a sound tape recorder, then dub onto previously shot video material.

Mixing Mediums

Slides or movies can be transferred to videotape by