



## Los Angeles City College: Cinema-TV Department: Cinema-2 project 3 Boom Microphone kit

### Inventory

1 x Rode Microphones padded and zippered carry-bag with strap

#### Contains:

- 1 x Vid-Pro XM-55 short shotgun microphone
- 1 x Vid-Pro shock-mount suspension including 4 x elastic suspenders
- 1 x On-Stage Stands metal boom pole, MBP7000, 3-sections, 3.1' - 8.1', less than 1 pound
- 1 x furry windscreen
- 1 x Koss headphones (purple)
- 1 x XLR microphone cord: 25' xlr-3 male to xlr-3 female
- 1 x mini-TRS to xlr-3 adapter cord

#### Options:

- 1 x foam windscreen
- 1 x Additional 25' xlr-xlr microphone cable
- 1 x foam windscreen (interiors)
- 1 x boom holder for use with stand (for seated "talking head" interviews)
- 1 x Kopul xlr to mini-TRS transformer: may be needed for long cable runs
- 1 x mini-TRS (1/8") jack to TRS (1/4") plug adapter

**Note:** XM-55 microphone requires AA battery or/and industry standard Phantom power of 9-54 VDC via properly balanced xlr connector, non-standard, proprietary microphone power via camcorder mini-TRS stereo mic jack will not work, and the AA battery will be required.

### **IMPORTANT:**

Please check your kit carefully when picking it up, as *you* will be responsible for all the items listed, once you sign for them.

DO NOT REMOVE or COVER identifying LACC labels



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### Operational instructions and notes:

YES, this kit requires you to have a crew that includes a “microphone boom operator”; making movies is a team sport!

Getting good sound is an important part of your project, as the sound is a partner with the images in telling your story; thus, cooperation between the camera department and the sound department is essential, and compromises are necessary.

The AA battery, is not furnished. If using AA battery, insert correctly --diagram inside the battery compartment-- accessible by carefully unscrewing the base of the microphone... do not over tighten! A fresh battery will last more than a week. A battery may remain inserted while using Phantom power.

Boom pole extends in three sections: to loosen (turn CCW) a section, turn it ¼ of a turn only - DO NOT UNSCREW- to tighten (turn CW) gently, DO NOT OVER TIGHTEN note that the pole sections turn, not the “collars” on the sections

Turn the microphone on with the switch, and set it to the roll-off (top) position as indicated by the “ / ” This position will be less responsive to low frequency content but not affect normal speech; this reduces handling noises from the pole and suspension.

Always use the included wind protection, even interior; it provides some physical protection to the microphone, but *more important*, it cuts down the wind noises, even the whooshing of the air as the microphone cues (moves) during use.

When using this microphone, someone should be using the included headphones to listen to the headphone output of the recording device.

For best results, disable the recorders automatic audio setting function (often called auto gain, AGC, ALC, or similar)

This is not a performer microphone, reporter microphone or PA system microphone; it will sound best when it is about 6” to 18” from the speaker’s mouth. It is quite directional -sensitive from the front, where it is aimed, and rejecting (but not completely eliminating) sounds from the sides or rear. While it is not delicate, it should be handled carefully.

When connecting the cord to the microphone (mounted in the shock mount) be sure to leave some slack cable between the microphone and where you begin to wrap the cord, loosely, around the boom-pole; that wire must not be tight there!