



**Electro-Voice**

# PRO SOUND

Wired & Wireless Microphones



**B**orn and bred in the American heartland, Electro-Voice lays claim to over 85 years of unmatched innovation in microphone design and manufacturing. Back in 1927, company founders Al Kahn and Lou Burroughs started out as true pioneers, establishing the industry standard for audio engineering excellence and reliability while continuously upping the ante with breakthrough technologies, such as the humbucking coil for noise cancellation and Variable-D for proximity control.

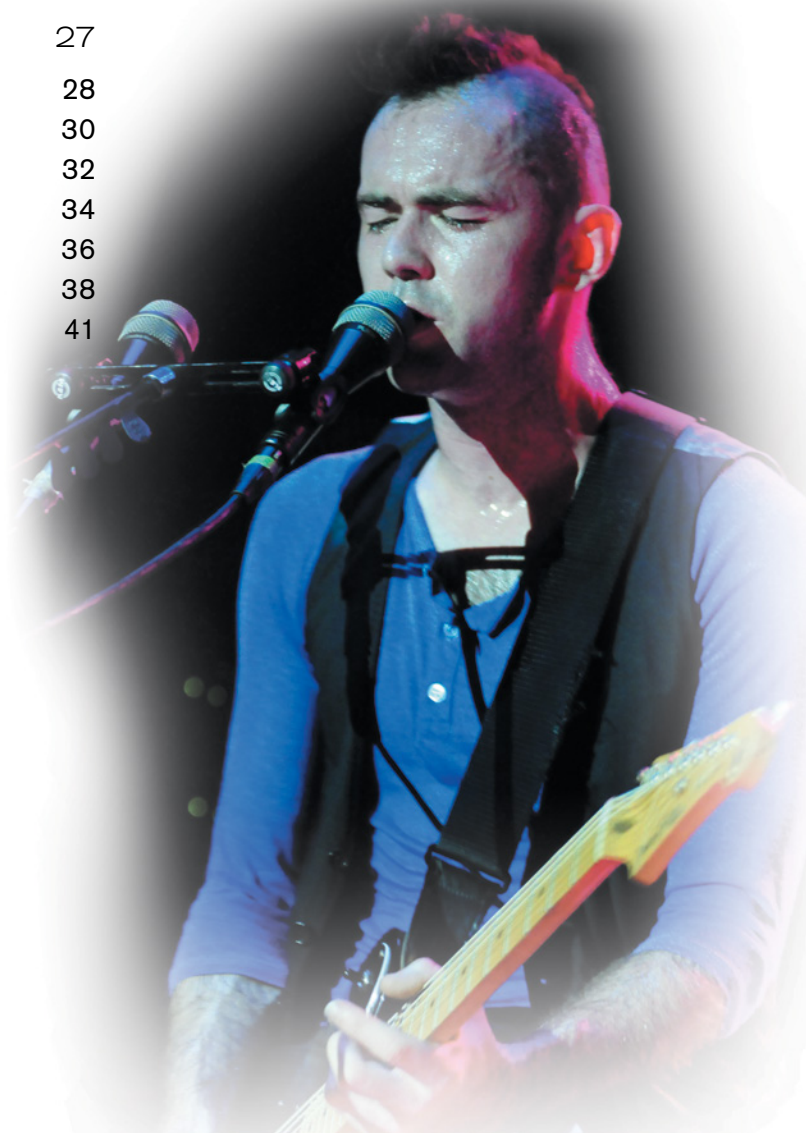
Eight decades on, Electro-Voice microphones continue to deliver the sound of history's most significant events. We've helped the world hear everything from the very first radio broadcasts to John Glenn's first orbit of the Earth; from Elvis and the Beatles to the largest world tours with today's biggest artists; from Knut Rockne using his "Electric Voice" at Notre Dame to the state-of-the-art wireless microphone systems at top sporting events; from Presidential inaugurations to tonight's evening news; from Dr. Martin Luther King's "I Have A Dream" speech to the Next Big Thing rehearsing in the garage next door...

Staying true to its roots as a great American brand, Electro-Voice continues to reach new heights in the 21st century. We were the first to advance microphone technology with N/Dym neodymium magnetic structures, and the first to bring fast, automatic channel-coordination to wireless microphones with ClearScan. But that's just the beginning—our engineers are constantly working on new ways to capture the full richness and nuance of your tone.

Whether you're outfitting a world tour, a house of worship, a professional studio or a school auditorium, Electro-Voice microphones offer great sound, durability, ergonomics and style. From time-tested classics to our latest innovations, every product is built to withstand both the rigors of performance and the scrutiny of your listeners. At Electro-Voice, making you sound your best—from soundcheck to encore, night after night, year after year—is both a longstanding tradition and our number-one job.

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# ELECTRO-VOICE ARTISTS

Electro-Voice equipment is designed to combine superb sound quality with rugged, real-world reliability. Whether you're a regional band, a busy DJ or an international artist on tour, the Electro-Voice name ensures your signature sound remains intact, show after show. Electro-Voice gear is made by musicians and audio enthusiasts for musicians and audio enthusiasts—you live for sound, and so do we. That's why we're the choice of hard-working performers everywhere, and that's why our community of artists continues to grow across all genres. Visit [www.electrovoice.com/evartists](http://www.electrovoice.com/evartists) to learn more about our family and thanks for choosing EV!





## WIRED MICROPHONES

### Live Performance Microphones

Electro-Voice is a proven leader in the design and manufacture of live performance microphones. Preferred by performers the world over since the company was founded in 1927, Electro-Voice microphones have long been the choice of the music industry's greatest artists. Why do so many top-name performers choose Electro-Voice?

Trusted by artists and their skilled engineers and technicians, our legendary capsules are engineered to deliver the highest quality tone and clarity in any performance situation.

Rugged design and construction ensures that Electro-Voice capsules—the heart of any microphone's performance—remain unfazed by treatment that would ruin lesser brands.

Superior polar pattern design enables exceptional control of gain before feedback in both mains and monitors.

Performances that are sonically spectacular for both the audience and the artist. The Electro-Voice sound is synonymous with the highest quality and musicality.

### Broadcast Microphones

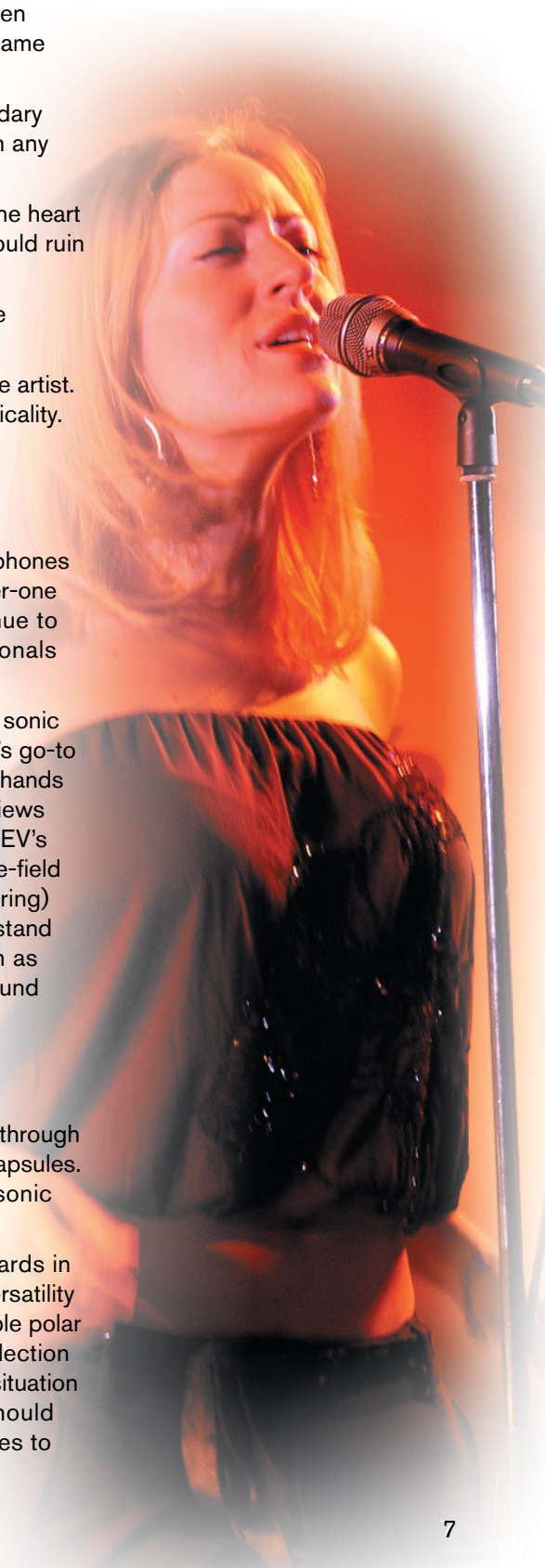
Led by the industry-standard RE20 and RE27N/D Variable-D vocal microphones, Electro-Voice broadcast studio and field production microphones confidently uphold their legendary reputation for excellence. These number-one choices for voiceover and interview work in radio and television continue to define the sound and the reliability demanded by broadcast professionals around the world.

In broadcast field production, where unquestioned reliability and spot-on sonic performance are prime requirements, Electro-Voice mics are the industry's go-to workhorses. For decades, you've seen Electro-Voice microphones in the hands of reporters and news correspondents across the globe, capturing interviews ranging from the President of the United States to the family next door. EV's RE50 and 635A mics are famous in broadcast, television and radio in-the-field broadcasts, setting the world standard for ENG (electronic news gathering) and EFP (electronic field production). Extremely rugged and able to withstand high humidity, temperature extremes and corrosive environments, such as salt air, Electro-Voice field production microphones combine excellent sound performance with our legendary "Buchanan Hammer" durability.

### Installation Microphones

Electro-Voice remains on the cutting edge of installed sound technology through innovative adaptation of our legendary RE and PolarChoice condenser capsules. These premium-grade elements are world-renowned for their superb sonic performance.

Electro-Voice's breakthrough PolarChoice technology sets new standards in installed sound convenience, reliability and performance. Designed for versatility and error-free setup, each PolarChoice model incorporates four switchable polar patterns strategically designed for installation-specific applications. Selection and deployment is as easy as choosing the best physical design for the situation and setting the polar pattern switch for the appropriate coverage. Should installation conditions change, a simple switch of the pattern is all it takes to meet the new requirements.



# PL Series



The PL Series is a comprehensive family of vocal and instrument microphones for the professional live sound and studio community. Featuring seven vocal models and three instrument models, the PL Series' exceptional durability, sonic performance and contemporary styling meet the needs of today's sound system professional.

## PL80a PREMIUM DYNAMIC VOCAL MICROPHONE



The PL80a is a premium-grade supercardioid dynamic microphone designed to elegantly capture the character of vocals in live sound applications. Its EQ-friendly sonic contour adapts well to any vocal texture, allowing vocals to sit nicely in the mix without sounding harsh.

- Incredible vocal power and clarity
- Robust, forgiving, EQ-friendly performance
- Superior off-axis rejection
- Supercardioid polar pattern
- Exceptionally cooperative tonal characteristics

Also available in classic beige PL finish (PL80c).

## PL33 DYNAMIC KICK DRUM AND INSTRUMENT MICROPHONE



The PL33 is a supercardioid dynamic microphone designed to deliver the power, punctuation and snap of kick drums in sound reinforcement systems or recording studios of any size. Its frequency response is strategically crafted to deliver great kick drum sound with little, if any, additional EQ-ing.

- Voiced specifically for kick drums and low-frequency instruments
- Powerful neodymium magnet structure
- Tight-mesh Memraflex grille
- Supercardioid polar pattern
- Dynamic element

## PL35 DYNAMIC TOM, SNARE AND INSTRUMENT MICROPHONE



The PL35 is a professional-grade supercardioid dynamic microphone designed to deliver the power, punctuation and natural tones of tom and snare drums in sound reinforcement systems or recording studios of any size. Delivery includes the unique DRC-1 drum rim clamp.

- Voiced specifically for snare drums and tom-toms
- Powerful neodymium magnet structure
- Complete with DRC-1 drum rim clamp
- Supercardioid polar pattern
- Excellent isolation from surrounding drums
- Dynamic element

## PL37 CONDENSER OVERHEAD AND INSTRUMENT MICROPHONE



The PL37 is a tight-cardioid condenser microphone designed to capture the crisp detail of cymbals, high-hats and percussion instruments on stage or in the studio. The PL37 delivers the dialed-in tone and detailed response to percussive transients that professional drummers and sound system engineers require.

- Small diaphragm condenser
- Voiced for drum overheads, high-hat and acoustic stringed instruments
- Tight-mesh Memraflex grille
- Tight cardioid polar pattern



	PL80a	PL33	PL35	PL37
Mic Type	Handheld	Instrument	Instrument	Instrument
Element	Dynamic	Dynamic	Dynamic	Condenser (self-biased)
Polar Pattern	Supercardioid	Supercardioid	Supercardioid	Cardioid
Frequency Response	80–16,000 Hz	20–10,000 Hz	50–16,000 Hz	50–16,000 Hz
Impedance	600 Ω	150 Ω	600 Ω	200 Ω
Open Circuit Voltage	2.2 mV/Pascal	0.63 mV/Pascal	2.2 mV/Pascal	6 mV/Pascal
Power Requirements	Passive	Passive	Passive	11–52 VDC
Connector Type	Three-pin XLR	Three-pin XLR	Three-pin XLR	Three-pin XLR
Case Material	Die-cast zinc	Die-cast zinc	Die-cast zinc	Die-cast zinc
Finish	Textured satin black	Textured satin black	Textured satin black	Textured satin black
Color	Black	Black	Black	Black

WIRED

LIVE

BROADCAST

INSTALLATION

GENERAL

WIRED

LIVE

BROADCAST

INSTALLATION

GENERAL

# ND Series



Each ND Series model is equipped with features that are unique to both its price point and its particular application — all designed to offer superior sound quality, acoustic control and robustness. At the heart of the new dynamic models is a new large-diaphragm capsule design which takes the technology of the original N/Dym capsule to new levels of sonic performance. Vocalists can select a specific ND Series model to provide optimal results according to singing style and stage volume. Sound engineers and musicians will benefit from an easy set-up due to innovative mechanical solutions that solve typical instrument mic placement challenges.

## ND76 DYNAMIC CARDIOID VOCAL MICROPHONE



Tuned to ensure vocals are commandingly present, even in a complex mix.

- Excellent all-around vocal performance: crisp, clear and balanced
- Large-diaphragm dynamic capsule creates a rich and detailed frequency response
- Shock-mounted capsule minimizes handling noise
- Humbucking coil guards against line hum
- Memraflex grille resists denting

## ND76S DYNAMIC CARDIOID VOCAL MICROPHONE WITH ON/OFF SWITCH



Tuned to ensure vocals are commandingly present, even in a complex mix.

- Excellent all-around vocal performance: crisp, clear and balanced
- Large-diaphragm dynamic capsule creates a rich and detailed frequency response
- Shock-mounted capsule minimizes handling noise
- Humbucking coil guards against line hum
- Memraflex grille resists denting
- On/off switch

## ND86 DYNAMIC SUPERCARDIOID VOCAL MICROPHONE



Produces present, smooth and detailed vocal tone and is particularly effective in large concert and arena-sized venues.

- Excellent acoustic control in even the largest of venues: present, smooth and detailed sound
- Large-diaphragm dynamic capsule creates a rich and detailed frequency response
- Shock-mounted capsule minimizes handling noise
- Humbucking coil guards against line hum
- Memraflex grille resists denting

## ND96 DYNAMIC SUPERCARDIOID VOCAL MICROPHONE



Excellent acoustic control on very loud stages: exceptionally high-gain-before-feedback.

- Excellent acoustic control on very loud stages: exceptionally high gain-before-feedback
- Large-diaphragm dynamic capsule creates a rich and detailed frequency response
- Vocal presence emphasis switch selects between alternate sonic signatures
- Shock-mounted capsule minimizes handling noise
- Humbucking coil guards against line hum
- Memraflex grille resists denting

## ND44 DYNAMIC TIGHT CARDIOID INSTRUMENT MICROPHONE



Lightweight dynamic mic — ideal for toms-toms, snare drums and guitar cabinets. Innovative mounting clip ensures quick, secure placement on drum rims.

- Excellent acoustic control with aggressive and punctuated sound
- Large-diaphragm dynamic capsule creates a rich and detailed frequency response
- Easy mic placement with low-profile pivoting head
- Humbucking coil guards against line hum
- Memraflex grille resists denting

## ND46 DYNAMIC SUPERCARDIOID INSTRUMENT MICROPHONE



A larger dynamic mic designed for drums and general instrument miking, with a unique locking pivot mechanism for accurate positioning. Also achieves excellent results on lower frequency applications.

- Excellent acoustic isolation with deep lows and top-end punctuation
- Large-diaphragm dynamic capsule creates rich and detailed frequency response
- Extremely high SPL handling
- Humbucking coil guards against line hum
- Memraflex grille resists denting

## ND66 CONDENSER CARDIOID INSTRUMENT MICROPHONE



A versatile small-diaphragm condenser with a locking pivoting head. Ideal from drum overheads, hi-hats, close-miked drums, acoustic guitar and piano

- Premium small-diaphragm condenser element
- Clean, crisp and detailed condenser sound
- Easy mic placement with locking pivoting head
- Selectable -10 and -20 dB pads
- Selectable 75 Hz and 150 Hz high-pass filters

## ND68 DYNAMIC SUPERCARDIOID BASS DRUM MICROPHONE



Voiced to deliver a powerful kick drum sound with little or no additional EQ'ing required. Also highly effective when used on other bass instruments.

- Excellent acoustic isolation with deep lows and top-end punctuation
- Large-diaphragm dynamic capsule creates a rich and detailed frequency response
- Extremely high SPL handling
- Humbucking coil guards against line hum
- Memraflex grille resists denting

	ND76	ND76S	ND86	ND96	ND44	ND46	ND66	ND68
Mic Type	Handheld	Handheld	Handheld	Handheld	Instrument	Instrument	Instrument	Instrument
Element	Dynamic	Dynamic	Dynamic	Dynamic	Dynamic	Dynamic	Condenser	Dynamic
Polar Pattern	Cardioid	Cardioid	Supercardioid	Supercardioid	Tight Cardioid	Supercardioid	Cardioid	Supercardioid
Frequency Response	30 Hz–17,000 Hz	30 Hz–17,000 Hz	30 Hz–17,000 Hz	30 Hz–15,000 Hz	80 Hz–16,500 Hz	70 Hz–18,000 Hz	50 Hz–20,000 Hz	20 Hz–11,000 Hz
Impedance	350 Ω	350 Ω	350 Ω	350 Ω	350 Ω	350 Ω	200 Ω	150 Ω
Open Circuit Voltage	2.4 mV/Pascal	2.4 mV/Pascal	2.4 mV/Pascal	3.3 mV/Pascal	2.4 mV/Pascal	2.4 mV/Pascal	10 mV/Pascal	0.8 mV/Pascal
Power Requirements	Passive	Passive	Passive	Passive	Passive	Passive	48 VDC	Passive
Connector Type	Three-pin XLR	Three-pin XLR	Three-pin XLR	Three-pin XLR	Three-pin XLR	Three-pin XLR	Three-pin XLR	Three-pin XLR
Case Material	Die-cast zinc	Die-cast zinc	Die-cast zinc	Die-cast zinc	Die-cast zinc	Die-cast zinc	Die-cast zinc	Die-cast zinc
Finish	Black polyurethane paint	Black polyurethane paint	Black polyurethane paint	Black polyurethane paint	Black polyurethane paint	Black polyurethane paint	Black polyurethane paint	Black polyurethane paint

# RE Performance



With sonic quality and versatility proven at the highest levels, the performance group from EV's RE series have become trusted industry standards for both stage and studio use. These premium-grade handheld and stand-mount condensers boost your stage sound from good to great, and they also deliver the depth, personality and sheen required for professional recording.

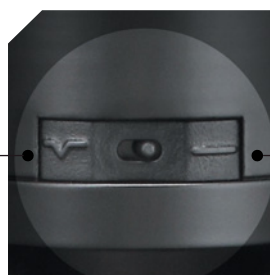
## RE320 A NEW ADDITION TO THE RE PERFORMANCE GROUP



A professional-grade dynamic microphone designed specifically for recording and sound reinforcement applications requiring extremely low noise and the best possible tonal and transient response. Ideal for capturing a wide variety of vocal and instrument sources, the RE320 delivers unparalleled detail, dynamic response and pleasing natural tone.

- Variable-D pattern control minimizes positional and off-axis tonal shifts
- Integrated humbucking coil and integral pop filters provide virtually noiseless performance
- Unique dual-voicing switch selects from two response curves

Broadening the application range of this classic design, the RE320 breaks new ground in the world of live performance and studio microphones.



This setting is ideal for kick drum. Delivering rock-solid tone, punch and point.

This setting is ideal for voice, acoustic and amplified instruments.

Variable-D is Electro-Voice's unique solution to the positional and off-axis tonal shifts that can occur in directional microphones. With Variable-D, frequency response remains balanced and uniform up to 180° off-axis, resulting in tonal performance that is always stable and linear, even when the sound source is moving around the mic. Ideal for capturing the critical details of amplified instruments, acoustic instruments and voice, Variable-D capsules produce impeccably smooth and natural tone from virtually any sound source.

The RE320 utilizes the same humbucking coil technology found in the RE20 and RE27N/D. By arresting electromagnetic field interference introduced from nearby sources, the RE320 produces an ultra-quiet signal path free from the hum and buzz found in other dynamic microphones. The RE320 also incorporates a two-position frequency response contour switch that increases versatility by tailoring performance for two distinctly different applications.

## RE410 PREMIUM CONDENSER CARDIOID VOCAL MICROPHONE



Optimized to capture the human voice in professional club and concert sound as well as studio recording, the cardioid condenser RE410 provides crisp, clear highs and sweet mids. Delivering the critical details other mics leave behind, the RE410 pulls the voice front-and-center in any mixing situation.

- Premium-grade handheld condenser
- Cardioid polar pattern for excellent feedback rejection and acoustic isolation
- Ideal for both singing and spoken word
- High-compliance shock mount effectively eliminates handling noise
- Tight-mesh Memraflex grille
- Multistage pop filter

## RE510 PREMIUM CONDENSER SUPERCARDIOID VOCAL MICROPHONE WITH HPF



The RE510's 5/8" diameter, self-biased condenser capsule offers the warmth of a larger capsule design without sacrificing off-axis performance or transient response. A supercardioid polar pattern enhances acoustic isolation and off-axis rejection while a low-frequency roll-off switch tailors the low end for any application.

- Premium-grade handheld condenser
- Supercardioid polar pattern for excellent feedback rejection and acoustic isolation
- Wide dynamic range
- High-compliance shock mount effectively eliminates handling noise
- Tight-mesh Memraflex grille
- Multistage pop filter

## RE920 PREMIUM CONDENSER INSTRUMENT MICROPHONE



Featuring a specially designed instrument-mount for clipping to musical instruments, the cardioid condenser RE920 is a premium-grade solution for drums, brass, woodwinds and stringed instruments. Terminated in a TA4F connector for use with EV and Telex bodypack transmitters, it can also be hard-wired with an optional TXA XLR preamp.

- Unidirectional horn/drum mic
- Back-electret condenser element
- Cardioid polar pattern
- TA4F connector for wireless bodypacks
- A wired solution when coupled with a TXA
- High SPL handling
- Custom clip for secure mount to a variety of instruments

	RE320	RE410	RE510	RE920
Mic Type	Instrument/vocal	Handheld	Handheld	Instrument
Element	Dynamic N/Dym Magnet Structure	Condenser (self-biased)	Condenser (self-biased)	Condenser (back-electret)
Polar Pattern	Cardioid	Cardioid	Supercardioid	Cardioid
Frequency Response	30–18,000 Hz (kick curve) 45–18,000 Hz (general curve)	50–20,000 Hz	50–20,000 Hz	80–18,000 Hz
Impedance	150 Ω balanced	250 Ω	150 Ω	1000 Ω
Open Circuit Voltage	2.5 mV/Pascal	3.2 mV/Pascal	2.5 mV/Pascal	1.3 mV/Pascal
Power Requirements	None	24–48 VDC Phantom	24–52 VDC Phantom	5 VDC (via optional bodypack)
Connector Type	Three-pin XLR	Three-pin XLR	Three-pin XLR	TA4F
Case Material	Metal	Metal	Metal	Metal
Finish	Semi-gloss black	Non-reflective black	Non-reflective black	Non-reflective black



# RE Broadcast

Building on a long legacy of outstanding performance and reliability, Electro-Voice studio and field production microphones have earned their place at the top of the broadcast industry. From the announcers booth to the recording studio and out into the field, EV radio and television mics are the number-one choice for anyone who makes their living with their voice. Led by the legendary RE20 and RE27N/D Variable-D vocal microphones, our broadcast line sets the standard professionals everywhere depend on.

## RE20 BROADCAST ANNOUNCERS MICROPHONE WITH Variable-D



The RE20 dynamic cardioid microphone is truly an industry standard, a firm favorite among broadcasters and sound engineers worldwide. Its popularity also extends into music production as a premium grade instrument microphone. Its Variable-D design and heavy-duty internal pop filter excel for close-in voice work, while an internal element shock mount reduces vibration-induced noise.

- Variable-D for minimal proximity effect
- True cardioid with no coloration at 180-degrees off-axis
- Voice tailored frequency response
- Studio condenser-like performance
- Large diaphragm
- Humbucking coil
- Bass roll-off switch

## RE27N/D BROADCAST ANNOUNCERS MICROPHONE WITH Variable-D AND N/DYM CAP



The RE27N/D is a high-performance, neodymium-equipped industry-standard broadcast microphone. Superb resolution and depth for voice and instruments have also made the versatile RE27N/D a favorite of recording studios and live sound engineers around the world.

- Variable-D for minimal proximity effect
- Neodymium element design brings 6 dB more sensitivity
- Ultra-flat frequency response
- Studio condenser-like performance
- Three selectable filters: -6 dB from 250-100 Hz, -12 dB from 1000-100 Hz and -3 dB high frequency roll-off
- Integral wind and blast filters

## FIELD PRODUCTION GROUP

There's a reason that EV's RE series and model 635 microphones are legendary as broadcast workhorses. Designed for ENG (electronic news production) and EFP (electronic field production), these top-notch television and radio microphones deliver the excellent sound performance that broadcast professionals demand, and they are also extremely rugged, built tough to hold up to years of work in the field. Able to withstand adverse conditions including high humidity, temperature extremes and corrosive environments, such as salt air, these mics are ready to work no matter where the story takes you.

## RE16 DYNAMIC SUPERCARDIOID HANDHELD WITH Variable-D



A dynamic supercardioid microphone designed for the most exacting professional use. EV's Variable-D design keeps frequency response uniform regardless of directionality. An integral blast filter permits handheld and outdoor use without "P-popping" or excessive wind noise.

- Variable-D dynamic microphone
- Supercardioid polar pattern
- Great for podium or handheld use
- Unique blast filter prevents pops in close-up use
- Uniform response independent of angle
- Humbucking coil reduces electromagnetic hum pickup

## RE50B & RE50L HANDHELD INTERVIEW MICROPHONE



The RE50B is the industry standard for handheld interview mics in broadcast television production. Used on interviews with everyone from the President of the United States to the family next door, the RE50B is heard and seen in the reporting of news correspondents around the globe. Available as RE50B (7.75" long) and RE50L (9.5" long).

- Omnidirectional polar pattern
- Dynamic element
- Extremely low handling noise via Dyna-Damp "mic-in-a-mic" shock-mount system
- Impervious to wind noise and p-pops via its four-stage pop filter
- Withstands high humidity, temperature extremes and corrosive salt air

## RE50N/D-B & RE50N/D-L HANDHELD INTERVIEW MICROPHONE WITH N/DYM CAPSULE



The RE50N/D-B delivers all of the outstanding performance of the industry-standard RE50B with the added benefit of a high-output neodymium capsule magnet. A top choice in broadcast television production where the additional gain of a neodymium capsule is well-suited for particular camera or recording device inputs. Available as RE50N/D-B (7.75" long) and RE50N/D-L (9.5" long).

- Omnidirectional dynamic
- Higher output neodymium magnet structure
- Extremely low handling noise
- Four-stage pop filter blocks wind noise
- Withstands high humidity, temperature extremes and corrosive salt air

## 635A & 635L CLASSIC HANDHELD INTERVIEW MICROPHONE



The classic 635A live interview wired microphone is the most popular ENG mic in the world. It delivers great sound and is known as the "Buchanan Hammer"—a nod to EV's ancestral Michigan home—for its rugged durability. Available as 635A (5.9" long) and 635L (9.5" long).

- Omnidirectional polar pattern
- Dynamic element
- Incredibly robust and durable
- Linear frequency response
- Completely pop-free
- Four-stage pop and dust filter
- Effective internal shock absorber

Also available in black (635A/B and 635L/B).

## 635N/D-B CLASSIC HANDHELD INTERVIEW MICROPHONE WITH N/DYM CAPSULE



The 635N/D-B has the same "hammer-like" toughness and classic performance and reputation as the 635A with the added benefit of increased output from its neodymium magnet structure.

- Omnidirectional dynamic
- Neodymium element for higher output
- Acoustalloy diaphragm material for very smooth response over a wide frequency range
- Integral windscreens and blast filter
- Black semi-gloss finish

	RE20	RE27N/D	RE16	RE50B & RE50L	RE50N/D-B & RE50N/D-L	635A & 635L	635N/D-B
Mic Type	Vocal/Instrument	Vocal/Instrument	Handheld	Handheld	Handheld	Handheld	Handheld
Element	Dynamic	Dynamic	Dynamic	Dynamic	Dynamic	Dynamic	Dynamic
Polar Pattern	Cardioid	Cardioid	Supercardioid	Omni	Omni	Omni	Omni
Frequency Response	45-18,000 Hz	45-20,000 Hz	80-15,000 Hz	80-13,000 Hz	80-13,000 Hz	80-13,000 Hz	80-13,000 Hz
Impedance	150 Ω	150 Ω	150 Ω	150 Ω	150 Ω	150 Ω	150 Ω
Open Circuit Voltage	1.5 mV/Pascal	2.5 mV/Pascal	1.4 mV/Pascal	1.6 mV/Pascal	2.2 mV/Pascal	1.4 mV/Pascal	2.8 mV/Pascal
Power Requirements	Passive	Passive	Passive	Passive	Passive	Passive	Passive
Connector Type	Three-pin XLR	Three-pin XLR	Three-pin XLR	Three-pin XLR	Three-pin XLR	Three-pin XLR	Three-pin XLR
Case Material	Steel	Steel	Steel	Aluminum	Aluminum	Steel	Steel
Finish	Fawn Beige	Satin Nickel	Fawn Beige	Semi-gloss camera black	Semi-gloss camera black	Fawn Beige	Non-reflective black





# PolarChoice

Available in a variety of boundary, podium and desktop models, EV's PolarChoice installation microphones feature user-selectable polar patterns—omnidirectional, cardioid, supercardioid and hypercardioid (figure "8" on the PC Boundary)—that allow a single mic to be used in multiple situations. Deploying EV's exclusive RF Shield technology, PolarChoice microphones now maximize protection from destructive RF and GSM interference.

## PC Boundary MULTI-PATTERN BOUNDARY LAYER MICROPHONE



The PC Boundary is a very low-profile area microphone that can be used on any surface and with virtually any mic mixer. Featuring multiple on-board polar patterns—three directional and one omni—the PC Boundary is ideal for any installation where premium-grade area coverage and protection from RF/GSM interference are required.

- Easy switching between omni, cardioid, supercardioid or figure "8" polar patterns
- Versatility for different acoustic environments
- Consistent microphone voicing across all four patterns
- Easy-to-use mute switch, programmable for either latching on/off or momentary operation
- RF Shield guards against RF/GSM interference

## PC Desktop MULTI-PATTERN DESKTOP MICROPHONE



The PC Desktop is a free-standing tabletop microphone with a dual-section gooseneck, an elegant base and RF Shield protection from RF/GSM interference. With easy switching between four polar patterns—omni, cardioid, supercardioid or hypercardioid—the PC Desktop is always the right microphone, even under a variety of conditions.

Available with 5", 12" or 18" gooseneck.

- Easy switching between omni, cardioid, supercardioid or hypercardioid polar patterns
- Mute switch with LED can be programmed as either push on/off or push-to-mute
- Smooth, uniform frequency response in all patterns
- Extended low-frequency response and switchable high-pass filter
- RF Shield guards against RF/GSM interference

## PC Plus MULTI-PATTERN PODIUM MICROPHONE



The PC Plus with dual-section gooseneck is the first podium microphone that has the flexibility to be installed into any environment. Delivering RF/GSM protection via RF Shield and four switchable PC polar patterns, it can be mounted via a standard three-pin XLR connector or permanently flush-mounted to a podium or tabletop.

Available with 5", 12" or 18" gooseneck.

- Easy switching between omni, cardioid, supercardioid or hypercardioid polar patterns
- Mute switch with LED can be programmed as either push on/off or push-to-mute
- Smooth, uniform frequency response in all patterns
- Extended low frequency response and switchable high-pass filter
- RF Shield guards against RF/GSM interference

## PC/XLR MULTI-PATTERN GOOSENECK MICROPHONE WITH XLR



The PC/XLR podium microphone with dual-section gooseneck is designed for installation into an existing three-pin XLR-F jack. Offering RF/GSM protection via RF Shield and four switchable PC polar patterns, it can be mounted into flush-mount, recessed or standard connectors on a podium or tabletop.

Available with 12" or 18" gooseneck.

- Easy switching between omni, cardioid, supercardioid or hypercardioid polar patterns
- Smooth, uniform frequency response in all patterns
- The most natural-sounding podium mic on the market
- Mates well with the CPSM recessed shock mount accessory
- RF Shield guards against RF/GSM interference

## PC/FL MULTI-PATTERN GOOSENECK MICROPHONE WITH FLANGE MOUNT



PC/FL models are the flange-mount equivalent of the PC/XLR microphone. The four available PC polar patterns are switched at the cable mounted XLR-M sized preamp module at the end of the 20' low-noise cable. The PC/FL models deploy EV's exclusive RF Shield technology to maximize protection from destructive RF and GSM interference.

Available with 12" or 18" gooseneck.

- Easy switching between omni, cardioid, supercardioid or hypercardioid polar patterns
- Smooth, uniform frequency response in all patterns
- The most natural-sounding podium mic on the market
- Installs via an included flange mount kit with knurled brass threaded housing
- RF Shield guards against RF/GSM interference

## PolarChoice WIRELESS CONVERSIONS

PolarChoice Satellite models combine the performance and versatility of our wired PC microphone models with the portability, ease-of-use and ease of secure storage that only a wireless solution can offer. Excellent for any installation, they are perfect for jobs where modification of existing furnishings is prohibited or where functional requirements make portability the best solution. Coupled with an Electro-Voice or Telex brand wireless bodypack system, these Satellite models become a key component in an ideal wireless solution and deploy EV's exclusive RF Shield protection from destructive RF and GSM interference.

### PC Boundary Satellite MULTI-PATTERN BOUNDARY LAYER MICROPHONE



The PC Boundary Satellite is a low-profile area microphone that can be used on any surface and conveniently adapted to any Electro-Voice or Telex wireless bodypack transmitter. Featuring the identical polar pattern, filter and mute-switch functionality as its wired counterpart, it is ideal for any wireless installation requiring premium-grade area coverage and RF Shield protection from RF/GSM interference.

- Accepts EV (REV, RE-2, RE-2 Pro) and Telex (FMR) bodypack transmitters
- Easy switching between omni, cardioid, supercardioid or figure "8" polar patterns
- Versatility for different acoustic environments
- Easy-to-use mute switch, programmable for either latching on/off or momentary operation
- RF Shield guards against RF/GSM interference

### PC Desktop Satellite MULTI-PATTERN DESKTOP MICROPHONE



The PC Desktop Satellite is a tabletop microphone, including base and dual-section gooseneck, that can be conveniently adapted to any Electro-Voice or Telex brand wireless bodypack transmitter. Featuring the identical polar pattern, filter and mute-switch functionality as its wired counterpart, it is ideal for virtually any wireless installation requiring a premium-grade tabletop base with gooseneck and RF Shield protection from RF/GSM interference.

Available with 5", 12" or 18" gooseneck.

- Accepts EV (REV, RE-2, RE-2 Pro) and Telex (FMR) bodypack transmitters
- Easy switching between omni, cardioid, supercardioid or hypercardioid polar patterns
- Mute switch with LED can be programmed as either push on/off or push-to-mute
- Extended low frequency response and switchable high-pass filter
- RF Shield guards against RF/GSM interference

	PC Boundary	PC Desktop	PC Plus	PC/XLR	PC/FL	PC Boundary Satellite	PC Desktop Satellite
Mic Type	Boundary	Gooseneck	Gooseneck	Gooseneck	Gooseneck	Boundary	Gooseneck
Element	Dual condenser (back-electret)	Dual condenser (back-electret)	Dual condenser (back-electret)	Dual condenser (back-electret)	Dual condenser (back-electret)	Dual condenser (back-electret)	Dual condenser (back-electret)
Polar Pattern	Omni Cardioid Supercardioid Figure 8	Omni Cardioid Supercardioid Hypercardioid	Omni Cardioid Supercardioid Hypercardioid	Omni Cardioid Supercardioid Hypercardioid	Omni Cardioid Supercardioid Hypercardioid	Omni Cardioid Supercardioid Figure 8	Omni Cardioid Supercardioid Hypercardioid
Frequency Response	50–20,000 Hz	50–20,000 Hz	50–20,000 Hz	50–20,000 Hz	50–20,000 Hz	50–20,000 Hz	50–20,000 Hz
Impedance	200 Ω	200 Ω	200 Ω	200 Ω	200 Ω	1000 Ω	200 Ω
Open Circuit Voltage	31.5 mV/Pascal	5.6 mV/Pascal	5.6 mV/Pascal	5.6 mV/Pascal	5.6 mV/Pascal	17.8 mV/Pascal	5.6 mV/Pascal
Power Requirements	12–52 VDC	12–52 VDC	12–52 VDC	12–52 VDC	12–52 VDC	5 VDC (via optional bodypack)	5 VDC (via optional bodypack)
Connector Type	Three-pin XLR	Three-pin XLR	Three-pin XLR	Three-pin XLR	Three-pin XLR	TA4F	TA4F
Case Material	Steel	Steel	Steel	Steel	Steel	Steel	Steel
Finish	Non-reflective camera black	Non-reflective camera black	Non-reflective camera black	Non-reflective camera black	Non-reflective camera black	Non-reflective camera black	Non-reflective camera black
RF/GSM Protection	RF Shield	RF Shield	RF Shield	RF Shield	RF Shield	RF Shield	RF Shield

WIRED

LIVE

BROADCAST

INSTALLATION

GENERAL

WIRED

LIVE

BROADCAST

INSTALLATION

GENERAL



# RE Installation

The RE Installation series is a set of sonically superior microphone solutions that are optimized for installation. Featuring EV's premium-performance condenser capsules, the affordable RE Installation series lets professional sound contractors offer their customers EV quality for great sound and worry-free reliability.

## RE90B HALF-CARDIOID PATTERN BOUNDARY LAYER MICROPHONE



A boundary microphone with "half-cardioid" pick-up pattern, built-in equalization and RF Shield protection from RF/GSM interference, the RE90B is ideal for video and teleconferencing systems, boardrooms, classrooms or houses-of-worship. Delivers every word fully and naturally.

Also available in white (RE90BW).

- Boundary layer
- Half-cardioid polar pattern
- Ultra-thin profile (16 mm) housing
- Rubber non-slip bottom pad and strong steel screen
- Integrated pop filter
- RF Shield guards against RF/GSM interference

## RE90P CARDIOID PATTERN GOOSENECK MICROPHONE



A podium microphone with dual-section gooseneck and RF Shield protection from RF/GSM interference, the RE90P achieves sonically superior performance at a very affordable price. Featuring EV's premium performance RE90 capsules and in-line preamps, these goosenecks deliver the great sound and reliability that professional sound contractors demand.

Available with 12" or 18" gooseneck.

- Podium microphone
- Ultra-thin dual-section gooseneck is strutted, yet flexible
- Uniform frequency response and polar pattern
- RF Shield guards against RF/GSM interference

## RE90H CARDIOID PATTERN HANGING MICROPHONE



Compact hanging-style condenser microphone with RF Shield protection from RF/GSM interference. Ideal for choral, instrumental, vocal groups and live theater. Controlled cardioid polar response for distant sound pick-up without feedback. 25' braided and shielded cable with built-in preamp.

Also available in white (RE90HW).

- Hanging installation microphone
- Internal preamp
- Very uniform polar pattern
- Integrated 25' shielded low-noise cable
- RF Shield guards against RF/GSM interference

## RE92 SERIES

It takes precision tools to meet the performance requirements of today's installed-sound professional. Electro-Voice engineers have risen to the challenge by developing the RE92 premium-grade condenser capsule, which delivers the highest possible level of acoustical performance. For superior sonic integrity and maximum durability, the RE92 installation series is the professional's choice.

### RE92H CARDIOID PATTERN HANGING MICROPHONE WITH HPF



Designed specifically for applications where the condenser microphone needs to be suspended from above the sound source. The RE92H is ideal for theater, house of worship or any application where a small, high-quality mic needs to be "heard but not seen."

Also available in white (RE92HW).

- Hanging installation microphone
- Wide, smooth frequency response
- Cardioid polar pattern
- In-line electronics module
- 12 dB/octave switchable high-pass filter
- Transformerless differential output to drive long cables

### RE92L CARDIOID PATTERN LAVALIER MICROPHONE



The RE92L is a professional-quality miniature cardioid electret condenser lavalier microphone. Its excellent sound quality and small size make it the perfect choice for miking speech in house of worship, broadcast, presentation and theater applications. Terminated with three-pin XLR.

- Wide, smooth frequency response
- Tight cardioid polar pattern
- Super-low noise condenser capsule
- 4' cable terminates at in-line preamp
- 12 dB/octave switchable high-pass filter
- XLR output

	RE90B	RE90P	RE90H	RE92H	RE92L
Mic Type	Boundary	Gooseneck	Hanging	Hanging	Lavalier
Element	Condenser (back-electret)	Condenser (back-electret)	Condenser (back-electret)	Condenser (back-electret)	Condenser (back-electret)
Polar Pattern	Cardioid	Cardioid	Cardioid	Cardioid	Cardioid
Frequency Response	80–15,000 Hz	70–15,000 Hz	75–15,000 Hz	40–20,000 Hz	40–20,000 Hz
Impedance	200 Ω	200 Ω	200 Ω	250 Ω	250 Ω
Open Circuit Voltage	25 mV/Pascal	4.5 mV/Pascal	27 mV/Pascal	5.6 mV/Pascal	5.6 mV/Pascal
Power Requirements	9–52 VDC	9–52 VDC	9–52 VDC	24–52 VDC	24–52 VDC
Connector Type	Three-pin XLR	Three-pin XLR	Three-pin XLR	Three-pin XLR	Three-pin XLR
Case Material	Die-cast zinc	Steel	Steel	Metal	Metal
Finish	Non-reflective black	Non-reflective black	Non-reflective black	Non-reflective black	Non-reflective black

WIRED  
LIVE  
BROADCAST  
INSTALLATION  
GENERAL

WIRED  
LIVE  
BROADCAST  
INSTALLATION  
GENERAL

## GENERAL MICROPHONES

### 785 Group GOOSENECK PAGING MICROPHONE



A low-impedance gooseneck microphone for single zone paging. Designed for applications where ruggedness, dependability and durability are the main requirements. Microphone housing is constructed of die-cast zinc alloy to stand up to the toughest abuse and conditions. Features a recessed aluminum grille with a windscreen and durable satin-chrome finish.

- Heavy duty, three-hole mounting flange
- Extra-strength 16" steel-tubing flex arm
- SR785LN/O includes a push button switch with normally "open" switching
- SR785L is the same as SR785LN/O except without normally "open" switching
- 785L is the same as SR785LN/O except without a switch

### US-690 GOOSENECK MICROPHONE



US690 12" flexible gooseneck microphone's neodymium magnet structure provides up to 6 dB more sensitivity than conventional designs. The US690 terminates with an XLR-type connector and plug-in mount. Its rugged design and mic element make the US690 ideal for the most demanding applications where superb sound is required.

- 12" gooseneck
- Dynamic element
- Cardioid polar pattern
- Powerful neodymium magnet structure
- XLR termination

### US600EL, US602FL PTT HAND MICROPHONE



**US600EL** — A hand microphone built to withstand rough usage and atmospheric extremes. Designed for maximum noise rejection in high ambient areas, it allows effective use without "close talking" techniques. An excellent choice for critical communication applications.

**US602FL** — A hand microphone featuring clear speech transmission in high ambient noise level environments, convenient grip-to-talk activation and noise-canceling dynamic design. Perfect for police, marine and mobile paging applications.

### NC450D, 450D PTT HAND MICROPHONE



**NC450D** — A dynamic hand microphone with push-to-talk switch for paging. NC450D's noise-canceling design makes it particularly effective for use in noisy locations. Its excellent voice response characteristics also make it an excellent choice in quiet areas. 200 ohm impedance matches low impedance inputs.

**450D** — Same as NC450D except without noise-cancellation. Features a molded Cycloc housing in pebble-grain black finish and an unterminated black neoprene coil cord relieved at the housing by spring-type strain relief.

### WP300S, WP300 WALL PLATE MICROPHONE



**WP300S** — A dynamic, omnidirectional wall plate microphone that is ideal for security monitoring, fast-food and retail outlets, warehouses and public-usage applications. Mounts onto a standard single-gang electrical box. The front plate, finished in brushed satin-chrome, includes a double-pole, double-throw switch for push-to-talk and line-shorting capabilities.

**WP300** — Same as WP300S except without the double-pole, double-throw switch.

## WIRED MICROPHONE ACCESSORIES

Genuine high-quality Electro-Voice wired microphone parts for direct replacement of standard equipment or optional accessories.

### Shock Mounts



**309A**  
RE20  
RE27N/D  
RE320  
(Replacement elastic bands, PART # 71220X)



**CPSM**  
RE90P  
PC-12/XLR  
PC-18/XLR



**SAPL-3**  
PL37 (stock replacement)

### Adapters



**DRC-1**  
Designed for PL35 (stock replacement).



**DRC-2**  
Designed for ND44 (stock replacement).  
*Also an optional accessory for ND46 and ND66*

### Stand Adapters



**311**  
635A  
635AB  
RE16  
RE200  
N/D468  
635L  
635L/B



**320**  
RE20  
RE27N/D  
N/D868  
RE320  
ND68



**323S**  
RE50-B  
RE50N/D-B  
RE50L  
RE50N/D-L  
BK-1



**SAND-1**  
ND46  
ND66



**SAPL-1**  
All PL Series and ND Series handhelds



**SAPL-2**  
PL33  
RE20  
RE27N/D  
RE320  
ND68

### Foam Windscreens

**314E (black)**  
635A  
635AB  
635L  
635L/B

**376 (grey)**  
**379-1 (black)**  
**379-2 (red)**  
General Purpose  
Fits most vocal  
N/Dym Series  
Cobalt Series  
RE Series vocal  
ND Series

**WSPL-1 (black)**  
PL Series (vocal)  
RE410  
RE510  
RE50B  
RE50N/D-B  
RE50L  
RE50N/D-L

**WSPL-2 (black)**  
PL33  
RE20  
RE27N/D  
RE320  
N/D868  
ND68

**WSPL-3 (black)**  
PL35

**WSPL-4 (black)**  
PL37

# WIRED GUIDELINES

## EIGHT DECADES OF ENGINEERING EXCELLENCE.

In 1934, just six years into its existence as a pioneer in electro-acoustical solutions, Electro-Voice invented the humbucking coil for microphones — still an industry standard almost 80 years later. This invention marked the start of EV's success in building microphones, and the company continued to drive audio technology ahead, rising to the challenges of rapidly changing times.

During World War II, EV worked with the U.S. Military on the development of the T-45 noise-canceling microphone, a helmet-attached device that raised the success rate of combat communications from 20% to 90%, saving many lives in the process. With reliability and performance proven in the most critical environments, EV microphones later accompanied U.S. astronauts on the earliest space missions and many thereafter. At the same time, EV mics continued to perform at the highest level on live stages around the world during the heyday of Jazz and the birth of Rock 'n' Roll.

### Variable-D

A fundamental principal of acoustical behavior is that the volume and perceived frequency content of a sound is influenced by the distance between the source and the point of perception. When near to the source, a listener will hear a sound's full low-frequencies, defined mid-range and articulate high end. But as distance increases, low-frequency content will fall off dramatically, with a corresponding "thinning-out" of the overall sound. Because microphones serve as the point of perception at the front-end of the audio signal chain, this phenomenon greatly influences how microphones are used and perform.

Normal directional microphones (cardioid, supercardioid and hypercardioid) generate increased bottom-end when used close-up. This is typically called the "proximity effect." While some vocalists like this effect and use it to enhance their performance, it is attainable only in close-up situations where the microphone capsule is within a couple of inches of the performer's mouth. When the distance between the microphone and the source is extended, the sound quality changes dramatically, losing a substantial amount of the low-frequency content—thus changing the tone of the performance drastically.

Electro-Voice's patented Variable-D eliminates this disadvantage. On the rear side of the diaphragm there is a perforated pipe (interference duct)

EV continues to add to this long list of historic achievements in audio, setting new standards for the microphone designs of today. We were the first manufacturer to use neodymium-based magnet structures (N/Dym) in microphones, thus achieving higher output and condenser-like qualities, such as substantially faster transient response, crystal clarity and reliable performance. Our goals in developing microphone technologies have always been the same: providing the highest sound quality, achieving better and more comfortable handling for the user, and extending our tradition of legendary reliability and support. A host of patented technologies attest to EV's success in meeting these goals.

with precise sonic slots at set distances. The duct provides maximum damping that is completely uncolored and undistorted at 180° off-axis, ensuring the same frequency response as if the source was nearly on-axis. This characteristic is particularly beneficial when the performer (announcer, vocalist or instrumentalist) moves around while addressing the microphone. And this same attribute is why radio announcers and DJs have chosen Electro-Voice Variable-D microphones for decades.

An added benefit of the Variable-D technology's low-frequency stabilization is the resulting personality of the low-frequency content. Variable-D microphones produce a tight low-end that is unmatched by any other microphone technology, and this is why models such as the RE20 and RE27N/D are revered not only as the number-one announcer's mic, but also as the go-to mic for capturing kick drums, low-frequency instruments and guitar amplifiers.

For decades, the RE16, RE20 and RE27N/D Variable-D microphones have been the chosen industry standard for broadcast show hosts, vocal booths, voice-over studios, and professional touring or rental companies, trusted for their unparalleled acoustical performance and robust durability.

## GENERAL MICROPHONE USE GUIDELINES

1. Always point the microphone at the desired source and away from sources of unwanted sound.
2. The microphone should be located close to the sound source to minimize interference from other potential sound sources, increase gain-before-feedback and increase the low frequency (bass) content of the signal.
3. Use the three-to-one rule when using multiple microphones: place each microphone three times farther away from other microphones as it is from the desired sound source. (If the microphone is 1 foot away from a sound source, it should be 3 feet away from the next closest microphone).
4. Minimize over-handling of the microphone (e.g. where possible put it on a stand instead of hand-held) to reduce unwanted mechanical noise.

## MICROPHONE TECHNIQUES FOR MUSICAL INSTRUMENTS

Miking techniques are a matter of personal preference. Choosing the right microphone for your application is a good place to start, and the suggested mic notes in each application below indicate EV mics that are either designed for the application or have been recommended by experienced professionals for their performance as described. These are merely guidelines to assist in the choice and placement of the microphone to achieve optimal performance.

Usage	Best Mic Placement	Suggested EV Mic
Kick Drum	Due to the unique nature of kick drums and placement, choosing a mic that is designed for kick drum and low-frequency instruments is recommended. Miking from the front of the drum (opposite the batter head) is preferred.	PL33, ND68, RE20, RE27N/D and RE320
	Front heads with hole: Place the mic inside the hole so that the capsule (mesh grille area) is just inside the interior of the drum. Aim the capsule at an angle toward the spot on the batter head where the beater makes contact for desired snap (attack of the sound).	
	Front heads without a hole: Aim the capsule directly on-axis to the front head and within 1 inch of the head, choosing a spot that is between 2 and 8 inches towards the center from the rim. The center of the head has the floppiest tone, and the edge will have the tightest.	
	Kick drum with no front head: This allows the widest variety of placement options, but increases off-axis bleed and eliminates the tonal advantage of the front (resonance) head. Avoid placing the mic dead-center aiming directly into the beater because of possible wind velocity distortion. Choose a spot inside the drum between 2" and 8" from the outer shell, aiming the capsule at an angle toward where the beater strikes the batter head. Placing the mic deeper or shallower inside the drum will offer tone and attack variations.	
Snare Drum	Place mic 1 to 3 inches above the batter head and 0 to 2 inches in from the rim depending on the desired tone. Aim each mic at the top head angled down 45 degrees. If the drum rings, tape deadening material to the head or use damping rings. For more "snare" sound, place a second mic under the drum (aimed up at the bottom head) and reverse the phase on its input channel.	PL35, ND44 and ND46
Electric Guitar	Place microphone approximately 1 to 2 inches from and at a 0° angle to the speaker cone. To reduce boominess, position the microphone off-axis to the cone at 45° or move the mic toward the center of the cone. You can expect a brighter tone at the voice coil (speaker center) and a darker tone the farther out from the center you go.	PL33, PL35, ND44, ND46, ND68, RE20, RE27N/D and RE320
Tom-Toms	On double-headed toms, place mic 1 to 3 inches over the top of the drum head at a 45° angle to the drum surface and 1/2" from the drum edge. On single headed toms, use above method or place mic inside tom from underneath at a 90° angle from the center of head, 3 to 5 inches away.	PL35, ND44, ND46; for floor tom – RE20, RE320 and ND68
Cymbals	Place microphone 1 to 2 feet above the top of the cymbals. If using a stereo pair technique, increase the overhead distance of the drum set to 2 to 3 feet and use the three-to-one rule as a separation concept.	PL37 and ND66
High-Hat	Place 5 inches above outside edge at a 45° down-angle toward the top cymbal.	PL37 and ND66
Brass	Place microphone 6 to 24 inches away, on axis with the bell of the instrument.	PL80a, ND44, ND46, ND66, RE20, RE27N/D and RE320
Acoustic Guitar	Place microphone 6 to 12 inches from where fingerboard joins the body and aim toward sound hole.	PL37, ND44, ND46, ND66, N/D478, RE20, and RE320





## WIRELESS MICROPHONES

For over thirty years, Electro-Voice has been in the business of providing quality wireless communications for demanding professionals. We have the hands-on experience and engineering know-how to address all of your wireless needs.

### Key Strengths

- ClearScan—the original and best scanning technology on the planet
- Patented Posi-Phase true diversity for dropout-free audio with the best range in the business
- Complete range of models and accessories to fit applications and installations of all sizes and complexity
- Superior design, construction and warranty for maximum professional performance
- Designed and supported in the USA
- Backed by Bosch, whose Bosch Communications family of pro audio brands includes Electro-Voice microphones, DSP, amplifiers and loudspeakers and Telex intercom systems

### Why Choose EV Wireless?

Whether designing a one-channel system or a large, multiple-wireless deployment, you can trust EV to provide the product, frequency coordination and system accessories for a turnkey installation. All EV wireless systems are designed to exacting standards in our Lincoln, Nebraska facility and built in state-of-the-art Bosch production facilities around the world. Advanced techniques are employed in the design of each wireless product, from initial computer simulation and circuit design all the way through the manufacturing line and automated testing. The individual components in every EV system are tested prior to a complete system test, ensuring reliable field performance. EV wireless microphone products are supported from the factory in Lincoln, Nebraska as well as from authorized centers in Canada, Germany and Singapore.





# R300

Designed for the entry-level professional, the Electro-Voice R300 makes the benefits of professional wireless microphone performance accessible to a new category of users. With features such as one-touch ClearScan and EZsync transmitter update, the R300 offers professional-class capabilities but is as easy to set up and use as any entry-level wireless microphone system.

## R300-HD HANDHELD SYSTEM – PL22 DYNAMIC MICROPHONE



The HT-300 metal handheld transmitter is made to withstand the rigors of daily use but still be comfortable in your hand. The PL22 dynamic microphone is the perfect all-around microphone for speaking engagements, singing and emcees. The cardioid pickup pattern rejects noises from the surroundings, helps control audio feedback and still allows an experienced vocalist to work the microphone.

- ClearScan automatically finds the clearest channel
- EZsync one-step channel setup
- PL22 cardioid dynamic microphone element
- 14 hour battery life from two AA alkaline
- Rugged metal transmitter
- Metal receiver chassis with optional rack mount

## R300-L LAPEL SYSTEM – ULM18 DIRECTIONAL MICROPHONE



The R300-L system includes the metal BP-300 bodypack transmitter, which uses two AA batteries. With ClearScan and EZsync, the R300-L is the easiest wireless system you will ever use for presentations and worship services. The directional ULM18 helps to reject noise from the surroundings and control audio feedback.

- ClearScan automatically finds the clearest channel
- EZsync one-step channel setup
- ULM18 directional lapel microphone
- 14 hour battery life from two AA alkaline
- Rugged metal transmitter
- Metal receiver chassis with optional rack mount

## R300-E HEADWORN SYSTEM – HM3 OMNIDIRECTIONAL MICROPHONE



The R300-E system includes the metal BP-300 bodypack transmitter, which uses two AA batteries. The HM3 microphone is comfortable for extensive daily use, including long presentations. Using a headworn microphone helps to control audio feedback and provides consistent audio while the speaker moves naturally around the stage.

- ClearScan automatically finds the clearest channel
- EZsync one-step channel setup
- HM3 omnidirectional microphone
- 14 hour battery life from two AA alkaline
- Rugged metal transmitter
- Metal receiver chassis with optional rack mount

### CONSUMER ALERT

Most users do not need a license to operate this wireless microphone system. Nevertheless, operating this microphone system without a license is subject to certain restrictions: the system may not cause harmful interference; it must operate at a low power level (not in excess of 50 milliwatts); and it has no protection from interference received from any other device. Purchasers should also be aware that the FCC is currently evaluating use of wireless microphone systems, and these rules are subject to change. For more information, call the FCC at 1-888-CALL-FCC (TTY: 1-888-TELL-FCC) or visit the FCC's wireless microphone website at [www.fcc.gov/cgb/wirelessmicrophones](http://www.fcc.gov/cgb/wirelessmicrophones)

# R300

## WIRELESS MADE EASY

The R300 system is designed as an easy-to-use entry-level wireless for churches, schools, presenters, DJs and more. But the R300 also offers features normally found only in higher-priced professional systems, including a true rack-mountable metal receiver, metal bodypack and handheld transmitter and remote-mountable antennas.

With the touch of a single button, ClearScan scans through all 32 preset channels and selects the clearest channel, which ensures noise-free operation over the longest operating range. In the increasingly cluttered world of RF, ClearScan gives you confidence that you can easily find an open frequency.

Matching the transmitter frequency to the receiver also requires just the touch of a button. The R300 uses EZsync infrared technology to automatically set the transmitter to the correct frequency and confirm operation in one step.



RE300 Receiver	
Receiver Type	Synthesized PLL
Frequency Ranges (RF)	A Band 618–634 MHz B Band 678–694 MHz C Band 516–532 MHz E Band 850–865 MHz
Number of Channels	32
Modulation	+/- 40 kHz
Diversity	True Antenna
RF Sensitivity	< 1.0 uV for 12 dB SINAD
Image Rejection	> 55 dB
Squelch	Tone-code plus amplitude
Power Requirements	12–16 VDC, 500 mA max
Operating Temperature	5° to 45° C (41° to 113° F)
Dimensions	H x W x D 1.72" x 7.8" x 8.0" (43 x 206 x 210 mm)

Audio Parameters	
Frequency Response	80 Hz – 18 kHz +/- 2 dB
Balanced Output (max @ 40 kHz deviation)	20 dBV
Unbalanced Output	Adjustable 8 mV - 0.755V RMS
Distortion	< 1.0%, 0.4% typical (ref 1 kHz, 40 kHz deviation)
Signal-to-Noise Ratio	> 100 dB A weighted
Dynamic Range	> 95 dB

BP-300 and HT-300 Transmitters	
Radiated Output	8 mW typical
Back Lit LCD Display	Channel, frequency, mute and battery level
Microphone Head	Electro-Voice PL22 cardioid dynamic
Standard Lavalier Microphone	Electro-Voice ULM18 directional condenser
TA4 Connector Wiring	Pin 1: ground; Pin 2: mic Input; Pin 3: +5 V bias; Pin 4: N/C
Power Requirements	Two AA batteries
Battery Life (typical)	> 14 hours with AA alkaline typical
Bodypack Antenna	Flexible external 1/4-wave
Handheld Antenna	Internal proprietary
Dimensions (Bodypack)	H x W x D 3.3" x 2.6" x 0.89" (84 x 66 x 23 mm)
Dimensions (Handheld)	10.57" (268.5 mm) Long



## RE-2



Whether you're performing at the local rock club, lecturing at a corporate seminar or speaking in a house of worship, your wireless system needs clear sound, clean channels, and easy-to-use setup and operation. The Electro-Voice RE-2 has it all, combining professional power with previously unmatched simplicity. The RE-2 takes frequency agility to a whole new level, and it ensures that your sound comes through without interference, dropouts or compromised audio quality. A third-generation wireless system, the RE-2 is affordable, professional and designed for those who are serious about their sound.

### RE-2 Bodypack BPU-2 BODYPACK TRANSMITTER



Made of high-impact ABS plastic, the BPU-2 is a compact bodypack transmitter for the RE-2 wireless system. A single on/off switch also functions as mute, and the TA4 microphone connector is compatible with any EV lavalier or headworn mic.

- Unique "smart" battery with low battery LED
- LCD displays group and channel, frequency or battery level
- One on/off button that also acts as a mute
- On/off button can be disabled
- Cellphone style belt-clip
- Optional pouches and fixed clip available
- A wide selection of lapel and headworn microphone accessories available

### RE-2 Handheld HTU-2 HANDHELD TRANSMITTER



The HTU-2 handheld transmitter is a rugged, high-impact, ABS plastic handheld available with EV N/D267a, N/D767a, RE410 or RE510 microphone elements. One-button on/off/mute, coupled with the smart battery feature, makes the HTU-2 easy to use and easy to maintain.

- Available with four different microphone elements:
  - N/D267a Dynamic element
  - N/D767a Dynamic premium vocal microphone
  - RE410 cardioid condenser
  - RE510 supercardioid condenser
- On/off acts as mute and can be disabled.
- Internal 1/2-wave antenna

### RE-2 Receiver UHF WIRELESS MICROPHONE RECEIVER



The RE-2 is a completely programmable, frequency-agile wireless system with one-touch ClearScan, Posi-Phase diversity and advanced audio circuits for the best possible sound. Operating over 28 MHz (six TV channels), it includes XLR mic/line level output, backlit LCD display and a unique mode that is optimized for guitar.

- One touch ClearScan
- 28 MHz operating bandwidth, programmable in 25 kHz steps
- Backlit LCD displays the group, channel, frequency, transmitter battery level, diversity operation, and RF and audio signal level meters
- Outputs: 1/4" line-level, balanced XLR mic/line
- Posi-Phase diversity
- Advanced audio circuits with unique guitar setting
- Detachable 1/4-wave antennas

#### CONSUMER ALERT

Most users do not need a license to operate this wireless microphone system. Nevertheless, operating this microphone system without a license is subject to certain restrictions: the system may not cause harmful interference; it must operate at a low power level (not in excess of 50 milliwatts); and it has no protection from interference received from any other device. Purchasers should also be aware that the FCC is currently evaluating use of wireless microphone systems, and these rules are subject to change. For more information, call the FCC at 1-888-CALL-FCC (TTY: 1-888-TELL-FCC) or visit the FCC's wireless microphone website at [www.fcc.gov/cgb/wirelessmicrophones](http://www.fcc.gov/cgb/wirelessmicrophones)

#### Audio Parameters

Frequency Response	50–15 kHz +/- 2 dB
Balanced Output (max @ 40 kHz deviation)	-10 dBV
Mic position	Adjustable 10 mV – 2V RMS
Line position	
Unbalanced Output	Adjustable 10 mV – 1V RMS
Distortion	< 1.0%, 0.5% typical (ref 1 kHz, 40 kHz deviation)
Signal-to-Noise Ratio	> 100 dB A weighted
Dynamic Range	> 100 dB

#### Microphone Head Options

767a	N/D767a Supercardioid N/Dym Dynamic
267a	N/D267a Versatile Cardioid Dynamic
RE410	RE410 Classic Cardioid Condenser
RE510	RE510 Classic Supercardioid Condenser

#### RE-2 Receiver

Receiver Type	Synthesized PLL
Frequency Response (RF)	A Band 648–676 MHz (TV Channels 43-48) G Band 614–642 MHz (TV Channels 38-42)
Number of Channels	1112 possible channels, Programmable in 25 kHz steps
Modulation	+/- 40 kHz
Diversity	Digital Posi-Phase True Diversity
RF Sensitivity	< 1.0 uV for 12 dB SINAD
Image Rejection	> 60 dB
Squelch	Tone-code plus amplitude
Ultimate Quieting	> 100 dB
FCC Certification	Approved under Part 15
Power Requirements	12 V AC/DC 300 mA
Antenna	Detachable 1/4-wave
Dimensions	H x W x D 1.72" x 7.5" x 5.9" (43.69 x 190.5 x 150 mm)

#### Transmitters, Bodypack (BPU-2) and Handheld (HTU-2)

Radiated Output	30 mW typical
Audio Gain Adjustment	40 dB (handheld 26 dB)
TA4 Connector Wiring	Pin 1: ground; Pin 2: mic input; Pin 3: +5 V bias; Pin 4: +5 V bias through a 3 kW resistor
Power Requirements	9 Volt alkaline battery
Battery Life (typical)	> 8 hours with 9 Volt alkaline typical
Bodypack Antenna	Flexible external 1/4-wave
Handheld Antenna	Internal 1/2 wave
Dimensions (Bodypack)	H x W x D 3.8" x 2.6" x 0.92" (96.5 x 66 x 23.4 mm)
Dimensions (Handheld)	9.4" (238.8 mm) long



## RE-2 SYSTEMS

RE-2 UHF systems provide groups of up to 10 simultaneous, harmonized channels per frequency band. Besides individual components, the following complete sets, including transmitter and receiver, are available:

RE2-N2	Receiver + N/D267a handheld transmitter
RE2-N7	Receiver + N/D767a handheld transmitter
RE2-410	Receiver + RE410 handheld transmitter
RE2-510	Receiver + RE510 handheld transmitter
RE2-G	Receiver + bodypack transmitter + MAC-G3 guitar cord
RE2-BP	Receiver + bodypack transmitter
RE2-L10	Receiver + bodypack transmitter + OLM10 lavalier mic
RE2-L21	Receiver + bodypack transmitter + ULM21 lavalier mic
RE2-E	Receiver + bodypack transmitter + RE97 headworn mic (beige or brown)
RE2 COMBO	Receiver + N/D267a handheld + bodypack transmitter + ULM21 lavalier mic



# RE-2 Pro



When applications like rentals, small tours, referee systems or tough environments call for a wireless microphone system with advanced features, the answer is RE-2 Pro. Bringing sophisticated professional features to an affordable price point, the RE-2 is a completely programmable, frequency-agile system with one-touch ClearScan. The RE-2 Pro allows more systems in one location, longer range and more microphone head choices, and it offers an exceptional value in professional wireless.

## RE-2 Pro Bodypack WTU-2 BODYPACK TRANSMITTER



The WTU-2 is a compact metal bodypack for the RE-2 Pro system. Automatically compatible with the Telex RSB-2 mute switch for football applications, the WTU-2 features selectable RF output power and rechargeable AA battery operation with optional BH-200 charger.

- Cast magnesium construction
- Flat steel beltclip
- Two AA batteries with NiMH rechargeable option
- Exclusive EV guitar optimization mode
- 5 mW or 50 mW transmit power
- Compatible with RSB-2 referee mute switch
- TA4 connector for all EV mic options
- "Cellphone Proof"

## RE-2 Pro Handheld PHTU-2 HANDHELD TRANSMITTER



The PHTU-2 offers a high-impact, ABS plastic handle and interchangeable RC2 microphone heads. Available with N/D767a, PL80a, N/D967, RE410 and RE510 microphone elements, the PHTU-2 delivers the best sound for any application.

- ABS Resin body with interchangeable microphone heads
- User accessible on/off/mute switch
- Defeatable on/off switch
- 8 hour operation on one 9V battery
- Shure microphone compatibility
- PL80a and N/D967 microphones not available on HTU-2

## RE-2 Pro Receiver RE-2 PROFESSIONAL RECEIVER WITH RACKMOUNT HARDWARE



The RE-2 Pro is a completely programmable, frequency-agile wireless system with one-touch ClearScan, Posi-Phase diversity and advanced audio circuits for the best possible sound. Operating over 28 MHz (six TV channels), it includes XLR mic/line level output, backlit LCD display and a unique mode that is optimized for guitar. The RE-2 Pro receiver includes all of the rack-mount hardware needed.

- Rack-mount unit with front-mount antenna cables
- One touch ClearScan
- 28 MHz operating bandwidth, programmable in 25 kHz steps
- Backlit LCD displays the group, channel, frequency, transmitter battery level, diversity operation, and RF and audio signal level meters
- Outputs: 1/4" line-level, balanced XLR mic/line
- Posi-Phase diversity
- Advanced audio circuits with unique guitar setting
- Detachable 1/4-wave antennas

### CONSUMER ALERT

Most users do not need a license to operate this wireless microphone system. Nevertheless, operating this microphone system without a license is subject to certain restrictions: the system may not cause harmful interference; it must operate at a low power level (not in excess of 50 milliwatts); and it has no protection from interference received from any other device. Purchasers should also be aware that the FCC is currently evaluating use of wireless microphone systems, and these rules are subject to change. For more information, call the FCC at 1-888-CALL-FCC (TTY: 1-888-TELL-FCC) or visit the FCC's wireless microphone website at [www.fcc.gov/cgb/wirelessmicrophones](http://www.fcc.gov/cgb/wirelessmicrophones)

### Audio Parameters

Frequency Response	50–15 kHz +/- 2 dB
Balanced Output (max @ 40 kHz deviation)	-10 dBV
Mic position	Adjustable 10 mV – 2V RMS
Line position	
Unbalanced Output	Adjustable 10 mV – 1V RMS
Distortion	< 1.0%, 0.5% typical (ref 1 kHz, 40 kHz deviation)
Signal-to-Noise Ratio	> 100 dB A weighted
Dynamic Range	> 100 dB

### Microphone Head Options

767a	N/D767a Supercardioid N/Dym Dynamic
PL80a	PL80a Supercardioid Dynamic
RE410	RE410 Classic Cardioid Condenser
RE510	RE510 Classic Supercardioid Condenser

### RE-2 Pro Receiver

Receiver Type	Synthesized PLL
Frequency Response (RF)	A Band 648–676 MHz (TV Channels 43–48) G Band 614–642 MHz (TV Channels 38–42)
Number of Channels	1112 possible channels, Programmable in 25 kHz steps
Modulation	+/- 40 kHz
Diversity	Digital Posi-Phase True Diversity
RF Sensitivity	< 1.0 uV for 12 dB SINAD
Image Rejection	> 60 dB
Squelch	Tone-code plus amplitude
Ultimate Quieting	> 100 dB
FCC Certification	Approved under Part 15
Power Requirements	12 V AC/DC 300 mA
Antenna	Detachable 1/4-wave
Dimensions	H x W x D 1.72" x 7.5" x 5.9" (43.69 x 190.5 x 150 mm)

### Bodypack (WTU-2)

Controls	Power, menu set, up and down
Indicators	Red LED low battery indicator
Backlit LCD Display	Battery level, channel/group or frequency
Battery Life	8 hours with two AA alkaline typical
Battery Recharge	Optional BH-200 with NiMH AA
Antenna	External 1/4-wave detachable
Connector	TA4F input for microphone, Pin 1: ground, Pin 2: mic input, Pin 3: +5 Bias, Pin 4: +5V through 3k ohm
RF Output Selectable	5 mW or 50 mW typical
Case Material	Cast magnesium
Dimensions	H x W x D 3.37" x 2.6" x 0.75" (85 x 66 x 19 mm)

### Handheld (PHTU-2)

Controls	Power on/off, set, up and down
LCD Display	Battery level, channel/group or frequency
Battery Life	8 hours with 9V alkaline typical
Antenna	Internal 1/2 wave
RF Output	30 mW typical
Case Material	High-impact ABS and aluminum
Dimensions	L x D 9.75" x 2.04" (248 x 52 mm)

## BH-200



## TWO BAY BATTERY CHARGER

The BH-200 recharges Nickel Metal Hydride (NiMH) AA batteries in REV-WT and WTU-2 bodypack transmitters. 2500 mA AH batteries will last over 10 hours and recharge in 10 hours. The BH-200 helps to reduce waste and the cost of running wireless microphones all day, everyday.

- LED indicator show charging status
- Two drop-in bays for REV-WT or WTU-2 transmitters
- 10-hour recharge time
- Transmitters can be left in charger indefinitely
- Takes standard NiMH AA batteries
- Safeguards against wrong or improperly inserted batteries

## WIRELESS ANTENNA ACCESSORIES

Genuine Electro-Voice antenna accessories integrate seamlessly with your wireless microphone system to extend its reach, providing a full range of options for remote mounting, amplifying, distributing and combining antenna signals.

### APD4+ UHF ANTENNA/POWER DISTRIBUTION SYSTEM

The APD4+ is a UHF antenna/power distribution system for use with EV brand diversity receivers, providing power and RF signals for four units.

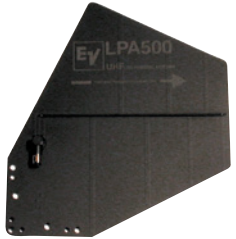
- Provides diversity antenna distribution to four single receivers
- Provides power distribution for four RE-2 or R300 receivers
- Universal power supply with IEC power cord
- Phantom power on antenna inputs for UAA-500 amplifier
- Can be cascaded to provide antennas for up to 16 receivers (requires five APD4+)



### LPA-500 DIRECTIONAL LOG PERIODIC ANTENNA

The LPA-500 is a passive directional log periodic antenna that is used to extend the range of coverage in given direction. It comes with mounting hardware and 10' coax cable.

- 5 dB gain on axis compared to an omnidirectional antenna
- Mounting hardware for microphone stands, truss, walls and other surfaces
- Includes 10' coax cable for remote mounting
- Standard EV TNC connector for use with CXU-XXX cables



### FA-XX FLEXIBLE 1/2 WAVE UHF ANTENNA

The FA-XX is a family of ground independent 1/2-wave omnidirectional antennas. These antennas can be remote mounted using the AB-2 bracket or attached directly to a receiver or an APD4+.

- Half-wave omnidirectional antenna for excellent coverage
- Can be remote mounted using the AB-2 bracket
- Frequency tuned for best reception:
  - FA-GW-RS, Green/White, Freq.: 610–710 MHz
  - FA-BW-RS, Blue/White, Freq.: 710–880 MHz



### UAA-500 ANTENNA SIGNAL AMPLIFIER

The UAA-500 is a broadband UHF amplifier with selectable 3 dB and 10 dB amplification settings. Antenna signal amplifiers are used to make up for losses in the cable run; they do not extend the operating range of the wireless microphone.

- 3 or 10 dB selectable gain
- Green LED to indicate power
- Requires phantom power from APD4+ or REV receiver
- Wideband 500–900 MHz operating range
- Cast aluminum case with mounting tabs



### CXU-XXX LOW-LOSS COAXIAL CABLE



The CXU is a family of low-loss coaxial cables for longer antenna cable runs. Precut in lengths of 25' (8 m), 50' (16 m), 75' (23 m) and 100' (30.6 m). "XXX" designates length in feet.

- Less than 3.5 dB loss per 100 feet at UHF frequencies
- Terminated on both ends with TNC connectors
- Precut in 25', 50', 75' and 100' lengths
- Easily connected with AB-2 bracket for other lengths

### AB-2 UNIVERSAL MOUNTING BRACKET



The AB-2 is a universal mounting bracket for use with FA-XX and CLA-X ground-independent 1/2-wave antennas. Includes 10' coax cable.

- Mounts antenna on wall or other structure
- Can be used to mount a 1/2-wave antenna on microphone stand
- Includes a 10' coax cable
- Includes male-to-male TNC adapter for use with CXU-XXX or other longer coax cables

### BPA QUARTER-WAVE FLEX BODYPACK ANTENNA



The BPA is a direct replacement for the quarter-wave flex antenna that is included with the WTU-2 and older CSB-1000 and WT-1000 bodypacks.

- Flexible for durability but stands out from the body for efficient radiation
- Replacement for standard antenna that ships with bodypacks
- Frequency tuned for efficient radiation
- Threaded connector for WTU-2 bodypacks

### AN-Sflex QUARTER-WAVE SUPER FLEX BODYPACK ANTENNA



Quarter-wave super flex antenna for WTU-2 and older CSB-1000 and WT-1000 bodypacks.

- Extreme flexibility for use under costumes
- Smaller than BPA for discrete mounting
- Frequency tuned for efficient radiation
- Threaded connector for WTU-2 bodypacks

### TP-2 50 Ω TNC TERMINATION PLUG



50 Ω TNC termination plug for use with APD4+ antenna distributor. All unused outputs of the APD4+ must be terminated to prevent reflections and range problems.

- TNC threaded connection
- 50 Ω termination for APD4+

## WIRELESS MICROPHONES

Electro-Voice microphones for wireless combine EV-quality sound and durability with the freedom of movement that comes from wireless miking. These versatile performers are available in a variety of configurations, including lavalier and headworn, and can be used with any EV bodypack transmitter. Add a TXA adapter (page 21) to use any of these models in XLR wired applications as well.

### OLM10 OMNIDIRECTIONAL LAVALIER MICROPHONE



The OLM10 is a rugged lavalier microphone that picks up sound from all directions. The small size and wide pickup pattern make this an ideal microphone for beginners and soft speakers.

- Back-electret omnidirectional microphone
- Clothing clip included for easy mounting
- Integrated 6' (180 cm) cable
- TA4F connector is compatible with all EV bodypack transmitters
- Use with TXA for wired XLR applications

### ULM21 CARDIOID LAVALIER MICROPHONE



The ULM21 is a rugged lavalier microphone with a directional pickup pattern. The small size and pickup pattern helps reduce feedback and improve sound quality.

- Back-electret cardioid microphone
- Clothing clip attaches at microphone body to maintain cardioid polar pattern
- Integrated 6' (180 cm) cable
- TA4F connector is compatible with all EV bodypack transmitters
- Use with TXA for wired XLR applications

### RE92Tx DIRECTIONAL LAVALIER MICROPHONE



The RE92Tx is a miniature professional-quality electret condenser lavalier microphone with a cardioid pickup pattern. Designed for speech, it is an excellent choice for use in presentation, house of worship, broadcast or theater applications.

- Back-electret condenser element
- Cardioid polar pattern
- Integrated 6' (180 cm) cable
- TA4F connector is compatible with all EV bodypack transmitters
- Use with TXA for wired XLR applications

### RE920Tx HORN AND INSTRUMENT MICROPHONE



The RE920Tx is a cardioid condenser microphone designed for wireless use with musical instruments via its specially designed instrument-mount clip assembly. Terminated in a TA4F connector for use with EV and Telex bodypack transmitters, it can also be used hard-wired with the additional TXA XLR preamp.

- Unidirectional horn/drum mic
- Back-electret condenser element
- Wired with TA4F connector
- Smooth audio response and high SPL handling
- Custom clip for securely mounting on a variety of instruments
- Use with TXA preamp for XLR wired applications

### RE97Tx MICRO-HEADWORN CONDENSER MICROPHONE



The RE97Tx is an ultra-low profile, omnidirectional, back-electret condenser, headworn microphone designed for use with standard EV and Telex bodypacks. The RE97Tx is intended for spoken-word use, such as houses of worship, corporate AV, theaters, fixed install and other applications where a full-range, natural, well-balanced sound is required. The RE97Tx microphone is available in beige, brown and black.

- Ultra-low profile for inconspicuous use
- Lightweight, durable
- Interchangeable for left or right ear
- Omnidirectional polar pattern provides clean sound and uniform response
- Use with TXA preamp for XLR wired applications

### RE97-2Tx TWO SIDED MICRO-HEADWORN CONDENSER MICROPHONE



The RE97-2Tx is an ultra-low profile, omnidirectional, back-electret condenser headworn microphone ideal for applications where a full-range, natural, well-balanced sound is required. The RE97 microphone element provides a clean and accurate sonic quality and uniform output. This has a two ear hook design with a band behind the head for comfort and stability. The band is fully adjustable and the hooks fold flat for storage and the boom can be on the left or right side.

- Two ear wearing style for stability
- Lightweight, durable
- Interchangeable for left or right side microphone boom
- Omnidirectional polar pattern for clean sound
- Moisture resistant
- TA4F connector is compatible with all EV bodypack transmitters
- Use with TXA for wired XLR applications

### RE97LTx MICRO-LAVALIER CONDENSER MICROPHONE



The RE97LTx is a micro-lavalier (black and beige) omnidirectional, condenser microphone designed for applications which demand a high quality microphone element that is practically invisible when worn by the speaker or performer. The RE97LTx is intended for spoken-word use in theatrical performances, fixed installations, corporate AV presentations, houses of worship or any venue.

- Ultra-miniature size for inconspicuous use
- Omnidirectional polar pattern to provide clean sound and uniform response
- Available in black and beige
- Superior sound quality
- TA4F connector is compatible with all EV bodypack transmitters
- Use with TXA for wired XLR applications

### HM2 HEADWORN CONDENSER MICROPHONE



The Electro-Voice HM2 headworn microphone is the ideal microphone for anyone who requires high-quality vocals in a hands-free application. The HM2 is perfect for use by lead vocalists, singing instrumentalists, dancers, aerobic instructors and other presenters.

- Lightweight – 0.9 oz (25 g), less cable
- Behind-the-head headband is comfortable and stays in place
- Cardioid polar pattern for good gain-before-feedback
- Frequency response and proximity effect equivalent to handheld vocal mics
- TA4F connector is compatible with all EV bodypack transmitters

### HM7 HEADWORN CONDENSER MICROPHONE



The HM7 headworn microphone is the ideal microphone for singers and entertainers that really need to move during a performance. The HM7 has a supercardioid microphone that offers concert-grade vocal performance and stage-noise rejection. The rugged headband makes for a comfortable fit and the flexible boom ensures precise microphone placement.

- Supercardioid pickup pattern ensures good gain-before-feedback
- Behind-the-head headband is comfortable and stays in place
- Frequency response and proximity effect equivalent to premium handheld vocal mics
- TA4F connector is compatible with all EV bodypack transmitters
- Use with TXA for wired XLR applications

### MICROPHONE HEADS FOR PHTU-2

### RC2-XXX

- RC2-767 – Supercardioid dynamic N/D767a
- RC2-PL80a – Supercardioid dynamic PL80a
- RC2-410 – Cardioid condenser RE410
- RC2-510 – Supercardioid condenser RE510

The RC2 line of interchangeable heads for RE-2 Pro wireless systems includes EV's top dynamic and condenser capsules for vocals. Dynamic vocal microphones available are the N/D767a and PL80a. Premium RE410 and RE510 concert condenser microphones complete the series.



## WIRELESS KITS, ACCESSORIES AND CABLES

With a selection of mounting brackets, cables and other accessories, Electro-Voice helps you tailor your EV wireless microphone systems to the specific requirements of each and every situation.

### RM-300 SINGLE RACKMOUNT KIT



Single rackmount kit for rack mounting one R300 wireless system R300-RX diversity receiver. Also features two antenna mounting ports for front-mounting antennas when used with SFMC-300 single front mount antenna kit. Includes all required screws and hardware.

- Mounts one R300 receiver in one 19" rack space
- Includes knockouts for front mount antenna cables for use with the optional SFMC-300
- Includes screws, hardware and instructions for installation
- Powder coated steel construction

### RMD-300 DUAL RACKMOUNT KIT



Dual rackmount kit for rack mounting two R300 wireless system R300-RX diversity receivers side-by-side in a 19" single rack space. Includes all required screws and hardware.

- Mounts two R300 receivers in one 19" rack space
- Includes screws, hardware and instructions for installation
- Powder coated steel construction
- No knockouts for front mounting antennas

### SFMC-300 SINGLE FRONT MOUNT ANTENNA KIT



Single front mount antenna coax cable kit for R300 wireless systems when used with the optional RM-300 single rackmount kit. Contains two 20" RG-58 coax cables with the proper TNC connectors on each end to accomplish the task, along with an instruction sheet for trouble-free installation.

- Two 20" RG-58 coax cables
- Female TNC ends connect to receiver
- Male TNC ends mount in optional SFMC-300 antenna knockouts

### RM-D DUAL RACKMOUNT KIT



This kit for rack mounting two receivers works with RE-2 systems as well as with FMR-500, SAFE-1000 and other older half-rack receivers. Includes all required screws and hardware.

- Mounts two RE-2 receivers side-by-side in one 19" rack space
- Includes knockouts for FMCK front mount antenna cables
- Includes screws, hardware and installation instructions
- Powder coated steel construction

### RM-S SINGLE RACKMOUNT KIT



A single rackmount kit for RE-2 systems as well as for FMR-500, SAFE-1000 and other older half-rack receivers. Includes all required screws and hardware.

- Mounts one RE-2 receiver in one 19" rack space
- Includes knockouts for front mount antenna cables (RMS-TNC includes cables)
- Includes screws, hardware and installation instructions
- Powder coated steel construction

### FMCK FRONT MOUNT ANTENNA KIT



The FMCK includes four front-mount antenna cables with female TNC connectors on one end and a bulkhead male TNC on the other end. The male connectors mount in the provided knockouts of the RM-S and RM-D rackmount kits. The four included cables are enough for two receivers.

- Female TNC end connects to any EV/Telex receiver
- Male TNC connector mounts in the rackmount knockouts
- Four cables included in each kit, enough for two receivers

### RSB-2 REFEREE MUTE SWITCH



The RSB-2 toggle mute switch is the football standard for referee wireless systems. The RSB-2 plugs in between the lavalier or headworn microphone and the bodypack transmitter to provide a noiseless mute. The REV-WT and WTU-2 bodypacks automatically recognize the RSB-2 but older transmitters require a special referee version.

- TA4 in and out connectors for any EV/Telex lavalier microphone and bodypack transmitter
- Belt clip for wearing on right or left side
- Positive toggle switch is large and easy to use without looking
- Noiseless mute, no clicks or pops

### TXA XLR TO TA4 ADAPTER



The TXA is designed to enable the use of lavalier, headworn and other TA4F-terminated EV professional microphones in a wired configuration. Using standard phantom power through the TXA ensures the same high-quality audio performance that you expect using EV microphones over wireless systems..

### MAC-2 XLR TO TA4 ADAPTER CORD



The MAC-2 cord allows any dynamic handheld microphone to be used with any EV or Telex wireless bodypack transmitter.

- TA4 connector for any EV or Telex bodypack
- 4' cord to XLR
- Works with dynamic microphones only

### MAC-G2 GEORGE L™ GUITAR CABLE



No-solder George L guitar cable for the WTU-2, CSB-1000, WT-1000 and REV-BP. The MAC-G2 includes a straight-in and a right-angle 1/4" connector so you can use whichever is best for your guitar.

- No-solder, low noise cable and connectors for great sound and easy repairs
- Includes right-angle and straight-in 1/4" connector
- TA4 connector for any EV or Telex bodypack transmitter

**MAC-G3 RE-2 GUITAR CORD FEATURING GEORGE L™ CABLE**



The MAC-G3 uses low-noise George L guitar cable for the BPU-2 and WT-500 bodypack transmitters. Using the MAC-G3 with the EV RE-2 exclusive guitar optimization gives you one of the most "wired-sounding" wireless rigs of all time.

- Low-noise cable for great sound
- Built-in signal pad to work with BPU-2/WT-500 bodypack transmitters
- TA4 connector for any EV or Telex bodypack transmitter

**R300GTRCBL R300 ACTIVE GUITAR CABLE**



The R300GTRCBL is an active guitar cable designed for exclusive use with the R300 body-pack transmitter. Its active circuitry creates an ideal impedance match between guitar and bass pickups, and the input circuit of the BP300 body-pack transmitter. When used as a guitar wireless system, recommended BP-300 gain switch settings are LAV position for passive pickups, or INS for active pickups.

- Ideal impedance match between pickup and transmitter
- Superior dynamic and tonal performance
- Wireless freedom with the tone and response of a guitar cable

**WP-1000 LEATHER POUCH FOR BPU-2**



The WP-1000 is a leather pouch for BPU-2, CSB-1000, WT-500 and WT-1000 bodypack transmitter. A clear window in the front allows the LCD screen to show through and the snapping top strap covers and protects the on/off button. An integrated leather covered metal beltclip on the back of the WP-1000 secures the unit to a belt, costume or guitar strap.

- Fits BPU-2, WT-500, CSB-1000 and WT-1000 bodypacks
- Elastic sides for a snug, secure fit
- Clear window over LCD screen
- Top strap snaps to secure bodypack and it covers the on/off switch
- Integrated leather-covered clip mounts to belt, costume or guitar strap

**BC-1000 BELTCLIP WITH TAB AND SCREW**



The BC-1000 is a cellphone style swiveling beltclip with tab and screw for the WTU-2, CSB-1000 or WT-1000 transmitter. The mounting tab also allows these transmitters to work with the PC and Boundary Satellite wireless accessory microphones.

**BP2-Clip-Swivel BELTCLIP WITH TAB AND SCREW**



The BP2-Clip-Swivel is a cellphone style swiveling beltclip with tab and screw for the BPU-2 and WT-500 transmitter. The mounting tab also allows these transmitters to work with the PC and Boundary Satellite wireless accessory microphones.

**BP2-Clip FLAT BELTCLIP FOR BPU-2**

The BP2-Clip is a flat beltclip for the BPU-2 and the WT-500 transmitter. The BP2-Clip offers an alternative mounting style to the standard swivel clip.

**MSSA CUSTOM STAND ADAPTER**



The MSSA is a custom fit stand adapter for the RE-2, FMR-500, PHTU-2 and REV-PH handheld transmitters.

**HHCK HANDHELD COLOR KIT**



The HHCK includes six different color caps for the HTU-2, HT-500 and PHTU-2 handheld transmitters. The color caps help the sound engineering identify from a distance which channel is in use.

**MSA-REV CUSTOM STAND ADAPTER**



The MSA-REV is a custom fit stand adapter for the RE-H handheld transmitters.

**WIRELESS GUIDELINES**

**CHOOSE YOUR WIRELESS SYSTEM WISELY!**

Wireless systems are not all created equal. In fact, only a very few of the wireless microphone products on the market today are actually designed and built by the people who sell them, and many of the most popular systems are built by microphone companies that only recently began to manufacture wireless devices.

As wireless products become more widely used, more and more problems are being encountered in installation and performance. Wherever possible, we build features into our new products to take care of problems before they start. But wireless problems are often unique to the situation and require a trained professional with considerable RF experience to solve. EV maintains a staff of highly trained RF engineers and designers to help our dealers and customers get systems working in the most critical and demanding applications. The key for the dealer is the knowledge that their sales are backed by a large company with plenty of talent and experience in wireless installations.

Electro-Voice and Telex are unique in the world of wireless. EV has been leading the way in microphone technology for over 85 years, and Telex practically invented professional wireless microphone systems three decades ago. When Telex and Electro-Voice came together in the late 1990s, these two great heritages were combined into a one-of-a-kind microphone company. All EV wireless products are the result of this vast experience and technological know-how.

**IMPORTANT WIRELESS TERMINOLOGY**

A wireless system at its most basic includes a transmitter—handheld or bodypack—and a receiver. As in any other technical business, however, beneath that apparent simplicity the world of wireless comes with its own set of concepts and technical jargon. To avoid being misled by overzealous marketing materials, it's very important to

understand the basics of this language and to dispel any myths or preconceived notions that create an inaccurate picture of how things work. In the following sections we'll go through the more common technical terms and try to give you an objective outlook.

**WHAT IS DIVERSITY?**

The term "diversity" is derived from the word "diverse", which means varied or unlike. In the world of RF, this translates into two or more unlike sources of the signal energy that is received at the receiver. Referred to as "diversity reception," this approach is used to minimize the effects of multipath delays that can create dropouts of the radio signal. By combining or selecting two or more antenna sources for the same signal, diversity reception produces a constantly usable signal. While this always requires more than one antenna, each in a different physical location, it does not necessarily require multiple receivers.

There are many types of diversity circuits used in wireless microphones on the market today, including twin-receiver "switching" diversity, antenna diversity, switching antenna diversity and the EV-patented Posi-Phase auto-diversity. Each of these methods may be effective, depending on the particular implementation of the circuitry by the manufacturer, provided that other critical areas of the receiver circuitry are not compromised.

As long as two sources of signal are unlike or varied from each other, they qualify as diverse. You may hear a lot of hype about some systems claiming "true" diversity, but in reality all diversity systems use different sources of received energy from two or more antennas, and by definition any receiver using two or more varied signal inputs has diversity. Major manufacturers may differ in their particular implementation of the diversity circuitry, but from an engineering standpoint the term "true diversity" is meaningless.

## WHAT IS PATENTED POSI-PHASE DIVERSITY?

Posi-Phase diversity uses two antennas that are spaced apart and connected to a single high-quality receiver. The antenna signals are connected internally to microprocessor circuits that monitor the phase relationship between the two antennas. Both antennas are active at all times, which greatly increases the signal strength under normal conditions. In the event of a signal interruption from phase cancellation, either partial (multipath) or total (dropout), the logic circuitry adjusts the phase of the secondary antenna to a positive condition relative to the primary antenna. Occurring in a fraction of a second, this process continually adjusts the phase of the second antenna for the optimum signal. A similar patented technique is used in cellphones to ensure reliable operation.

Telex Posi-Phase diversity is more effective and less costly to produce than switching diversity because only one high-quality receiver is required. That allows us to devote a greater portion of our resources to important aspects of receiver design such as filtering, IF circuitry, squelch and audio circuitry. By concentrating on these critical areas, we're able to achieve superior overall receiver performance compared to switching diversity. This superior performance is easily verified by a simple shoot-out involving range and audio-quality tests. In any given environment, EV systems will typically go nearly twice as far as competitive models in a similar price range.

## WHAT IS PHASE CANCELLATION?

Phase cancellation and multipath dropouts result from the fact that it takes longer for the reflections of a given radio signal to reach the receiver's antenna than it does for the same signal to reach that antenna directly. Because of this delay, when the direct and reflected signals are combined in the receiver they are slightly out of phase. This phase difference causes the two signals to interfere with each other, resulting in diminished signal quality. Depending on the distance and geometry, the signals may temporarily be 180 degrees out of phase, thereby canceling each other completely, which is referred to as a dropout.

A very common example of this phenomenon has occurred to most people at one time or another when listening to FM radio in their car. As you pull up to a stop light, you'll sometimes notice that the sound becomes fuzzy and fades away as you roll slowly forward. Pull up just a few feet farther and the station comes back. The difference in reception illustrates how slight changes in position can impact phase coherence, resulting in signal cancellation.

Because multipath problems are related to the geometry of the set up, it is possible to walk-test your transmitters using tools, such as the Sound Check Screen. If you find potential dropouts, you can correct them by adjusting antenna placement. Unfortunately, any change to the scenery, arena or even number of people in the performance area can affect reflections and reception.

## WHAT IS A SQUELCH CIRCUIT?

Good receiver design begins with the RF and IF filtering, but another important part of the receiver circuitry is the squelch system (RF detection circuitry). This circuitry acts as a "gate" that is closed to audio signals unless the presence of an RF signal is detected at the receiver. Simple gate-squelch circuits, which are the kind most commonly used in competing wireless receivers, keep the audio path closed (or grounded to be very quiet) when the RF signal is below a set threshold. As soon as the detected RF energy reaches that threshold, the audio path is opened to audio signal. The problem with this approach is that simple gate-squelch circuits cannot tell the difference between wanted RF signal and unwanted signal—distortion, hiss and harmonics from sources such as lighting dimmers, CD or DVD players, computers, digital effects devices and electric motors. Since extraneous RF energy will open the squelch gate just as easily as desired signal, users often "crank up" the squelch level (raise the threshold). That limits sensitivity to noise, but it also reduces the range and performance of the system.

## WHAT IS A COMBINATION SQUELCH CIRCUIT?

Advanced products like the FMR-1000 and RE-2 use a combination of tone-code and amplitude squelch to provide maximum protection against errant signals. In this case, the tone squelch works as described in the previous section and when the tone is present the amplitude squelch remains active. In the unlikely event that random noise fools the tone detector, the signal at the intended frequency must still be high enough to register on the amplitude squelch. The use of backup amplitude squelch also reduces the chances that an errant signal will cause audio noise while the transmitter is turned off.

## WIRELESS "GAIN" SETTINGS

Almost every wireless microphone system has a deviation control adjustment on the transmitter that is labeled, confusingly, as "gain." Unfortunately, marking this adjustment as a "gain" setting encourages end-users to try to use it to set their overall audio level, which is not what the control is designed to do. (Audio levels are controlled at the mixing board, which is why wired microphones do not have a level control either.)

Found only on wireless microphone transmitters, the deviation setting is used to maximize signal-to-noise ratio and dynamic range. In a wireless microphone system,

audio information is transmitted as changes in the carrier frequency (frequency modulation or FM). The greater the changes in frequency (deviation), the better the signal-to-noise ratio will be. So, if the system's maximum deviation is +/-40 kHz, we want deviation to approach 40 kHz when the input into the microphone is at its loudest. If the "gain" is set so that the maximum signal results in more than 40 kHz deviation, signal peaks will be clipped or distorted. If, on the other hand, the deviation is set too low, we are not taking the fullest possible advantage of the system's signal-to-noise performance.

## HOW TO PROPERLY SET THE WIRELESS "GAIN"

- 1) Disconnect the audio output of the wireless receiver from the input to the mixing console, or mute the PA system.
- 2) If the source is a microphone, sing or scream into the microphone as loudly as it will ever be used in performance in this setting. If the source is a guitar, turn the volume knobs on the guitar to full and play the loudest passage of the performance.
- 3) While the singer is singing or guitarist is playing, adjust the gain on the transmitter until the audio meter peaks in the usable range (strong signal but no clipping).
- 4) Connect the audio output of the wireless receiver to the mixing console inputs (or unmute the console) and use the mixing board or amplifier to set the appropriate audio levels for the PA. For a guitar/instrument wireless system, use the receiver output level adjustment to match the "wired" instrument output level.

## WHAT OTHER CONSIDERATIONS SHOULD I THINK ABOUT?

When selecting a wireless system, consider the long-term use for the system and always purchase a complete solution. For example, if you intend to eventually add more systems, make sure you select a system that will allow for the total number of future systems you may need. Also, don't forget to consider what microphones are compatible with the system and at the availability of accessories, such as antenna combiners, antenna amplifiers, antennas and low-loss coaxial cable. Electro-Voice has a complete line of wireless accessories for UHF systems. These accessories allow the system to be tailored for the individual application and allow the user to get the most from their investment.

## WIRELESS MICROPHONE ANTENNA GUIDE

### ANTENNA TYPES

Most products ship with 1/4" wave antennas to be mounted directly on the receiver or the rackmount hardware. These antennas are not ground independent, meaning that they cannot be mounted remotely at the end of a run of coaxial cable. For remote mounting, use 1/4" wave or directional log periodic antennas such as the FA-GW, CLA series or the LPA-500.

### REMOTE MOUNTING

Antennas should be mounted with a direct line-of-sight to the performance area, and also above the cast and crew. One of the best places for mounting antennas is ten feet in the air at the side of the stage. All coaxial cable has signal loss, so keep the cable runs to minimum and use low-loss cables to keep the maximum performance range. The CXU cables from EV are very low-loss cables that will help maintain range.

### ANTENNA DISTRIBUTION

When racking multiple receivers together, it is best to use an antenna distribution system, such as the APD4+. The APD4+ provides power and antenna connectors for four half-rack receivers and can be cascaded to run antennas for up to 16 systems from two antennas (using five APD4+ units). To prevent loss of range, the input of each additional splitter must be connected to the output of the original APD4+ (the one that is connected directly to the antennas).

