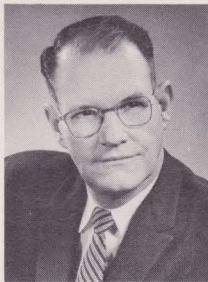


MICROPHONE FACTS

for the operating engineer

from *Electro-Voice*[®]

ELECTRO-VOICE, INC.
BUCHANAN, MICHIGAN
PHONE OX 5-6831



LOU BURROUGHS

June 1961

LOOK WHAT YOUR HELP HAS ACCOMPLISHED

Through the cooperation we have received from many of you in the design of microphones and accessories, in the testing of new models, and in helping to pinpoint a problem or a weakness, you have played an important part in helping us produce superior microphones. In short, your ideas and reports have kept our engineers continually at work upgrading and altering our present microphones and creating new ones to solve more problems.

Due to the combined efforts of you and our engineers, Electro-Voice microphones have become so uniform and stable in frequency response and so mechanically durable that the rate of return for service has decreased to the point that we now find we can extend our warranty.

A BONUS YOU HAVE EARNED

With your receipt of this letter, the following warranty will be in effect. All professional microphones (microphones listed in the professional microphone catalog) now carry a two-year unlimited warranty except for damage to the finish and cable connector assembly. When a microphone is returned for service during this two-year period, the only charge made will be for refinishing the case. This cost will vary depending on the model. Beyond the two years, our former warranty against defects in workmanship and material will still be in effect.

This is the way it will operate: from this date on, all microphones will be date coded. In case you purchase one that is not date coded, the new warranty will still apply, but it is essential you return the warranty card packed with each unit. When you return the warranty card it will be filed in a separate two-year file for your protection.

If, for any reason, you feel a unit you have should come under the new two-year warranty, please let me hear from you. We want no one to feel he has been caught short during this changeover.

FASTER AND BETTER SERVICE

Under normal conditions, the time required to service a microphone will be in the order of five to seven days. Should it be imperative that your microphone be returned in a minimum time, simply write, asking for immediate return, and be sure the letter arrives ahead of the microphone. The service department will then watch for the arrival of the microphone and immediately test, establish service cost, and ship a remanufactured microphone to you on the same day by any transportation medium you specify.

THE CASE OF THE 642 AT REVUE

ACT 1

Scene 1: The Revue Studios

Things began to happen in June of 1960 when I met with W. O. Watson, Director of Sound for Revue Studios to test our Model 642 and determine its value in his operations. It had already made a name for itself in TV studios; now Watson was interested in determining what it would do and where it would fit at Revue.

Watson was the first in the motion picture industry to indicate a real interest in investigating the possibilities of the 642 and, at his invitation, two days were spent with various sound crews on several locations demonstrating and discussing the possible uses of the unit. At the conclusion of the preliminary tests, two Model 642 microphones were turned over to Watson for complete evaluation.

ACT 2

Scene 2: My Office. Six Weeks have Passed.

One morning I had an urgent call requesting immediate delivery of fourteen 642's. This was quite a surprise, as I had not expected things to move so rapidly.

The following is Watson's report on what had transpired since my demonstrations. After wind screens had been constructed, the two microphones were assigned to various crews for a complete test and report. It was not long before the boys were reporting more clean, usable sound track than had been possible in the past. It took only a few reports such as this before it was realized that this new tool had great potential in spots where, in the past, it had been possible to produce only a usable cue track for looping purposes. Thus, the request for the fourteen 642's.

Since all of these were to be used for outdoor activities, wind screens were a must, and a development project was immediately started at E-V to design a superior wind filter. After months of work and testing of models by Watson's boys and E-V engineers, we feel we have accomplished a great deal. Our new Acoustifoam filter material and a new concept of wind screen design were developed. Within a matter of a few weeks we will be in limited production of our new 642 wind screen. It will carry the model number 342. Complete information will be forthcoming in an early letter.

YOU AND THE A. E. S.

C. J. LeBel, Secretary of the Audio Engineering Society reports that the return of membership applications from my last Microphone Facts letter is very gratifying and at last report they were still coming in.

Are you one of those unfortunate individuals who didn't take the time to do it now when you received the application? If so, I want to jog your memory. Get that application in the mail. Don't go on cheating yourself any longer. If by chance you no longer have an application blank, I will be glad to send you another. Both you and the AES need each other.

ACT 3

Scene 1: Six Months have Passed

Late in November, I revisited the Revue Studio lot and once again made a tour of productions. As we traveled from one to another it was easy to see that the 642 had scored a hit. It was certainly gratifying to be so warmly welcomed by the sound crews and to hear the comments praising the 642 for the problems it was solving. After two days on the lot, I visited only two productions that were not using the 642, and I was told they also used them on occasion in trouble spots. After seeing the extent to which the 642 had taken over outdoor production I asked what future they thought it had in studios? The general feeling seemed to be that, due to the size of the 642 and the fact they they were not in trouble with their present microphones, the future of the 642 in studios would be very limited.

ACT 4

Scene 1: Another Six Months have Passed

The first of May, I began another tour of Revue productions. This time all but one we visited was working in a studio. As we progressed from set to set, I found only 642's in use. In each instance, I asked what had happened to alter the opinion of six months ago? I was told that, when the need for greater working distance occurred, the 642 filled the requirements, and from this limited use in trouble spots, it had spread to general use. This has been the story wherever the 642 has been used, in TV and other applications. Wherever its problem-solving characteristics have been thoroughly explored, the use of the 642 has spread from limited to general use. The fact that the 642 is so different takes more than casual investigation to prove its value and become accustomed to its peculiarities.

THIS IS NOT THE END...JUST THE BEGINNING
MORE TO FOLLOW

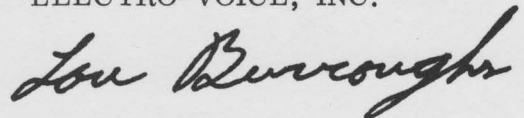
MANY THANKS TO ALL OF YOU

We owe a great deal to Watson for his progressive thinking and willingness to make complete tests. Thank you, Watty, for your help and encouragement.

Roger Heman, Jr., played an important part in our tests making sure equipment was available and in conducting me around the lot. Thanks Roger, for all your help.

To the sound crews, thank you for the questions and comments you always have whenever we meet. The information you supply will help us in the design of new microphones to fill your requirements in the future. The 642 is only the beginning. Thank you again for the part you have played. I hope to meet more of you this fall.

Cordially yours,
ELECTRO-VOICE, INC.



L. R. Burroughs
Vice President
Broadcast & Recording Equipment