

SOUND TECHNIQUE

For Professional Recording • Broadcasting and Sound Reinforcement

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BILL RAVENTOS

SOUND TECHNIQUE. A new name! I'm sure some are saying "What's the matter with Microphone Facts?" or, "What's the matter with P.A. Facts?" Well, nothing was *wrong* with them, but over the past four years we've seen a real diversification of interest among audio profes-

sionals. At last the left hand is beginning to wonder what the right hand is doing. Though one's job may be primarily concerned with recording, or broadcasting, or sound reinforcement, it is more evident each year that a broad knowledge of audio technique is becoming a prerequisite to success. Future issues of **Sound Technique** will contain articles and letters of interest to the audio professional. We hope that the layout will be such that you will be able to discern things of interest to you by just browsing through, and then concentrate on those things you choose. We will be discussing subjects pertinent to all three of the above mentioned areas. As always, these publications will be numbered so that you may file them for reference.

Subject material will concentrate on two basic approaches. You will be brought the latest information of interest from the Electro-Voice research labs and design labs. Leading engineers will contribute technical information that can be of practical use to you. We know you are concerned with practical application (and that's where we'll be concentrating), but it is true that selected technical knowledge can make your practical knowledge more meaningful *and* save you time.

You will be reading the latest results from E-V's extensive field testing programs, bringing you some techniques that may be new, and ideas that you yourself can take off on. Jim Long, E-V's Marketing Manager for Commercial Products, will tell you more about what to expect from this area later.

SPECIAL NOTICE

As many of you know from first-hand experience, Lou Burroughs is personally interested in the professional audio man. I think Lou's approach can best be described as saying that he convinces people to try new ways of solving problems that "have no solution". Many of us aren't aware of the problems we have in our studios, installations, etc. It takes an outside eye. Lou has an amazing ability to see problems and an even more amazing ability to find solutions. Over the years, he has traveled throughout the world working with the professionals in recording, broadcasting, and sound reinforcement and has gathered a wealth of information through working to better the state of the art. He has on many occasions expressed his appreciation for those who have shared their successes with him and have made it possible for him to experiment with and to better our product. I think Lou was one of the first to realize the importance of sharing experiences (the process of education) with others.

This year, for the *first time* at the A.E.S., a seminar will be devoted to the practical aspect of audio. That's right, emphasis on practical application. Part of that seminar (to be held on Tuesday, October 22, at 7:30 p.m.) will be taken by Lou to relate some of the practical experiences he has had in relation to "Selection and Placement of Microphones in the Environment." Lou will talk about microphone directional characteristics and how they can be used to advantage, frequency response, sensitivity, etc. Guides to microphone selection. Microphone placement, proximity effects, acoustic phase relationship, etc. **PLAN NOW TO ATTEND** and **SUPPORT** this all new, practical seminar. If the response is good, we may be seeing more of this at the A.E.S.. See you there!

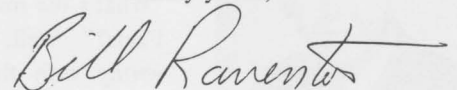
On his way to the A.E.S. Convention, Lou will be stopping off to lecture to professionals in the Boston area. The Boston lecture will be held on Monday, October 14th, 1968. Lou informs me that two lectures will be given on the same day at the same place: one at 9:00 a.m. and the other at 7:30 p.m. Lou will have time to go into greater detail and to give adequate coverage to all the areas that may be of interest to his audience. He will have many more slides and tapes. Things will be discussed that can help *you*: phase problems and advantages (electrical and acoustical), microphone placement, angle of acceptance, directional and frequency characteristics, application problems, etc. If you find it convenient to stop off on your way to the A.E.S. and wish to attend in Boston, the address is: Television Station WGBH, 125 Western Avenue, Allston, Massachusetts.

Electro-Voice thinks that this experience-sharing, educational approach is so important that, this year, E-V will

not have a display booth in the display area. Instead, we will have a demonstration room. Every afternoon of the convention, Lou Burroughs and John McCulloch will be lecturing and demonstrating practical applications and techniques in the demonstration room. Much of the same material that will be covered in Boston will be covered in the demo room at the convention. Some space will be used in the demonstration room for a traditional display, but the accent will be on practical application.

Again, E-V people will be there to answer your questions. We have some recent application success stories that we're anxious to share with you, and we hope you'll have some to share with us! Don't forget to drop in and see us . . . we'll be looking forward to seeing you there.

Cordially yours,

A handwritten signature in cursive script that reads "Bill Raventos". The signature is fluid and extends across the width of the text area.

William A. Raventos
Assistant Marketing Manager
Commercial Products



JIM LONG

I, too, would like to welcome Bill Raventos as Assistant Marketing Manager for Commercial Products, and as editor of our new combination of "Microphone Facts" and "P.A. Facts." At the June N.E.W. Show in New York, I told our representatives that a revitalized "how-

to" literature program had top priority at the home office. Bill's announcement of **Sound Technique** makes that statement more than a promise, and you may expect **Sound Technique** to reach you from now on on a regular basis.

Bill's importance to Electro-Voice and to our customers goes beyond the regular editions of **Sound Technique**. His addition to our efforts in the professional microphone, loudspeaker and sound reinforcement areas is part of a long-range program at E-V. Electro-Voice will become increasingly involved in every aspect of commercial sound. We will be paying more and more attention to what happens when E-V's traditional components—mics and speakers—are put together with other system components in a strange room. We intend to make sure that what happens and develops is what you our customer wants and can use. This, of course, is what Lou Burroughs has been doing for years in the professional mic area. We won't be hiding our light under a bushel but will be passing on to you the many concrete experiences in professional sound that we have run across but have never had the time to put into publishable form in past years.

Just what kind of experiences can you expect? For instance, some amazing things have been done with our Sentry loudspeaker systems in large-hall sound reinforcement. This started with Lou Burroughs and Stage Sound in Las Vegas and has spread to Chicago and New York theaters, as well as concert halls from Florida to Utah. We will tackle "house curves" and "gain-before-feedback"; terminology that is becoming commonplace in architectural specifications for schools and churches across the country. We will be talking solutions to problems which turn away

from sound reinforcement practices that were developed twenty years ago, yet are still spec'd, often unwittingly, into contemporary jobs. We will talk better performance for less money.

As another for-instance, Bill will be talking outdoor stadium systems that cost one half of the traditional, top-line approach, yet provide superior performance. Performance so superior that we have witnessed more than one set of red faces after an A-B test!

And as yet another for-instance, we will talk auditorium PA with fantastic audience coverage yet with the performers being able to *hear themselves for the first time* in that theater.

Electro-Voice is so excited by the success against old-time approaches that we will never be silent again. And to further insure a lack of silence, I'd like to make a proposal. You have very likely made some unique solutions to sound problems in the course of your activities in professional recording, broadcasting, and sound reinforcement. We would like to use **Sound Technique** to disseminate this information. To encourage a little reporting time on your part, we make this offer: for every one of your unique and successful experiences used in subsequent **Sound Technique** issues, we will pay \$25.00 for a detailed run-down on your particular installation. (Give us a brief recap of your installation to determine feasibility of use. We will then contact you to work out a more detailed report and will cover photo costs, if we need photos). In addition, we will credit your organization when the article appears in **Sound Technique**. The only limit on this is one to satisfy our auditors (to avoid insolvency in the event of a large number of stories): offer is limited to material submitted through June 30, 1969.

Lou, Bill, and I look forward to hearing from you! In the meantime, of course, you'll be hearing from us on a regular basis.

Sincerely,

Jim Long
E-V Marketing Manager
Commercial Products

ANNOUNCING THE RE55

The information on the RE55 should have reached you in a letter some time before ads were published in the trade journals, and again, I am sorry. I expect all of you have seen the ads by this time.

The RE55 is the replacement for the 655C. The case is of steel for extra shielding and impact strength. The length of the 655C was maintained due to requests from many users. It is well liked as an interview microphone, since it keeps the hand holding the mic further from the person's face when interviewing.

The range of response is the same as the 655C, but it is somewhat smoother and higher level. Those of you using the model 635A as a handheld unit for vocalists should compare it with the RE55. We have had quite a number who have been using the 635A that, on comparing, switched to the RE55 because of its additional response range.

Try the RE55 for the pickup of instruments. Here the additional range of response will definitely prove superior. Don't be afraid to move in close; right into the bell of a

trumpet, if necessary. Like all E-V dynamics, your amplifying equipment will overload long before the microphone. (The input stage of your preamp will be the first to go.)

Should you require shock protection from floor stands, the model 307 shock mount fits the 3/4-inch diameter barrel, which is the same diameter as the RE15. The model 355 wind screen also fits the large diameter of the unit.

ANNOUNCING THE MODEL RE10 The Little Brother of the RE15

This is the model many of you have been waiting for. It replaces the model 665 at the same user net price of \$90.00. By October 1, production of the 665 will cease and the all new RE10 will take its place. It operates on the patented E-V Variable-D principle, the same as the model RE15 and therefore has some of the same exclusive qualities even though it is much less expensive. The RE10, like the RE15, will still outperform competitors on three counts in particular: wider frequency response range, more uniform polar response, and no over-bassing due to proximity effect. Bass response at 3-inch working distance will be practically the same as at 3 feet. No other unidirectional microphone has this uniform response.



ELECTRO-VOICE, INC. / Buchanan, Michigan

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