

MODEL PE565 SPECIFICATIONS

Type:	Dynamic, Cardioid (Unidirectional).
Frequency Response:	50 to 15,000 Hz (cps).
Impedance:	High.
Output Level:	55 db (1.76 mv) below 1 volt per microbar.
Shock Mount:	Internal Vibration-Isolation unit of rubber construction.
Case:	Chrome-plated, die-cast and steel mesh grille.
Net Weight:	10½ ounces (298 grams).

FURNISHED ACCESSORIES

Cable:	Model C5-4, 20-foot (6.1 m) one-conductor, shielded, with connector and standard phone plug attached.
Swivel Adapter:	Model A25B positive action to fit 5/8"-27 stand thread.

GUARANTEE: Each microphone is guaranteed to be free from electrical and mechanical defects for a period of one year from date of shipment from factory, provided all instructions are complied with fully. In case of damage, return the microphone to the factory for repairs. Our guarantee is voided if the microphone is subjected to accident or abuse or if the case is opened.

SHURE BROTHERS, INC
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U.S.A.

Discontinued

SHURE

PROFESSIONAL
ENTERTAINER
MICROPHONES
MODEL PE565
UNISPHERE I



Slips out of swivel stand adapter, easily and quickly, for Hand-Held use.

HOW TO USE YOUR MICROPHONE EFFECTIVELY

Your selection of a Shure Unisphere Microphone will contribute significantly to the professional quality of your performance. This ball-type microphone has a wire-mesh screen with a special filter which provides protection from wind, blast and "pop" (explosive breath sounds). This feature allows you to work as close to the microphone as you wish, either indoors or out-of-doors.

Another feature of your unidirectional microphone is that it effectively controls feedback (that very annoying loudspeaker "squeal") because it picks up sound only from the front of the microphone. Unwanted audience noise or other noises occurring at the rear of the microphone are eliminated or suppressed. This allows you to work at significantly greater distances from your microphone than with non-directional (omnidirectional) microphones, without picking up objectional background sound or feedback.

HOW TO DEFEAT THE NUMBER ONE ENEMY OF A GOOD PERFORMANCE

A performer's number one enemy in using a microphone is "feedback." This is a harsh, shrill squeal which occurs when the microphone picks up sound from the loudspeakers, re-amplifies and rebroadcasts it over and over again.

But take heart, you have already taken the best possible step to defeat feedback by selecting a Shure Unisphere Microphone. The unidirectional (frontal pickup) characteristics of the microphone are valuable in rejecting the sound from the loudspeakers so that feedback does not occur.

Another factor to remember in the prevention of feedback is the position of the loudspeakers in relation to the microphone. Even with a Unisphere Microphone, feedback can occur if the front (live) end of the microphone picks up sufficient sound coming from loudspeakers. Keep the loudspeakers as far to the sides as possible—and so they do not point toward the front of the microphone. Whenever possible, it is good practice to keep the microphone between the performer and the loudspeakers.

If you are in a room with hard walls, floor, and ceiling, the sound from the loudspeakers may bounce back into the microphone and create feedback. Solve this problem by turning down the amplifier volume control and working closer to the microphone.

BASIC POINTS FOR PROFESSIONAL MICROPHONE TECHNIQUE

As with any instrument used in your performance, proper microphone technique will add to the over-all effectiveness with which you project yourself to your audience. Keep the following points in mind when using the microphone:

1. Maintain the proper distance from the microphone. When you wish to achieve an intimate tonal quality, get closer to the microphone and lower your voice. For wide-open "driving" effects, raise your voice and back away from the microphone so that you do not overdrive your amplifier to distortion.
2. Don't needlessly change your distance from the microphone, as this will affect the level of sound coming from the loudspeakers.

3. Consider the microphone as an instrument and practice your technique to enhance your performance.

USING MORE THAN ONE MICROPHONE

It will often be desirable for a group to use a separate microphone for each individual performer. In this case, the following points should be remembered.

1. It is best if the microphones are individually controlled at the amplifier for volume, or through a separate microphone mixer. *If this is not possible, it is desirable that each performer use the same type and model of microphone so that the performance of the group as a whole will be "balanced."*
2. Check the placement of the microphones with relation to loudspeakers (as mentioned before) so that feedback is minimized.

YOUR SHURE MICROPHONE IS BUILT TO LAST!

Your Shure Microphone is ruggedly built and should give you years of uninterrupted service; however, remember that it is a sensitive electronic instrument. Avoid dropping the unit, or subjecting it to unnecessary rough treatment. Normal usage, of course, will not impair performance of the unit. Use the protective carrying case to prevent damage not only when traveling, but also when storing the microphone.

CHECK-LIST BEFORE USING MICROPHONE

1. Check microphone connector—is it plugged into the high impedance input of the amplifier?
2. Check microphone cable connectors to microphone and to amplifier—are they tightly plugged in?
3. Check amplifier.
 - a. Is it turned on?
 - b. Is volume control for microphone turned up?

If microphone still does not appear to be operating: Check microphone on a spare cable. If microphone still does not appear to be operating, have unit checked by your Shure Professional Entertainer Products Dealer, or write Service Department, Shure Brothers, Inc.