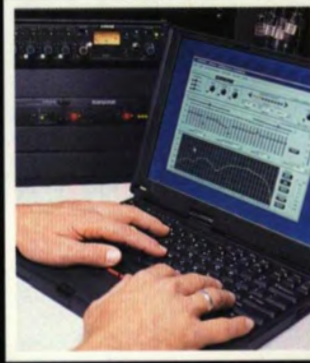
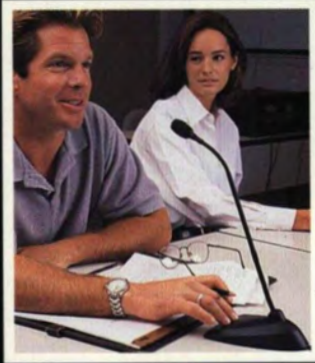


DFR 11 EQ  
DIGITAL FEEDBACK REDUCER + EQ

NEW

POWER

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## MICROPHONE AND CIRCUITRY PRODUCTS



**SHURE**

**SM7**

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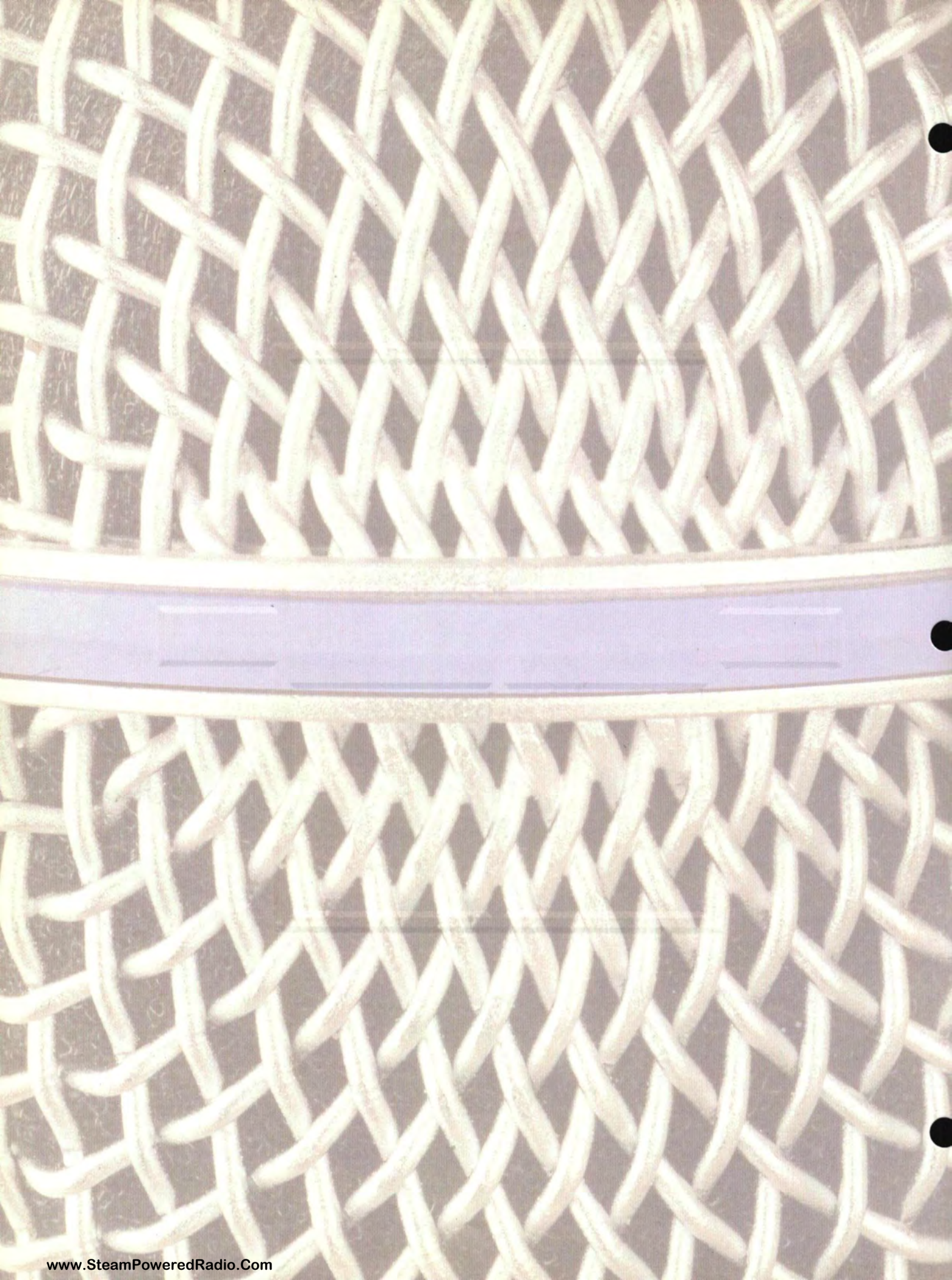


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---

## LETTER FROM THE PRESIDENT

**W**elcome to our continuously expanding catalog of Shure audio products. From microphones and mixers to personal stereo monitors and signal processing systems, Shure sets the standard in the audio industry by delivering consistently outstanding performance in a wide variety of demanding applications.

In countries around the world, Shure is known for creating audio products of unmatched quality and value. Noted for their extreme ruggedness and reliability, our products are chosen by outstanding performers, public speakers, concert tours, sporting events, network broadcasts, studio recordings - anywhere there is a need for dependable equipment and clear, natural sound reproduction.

Throughout our 72-year history, Shure has pushed the frontiers of engineering and design to create products at the cutting edge of audio technology. Our engineers hold dozens of patents and have had a significant effect on raising audio clarity to the high level enjoyed in the industry today.

For the associates at Shure, quality goes far beyond the products we develop and manufacture. It is our tradition to follow the highest ethical standards of business and to strive for excellence in all we do. We know that our customers are the main reason for our success, and we are committed to earning and maintaining their satisfaction and loyalty.

With this in mind, we have made substantial investments in people and equipment to ensure that we will continue to deliver innovative, state-of-the-art products, along with superior distribution, service, and support to our growing family of global customers.

Sincerely,

A handwritten signature in dark ink, reading "S. LaMantia". The signature is fluid and cursive, with a large, stylized "S" and "L".

Sandy LaMantia

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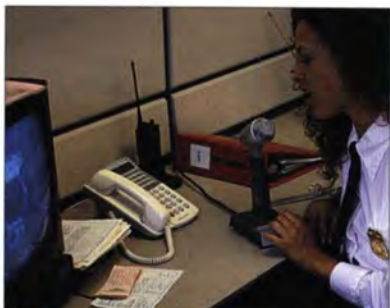
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Prodigy





# PERFORMANCE AND RECORDING

## VOCALS

| PERFORMANCE VOCAL (dynamic) | PERFORMANCE VOCAL (condenser) | HEADWORN VOCAL       | STUDIO VOCAL | ENSEMBLE VOCAL |
|-----------------------------|-------------------------------|----------------------|--------------|----------------|
| BETA 58A                    | BETA 87A                      | WCM16 <sup>1</sup>   | SM81         | SM81           |
| SM58                        | SM87A                         | WH10XLR <sup>1</sup> | SM7          | SM94           |
| BETA 57A                    | BG5.1                         | SM10A                | BETA 87A     | BG4.1          |
| SM57                        |                               | SM12A                | SM87A        |                |
| BG3.1                       |                               | 512                  | BG5.1        |                |
| BG2.1                       |                               |                      |              |                |
| BG1.1                       |                               |                      |              |                |

## INSTRUMENTS

| GUITAR AMPLIFIER | BASS AMPLIFIER | KICK DRUM | SNARE DRUM | TOMS RACK & FLOOR  |
|------------------|----------------|-----------|------------|--------------------|
| BETA 56          | BETA 52        | BETA 52   | BETA 57A   | SM98A <sup>2</sup> |
| BETA 57A         | SM7            | SM91A     | BETA 56    | BETA 57A           |
| SM57             | BETA 57A       | BETA 57A  | SM57       | BETA 56            |
| BG6.1            | BETA 56        | SM57      | BG6.1      | SM57               |
| BG3.1            | SM57           | BG6.1     |            | BG6.1              |
| BG2.1            |                |           |            |                    |

| OVERHEAD CYMBALS HIGH HAT <sup>3</sup> | CONGA    | MALLET INSTRUMENTS <sup>3</sup> | MARIMBA & OTHER PERCUSSION <sup>3</sup> | PIANO <sup>3</sup> |
|--|----------|---------------------------------|---|--------------------|
| SM81                                   | SM98A    | SM81                            | SM81                                    | SM81               |
| SM94                                   | BETA 56  | SM94                            | BETA 57A                                | SM91A              |
| BG4.1                                  | BETA 57A | BG4.1                           | SM57                                    | BG4.1              |
|  | SM57     |                                 |   |                    |

| STRINGS            | ACOUSTIC BASS | BRASS INSTRUMENTS  | WOODWINDS | SAXOPHONE          |
|--------------------|---------------|--------------------|-----------|--------------------|
| SM81               | BETA 52       | SM98A <sup>4</sup> | SM81      | SM98A <sup>4</sup> |
| SM94               | SM81          | BETA 56            | SM98A     | SM7                |
| BG4.1              | SM94          | BETA 57A           | BG4.1     | BETA 56            |
| SM11 <sup>5</sup>  | BG4.1         | SM57               |           | BETA 57A           |
| SM98A <sup>5</sup> |               |                    |           | SM57               |

| ACOUSTIC GUITAR   | HARMONICA            | LESLIE SPEAKER | ORCHESTRA <sup>3</sup> | LIVE RECORDING OR STEREO PICKUP/ AMBIENCE <sup>3</sup> |
|-------------------|----------------------|----------------|------------------------|--|
| SM81              | 520DX "Green Bullet" | BETA 57A       | SM81                   | SM81 (pair)  |
| SM94              | SM57                 | BETA 56        | SM94                   | SM94 (pair)  |
| BG4.1             | SM58                 | SM57           | BG4.1                  | BG4.1 (pair)   |
| BETA 57A          |                      | BG3.1          |                        | VP88   |
| SM57              |                      | SM91A          |                        |  |
| SM11 <sup>5</sup> |                      |                |                        |  |

| SAMPLING | KARAOKE |
|----------|---------|
| SM81     | SM58S   |
| SM94     | 565     |
| BG4.1    | BG3.1   |
|          | BG2.1   |
|          | BG1.1K  |
|          | 12A     |

This guide is an aid in selecting microphones for various applications. Microphone sound quality and appearance are subject to specific acoustic environments, application technique, and personal taste.

<sup>1</sup> See pages 80 and 81 for wireless application information.

<sup>2</sup> With A98MK drum mount kit.

<sup>3</sup> For single point stereo miking, use VP88 M-S stereo microphone.

<sup>4</sup> Bell-mounted with A98KCS clamp.

<sup>5</sup> With RK279 mounting kit for instrument applications.



# PERFORMANCE



Sheryl Crow



Erykah Badu



Beck



Vince Gill



# PERFORMANCE

## Beta Series

Shure's popular Beta Series includes five premium microphones that have proven performance and continue the unmatched excellence of this line. The Beta Series' outstanding responsiveness to vocals and instruments, specifically their maximum isolation and minimum off-axis coloration, have made them the most respected and widely used microphones in the world.

### Beta 52®

Optimized for use with kick drums, this supercardioid, dynamic microphone features an integral locking stand mount for fast, easy set-up.

- Specifically tailored frequency response for a new level of low-end punch on kick drums and other bass instruments
- Effective pneumatic shock mount minimizes mechanical and stand noise
- Frequency response: 20 to 10,000 Hz

### Beta 56®

Specifically engineered for drums and instruments, the Beta 56 dynamic microphone's compact, pivoting design makes it the ideal choice for these applications.

- Tailored frequency response provides superb reproduction of instruments
- Consistent supercardioid pattern achieves excellent isolation and gain-before-feedback
- Integral locking stand mount is easily adjustable and absorbs accidental hits
- Frequency response: 50 to 16,000 Hz

### Beta 57A®

Excellent for acoustic and electric instruments as well as for vocals, the extremely versatile Beta 57A dynamic microphone provides optimal warmth and presence.

- Tight supercardioid pattern provides excellent gain-before-feedback
- Compact grille design allows low-frequency proximity effect to enhance bass for close-up vocals
- Frequency response: 50 to 16,000 Hz

### Beta 58A®

In the tradition of the SM58, the Beta 58A dynamic microphone has become a top choice among vocalists and touring sound professionals.

- Smooth, extended frequency response for outstanding sound for professional live vocal use
- Consistent supercardioid pattern provides the best gain-before-feedback among dynamic microphones
- Pneumatic shock mount reduces handling noise
- Frequency response: 50 to 16,000 Hz

### Beta 87A™

The Beta 87A condenser microphone leads the field for studio-quality sound in live performance vocals.

- Smooth, tailored frequency response provides detail, accuracy, and warmth for vocals
- Extremely accurate supercardioid pattern at all frequencies provides the highest gain-before-feedback
- Three-stage pop-filter minimizes breath pop and noise
- Break-resistant stand adapter
- Frequency response: 50 to 18,000 Hz



Pete Townshend





**Beta 57A**



**Beta 58A**



**Beta 87A**



**Beta 56**



**Beta 52**



# PERFORMANCE

## SM48

Perfect for singers on the way up, the SM48 has many of the benefits of the SM58 at a very affordable price.

- Cardioid (unidirectional) dynamic
- Frequency response: 55 to 15,000 Hz

**SM48-LC** (less cable)

**SM48S-LC** (with switch, less cable)

SM48S-LC  
switch



## SM57

Outstanding performance and diversity of application make the SM57 the "workhorse" of stages and studios worldwide.

- Contoured frequency response for clean, instrumental reproduction and rich vocal pickup
- Professional-quality reproduction for drum, percussion, and instrument amplifier miking
- Cardioid (unidirectional) dynamic
- Frequency response: 40 to 15,000 Hz

**SM57-LC** (less cable)

## SM58

Consistently the first choice of performers around the globe, the SM58 vocal microphone is a genuine world standard and a true audio legend.

- Smooth, mid-frequency presence rise provides the distinct, world-famous SM58 sound
- Rugged construction for extreme reliability in demanding applications
- Cardioid (unidirectional) dynamic
- Frequency response: 50 to 15,000 Hz

**SM58-CN** (with cable)

**SM58-LC** (less cable)

**SM58S** (with switch, less cable)

SM58S-LC  
switch



## SM87A

A favorite choice of the world's top entertainers, the SM87A condenser microphone features a smooth frequency response that's specifically tailored for warm, rich, vocal reproduction.

- Tight polar pattern for high gain-before-feedback and rejection of unwanted sounds
- Three-stage pop filter minimizes breath and wind noise
- Effective three-point shock mount minimizes stand and handling noise
- Phantom power operation
- Supercardioid condenser
- Supplied with break-resistant swivel adapter
- Frequency response: 50 to 18,000 Hz

**SM87-LC** (less cable)

## SM98A

The world's finest miniature condenser musical instrument microphone.

- Sound pressure level capability up to 144 dB for outstanding performance with any instrument
- Polar modifier (A98SPM) converts the polar pattern from cardioid to supercardioid
- Optional mounting accessories available for drums and horns
- Phantom power
- Also available in wireless systems as WM98 with A98KCS universal horn clamp
- Frequency response: 40 to 20,000 Hz

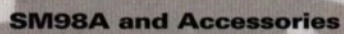
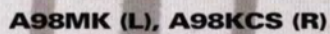
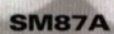
## A98KCS

Universal horn clamp that mounts the SM98A or WM98 to the bell of most brass or wind instruments.

## A98MK

Drum mount kit mounts the SM98A on standard drum rims or the Rims® System.







# PERFORMANCE

## BG™ Series

No name gives you more quality sound for your money than the Shure BG Series microphones. Six highly durable microphones—each engineered to the toughest standards in the business—put genuine Shure excellence in the hands of the next generation of performers.

### BG1.1

The BG1.1 dynamic microphone is a versatile, reliable performer suitable for instruments and vocals.

- Compatible with almost any microphone output found on a mixing console or Porta-Studio™
- Neodymium magnet delivers maximum output and sensitivity
- Hardened steel mesh grille with built-in pop filter minimizes breath and pop noise
- Supplied with storage bag and break-resistant swivel adapter
- Frequency response: 80 to 12,000 Hz

### BG1.1K

The BG1.1K has all the features of the BG1.1 with a supplied 15 ft. (4.5 m), 1/4" to XLR cable for karaoke use and break-resistant swivel adapter.

### BG2.1

The BG2.1 dynamic microphone for vocals cuts through crowd noise and background clutter.

- High output neodymium magnet for excellent punch
- Hardened, steel mesh grille with built-in pop filter to minimize breath and pop noise
- Includes 15 ft. (4.5 m) XLR to XLR cable, storage bag, and break resistant swivel adapter
- Frequency response: 70 to 13,000 Hz

### BG3.1

The BG3.1 is a premium dynamic microphone for vocals with a specially designed internal shock mount that virtually eliminates stage rumble and stand vibration during live performances.

- High output neodymium magnet design with enhanced proximity effect and ambient noise rejection
- Hardened, steel mesh grille with built-in pop filter to minimize breath and pop noise
- Includes 15 ft. (4.5 m) XLR to XLR cable, storage bag, and break-resistant swivel adapter
- Frequency response: 60 to 14,000 Hz

### BG4.1

The BG4.1 condenser microphone is a top choice for instrument recording and sampling, as well as for live acoustic instruments. (See pages 20 and 21 for additional information.)

### BG5.1

The BG5.1 studio-quality condenser microphone is perfect for laying down accurate vocal tracks.

- High sensitivity, low noise, and specially-shaped frequency response for vibrant and clear vocals, particularly on digital and analog recorders
- Operation with internal AA battery or phantom power
- Steel mesh grille with built-in pop filter for extra durability and clarity
- Includes padded carrying case and break-resistant swivel adapter
- Frequency response: 70 to 16,000 Hz

### BG6.1

The BG6.1 is a high-output, dynamic instrument microphone for professional sound reinforcement and project studio recording.

- Smooth, extended frequency response
- Neodymium magnet for high-output level and signal-to-noise ratio
- Perfect for close miking of tom-toms and other percussion instruments, as well as for guitar amplifiers, brass instruments, and woodwinds
- Integral mounting base with adjustable, pivoting design
- Dent-resistant steel mesh grille
- Includes 15 ft. (4.5 m) XLR to XLR cable and storage bag
- Frequency response: 80 to 15,000 Hz





**BG2.1**

**BG1.1**

**BG5.1**

**BG3.1**

**BG4.1**

**BG6.1**



## 10A

The 10A dynamic microphone is a solid choice for miking all instruments, particularly drums, horns, and instrument amplifiers.

- Slim probe shape for low-profile handheld or stand-mounted use for voice, instrumental applications, or recording
- Stylish design with brushed metal finish and black grille
- Neodymium magnet for high output
- Internal rubber isolation mount for reduced handling noise
- Cardioid dynamic
- Frequency response: 80 to 12,000 Hz

**10AM** (with swivel adapter)

## 12A

Featuring Shure's signature ball-shaped grille for added protection against speech-produced popping sounds, the 12A microphone is the right choice for vocalists who want reliable reproduction and durability.

- Brushed metal finish and rugged electrocoat handle
- Built-in windscreen for reduced wind noise and breath popping
- Internal rubber isolation mount for reduced handling noise
- Optional anti-roll device for karaoke applications
- High-impedance version available for interface with high-impedance equipment, such as guitar amplifiers
- Cardioid dynamic
- Frequency response: 80 to 14,000 Hz

**12A** (microphone only)

**12AM** (with swivel adapter and microphone bag)

**12AKW** (with 15 ft. (4.5 m), XLR-1/4" cable and microphone bag)

**12AHM** (high impedance, with swivel adapter and microphone bag)

## 14A

In its price range, the 14A is Shure's most popular, best-performing, and highest-quality microphone designed primarily for vocal artists.

- Non-reflective black handle and matte-finished grille
- Neodymium magnet for high output
- Built-in windscreen for reduced wind noise and breath popping
- Specially tuned suspension shock mount system to reduce handling noise
- Solid vocal projection and professional stage appearance
- Cardioid dynamic
- Frequency response: 80 to 14,000 Hz

**14A** (microphone only)

**14AK** (with microphone bag, 15 ft. (4.5 m), XLR-1/4" cable)

**14AM** (with swivel adapter and microphone bag)

## 16A

The 16A provides the highest output and fidelity of any microphone in its price range and is ideal for multi-track recording applications.

- Battery-powered electret for high output
- Smooth, flat frequency response perfect for miking acoustic guitars, cymbals, and other instruments
- Cardioid condenser
- Frequency response: 50 to 15,000 Hz

**16AM** (with swivel adapter and microphone bag)





12A



10A



14A



16A



# PERFORMANCE

## SM10A

A headworn microphone for vocal performers, the SM10A is a favorite of singing drummers and keyboardists who need freedom of movement on stage.

- Close-talk design provides excellent isolation and maximizes gain-before-feedback
- Extremely rugged with fully adjustable headband and microphone boom
- Cardioid dynamic
- Frequency response: 50 to 15,000 Hz

**SM10A-CN** (with attached cables)

## SM12A (not shown)

Same features as the SM10A, but with one in-ear receiver.

**SM12A-CN** (with attached cables)

## WH10

Lightweight, headworn microphone with low visibility for stage appearance.

- Ergonomic styling for maximum comfort and adjustability with flexible, elastic Croakies® headband
- Close-talk design for maximum gain-before-feedback
- Also available in a wireless version
- Cardioid dynamic
- Frequency response: 50 to 15,000 Hz

**WH10** (with 1/4" connector for wireless applications)

**WH10XLR** (with XLR connectors)

**WH10TQG** (with Tini Q-G connector for wireless applications)

## 512

The 512 microphone consists of the popular SM10A microphone element mounted on a lightweight headband with a single earphone.

- Ideal for voice recognition or communication in production environments
- Cardioid dynamic
- Frequency response: 50 to 15,000 Hz





WH10



512



SM10A



# PERFORMANCE

## 55SH Series II

A classic microphone with a nostalgic appearance, the 55SH Series II is perfect for performers who want the vintage look and feel of the '50s and '60s.

- Contemporary cartridge for excellent vocal quality
- Fully-adjustable, swivel stand-mount base with on/off switch
- Cardioid dynamic
- Frequency response: 50 to 15,000 Hz

## 520DX

Legendary among harmonica players for its classic blues harp sound, the 520D's tradition is carried on by the 520DX "Green Bullet" and has a contoured size and shape that fits perfectly between harmonica and hands.

- New volume control knob allows musicians to adjust the volume to fit each musical situation
- New rugged, dynamic cartridge with improved response
- High-impedance, omnidirectional
- Supplied with 1/4" connector
- Frequency response: 100 to 5,000 Hz



55SH Series II



520DX



# RECORDING





## SM81

One of the world's great studio microphones, the SM81 provides precise, detailed sound reproduction, is excellent for studio recording, and is rugged enough for live sound reinforcement.

- A standard for acoustic instruments, including guitar and cymbals
- Selectable, low-frequency response—either flat, 6 dB/octave roll-off, or 18 dB/octave roll-off
- Built-in, switchable 10 dB attenuator for use in high SPL situations
- Phantom power only
- Windscreen included
- Low noise and high output clipping
- Cardioid condenser
- Frequency response: 20 to 20,000 Hz

**SM81-LC** (less cable)

## SM94

Exceptional quality at a moderate price, the SM94 is perfect for recording, instrument and choir pickup on stage, as well as for digital sampling.

- Extremely well-suited for reproduction of stringed instruments, woodwinds, and cymbals
- AA battery or phantom power
- Internal shock mount
- Wide dynamic range
- Smooth, flat frequency response
- Uniform cardioid condenser
- Frequency response: 40 to 16,000 Hz

**SM94-LC** (less cable)

## VP88

This single-point, stereo microphone is unique in its ability to capture realism and drama, and at the same time withstand rigorous production environments.

- Time-coherent, M-S (Mid-Side) design for wide, natural response with optimal stereo imaging
- Adjustable stereo spread for direct control of the amount of stereo effect; M-S outputs also available
- Mono compatibility ideal for broadcast applications
- Switch-selectable phantom or 6V internal battery power, and low-frequency roll-off
- Includes windscreen, swivel adapter, and Y-cable
- M-S condenser
- Frequency response: 40 to 20,000 Hz

**90B4046** VP88 swivel adapter

**90A4163** VP88 foam windscreen

## BG4.1

The BG4.1 condenser microphone is a top choice for instrument recording and sampling, as well as for live acoustic instruments.

- High sensitivity, electret condenser element with flat frequency response, ideal for true sound for instrument miking and personal/project studio recording
- Operation with internal AA battery or phantom power
- Supplied with padded carrying case and break-resistant swivel adapter
- Frequency response: 40 to 18,000 Hz

## 849

The 849 unidirectional microphone is an excellent choice for users on a budget.

- Captures acoustic instruments and ensembles with accuracy and detail
- Long-life On/Off switch
- Up to 10,000 hours battery life
- AA battery or phantom power
- Cardioid condenser
- Frequency response: 40 to 16,000 Hz

**849-LC** (less cable)





SM81



SM94



VP88



BG4.1



B49



## BROADCAST AND PRODUCTION SELECTION GUIDE

| APPLICATION                           | PREMIUM           | PREFERRED                | SELECT                    |
|---------------------------------------|-------------------|--------------------------|---------------------------|
| <b>BROADCAST</b>                      |                   |                          |                           |
| Handheld Omnidirectional              | SM63L             | VP64A                    |                           |
| Handheld Unidirectional               | BETA 58A          | SM58                     | SM57                      |
| Lavalier                              | MX183/MX184/MX185 | SM93                     | SM11                      |
| Stereo (single point)                 | VP88              |                          |                           |
| Stereo (pairs) <sup>1</sup>           | SM81              | SM94                     | BG4.1                     |
| Crowd & Outdoor Microphones           | SM89 (shotgun)    | BETA 57A (uni)           | VP64A (omni)              |
| Press Conference (table)              | MX393             | 819                      | VP64A                     |
| Press Conference (lectern)            | BETA 58A          | SM58                     | SM57                      |
| <b>STUDIO PRODUCTION APPLICATIONS</b> |                   |                          |                           |
| Voice-over/Announce (dynamic)         | SM7               | BETA 58A                 | SM58                      |
| Voice-over/Announce (condenser)       | SM81              | BETA 87A                 | BG5.1                     |
| Boundary Microphones                  | MX393             | 819                      | SM18                      |
| Audience Reaction Microphones         | VP88 <sup>2</sup> | MX202/SM81               | SM57                      |
| Studio Talkback (headset)             | SM2               | SM12A                    | 512                       |
| Camera Headset                        | SM2               | SM12A                    | 512                       |
| Stereo Recording                      | VP88 <sup>2</sup> | SM81 (pair) <sup>1</sup> | BG4.1 (pair) <sup>1</sup> |
| Sound Effects and Sampling            | VP88              | SM81                     | SM94                      |
| Boom/Fishpole                         | SM89              | SM81                     | SM94                      |

<sup>1</sup> For optimum flexibility, use A27M Stereo Microphone Mount (see pages 74 and 75).

<sup>2</sup> Single-point stereo.

For music recording in studio applications, see Performance & Recording Selection Guide on page 6.

**This guide is an aid in selecting Shure microphones for various applications. Choice of microphone sound is subject to specific acoustic environments, along with appearance, and personal taste.**

For applications not listed, please call our toll-free number 1-800-25-SHURE. If calling from outside the U.S., dial (847) 866-2200.



# BROADCAST AND PRODUCTION





## SM89

The SM89 is a highly directional, professional shotgun condenser microphone, specially designed for location film and TV production, theater sound reinforcement, and spot news coverage.

- Superb, off-axis rejection minimizes coloration and permits attenuation of undesired sound sources
- Smooth, extended, on-axis response for clear, natural, and intelligible speech reproduction
- Switchable low frequency roll-off filter
- Carrying case and RK257WS windscreen included
- Frequency response: 60 to 20,000 Hz

**A89SM** Shock mount for SM89

## SM63/SM63L

The SM63 is a compact, lightweight, yet durable microphone that has a professional sound quality and appearance that's perfect for on-camera use. The SM63L and SM63LB have an extra-long 9-3/16" (23 cm) streamlined handle, making it an exceptional microphone for ENG interviews when extra reach is needed.

- Extra-rugged Veraflex grille
- Patented mechanical isolation system for low handling and stand noise
- Omnidirectional dynamic
- Frequency response: 80 to 20,000 Hz

**SM63** (not shown)

**SM63L** (extended handle, champagne finish, not shown)

**SM63LB** (extended handle, black finish)

## SM93

The SM93 miniature lavalier microphone is ideal when the most unobtrusive microphone is needed.

- Ideal for broadcast, stage, and film applications
- Tailored frequency response provides full, clear response when worn on lapel
- Versatile mounting options allow a variety of low-visibility applications
- Includes mounting accessories, windscreen, and in-line preamplifier
- Omnidirectional condenser
- Requires Phantom power
- Frequency response: 80 to 20,000 Hz

## VP64A/VP64AL

A sleek, ergonomic design and high energy neodymium magnet make the VP64A the perfect choice for on-camera video production and broadcast handheld use.

- Frequency response adds crispness and clarity to speech reproduction
- High output effectiveness with low signal levels
- Omnidirectional dynamic
- Frequency response: 50 to 12,000 Hz

**VP64A** (7 7/8" (200 mm) handle)

**VP64AL** (9 5/8" (244 mm) extended handle)

## SM7

One of the finest dynamic microphones of its kind, the SM7 is extremely popular for radio and television work, particularly for voice-over recording.

- Flat, wide-range frequency response provides natural, clear production
- Bass roll-off and mid-range emphasis switches for a choice of four different response curves
- Unique locking yoke mount for precise control of microphone position
- Cardioid dynamic
- Frequency response: 40 to 16,000 Hz

## SM2

The SM2 professional headset microphone has dual-ear headphones for mono or stereo operation that make it ideal for TV, radio, film, and video applications.

- Includes SM10 microphone with fully-adjustable boom
- Dual, isolated earphone enclosures for enhanced clarity in noisy environments
- Removable microphone/headphone cable is configurable to suit user needs
- Cardioid dynamic
- Frequency response: 50 to 15,000 Hz

See pages 83-85 for frequency response charts. See pages 70-82 for accessories.

[www.SteamPoweredRadio.Com](http://www.SteamPoweredRadio.Com)





SM7



SM93



SM2



VP64A



VP64AL



SM63LB



SM89



## INSTALLED SOUND SELECTION GUIDE

| APPLICATION                             | PREMIUM              | PREFERRED            | SELECT      |
|---|----------------------|----------------------|-------------|
| <b>CHURCH</b>                           |                      |                      |             |
| Lectern <sup>1</sup>                    | MX412/MX418          | SM57                 | 545         |
| Altar                                   | MX393                | MX391                |             |
| Lavalier                                | MX183/MX184/MX185    | SM93                 | SM11        |
| Choir and Orchestra (overhead)          | SM81                 | MX202                | 849         |
| Solo Vocalist (condenser)               | BETA 87A             | SM87A                | BG5.1       |
| Solo Vocalist (dynamic)                 | BETA 58A             | SM58                 | BG3.1       |
| <b>SCHOOL</b>                           |                      |                      |             |
| Lectern <sup>1</sup>                    | SM58                 | 565                  | 588SDX      |
| Stage (floor)                           | MX393                | MX391                |             |
| Stage (overhead)                        | SM81                 | MX202                | 849         |
| Lavalier                                | MX183/MX184/MX185    | SM93                 | SM11        |
| <b>MEETING ROOM</b>                     |                      |                      |             |
| Lectern <sup>1</sup>                    | MX412/MX418          | SM57                 | 545         |
| Conference Table (surface) <sup>2</sup> | MX412D/MX418D        | MX393                | MX391       |
| Conference Table (stand) <sup>2</sup>   | SM58                 | 565                  | 588SDX      |
| Lavalier                                | MX183/MX184/MX185    | SM93                 | SM11        |
| <b>COMMERCIAL/INDUSTRIAL</b>            |                      |                      |             |
| Gooseneck Paging                        | MX412D               | 515SBGX/SBG-18X      | 561         |
| Handheld Paging                         | 527B                 | 514B                 | 596LB       |
| Desktop Paging                          | 522 (unidirectional) | 450 Series II (omni) | 550L (omni) |

<sup>1</sup> For best results, use correct windscreens (see pages 72, 73, 76 and 77). For proper distance to talker check model variation for gooseneck length.

<sup>2</sup> For multiple microphone conference table applications, please refer to Shure AMS on pages 58 and 59, and the Shure FP410 portable automatic mixer on pages 62 and 63, and SCM810 automatic mixer on pages 60 and 61.

For wireless options, please refer to our Wireless Systems Features Comparison on page 36.

**This guide is an aid in selecting Shure microphones for various applications. Choice of microphone sound is subject to specific acoustic environments, along with appearance, and personal taste.**

For applications not listed, please call our toll-free number 1-800-25-SHURE. If calling from outside the U.S., dial (847) 866-2200.



# INSTALLED S O U N D





## Microflex® Series

The entire Microflex family of miniature condenser microphones is designed with performance and ease of installation in mind. Every Microflex model features interchangeable cardioid, supercardioid, and omnidirectional condenser cartridges, and comes complete with all the necessary accessories. The Shure Microflex Series...a complete family of premium installed sound solutions.

## Gooseneck Microphones

Microflex gooseneck microphones deliver premium quality audio for a wide variety of sound reproduction applications, including houses of worship, courtrooms, or conference centers.

- Interchangeable condenser cartridges
- Supplied with shock mount, locking flange mount, and snap-fit foam windscreen
- Phantom power only
- Frequency response: 50 to 17,000 Hz

**MX412/C, S, or O**, 12" (30 cm) gooseneck

**MX418/C, S, or O**, 18" (45 cm) gooseneck

**MX412D/C, S, or O**, 12" (30 cm) gooseneck with desktop base, featuring programmable switch, logic input and output terminals, and 10 ft. (3 m) attached XLR cable

**MX418D/C, S, or O**, 18" (45 cm) gooseneck with desktop base, featuring programmable switch, logic input and output terminals, and 10 ft. (3 m) attached XLR cable

**MX412S/C, S, or O**, 12" (30 cm) gooseneck, push on/push off mute switch with LED indicator

**MX418S/C, S, or O**, 18" (45 cm) gooseneck, push on/push off mute switch with LED indicator

**MX412SE/C, S, or O**, 12" (30 cm) gooseneck, 10 ft. (3 m) side-exit or bottom exit cable with in-line preamplifier, threaded flange mount, and shock mount adapter

**MX418SE/C, S, or O**, 18" (45 cm) gooseneck, 10 ft. (3 m) side-exit or bottom exit cable with in-line preamplifier, threaded flange mount, and shock mount adapter

**A412B** Desktop microphone base for use with the MX412, MX412S, MX418, and MX418S (see page 77)

**A412MWS** Metal locking widscreen for extra security

## Lavalier Microphones

Microflex lavalier microphones bring an enhanced level of sophistication to personal voice reproduction, providing high sensitivity and natural sound in a package the size of a paper clip.

- Interchangeable condenser cartridges
- All accessories provided, including 4-way pivoting tie clip, double tie clip, snap-fit windscreen, and preamplifier belt clip
- Battery/Phantom powered or Phantom power only versions
- Compatible with all Shure wireless body-pack transmitters
- Frequency response: 50 to 17,000 Hz

**MX183** Omnidirectional (not shown)

**MX183BP** Battery/Phantom powered version of MX183 (not shown)

**MX184** Supercardioid (not shown)

**MX184BP** Battery/Phantom powered version of MX184 (not shown)

**MX185** Cardioid

**MX185BP** Battery/Phantom powered version of MX185 (not shown)

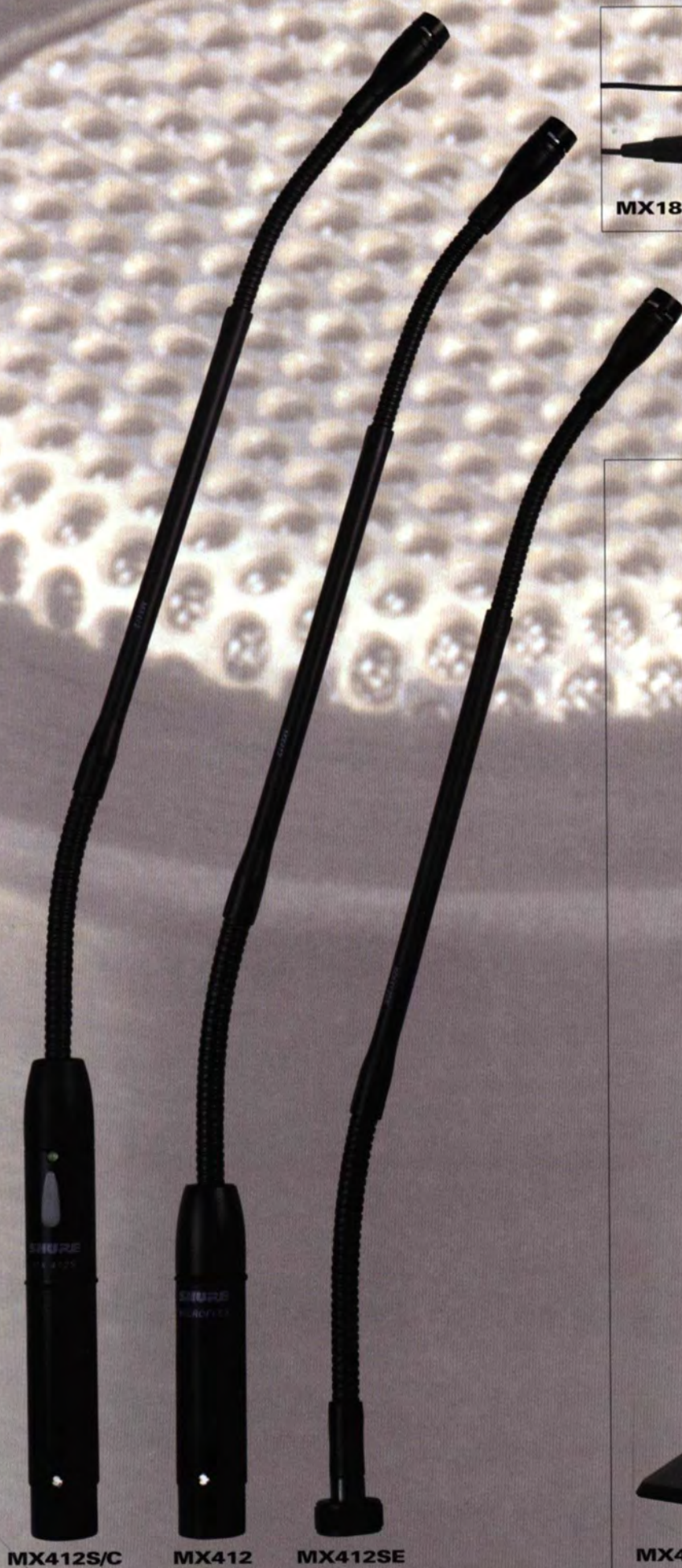
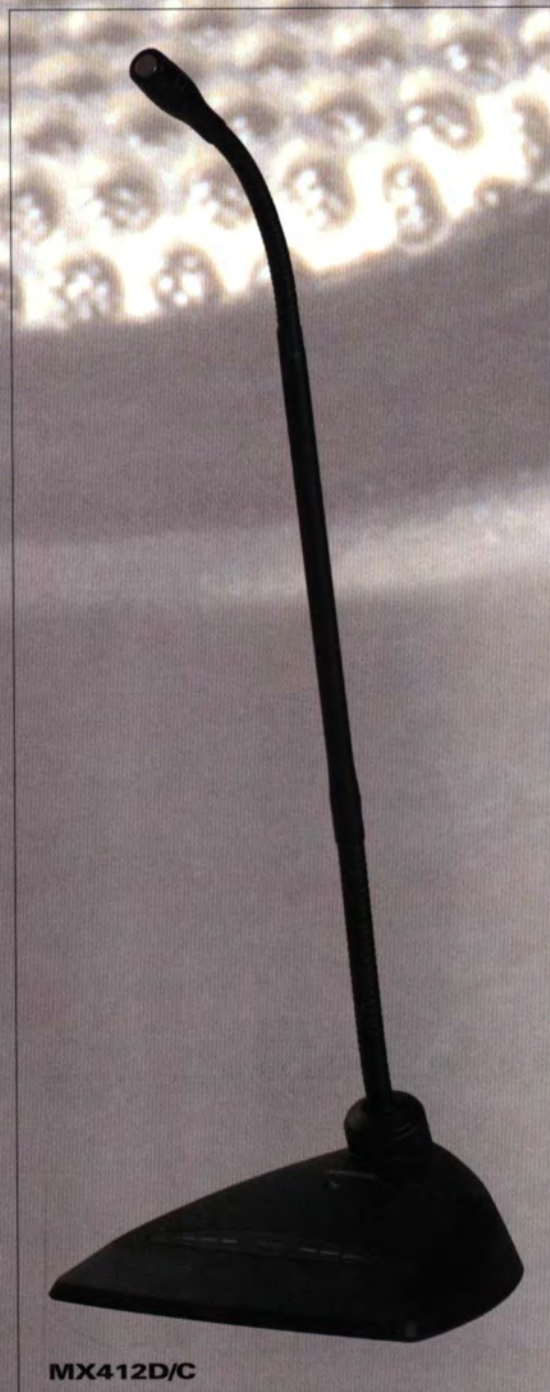


**A412MWS**



**MX18BP**  
Battery/Phantom powered preamplifier featuring Mic Mute switch.







### Microflex® Series (continued)

#### Overhead Microphones

Perfect for choirs, dramatic productions, and musical ensembles, Microflex overhead microphones provide high quality sound in a small, unobtrusive package.

- Interchangeable condenser cartridges
- Mini-condenser microphone attached to flexible 4" (10 cm) gooseneck with a 30 ft. (9 m) cable
- Available with in-line or plate-mount preamplifier for ceiling or microphone stand installations
- High sensitivity and wide frequency response for excellent pickup and minimum RF interference
- Phantom power only
- Frequency response: 50 to 17,000 Hz

**MX202B/C, S, or O** With in-line preamplifier and stand adapter, black finish

**MX202BP/C, S, or O** With plate-mount preamplifier, black finish

**MX202W/C, S, or O** With in-line preamplifier and stand adapter, white finish

**MX202WP/C, S, or O** With plate-mount preamplifier, white finish

#### Boundary Microphones

Microflex boundary microphones provide a low-profile solution for uses from altars to distance learning centers. Three models feature distinct characteristics, from internal preamplifiers and programmable silent membrane switches, to logic inputs and outputs for interface with automatic mixers or other auxiliary equipment.

- Interchangeable condenser cartridges
- High output for optimum signal-to-noise ratio
- Phantom powered only (MX391BP models are battery/Phantom powered)
- Frequency response: 50 to 17,000 Hz

**MX391/C, S, or O** With attached 12 ft. (3.6 m) cable and separate in-line preamplifier

**MX391BP/C, S, or O** Battery/Phantom powered version of MX391/C, S, or O

**MX391LP/C, S, or O** Versions of MX391/C, S, or O without preamplifier for wireless use

**MX391W/C, S, or O** White version of MX391

**MX391WLP/C, S, or O** Versions of MX391W/C, S, or O without preamplifier for wireless use

**MX392/C, S, or O** Programmable membrane switch with LED indicator, logic input/output capability

**MX393/C, S, or O** Programmable membrane switch with LED indicator and detachable Triple-Flex cable

#### 503BG (not shown)

This compact, unobtrusive microphone provides excellent voice fidelity and reduced background noise with its unidirectional, close-talking, pickup pattern.

- Humbucking coil minimizes undesired hum effects
- For gooseneck mounting
- Excellent for computer voice recognition or computerized operations, such as quality control production lines
- Unidirectional dynamic
- Frequency response: 100 to 7,000 Hz

#### SM11

The SM11 is the smallest dynamic lavalier microphone available, providing ruggedness and dependability in its 1 1/2" (3.75 cm) -long design.

- Supplied with tie-tack and tie-bar mounting accessories
- Omnidirectional dynamic
- Frequency response: 50 to 15,000 Hz

**SM11-CN** (with attached cable)

**RK279** SM11 mounting kit for instrument applications





**MX393/C**



**MX202W/C**

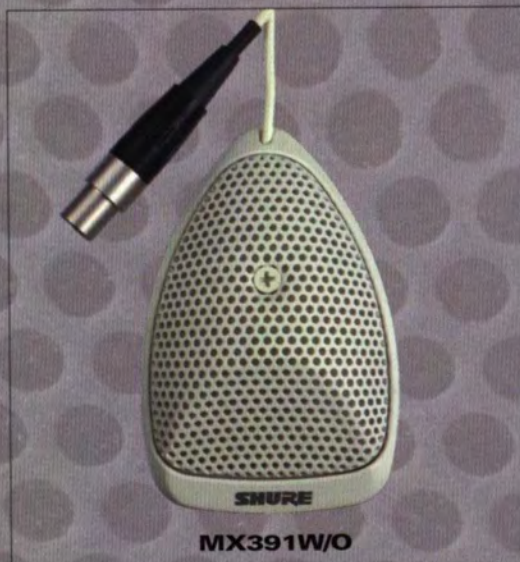
**MX202B/C**



**MX392/C**



**SM11**



**MX391W/O**



### 545

The 545 Unidyne III is a favorite for instrument pickup or use on lecterns.

- Exceptionally uniform cardioid pattern minimizes feedback in PA applications
- Selectable dual-impedance operation
- Silent magnetic reed on/off switch with lock-on option
- Lavalier version available for use as lectern microphone with A25C adapter, or as handheld microphone
- Cardioid dynamic
- Frequency response: 50 to 15,000 Hz

**545SD-LC** (with switch, less cable)

**545L** (lavalier version with attached cable, not shown)

### 588SDX

The 588SDX combines versatility and economy for solid, general, vocal sound reinforcement.

- Neodymium magnet for high sensitivity (6 dB improvement over previous 588SD)
- Internal, switch-selectable low- or high-impedance
- Rolled-off frequency response to reduce proximity effect for vocal use
- Cardioid dynamic
- Frequency response: 80 to 15,000 Hz

### 515X Series

Ideal for a variety of sound reinforcement uses, the 515X Series is the new version of the 515 Series, and provides overall improved performance and 6 dB more output.

- Neodymium magnet for high sensitivity
- Internal, switch-selectable low- or high-impedance
- Slender, probe design ideal for lecterns and other speech applications
- Cardioid dynamic
- Frequency response: 80 to 13,000 Hz

**515BSLX** With attached cable, locking on-off slide switch, for gooseneck use, low-impedance (not shown)

**515SBGX** With attached cable, push-to-talk switch, for gooseneck use, low-impedance

**515SBG-18X** 18" (45 cm) gooseneck, push-to-talk switch, low-impedance, with A13HD mounting flange (not shown)

**515SBG-18XF** 18" (45 cm) gooseneck, push-to-talk switch, low-impedance, with A12 mounting flange (not shown)

**515SDX** Dual-impedance, switch selectable, for handheld use, less cable

### 565

The Unisphere® I 565 Series provides excellent vocal or speech reproduction on lecterns and stages, as well as in churches and schools.

- Versatile, high-quality microphone with sound characteristics similar to the SM58
- Selectable dual-impedance operation
- Silent magnetic reed on/off switch with lock-on option
- Cardioid dynamic
- Frequency response: 50 to 15,000 Hz

**565SD-LC** (with switch, less cable)

**565SD-CN** (with switch and cable)

### 526T Series II (not shown)

The 526T Series II is a desktop microphone designed especially for amateur and CB radio applications.

- Excellent response for single-side band transmission
- Power with supplied 9V battery and low current drain for long life
- Locking, press-to-talk, Million-Cycle™ leaf-type switch
- Can be used as replacement for ceramic or dynamic high- or low-impedance microphones
- Omnidirectional dynamic
- Frequency response: 200 to 6,000 Hz





588SDX



515SBGX



515SDX



545SD



565SD



### 450 Series II

The 450 Series II desktop microphone is designed for high speech intelligibility and reliability for a variety of installed sound applications, including high-quality paging and public address systems.

- Fingertip control bar or lock-on option for hands-free operation
- Omnidirectional dynamic
- Frequency response: 200 to 5,000 Hz

### 527A (not shown)

The high-impedance replacement for the 404C, the 527A has a number of features designed to withstand severe operating conditions.

- Extended low- and high-frequency response
- Comfortable, handheld design
- Million Cycle™ leaf switch
- Omnidirectional polar pattern
- Frequency response: 200 to 5,000 Hz

### 527B

The 527B is an extremely rugged handheld microphone that provides clear, crisp, voice reproduction.

- Omnidirectional dynamic
- Frequency response: 300 to 5,000 Hz

### 527C (not shown)

Extreme ruggedness and intelligible response make the 527C ideal for all emergency service mobile installations, as well as for transportation, utility, forestry, and radiotelephone applications.

- Push-to-talk switch
- Built-in transistor amplifier
- Omnidirectional dynamic
- Frequency response: 300 to 5,000 Hz

### 550L

This low-impedance, desktop microphone has all the features needed for effective paging installations.

- Tailored frequency response for intelligible voice reproduction
- Non-locking, long-life switch
- Omnidirectional dynamic
- Frequency response: 150 to 6,000 Hz

### 522

The 522 desktop microphone provides maximum intelligibility and effectively suppresses feedback in noisy environments.

- Telescoping neck
- Non-locking, long-life switch
- Cardioid dynamic
- Frequency response: 40 to 10,000 Hz

### 514B

The 514B handheld microphone provides a tailored frequency response and compact design.

- Feature's Shure's Million Cycle Plus™ push-to-talk switch
- Omnidirectional dynamic
- Frequency response: 100 to 6,000 Hz

### 596LB (not shown)

The 596LB is an economical, compact, handheld microphone ideal for communications use.

- Tailored frequency response for clear, intelligible operation
- Low-impedance
- Push-to-talk switch
- Omnidirectional dynamic
- Frequency response: 40 to 10,000 Hz

### 561 (not shown)

The 561 gooseneck microphone is excellent for voice intelligibility where extraneous noise levels are minimal, such as TV or radio control rooms.

- Rugged design
- Smooth response
- Omnidirectional dynamic
- Frequency response: 40 to 10,000 Hz

### 562

Designed to withstand abnormal moisture and temperature conditions, the 562 gooseneck-mountable microphone is suited for high-noise environments found in dispatch operations.

- Excellent voice intelligibility
- Noise-cancelling dynamic
- Frequency response: 100 to 6,000 Hz





527B



514B



562



450 Series II



550L



522

SHURE®



# WIRELESS SYSTEMS FEATURE COMPARISON GUIDE

|                                       | T Series       |           | UT Series | LX Series      |           | SC Series | UC Series | UHF Series |
|---------------------------------------|----------------|-----------|-----------|----------------|-----------|-----------|-----------|------------|
|                                       | Single Antenna | Diversity |           | Single Antenna | Diversity |           |           |            |
| <b>RECEIVERS</b>                      |                |           |           |                |           |           |           |            |
| MARCAD® Diversity                     |                | ✓         | ✓         |                | ✓         | ✓         | ✓         | ✓          |
| RF/Audio Level LED Metering           | ✓              | ✓         | ✓         | ✓              | ✓         | ✓         | ✓         | ✓          |
| Noise Sensing Squelch                 | ✓              | ✓         | ✓         | ✓              | ✓         | ✓         | ✓         | ✓          |
| Tone Key Squelch                      |                |           |           |                |           | ✓         | ✓         | ✓          |
| Crystal Controlled                    | ✓              | ✓         | ✓         | ✓              | ✓         |           |           |            |
| Frequency Synthesized                 |                |           |           |                |           | ✓         | ✓         | ✓          |
| Frequency Agile                       |                |           |           |                |           | ✓         | ✓         | ✓          |
| Programmable LCD Display              |                |           |           |                |           |           |           | ✓          |
| Headphone Monitor                     |                |           |           |                |           |           |           | ✓          |
| Balanced XLR Output                   |                | ✓*        | ✓         |                | ✓         | ✓         | ✓         | ✓          |
| Unbalanced 1/4" Output                | ✓              | ✓         | ✓         | ✓              | ✓         | ✓         | ✓         | ✓          |
| Mic/Line Switchable Output            |                |           | ✓         |                | ✓         | ✓         | ✓         | ✓          |
| Rack Mountable Receiver               |                | ✓         | ✓         | ✓              | ✓         | ✓         | ✓         | ✓          |
| 1/2-Rack Size Receiver                |                |           | ✓         | ✓              | ✓         | ✓         | ✓         |            |
| Front-Mount/Remote Antenna Capability |                |           |           | ✓              | ✓         | ✓         | ✓         | ✓          |
| Dual Channel Model Available          |                |           |           |                |           |           |           | ✓          |
| Remote Transmitter Battery Fuel Gauge |                |           |           |                |           |           | ✓         | ✓          |
| In-Line Power Supply                  |                |           |           | ✓              | ✓         | ✓         | ✓         |            |
| Internal Switching Power Supply       |                |           |           |                |           |           |           | ✓          |
| Networking Option                     |                |           |           |                |           |           |           | ✓          |
| User Adjustable EQ                    |                |           |           |                |           |           | ✓         |            |
| TTL Logic Control Capability          |                |           |           |                |           |           | ✓         |            |
| LED Display for Group/Channel Status  |                |           |           |                |           |           | ✓         |            |
| # of Compatible Systems**             | 6              | 6         | 8***      | 12             | 12        | 12        | 16        | 20         |
| CE Mark Approval                      | ✓              | ✓         | ✓         | ✓              | ✓         | ✓         | ✓         | ✓          |

|  | T Series       |           | UT Series | LX Series      |           | SC Series | UC Series | UHF Series |
|--|----------------|-----------|-----------|----------------|-----------|-----------|-----------|------------|
|  | Single Antenna | Diversity |           | Single Antenna | Diversity |           |           |            |
| <b>TRANSMITTERS</b>  |                |           |           |                |           |           |           |            |
| Battery Light  | ✓              | ✓         | ✓         |                |           |           |           |            |
| Battery Fuel Gauge   |                |           |           | 3 Segment      | 3 Segment | 5 Segment | 3 Segment | 5 Segment  |
| Batteries  | 9V (1)         | 9V (1)    | 9V (1)    | 9V (1)         | 9V (1)    | 9V (1)    | 9V (1)    | AA (2)     |
| Microphone Mute Switch   | ✓              | ✓         | ✓         | ✓              | ✓         |           |           |            |
| Single Switch for Power on/off and Microphone Mute                 |                |           |           |                |           | ✓         | ✓         | ✓          |
| Programmable LCD Display   |                |           |           |                |           |           |           | ✓          |
| Remote Mute Function on Body-Pack Transmitter                      |                |           |           |                |           |           | ✓         |            |
| Attenuator Switch on Body-Pack Transmitter                         |                |           | ✓         |                |           |           | ✓         | ✓          |
| Handheld, Lavalier, Headworn, and Instrument Microphones Available | ✓              | ✓         | ✓         | ✓              | ✓         | ✓         | ✓         | ✓          |
| Interchangeable Handheld Microphone Heads                          | ✓              | ✓         | ✓         | ✓              | ✓         | ✓         | ✓         | ✓          |
| BETA 58A® and BETA 87A® Models                                     |                |           |           | ✓              | ✓         | ✓         | ✓         | ✓          |
| "LEMO" Style Connector Body-Pack Option                            |                |           |           |                |           |           | ✓         | ✓          |

\*Not included with The Guitarist Diversity

\*\*Regional variations may differ

\*\*\*Four in the U.K.



# WIRELESS SYSTEMS



LeAnn Rimes



Bobby McFerrin



Fugees



## T Series

Four distinct systems that outperform all other wireless systems in their price range, The Vocal Artist™, The Guitarist™, The Presenter™, and the Headset™ systems are affordable, rugged, and reliable, and are available in both single antenna and diversity versions. T Series diversity systems feature Shure's exclusive MARCAD® Diversity intelligent circuitry that monitors and combines signals from two radio receivers for outstanding reception and freedom from dropouts and switching noise. All Shure T Series wireless systems share an impressive number of benefits, truly making them "Wireless That Works for a Living."

- Battery saver design for up to 18 hours of battery life
- LED indicators for Power On/Off and low battery
- Mute switch for noiseless control of On/Off function
- Noise squelch circuitry
- Single antenna systems include T3 Receiver
- Diversity systems include T4 Receiver with MARCAD technology
- Batteries included

## The Vocal Artist

The Vocal Artist system offers T Series wireless freedom, combined with Shure's true-to-life sound and reliability in a single, economical package.

- Choice of T2/58 handheld transmitter (SM58 microphone capsule) or T2/31 handheld transmitter (BG3.1 microphone capsule)
- Either T3 single antenna or T4 MARCAD Diversity receiver
- Internal shock mount for minimal microphone handling and stand vibration



## The Guitarist

The Guitarist features guitar-matched circuitry for uncompromising sound quality. Its highly reliable performance is ideal for a wide variety of guitars and playing styles.

- Surface mount technology and input gain adjustment for superior signal-to-noise ratio
- Includes instrument cable, T3 single antenna or T4 MARCAD Diversity receiver, and T1G or T11 (for European versions) body-pack transmitter



## The Presenter

The Presenter provides crisp, clean sound for speech and theater applications.

- Features Shure's low-profile, micro-miniature WL93 microphone
- Includes T3 single antenna or T4 MARCAD Diversity receiver, or T1 or T11 (for European versions) body-pack transmitter



## The Headset

With its fully adjustable, lightweight frame and gooseneck design, The Headset provides exceptional durability and flexibility for prolonged active use.

- Elastic Croakies® headband for secure fit
- Ideal for aerobics instructors, musicians, or DJs
- Components include WH10 headset microphone, T3 single antenna or T4 MARCAD Diversity receiver, and T1G or T11 (for European versions) body-pack transmitter



## WA303

2 ft. (0.6 m) standard guitar cable with 1/4" connector on each end for use with T1G body-pack transmitter. (T11 body-pack uses WA302 cable, featuring Tini Q-G connector.)



## WA391

Rack mount for T4 diversity receivers.







T2/31



T2/58



T1G



T1



T3



T4



## UT Wireless Series

Shure's answer to the versatility and flexibility of the T Series systems, but in a UHF frequency range - the UT Wireless Series. The UT Series is designed with the quality of a Shure UHF wireless system, yet at a price that fits your budget. UT wireless systems feature Shure's MARCAD® Diversity technology in four distinct systems including The Vocal Artist UHF™, The Guitarist UHF™, The Presenter UHF™, and The Headset UHF™.

- Low-traffic UHF transmission for less RF interference
- Simultaneous operation of up to eight systems
- Transmitter functional range of up to 100 meters from the receiver
- Transmitters feature audio gain control, power/battery LED as well as on/mute switch
- UT1 body-pack transmitter features compact design, Tini "QG"® input connector, detachable cable and 20 dB pad switch to easily adjust input gain
- UT4 diversity receiver features new 1/2-rack design, simultaneously usable 1/4" phone plug and XLR output connectors, and up to +10 dBu output signal
- Noise squelch circuitry
- MARCAD Diversity technology

### The Vocal Artist UHF

High-quality Shure performance and the freedom of UHF wireless in a handheld system ideal for vocalists.

- Choice of UT2/58 handheld transmitter (with SM58 microphone capsule) or UT2/31 handheld transmitter (with BG3.1 microphone capsule)
- Includes UT4 diversity receiver

### The Guitarist UHF

Perfect for use with electric guitars, bass, and other electrical instruments, The Guitarist UHF features a comfortable body-pack design, and guitar-matched circuitry.

- Includes WA302 instrument cable, UT1 body-pack transmitter, and UT4 diversity receiver
- May also be used with brass or woodwind instruments with optional WM98 instrument microphone and mount

### The Presenter UHF

Inconspicuous and highly functional, The Presenter UHF is designed for public speakers who desire freedom of movement and reliable sound quality.

- Features UT1 body-pack transmitter and UT4 diversity receiver
- Offers omnidirectional WL93, supercardioid WL184, or cardioid WL185 micro-miniature lavalier microphone options

### The Headset UHF

The ultimate freedom in an economical UHF system, The Headset UHF system features the fully-adjustable, lightweight WH10TQG headset microphone.

- Includes UT1 body-pack transmitter and UT4 diversity receiver
- Elastic Croakies® headband for secure fit
- Perfect for multi-media presenters, instructors, or singing musicians in urban areas of high RF concentration

## UT Series Accessories

**URT** Rack tray for up to two UT4 receivers. (not shown)

**WA590** Nylon carry case for wireless 1/2-rack receiver and transmitter system components. (not shown)

**WA595** Amp/powered mixer stand for UT4 receiver. Also compatible with other Shure wireless receivers and circuitry products. (not shown)





UT2/58



UT2/31



UT1



UT4



## **LX Wireless Series**

Widely used in installed sound and live music applications, the LX Wireless Series delivers exceptional VHF wireless performance and reliability at a moderate price. The LX Wireless Series offers a full line of professional handheld, lavalier, instrument, and headworn microphones, as well as an instrument cable, in addition to a choice of single antenna or diversity receivers that enable users to configure a wireless system suitable for almost any application.

## **LX1 Body-Pack Transmitter**

The low-profile, highly durable LX1 has all the characteristics to meet the demands of high performance.

- 18-20 hour battery life
- Three-segment, LED power/battery fuel gauge
- Adjustable audio gain control
- Guitar system compatibility
- 9V battery included

## **LX2 Handheld Transmitters**

The LX Wireless Series provides four options of handheld transmitters, all featuring the exceptional Shure quality that users have become accustomed to in hardwired microphone systems.

- 18-20 hour battery life
- Three-segment, LED power/battery fuel gauge
- Adjustable audio gain control
- Includes WA555 grip/switch cover for protection against accidental flipping of switches
- Includes swivel adapter and vinyl storage bag
- 9V battery included

**LX2/58** (features SM58 microphone capsule)

**LX2/87** (features SM87 microphone capsule)

**LX2/Beta 58®** (features Beta 58A microphone capsule)

**LX2/Beta 87®** (features Beta 87A microphone capsule)

See page 44 for LX Wireless Series receivers.



Shirley Manson of Garbage





LX2/58



LX2/87



LX2/Beta 58



LX2/Beta 87



LX1



## **LX Wireless Series (continued)**

### **LX4 Receiver**

No competitive receiver matches the LX4's MARCAD® Diversity design, which monitors and optimally combines signals from two radio receivers, practically making dropouts and switching noise disappear.

- Five-segment, audio-level meter
- Five-segment, RF-level meters for A and B antennas
- Noise-sensing squelch control
- Mic/line level switch
- XLR and 1/4" outputs with level control
- PS31 or PS31E (international version) in-line power supply with locking DC connector
- Sturdy, all-metal chassis
- Space-saving, 1/2-rack design
- Single and dual rack mounting hardware included

### **LX3 Receiver**

The LX3 receiver offers virtually all of the features of the LX4, making it stand out among single antenna VHF wireless receivers.

- Five-segment, audio-level meter
- Five-segment, RF-level meters for A and B antennas
- Noise-sensing squelch control
- Output level control
- PS31 or PS31E (international version) in-line power supply with locking DC connector
- All metal chassis
- Space-saving, 1/2-rack design
- Single and dual rack mounting hardware included



# SHURE® LX



LX4



LX3



## SC Wireless Series

Featuring Shure's exclusive MARCAD® Diversity technology, SC Wireless Series are VHF wireless systems designed for a variety of installed sound solutions, from houses of worship, schools, and corporate facilities, to theater and live music. Each SC wireless system is frequency agile and capable of operating at eight different frequencies (four frequencies for systems operating in the traveling frequency band), and up to 12 systems can be operated simultaneously in a single installation. In addition, digital frequency control is incorporated for greater freedom from RF interference and outstanding signal reliability. Systems are available with handheld, lavalier, instrument, or headworn microphone options.

### SC1 Body-Pack Transmitter

The SC1 body-pack features a digitally controlled, frequency-synthesized design, as well as surface mount construction for stability and ruggedness.

- Five-segment battery fuel gauge
- Combined power on/off and mute switch
- Frequency selector switch
- Adjustable audio gain control
- User-configurable microphone input with Tini Q-G connector
- 9V battery included

### SC2 Handheld Transmitters

Offering a selection of microphone elements from four of Shure's top-of-the-line microphones, SC Series handheld transmitters offer a number of characteristics that are key to a successful installation.

- Five-segment battery fuel gauge
- Combined power on/off mute switch
- Frequency selector switch
- Adjustable audio gain control
- Comfortable, yet rugged design
- 9V battery included

**SC2/58** (features SM58 microphone capsule)

**SC2/87** (features SM87 microphone capsule)

**SC2/Beta 58®** (features Beta 58A microphone capsule)

**SC2/Beta 87®** (features Beta 87 microphone capsule)

### SC4 Receiver

The SC4 receiver boasts greater freedom from signal dropout and unsurpassed sensitivity with the combined features of Shure audio technology.

- MARCAD Diversity – dual antenna
- Tone key squelch
- Digitally-controlled, frequency synthesized system
- Frequency selector switch
- PS31 or PS31E (international version) in-line power supply with locking DC connector
- Rugged, all-metal chassis
- Space-saving, 1/2-rack design
- Single and dual rack mounting hardware included







SC2/58



SC2/87



SC2/Beta 58



SC2/Beta 87



SC4



SC1

SHURE SM58

If You Didn't Get This From My Site,  
Then It Was Stolen From...

[www.SteamPoweredRadio.Com](http://www.SteamPoweredRadio.Com)



## UC Wireless Series

Designed especially for installed sound applications, the Shure UC Series is a flexible, easy-to-use wireless system that provides UHF quality and benefits at a moderate price. Shure UC Series features over 100 fully selectable frequencies (international versions may vary), and the ability to use up to 16 systems simultaneously. Shure UC is designed for a wide range of applications including houses of worship, trade shows, schools, conference rooms, night clubs, and hotels. The UC Series offers handheld, body-pack, lavalier, headset, and instrument cable options.

### UC1 Body-Pack Transmitter

The UC1 body-pack has a slim, low-profile design, and functions with the full line of Shure lavalier and instrument microphones as well as guitar cables.

- Frequency-agile; a choice of over 100 user-selectable frequencies (international versions may vary)
- Tini Q-G or optional LEMO input connector
- Combined power on/off and mute switch
- Remote audio mute connector allows external audio and/or RF muting capability
- Three-segment battery fuel gauge
- Two-position attenuator switch (0 and -20 dB) to accommodate different input sources
- Adjustable audio gain control
- Flexible 1/4-wave whip antenna
- Eight hours battery life
- 9V battery included
- Rugged plastic case design

### UC2 Handheld Transmitters

The UC2 handheld transmitters are available in four microphone options that feature microphone capsules from some of Shure's most popular microphones, including the SM58, Beta 58A®, SM87, and Beta 87A™.

- Frequency-agile; a choice of over 100 user-selectable frequencies (international versions may vary)
- Combined power on/off and mute switch
- Three-segment battery fuel gauge
- Adjustable audio gain control
- Internal antenna
- Eight hours battery life
- 9V battery included
- Rugged plastic case design

**UC2/58** (features SM58 microphone capsule)

**UC2/87** (features SM87 microphone capsule)

**UC2/Beta 58** (features Beta 58A microphone capsule)

**UC2/Beta 87** (features Beta 87A microphone capsule)

### UC4 Receiver

The UC4 receiver features a compact, 1/2-rack design, in addition to Shure's exclusive MARCAD® Diversity technology.

- Frequency agile; choice of over 100 user-selectable frequencies (international versions may vary)
- Two 5-segment RF LED strings
- Seven-segment audio LED string
- LED display indicates group and channel setting
- Low transmitter battery warning LED
- Two-band adjustable EQ
- TTL logic terminal for control of external devices
- Adjustable squelch control
- Balanced XLR (mic/line selection option) and unbalanced 1/4" outputs
- Two 1/4-wave omnidirectional antennas
- Output level control
- External 15V DC power supply

### UC Wireless Accessories



**UA101** Remote mute switch for UC1 body-pack transmitter.



**UA220** Passive antenna splitter/combiner kit. Combines two UC4 receivers while only using two antennas, or combines four antennas for use with one UC4 receiver.





UC2/58



UC2/87



UC2/Beta 58



UC2/Beta 87



UC1



UC4



## UHF Wireless Series

Shure UHF Wireless Systems provide the ultimate in wireless technology, with exclusive characteristics, unique flexibility, and an affordable price. Shure UHF offers 191 fully selectable, user programmable frequencies, and the ability to use up to 20 systems simultaneously. In addition, all Shure UHF components are interchangeable, allowing any Shure UHF transmitter to work with any Shure UHF receiver.\* This unprecedented versatility makes UHF Wireless Systems ideal for a number of applications, including PA rental, touring sound, broadcast, theater, houses of worship, educational facilities, and video production. Like all Shure wireless systems, UHF offers handheld, body-pack, lavalier, headset, and instrument cable options.

\*Some exceptions may apply.

## U1 Body-Pack Transmitter

The U1 body-pack is a compact transmitter that offers all the benefits of Shure handheld transmitters, and the U1 functions with the full range of Shure lavalier, headworn, and instrument microphones, as well as guitar cables.

- Digitally-controlled, programmable LCD display
- Power-on LED
- 1/4-wave whip antenna
- Standard Tini Q-G or optional LEMO connector
- Combined power on/off and mute switch
- Five-segment battery fuel gauge
- Power and frequency "lock" feature
- Adjustable audio gain control
- Durable, all-metal housing
- 12 hours battery life
- Two AA batteries included
- U1H optional high power body-pack. Includes all the same features as the U1 body-pack, but offers increased output power of 100mW (50 mW for European version)

## U2 Handheld Transmitters

U2 handheld transmitters are the top choice of live sound and installed professionals worldwide with state-of-the-art UHF technology, four microphone options, and accessories included.

- Digitally-controlled, programmable LCD display
- 1/4-wave helical antenna
- Combined power on/off and mute switch
- Five-segment battery fuel gauge
- Power and frequency "lock" feature
- Adjustable audio gain control
- Durable, all-metal housing
- 12 hours battery life
- Two AA batteries included

**U2/58** (features SM58 microphone capsule)

**U2/87** (features SM87 microphone capsule)

**U2/Beta 58®** (features Beta 58A microphone capsule)

**U2/Beta 87®** (features Beta 87A microphone capsule)

See page 52 for UHF Wireless Series receivers and additional products.



Al Jarreau





U2/58



U2/87



U2/Beta 58



U2/Beta 87



U1



## UHF Wireless Series (continued)

### U4 Receivers

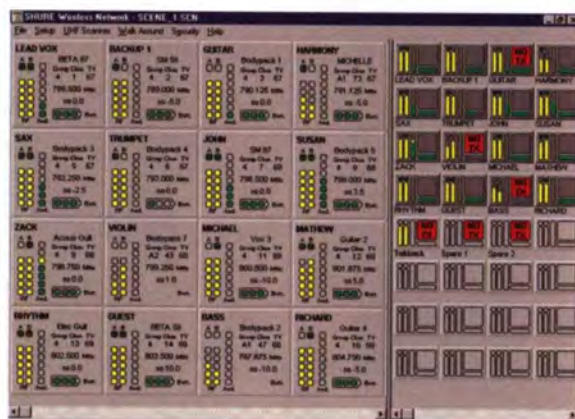
Again, UHF provides flexibility and performance with two receiver choices, the U4S with a single receiver design, and the U4D, a dual-channel receiver, both featuring Shure's exclusive MARCAD® Diversity circuitry.

- Both single and dual receiver models fit a single rack space
- Programmable, multi-function display to set and view:
  - Frequency in MHz
  - Group/channel setting
  - Performer name
  - Squelch setting
  - Menu lock-out status
  - UHF TV channel (in U.S. and some international versions)
  - Transmitter battery fuel gauge
- Tone key squelch
- Mic/line switch
- Two, five-segment RF LED strings
- Seven-segment audio LED string
- Headphone monitor jack
- Network connection for computer control interface (UA888)
- Switchable 120/220 power supply
- Two, 1/2-wave, flexible rubber antennas
- Front mount antenna cables and accessories included

### UA888 Networking Interface System

The UA888 is a computer interface accessory that allows Shure UHF wireless microphone users to monitor and control the functions of up to 32 receivers from a remote site using an IBM compatible PC computer. The UA888 system is ideal for installed sound applications, such as theater, houses of worship, and for touring sound and audio/video rental.

- Includes rack-mountable interface module, Microsoft Windows-based software, and connecting cables—for use with Shure UHF Wireless U4S or U4D receivers
- Full monitoring capability of system RF level, audio level, A/B antenna diversity and transmitter battery level
- Monitoring and control capability of Group/Channel selection, frequency in MHz, user name, squelch, and lock/unlock status
- RF plotter function measures signal strength throughout stage area or venue and identifies RF problem areas
- Frequency scanner minimizes RF interference by scanning the airwaves and identifying present frequencies
- Scene setup and implementation saves and instantly recalls multiple receiver settings
- Password protection



Computer screen showing networking of 16 receivers.

### UHF Wireless Accessories

**UA830A** Active remote antenna kit (antenna not included).

**UA845** Antenna distribution system that can combine up to five receivers. For use with UHF and UC wireless systems.

**UA870A** Active directional antenna accessory (782-810 MHz).





U4D



U4S



UA888



UA845



UA870A



UA830A



## LX88-II

The LX88-II is a VHF wireless microphone system that provides two channels in one single-rack sized receiver, perfect for DJ or karaoke applications.

- Available in four sets of pre-selected frequencies for operation of four to eight channels simultaneously, depending on location
- Compatible with two LX2/58 handheld transmitters, or with two LX1 body-pack transmitters with WL93 lavalier microphones
- Also compatible with Shure headworn microphones
- Supplied with anti-roll device for handheld transmitters
- Metal chassis contains two single antenna (non-diversity) receiver sections
- LED indicators: two RF (one per channel), two audio peak (one per channel), and power on
- Two balanced XLR connectors and three unbalanced 1/4" connectors
- Detachable racks ears with holes for optional front-mount antenna connector kit
- Two rear-mounted, detachable antennas with UHF connectors
- Supplied with one swivel adapter when one handheld system is purchased, and with two swivel adapters when two handheld systems are purchased
- PS20/20E (120 Vac/230 Vac) external power supply

## VP3

A compact VHF portable receiver, the VP3 provides high quality audio for video production.

- Weighs only 8 ounces (204 g)
- Velcro® fasteners included for mounting on camcorder
- Up to seven hours of operation on one 9V battery
- Separate squelch and monitor adjustments
- Headphone jack
- Balanced mic level output
- Pivoting antenna
- Available in 10 frequencies
- Available individually and in systems with Shure VHF handheld and body-pack transmitters



VP3 on video camera



# X88-II DUAL CH

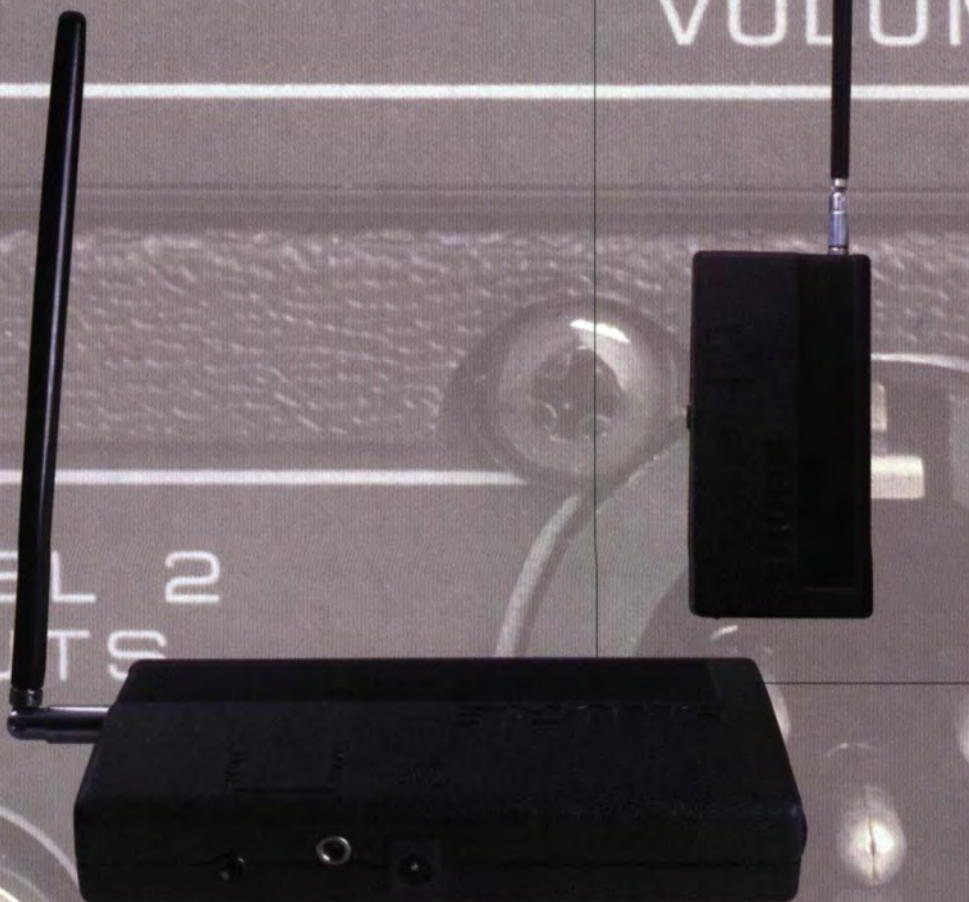


LX88-II

F PEAK

VOLUME

HANNEL 2  
OUTPUTS



VP3



# MIXERS AND AMS FEATURES AND APPLICATIONS GUIDE

| FEATURES                        | M267        | M367        | FP33        | FP42        | FP410        | SCM262        | SCM268        | SCM800        | SCM810        | AMS8100    |
|---------------------------------|-------------|-------------|-------------|-------------|--------------|---------------|---------------|---------------|---------------|------------|
| Transformer-Balanced Inputs     | ✓           | ✓           | ✓           | ✓           | ✓            |               | ✓             |               |               | *          |
| Active-Balanced Inputs          |             |             |             |             |              | ✓             |               | ✓             | ✓             | *          |
| Transformer-Balanced Output     | ✓           | ✓           | ✓           | ✓           | ✓            |               | ✓             |               |               |            |
| Active-Balanced Output          |             |             |             |             |              | ✓             |               | ✓             | ✓             | ✓          |
| Low-Z Mic-Level Input           | ✓           | ✓           | ✓           | ✓           | ✓            | ✓             | ✓             | ✓             | ✓             | *          |
| Line Level Input                | ✓           | ✓           | ✓           | ✓           | ✓            | ✓             |               | ✓             | ✓             |            |
| Aux Level Input                 |             |             |             |             |              | ✓             | ✓             | ✓             | ✓             | ✓          |
| Mic Level Output                | ✓           | ✓           | ✓           | ✓           | ✓            | ✓             | ✓             |               |               | ✓          |
| Line Level Output               | ✓           | ✓           | ✓           | ✓           | ✓            | ✓             | ✓             | ✓             | ✓             | ✓          |
| Phono Jack Aux Level Output     |             |             |             |             |              | ✓             | ✓             |               |               |            |
| Headphone Output                | ✓           | ✓           | ✓           | ✓           | ✓            |               |               | ✓             | ✓             | ✓          |
| Phantom Power                   | ✓           | ✓           | ✓           | ✓           | ✓            | ✓             | ✓             | ✓             | ✓             |            |
| 48 Volt Phantom                 |             | ✓           | ✓           |             | ✓            |               |               | ✓             | ✓             |            |
| VU Meter                        | ✓           | ✓           | ✓           | ✓           | ✓            |               |               |               |               |            |
| Peak Meter                      |             |             |             |             | ✓            |               | ✓             | ✓             | ✓             | ✓          |
| EQ                              | ✓           | ✓           | ✓           | ✓           | ✓            | ✓             |               | ✓             | ✓             | ✓          |
| Tone Oscillator                 | ✓           | ✓           | ✓           | ✓           | ✓            |               |               |               |               |            |
| Linkable                        | ✓           | ✓           | ✓           | ✓           | ✓            |               |               | ✓             | ✓             | ✓          |
| Slate Mic & Tone                |             |             | ✓           |             |              |               |               |               |               |            |
| Limiter                         | ✓           | ✓           | ✓           | ✓           | ✓            |               |               | ✓             | ✓             | ✓          |
| Stereo Operation                |             |             | ✓           | ✓           |              | ✓             |               |               |               |            |
| AC Operation                    | ✓           | ✓           |             | ✓           | ✓            | ✓             | ✓             | ✓             | ✓             | ✓          |
| Battery Operation               | ✓           | ✓           | ✓           | ✓           | ✓            |               |               |               |               |            |
| <b>TYPICAL APPLICATIONS</b>     | <b>M267</b> | <b>M367</b> | <b>FP33</b> | <b>FP42</b> | <b>FP410</b> | <b>SCM262</b> | <b>SCM268</b> | <b>SCM800</b> | <b>SCM810</b> | <b>AMS</b> |
| Automatic Microphone Activation |             |             |             |             | ✓            |               |               |               | ✓             | ✓          |
| Church Sound                    | ✓           | ✓           |             |             |              |               | ✓             | ✓             | ✓             | ✓          |
| Broadcast                       | ✓           | ✓           | ✓           | ✓           | ✓            | ✓             | ✓             |               | *             | *          |
| Basic PA                        | ✓           | ✓           |             |             |              |               | ✓             |               |               |            |
| Field ENG/EFPP                  | ✓           | ✓           | ✓           | ✓           | ✓            |               |               |               |               |            |
| Round Table Discussions         | ✓           | ✓           |             |             | ✓            |               | ✓             | ✓             | ✓             | ✓          |
| Basic Microphone Mixing         | ✓           | ✓           |             |             |              |               | ✓             | ✓             |               |            |
| Distance Learning               |             | ✓           |             |             | ✓            |               |               | ✓             | ✓             | ✓          |
| Video Editing Suite             | ✓           | ✓           |             | ✓           |              | ✓             | ✓             | ✓             | ✓             |            |
| Conference Room Recording       | ✓           | ✓           |             |             | ✓            |               | ✓             |               |               |            |
| Aerobics/Healthclub             |             |             |             |             |              | ✓             |               |               |               |            |

\* AMS mixers require AMS microphones for proper operation. For use of wireless microphones with AMS mixers, contact the Shure Applications Group at (847) 866-2525. AMS microphones use a patented dual capsule operating principle for automatic operation.



# MIXERS AND AUDIO PROCESSORS





# MIXERS AND AUDIO PROCESSORS

## DFR11EQ Version 4

The DFR11EQ Version 4 features a wide range of functionality to provide optimal audio quality for sound reinforcement applications. A PC-controlled, digital feedback reducer, and equalizer, the DFR11EQ cuts feedback down to size and enhances sound quality. By activating one or more of its ten adaptive notch filters to control offending frequencies, the DFR11EQ effectively reduces feedback. In addition, the PC-controlled equalizer allows users to specifically tune their sound systems.

- 10 adaptive notch filters (1/10 octave high-Q or low-Q) for feedback control
- 10-band fully parametric or 30-band constant Q graphic equalizer
- Up to 100 milliseconds of digital delay
- High- and low-pass filters
- Frequency response viewing with PC
- Manual override of notch filters
- Shure Link™ for control of 16 DFR11EQs with a single PC
- Scene recall via PC
- 120/230 Vac power



Two EQ options are available: 30-band graphic EQ (above) or 10-band parametric EQ (right).

## AMS

The Shure Automatic Microphone System (AMS) consists of integrated microphones and mixers that function exclusively as a system. AMS solves the problems of multi-microphone applications, and is used in thousands of boardrooms, legislative chambers, city halls, conference rooms, courtrooms, churches, broadcast studios, and distance learning environments.

## AMS Microphones

AMS systems provide unique direction-sensitive gating by continually "reading" and comparing the separate audio signals provided by two matched unidirectional capsules placed back-to-back in each microphone. AMS microphones are activated only when addressed within a 120 degree acceptance angle, and no threshold or sensitivity adjustments are necessary.

**AMS22** Low-profile design microphone with attached 20 ft. (6 m) cable/connector

**AMS24** 15" (37.5 cm) gooseneck microphone with mounting flange and attached 20 ft. (6 m) cable

**AMS26** Probe style microphone with A57E stand adapter

**AMS28** Microphone with hanging mount or A57L lavalier assembly options

## AMS Circuitry

Shure's Directional IntelliMix® activation technology sets a new standard for automatic mixer operation. Directional IntelliMix only allows a microphone to activate if a sound source is within a 120 degree window of acceptance on an AMS microphone. The MaxBus circuit allows only one microphone per sound source to activate.

### AMS8100

- Designed only for use with AMS microphones
- Shares many of same chassis features of SCM810 mixer
- Adjustable EQ per channel
- Adjustable output limiter
- Complete logic control of microphone activation
- Linking capability with the SCM810, FP410, and SCM800
- Internal power supply

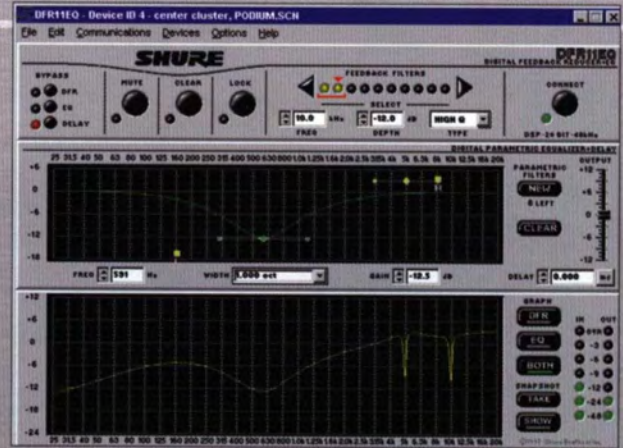


# DFR11EQ

## DIGITAL FEEDBACK REDUCER + EQ



DFR11EQ



DFR11EQ 10-band parametric EQ



AMS22



AMS26



AMS24



AMS28



AMS8100





# MIXERS AND AUDIO PROCESSORS

## SCM810

Designed specifically for installed sound, the SCM810 eight-channel automatic mixer features Shure's patented IntelliMix®—an advanced technology that minimizes poor audio caused by multiple open microphones by activating only the microphone being addressed.

- Adjustable EQ per channel
- 48V phantom power
- Active balanced microphone or line-level inputs
- RF resistant chassis and circuitry
- Complete logic control of microphone activation
- Linking capacity for up to 400 microphones
- Internal power supply
- 120/230 Vac power

## SCM800

The non-automatic version of the SCM810, the SCM800 is a high quality, full-featured, eight-channel mixer, perfect for a wide range of applications in sound reinforcement, general audio recording, and audio-visual systems.

- Space-saving, single rack design
- Removable, header-type input and output connectors for fast and simple microphone connection
- Adjustable EQ per channel
- 48V phantom power selectable
- RF resistant chassis and circuitry
- LED output meter
- Peak-responding output limiter with selectable thresholds and LED indicator
- Linking capability for up to 32 microphones
- 120/230 Vac power

## RKC800

An XLR connector kit for the SCM800, SCM810, and AMS8100, the RKC800 is ideal for rental and portable applications.

- Eight input XLR connectors, two output XLR connectors, and phono jack inputs and outputs for auxiliary sources
- Pre-wired for quick connection

## SCM262

The SCM262 is a compact, 1/2-rack, stereo mixer ideal for classroom, aerobic, and restaurant applications.

- Two microphone inputs and three stereo line inputs
- Stereo output
- Tone controls for master outputs
- Internal power supply eliminates bulky external transformers
- Ducking function (defeatable) for stereo sources
- Rack-mounting hardware included

## SCM268

The SCM268 is a compact, workhorse, 1/2-rack microphone mixer for simple sound reinforcement applications, such as meeting rooms, houses of worship, and rental sound reinforcement systems.

- Four microphone inputs with phantom power
- Transformer balanced inputs and output
- Switchable mic/line-level output
- Five phono jack aux level inputs and phono jack aux output
- LED output meter
- Locking XLR connectors
- Internal power supply eliminates bulky external transformers
- Rack-mounting hardware included

See pages 70-82 for accessories.





SCM810



SCM800



RKC800



SCM262



SCM268





# MIXERS AND AUDIO PROCESSORS

## FP410

The FP410 automatic mixer uses Shure IntelliMix® to dramatically improve audio quality by providing greater gain-before-feedback, reducing the pickup of ambient noise and reverberation, and virtually eliminating comb filtering effects.

- IntelliMix technology combines three features:
  - Noise-Adaptive Threshold – activates a microphone for speech, but not for constant room noise
  - MaxBus – limits the number of activated microphones to one per talker
  - Last Microphone Lock On – keeps the most recently activated microphone open until a newly activated microphone takes its place
- Ideal for video production, broadcast, conference recording, and field production
- Single rack space design, accessory rack ears included
- Battery (standard 9V) or 120/230 Vac power

## FP42

With full stereo capability, the FP42 is perfect for mixdown in video editing suites.

- Four XLR transformer-balanced mic/line inputs and two outputs (one for each stereo channel)
- Pull-pot cueing on all inputs for headphone monitoring
- Switchable limiter
- Dual VU meters
- Mix bus linking
- Tone oscillator
- Phantom power for condenser microphones
- Rack-mountable with A16R
- Battery (three standard 9V) or 120/230 Vac power

## FP16A

A 1-input, 6-output, portable distribution amplifier for routing multiple audio feeds, the FP16A is ideal as a portable press bridge.

- XLR transformer-balanced input and outputs—each switchable for microphone or line-level operation
- Link jacks for connecting additional FP16A units or outboard devices
- Screwdriver-adjustable gain controls
- Rack-mountable with A16R
- Battery (three standard 9V) or 120/230 Vac power

## FP33

The FP33 is a 3-input, 2-output, portable stereo mixer specifically designed for remote audio recording, electronic field production, electronic news gathering, and location film production.

- Compact and lightweight design (only 1.6 kg)
- High-precision sealed input potentiometers
- Low self-noise and wide dynamic range (over 100 dB)—ideal for DAT and other digital recording media
- LED indicators of input levels, output peaks, limiter action, and low battery
- Pop-up pan pots
- Link switch to couple inputs 2 and 3 into stereo pair
- Mix Bus to connect an additional FP33 or FP32A
- Up to eight hours of operation on two 9V alkaline batteries, or power with 12 to 30VDC power supply (PS20/PS20E)
- 12 and 48 volt phantom power

## FP22

The FP22 stereo + 1 headphone amplifier provides professional quality stereo headphone monitoring and is ideal for field production, studio recording, and trouble-shooting applications.

- Capability to monitor a wide range of signal sources in different configurations with 81 dB gain
- Loophrough input circuitry to monitor signals without affecting signal source
- Balanced XLR connectors (mic or line-level)
- Two pairs of headphone outputs
- Power On LED
- Removable belt clip
- Two stereo 1/4" loophrough jacks
- Standard 9V battery power

## FP11

The FP11 mic-to-line amplifier provides up to 84 dB or gain in 14, 6 dB steps for boosting microphone and auxiliary level devices to line level.

- Transformer-balanced XLR input and output
- Switchable peak limiter
- Peak/limiter LED indicator
- Aux level 3.5mm jack input
- Balanced line-level binding post output
- Removable belt clip
- Standard 9V battery power

See pages 70-82 for accessories.





FP410



FP42



FP16A

MON



FP33



FP22



FP11

If You Didn't Get This From My Site,  
Then It Was Stolen From...

[www.SteamPoweredRadio.Com](http://www.SteamPoweredRadio.Com)



# MIXERS AND AUDIO PROCESSORS

## M267

The M267 is an industry standard for studio, remote, or sound reinforcement use, as well as for an add-on mixer for existing facilities. The versatility of this mixer also makes it ideal for use with audio and video tape recorders to provide multiple microphone inputs.

- Switchable limiter
- Phantom power
- Built-in battery pack
- Headphone jack and level control
- Tone oscillator
- Mic/line switches on each input and output
- VU meter with LED peak indicator
- Transformer-balanced inputs and output
- Rack-mountable with A268R
- Battery (three standard 9V) or 120/230 Vac power

## M367

The M367 incorporates all the benefits of the M267 microphone mixer, and has several additional features to meet the needs of demanding field production environments.

- 25 dB quieter circuitry than the M267
- Six balanced mic/line inputs and two isolated outputs
- 12 and 48 volt phantom power
- Input clipping LEDs and output peak/limiter LED
- Two-position Mix Bus
- Adjustable limiter threshold
- Headphone monitor circuit
- Rack-mountable with A367R
- Battery (two standard 9V) or 120/230 Vac power with detachable power cord

## 200M

The 200M mixer is a compact, portable, four-channel mixer designed for quality sound in paging and sound reinforcement applications where economy is an important consideration.

- Four low-impedance microphone inputs
- Input 4 is switch-selectable for use with low-impedance microphones or an aux-level source
- Capability to use one balanced, low-impedance, microphone-level output and one auxiliary-level output simultaneously
- Connection of two mixers is possible for additional inputs
- External 120 Vac adapter included
- Available in 230 Vac version as 200E



M267



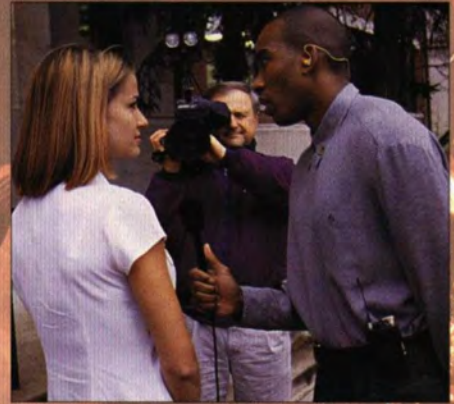
M367



200M



# PERSONAL STEREO MONITORS



David Byrne



URE

POWER

PERSONAL  
STEREO MONITORS

### PSM™600 Systems

The Shure Personal Stereo Monitor (PSM) sets new standards for personal monitor performance and price. PSM systems are perfect for a variety of uses, from live performance to installed sound applications, such as churches, broadcast, and recording studios. For even more flexibility, Shure offers the PSM 600 in hardwired or UHF Wireless configurations, and all components may be purchased separately.

Perhaps the most impressive characteristic of PSM 600 systems is Shure's exclusive *MixMode™* technology, which allows the user to take unprecedented control over the mix he or she hears through the earpieces.

In addition, Shure's E1 earpieces have a unique design that fits in the ear. The foam tips (PA750) or the triple flange ear inserts (PA755) provide the user with a tight seal allowing them excellent isolation. E1 earpieces may also be individually customized for the ultimate fit and isolation.

### P6HWE1 Wired System

The P6HWE1 provides the best sound in personal monitor systems for drummers, keyboard players, studio musicians, and other applications in which movement is limited.

- Includes P6HW body-pack receiver, PA720 10 ft. (3 m) input cable, and E1 earpieces with six pairs of foam tips
- Features Shure's exclusive MixMode technology
- Signal-to-noise ratio of 85 dB
- Limiter (switchable)
- XLR female connectors
- High frequency boost
- 15 dB input pad
- Frequency response: 20 Hz to 20 kHz

60202 USA

CE





Antenna Combiner

# SHURE

POWER



P6HWE1 Wired System

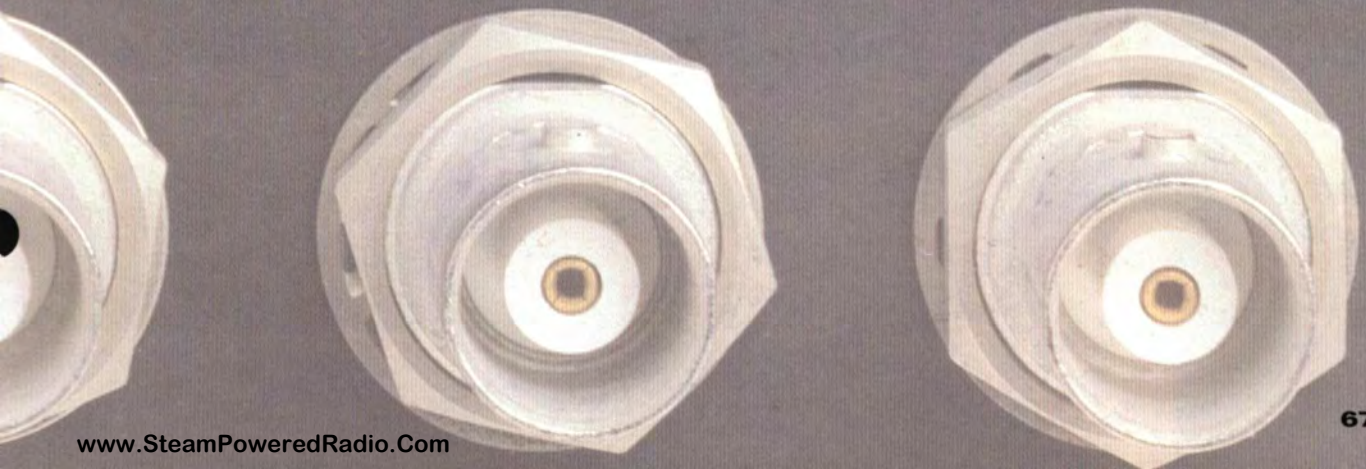
OTHERS INC. EVANSTON, IL 60202 USA

ANNA COMBINER

GE: 620-670 MHz. MADE IN USA.



INPUTS





Transmitter

REQ. 1 62  
2 63

## PERSONAL STEREO MONITORS

### **P6TRE1 Wireless System**

With no wires or floor monitors to restrict movement, the P6TRE1 is the perfect choice for applications that require mobility and freedom. This wireless system is crystal controlled for superior sound, and delivers a full frequency range with great stereo separation. In addition, with two selectable UHF frequencies, clear channel reception is assured.

- Includes P6T 1/2-rack transmitter, P6R body-pack receiver, and E1 earpieces with six pairs of PA750 foam tips
- Features Shure's exclusive MixMode™ technology
- Signal-to-noise ratio of 80 dB
- Limiter (switchable in the receiver)
- High frequency boost (switchable in the receiver)
- Connection of up to four transmitters is possible with the PA760 Antenna Combiner
- PA705 unidirectional antenna is remote-mountable for greater range
- 110/220 Vac versions available

### **PA705 Unidirectional Antenna**

- Removable log-periodic design
- "Aims" transmitter or combiner output directly to user's performance area, improving the RF signal gain by 7 dB or more
- Includes 10 ft. (3.3 m) coaxial cable

### **PA760 Antenna Combiner**

- Permits broadcast of up to four PSM 600 wireless systems through a single antenna
- Decreases intermodulation distortion
- Internal power supply

### **PA755 Triple Flange Ear Inserts**

Optional E1 earpiece inserts to substitute for foam tips.



Roger Daltrey



# M600 Transmitter SHURE



PA760

1



PA705



PA755

P6T PSM TRANSMITTER  
FCC ID: D0  
CANADA  
MADE IN USA 129



P6TRE1 Wireless System





## Problem Solvers

**A15AS** Switchable microphone attenuator prevents preamplifier overload when strong signals are applied.

- Provides 15, 20, or 25 dB of microphone attenuation
- Pass phantom power
- Requires use of balanced signals; XLR female in and XLR male out

**A15BT** Bridging transformer matches balanced or unbalanced devices of different impedances.

- 33k ohm primary; 600 or 7500 ohm secondary; may be used in reverse
- Slender in-line XLR (F) to XLR (M) configuration

**A15HP** High-pass filter reduces unwanted noise in microphone signals.

- Provides low-end roll-off of 12 dB per octave below 100 Hz
- Slender, in-line XLR (F) to XLR (M) configuration
- Requires use of balanced signals

**A15LA** Line adapter provides 50 dB attenuation, allowing a balanced line-level source to be connected to a balanced microphone input.

- Slender, in-line XLR (F) to XLR (M) configuration
- Requires use of balanced signals

**A15PRS** Switchable phase reverser provides instant switch selection of normal or reversed phase of a balanced line without modification of equipment.

- Reverses polarity of pins 2 and 3 of a balanced line
- Slender in-line XLR (F) to XLR (M) configuration; may be used in reverse
- Requires use of balanced signals

**A15TG** Tone generator produces a continuous 700 Hz mic-level signal capable of driving low-impedance, balanced lines.

- 1,000 hours of battery life under continuous use
- On/off switch
- XLR male output

**A85F** Economy, low- to high-impedance microphone matching transformer provides 24 dB of voltage gain and may be used in reverse.

- Balanced 3-pin XLR female input
- Built-in 1/4" male phone plug output

**A95UF** Low- to high-impedance microphone transformer provides 24 dB of voltage gain and may be used in reverse.

- Balanced 3-pin XLR female input
- Amphenol MC1M-type output connector with mating 1/4" jack and phone plug adapters

**A95U** Same as A95UF, but with 3-pin XLR male low-impedance connector.

**A97F** Low- to medium-impedance microphone transformer with mini-plug output connector.

- Adapts a balanced, low-impedance microphone to camcorder/recorder input
- 3-pin XLR female input connector
- 2-circuit, 3.5mm mini-plug output connector with 18" (45 cm) cable

**A120S** Accessory in-line switch provides on/off, push-to-talk, cough button, and transmitter relay keying functions for wired microphones.

- Convenient handheld size with belt clip
- For hardwired, in-line use with various cable diameters





A15AS



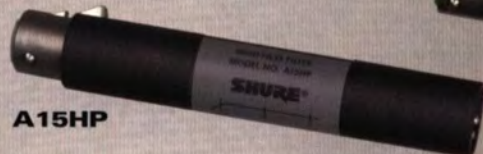
A15LA



A15BT



A15PRS



A15HP



A15TG



A120S



A95U



A95UF



A85F



A97F





# ACCESSORIES

## Windscreens

**A2WS** Windscreens with locking feature, for use with 545 and SM57.

**A2WS** - Gray      **A2WS-BK** - Black

**A57AWS** Locking magnetic windscreen for Beta 57A®.

**A58WS** Windscreens for larger Shure "ball-type" microphones, such as the SM48, SM58, Beta 58A®, or 565. (A58WS and A58WSRD are shown)

**A58WS** - Gray      **A58WS-BR** - Brown      **A58WS-RD** - Red  
**A58WS-YL** - Yellow      **A58WS-GN** - Green      **A58WS-WH** - White  
**A58WS-BL** - Blue      **A58WS-OR** - Orange      **A58WS-BK** - Black

**A81WS** Large foam windscreen for SM81.

**36A624** For WCM16. (not shown)

**A61WS** Gray, for SM62. (not shown)

**49A66A** For SM98A and WM98. (not shown)

**A85WS** Gray, for BG5.1, SM87, Beta 87A™, LX2/87, and LX2/Beta 87. (not shown)

**49C55** For VP64A. (not shown)

**90A2089** For SM7. (not shown)

**A99WS** High performance, large, foam windscreen for SM99 and MX400 Series. (not shown)

**90RX1371** For 512. (not shown)

**A1WS** Gray, for 515X Series and Beta 56®. (not shown)

**RK184WS** For SM2, SM10A, and SM12A. (not shown)

**A3WS** Gray, for SM94 and 849. (not shown)

**RK229WS** For SM63, SM63L, AMS24, and AMS26. (not shown)

**RK302** Slim windscreen for SM99. (not shown)

## Cables

**C15HZ** 15 ft. (4.5 m) cable with 1/4" phone plug (pin 2 hot).

**C20HZ** Efficient "Hi-flex" 20 ft. (6 m) cable with 1/4" phone plug for high-impedance or unbalanced low-impedance operation (pin 2 hot).

**C25B** Heavy-duty, 25 ft. (7.5 m), balanced cable for low-impedance operation. Features black connector on microphone end for low-visibility.

**C25E** Triple-Flex® 25 ft. (7.5 m) balanced cable for low-impedance operation. Includes double-wrapped shield for long life, and features black finish on microphone end.

**C25F** Triple-Flex® 25 ft. (7.5 m) balanced cable for low-impedance operation, featuring double serve spiral shield.

**C25J** Hi-Flex 25 ft. (7.5 m) cable for low-impedance operation.

**C50J** Hi-Flex 50 ft. (15 m) cable for low-impedance operation. (not shown)

**C100J** Hi-Flex 100 ft. (30 m) cable for low-impedance operation. (not shown)

**C107** 25 ft. (7.5 m) cable (2-conductor, shielded) with 3-socket mini connector in each end. For use with SM90, SM91A, and SM98A.

**C110** 25 ft. (7.5 m) extension cable for the VP88, featuring long-life, 5-conductor cable and black 5-pin XLR connectors. (not shown)

## MICROPHONE CABLE SELECTION GUIDE

The models listed in this guide represent cables available from Shure. These cables provide high durability and are shielded for use with low- or high-impedance microphones.

| MODEL   | MICROPHONE CONNECTOR     | EQUIPMENT CONNECTOR | CABLE TYPE   | CABLE LENGTH    | CABLE CONDUCTORS |
|---------|--------------------------|---------------------|--------------|-----------------|------------------|
| C15HZ   | 3-Pin XLR female         | 1/4" Phone Plug     | Hi Flex      | 15 feet (4.5 m) | 1                |
| C20HZ   | 3-Pin XLR female         | 1/4" Phone Plug     | Hi Flex      | 20 feet (6 m)   | 1                |
| C25B    | 3-Pin XLR female-black   | 3-Pin XLR male      | Heavy Gauge  | 25 feet (7.5 m) | 2                |
| C25E    | 3-Pin XLR female-black** | 3-Pin XLR male      | Triple Flex® | 25 feet (7.5 m) | 2                |
| C25F    | 3-Pin XLR female**       | 3-Pin XLR male      | Triple Flex® | 25 feet (7.5 m) | 2                |
| C25J*   | 3-Pin XLR female         | 3-Pin XLR male      | Hi Flex      | 25 feet (7.5 m) | 2                |
| C110*** | 5-Pin XLR female**       | 5-Pin XLR male      |              | 25 feet (7.5 m) | 4                |
| C107†   | 3-Pin "Tini Q-G" female  | 3-Pin XLR male      |              | 25 feet (7.5 m) | 2                |

\*Also available in 50-foot (15m) and 100-foot (30m) lengths (C50J and C100J).

\*\*Triple-Flex cable features greatly extended flex life, superior hum shielding, and premium connectors.

\*\*\*For use with VP88 M-S stereo microphone only.

†For SM90A, SM91A, SM98A.





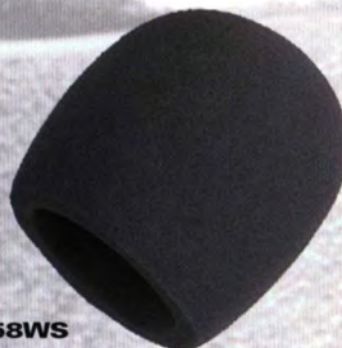
**A2WS**



**A58WS-RD**



**A2WS-BK**



**A58WS**



**A57AWS**



**A81WS**



**C25J**



**C25E**



**C25F**



**C25B**



**C20HZ**



# ACCESSORIES

## Booms, Stands, Mounts, and Adapters

**BB-77** The BB-77 baby boom is a 31" (77.5 cm) chrome-plated, adjustable boom that fits the MS-10C floor stand. (not shown)

**MS-10C** The MX-10C chrome floor stand with gray metallic base quickly and easily adjusts from 35" (87.5 cm) to 64" (160 cm) high. (not shown)

**S15A** The S15A tripod floor stand is rugged and stable, yet portable and lightweight. Features five telescoping sections, adjustable height between 3.5 ft. (1.05 m) and 14 ft. (4.2 m). Carrying case is included.

**A53M** Shock Stopper™ isolation mount/swivel adapter reduces transmission of mechanical noise and vibration by more than 20 dB. Compatible with models 849, SM81, SM94, or any Shure microphone with a 3/4" (1.875 cm) diameter handle.

**A55M** Shock Stopper™ isolation mount reduces transmission of mechanical noise and vibration by more than 20 dB. Compatible with models SM57, SM58, Beta 57A®, Beta 58A®, or any Shure microphone with a tapered handle. (not shown)

**A55HM** Shock Stopper™ isolation mount features patented design that allows microphone to be snapped in and out of without removing the cable.

- Reduces the transmission of mechanical noise and vibration by more than 20 dB
- Compatible with models SM57, SM58, Beta 57A, Beta 58A, or any Shure microphone with a tapered handle

**A88SM** Shock mount for VP88 reduces mechanical noise transmission by more than 20 dB.

- Cable securing feature eliminates cable-transmitted noise
- Locking, pivoting design for maximum aiming capabilities
- Six mounting options

**A89SM** Shock mount for SM89 reduces mechanical noise transmission by more than 20 dB.

- Cable securing feature eliminates cable-transmitted noise
- Locking, pivoting design for maximum aiming capabilities
- Three mounting options

**A12** Chrome mounting flange with standard 5/8"-27 external thread. Mounts to flat surface. (A12B black version also available.)

**A13HD** Heavy-duty mounting flange designed to provide increased stability. Features standard 5/8"-27 external thread. (A13HDB black version also available.)

**A25C** This break-resistant, swivel adapter features a soft cradle for models 849, SM48, SM57, SM58, SM87A, SM94, Beta 57A, Beta 58A, Beta 87A™, 515X, 545, 565, 588SDX, and BG1.1, 2.1, 3.1, 4.1, and 5.1.

**A27M** The A27M stereo microphone adapter permits the mounting of two microphones on one stand for stereo pick-up or for recording with complete positioning flexibility. Accepts all Shure microphone mounts and adapters.

**A57D** The A57D is a champagne-colored swivel adapter for use with models SM63, SM63L, and SM81. (not shown)

**A57E** The A57E swivel adapter fits models SM87A, SM89, Beta 87A™, VP64A, VP64AL, and AMS26.

**RK279** Instrument mounting accessories for the SM11. (not shown)

**S37A** The S37A desk stand features a low-profile design for use with various Shure swivel adapters and shock mounts, and has a non-reflective, textured, gray finish.

**S39A** The S39A vibration isolation stand is ideal for tables, desks, lecterns. For use with various Shure swivel adapters and shock mounts.





**S37A**



**S39A**



**A53M**



**A55HM**



**A88SM**



**A89SM**



**A25C**



**A57E**



**A27M**



**S15A**



**A12**



**A13HD**



# ACCESSORIES

## Microflex® Accessories

**A99WS** High performance windscreen for gooseneck microphones.

**A202BB** Tabletop stand for MX202B microphone. (shown with MX202)

**A400SM** Shock mount for MX Series gooseneck microphones. (not shown)

**A400XLR** XLR insert for A400SM shock mount. (not shown)

**A400SMXLR** Microflex A400SM shock mount with XLR insert.

**A412B** Desktop microphone base for use with the MX412, MX412S, MX418, MX418S.

**RK183T1** Pivoting tie clip for MX180 Series. (two)

**RK183T2** Dual tie clip for MX180 Series.

**RK183WS** Snap-fit, black windscreen (four supplied) for MX180 and MX202 Series. (not shown)

**RK183PK** In-line preamplifier kit for MX180 Series, MX202B, MX412, MX412SE, and MX391 microphones. (not shown)

**R183** Omnidirectional replacement cartridge for all Microflex models (R183B-black, R183W-white).

**R184** Supercardioid replacement cartridge for all Microflex models (R184B-black, R184W-white).

**R185** Cardioid replacement cartridge for all Microflex models (R185B-black, R185W-white).

**RK412WS** Replacement kit for MX412/418 Series black, snap-fit foam windscreen (four).

## AMS Accessories (not shown)

**A24QG** Black metal adapter with XLR male connector. Threads onto the AMS24 gooseneck microphone.

**A26X** 3" (7.5 cm) black extension tube for table stand.

**RKC188A** Input channel expansion kit for AMS4000.

**RKC189** Ribbon cable provides four additional channel board connectors for AMS4000 expansion.

**RKC190** XLR in/XLR out interface. Allows a wireless receiver or an line-level signal to be connected to an AMS input.

## PSM Accessories (not shown)

**PA710** Receiver antenna for P6R.

**PA715** 1/4-wave antenna for P6T.

**PA725** 10 ft. (3.3 m) coaxial cable for remote antenna connection.

**PA730** 10 ft. (3.3 m) male XLR to TRS 1/4" connector cable.

**PA740** 5-pin LEMO connector (male).

**PA745** Rack mount kit (front, single, and dual).

**PA750** Foam tips for E1 earpieces (5 pairs).

## Miscellaneous Accessories

**ILP-1** Replacement Microphone Preamplifier for SM90A, SM91A, SM98A, SM102B, SM102W.

**A81G** Pop filter grille for SM81.

**PS1A** Power supply with 21.5 Vdc of phantom power for one or two condenser microphones. 120/240 Vac.

**G12** 12" (30 cm) flexible gooseneck. (not shown) (G12B black version also available.)

**G18** 18" (45 cm) flexible gooseneck. (not shown)

**G12-CN** 12" (30 cm) flexible gooseneck with 3-pin XLR female professional audio connector.

**G18-CN** 18" (45 cm) flexible gooseneck with 3-pin XLR female professional audio connector. (not shown)

**G6A** 6" (15 cm) flexible gooseneck with side vent. (not shown)





**A202BB**



**A412B**



**RK182T1**



**RK183T2**



**PS1A**



**ILP-1**



**A400SMXLR**



**R183B**



**R184B**



**R185B**



**A99WS**



**RK412WS**



**A81G**



**G12-CN**



# ACCESSORIES

## General Wireless Accessories

**URT** Rack tray for up to two UT4 receivers. (not shown)

**WA302** Instrument cable connects the T1, T11, UT1, LX1, SC1, UC1, or U1 body-pack transmitter to a guitar or other instrument. Features a 4 ft. (1.2 m) length with 1/4" plug and Tini "QG"® connector (supplied with instrument systems).

**WA303** 2 ft. (0.6 m) standard guitar cable with 1/4" connector on each end for use with T1G body-pack transmitter. (not shown)

**WA310** 4 ft. (1.2 m) microphone cable with 3-pin, XLR female connector and Tini "QG" connector. Connects the T1, T11, UT1, LX1, SC1, UC1, or U1 body-pack transmitter to a dynamic or battery-powered condenser microphone. (not shown)

**WA330** TA4F Tini "QG" connector adapts small-diameter microphone cable to the T1, T11, UT1, LX1, SC1, or U1 body-pack transmitter. (not shown)

**WA360** Remote audio mute switch adds an external momentary or locking audio on-off capability for use with T1, T11, UT1, LX1, SC1, UC1, or U1 body-pack transmitters, and MX183, MX184, and MX185 microphones. (not shown)

**WA370A** Swivel adapter compatible for all handheld transmitters, featuring standard 5/8"-27 thread.

**WA395** Soft carry case for systems featuring the T3, T4G, and T4V receivers. (not shown)

**WA410** 6 ft. (1.8 m) unbalanced output cable for Shure receivers, featuring a phone plug on the receiver end, and a 3-pin XLR male connector on the other end.

**WA421** 20 ft. (6 m) RF extension cable with UHF type plugs.

**WA440** Antenna rack mount kit for use with the LX3, LX4, and SC4 receivers. (not shown)

**WA450** TA3F to XLR Male output cable for the VP3. (not shown)

**WA460** TA3F to stereo mini-plug output cable for the VP3. (not shown)

**WA500** "S" version rack kit for mounting a single LX4 or SC4 receiver. (not shown)

**WA501** "F" version rack kit for single unit LX3 and LX4 receiver mounting with antennas on front of rack ears.

**WA502** "D" version rack kit for mounting one LX4 or SC4 receiver in a side by side, 1/2-rack modular format.

**WA503** Single-to-front mounted antenna converter kit (converts WA500 to WA501). (not shown)

**WA525** Pelican Protector® carry case for single LX, SC, or UC Wireless System.

**WA555** External grip/switch cover for LX2 and UC2 handheld transmitters. (not shown)

**WA570** Neoprene body-pack belt pouch for T1G, UT1, LX1, SC1, and UC1, UC1/L.

**WA590** Nylon carry case for wireless 1/2-rack receiver and transmitter system components. (not shown)

**WA595** Amp/powered mixer stand for T3, T4V, T4G, UT4, LX3, LX4, UC4, P6T, and PA760. Is also compatible with the SCM262, SCM268, and DFR11EQ Version 4. (not shown)

**PS20/20E** In-line power supply (120 Vac/220 Vac) for T3, T4V, and T4G receivers, and LX88-II.

**PS31/31E** In-line power supply (120 Vac/220 Vac) for LX3, LX4, and SC4 receivers.

**PS40** In-line power supply (120 Vac) for UC4 receiver.

**PS40E** In-line power supply (230 Vac) for UC4 receiver. For use in Europe.

**PS40UK** In-line power supply (230 Vac) for UC4 receiver. For use in United Kingdom.

**PS40J** In-line power supply (100 Vac) for UC4 receiver. For use in Japan.





**WA525**



**PS20E**



**WA570**



**WA302**



**PS20**



**WA410**



**PS31/31E**



**WA370A**



**WA421**



**PS40**



**SC4 receiver with WA501 rack kit**



**Two LX4 receivers mounted in two WA502 rack kits**



# ACCESSORIES

## Additional Wireless Microphones

For use with U1, UC1, SC1, LX1, UT1, T1, or T11 wireless body-pack transmitters. All feature TA4F Tini "QG"® connectors.

**WH10** Dynamic, headworn microphone with 1/4" phone plug connector (for use with T1G body-pack only).

**WH10TQG** Dynamic, headworn microphone with Tini "QG" connector.

**WCM16** Hypercardioid, condenser, headworn microphone.

**WL183** Premium omnidirectional condenser lavalier microphone.

**WL184** Premium supercardioid condenser lavalier microphone.

**WL185** Premium cardioid condenser lavalier microphone.

**WM98** Cardioid miniature condenser instrument microphone.

**WM98KCS** WM98 microphone with A98KCS universal horn clamp.

**WL93** Omnidirectional micro-miniature lavalier microphone (also available in tan version WL93T).

**WL93-6** Omnidirectional micro-miniature lavalier microphone with 6 ft. (1.8 m) cable (also available in tan version WL93-6T). (not shown)

## VHF Wireless Accessories

**WA380A** 1/2-wave antenna, wall mounting bracket, and bulkhead adapter for LX Wireless and SC Wireless receivers (169-185 MHz). (not shown)

**WA380B** 1/2-wave antenna, wall mounting bracket, and bulkhead adapter for LX Wireless and SC Wireless receivers (185-200 MHz). (not shown)

**WA380C** 1/2-wave antenna, wall mounting bracket, and bulkhead adapter for LX Wireless and SC Wireless receivers (200-230 MHz). (not shown)

**WA405** Antenna/power distribution system.

**WA470** Passive antenna splitter for an two LX4 and SC4 diversity receivers. (not shown)

**WA490A** 1/2-wave cable antenna for SC4 and LX4 receivers (169-185 MHz). (not shown)

**WA490B** 1/2-wave cable antenna for SC4 and LX4 receivers (185-200 MHz). (not shown)

**WA490C** 1/2-wave cable antenna for SC4 and LX4 receivers (200-230 MHz). (not shown)

## UHF Wireless Accessories (not shown)

**UA400** 1/4-wave antenna for U4 or UC4 receiver.

**UA500** Remote mount antenna kit for UA820A 1/2-wave antenna. For use with UHF and UC wireless systems.

**UA600** Front mount antenna kit for UC4 receiver.

**UA802** 2 ft. (0.6 m) coaxial antenna cable.

**UA820A** 1/2-wave dipole receiver antenna.

**UA825** 25 ft. (7.5 m) remote antenna extension cable.

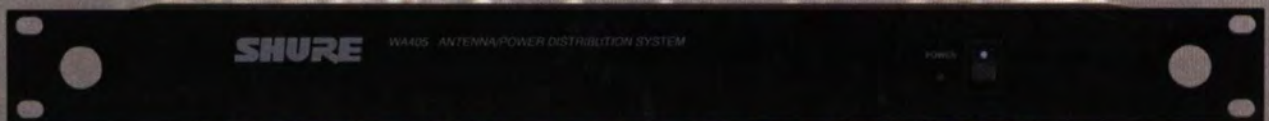
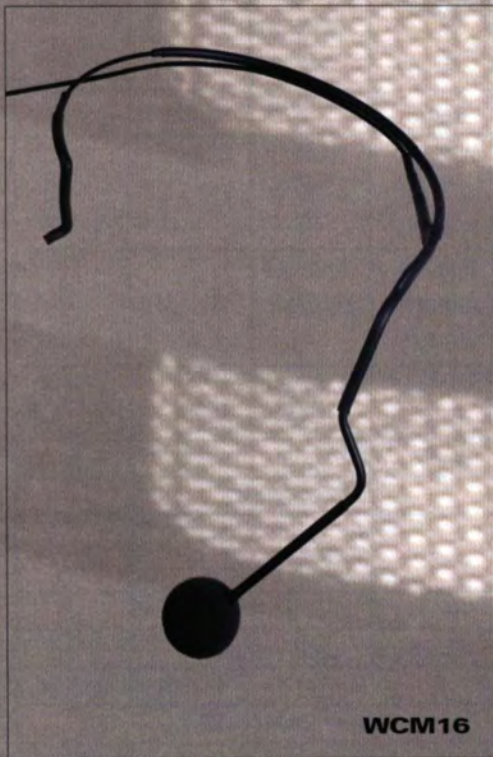
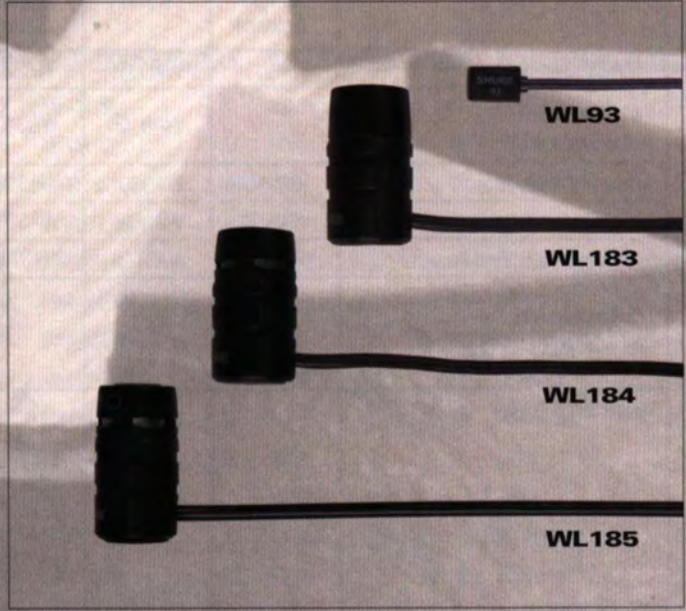
**UA850** 50 ft. (15 m) remote antenna extension cable.

See page 52 for additional UHF accessories.



Richard Elliot





**WA405**



# WIRELESS ACCESSORY COMPATIBILITY MATRIX

|  | T Series<br>Single<br>Antenna | T Series<br>Diversity | UT<br>Wireless<br>Series                                     | LX<br>Wireless<br>Series  | SC<br>Wireless<br>Series  | VP<br>Wireless<br>Series | UC<br>Wireless<br>Series  | UHF<br>Wireless<br>Series   |
|--|-------------------------------|-----------------------|--|---|---|--------------------------|---|---|
| Instrument Cable   | WA303 <sup>1</sup>            | WA303 <sup>1</sup>    | WA302  | WA302   | WA302   |                          | WA302   | WA302   |
| Microphone Adapter Cable<br>(XLR to Switchcraft TA4F)                            |                               | WA310 <sup>3</sup>    | WA310 <sup>2</sup>   | WA310   | WA310   | WA310                    |   |   |
| Switchcraft TA4F Connector   | WA330 <sup>2</sup>            | WA330 <sup>3</sup>    | WA330 <sup>2</sup>   | WA330   | WA330   | WA330                    |   |   |
| In-Line Audio Switch   | WA360 <sup>2</sup>            | WA360 <sup>3</sup>    | WA360 <sup>2</sup>   | WA360   | WA360   | WA360                    | WA360   | WA360   |
| Swivel Adapter for Handheld Transmitter  | WA370A                        | WA370A                | WA370A   | WA370A  | WA370A  | WA370A                   | WA370A  | WA370A  |
| 1/2-Wave Telescoping Antenna<br>(with Right Angle Mounting Bracket) <sup>3</sup> |                               |                       |  | WA380A<br>WA380B<br>WA380C  | WA380A<br>WA380B<br>WA380C  |                          |   |   |
| Receiver Rack Mount Kit  |                               | WA391                 | URT<br>Rack Mount<br><br>WA595<br>Amp/Powered<br>Mixer Stand | WA500<br>(Single Unit)<br>WA501<br>(Single Unit With Front<br>Mount Antennas)<br>WA502 <sup>7</sup><br>(Single Unit In Half<br>Rack Format)<br>WA503<br>(Single-to-Front<br>Conversion Kit) | WA500<br>(Single Unit)<br>WA501<br>(Single Unit With Front<br>Mount Antennas)<br>WA502 <sup>7</sup><br>(Single Unit In Half<br>Rack Format)<br>WA503<br>(Single-to-Front<br>Conversion Kit) |                          |   |   |
| Antenna/Power Distribution System  |                               |                       |  | WA405   | WA405   |                          | UA845   | UA845   |
| 6 ft. (1.8 m) Output Cable (1/4" to XLR-M)                                       | WA410                         | WA410 <sup>6</sup>    | WA410 <sup>6</sup>   | WA410 <sup>6</sup>  | WA410 <sup>6</sup>  |                          | WA410 <sup>6</sup>  | WA410 <sup>6</sup>  |
| 20 ft. (6.0 m) Coaxial for 1/2-wave antenna                                      |                               |                       |  | WA421   | WA421   |                          |   |   |
| Antenna Rack Mount Accessories   |                               |                       |  | WA440 <sup>7</sup>  | WA440 <sup>8</sup>  |                          | UA500<br>(remote mount antenna kit)<br>UA600<br>(front mount antenna kit<br>for 1 receiver) | UA500<br>(remote mount antenna kit)<br>UA600<br>(front mount antenna kit<br>for 1 receiver) |
| Passive Antenna Splitter for Two Diversity Receivers                             |                               |                       |  | WA470   | WA470   |                          | UA220   |   |
| 1/2-Wave Cable Antenna <sup>4</sup>  |                               |                       |  | WA490A<br>WA490B<br>WA490C  | WA490A<br>WA490B<br>WA490C  | WA490B<br>WA490C         |   |   |
| 1/4-Wave Cable Antenna <sup>5</sup>  |                               |                       |  | 90A8380<br>90B8380<br>90C8380   | 90A8380<br>90B8380<br>90C8380   | 90B8380<br>90C8380       |   |   |
| Receiver Power Supply  | PS20/PS20E                    | PS20/PS20E            | PS20/PS20E   | PS31/PS31E  | PS31/PS31E  | 9V Battery<br>or PS20    | PS40, PS40E,<br>PS40UK,<br>PS40J  | Internal<br>Switching<br>(90-230-VAC)   |
| Handheld Grip/Switch Cover   | WA555                         | WA555                 | WA555  | WA555   | WA555   |                          | WA570   |   |
| Output Cable for VP3 (TA3F to XLR Male)  |                               |                       |  |   |   | WA450                    |   |   |
| Output Cable for VP3<br>(TA3F to Stereo Miniplug)                                |                               |                       |  |   |   | WA460                    |   |   |
| Pelican Protector <sup>®</sup> Carry Case  |                               |                       |  | WA525   | WA525   |                          | WA525   |   |
| Neoprene Body-Pack Belt Pouch  | WA570                         | WA570                 | WA570  | WA570   | WA570   | WA570                    | WA570   | WA570   |
| 1/2-Wave UHF Antenna   |                               |                       |  |   |   |                          | UA820A  | UA820A  |
| 1/4-Wave UHF Antenna   |                               |                       |  |   |   |                          | UA400   |   |
| 2 ft. (6.6 m) UHF Coaxial Antenna Cable (RG-58)                                  |                               |                       |  |   |   |                          | UA802   | UA802   |
| 25 ft. (7.5 m) UHF Coaxial Antenna Cable (RG-8/X)                                |                               |                       |  |   |   |                          | UA825   | UA825   |
| 50 ft. (15 m) UHF Coaxial Antenna Cable (RG-8/X)                                 |                               |                       |  |   |   |                          | UA850   | UA850   |
| UHF Active Remote Antenna Kit  |                               |                       |  |   |   |                          | UA830   | UA830   |
| UHF Active Directional Antenna   |                               |                       |  |   |   |                          | UA870   | UA870   |
| Remote Audio Mute Switch for Body-Pack   |                               |                       |  |   |   |                          | UA101   |   |
| UHF Networking Interface System  |                               |                       |  |   |   |                          |   | UA888   |

<sup>1</sup> T11 body-pack uses WA302.

<sup>2</sup> Compatible with T1 and T11 body-pack.

<sup>3</sup> Compatible with UT1 body-pack.

<sup>4</sup> "A" version: 169-185 MHz; "B" version: 185-200 MHz; "C" version: 200-216 MHz.  
(C version for WA380: 200-230MHz.)

<sup>5</sup> Each 1/4-wave antenna has a color coded tip that indicates the antenna's frequency range. Red tip=169-185MHz; green tip=185-200 MHz; Blue tip=200-230 MHz.

<sup>6</sup> Receivers for these wireless systems have 1/2" and XLR outputs (1/4" only on T4G receiver).

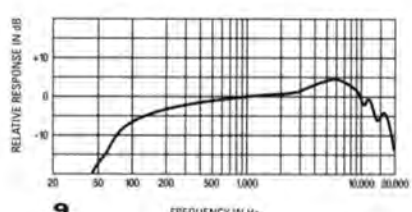
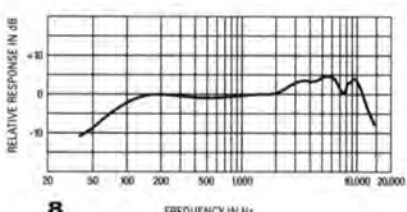
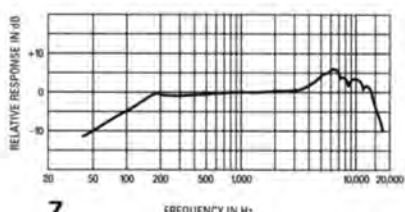
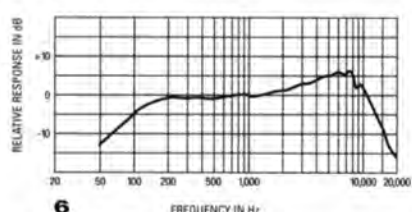
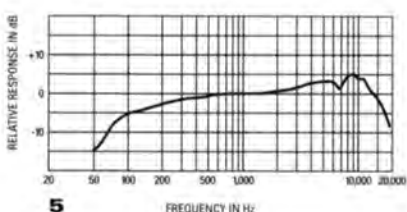
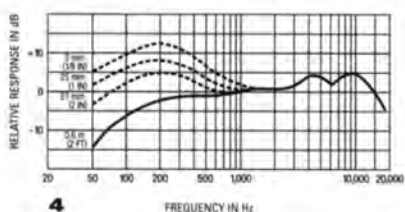
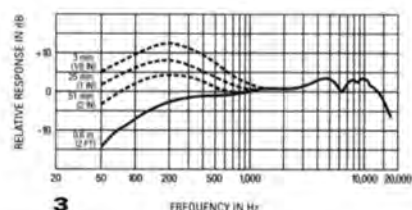
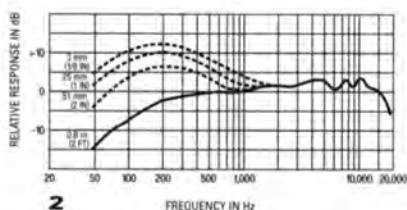
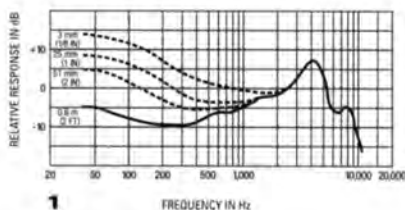
<sup>7</sup> Two WA502 rack mount kits are required for the mounting of two LX4 or SC4 receivers in a side by side, HR (half rack) modular format.

<sup>8</sup> See also WA501 single unit/front mount antenna rack mount kit.



# FREQUENCY RESPONSE CHARTS

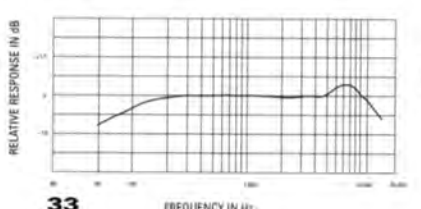
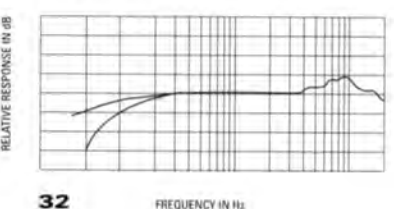
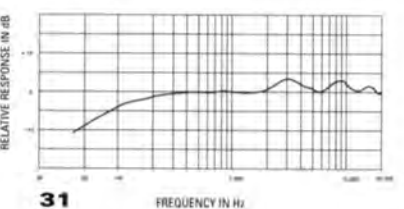
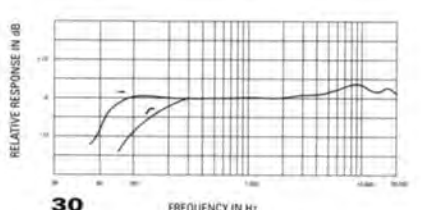
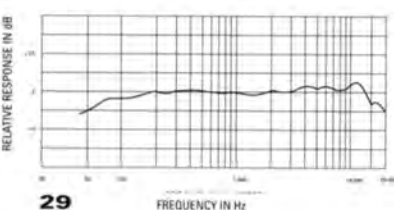
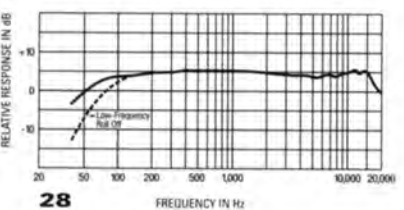
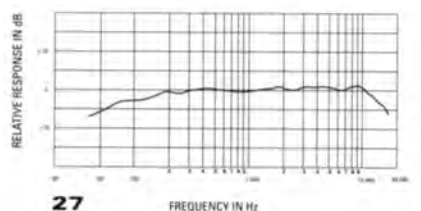
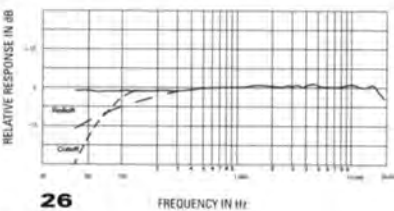
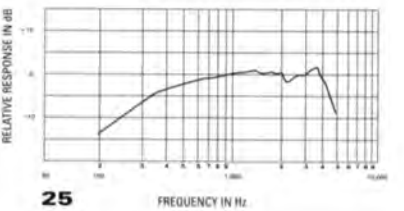
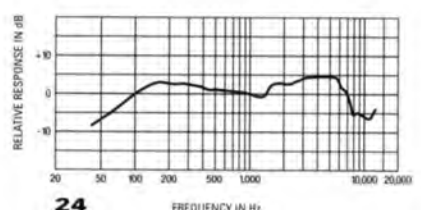
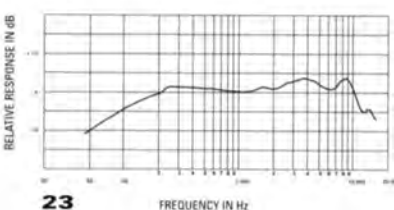
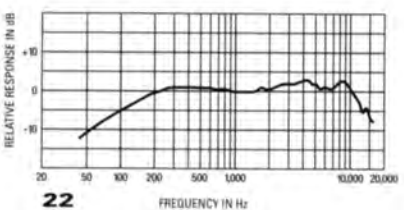
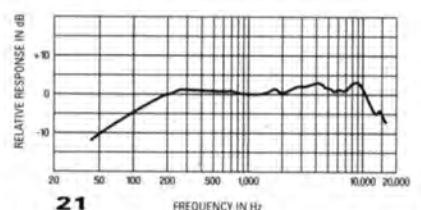
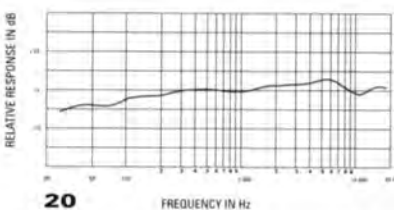
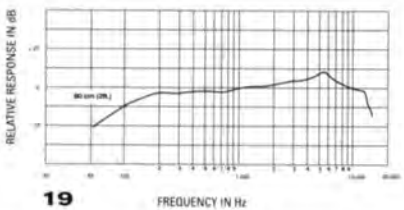
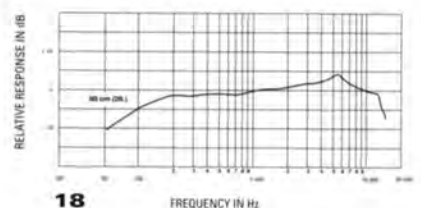
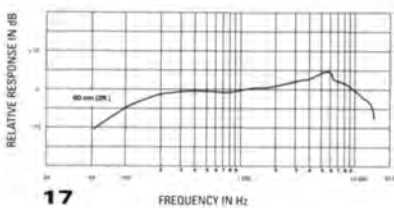
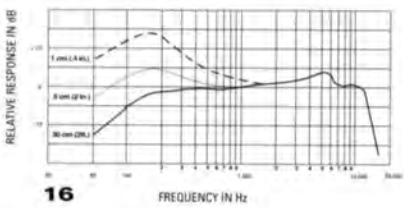
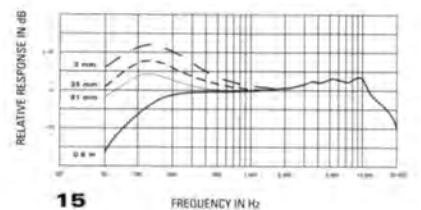
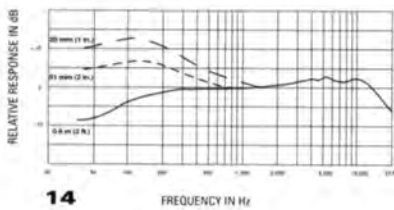
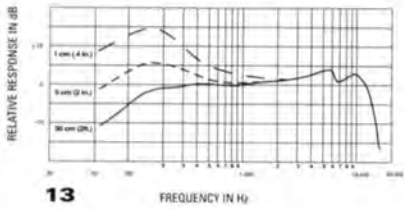
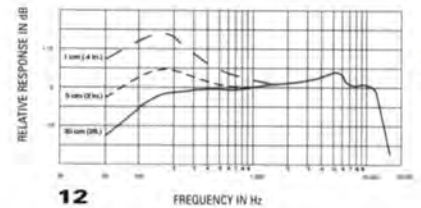
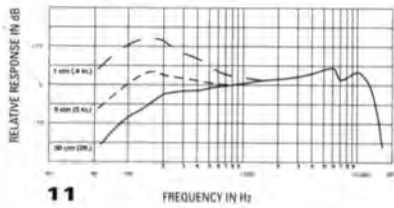
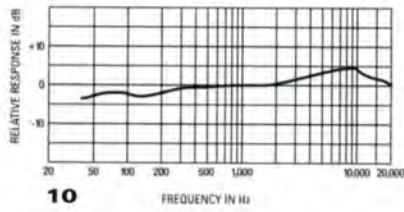
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| <b>Performance</b> |       | 55SH Series II                    | 24    | MX202P (C)                 | 37    | MX418 (S)                      | 36    | 450 Series II           | 45    | SC2/87                     | 9     |
| Beta 52*           | 1     | 520DX                             | 25    | MX202W (O)                 | 35    | MX418 (C)                      | 37    | 527A                    | 46    | SC2/Beta 58*               | 4     |
| Beta 56*           | 2     | <b>Recording</b>                  |       | MX202W (S)                 | 36    | MX412SE (O)                    | 35    | 527B                    | 47    | SC2/Beta 87*               | 5     |
| Beta 57A*          | 3     | SM81                              | 26    | MX202W (C)                 | 37    | MX412SE (S)                    | 36    | 527C                    | 48    | <b>UC Series</b>           |       |
| Beta 58A*          | 4     | SM94                              | 27    | MX202WP (O)                | 35    | MX412SE (C)                    | 37    | 550L                    | 49    | UC2/58                     | 8     |
| Beta 87A*          | 5     | VP88                              | 28    | MX202WP (S)                | 36    | MX418SE (O)                    | 35    | 522                     | 50    | UC2/87                     | 9     |
| SM48               | 6     | 849                               | 29    | MX202WP (C)                | 37    | MX418SE (S)                    | 36    | 514B                    | 51    | UC2/Beta 58*               | 4     |
| SM57               | 7     | <b>Broadcast &amp; Production</b> |       | <b>Microflex Boundary</b>  |       | MX418SE (C)                    | 37    | 596LB                   | 52    | UC2/Beta 87*               | 5     |
| SM58               | 8     | SM89                              | 30    | MX391 (O)                  | 35    | MX418D (O)                     | 35    | 561                     | 53    | <b>UHF Series</b>          |       |
| SM87A              | 9     | SM63/SM63L                        | 31    | MX391 (S)                  | 36    | MX418D (S)                     | 36    | 562                     | 54    | U2/58                      | 8     |
| SM98A              | 10    | SM93                              | 32    | MX391 (C)                  | 37    | MX418D (C)                     | 37    | <b>Wireless Systems</b> |       | U2/87                      | 9     |
| BG1.1              | 11    | VP64A/VP64AL                      | 33    | MX392 (O)                  | 35    | MX412S (O)                     | 35    | <b>T Series</b>         |       | U2/Beta 58*                | 4     |
| BG1.1K             | 11    | SM7                               | 34    | MX392 (S)                  | 36    | MX412S (S)                     | 36    | T2/31                   | 13    | U2/Beta 87*                | 5     |
| BG2.1              | 12    | SM2                               | 23    | MX392 (C)                  | 37    | MX412S (C)                     | 37    | T2/58                   | 8     | <b>Additional Wireless</b> |       |
| BG3.1              | 13    | <b>Installed Sound</b>            |       | MX393 (O)                  | 35    | MX418S (O)                     | 35    | WL93                    | 55    | <b>Microphones</b>         |       |
| BG4.1              | 14    | <b>Microflex Lavalier</b>         |       | MX393 (S)                  | 36    | MX418S (S)                     | 36    | <b>UT Series</b>        |       | WCM16                      | 56    |
| BG5.1              | 15    | MX183 (O)                         | 35    | MX393 (C)                  | 37    | MX418S (C)                     | 37    | UT/31                   | 13    | WL93/WL93-6                | 55    |
| BG6.1              | 16    | MX184 (S)                         | 36    | <b>Microflex Gooseneck</b> |       | <b>General Installed Sound</b> |       | UT/58                   | 8     | WL183                      | 35    |
| 10A                | 17    | MX185 (C)                         | 37    | MX412 (O)                  | 35    | 503BG                          | 38    | <b>LX Series</b>        |       | WL184                      | 36    |
| 12A                | 18    | <b>Microflex Overhead</b>         |       | MX412 (S)                  | 36    | SM11                           | 39    | LX2/58                  | 8     | WL185                      | 37    |
| 14A                | 19    | MX202 (O)                         | 35    | MX412 (C)                  | 37    | 545                            | 40    | LX2/87                  | 9     | WM98                       | 10    |
| 16A                | 20    | MX202 (S)                         | 36    | MX412D (O)                 | 35    | 588SDX                         | 41    | LX2/Beta 58*            | 4     | WH10TQG                    | 21    |
| SM10A/SM12A        | 21    | MX202 (C)                         | 37    | MX412D (S)                 | 36    | 515X Series                    | 42    | LX2/Beta 87*            | 5     |                            |       |
| WH10               | 22    | MX202P (O)                        | 35    | MX412D (C)                 | 37    | 565SD                          | 43    | <b>SC Series</b>        |       |                            |       |
| 512                | 23    | MX202P (S)                        | 36    | MX418 (O)                  | 35    | 526T Series II                 | 44    | SC2/58                  | 8     |                            |       |





# FREQUENCY RESPONSE CHARTS

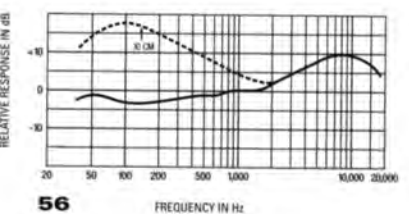
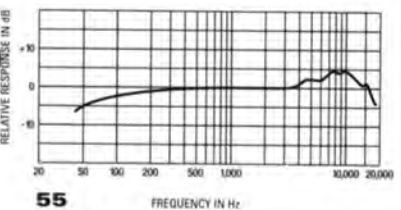
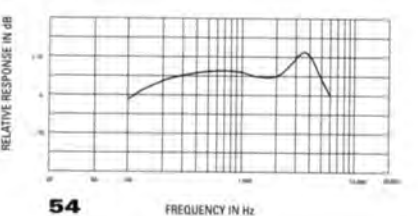
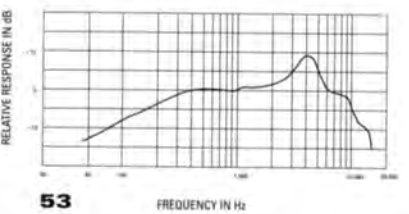
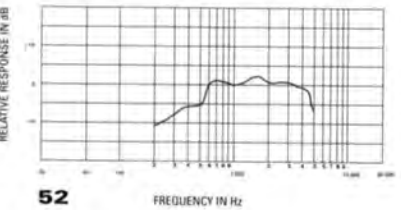
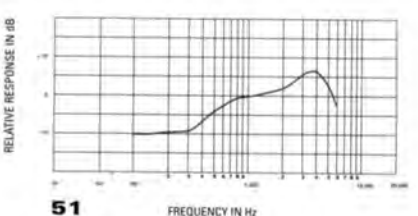
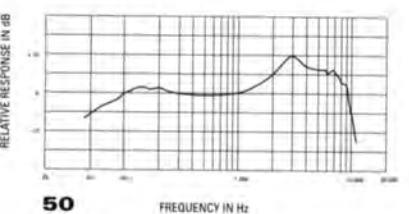
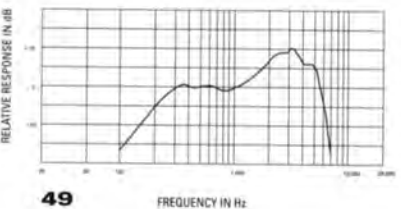
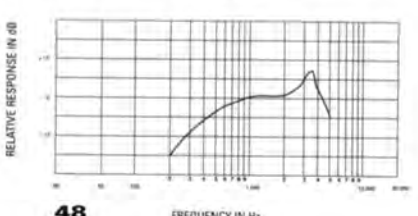
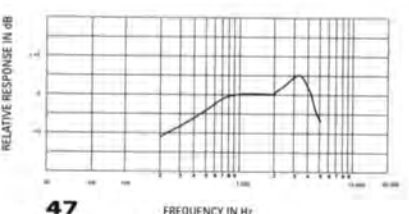
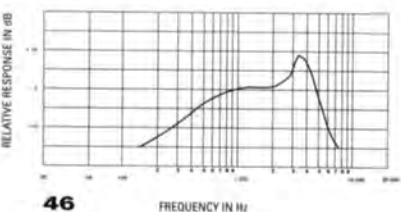
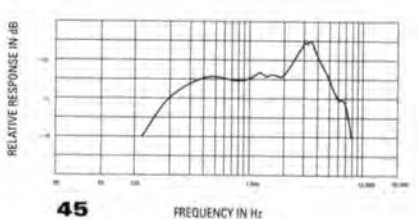
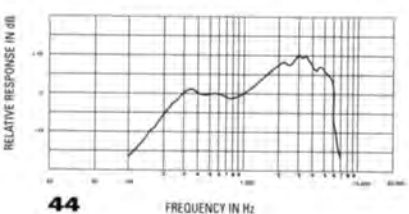
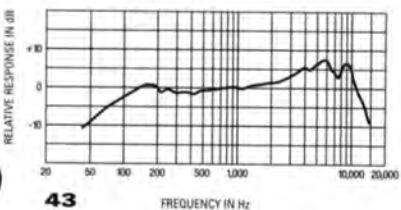
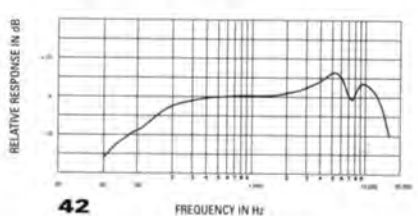
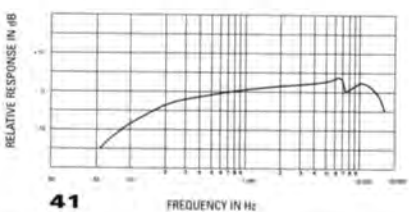
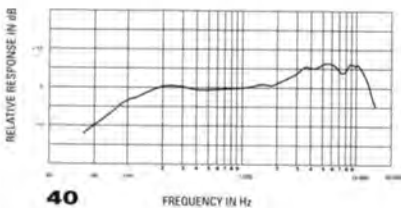
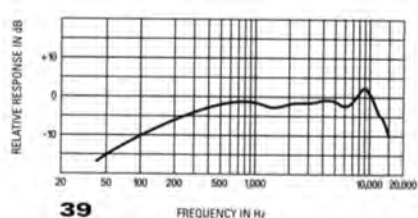
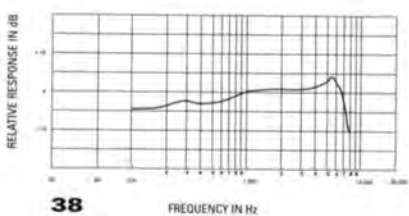
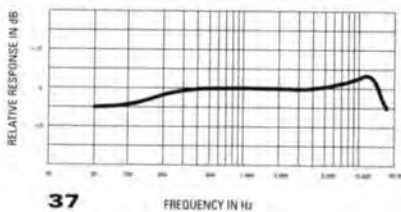
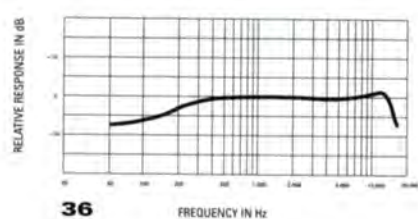
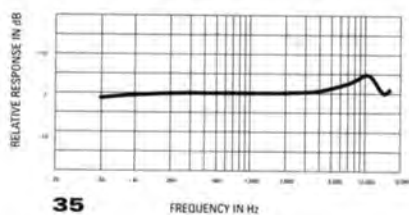
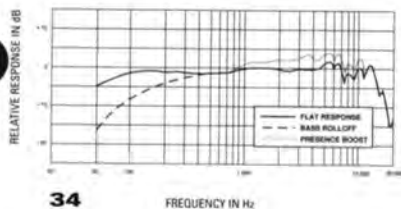
(See page 83 for key)





# FREQUENCY RESPONSE CHARTS

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| AL969E   | Guide to Audio Systems for Video Production            |
| AL1113D  | Communications Products Catalog                        |
| AL1116C  | Guide to Church Miking                                 |
| AL1204A  | Introduction to Wireless Systems                       |
| AL1247   | Selection and Operation of Wireless Microphone Systems |
| AL1265   | Microphone Techniques for Recording                    |
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| AL1267   | Guide to Audio Systems for Meeting Facilities          |
| AL1335   | DFR11EQ Version 4 Brochure                             |
| AL1307   | PSM™600 Personal Stereo Monitor Brochure               |
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| AL1364   | UT Wireless Brochure                                   |
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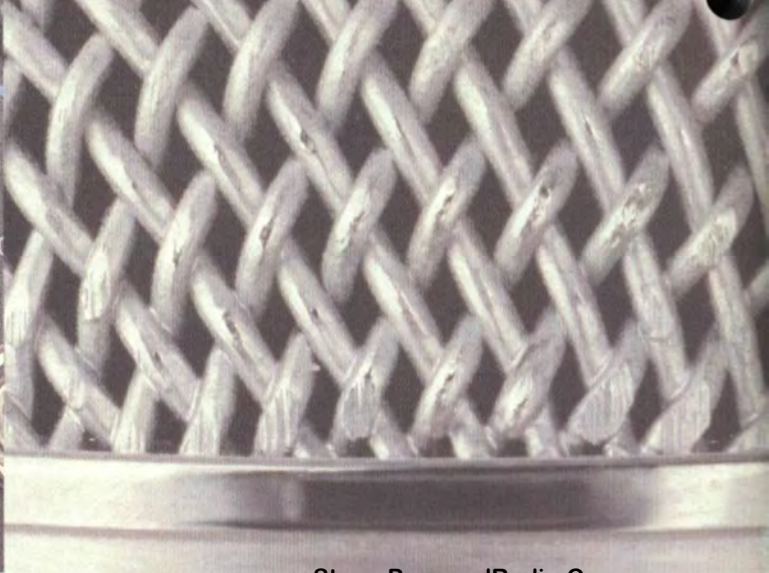
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