

Telex Communications, Inc.

PRO AUDIO GROUP

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PRO AUDIO GROUP

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Providing professional audio products and services worldwide...

NEW PRODUCTS & SERVICES ENSURE FUTURE MARKET SUCCESS

People unfamiliar with the professional audio industry often ask, "Who is Telex and what do they do?" The answer is simple: Telex is a full-line professional audio manufacturer with a viable research and design faculty that develops new products to exceed the unusually high expectations of a competitive industry. Each of Telex's product brands serves different markets and applications, and every product brand under the name Telex is world-class.

Why do we spend so much time on making sure our products are the very best in the industry? Two words: Brand equity. We have always designed and manufactured the industry's most durable and best sounding professional audio products. So why change? We feel that this heritage — the history and reputation of Telex, Electro-Voice, Midas, Klark Teknik, Dynacord, RTS and University Sound — is nothing to sell short.

Simply, brand equity is critical to our position in the industry; thus, our products are at the forefront of all decisions. Our focus has never wavered from total customer satisfaction; that is, the requisites, preferences and criticism of sound professionals like you.

A Vital Market Presence

As a result of recent organizational changes, the Telex Pro Audio Group is headed for further success. Recent product launches and fantastic customer response ensure a prosperous 2001. Equally so, engineering, sales and marketing all stand poised and confident because of the underlying quality of recent product launches: QRx loudspeakers, Cobalt microphones, EVID surface mount speakers, Venice ultra-compact format consoles and the value-added Tailor-Made custom speaker shop.

Especially with EV, we realize that many of our products have been "stealth" marketed in the past. Well, those days are over. To begin with, we are currently making a serious effort to enter new and unexplored markets as

well as reach new customers. As always, we are grateful for the increasing distribution of our products and the heritage associated with what we manufacture.

Speaking of heritage, in addition to new product introductions, Telex still manufactures many products that have been rumored discontinued. We still manufacture stadium horns, components, broadcast and recording quality microphones, top-end electronics/digital signal processing, full-size consoles and RTS intercoms. After all, we are a full-line professional audio manufacturer — from microphone to speaker to hearing aid, we've got all the bases covered.

Good. Better. Best. A Focus on Service.

Besides offering industry leading products, new and standardized alike, the Telex Pro Audio Group has invested a great amount of time and money into providing better service for end-users. The Telex Pro Audio Group recently purchased a new \$75,000 software package to more efficiently and effectively route calls to departments throughout the Telex infrastructure — customer service and technical support services included.

As a result of the new phone software package and a new technical support number, (866) 76-AUDIO, the Telex Pro Audio Group is close to providing a remedy to the frequent complaints heard prior to recent improvements. While the potential for a short hold when calling technical or customer service exists, you will not be shuffled unnecessarily or disconnected. To further ease hold times or unnecessary waiting, the Telex Pro Audio Group is also considering adding staff to balance the current caller-to-support specialist ratio.

In our ongoing attempts to respond to all customer needs, we've taken on the expense of improving the infrastructure to satisfy the needs of our customers and end-users. Our sincere thanks to all who support Telex and its product brands!

EMPLOYEE FOCUS: GRATH AND LARSON



Adam Grath

Adam Grath, US sales manager, Concert Sound, has been employed by Telex for two years. Before moving into sales, Grath began his tenure in

customer service, a department where

he feels he had the chance to learn the product line "inside out".

To his credit, Grath has been involved in live and studio sound for most of his career, starting out in Kalamazoo, Michigan running a mid-sized regional PA company (that used EV) and later owning and operating two commercial production facilities. Grath later moved into the position of national sales manager with Zoom Corporation, a manufacturer of studio and MI level digital signal processing products. Now at Telex, Grath's responsibilities include national sales of Klark Teknik signal processing and Midas mixing consoles.

Grath feels passionately about Telex's reputation for designing and manufacturing outstanding pro audio products: "The Klark Teknik/Midas line is used by top flight touring companies because our line offers absolute sonic purity in a rugged 'roadworthy' design," remarks Grath. "Our

end users can look forward to a long product life with very few service issues as well as some of the best return on investment in the used market. Look at it this way, you can buy a Klark Teknik DN30 Dual Channel Equaliser for around \$1500, tour it all over the states for ten years, pull it out of the rack and sell it for \$1000. That's not bad after ten years of income generation."

Grath also has high praise for our dealers and reps: "I have worked with many rep firms both as a customer and manufacturer and would rate our crew as among the finest in the industry."



Matt Larson

Matt Larson, US sales manager, Concert Sound, has been employed with Telex for two months. Prior to his position at

Telex, Larson spent six years as a crew

chief for Prince and two years as a tech/crew chief with MC Hammer. Following eight years on and off the road, Larson worked as entertainment industry liaison for Anvil Cases, working with touring bands and OEM accounts.

As an employee of Telex, Larson's main responsibility is US Sales of the Midas product line, a job which Larson finds fulfilling: "It's

very hard to find confident people to do their jobs, but it's even harder to find people who really enjoy what they're doing. When you're able to combine both confidence and enthusiasm you ultimately find an environment charged with excitement and opportunity. Here at Telex I've met seasoned professionals — people who've been with the company a long time — who still show that confidence and enthusiasm when they talk about a product from the Telex family of brands."

Larson also cites the camaraderie and the inherent dynamics of the professional audio industry as two reasons why he enjoys working at Telex.

However, what Larson finds most critical is how the sales team can assist dealers, contractors and consultants in real-world situations. "The most important thing we can do is make certain our dealers get the products, answers and trouble-shooting assistance they need on a daily basis. This also includes analyzing the way we do our job to make certain we are streamlining the process by which our dealers do business with us. I know how important it is to have access to correct information...and I strive to do just that."

"Besides," jokes Larson, "who else gets paid to play with over 1,500 knobs?"

WEBSITE UPDATE: NEW PRODUCT PAGES, LOCATOR, TAILOR-MADE, AND MORE



Several new features have recently been added to www.electrovoice.com. Following the completion of the Trades Only area, we took your feedback and comments to heart. The website now features:

- **EV Tailor-Made Custom Loudspeakers** page with complete information on the services available through our custom shop
- **EV Cobalt Microphones** page with new graphics, complete product information and print material (advertisements and posters)

• **EV QRx-Series Loudspeakers** page with advertisements and posters, EASE data and engineering data sheets in downloadable, printable PDF format

• **EV EVID Premium Surface Mount Loudspeakers** page with data sheets, systems brochure and owner's manual

EV X-Line Loudspeakers page features data sheet specifications, systems brochure, and the long-awaited X-Line Owner's Manual

International Contact Locator page replete with a world map and easy navigation to all international dealer/rep information (contact names, addresses and phone numbers) for Electro-Voice in Europe and ROW

Other Web News

Still looking for product photos, logos or other images for your own marketing efforts?

No problem. We are currently busy working on the completion of a high-resolution graphics archive for dealers in the Trades Only area! Our goal is to make the website as friendly, informative, and user-friendly as possible.

We are also involved in the seminal stages of an artist endorsement page that will feature bios, equipment lists, interviews with performers, engineers and technical support personnel, and links to official artist websites.

Please anticipate more improvements as the redefinition and implementation of innovative web media continues. As always, we thank you for your support, constructive feedback and encouragement.

EV® POWERS NCAA FINAL FOUR CHAMPIONSHIP

Basketball and professional audio have much in common: For example, both are an exercise in skill, grace, endurance and efficiency. Both also share a strong heritage in Indiana. Comparisons aside, however, let's just observe that professional sports and professional audio coexist in the same environment. From the first afternoon Knute Rockne barked amplified orders through his "electric voice" to Notre Dame football players, sports and pro audio have been inseparable.

Last weekend's NCAA Final Four was no exception — and for the three heated games of the tournament, Minneapolis belonged to Electro-Voice.

Tom Pearson, chief sound engineer, Dome Audio, was enthusiastic to talk with the editor about the addition of several X-Array and Sx-Series loudspeakers to the existing Metrodome system. As part of the Dactronics

four-sided scoreboard, EV speakers delivered all horns, sirens, commentary, music and ancillary audio during the three games: "We've got 12 Xi-2153's put into a three cabinet cluster per side, forming a circle. They're slanted downward to compensate for the house. Below the Xi-2153 are eight Sx-300's that are getting a full-range send and filling the speakers down on the floor area and the lower stands. The buzzers and horns are also coming out of them on a sub mix. This court hang, which works really well, is timed to the original EV upper ring house system."

"For the NCAA we basically replaced the entire system in the Metrodome. We went from cable point at the microphones to speakers; all the snakes are new. For a competition this large and this important, we knew there was only one speaker that could handle the demands of a stadium filled with 46,000 people — EV."



Minneapolis' Metrodome Features March Madness at its Finest: A Slamdunk for EV!

Our thanks to Tom Pearson and all the helpful staff at Dome Audio!

PRODUCT OF THE MONTH: EVID PREMIUM SURFACE MOUNT LOUDSPEAKERS

Recently introduced at NSCA 2001, the EVID (Electro-Voice® Innovative Design) speaker line is the latest in high quality, innovative foreground/background premium surface mount speaker systems. With EVID, sound contractors can turn any place of business — whether a restaurant, bistro, bar, department store, outlet or other commercial environment — into a positive *experience* in sound:

- EVID 6.2, dual 6-inch LF drivers and a 1-inch Ti-waveguide
- EVID 4.2, dual 4-inch LF drivers and a 1-inch Ti-waveguide
- EVID 3.2, dual 3-inch LF drivers and a 3/4-inch Ti-direct radiator
- EVID 12.1 subwoofer with a 12-inch LF transducer

With EVID, you can expect the most preeminent sound available and unique styling to blend into any environment. Whether it's the EVID 3.2, EVID 4.2 or larger 6.2, each model has the same unbelievable clarity and neutral character; the difference between models is low frequency extension and SPL capability. Engineered to the highest standards in performance, all models feature dual woofer design for deeper and smoother bass response. EVID's "shaded"

line array design means more coverage control and easier system design, and EVID's new Strong-Arm-Mount™ (SAM) system enables more secure, structurally sound and flexible installations. EVID speakers are also weather resistant for most outdoor applications.

Initially rated at 50 watts (subsequent tests indicate a much higher rating), the EVID 3.2 is perfect for applications where "invisibility" is required. Coupled with the EVID 12.1 subwoofer, the system provides outstanding sound and wide coverage. Ideal for background music in bars and restaurants, the EVID 3.2's unique ellipsoid design combines aesthetics and performance.

When full bandwidth and dynamic capability is required, the EVID 4.2 is an excellent choice; its dual LF transducers provide 65 Hz and peak SPL exceeds 110 dB, easily outperforming other speakers its size. The EVID 4.2 is ideal for many sound reinforcement environments, including outdoor sound in themed areas, concourses in stadiums and airports, or anywhere else clear, reliable sound is required.

The largest model in the line, EVID 6.2, is the far and away leader in commercial sound reinforcement; no other speaker comes close to the combination of

bandwidth, dynamic range (117 dB) and sound quality of the EVID 6.2. These qualities make it the only choice for high level foreground music or reinforcement in large areas.

The EVID 12.1 subwoofer utilizes a 12" transducer with dual voice coils to produce high frequencies down to 40 Hz. Its built-in filters reduce coloration and provide a high pass output for satellites to further increase potential output capability.

In addition, built-in transformer versions (3.2T, 4.2T, 6.2T) feature high quality, low distortion 70- and 100-watt transformers for applications requiring constant voltage. Built-in transformer versions provide the same superior sound as non-transformer EVID models, 3.2, 4.2, 6.2 and 12.1.

Clearly, EV's EVID line is designed for quicker, easier and better-sounding commercial installations.

EVID.

INTO THE ARCHIVES: THE HISTORY OF ELECTRO-VOICE

Howard Durbin, former engineer and co-worker of Electro-Voice founders Al Kahn and Lou Burroughs, was gracious enough to answer some of our questions about the history of Electro-Voice. From his home in the Pacific Northwest, Howard Durbin, now in his 70s, emailed the following responses.

Staff: What was significant about adding the phono cartridge to the EV line in '48 and the commercialization of the stereo cartridge in '58?

Durbin: As the war was ending, I graduated from Purdue to work in an advanced development group with RCA. I worked on record cutter development and what was called the Fine Line records (1 mil.) groove. Two of us also designed playback cartridges for reproduction.

After the war ended, we were moved from Indianapolis to Camden. My home had been in South Bend — where EV began. After buying a war assets plant EV then moved to Buchanan. At this point EV was a major supplier of crystal mics to the wire recorder industry, and Al felt that a good move would be to add phono cartridges to the line. The first major move on our part was developing a proprietary cartridge for Webster Chicago over the major producers of cartridges Shure, Astatic and Webster of Racine.

The VP of WC was invited to the CBS

introduction of their LP record, and he called back very concerned. I happened to be visiting, and told him if they would grind down the drive spindle to get 33 rpm, I would bring cartridges that would play the LP (fine line) records. Knowing that these would be coming, I had designed our cartridges to be able to play them. Thus, a good portion of the industry was able to compete with Philco and didn't have to install the 9kc notch filter the Astatic cartridge required, which incidentally only played 33 rpm.

You may recall that our competition designed cartridges mounted for rotation using two needles to play 78 or 33 rpm records. We designed a single needle with two tips and a mount that tilted the cartridge so either tip could be used. This gave us balance of output between two types of records with far less record wear and cost.

On traveling to the west coast, a friend at Ampex commented that he thought there were stereo records being made in L.A. I was Chair of the EIA standards for phono cartridges, and my counterpart was the VP of engineering at Capitol. So after reviewing the EV mics they were using, I asked about the stereo records. He said that they were pressing them and nothing else. This led to a trip to

Westrex, a company manufacturing record cutters.

Again, we reviewed some newer mics for them to use and sell. Then I asked about the stereo records and cutter. Shocked, they about fainted and said that they couldn't discuss it until filings had been made. They did say they were not doing vertical/lateral, which we at RCA had tried and Telefunken was currently discussing; V/L just had too much distortion.

In flying back, I had an epiphany that it had to be the 45-45, and that this could be compatible with the lateral records in use. I sketched some assemblies and we manufactured a few. I sent them out to Westrex, and they said that they performed very well first pass. So we had almost a full year ahead of our competitors — including the magnetic cartridge producers.

There is quite a tale in the start-up and merchandising of the stereo record concept. Westrex found in their patent search that the same cutter was invented in 1932 by Bloomline to produce stereo sound for following action across a movie screen. This was licensed to Western Electric, but they decided that the effect was not appealing enough.

TELEX DEBUTS UT-102 PLUG-ON TRANSMITTER AT NAB 2001

Tellex is proud to announce the launch of the UT-102 plug-on transmitter for the ENG-100 portable UHF receiver at NAB 2001.

This top-of-the-line, crystal-controlled, frequency agile plug-on transmitter allows the sound engineer and live broadcast engineer the versatility to convert standard wired dynamic microphones into wireless-capable transducers.

"The ENG-100 is a great system made even better by the addition of a plug-on

transmitter," says David Egenberger, wireless product manager for Telex. "The UT-102 gives the user the flexibility to use different microphones to match the individual location and application."

The UT-102 is a high quality, frequency agile plug-on transmitter housed in an all metal aircraft alloy case with water resistant seals. Although compatible with other dynamic microphones, the UT-102 is perfect for use with the Electro-Voice® (EV®) RE50, the world standard in broadcast interview

microphones. Each transmitter matches two channels on the ENG-100 receiver for easy changes in the case of interference on location. Additionally, with 4 different channel groups to choose from you get up to 8 simultaneous users in one location. Posi-phase diversity and tone-coded squelch ensure reception in the most difficult conditions.

"Telex remains at the forefront of wireless technology by listening to our end users and providing a constantly growing number of sophisticated solutions for every application," states Egenberger. "The UT-102 is the perfect complement to our existing EV line of broadcast microphones. We believe the UT-102 will enjoy broad market acceptance."

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For warranty repair or service information, contact the Service Repair department at 800/685-2606

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Please submit your ideas, comments, criticism, or story ideas to James Edlund, Editor, via e-mail: james.edlund@telex.com

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