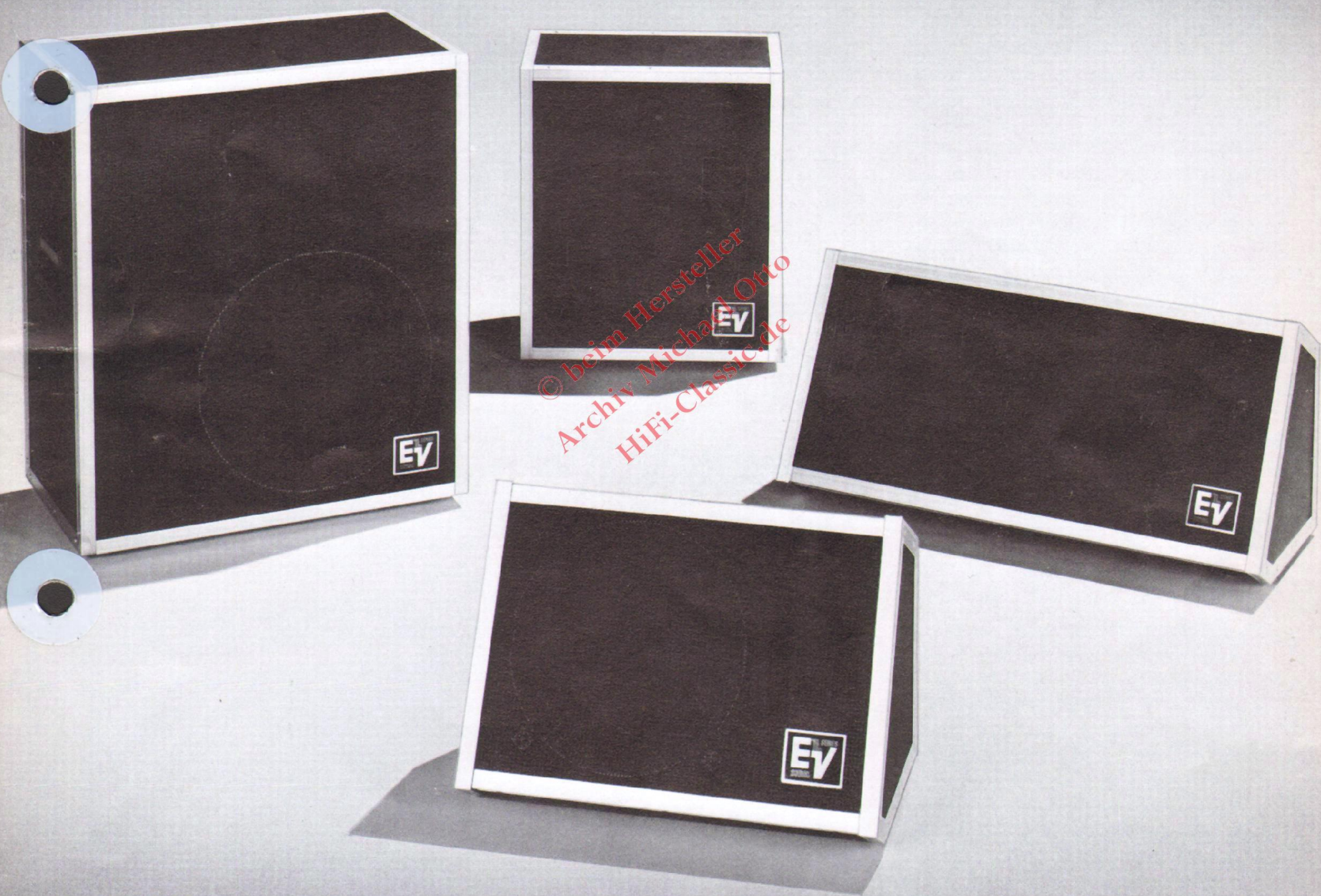


Four for the road!



stage systems and monitors.
from Electro-Voice®

The best thing you can say about our monitors and stage systems is that they are accurate. Their output matches their input as closely as possible. All manufacturers don't adhere to that goal.

Some boost the bass to impress you.

Some put a peak in the midrange so vocals will have more "presence." It may sound impressive at first, but in the long run it's irritating to your audience and causes problems for your sound man. A guitar shouldn't sound like a bass, and your vocals should be just as subtle or gutsy as you want them to be — without any built-in coloration from the speakers.

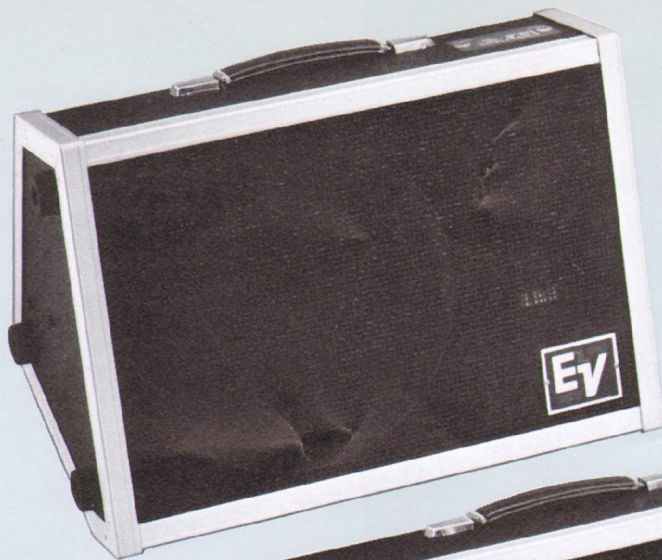
Mechanically the FM12-3, S12-2 and S15-3 are designed with the musician in mind. The cabinets are constructed of 3/4-inch plywood and are covered with a durable black vinyl. Edges are protected against damage with extruded aluminum trim. The grill cloth is actually a metal mesh designed to protect the drivers from accidental abuse. Rugged is the only way to describe them.

Our systems are small, because we know how to get an optimum combination of high efficiency, bass response, and modest size. The woofer and vented enclosure have been considered together in a computer model developed by our engineers, a model based on the sophisticated analysis of A. N. Thiele and R. H. Small. The result is high performance that you won't find elsewhere, performance that doesn't take up a lot of space in your van, bus, or truck. Our speakers come in a size you can work with.

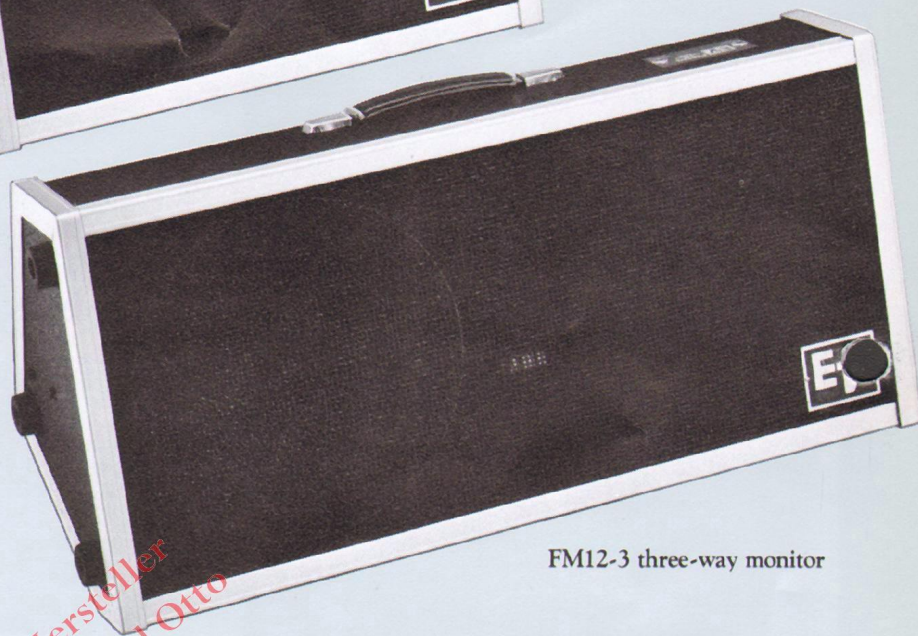
They can deliver the sound pressure levels you want — up to 116 dB. Power enough to satisfy any audience, or to ensure you can hear yourself over the instrument amps. All four systems also use our High Frequency Auto Limiters for tweeter blowout protection when driven to these high levels.

If you don't want to compromise with the quality of your sound, then you shouldn't settle for "home-brew" systems. Nor

should you have to settle for other manufacturers' product "spin-offs." The system you buy should be backed by 50 years expertise in the technology of sound and sound reinforcement. The Electro-Voice monitor and stage systems are what you should be carrying with you.



FM12-2 two-way monitor



FM12-3 three-way monitor



S12-2 two-way stage system



S15-3 three-way stage system

© beim Hersteller
Archiv Michael Otto
HiFi-Classic.de

FM12-2 & FM12-3 Monitor Systems

Monitors are meant to do one thing — let you hear yourself as accurately as possible. To let you hear every nuance, every syllable, when intonation is critical. That's something not all monitors are capable of doing, especially in the price range of the new Electro-Voice FM12-2 and FM12-3. In fact, you probably can't buy a monitor with a response curve as flat as ours at any price.

Both monitors use the T35 tweeter and famous EVM12L woofer. Bass response is especially tailored for vocal monitoring — essentially flat to 85 Hz, just the right amount of low end. The tweeter dispersion characteristics are such that you get maximum sound where you need it most, in front of the monitor. The high frequency dispersion pattern controls the sound spread to your other vocal or instrument mikes.

The FM12-3 three-way system also incorporates a Thiele design vented

midrange speaker. You no longer have to rely on a horn driver to get the sound pressure levels you want in a vocal monitor. With a cone driver, you don't have to settle for the pinched "honky" sound associated with most small horns. Both the three-way and FM12-2 two-way systems will give you natural, uncolored sound.

These systems are also designed to be small to give you an uncluttered stage. Electro-Voice has used Thiele speaker design technology to combine maximum low-end response with efficient operation and minimum enclosure size. That's something no other manufacturer can offer.

And both of these systems can be mounted at 30°, 60°, vertically or on our heavy-duty 480 stand for up and out of the way side monitoring, whatever configuration suits you best.

S12-2 & S15-3 Stage Systems

The new S12-2 and S15-3 Stage Systems are designed to give you top performance. You want your audience to hear you accurately. That sounds simple, but far too often most systems do not accomplish this. The new Electro-Voice stage systems change all that.

Most stages do not have room for piles of speakers pointing in every direction, even if you could transport that much equipment. But until now, that was the only way to get the sound out where everybody could hear it. The wide 120° dispersion of our stage systems lets your audience hear mids and highs clearly even if they're far off axis. You aren't going to have people leave your performance saying you sounded muddy. Everybody is going to have the best seat in the house.

But what about the bass? The S12-2 two-way system is essentially flat down to 75 Hz. That's more than enough to give your voice the depth and presence you want. In fact, it's far lower than most

other systems commonly used for vocals. The S15-3 three-way system is flat down to 50 Hz. That's enough bass in a vocal system to put most music systems to shame.

And like the FM12-2 and FM12-3, you get all this sound from enclosures that are incredibly small. When you set up a stage, you are limited to whatever space is available. More often than not, there just isn't enough. Our stage systems are designed to be compact. They give you more room for you and your instruments.

Both systems employ the same rugged construction as the monitors. Recessed handles are going to make transportation and setups easier. And to get the speakers up and out of the way, both can be used with the Electro-Voice heavy duty Model 480 Stand.

These are truly the best small touring systems you can buy. Use them in your next show. Your audience will appreciate it.

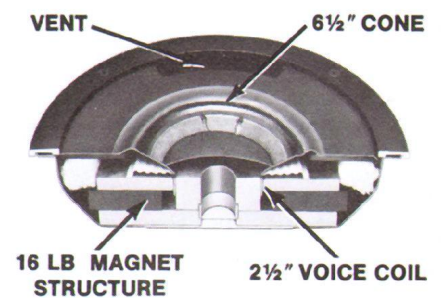
The Vented Advantage

Both the FM12-3 and S15-3 use vented midrange drivers. What's so great about that? Quite simply, until now if you wanted high sound pressure levels you had to use a horn. But if the horn produced an accurate sound, it was big. So you used a small horn because it could be squeezed into your cabinet. The result was the "honky" sound typical of small horns. No longer!

By using the computer models of A. N. Thiele and R. H. Small, it is possible to increase woofer efficiency and output levels dramatically. Electro-Voice was the first manufacturer to use this technology in speaker design in 1973. Now we've applied it to midrange speaker design. Electro-Voice has designed a vented cone midrange speaker that is capable of producing sound pressure levels of up to 116 dB (at 4 feet with 100 watts in), while retaining the accuracy you just can't get out of a small horn.

So why not use just any cone? An ordinary cone alone would simply run out of excursion at the lower midrange frequencies, while in our speaker the vent provides the output. This also allows us to use a small 6½ inch cone which will give you superb midrange dispersion.

The vented advantage is an advantage you can only get from Electro-Voice.

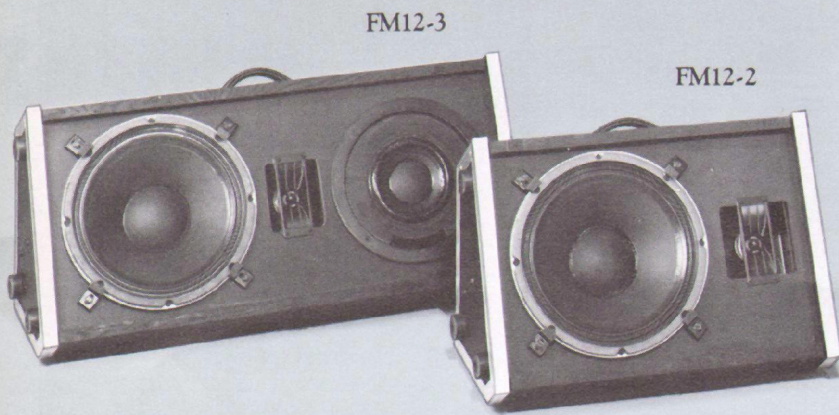


Vented midrange speaker

High Frequency Auto Limiting

Many high-frequency drivers (ours included) cannot safely maintain high voltage inputs over extended periods of time.

The engineers at Electro-Voice designed a solid-state tweeter protection circuit specially tailored to the needs of sound reinforcement. The High Frequency Auto Limiter protects the tweeter from overload by limiting input power to a predetermined level. The circuit responds instantaneously to excessive power inputs resulting in absolute driver protection without audible side effects like cutting out or "breathing," or loss of sound pressure level.



Specifications – FM12-2

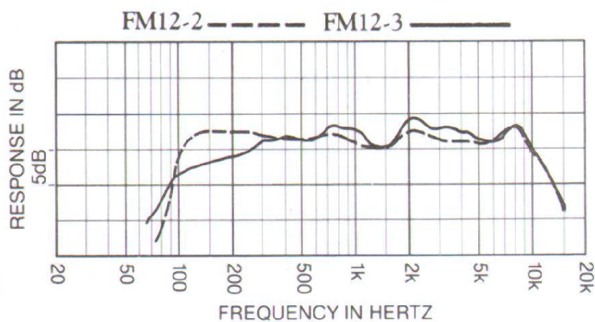
Frequency Response: 90-16,000 Hz
 Sound Pressure Level: 115 dB (4' on axis 100 watts in)
 Horizontal Dispersion: 70° (2000 Hz octave band);
 75° (8000 Hz band)
 Crossover: 5000 Hz
 Dimensions: 15" x 21⁷/₈" x 13¹/₄" hwd
 Weight: 49 lbs

Specifications – FM12-3

Frequency Response: 80-16,000 Hz
 Sound Pressure Level: 116 dB (4' on axis 100 watts in)
 Horizontal Dispersion: 130° (2000 Hz band), 75° (8000 Hz band)
 Crossover: 1000 Hz & 5000 Hz
 Dimensions: 15" x 31⁷/₈" x 13¹/₄" hwd
 Weight: 69 lbs

Common Specifications

Long-Term Power Handling Capacity: 100 watts shaped random noise
 Impedance: 8 ohms nominal
 Tweeter Protection: integral High Frequency Auto Limiting
 Inputs & Outputs: parallel 1/4" phone jacks



Specifications – S12-2

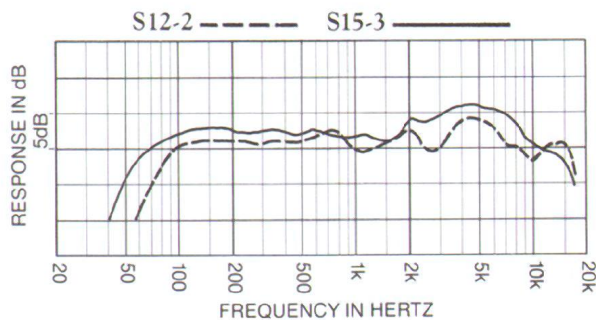
Frequency Response: 75-16,000 Hz
 Sound Pressure Level: 115 dB (4' on axis 100 watts in)
 Horizontal Dispersion: 61° (2000 Hz octave band);
 120° (8000 Hz band)
 Crossover: 3000 Hz
 Dimensions: 21¹³/₁₆" x 18⁵/₈" x 11⁵/₈" hwd
 Weight: 55 lbs

Specifications – S15-3

Frequency Response: 50-16,000 Hz
 Sound Pressure Level: 116 dB (4' on axis 100 watts in)
 Horizontal Dispersion: 120° (2000 Hz band); 120° (8000 Hz band)
 Crossover: 600 Hz & 4000 Hz
 Dimensions: 28¹¹/₁₆" x 24³/₈" x 13¹³/₁₆" hwd
 Weight: 88 lbs

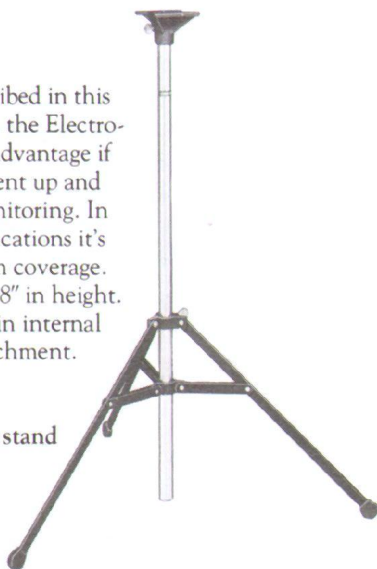
Common Specifications

Long-Term Power Handling Capacity: 100 watts shaped random noise
 Impedance: 8 ohms nominal
 Tweeter Protection: integral High Frequency Auto Limiting
 Inputs & Outputs: parallel 1/4" phone jacks



Any one of the systems described in this brochure can be mounted on the Electro-Voice 480 stand. It's a great advantage if you have to get your equipment up and out of the way, as in side monitoring. In fact, in some vocal P.A. applications it's a virtual necessity for uniform coverage. The 480 is adjustable up to 58" in height. Speaker cabinets have built-in internal "Tee-nuts" for stress free attachment.

Model 480 stand



WARRANTY (Limited) – Electro-Voice Music Loudspeaker Systems and Accessories are guaranteed for five years from date of original purchase against malfunction due to defects in workmanship and materials. If such malfunction occurs, unit will be repaired or replaced (at our option) without charge for materials or labor if delivered prepaid to the proper Electro-Voice service facility. Unit will be returned prepaid. Warranty does not cover finish or appearance items or malfunction due to abuse or operation at other than specified conditions. Repair by other than Electro-Voice or its authorized service agencies will void this guarantee.



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