

**Introducing the new PE86 for vocals and
the PE66 for instruments.**

SHURE®

Professional Entertainer™ Series Microphones

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PE Series

The new Shure Professional Entertainer (PE) Series Microphones.

At last we've taken the guesswork out of selecting a great microphone.

You are about to see a totally new concept in microphones. A series of dynamic microphones created specifically for your instrument, your voice and even your budget.

And from the least expensive microphone through the top of the line, you get the legendary Shure quality and sound. So no matter what your selection, you can be assured of great sound, tailored to your style.

At Shure we feel the more you know about microphones, the more you'll want a Professional Entertainer Series Microphone to express the sound you're looking for.

To help you make a qualified selection, we've provided a brief explanation of the basic principles and functions of microphones. In addition, on page 16, we have provided easy-to-understand descriptions of the technical terms used throughout this catalog.

You should know that while Shure makes more brand name microphones than any other company in the world, our reputation is based on even more important factors. First, we make no unverifiable technical claims. Nor do we publish exaggerated or misleading data. And, finally, our quality assurance has been tested again and again in the field by generations of satisfied customers.

What is a microphone?

A microphone is a transducer; it converts acoustical (sound) energy into electrical energy. In an on-stage situation, that electrical energy goes through what is called the "sound chain" to be reproduced as amplified acoustical energy through the loudspeaker.

A basic sound chain.

1. Sound source (voice or musical instrument)
2. Microphone
3. Microphone mixer
4. Amplifier
5. Loudspeakers.



The cartridge. The critical element.

The most important component of a microphone is usually hidden from view. This is the cartridge. Within the microphone housing, the cartridge actually processes acoustical energy—giving its own individuality to it—and turning that sound into electrical energy. Shure has dedicated decades of research to developing the world's most reliable and best performing cartridges. Not only is the design of the cartridge critical, but its surroundings and placement in the housing are all crucial elements that determine the character of any microphone.

There is no single "best" cartridge design. Each differs in the way it converts sound to electrical energy.

The three most commonly used microphone cartridges.

The dynamic microphone.

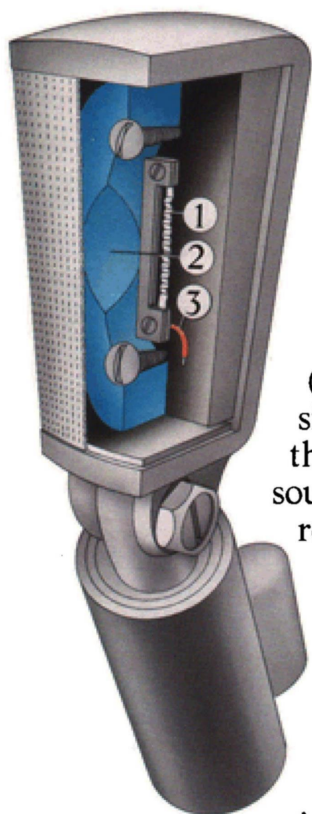
This is one of the most reliable and rugged designs for live stage reproduction of voice or instruments. The moving element of the dynamic microphone is a coil of wire (1) attached to a diaphragm (2) suspended over a magnetic structure (3). Sound waves vibrate the diaphragm and coil which moves in relation to the magnet. This motion generates a varying electrical signal which passes through the conductor (4) into the sound chain. Dynamic microphones can handle very high sound levels without overloading. They produce a clean, smooth detailed sound.



PE Series

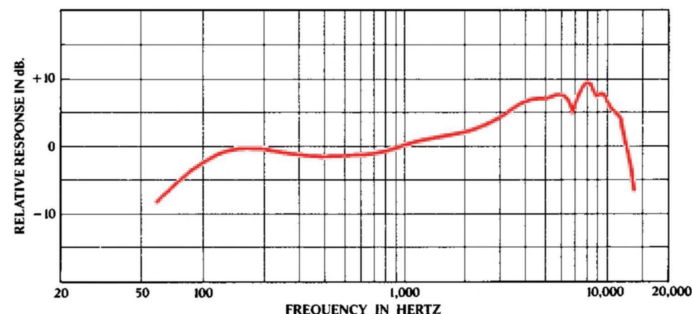
The condenser microphone.

These microphones use a charged condenser capsule (1). When sound waves move the diaphragm, it produces an electrical signal. In this type of microphone, that signal must pass through an internal circuit powered by either an internal battery or external power supply (2). Condenser microphones typically impart a smooth, wide range, and crisp sound. They are used in studio and stage situations.



The ribbon microphone.

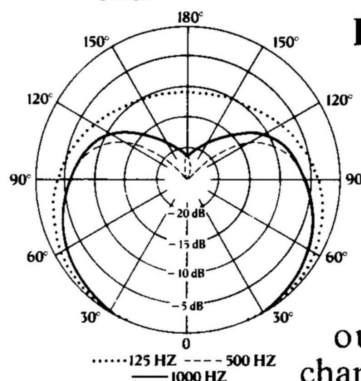
Sound energy vibrates a metal ribbon (1). The ribbon moves in relation to a magnet (2), generating an electrical signal, which travels through the conductor (3) into the sound chain. This type of microphone is most commonly used in studio applications. It is especially useful in imparting warmth and resonance to speaking voices, or in softening the "edge" of brass instruments. Because of innovations in other microphone designs, these microphones are becoming less common.



Frequency response.

Frequency response is a measure of how a microphone affects the tone quality of the sound it receives. The frequency response curve in a graph shows the microphone's response to sound at various frequencies (from low notes to high notes). Some graphs, for example, might show a boost at the high end. This is often good for vocalists because it indicates that the microphone provides needed clarity and intelligibility where their voices need it most. This desired effect is called a "presence peak."

Frequency response is expressed in decibels (electrical output) versus frequency. The higher the point on the curve, the higher the microphone output at that frequency. In the chart above you can see a "presence peak" occurring at the high end.



Polar response (polar pattern or directional pattern).

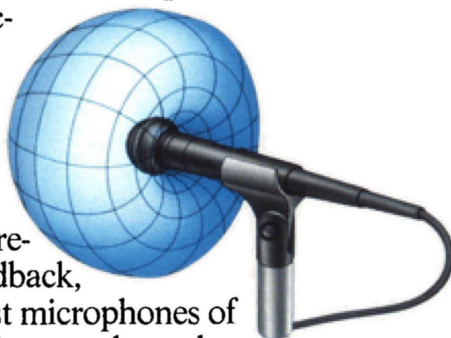
This is a measure of how well a microphone accepts sounds coming from different directions. A polar pattern graph shows how the output of the microphone changes as the direction of the sound source varies. This graph typically takes the form of a circle, with the polar patterns for various frequencies inscribed within the circle.

The two most common polar patterns are unidirectional (cardioid) and omnidirectional. A cardioid microphone has a heart-shaped polar pattern; an omnidirectional microphone approximates a circular polar pattern.

PE Series

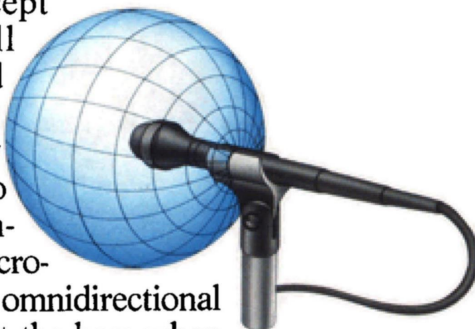
The unidirectional (cardioid) microphone.

A cardioid microphone accepts sound mostly from one direction—in front—while reducing pick-up of sounds from the sides and rear. It focuses on the desired sound source while rejecting room acoustics, feedback, and other instruments. Most microphones of this type boost the bass when used up close, an effect that adds robustness to a thin-voiced singer. This is called “proximity effect.”



The omnidirectional microphone.

These microphones accept sound equally from all sides. They should be used when feedback is not a problem. They can be very effective when you want to cover more than one instrument with a single microphone. Unlike cardioids, omnidirectional microphones do not boost the bass when used up close.



A few other factors helpful in choosing your Shure Microphone.

Impedance.

Selecting the proper microphone impedance versus the input impedance of a mixer, amplifier, or recorder is done to: (1) maximize the microphone output signal; (2) preserve the full frequency response; and (3) minimize pickup of unwanted signals. In general, for optimum performance, the *actual* equipment input impedance should be five to 10 times that of the microphone.

High impedance.

High impedance microphones have a higher signal voltage than low impedance microphones, but are more susceptible to hum and buzz pickup and high frequency loss in their cables. For this reason, high impedance microphones are generally limited to cable lengths under 20 feet. For longer cable runs, low impedance microphones will avoid these problems.

Low impedance.

All *professional* sound reinforcement and recording equipment is designed for low impedance. Practically unlimited lengths of cable can be used with no effect on level or response.

Sensitivity.

A measurement of the efficiency of a microphone. A very sensitive microphone produces a relatively high output voltage for a sound source of given volume. High impedance microphones with relatively high sensitivity will have an open circuit voltage ranging from -55 to -60 dB; low impedance microphones will range from -75 to -80 dB.

Pop suppression.

“Pop” is an explosive breath sound noticeable in vocal applications where “P”, “B”, and “T” sounds occur. Shure Professional Entertainer Series Microphones utilize sophisticated pop filters to diminish this effect. This way, the words “Peter Piper Picked a Peck of Pickled Peppers” can be reproduced and amplified without excessive popping noises.

Testing. Testing.

No manufacturer subjects their microphones to more challenging testing than Shure. PE Microphones must conform to exacting electrical and acoustical specifications, and they must maintain those measurements through a variety of torture tests. These include tests for cable stress, insensitivity to “hum”, environmental temperature and humidity, as well as altitude, drop, and finish testing. Even Shure PE packaging is tested to make sure that PE Microphones arrive in perfect operating order regardless of where they are shipped.

Microphone selection.

This is the whole idea behind the Shure Professional Entertainer Series Microphones. Everything has been done in this booklet to aid you in your microphone choice. You know the sound you’re looking for. You know your voice and your instrument. Now you can choose the Shure PE Microphone that expresses it best.

PE9 Series

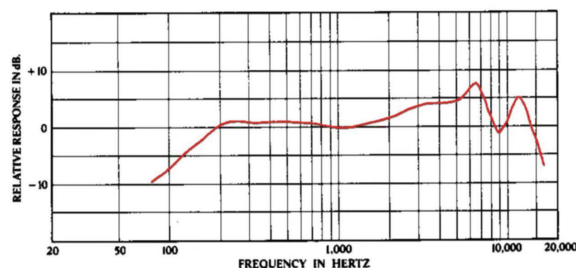
A low-cost microphone with a high quality sound.

Welcome to Shure quality at a price well within your reach. The smoothly balanced response of the PE9 will satisfy brass, reed, flute, and fiddle players, among others. The PE9 features a cardioid pattern that minimizes feedback and leakage from other sound sources. The microphone comes with a rugged permanently attached cable. A locking On/Off switch is furnished for extra control and to prevent accidental shut-off. With the use of an accessory windscreen, the PE9 will perform as a fine vocal microphone. In price and performance, the PE9 represents value and quality.

The PE9 comes with a swivel adapter and padded foam-lined Gig Bag to protect it against scratches and dust.

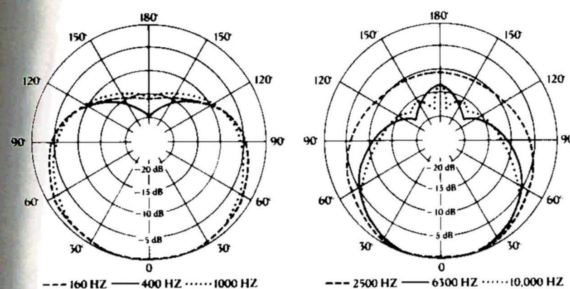
PE9H-C: High impedance; attached cable with 1/4" phone plug at equipment end.

PE9L-CN: Low impedance; attached cable with 3-pin professional audio connector at equipment end.



Typical Frequency Response: 80 to 13,000 Hz

Primary uses: Brass, Flute, Piccolo, Reeds, Harmonica, Banjo, Fiddle
Secondary uses: Guitar Amps, Acoustic Guitar, Vocals (with wind-screen)



Polar Pattern: Cardioid (unidirectional)

Impedance: PE9H-C: High, PE9L-CN: Low

Output Sensitivity (at 1,000 Hz)

Open Circuit Voltage:

PE9H-C: 1.1 mV (-59.0 dB, 0 dB = 1 V/ μ bar)

PE9L-CN: .07 mV (-82.5 dB, 0 dB = 1 V/ μ bar)

Power Level: -61.0 dB, 0 dB = 1 mW/10 μ bar

Cable-Attached:

PE9H-C: 6.1m (20 ft) single-conductor shielded with 1/4" phone plug at equipment end

PE9L-CN: 6.1m (20 ft) two-conductor shielded with three-pin professional audio connector at equipment end

Dimensions:

164 mm L x 37.5 mm Dia. (6-15/32 x 1-15/32 in)

Net Weight (less cable): 312 grams (11 oz)

Supplied Accessories: Swivel adapter, Gig Bag



PE25 Series

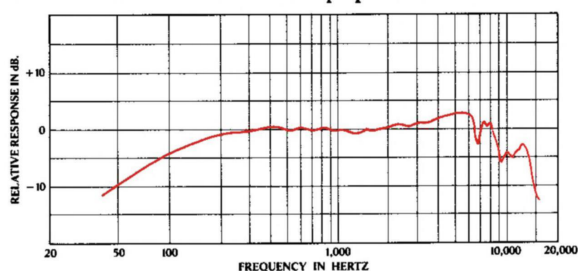
One microphone that can do more than one job—at one time.

The PE25 features a very useful omnidirectional pickup pattern. Because it accepts sound equally from all sides, the PE25 can be used with more than one instrument at the same time. Because there is no bass boost, the bass response will stay natural at any miking distance—even close up. This makes the PE25 especially well suited for acoustic guitar and bass. You can also make use of surrounding instrument sounds to add richness to the overall sound mix, where feedback is not a problem. This is called “creative leakage.” The PE25 is also a fine choice for recording of vocal groups. The PE25 features a locking On/Off switch to prevent accidental shut-off and for great on-stage control.

The Shure PE25 is supplied with a swivel adapter and padded, foam-lined Gig Bag for protection against scratches and dust.

PE25L-LC: Low impedance; without cable.

PE25L-CN: Low impedance; cable with 3-pin professional audio connector at equipment end.



Typical Frequency Response: 50 to 14,000 Hz

Primary uses: Acoustic Guitar (steel or nylon strings), Acoustic grand or upright Piano, Acoustic Bass

Secondary uses: Banjo, Congas, Cymbals, Snare Drums, Toms (internal)

Polar Pattern: Omnidirectional

Impedance: Low (may be used with high impedance equipment with an impedance matching transformer—see page 14)

Output Sensitivity (at 1,000 Hz)

Open Circuit Voltage: .13 mV (−78.0 dB, 0 dB = 1V/μbar)

Power Level: −57.0 dB, 0 dB = 1 mW/10 μbar

Cable: PE25L-CN: 7.6m (25 ft) two-conductor shielded with three-socket professional audio connector at microphone end and three-pin professional audio connector at equipment end

Dimensions:

188 mm L x 39.7 mm Dia. (7-13/32 x 1-9/16 in)

Net Weight (less cable): 156 grams (5½ oz)

Supplied Accessories: Swivel adapter, Gig Bag



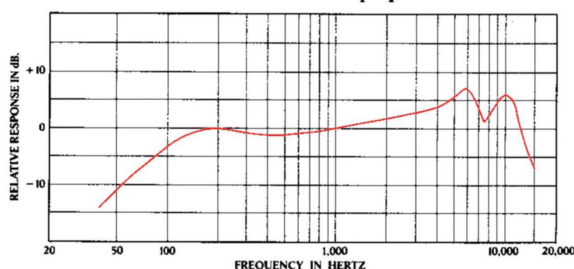
PE45 Series

Brightness that helps amplified instruments and drums cut through.

For fullness, punch and emphasis with guitar amps, the PE45 really carries the sound across. Its wide dynamic range also permits it to handle drums beautifully. With a tight cardioid pattern, the PE45 is able to minimize unwanted sounds. And its sophisticated internal shock mount helps isolate it from on-stage rattle and vibration. The PE45 features a recessed On/Off switch which provides extra control and helps prevent accidental shut-off. For instruments that might otherwise get muddled in the mix, the PE45 can bring them through in style. The PE45 comes with a swivel adapter and a foam-lined Gig Bag to protect it against scratches and dust.

PE45L-LC: Low impedance; without cable.

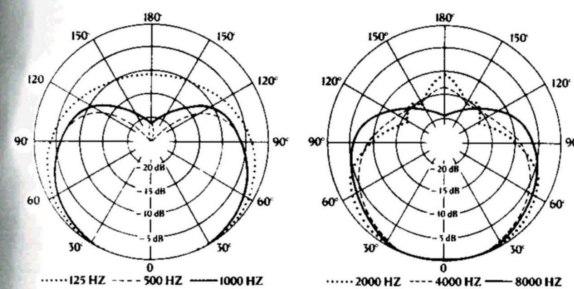
PE45L-CN: Low impedance; cable with 3-pin professional audio connector at equipment end.



Typical Frequency Response: 50 to 15,000 Hz

Primary uses: Guitar Amp, Toms, Bass Drum, Snare Drum, Electric Piano, Electric Bass

Secondary uses: Cymbals, Brass, Piano, Flute, Piccolo, Vocals (with windscreen)



Polar Pattern: Cardioid (unidirectional)

Impedance: Low (may be used with high impedance equipment with an impedance matching transformer— see page 14)

Output Sensitivity (at 1,000 Hz)

Open Circuit Voltage:

.14 mV (−77.0 dB, 0 dB = 1V/μbar)

Power Level: −57.5 dB, 0 dB = 1 mW/10 μbar

Cable: PE45L-CN: 7.6m (25 ft) two-conductor shielded with three-socket professional audio connector at microphone end and three-pin professional audio connector at equipment end

Dimensions: 157 mm L x 40 mm Dia. (6-3/16 x 1-9/16 in)

Net Weight: 298 grams (10½ oz)

Supplied Accessories: Swivel adapter, Gig Bag



PE65 Series

Handles the highest sound levels and most delicate tones with exceptional accuracy.

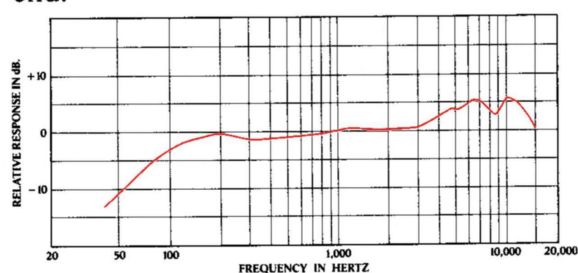
With its wide frequency response, the PE65 smoothly translates very demanding music—like short bursts of sound at very high levels. Its presence peak adds clarity to upper-mid and high-end tones where additional support is often needed. A unique cartridge design lets the PE65 capture more subtleties within an instrumental performance. Also, a very tight cardioid pattern effectively reduces unwanted sound such as audience noise or leakage from other instruments. It features a smooth operating lockable On/Off reed switch, swivel adapter and foam-lined Gig Bag to protect it from scratches and dust.

PE65H-LC: High impedance; without cable

PE65H-C: High impedance; cable with phone plug at equipment end.

PE65L-LC: Low impedance; without cable.

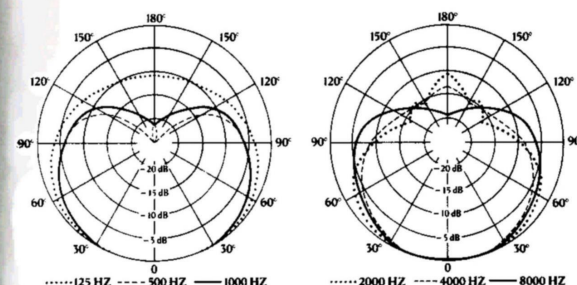
PE65L-CN: Low impedance; cable with 3-pin professional audio connector at equipment end.



Typical Frequency Response: 50 to 15,000 Hz

Primary uses: Toms, Bass Drum, Snare Drum, Cymbals, Acoustic Guitar (steel string), Acoustic Piano, Guitar Amp

Secondary uses: Brass Instruments, Acoustic Bass, Vocals (with windscreen)



Polar Pattern: Cardioid (unidirectional)

Impedance: PE65H-C, PE65H-LC: High; PE65L-CN, PE65L-LC: Low

Output Sensitivity (at 1,000 Hz)

Open Circuit Voltage:

.13 mV (-77.5 dB, 0 dB = 1V/ μ bar)

Power Level: -57.5 dB, 0 dB = 1 mW/10 μ bar

Cable: PE65H-C: 6.1m (20 ft) single-conductor shielded with three-socket professional audio connector at microphone end and phone plug at equipment end; PE65L-CN: 7.6m (25 ft) two-conductor shielded with three-socket professional audio connector at microphone end and three-pin professional audio connector at equipment end

Dimensions: 157 mm L x 31.9 mm Dia. (6-3/16 x 1 1/4 in)

Net Weight: 255 grams (9 oz)

Supplied Accessories: Swivel adapter, Gig Bag



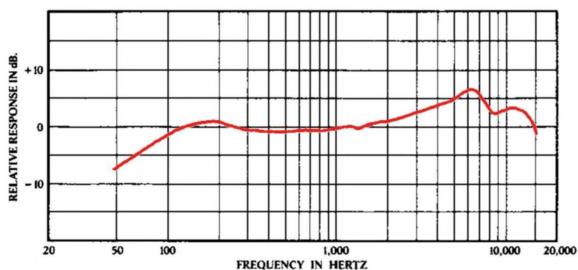
PE66

New from Shure. Our finest PE instrumental microphone.

Its presence boost clearly defines drums, guitar and electric keyboard amps, brass and acoustic pianos. The well-controlled polar pattern minimizes background noise from the audience or other musicians and singers on stage. It has a distinctive mid-range presence peak that really comes through when close miking is important. And the fixed low-frequency rolloff minimizes the "boominess" usually accented in close miking applications. The frequency response of the PE66 is exactly the same as the world-standard SM57.

The PE66 comes with a swivel adapter and a foam-lined vinyl Gig Bag to protect your microphone from dust and scratches.

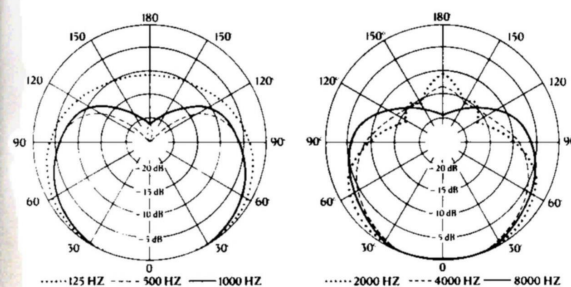
PE66L-LC: Low impedance; without cable.



Typical Frequency Response: 40 to 15,000 Hz

Primary uses: Drums, Cymbals, Guitar Amps, Brass, Acoustic Pianos, Electric Keyboards

Secondary uses: Vocals (with wind-screen)



Polar Pattern: Cardioid (unidirectional)

Impedance: Dual: 38/150 ohms

Output Sensitivity (at 1,000 Hz)

Open Circuit Voltage:

0.08 mV (-82.0 dB, 0 dB = 1V/ μ bar) 38 ohms

0.17 mV (-75.5 dB, 0 dB = 1V/ μ bar) 150 ohms

Power Level: -56.5 dB, 0 dB = 1 mW/10 μ bar

Dimensions: 157 mm L x 31.9 mm Dia. (6-3/16 x 1 1/4 in)

Net Weight: 255 grams (9 oz)

Supplied Accessories: Swivel adapter, Gig Bag



PE47 Series

Tone controls for instruments or vocals right in the palm of your hand.

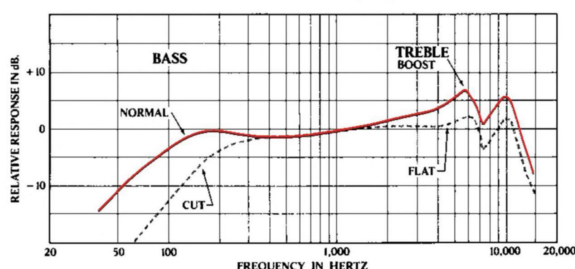
One of the most versatile cardioid microphones in the PE Series, the PE47's special frequency tailoring switches can be easily adjusted to open up a world of control for both vocal or instrumental uses. With these simple adjustments, the PE47 can take the edge off overly sibilant ("hissy") singers, mellow out brass instruments, or prevent violins from sounding harsh. Highs can be boosted to add more sizzle to cymbals, or bass can be cut to reduce boominess on acoustic guitars.

This makes the Shure PE47 the perfect microphone—or extra microphone—for a great range of uses as well as dealing with unexpected situations on stages anywhere. A recessed On/Off switch is also provided for more on-stage control.

The PE47 comes with a swivel adapter and foam-lined vinyl Gig Bag that isolates and protects it from scratches and dust.

PE47L-LC: Low impedance; without cable.

PE47L-CN: Low impedance; cable with 3-pin professional audio connector at equipment end.

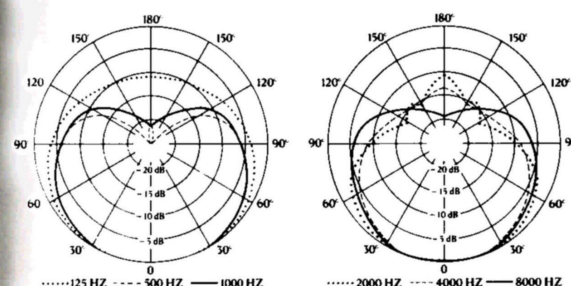


Typical Frequency Response: 50 to 15,000 Hz

Uses: Designed for both instrumental and vocal uses.

Vocals: All

Instruments: Acoustic Piano, Electric Piano, Reeds, Flute, Piccolo, Brass, Acoustic Guitar, Drums, Guitar Amp, Leslie Speaker System, Cymbals



Polar Pattern: Cardioid (unidirectional)

Impedance: Low (may be used with high impedance equipment with an impedance matching transformer—see page 14)

Output Sensitivity (at 1,000 Hz)

Open Circuit Voltage:

.14 mV (−77.0 dB, 0 dB = 1V/μbar)

Power Level: −57.5 dB, 0 dB = 1 mW/10 μbar

Cable: PE47L-CN: 7.6m (25 ft) two-conductor shielded with three-socket professional audio connector at microphone end and three-pin professional audio connector at equipment end

Dimensions: 157 mm L x 40 mm Dia.
(6-3/16 x 1-9/16 in)

Net Weight: 298 grams (10½ oz)

Supplied Accessories: Swivel adapter, Gig Bag



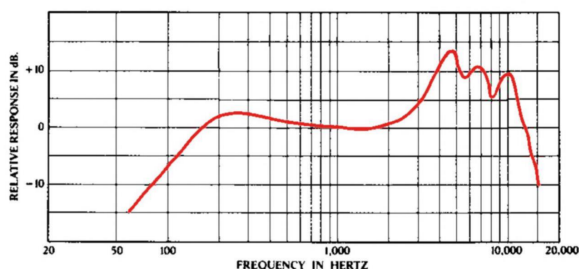
PE5 Series

An economical first step to a bright sounding future.

The PE5 is the perfect first microphone for the beginning singer or musician. It offers a host of features and a sound quality never before found at this price. The tailored frequency response produces an "alive," clean sound, making it an outstanding choice for both vocal and instrumental uses. The cardioid (unidirectional) polar pattern controls annoying feedback. And the built-in windscreen and pop filter minimizes breath and wind noises, as well as "P" and "T" popping sounds. The PE5 includes an internal shock mount that reduces handling noise, a highly impact-resistant handle and an On/Off switch. It is supplied with a professional style microphone holder and a foam-lined Gig Bag for protection against scratches and dust.

PE5H-C: High impedance; attached cable with 1/4" phone plug at equipment end.

PE5L-CN: Low impedance; attached cable with 3-pin professional audio connector at equipment end.



Typical Frequency Response: 80 to 13,000 Hz

Uses: Designed for both instrumental and vocal uses.

Vocals: All

Instruments: Acoustic Guitar, Guitar Amp, Drums, Acoustic Piano, Electric Piano, Reeds, Flute, Piccolo, Brass, Leslie Speaker System, Cymbals

Polar Pattern: Cardioid (unidirectional)

Impedance: PE5H-C: High, PE5L-CN: Low

Output Sensitivity (at 1,000 Hz)

Open Circuit Voltage:

PE5H-C: .9 mV (-60.5 dB, 0 dB = 1V/ μ bar)

PE5L-CN: .08 mV (-82.0 dB, 0 dB = 1V/ μ bar)

Power Level: -62.5 dB, 0 dB = 1 mW/10 μ bar

Cable-Attached:

PE5H-C: 6.1m (20 ft) single-conductor shielded with 1/4" phone plug at equipment end

PE5L-CN: 6.1m (20 ft) single-conductor shielded with three-pin professional audio connector at equipment end

Dimensions: 179 mm L x 50.8 mm Dia. (7-1/16 x 2 in)

Net Weight: 284 grams (10 oz)

Supplied Accessories: Swivel adapter, Gig Bag

PE15 Series

A first class vocal microphone at an economy price.

A great value for vocalists on tight budgets. The Shure PE15 Microphone delivers the smooth sound you expect to hear in a professional performance without requiring a professional budget. With its uniform treble response, the PE15 is useful for female singers because it reduces the harshness from their voices. Its locking On/Off switch puts control in hand, preventing accidental shut-off. And the PE15 cardioid pattern helps reject unwanted instrument sounds, audience noise and feedback. And for wind and "pop" protection, the PE15 comes with a wire mesh screen and a built-in pop filter. Dollar for dollar, the PE15 is the very best in its class.

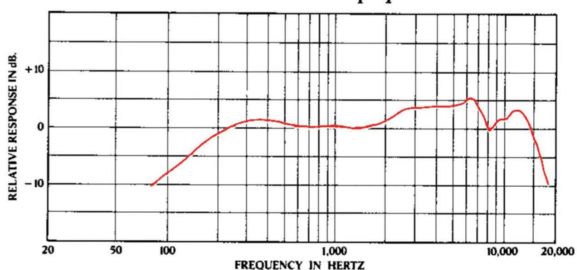
The PE15 comes with a swivel adapter and a foam-lined vinyl Gig Bag that isolates and protects it from scratches and dust.

PE15H-LC: High impedance; without cable.

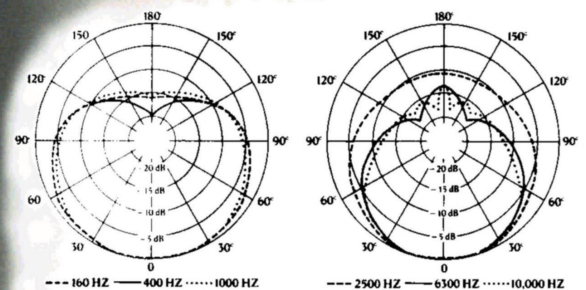
PE15H-C: High impedance; cable with 1/4" phone plug at equipment end.

PE15L-LC: Low impedance; without cable.

PE15L-CN: Low impedance; cable with 3-pin professional audio connector at equipment end.



Typical Frequency Response: 80 to 15,000 Hz



Polar Pattern: Cardioid (unidirectional)

Impedance: PE15H-LC, PE15H-C: High
PE15L-LC, PE15L-CN: Low

Output Sensitivity (at 1,000 Hz)

Open Circuit Voltage: PE15H-LC, PE15H-C:
1.1 mV (-59.5 dB, 0 dB = 1V/ μ bar)

PE15L-LC, PE15L-CN:

.08 mV (-82.0 dB, 0 dB = 1V/ μ bar)

Power Level: -60.5 dB, 0 dB = 1 mW/10 μ bar

Cable: PE15H-C: 6.1m (20 ft) single-conductor shielded with three-socket professional audio connector at microphone end and 1/4 in. phone plug at equipment end

PE15L-CN: 7.6m (25 ft) two-conductor shielded with three-socket professional audio connector at microphone end and three-pin professional audio connector at equipment end

Dimensions: 164 mm L x 54 mm Dia.
(6-15/32 x 2 1/8 in)

Net Weight: 340 grams (12 oz)

Supplied Accessories: Swivel adapter, Gig Bag

PE35 Series

Presence and clarity to help vocalists cut through the background.

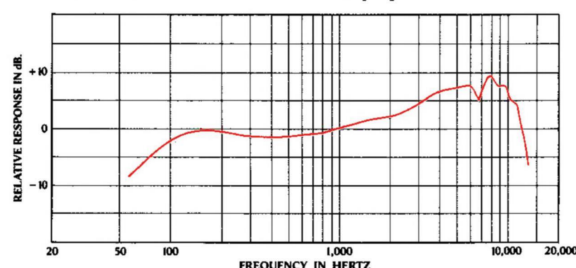
Hard-working vocalists will appreciate the punch Shure's PE35 gives to their voices. It has a pronounced bass boost to produce low-end vocal power, and can really help vocalists who lack projection. When the PE35 goes to work on stage, its overall well-balanced response produces a smooth, professional sound. The special internal shock mount surrounding the PE35's dynamic cartridge helps it reject handling noise on stage. And a sophisticated ball type grille and internal filter suppress "pop" and wind. A quiet, locking On/Off switch prevents accidental on-stage shut-off, but still leaves control right in your hand. The PE35 is furnished with a swivel adapter and padded foam-lined Gig Bag that protects it from scratches and dust.

PE35H-LC: High impedance; without cable.

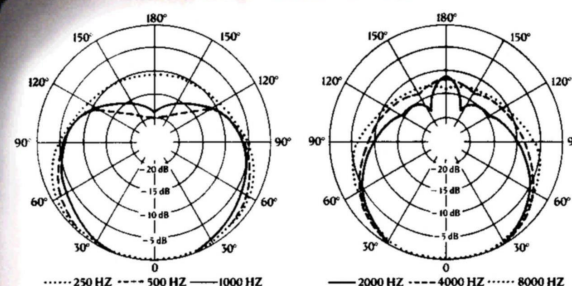
PE35H-C: High impedance; cable with 1/4" phone plug at equipment end.

PE35L-LC: Low impedance; without cable.

PE35L-CN: Low impedance; cable with 3-pin professional audio connector at equipment end.



Typical Frequency Response: 50 to 13,000 Hz



Polar Pattern: Cardioid (unidirectional)

Impedance: PE35H-LC, PE35H-C: High
PE35L-LC, PE35L-CN: Low

Output Sensitivity (at 1,000 Hz)

Open Circuit Voltage: PE35H-LC, PE35H-C:
1.6 mV (-56.0 dB, 0 dB = 1V/ μ bar)

PE35L-LC, PE35L-CN:
.11 mV (-79.5 dB, 0 dB = 1V/ μ bar)

Power Level: -59.5 dB, 0 dB = 1 mW/10 μ bar

Cable: PE35H-C: 6.1m (20 ft) single-conductor shielded with three-socket professional audio connector at microphone end and 1/4 in. phone plug at equipment end

PE35L-CN: 7.6m (25 ft) two-conductor shielded with three-socket professional audio connector at microphone end and three-pin professional audio connector at equipment end

Dimensions: 167 mm L x 49.2 mm Dia. (6-19/32 x 1-15/16 in)

Net Weight: 354 grams (12 1/2 oz)

Supplied Accessories: Swivel adapter, Gig Bag



PE75 Series

Perfect choice for the lead vocalist.

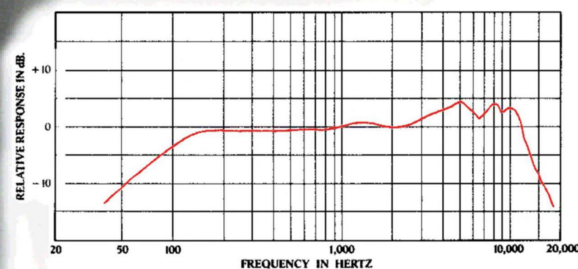
This extraordinary vocal instrument eliminates many problems on-stage singers face. Its tight cardioid pattern allows singers to work the entire stage with greater protection from feedback and external noise. The PE75 features a wide range frequency response to handle all kinds of vocal sounds and styles with ease. It has the most pronounced high-end and presence peak of any PE microphone. This rising high-frequency response produces a crisp, intelligible sound. And at the low end, a bass boost provides support for many vocalists where they need it. What's more, its degree of sensitivity means a singer need not work hard to produce a rich, impressive sound. The PE75 is designed with Shure's most sophisticated internal shock mount to reduce on-stage vibration and handling noise significantly. A lockable magnetic reed On/Off switch prevents accidental shut-off and works smoothly and silently. The PE75 is furnished with a swivel adapter and a padded foam-lined Gig Bag that protects it from scratches and dust.

PE75H-LC: High impedance; without cable.

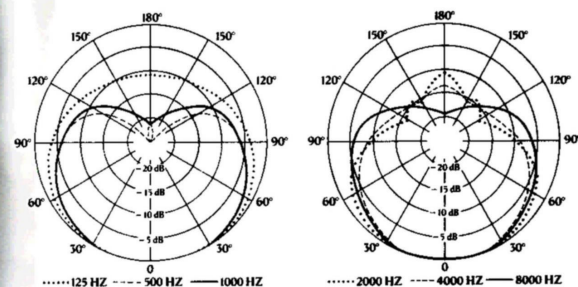
PE75H-C: High impedance; cable with phone plug at equipment end.

PE75L-LC: Low impedance; without cable.

PE75L-CN: Low impedance; cable with 3-pin professional audio connector at equipment end.



Typical Frequency Response: 50 to 15,000 Hz



Polar Pattern: Cardioid (unidirectional)

Impedance: PE75H-C, PE75H-LC: High;
PE75L-CN, PE75L-LC: Low

Output Sensitivity (at 1,000 Hz)

Open Circuit Voltage:

.13 mV (-77.5 dB, 0 dB = 1V/ μ bar)

Power Level: -57.5 dB, 0 dB = 1 mW/10 μ bar

Cable: PE75H-C: 6.1m (20 ft) single-conductor shielded with three-socket professional audio connector at microphone end and phone plug at equipment end. PE75L-CN: 7.6m (25 ft) two-conductor shielded with three-socket professional audio connector at microphone end and three-pin professional audio connector at equipment end

Dimensions: 162 mm L x 51 mm Dia. (6-23/64 x 2 in)

Net Weight: 298 grams (10½ oz)

Supplied Accessories: Swivel adapter, Gig Bag

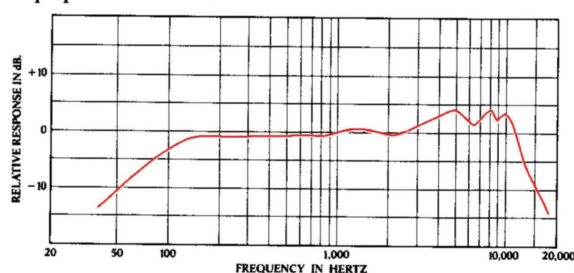


PE85

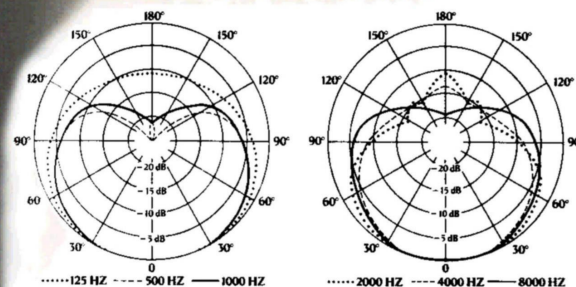
More than a microphone, it's an entire vocal performance system.

The Shure PE85 encompasses all the virtues of the PE75: warm, bright sound, enhanced sensitivity, pronounced presence peak, tight cardioid pattern, and magnetic reed locking On/Off switch. But what's more, the PE85 is a system-oriented microphone with an even more rugged grille and a highly-refined internal foam windscreen, to add a slightly smoother sound, and even greater protection against "pop" and wind. The PE85's tight cardioid pattern helps performers work the entire stage with little risk of feedback. The PE85 even comes with an impedance matching transformer to make it compatible with any equipment a vocalist is likely to encounter. Also included is Shure's exclusive new Shock-Stopper™ swivel mount that holds the microphone and effectively isolates it from stage vibrations and stand thumps. The PE85 is also furnished with a padded foam-lined Gig Bag that protects it from scratches and dust.

PE85L-SP: Low impedance; cable with 3-pin professional audio connector; includes impedance matching transformer for connection to high impedance equipment.



Typical Frequency Response: 50 to 15,000 Hz



Polar Pattern: Cardioid (unidirectional)

Impedance: PE85L-SP: Low
With Transformer: High

Output Sensitivity (at 1,000 Hz)

Open Circuit Voltage: PE85L-SP:
.13 mV (-77.5 dB, 0 dB = 1V/μbar)

Transformer:

1.6 mV (-56.0 dB, 0 dB = 1V/μbar)

Power Level: -57.5 dB, 0 dB = 1 mW/10 μbar

Cable: PE85L-SP: 7.6m (25 ft) two-conductor shielded with three-socket professional audio connector at microphone end and three-pin professional audio connector at equipment end

Dimensions: 162 mm L x 51 mm Dia. (6-23/64 x 2 in)

Net Weight: 298 grams (10½ oz)

Supplied Accessories: Impedance matching transformer, Shock-Stopper™ swivel adapter, Gig Bag.

PE86

New from Shure.

Our finest PE vocal performance microphone.

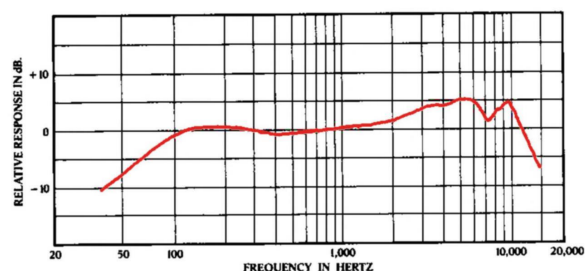
This unidirectional microphone offers outstanding performance for pop, jazz, R&B, country and gospel singers. It meets the toughest, most rigorous standards. With unique Shure quality that others have tried to achieve and never succeeded.

The PE86 has a distinctive upper mid-range presence peak that comes through loud and clear in close miking situations. A fixed low-frequency roll-off that minimizes the "boominess" often found in close-up use. In fact, the PE86 has the same exact frequency response as Shure's legendary SM58. Its internal spherical windscreens, constructed of acoustically transparent foam, takes the "pop" out of close-up use, and diminishes breath and wind distortion.

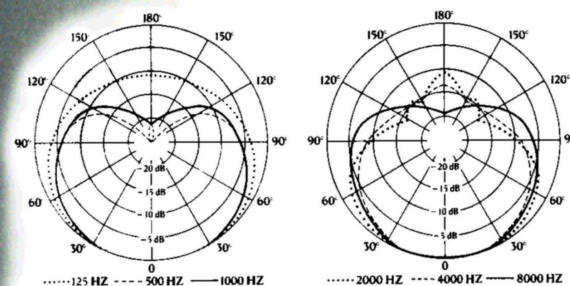
The uniform cardioid pattern reduces off-axis coloration and rejects background noise to permit high amplifier gain before feedback.

The PE86 comes complete with a swivel adapter and a Gig Bag to protect it from scratches and dust.

PE86L-LC: Low impedance, without cable.



Typical Frequency Response: 50 to 15,000 Hz



Polar Pattern: Cardioid (unidirectional)

Impedance: Dual: 38/150 ohms

Output Sensitivity (at 1,000 Hz)

Open Circuit Voltage:

0.08 mV (-81.5 dB, 0 dB = 1V/ μ bar) 38 ohms

0.18 mV (-75.0 dB, 0 dB = 1V/ μ bar) 150 ohms

Power Level: -56.0 dB, 0 dB = 1 mW/10 μ bar

Dimensions: 162 mm L x 51 mm Dia. (6-23/64 x 2 in)

Net Weight: 298 grams (10 1/2 oz)

Supplied Accessories: Swivel adapter, Gig Bag



Accessories

PE MICROPHONE CABLE SELECTION CHART:

MODEL	MICROPHONE CONNECTOR	EQUIPMENT CONNECTOR	CABLE JACKET	CABLE LENGTH	CABLE CONDUCTORS
1. C25G	3-Socket Black Low Impedance	High Impedance Matching Transformer 1/4" Phone Plug	Heavy Gauge Rubber	25 ft (7.6m)	2
2. C25B	3-Socket Black	3-Pin Chrome	Heavy Gauge Rubber	25 ft (7.6m)	2
3. C25E	3-Socket Black	3-Pin Chrome	TRIPLE-FLEX®	25 ft (7.6m)	2
4. C25F*	3-Socket Chrome	3-Pin Chrome	TRIPLE-FLEX®	25 ft (7.6m)	2
5. C20H**	3-Socket Chrome	3-Pin Chrome	Heavy Gauge Neoprene	20 ft (6.1m)	2
6. C20A***	3-Socket Chrome	1/4" Phone Plug	Vinyl	20 ft (6.1m)	1

*Also available in 50 (15m) and 100 (30m) ft. lengths. (C50F and C100F)

**Also available without connector with stripped and tinned leads (C20D).

***Use C20A with high or low impedance microphone.

A95 Series: Impedance Matching Transformers

—High quality transformers that make it possible to match high impedance microphones to low impedance equipment or vice-versa.

7. **A95UF:** Low impedance connector—three-socket professional audio connector. High impedance connector—Amphenol MC1M type connector with mating standard 1/4" phone jack and phone plug.

8. **A95U:** Low impedance connector—three-pin professional audio connector. High impedance connector—Amphenol MC1M type connector with mating standard 1/4" phone jack and phone plug.

A15 Series: "Plug-In" Microphone Attenuators and Adapters—Solve acoustic and electrical problems without time-consuming rewiring.

9. **A15PRS:** Switchable Phase Reverser—Instant switch selection of normal or reversed phase of a balanced line without modification of equipment.

10. **A15AS:** Switchable Microphone Attenuator—Prevents preamp overload in applications where very strong signals are applied to a microphone input. Inserts a 15, 20, or 25 dB loss. Works with simplex-powered condenser microphones or other low impedance microphones.



A61WS Series Windscreens.

In addition to reducing pop and wind, these windscreens prevent on-stage microphone mix-up. The eight windscreens are color coded and come with their own matching set of self-adhesive "color dots." So, microphones, cable connectors and mixer volume controls can all be easily coded for quick visual identification.

Fits models PE15, PE25, PE35, PE75, PE85

1. A61WS-BL	Blue	6. A61WS-YL	Yellow
2. A61WS-GN	Green	7. A61WS-RD	Red
3. A61WS	Gray	8. A61WS-BR	Brown
4. A61WS-BK	Black	9. A61WS-WH	White
5. A61WS-OR	Orange		

A2WS Series Windscreens.

This rugged, high performance windscreen has an exclusive lock-on feature that keeps it firmly mounted. The windscreen effectively minimizes wind and explosive breath sounds in any location. Fits model PE65.

10. A2WS	Gray
11. A2WS-WH	White
12. A2WS-BK	Black

A1WS Windscreen

Same as A2WS without lock-on feature. Fits models PE9, PE45, PE47. Charcoal Gray.

Mounts and Adapters

13. **A25B:** Swivel Adapter—Designed for use with all PE Microphones except PE25. Black.

14. **A57E:** Swivel Adapter—Designed for use with model PE25. Black.

15. **CO-1:** Stand Adapter—Designed for mounting second microphone on MS10C floor stand.

16. **A55M:** "Shock-Stopper™" Isolation Mount/Swivel Adapter—A breakthrough in noise isolation. Reduces mechanical and vibration noise by more than 20 dB. Fits all PE Microphones except PE25.

17. **A53M:** "Shock-Stopper™" Isolation Mount/Swivel Adapter—Same as above—designed to fit model PE25.

18. **A55HM:** "Shock-Stopper™" Isolation Mount/Swivel Adapter—Half-mount version—permits instant removal of microphone from mount on stage. Fits all PE Microphones except PE25.

A53HM: "Shock-Stopper™" Isolation Mount/Swivel Adapter—Half-mount version. Same as above—designed to fit model PE25.

A45Z: Shure's unique Z-bracket—Designed for easy placement in miking guitar amplifiers and speaker cabinets. Small, lightweight alternative to standard microphone stand and boom combination. Fits into instrument case or microphone bag.



SHURE®

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