

# SoundGrabber Mic

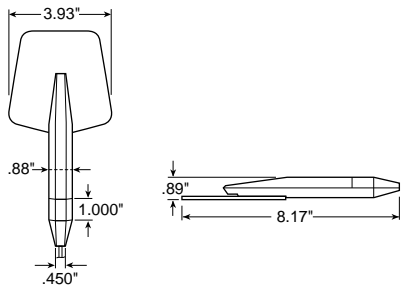


Fig. 1 SoundGrabber Mic

## SoundGrabber

The Crown® SoundGrabber is a microphone designed around a new method of picking up sound waves. The design is based on the Pressure Recording Process,™ discovered by Long and Wickersham, in which sound waves reinforce themselves in the area nearest a flat surface, usually called the boundary.

Top recording engineers all over the world are using professional versions of the Crown PZM® (Pressure Zone Microphone®) to improve the quality of commercial recordings. The Sound Grabber is one version of that technology, designed to meet the needs of the home or business recordist and bring the benefits of PZM technology within the reach of many more people.

Because of this new technology, the Sound Grabber offers you the opportunity for vast improvement in the quality of your recordings. Sound Grabber will pick up sounds at distances you never thought possible and it will pick them up with a clarity that other microphones, because of the limitations of their construction, simply cannot match.

The Sound Grabber does not need to follow the action, since it has a wide-angle pickup pattern. So long as the mic "sees" the sound, in whatever direction, it will pick it up clearly. Speakers or vocalists can move freely around the Sound Grabber without their tone quality changing.

## Battery Installation

The SoundGrabber is powered with an alkaline 1.5-volt battery. One is furnished with the microphone, but it must be inserted into the microphone.

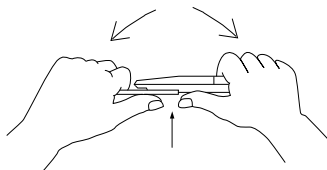


Fig. 1 Battery Cover Removal

To remove the battery cover, pop it off by pressing with thumbs on the rear of the microphone handle (as if you're snapping a twig). See Fig. 2. Slip the battery into the hole in the handle, with the positive (+) end toward the cable. Replace the battery cover.

Your battery will supply the needed power for the microphone for at least six months and possibly much longer.

## Practical Applications

### Conference Recording—

Place the SoundGrabber flat on the conference table somewhere near the center of the table. One microphone should be able to pick up groups of twelve or less. Larger groups may require additional mics, depending on the distances involved. See Fig. 3.

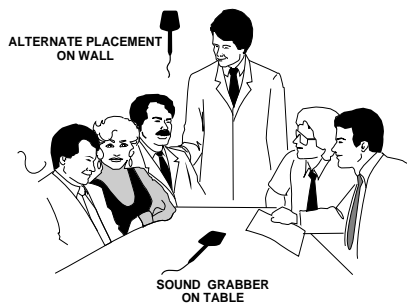


Fig. 3 Conference

The SoundGrabber should not be covered with papers or books, as this could make the sound muffled.

Should you wish to record a conference group which is meeting without a table, the SoundGrabber could be placed on the floor in the middle of the group.

In a small room, with or without a table, the SoundGrabber will also work well mounted on a nearby wall. Double-faced adhesive tape can be used, providing the wall finish will not be damaged.

### Interviews—

For two-person interviews, the microphone should be reasonably parallel to the floor,



Fig. 4 Interview

somewhere between the two speakers. See Fig. 4.

If both are sitting at a table, the mic can lie on the table, somewhere on a line between the two. Be sure to place the included wind-screen on the mic for outdoor use.

If the interview is being recorded on television, the mic can easily be positioned out of the camera range and still have excellent audio pickup.

Interviews can also be miked with the SoundGrabber mounted on the ceiling or in an overhead light fixture.

### Pulpits, Lecterns—

Because it lies flat on any surface, the SoundGrabber is ideal for picking up speech at a lectern or pulpit. It is invisible to the audience and can be placed anywhere on the surface so as not to interfere with any books or papers. See Fig. 5.

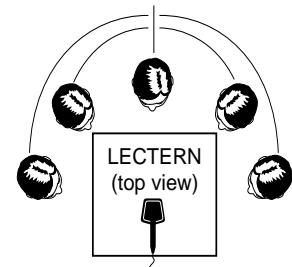


Fig. 5 Lectern

It also provides a great amount of freedom for the speaker, since it is not necessary to "talk into" the mic, as so many people are used to doing. Speakers can also move their head and body more freely than is possible with conventional mics. So long as they stay the same distance from the mic, the angle at which they speak will make no difference.

### Cassette Recording—

The SoundGrabber is equipped with a ten foot cord with a 1/8" mic plug. A micro plug and 1/4" phone-plug adaptors are also provided.

The SoundGrabber will provide an output signal that will record easily on any standard cassette recorder. Because of the mic's novel design, you probably will find that your recorder performs better than it ever has before.

### Video—

For video recording with a fixed camera position, simply plug the mic into the cam-

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era and position the mic as needed for the type of recording you are doing. If the camera will be moving, you can tape the mic to the front of the camera or ask an assistant to hold the mic.

**Mic Stands—**

Crown has designed a mic stand adapter for the Sound grabber which is available from your Crown dealer. Ask for an ASA-1 adapter. One end has a female screw fitting to match the top end of most mic stands, while the other end of the adapter clamps around the mic handle. A swivel mount permits you to position the mic for best pickup.

**Musical Soloists, Small Combos—**

Put the mic on the floor, 3 to 6 feet in front of the performer.

If you are recording without an audience, the mic could be placed on a wall facing the performer or on a fair-size panel angled up towards the performer.

**Drums—**

An effective trick here is to hang the mic around the drummer's neck, so the mic lies on the chest.

**Upright Piano**

Mount the mic on the wall behind the piano, so it picks up the sound coming off the sound board. Or mount the mic in front of the open kick-board area.

**Grand piano—**

Use drafting tape (found in office supply stores) to mount the mic on the underside of the raised lid, in the middle. Use two for stereo. If necessary, close the top to eliminate outside noise.

**Stereo Recording—**

- Mount two Sound Grabbers head high on a wall or on the floor and about 3 to 10 feet apart, facing the performers. The mics should be 5 to 15 feet from the performers (see Figs. 6 and 7).
- Mount two Sound Grabbers on a mic stand so they are back to back, but angled about 15½ from each other. Position the stand so the mics face to either side of the performers (see Fig. 8).
- Position the mics in the air (at least fifteen feet off the ground), about 3 to 10 feet apart, facing down towards the performers and slightly in front of them.

**Warranty**

This Crown microphone is guaranteed unconditionally against malfunction from any cause for a period of one year from date of original purchase. If such malfunction occurs, microphone will be repaired or replaced (at our option) without charge for materials or labor.

If the unit fails to work check the mic cables, battery, placement, and connections. If the microphone seems to be defective, return

the microphone in its original packaging to Crown's Service Department at 57620 CR 105, Elkhart, IN 46517. For further assistance or technical support call 800-342-6939.

**Specifications**

- Type:** Pressure Zone Microphone.
- Frequency response (typical):** 50 Hz to 16 kHz (10 Kohm load), 300 Hz to 16 kHz (1500 ohm load). See Fig. 9.
- Polar pattern:** Hemispherical when mounted on a surface boundary.
- Impedance:** 1600 ohms, unbalanced.
- Sensitivity:** 20 mV/Pa\* (-34 dB re 1 V/Pa\*).
- Power sensitivity:** -52 dBm/Pa\*.
- Power:** One 1.5V size AA battery.
- Cable:** 10 foot cable with mini-phone plug, 1/4 inch phone plug and micro phone plug adaptors.
- Dimensions:** See Fig. 1.

\*1 pascal = 10 microbars = 10 dynes/cm<sup>2</sup> = 94 dB SPL.

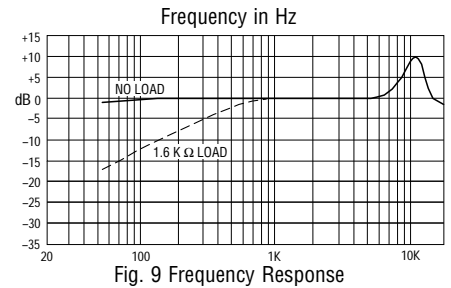


Fig. 9 Frequency Response

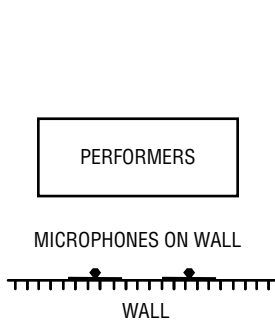


Fig. 6 Stereo #1

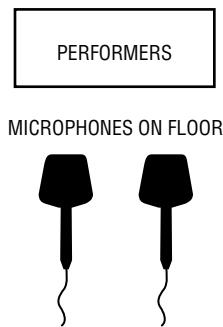


Fig. 7 Stereo #2

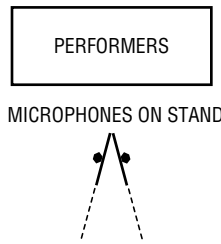


Fig. 8 Stereo #3



**Guaranteed Excellence**

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