

## Stage Floor Mic

### DESCRIPTION

The Bartlett Stage Floor Mic is a supercardioid boundary mic designed for use on a theater stage to pick up actors in drama or musicals. Other intended uses are capturing the footwork of dance groups and players in hockey rinks.

The boundary-mic design prevents phase cancellations due to sound reflections off the stage floor. This results in a wide, smooth frequency response free of comb filtering, so speech sounds clear and natural.

With its thick steel housing and rugged construction, the Stage Floor Mic can withstand heavy footsteps. All electronics are inside the housing. A supplied XLR mic cable plugs into a connector in the side of the mic.

The supercardioid polar pattern of the Stage Floor Mic helps gain-before-feedback, and provides excellent isolation from sounds behind the mic, such as a pit orchestra.

### FEATURES

- **Wide, smooth frequency response provides natural speech reproduction**
- **High-frequency rise compensates for off-axis pickup of speech**
- **Tight pickup pattern reduces feedback and isolates the mic from the pit orchestra**
- **Picks up sound while rejecting mechanical vibrations**
- **High sensitivity and low-impedance balanced output provide a strong, hum-free signal**
- **Low profile rugged housing**
- **Made in USA**

### SPECIFICATIONS

**Type:** Supercardioid condenser boundary microphone.

**Transducer:** Electret condenser.

**Frequency response:** 80 Hz to 18 kHz with sound source 30° above the boundary plane. See Figure 1.

**Polar pattern:** Supercardioid in the horizontal plane; half-supercardioid in the vertical plane. See Figure 2.

**Impedance:** 200 ohms. Recommended load impedance >1000 ohms.

**Sensitivity:** 22 mV/Pa (-33 dBV/Pa). 1 Pa = 94 dB SPL.

**Equivalent noise level (self noise):** 21 dBA (0 dB = .0002 dyne/cm<sup>2</sup>).

**Signal-to-noise ratio:** 73 dB at 94 dB SPL.

**Maximum SPL:** 130 dB SPL produces 3% THD. The mic will not audibly distort in normal use.

**Cable:** 15-foot black 2-conductor shielded cable with mini female XLR connector and male XLR connector.

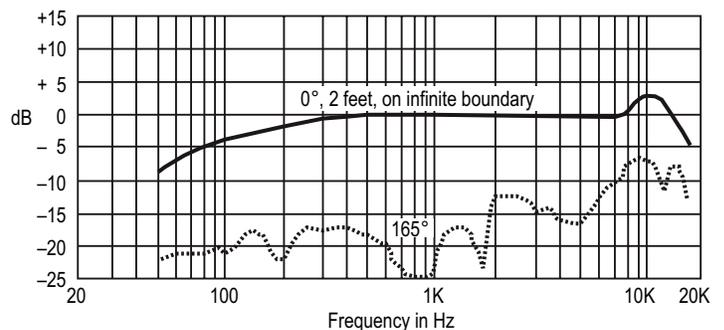


Figure 1. Frequency response

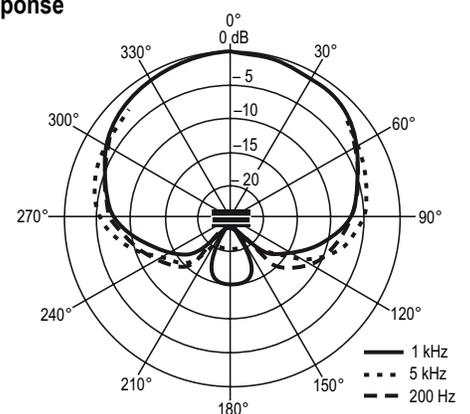


Figure 2. Horizontal plane polar pattern

**Operating voltage:** 12–48V phantom power.

**Current draw:** 6 mA.

**Materials:** Steel housing.

**Finish:** Black.

**Net weight (mic only):** 8.3 oz (0.24 kg).

**Dimensions:** 5.1" long x 3" wide x 0.92" high (13 cm long x 7.6 cm wide x 2.3 cm high).

**Output connector:** Mini male XLR in mic, male XLR at end of cable.

### Bartlett Audio

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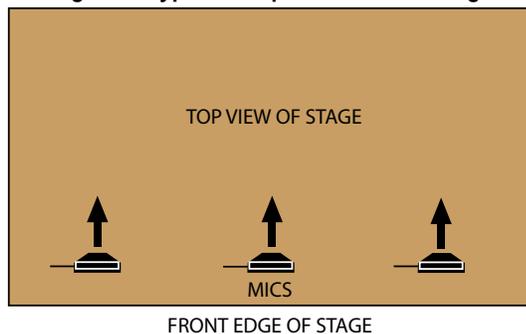
## OPERATION AND PLACEMENT

1. Plug the supplied cable into the microphone.
2. Plug that cable's XLR connector into a mic cable connected to a mixer mic input that supplies phantom power. Or plug the XLR connector into a phantom power supply, then connect the phantom supply output to a mixer mic input.
3. Turn on phantom power before use.

Place the mics as shown below. The FRONT of the mic is indicated by an arrow on the bottom of the mic. Place the mics as close to the actors as possible where the mics won't get stepped on. Point out the microphones to the custodian so that the microphones are not mopped (they are not waterproof).

You might want to supplement the Stage Floor Mics with headworn wireless mics on the main actors and actresses.

Figure 3. Typical mic placement on a stage



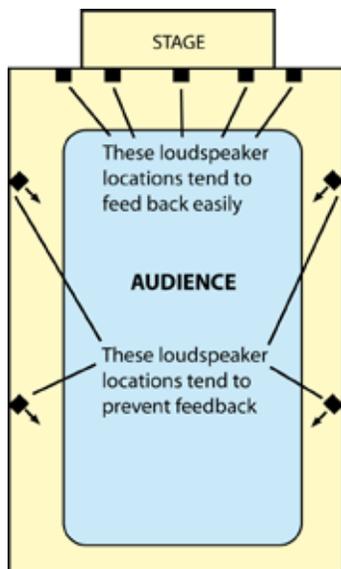
### Suggested mic placements based on stage width:

- 20-ft stage: 1 mic center stage.
- 24-30 ft stage: 2 mics 15 feet apart.
- 35-40 ft stage: 3 mics 15 feet apart.
- 45-50 ft stage: 3 mics 17 feet apart.

## TO PREVENT FEEDBACK

- **IMPORTANT:** Place the loudspeakers close to the audience and far from the microphones. You might buy or rent 2 or 4 small portable PA speakers and place them on the side walls (Figure 4). These loudspeaker placements are effective in reducing feedback. Of course, your existing loudspeaker layout might work fine. *Continued...*

Figure 4.



- Have a sound person turn the mic faders up or down on the mixer to follow the action on stage. Ideally only one mic is on at a time. The more mics that are turned up, the more feedback.
- Do not use compression. It reduces the gain of loud sounds, and you might need that extra volume.
- Train the actors to project so the mics have something to pick up.
- Optional: Use a feedback suppressor (such as Sabine FBX1200) between the mixing console and the power amplifier, Or use a graphic equalizer connected between your mixer output and the system's power amplifier input. Follow this procedure:
  1. Set the mixer master faders to design center (about 3/4 up).
  2. Set the mixer channel faders all the way down.
  3. Set all the equalizer sliders to "flat" (at 0 dB).
  4. Gradually turn up the mic faders until the sound system starts to ring.
  5. Find the frequency that is feeding back and turn down the corresponding EQ slider until feedback stops.
  6. Repeat steps 4 and 5 until the mic faders are about 6 dB higher than when you started. Make sure the system is not ringing.
- Optional: You might want to delay the signal going to the loudspeakers so that the audience will localize the sound on stage. The Behringer Shark DSP110 is a low-cost audio delay unit.

## ARCHITECT'S AND ENGINEER'S SPECIFICATIONS

The microphone shall be the Bartlett model Stage Floor Mic or equivalent. The microphone shall be a half-supercardioid, electret condenser, boundary type. Its microphone capsule shall be small enough so that acoustic phase cancellations due to surface reflections occur above the audible band of frequencies. The microphone shall have a smooth frequency response from 80 Hz to 18 kHz and a uniform off-axis response attenuated at least 15 dB at 1 kHz at 165° off axis. A 15-foot (4.6 meter) 2-conductor shielded cable with TA3F and A3M connectors shall be included. The microphone shall have a nominal sensitivity of 11 mV/Pa, maximum SPL of 130 dB SPL at 3% THD, and nominal self-noise of 21 dBA. The Bartlett model Stage Floor Mic is specified.

## WARRANTY

Bartlett professional microphones are guaranteed not to malfunction (except in cases of abuse) for a period of three years from the date of first purchase. Mic cables and paint finish are excluded from this warranty.

## SERVICE

If the microphone does not operate correctly, first check its cable and other connected cables. Repair or replace them if necessary. Make sure that phantom power is turned on and that the microphone's fader is up in the mixer.

If the microphone still fails to operate, obtain a return authorization number from us by emailing [info@bartlettaudio.com](mailto:info@bartlettaudio.com). Then return the mic and its cable in its original packaging to Bartlett Audio. Please include proof of purchase and a note about the problem. For tech support email [info@bartlettaudio.com](mailto:info@bartlettaudio.com).

If the microphone's specifications change, any changes will appear in the latest data sheet available online at [www.bartlettaudio.com](http://www.bartlettaudio.com).