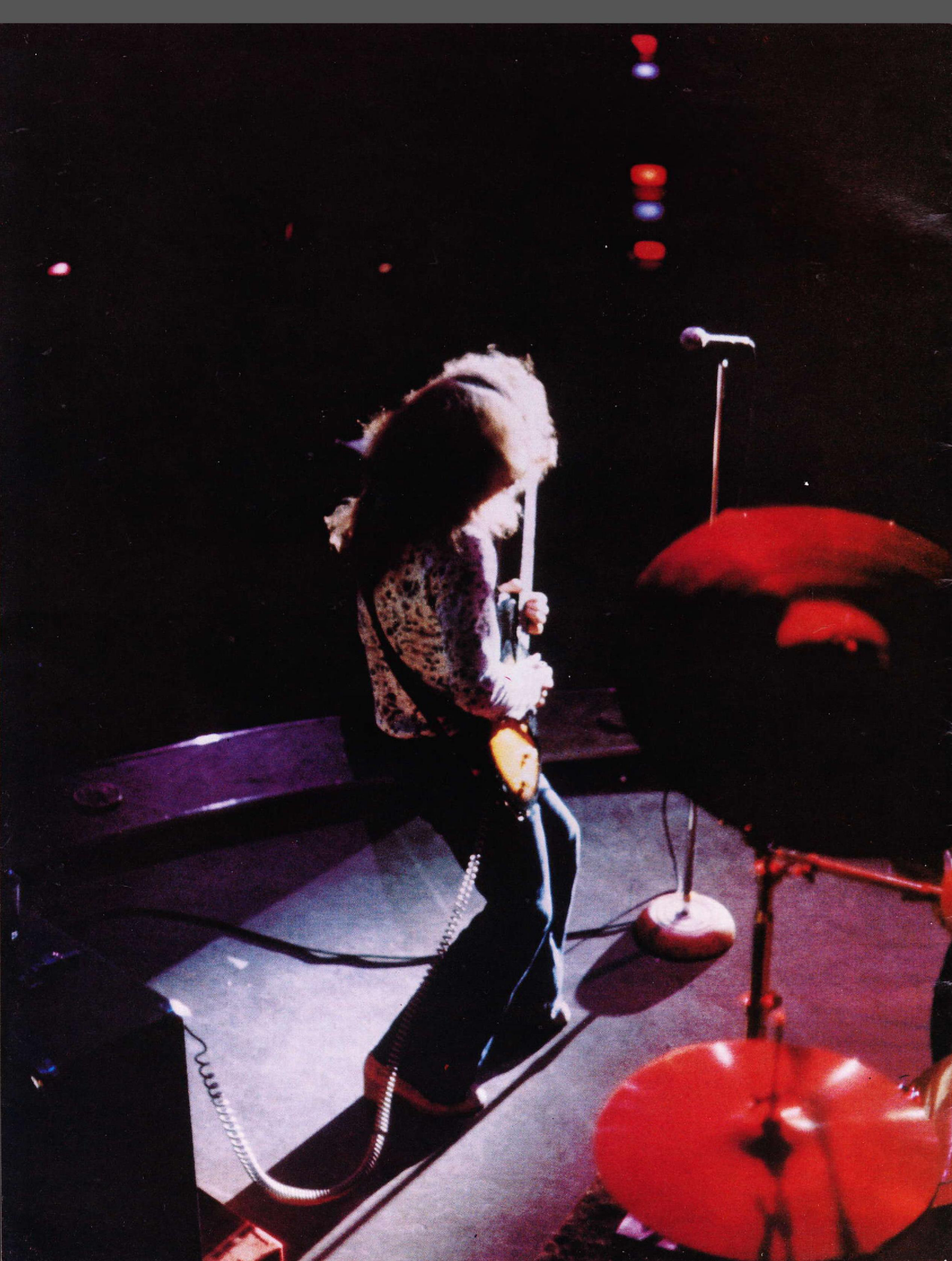


ALTEC

Musical Sound Equipment





AT ALTEC WE MAKE SOUND SYSTEMS

Some expensive, some not so expensive. But they all have the same extremely high standard of professional quality. They're designed exactly for the people that use them. Performers — who have the most rigid and demanding requirements for the products we build.

When it comes to guitar speakers, ask the pros. There's no finer available, no hype, just truth. That's why we now have a Lifetime Warranty on our new "H" series Musical Instrument Speakers.

Our control consoles and power amplifiers have the tightest specifications of any in the industry. Their modular construction not only means hassle-free service, but uniform quality from unit to unit. No hand wiring or cold solder joints to make your amp cut out during the first set.

We've also learned that different groups need different speaker systems. So we don't build just one speaker system, but several to satisfy several different needs. All the way from column speakers to the famous Voice of the Theatre.

Altec microphones have a heritage that stems from possibly the most critical situation of all — recording studios. Our new electret condenser mics make it possible to take that same exacting quality, and reproduce it perfectly on stage.

Even our accessories, such as mic stands, covers, and cables are all Altec products . . . all designed for dependability . . . even after being

set up and torn down night after night, year after year.

As a performer, you're aware of the multitude of problems that can exist in setting up and operating a sound system. That's why reliability, flexibility, and performance is so important to you . . . and us. We feel that when we design our products, they should make life a little easier for you.

Unlike most companies making sound equipment, Altec has developed a full, complete line of

products that make it possible for you to expand your sound system later on. This type of thinking is one of the reasons why so many professional performers keep using Altec sound systems throughout their entire career. And we never stop developing or improving our products for you . . . better sound is our business.

No matter what you're into musically — hard rock, blues, country, jazz or gospel, Altec is there with a reputation that has made us the largest exclusive manufacturer of sound equipment in the world.

This musical sound equipment catalog covers many new and exciting Altec products. We invite you to browse through it and see why Altec has the finest professional equipment to handle your sound.



Altec Musical Instrument Loudspeakers

A lot of people make speakers with aluminum domes. It's a good idea. That dome dissipates much of the heat from the voice coil, so the speaker lasts longer. But with Altec Speakers we do a few more things. For the highest possible efficiency, we make our own special three-inch voice coils. We take round wire and make it flat. Then we wind the flattened (ribbon) wire into voice coils with the flat edges back to back. This gives us more wire in the magnetic gap, which means smoother response, higher efficiency, and greater power handling capabilities.

In our new Altec "H" Series Speakers, aluminum is now used for the voice coil support. Originally, these supports were used only as a part of the mechanical structure of the loudspeaker. It served as a rigid form to mount the coil, cone and dome.

Paper voice coil supports do this job well, but paper is not a great conductor of heat. And the more sound a speaker produces, the hotter the voice coil and its support become. If too much heat is held in the voice coil, somewhere around 400°F, the coil wire breaks open like a fuse, and the speaker fails.

But with an aluminum voice coil support, the heat is quickly transferred from the voice coil winding and is soon dissipated into the support. This process increases the life of the coil and significantly raises the power handling of the speaker.

We at Altec feel extremely confident of these new "H" Series Loudspeakers. So much in fact, the 417-8H, 418-8H, 421-8H and 425-8H are warranted for the entire ownership period of the original purchaser. This Lifetime Warranty is our assurance to you of Altec's reliability in the years to come.

Speaker Specifications

	417-8C	417-8H	418B	418-8H	421A	421-8H	425-8H
Size:	12"	12"	15"	15"	15"	15"	10"
Power Rating:	75 watts*	100 watts*	100 watts	150 watts*	100 watts*	150 watts*	75 watts*
Pressure Sensitivity 1/watt at 4 ft.:	97 dB SPL	97 dB SPL	100 dB SPL	100 dB SPL	99 dB SPL	99 dB SPL	95 dB SPL
Frequency Response:	60-8000 Hz	60-8000 Hz	45-8000 Hz	45-8000 Hz	35-3500 Hz	35-3500 Hz	60-10,000 Hz
Impedance:	8 ohms	8 ohms**	8 ohms	8 ohms	8 ohms	8 ohms**	8 ohms
Magnet Structure Weight:	10 lbs. 8 oz.	10 lbs. 8 oz.	10 lbs. 8 oz.	10 lbs. 8 oz.	17 lbs. 8 oz.	17 lbs. 8 oz.	10 lbs. 8 oz.
Weight:	16 lbs.	16 lbs.	17½ lbs.	17½ lbs.	21 lbs.	21 lbs.	12¾ lbs.
Warranty:	1 year	Lifetime	1 year	Lifetime	1 year	Lifetime	Lifetime

* May be used with amplifiers having up to equal continuous RMS power rating.
 ** Available in 16 ohm versions on special request.



Altec Microphones

A microphone is a very personal instrument. It's your closest contact with the audience, so it must be an important choice. We've learned over the years that microphones are as different as people's voices. And they should be. That's why it's so important to find the microphone that best suits your particular need.

626A Electret Condenser Cardioid/Omni

In recent years, condenser microphones have gained a very high respect among professional performers for two simple reasons: Beautiful frequency response and super low distortion. Our new 626A electret condenser will withstand sound pressure levels of up to 140 dB before clipping! And for extreme versatility, the 626A comes complete with interchangeable omni and cardioid cartridges. The internal preamp is powered by a single 1½ volt mercury type battery having a life of over 1000 hours. Individual frequency response curves will be supplied with each microphone and included in its own walnut storage case.

654A Professional Cardioid Dynamic

Our new 654A was designed specifically for the critical vocalist. The case is perfectly balanced for hand held use and finished in matte nickel to reduce glare from stage or studio lights. The front to back discrimination is greater than 20 dB making it excellent for use with on-stage monitor speakers. An individual response curve will be included in the walnut storage case of each 654A.

655A Omnidirectional Dynamic

The extremely flat response of this microphone is excellent for reproducing acoustic guitars, drums, cymbals, and organ speakers. The omnidirectional pattern of the 655A allows you to pick up several drums or instruments evenly and without "hot" spots.

650B Cardioid Dynamic

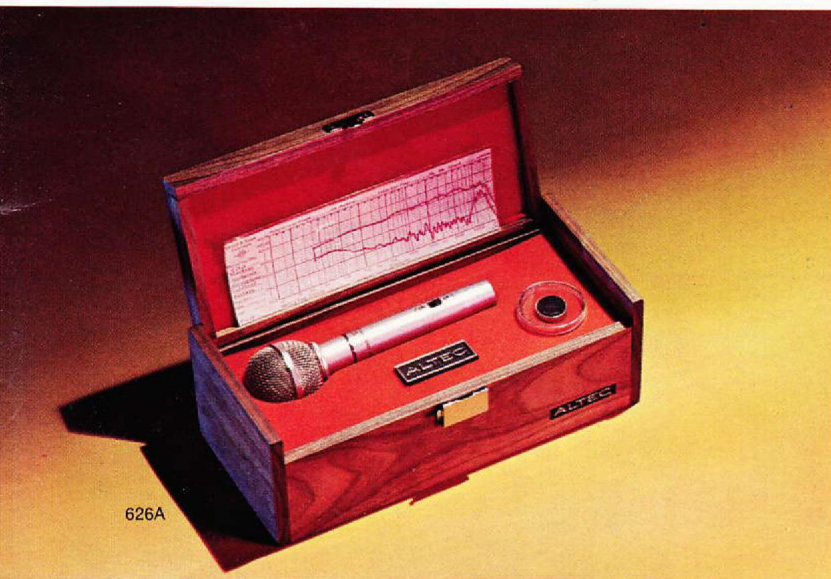
The 650B is a great all purpose cardioid and features a variable hi-pass filter for highly reverberant rooms or natural bass roll-off. The dynamic cartridge is fully protected by a triple layer wire mesh wind screen, which also guards against popping and breath blasts.

656A Cardioid Dynamic

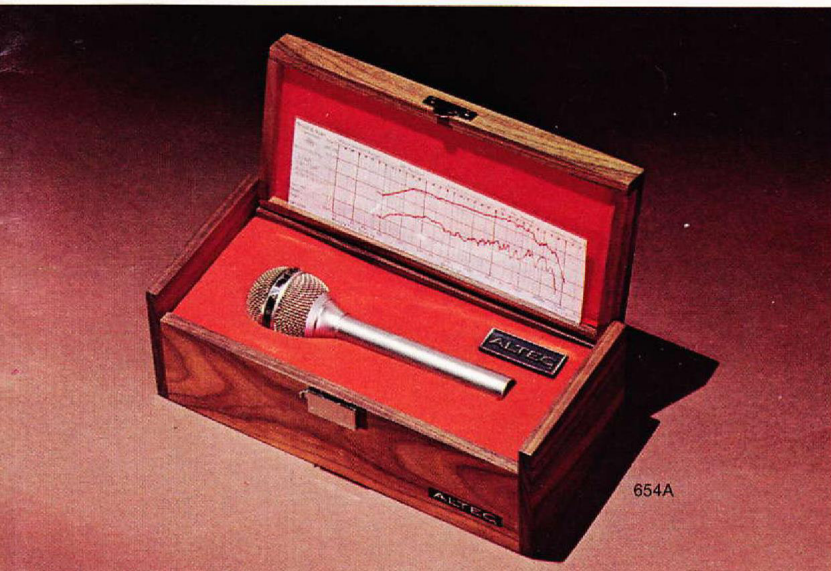
If your microphones get a lot of rough treatment, the 656A is just for you. The entire case is made of swedged steel so that it is drop-proof, crack-proof, and dent-proof. The cartridge can be easily replaced and is highly resistant to shock, humidity and weather changes.

Specifications

Model	626A	654A	655A	650B	656A
Frequency Response:	40 to 18,000 Hz	50 to 16,000 Hz	50 to 15,000 Hz	50 to 15,000 Hz	60 to 15,000 Hz
Output Level:	—48 dBm or —58 dBm	—56 dBm	—58 dBm	—58 dBm	—62 dBm
Output Impedance:	200 ohms	200 ohms	200/20K ohms	200/20K ohms	200/20K ohms



626A



654A



655A

650B

656A

Altec Control Consoles

Not so long ago, a mixer was just a few volume controls, maybe a bass and treble control and a couple of screw terminals on the back to hook up your speakers. But music changed, and so did we. Our new 1212A and 1214A control consoles are designed and built to meet the most demanding requirements of today's professional entertainers.

Since flexibility is so essential to the design of a control console, we've included each of the six mic channels with separate volume, bass, treble, and reverb controls. And in order to tune out the problem frequencies that are giving you feedback, we also have built in acoustic equalization switches.

When you've been on the road awhile, you find out that reliability is possibly the most important feature of a piece of electronic gear. That's why we build our consoles on a modular basis. If a problem should develop you can just drop in a new board — and leave your test equipment at home.

Performance is one thing we're not afraid to talk about. Take a look at our specs. Altec control consoles are built a little bit better.

The Altec 1212A

The Altec 1212A is the ultimate control console for the performer who demands ease of operation with maximum flexibility and performance. It's perfect for all the needs of a small group and still packs a full 100 watt power amp. The 1212A was designed to drive up to 20 power amps such as the new 9477B, or up to 20 Altec Biamp Powered Speakers. When used in this manner, the internal power amp of the 1212A can be used as a monitor amp with its own built-in volume control. The manual reverb lock provides maximum protection of the reverb spring mechanism during travel.

The Altec 1214A

The new Low Impedance 1214A contains all the outstanding features of the 1212A, plus a few new ones of its own. First and most important are the new low impedance (150 ohms) transformer balanced Cannon type connectors which are mounted on the rear panel. They give a good, tight fit, and allow you to use low impedance microphones which will eliminate much of the annoying hums, buzzes and high frequency losses that normally accompany high impedance

microphones. The locking top cover of the 1214A protects the top panel of the unit during travel and also keeps the controls away from stranger's hands when left in a lounge or club overnight.

Specifications for 1212A and 1214A

Inputs:

7 high impedance "mic" level
6 low impedance "mic" level (1214A only)

Frequency Response:

±2 dB from 20Hz to 20,000Hz

Power Output:

100 watts continuous at less than 2% total harmonic distortion

Noise Level:

—120 dBm equivalent input noise
—80 dB signal to noise from full output

Speaker Load Impedance:

4 ohms minimum

Dimensions:

24½" W x 9¼" H x 15" D

Weight:

47 pounds (1212A) 52 pounds (1214A)

Input Power:

120 volts 50-60 Hz (1212A and 1214A)
220 volts 50-60 Hz (1214AX only)



1214A



1212A

Altec Column Speaker Systems

Small rooms and nightclubs mean small stages. And small stages mean feedback problems due to tight microphone placement. By using a column speaker, you won't completely eliminate the feedback problem, but you can get maximum output even though the microphones are extremely close to the speakers.

1207C Column

Even when we design a column speaker, we don't stop short on the components inside. It's our feeling that if you buy any Altec Speaker System you should get Altec speakers. And you do, no matter what you pay. Our new 1207C Column uses 6 Altec 403A full range speakers. The 8 inch 403A has a frequency response that makes it especially nice for voice reproduction. That means plenty of crisp top and lots of full bottom.

1217A Two Way Column

In small dead rooms, the dispersion pattern of a column speaker can't be beat. For maximum articulation and clarity, the best answer is a high frequency horn. Our new 1217A is the best of both ideas. The six

403A's, H600 horn and T50 high frequency driver combine to deliver an extended frequency response that isn't matched by most two-way systems costing twice as much. So if you're ready to upgrade your present sound system, add a little brightness with our new 1217A.

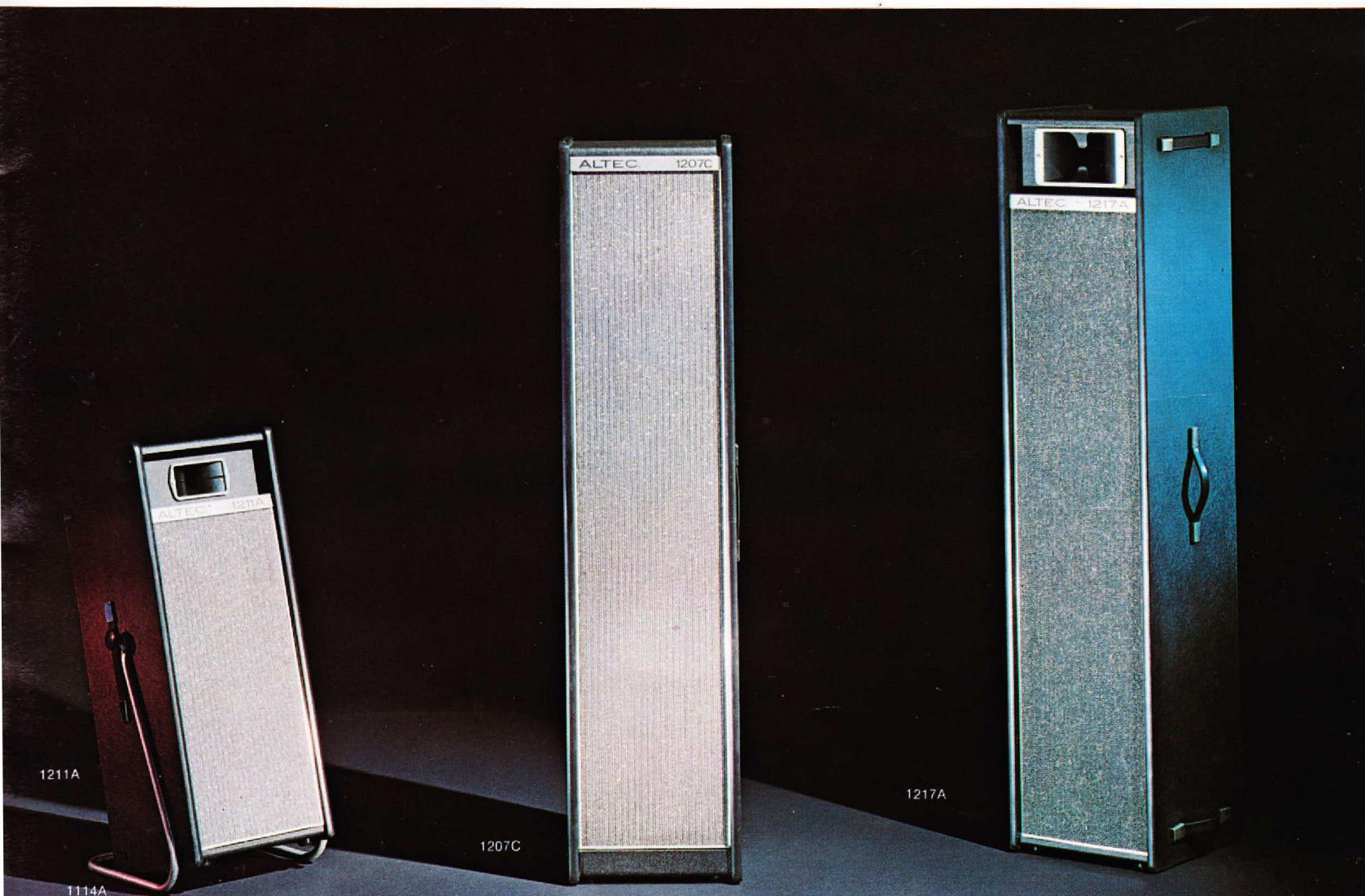
1211A Monitor Column

Like the 1217A, our new 1211A combines the full, warm sound of a column speaker and the crisp articulation of a high frequency horn. The 1211A was designed for use as both an onstage monitor speaker and an extremely compact *reinforcement speaker*. Because of its ultra flat response, it becomes

an excellent monitor speaker when aimed directly at the vocalist's microphone. The full range attenuator allows you to control the individual level of each 1211A when used on a single amplifier. The optional 1114A Rotating Speaker Stand can be used to tilt back the 1211A in a monitor application, or permanently install it to a wall or ceiling.

Specifications

Model	Power Rating	Impedance	Dimensions	Weight	Speaker Components
1207C	75 watts	12 ohms	56" x 11" x 14"	65 lbs.	Six 8 inch Altec 403A speakers
1211A	50 watts	8 ohms	35" x 11" x 14"	45 lbs.	Three 8 inch Altec 403A speakers, HF206 horn, T60 driver, full system attenuator
1217A	75 watts	12 ohms	62" x 14" x 14"	85 lbs.	Six 8 inch Altec 403A speakers, H600 horn, T50 driver, special design 3000 Hz network



Voice of the Theatre Speaker Systems

About 40 years ago, someone discovered that by using both a metal high frequency horn and low frequency cone type woofer, you could achieve the highest quality of frequency response for the human voice and full range music. They called this system "The Voice of the Theatre".

Forty years later, the name is still the same, but we've made a lot of improvements. Our low frequency woofers are now capable of handling 150 watts continuous. And all the systems pictured below utilize an 800 Hz crossover. This was done to obtain more warm, mellow sound from the low frequency speaker, and also increase the projection and power handling of the high frequency unit.

The high frequency drivers use the exclusive Altec Symbiotik diaphragm for greater power handling capability. And because these drivers are ultra efficient, very little wattage is needed from your power amplifiers, so distortion is significantly reduced.

We make these speakers to be used, and used hard. But maybe most important, they

can deliver high output, loud but undistorted. And with the projection that allows every frequency to come through, especially the critical highs.

Each of the Voice of the Theatre systems now use an "H" series loudspeaker which allows

these systems to also be covered by our new Lifetime Warranty (except for the high frequency driver diaphragm). Take a listen to these systems. We think you'll agree that big grey box wasn't such a bad idea.

Specifications

Model	Power Rating	Impedance	Dimensions	Weight	Speaker Components	Enclosure Type	Cabinet Style
1202B	85 watts	8 ohms	42" x 24" x 21"	102 lbs.	418 type LF 811B horn 807 HF driver N800H network	Bass reflex	Vinyl covered casters, tow bar bumpers
1204B	50 watts (100 watts*)	8 ohms	45" x 28" x 28"	120 lbs.	421 type LF 808 HF driver N809-8A network	multi-port bass reflex	Vinyl covered casters, tow bar, bumpers
1208B	50 watts (100 watts*)	8 ohms	42" x 30" x 24" (horn inside enclosure)	160 lbs.	421 LF speaker 511B horn 808 HF driver N809-8A network	horn loaded bass reflex	Utility grey plywood
1218A	50 watts (100 watts*)	8 ohms	30" x 28" x 20"	110 lbs.	418 type LF 807 HF driver 811B horn N809-8A network	Bass reflex	Resilient epoxy, snap on cover, recessed handles

*These systems utilize the N809-8A crossover which has a variable attenuator for the high frequency driver. The "0" position represents full power to the HF driver, which has a 50 watt power handling capacity. The power handling of the entire speaker system may be increased to 100 watts by setting the HF attenuator in the "5" position.



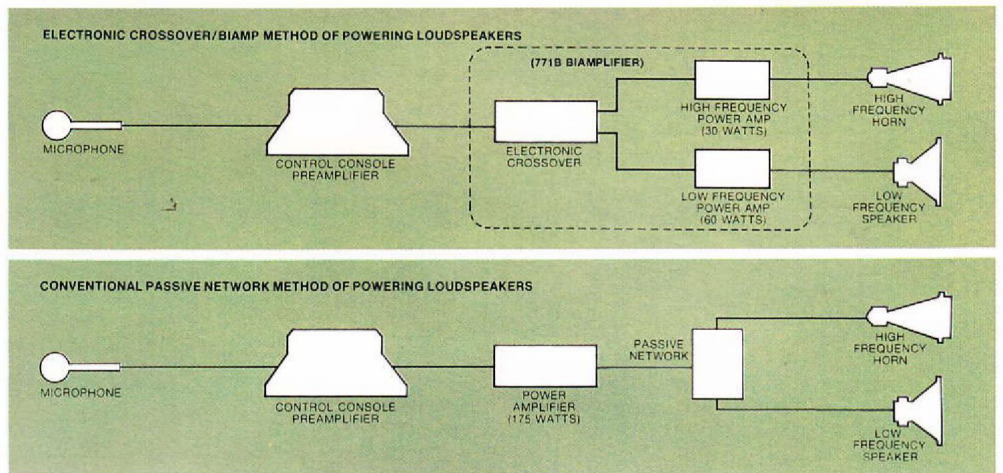
Bi-amplified Power Speaker Systems

Sooner or later you're going to be biamping. That's why we thought we would give you a little head start. The idea of bi-amplification is not just a gimmick or fad. It could be the only way you can get distortion out of your sound system. The picture on the right side of this page explains the theory behind biamping. It is simply using an electronic crossover before the power amps, a separate amplifier for the bass speaker, and another separate amplifier for the high frequency horn. And never the twain shall meet. Thus, no such thing as intermodulation distortion.

With normal amplification, you have to go through a passive crossover network which sucks up a lot of the high frequency wattage, and also forces one amplifier to produce both high and low frequencies at the same time.

Our little 771B is a package that does everything for you. It has a built-in electronic crossover, 60 watt power amp for the bass and 30 watts for the treble amp. But don't let those low wattage figures scare you away. That's bi-amplified power and figures out to be the same as a 175 watt full range power amp (with its IM distortion).

The speaker systems you see below are the bi-amplified twins of the famous Voice of the Theatre systems. Except for the addition of the 771B Biamp, and the elimination of a passive network, they are the same speaker components and enclosures. But they may sound a whole lot better.



Specifications — 771B Bi-amplifier

Power Output —
Bass Amplifier:
Treble Amplifier:
 60 watts RMS — 8 ohms
 30 watts RMS — 8 ohms
Total Harmonic Distortion:
 Less than 0.5% 20 Hz to 20 KHz
Intermodulation Distortion:
 Unmeasurable by normal IHF method
Frequency Response:
 ±1 dB 20 Hz to 20,000 Hz
Input Sensitivity:
 0.5V RMS vor rated output

Crossover Frequencies:
 500 Hz, 800 Hz or 1500 Hz selectable
Speaker Load Impedance:
 8 ohms, nominal (each channel)
Overall Dimensions:
 6½" H x 9¾" W x 9" D
Weight:
 16 pounds
Input Power Requirement:
 120 volts 50/60 Hz (771B, 1205B, 1209B, and 1219A)
 95 volts ac to 240 volts ac 50/60 Hz (771BX, 1205BX, 1209BX and 1219AX)



1215A Folded Horn System and 1225A Portable Multicell

Think back to the last time you were at a large concert. If you took a good look at the sound system, chances were, the high frequencies were handled by a multicell and the low frequencies were reproduced through a horn type enclosure. The reason is this. If you're going to play to large audiences, you need a loud, clean speaker system. That's why we built the 1215A and the 1225A.

1215A Low Frequency Folded Horn

Even the most sensitive of low frequency speakers need a highly efficient enclosure to match the levels produced by high frequency horns and drivers. And the most efficient, yet compact bass enclosure ever designed is the folded horn.

We chose the 421-8H for the 1215A so that it can play at incredible levels without any fear of burn out. The cabinet itself is an

extended folded horn finished with resilient epoxy for super durability. If you're ready to create a little thunder, you're ready for the 1215A.

1225A Portable Multicell System

The 1225A is more than just a multicell horn and a 100 watt driver. By themselves, multicells are rather delicate, fragile, instruments. So we designed an elaborate protective case which suspends the horn and driver and shelters it from harsh travel treatment. The latching front cover gives maximum protection to the cells after the show is over. There are two separate crossover networks included. The standard N809-8A passive network, and a special input protective network for biamping. If you've ever wondered why so many concert groups use multicells, the 1225A should answer all your questions.

Specifications

Model	Power Rating	Impedance	Dimensions	Weight	Speaker Components	Cabinet Style
1215A Folded Horn	150 watts	8 ohms	48"H x 28"W x 24"D	185 lbs.	421-8H Bass Speaker	Resilient epoxy casters, tow bar
1225A Multicell System	100 watts	8 ohms	28"W x 18"H x 29"D	125 lbs.	805 multicell 292-8A high frequency compression driver N809-8A network	Resilient epoxy, snap on cover, recessed handles

9477B Power Amplifier

You may not have realized it yet, but one of the best ways to increase the loudness of your sound system and at the same time lower the distortion, is with high quality power amps.

The new Altec 9477B does just that. And it's the ideal slave amp or biamp (using two) for the Altec 1215A Folded Horn and 1225A Multicell System.

If you're ready to upgrade or expand your present sound system, don't forget the power amps. Take a listen to the 9477B. We think you'll be amazed.

The optional 1177A case provides portability and protection for any rack mounting type amplifiers, such as the 9477B.

9477B Specifications

Power at Clip Point:
Typically 130 watts continuous into 8 ohms

Frequency Response:
±0.5 dB 20Hz to 20KHz

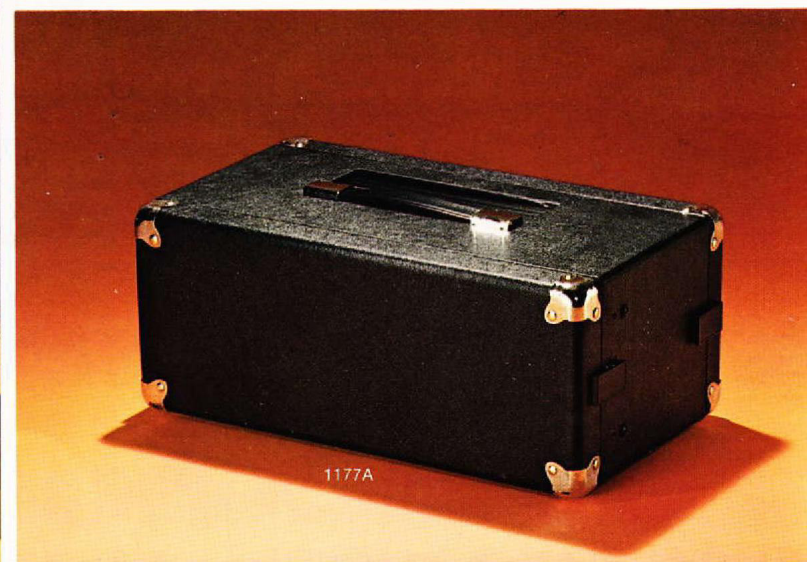
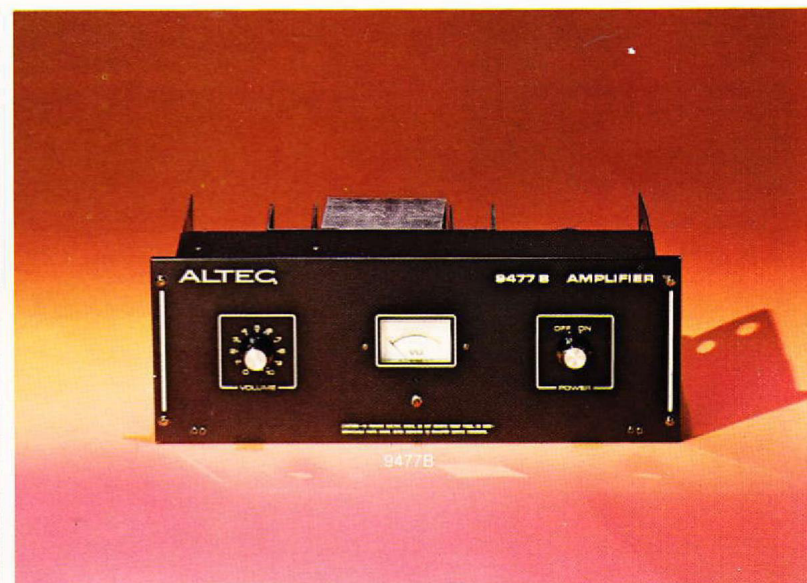
Total Harmonic Distortion:
Less than 0.5% at 100 watts 30Hz to 20KHz

Input Sensitivity:
0.8V RMS for rated output (0 dBm input)

Load Impedances:
4, 8, or 16 ohms selectable

Dimensions:
7"H x 19"W x 8½"D
(17.78cmH x 48.26cmW x 21.58cmD)

Weight:
34 pounds (15.45 Kg)



1220AC Audio Control Console

The 1220AC was designed with one idea in mind. To construct the perfect portable control console for the professional performer and his sound reinforcement system. We think we came pretty close.

Before the 1220AC, travelling performers had been trying to convert small recording studio consoles for road use. But unfortunately, the functions, features, construction and reliability of these type consoles proved that they were better left in the studio.

The 1220AC is a combination of a recording console's performance, Altec reliability, and its own very unique features. We're extra proud of the construction techniques used in the console. Modular PC boards are used for input transformers, dual preamp channels, master amp channel, and even the output stages and transformers. So there's no long list of expensive "extras" you have to buy to make it work. They're all built in.

The 1220AC comes standard with a vinyl covered plywood case which also houses the detachable steel legs. The console itself may be removed from the bottom half of the case and used as a permanent table top console.

If lately you've been working for your sound system instead of it working for you — it's time you looked at the Altec 1220AC.

Individual Preamp Channel

Each channel 1-10 has individual slide volume, VU meter, rotary type bass, treble, reverb level, monitor level, monitor select channel A and B, Cannon type transformer balanced 150 ohm mic level input, and high level preamp output.

Master Controls

The master controls include slide master volume, master VU meter, rotary type master bass and treble, channel 1-10 standby switch, master monitor A and B levels, monitors stand-by switch, channel 11 volume, master reverb level, internal/external reverb switch, electronic crossover frequency select, electronic crossover balance control, limiter in/out switch, gain reduction control, gain reduction meter, and fast/slow limiter release.

Rear Panel Inputs and Outputs

The main output is a Cannon type, switchable balanced 600 ohms line level or 150 ohms mic level. Electronic crossover outputs, high frequency, low frequency, (500 or 800 Hz), full range, monitor A and B outputs are all 600

ohms line level balanced via stereo phone jacks. Inputs and outputs are provided for external reverb, echo or equalizer units. The aux out may be used for cascading additional mixers.

1220AC Specifications

- Gain:** 86 dB channels 1-10 (150 ohm source)
- Power Output:** +21 dBm max. at less than 0.5% distortion
- Frequency Response:** ±1 dB 30 Hz to 20kHz
- Total Harmonic Distortion:** less than 0.5% (30Hz to 20kHz)
- Noise Level:** —127.5 dBm equivalent input noise, signal to noise greater than 80 dB (full output master at —14)
- Tone Controls:** ±16 dB at 100 Hz and 10kHz
- Limiter Release:** .5 sec. or 1.5 sec.
- Limiter Distortion:** typically less than 1% for 10 dB of compression
- Power Requirements:** 120/240V AC 50/60 Hz 50 watts or 24/28 V Battery 2A Max. (Heyco 2 terminal)
- Dimensions:** 38"W x 12"H x 26"D
- Weight:** 120 lbs.



Voice of the Theatre Components

In nearly every phase of the music business, certain products have become accepted by professional performers as the standards or "classics" by which all others are compared. When it comes to speaker systems, the Altec "Voice of the Theatre" series has held this reputation for more than 40 years. The proof is in its performance.

828B Low Frequency Enclosure

When this cabinet was originally designed, it had to meet the following requirements: Efficiency, projection, and full bass response. In the past couple of decades, these essentials haven't changed in regards to live performance. So neither has our basic design. The front loading horn and precisely tuned bass reflex port increases the sensitivity of a woofer nearly 4 dB across its entire frequency range. To make that increase with a power amplifier, you would have to more than double your wattage output. But just to show that some changes are good, we've now added vertical bars to the back panel for maximum protection of the passive network or biampifier.

High-Frequency Sectoral Horns

Sectoral horns have long been the favorite

device for high-level music reproduction, due to their excellent dispersion characteristics and rugged construction. The Altec 511B (500Hz cutoff) and 811B (800Hz cutoff) high-frequency horns are made of lightweight cast aluminum and feature a front-mounting flange for easy installation into portable cases. Due to the sectoral expansion of these horns, high frequencies are distributed evenly throughout the horizontal plane with very little beaming. Distortion is virtually nonexistent. In both the 511B and 811B, an 800Hz crossover is recommended for extended directionality and maximum high-frequency driver protection during the high-level music applications. For "long throw" applications, the 511B is preferred, using two or more stacked in column-type arrays.

High-Frequency Drivers

High sound pressure levels require not only sufficient bass level, but undistorted, extended high-frequency response. The Altec 807-8A and 808-8A high-frequency drivers are capable of delivering incredibly smooth response from 500 to 20,000 Hz. The Symbiotic diaphragms provide the utmost in sensitivity, 50 watts continuous power handling and are completely field-replaceable.

For extremely high-level work, the 808-8A is recommended due to its 2.2 dB efficiency advantage over the 807-8A. Both drivers may be used with either the Altec 511B or 811B sectoral horns.

N809-8A Crossover Network

In order to protect high-frequency drivers and achieve proper acoustical balance, a high-quality crossover network should be incorporated in every two-way speaker system. The Altec N809-8A provides a 12 dB per octave roll off above and below the 800 Hz crossover frequency. The use of an 800 Hz network has proven effective in protecting the HF drivers from potentially harmful low-frequency signals of the 500 Hz region. This area is more pronounced with high-level or hard rock program material. The N809-8A features two paralleled 1/4" phone jack inputs and a rotary attenuator that adjusts the output level of the high-frequency unit.



511B

807-8A

808-8A

N809-8A

811B

828B

Altec Accessories

39A Microphone Transformer

The 39A matches any low impedance microphone to a high impedance mixer such as the Altec 1212A. The transformer/adaptor fits a standard 1/4" phone plug for the amplifier connection.

183A Cable

The 183A is similar to the 39A but consists of 25 feet of 2 conductor shielded cable between the Cannon connector and transformer/phone plug housing.

184A Microphone Extension Cable

The 184A consists of 25 feet of 2 conductor shielded cable with male and female Cannon connectors installed.

1100A Control Console Stand

The 1100A places an Altec 1212A or 1214A in perfect position for mixing and also protects front panel input cables.

Heavy duty vinyl covers are available for most all Altec speaker systems. They're waterproof, scuff resistant, and keep out harmful dirt and dust in all kinds of weather.

University Microphones and Accessories

University Sound Microphone Stands and Accessories represent a complete line of products for heavy duty long lasting professional use.

Model	Height	Base	Stem Assembly	Use
UMS-100	35 to 63"	10" Diam. black wrinkle	Bright Chrome	Vocals General Purpose
UMS-101	34 to 62"	10" Diam. bright chrome	Bright Chrome	Vocals General Purpose
UMS-102	34 to 62"	10" Diam. bright chrome	Bright Chrome	Vocals General Purpose
UMS-103	36 to 63"	12" Diam. black wrinkle	Bright Chrome	Vocals Baby Boom
UDS-100	4" only	6" Diam. black wrinkle	Bright Chrome	Bass Drum Guitar amps
UDS-101	8 to 13"	6" Diam. black wrinkle	Bright Chrome	Guitar Amps Organ Speakers

Model UGN. Flexible "goose necks" may be used with any mic stand for hard to reach applications. Bright Chrome finish.

Model UGN-106..... 6 inches

Model UGN-113..... 13 inches

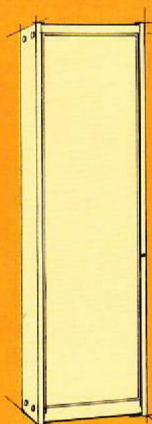
Model UGN-119..... 19 inches

Model UBB-100. Boom attachment, features a solid machined brass swivel mount. Fits securely on any standard floor stand. Bright Chrome finish.

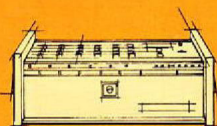
Model UBS-100. Boom swivel mount used on UBB-100. Available as a replacement, or can be used to mount several mics to one floor stand.



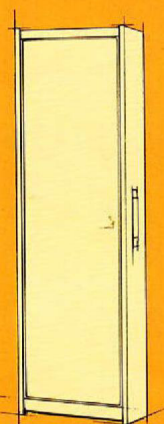
Altec Integrated Systems



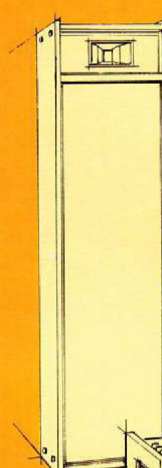
1207C



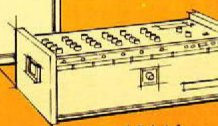
1212A



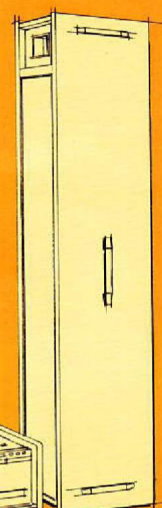
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1217A



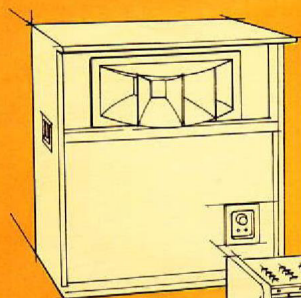
1214A



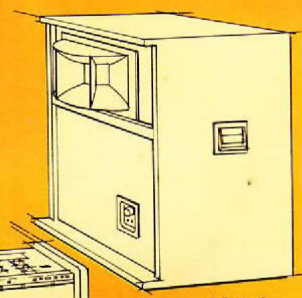
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A112 SYSTEM

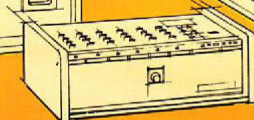
A117 SYSTEM



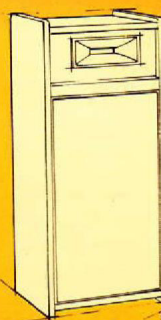
1218A



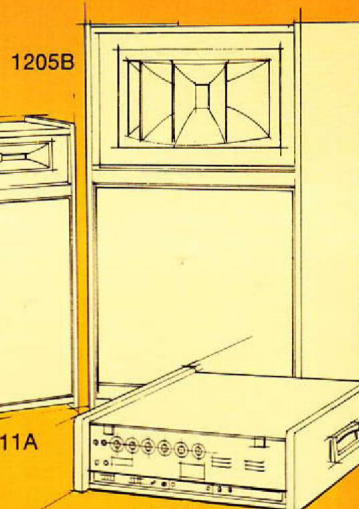
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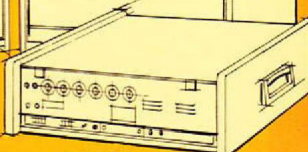
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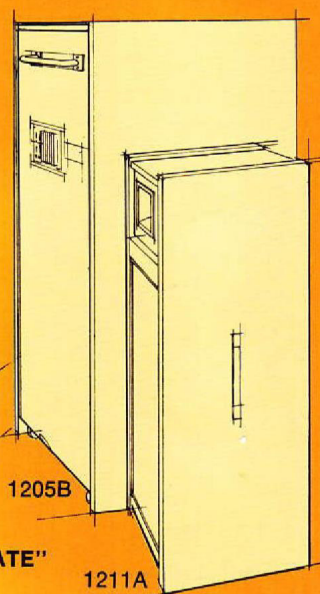
1211A



1205B



1214A

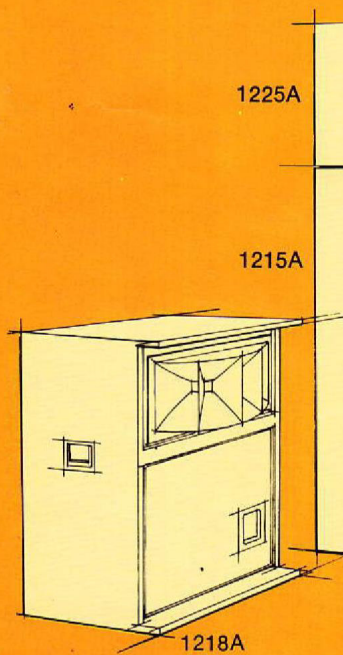


1205B

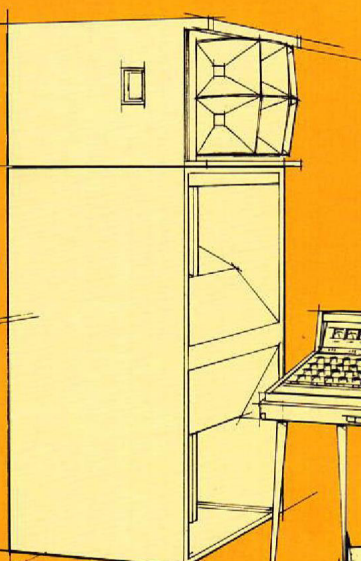
A118 SYSTEM

B109 SYSTEM THE NEW "SUPER ULTIMATE"

1211A

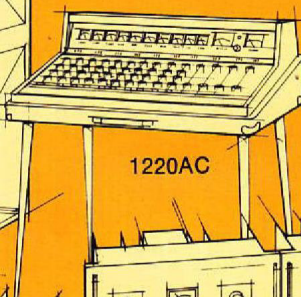


1218A



1225A

1215A

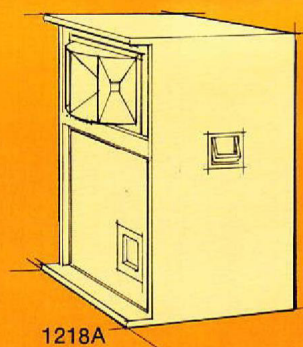


1220AC



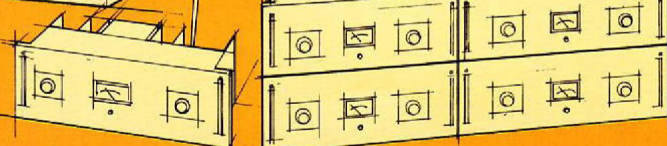
1225A

1215A



1218A

A120 CONCERT SYSTEM



9477B

Recommended Speaker Usage

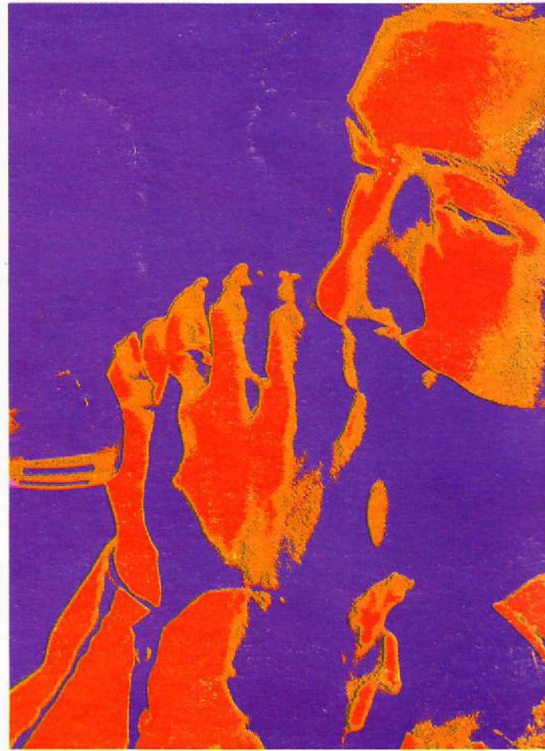
Model	1202B	1204B	1205B	1207B	1208A	1209B	1211A	1217A	1218A	1219A	1215A	1225A
*Sensitivity	116dB	117dB	117dB	114dB	120dB	120dB	112dB	116dB	116dB	116dB	124dB	126dB
Monitor Speaker	yes	yes	yes	yes	—	—	yes	yes	yes	yes	—	—
Small Clubs	yes	yes	yes	yes	—	—	yes	yes	yes	yes	—	—
Large Clubs, Ballrooms	yes	yes	yes	yes	yes	yes	yes	yes	yes	yes	yes	yes
Small Auditoriums, Gymnasiums	yes	yes	yes	yes	yes	yes	yes	yes	yes	yes	yes	yes
Large Auditoriums	—	yes	yes	—	yes	yes	—	yes	yes	yes	yes	yes
Field Houses, Coliseums	—	yes	yes	—	yes	yes	—	—	yes	yes	yes	yes
Outdoor Concerts	—	—	—	—	yes	yes	—	—	—	—	yes	yes
Maximum number of speakers that can be used with a 1214A or 1212A	2	2	up to 20*	4	2	up to 20*	2	4	2	up to 20*	2	2

*Sensitivity measurement made at 4 ft. on axis with 50 watts continuous pink noise 100Hz-10kHz

When these speakers are used with a 1210A or a 1212A, combinations of powered and unpowered speakers may be formed while using one mixer-preamp. With powered speakers up to 20 may be used along with the maximum number of unpowered speakers which is shown in the chart above.

Because Altec products are subject to continuous improvement we reserve the right to change trim, design or specifications without notice and without incurring any obligation.

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