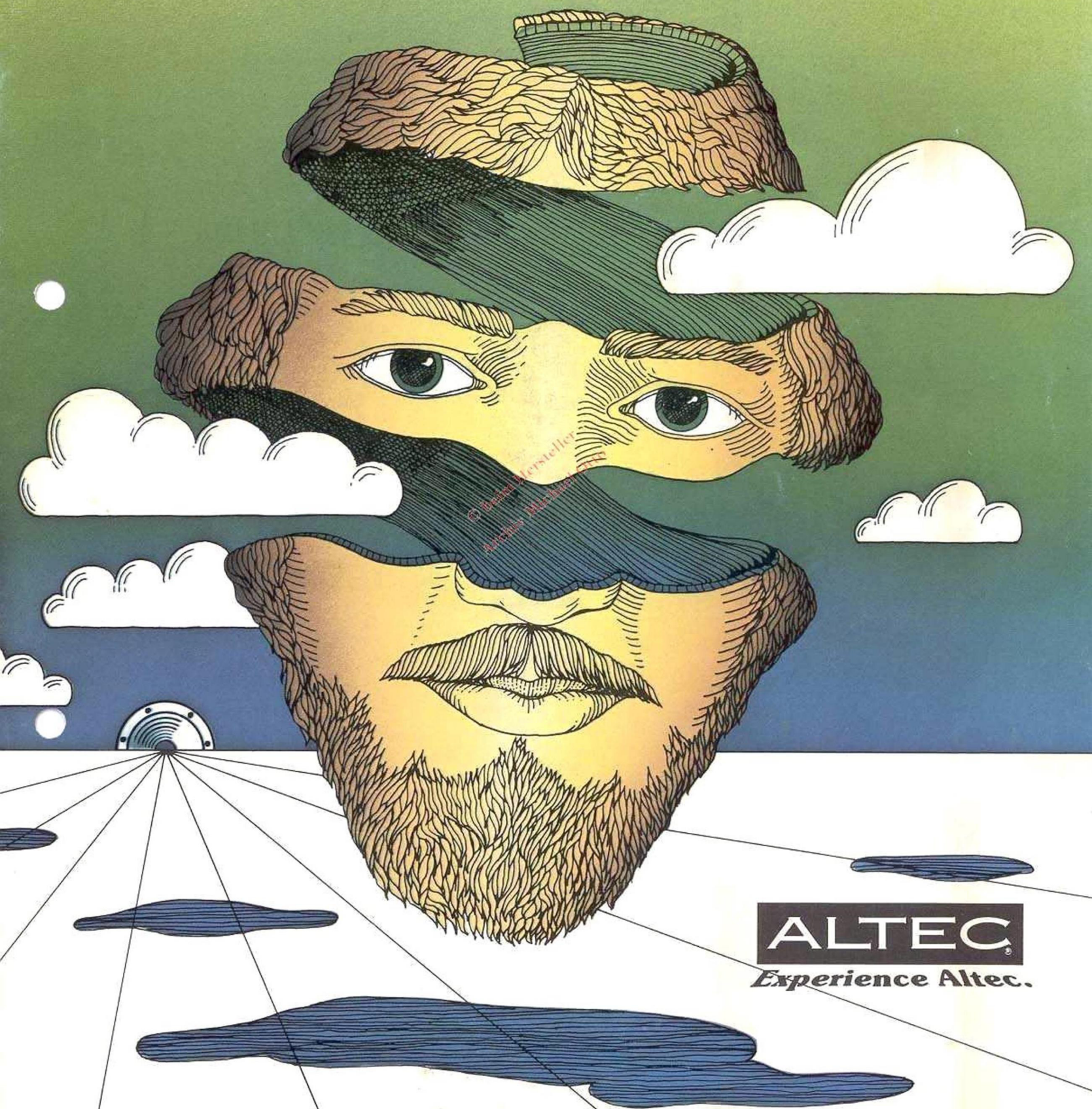


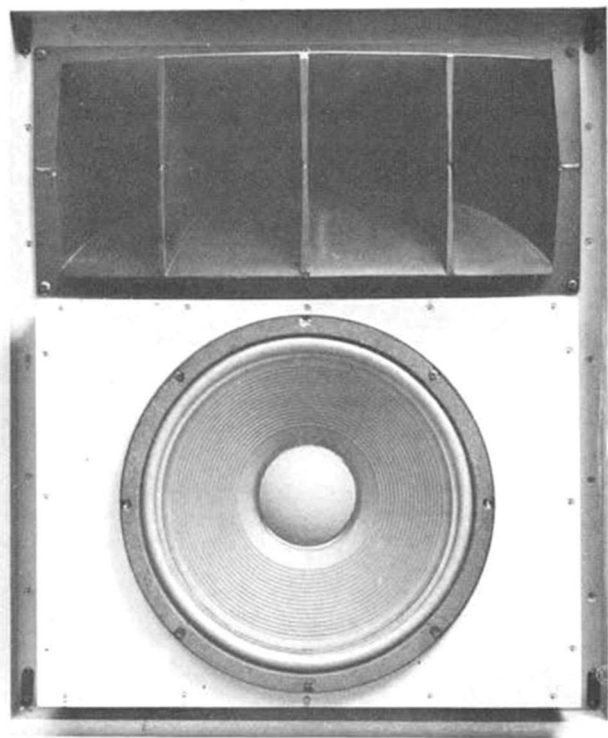
ODYSSEY



ALTEC
Experience Altec.

**Let Altec's new Mini-Monitor speaker systems
take you on a voyage of musical discovery.**

To tell the truth— **THE MONITOR**



What makes a monitor?

1. Reality The recording studio is the home of tough-minded people with 24 karat ears. Artists. Engineers. Producers. And they have to be tough. Why? Because studio time usually costs over \$100 per hour. Because today an album can cost \$100,000 or more to produce. Because the music business is serious business when there's that much on the line.

That means when studio people buy monitor loudspeakers, they're interested in performance—not advertising superlatives or hazy specifications. (Show a set of speaker specs to a studio engineer, and he'll smile as he says "just let me hear the speaker.") They must reproduce every nuance of every note with absolute accuracy. They must totally satisfy the critical demands of trained professional listeners who use them day after day after day.

Why are monitor speakers so vitally important? Engineers and producers listen to recording sessions *only* through loudspeakers. In fact, they never hear an artist "live" on the studio floor.

That's because the engineer and producer perform their functions in the studio control room—a booth that is acoustically isolated from the performers by a barrier of soundproof glass. Which means that all of their evaluations and judgments must be made from what they hear through the monitor speakers. In today's recording scene, "production" is almost as important (and in some cases, more important) as

music and lyrics. "Production" involves everything that's done to the sound from the time it leaves the artist's instrument to the final master recording. It involves things like blending and mixing of various tracks (often recorded at different times), overdubbing (recording something on top of something else which has been previously recorded), equalization (the process of bringing up or toning down certain portions of the frequency spectrum), fading, echo, reverb. And, of course, overall sonic quality.

If the recording doesn't sound right, the best place to discover it is in the studio where it can be corrected. Not in thousands of living rooms after the recording has been pressed into discs.

That's why a studio monitor loudspeaker must deliver reality. It must tell the truth.

2. Delineation Details, details, details. Today's sophisticated music listeners are turned on by more than just the overall effect of a piece of music. They dig subtleties. The vocalist's phrasing. Abrupt changes of touch on guitar. Intricacies of imagery in lyrics. Once again, studio monitors must be meticulous. If a passage is slightly muddy on a monitor, chances are it will be incoherent at home.

And consider this. It's pretty easy to distinguish one instrument from another at midrange. But what about at the very top or bottom of the frequency spectrum? Also, different mikes have different sound pickup characteristics. Plus the distance from mike to instrument can profoundly affect the sound of that instrument on the recording.

In each case, the studio monitor must be able to differentiate.

Detail is decisive..

3. Fatigue freedom Ears get tired if they're overworked—just like arms and legs. Recording studio people use their ears hour after hour, sometimes to the point of punishment. And they listen at incredibly high volume levels—a condition that brings on fatigue quickly if distortion occurs.

Minimal distortion in a studio monitor is essential.

4. Responsiveness How quickly should a loudspeaker respond to the incoming signal? Virtually instantaneously, if it's a quality monitor. That's called "good transient response," and it means that short bursts of high level sound will come through clearly and cleanly. The opposite is "mushiness"—a characteristic of poorly designed speakers that results in loss of detail.

What about frequency response? Flat frequency response can provide smooth, well-balanced sound. But *detail* is a function of transient response. Most speakers offer one or the other—a design compromise that is totally unacceptable to the studio professional.

A top quality studio monitor cannot sacrifice good transient response for flat frequency response or vice-versa. It must be both.

Altec—

THE MONITOR MASTERS

What does it take to make a monitor?

1. Experience It takes professionals who know what kind of performance a studio monitor should deliver—and the ability to create a final product that will deliver it with room to spare. At Altec, we've been building monitors for nearly 30 years. You can learn a lot about loudspeakers in that amount of time. You can learn all of the things no textbooks can teach you—only experience can.

When it comes to experience, Altec is in a class by itself.

2. Quality It takes a “no compromise” position when materials are selected. Materials that can be subjected to incredible stresses without breaking down. Materials that permit execution of stringently tight tolerances. Materials that may be costlier to begin with, but end up being far less expensive in the long run.

It takes an unrelenting concern for quality throughout the manufacturing process. Since Altec is one of the very few companies that make their own speaker components, each step of production can be carefully scrutinized to assure that all original design parameters are consistently met from unit to unit.

When it comes to quality, Altec is in control from beginning to end.

3. Craftsmanship It takes a consistent attitude of pride in what you produce and skilled hands to fashion that attitude into a tangible reality. An attitude that says, “If you're sure, check it. If you've checked it, check it again to be sure.” Hands that know what they're doing and do what

they know best.

When it comes to craftsmanship, Altec has never forgotten what the word really means.

The professional proof.

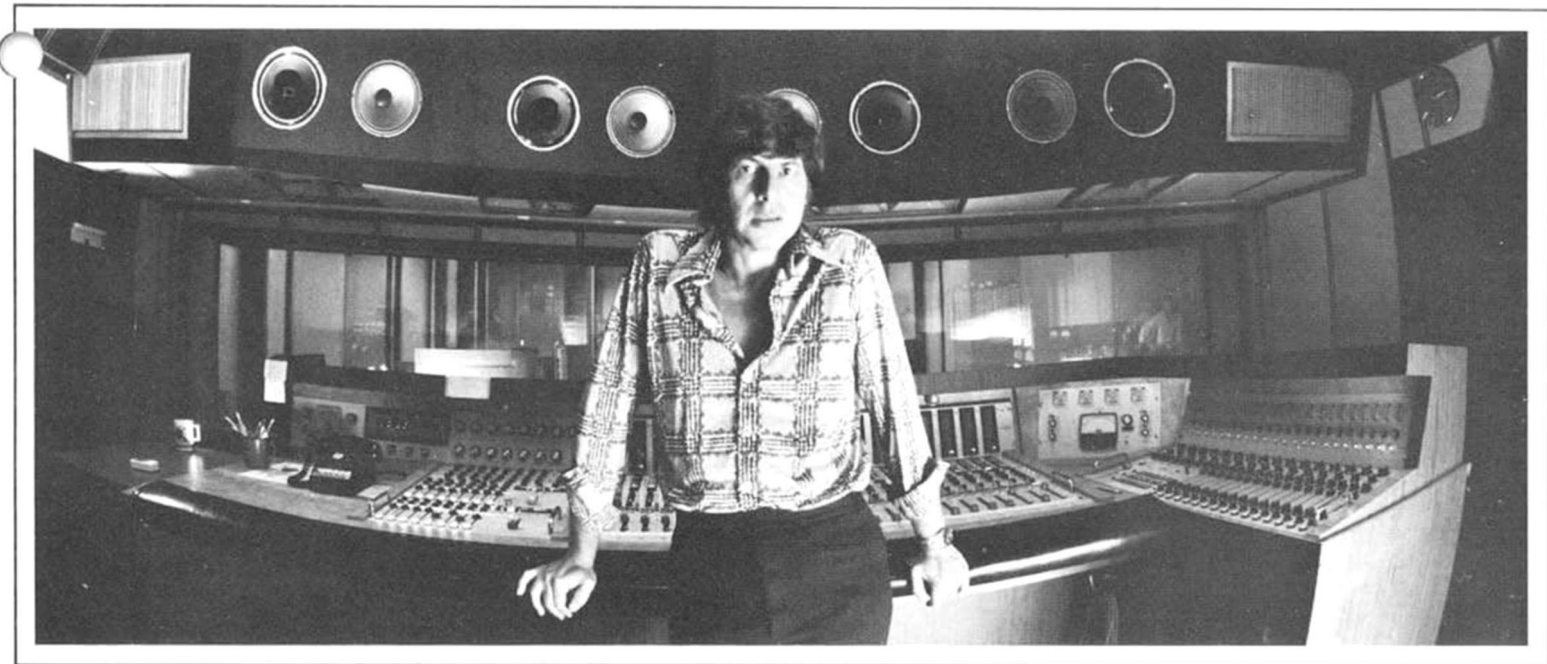
Remember the importance of a studio monitor's quality and performance to the recording professional—and listen to this.

Altec has over twice as many monitor installations in U.S. recording studios than the nearest competitor.

And that's no hype. The facts speak for themselves. Here's the official U.S. data on studio installations as published in Billboard Magazine's 1973 International Directory of Recording Studios:

ALTEC	514
JBL	256
EV	77
KLH	35
AR	29
TANNOY	28

And throughout the world, Altec maintains its position of leadership—a position it's held for nearly 30 years. Recording professionals listen to music through loudspeakers to earn a living. If they choose Altec, do they know something you don't?



“After trying lots of different speakers over the years, we finally found a speaker system all of our engineers could agree on. Altec. They tell the truth.”

Larry Levine
Chief Engineer
A&M Records

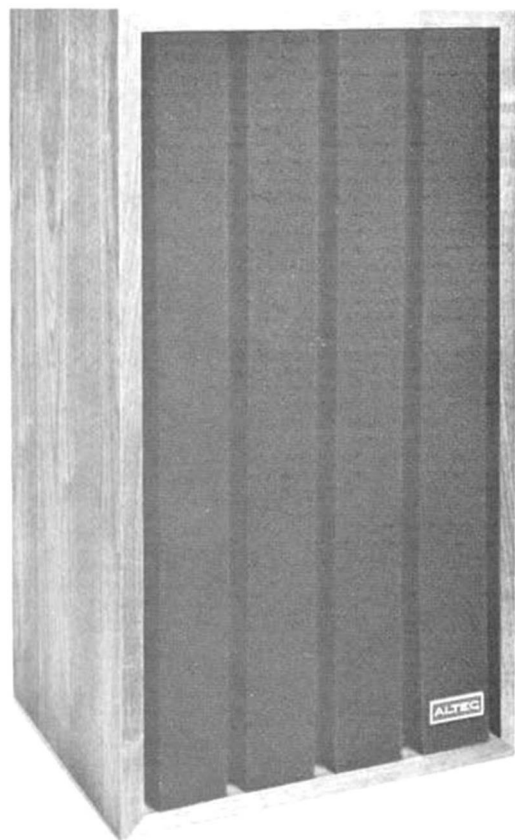
Truth comes in all sizes—

THE MINI-MONITORS

Introducing... Now Altec proudly introduces two new loudspeaker systems with studio performance characteristics scaled down for home use—The Mini-Monitors. Each exhibits the same sharpness of detail, the same flat frequency response, the same outstanding transient ability and low distortion that recording engineers demand

from a studio monitor. Yet each is designed specifically for the home. Smaller acoustic output, bookshelf dimensions, contemporary styling, and—most important—prices anyone can live with.

Since Altec makes the "Number 1" studio monitor system, don't you owe it to yourself to listen to the sound professionals prefer before you make your final decision?



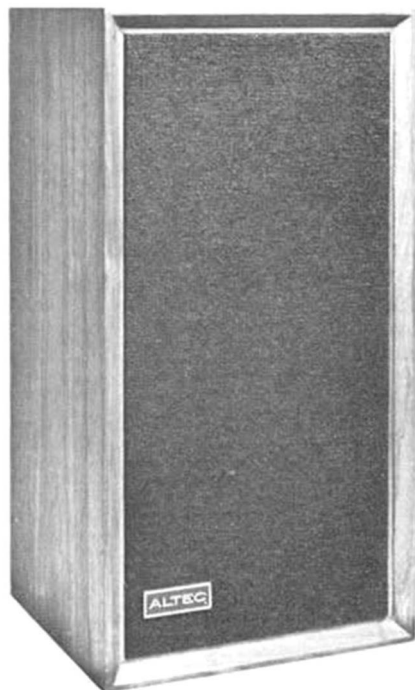
The Mini-Monitor I (891A Bookshelf)

An outstanding performer in every respect. The Mini-Monitor I delivers what other compact speaker manufacturers only claim—full-size reproduction from a modestly-priced system that actually fits on a bookshelf. Bass is powerfully accurate—the result of an innovative 12-inch frame woofer with an effective piston area of 53 square inches. Utilizing the Dynamic Force concept, a feature found in Altec's bigger systems, this massive bass driver uses a large copper voice coil for high power capability and a molded foam surround for long, linear cone excursion. At 1600 Hz, musical information is crossed over to an advanced design, 2.4 square inch direct radiator that provides wide dispersion and crisp, clean response to beyond the limits of audibility. And through efficient engineering, the Mini-Monitor I delivers full-bodied sound reproduction with as little as 12 Watts of continuous RMS amplifier power.

Hand-crafted of select hand-rubbed oiled walnut,* the Mini I looks every bit as good as it sounds. Its sculptured foam grille adds just the right touch of contemporary elegance, as well as amazingly sheer acoustical transparency. With no detail neglected, even the speaker mounting baffle is walnut finished.

In total, the Mini-Monitor I reproduces today's complex recordings with all the dynamics and balance required for purely satisfying listening pleasure. A value and performance leader, it sets a new standard of comparison for moderately-priced compact speaker systems.

*Also available in walnut-grained vinyl and cloth grille at reduced cost. (Model 891V)



The Mini-Monitor II (887A Capri)

Take more than 30 years of unequalled experience in sound reproduction. Put it all into the engineering of a special two-way system designed to deliver rich, full-range reproduction in the smallest possible sealed enclosure. Now install that system in a hand-finished walnut cabinet accented by a fine fabric grille.

What you'll have is Altec's astounding new Mini-Monitor II. Top rated in its price category by independent testing laboratories, the Mini-Monitor II utilizes an 8-inch frame woofer with an effective piston area of 35 square inches. Drawing from Altec's Dynamic Force technology, this powerful bass driver reproduces lows with the kind of strength and body you just don't expect from a speaker of this size and price. Highs are crisply and accurately defined by a 3 square inch direct radiator that achieves exceptionally wide dispersion and smooth response. In addition, a 2500 Hz dividing network provides a precise, distortion-free transition between high and low frequencies. The network also incorporates a continuously variable high frequency shelving control, permitting adjustment of the high frequency transducer to the particular characteristics of the listening room. A beautifully finished work of fine craftsmanship, the Mini-Monitor II easily integrates with any decor. Capable of delivering amazingly big sound in smaller listening rooms, the Mini-Monitor II is ideal for budget 4-channel installations. A lot of speaker for the size, a lot of sound for the money.