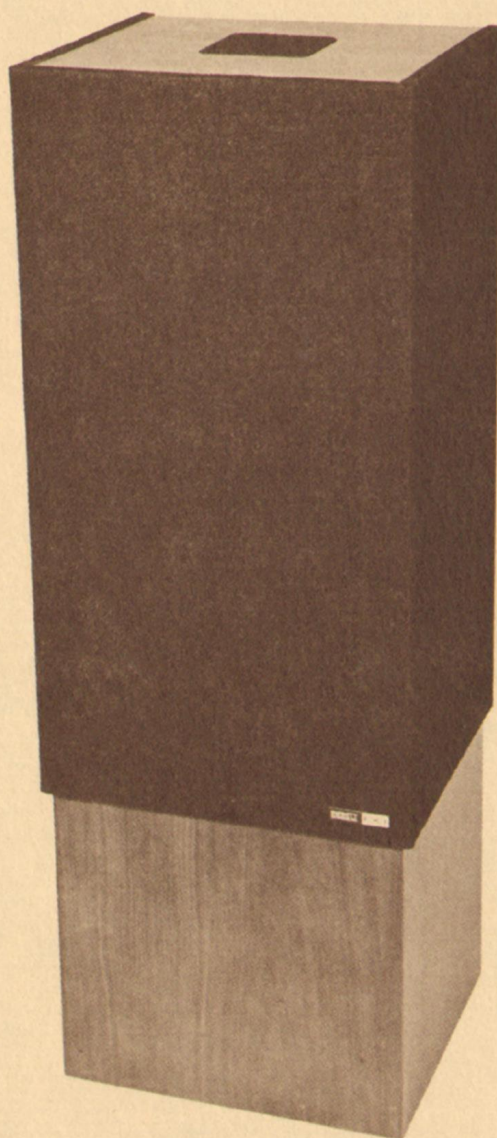


DATA SHEET



39" x 13¼" x 12½" deep

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the HOLOSONIC I

The Holosonic I represents a startling new speaker discovery derived from advanced acoustical theory and laser technology. The name itself is extracted from laser technology's "holography", which permits true three dimensional images to be observed by the viewer. It differs from the conventional stereopticon in that one can actually see the foreground move with respect to the background scenario as one moves his relative position. This is exactly the same kind of perspective that is experienced in a live musical experience.

This phenomenon can be related to stereo speaker systems. In conventional stereo speakers, a reasonable facsimile of reality of the stereopticon nature can be realized. However, as the listener changes his position, the stereo "image" is spatially distorted. This distortion imparts a one dimensional quality to the instruments of the orchestra. They do not have the "air" around them,

or in simpler terms, their natural ambience is missing. With present day recording techniques it has been shown that much of the original ambient information is contained on modern day stereo recordings. Many techniques have been used to extract this information including various kinds of four channel arrangements. The problem still remained, however, to extract the existing ambient realism on a two channel basis. Various attempts have been made to present an accurate spatial image across the listening area. Unfortunately, the methods employed by the conventional omni-directional and reflecting speakers severely distort the spatial and sonic accuracy of live music. Some of them literally make violins sound six feet in diameter. This spatial distortion effect is especially prevalent when the volume is raised to realistic listening levels. Another quality that is prevalent in omni-directional speakers is that the sound is blurred due to lack of transient information. This is due to insufficient direct sonic information reaching the listener before the natural ambient blurring occurs. This effect causes the music to lose its live timbre. The problem in these speakers arises from the kind of wavefront they propagate as compared to the kind of wave patterns a live musical group would emit.

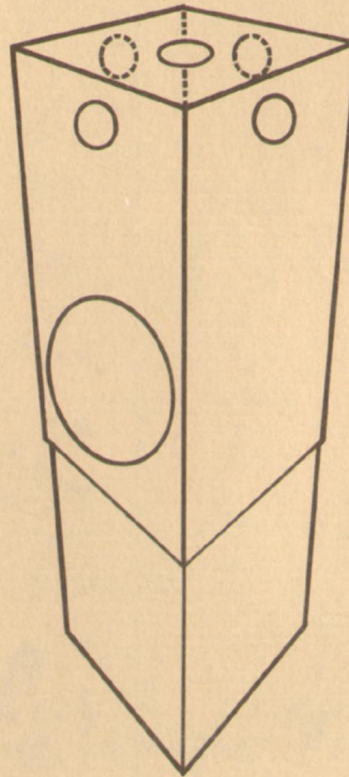


Figure 1

Infinity's Holosonic concept obviates the above difficulties by very nearly emitting a coherent wavefront which simulates the live listening experience. This concept came about by intensive research into the basic mechanisms with which live music is propagated to the listener and also by an important discovery in phasing arrays of tweeters. The two basic principles of the Holosonic concept (when simplified) are as follows:

1. To achieve a true spatial presentation of the orchestra, enough direct or transient information must be present. This transient information must also be available when the listener is off-axis from an individual speaker. This kind of transient information is achieved in the Holosonic I by a special phasing network and proper placement of the tweeters.
2. The ambient information must be achieved by proper placement and complete dispersion of sonic energy, especially at high frequencies. A tweeter facing toward the ceiling on the Holosonic I completes the holographic sonic picture. Additionally, a frequency boost network from 10 KHz to beyond 20 KHz allows constant energy output to beyond 20 KHz. This also adds substantially to the Holosonic effect, allowing the brushes on cymbals and other ultra-high frequency instruments to be suspended in space and located where they were originally recorded.

It is important to realize that it is the correct mechanization of the above two principles that give the Holosonic I its unique spatial quality. Additionally, however, are the built-in characteristics of Infinity speakers, i.e., wide and very uniform energy response, clarity, and transparency.

THE TWEETER ARRAY

The Holosonic I utilizes five tweeters in an array as shown in Figure 1. With this configuration it is possible that at certain positions in the listening area three of the four tweeters can act as transient tweeters, in which case the remaining two provide the ambient information. Thus, as one walks across the listening area, one receives continuously changing transient and ambient information from both speakers. This kind of complex wavefront is directly analogous to the situation when one walks across the concert hall and it is that effect which gives the instruments that three dimensional "live" quality.

THE BASS SYSTEM

The Holosonic I utilizes a twelve inch woofer for the bass system. It is housed in a 3½ foot tapered transmission line which provides it almost optimum bass loading. This is accomplished by utilizing six pounds of fibrous material, which, when tapered properly provides a transmission line path, yielding the lowest and cleanest bass system (other than the Servo-Bass System) in existence. Additionally, the woofer has special loading for midrange. The combination of fibrous material density in conjunction with the applied non-reflective termination near the apex of the woofer provides optimum midrange clarity and transparency exceeding most three or four way systems.

Another reason for the amazing clarity of the bass and midrange of the Holosonic I is the absence of any crossover inductors in series with the woofer. The crossover is accomplished by means of natural design rolloff of the woofer in conjunction with exactly the proper mass and transmission line loading.

The bass output on the Holosonic I is awesomely deep and detailed and must be heard to be believed.

TECHNICAL SPECIFICATIONS

FREQUENCY RESPONSE:

22 Hz to 21 KHz, ± 4 db

CROSSOVER FREQUENCY:

1200 Hz (Acoustic)

NOMINAL IMPEDANCE:

6 Ohms

MINIMUM AMPLIFIER POWER:

20 watts per channel, RMS

RADIATION PATTERN ABOVE 1200 Hz:

3π steradians on a constant energy surface:

4π steradians effective

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the HOLOSONIC I

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