ISSUE
01
Volume 5

BRYSTON
A Lifetime of Music

This Issue

Bryston Continues with Award Winning Ways

We are pleased to announce that Bryston has won top position in two categories in: "Inside Track" for Supplier Loyalty Test 2001.

Bryston achieved the Number 1 position for:

Product Quality and Reliability

Prompt Resolution of Service/Return/Repair Issues

Dealers from 41 States plus Canada are asked to fill out a questionnaire grading their suppliers in a number of categories.

This is the fourth year in a row Bryston has won these prestigious awards. It is very gratifying to know that our efforts to support our dealers and our customers are duly recognized.

BRYSTON 9B-ST Wins Top Award in Japan
Bryston is pleased to report that the 9B ST amplifier has won the "HiFi Grand Prix 2000" HiFi Prize.

This is a very prestigious

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My Point: Lets be Direct

Many different types and styles of loudspeakers are available in the market today with each approach claiming some level of superiority in reproducing music and film in your home, There are Dipole, Bipole, Omni, Direct Radiators, Multi-diver, Point-Source etc. all designed to better translate the musical and sound experience as accurately as possible.

The issue of what type is best suited to use really comes out of the theories of how best to translate the live experience into our listening rooms. An example of one of these theories would be: 'musical instruments radiate their energy in all directions (omni-directional)'. This seems to suggest that loudspeakers should be omni-directional as well. Therefore, you see attempts being made to produce loudspeakers with cylindrical shaped drivers or extra drivers being located on the front, sides, tops and rears of some products to approximate this radiation pattern. The difficulty with most of these theories of how best to replicate the live experience in our homes has a major problem. At this point in time, the vast majority of recordings (music and movies) we use in our homes are produced in a recording studio or in a film scoring studio on loudspeakers. The recording engineer is attempting to capture in the studio the experience of the live event. This event in space and time can then hopefully be replicated in the home to simulate what that live experience would have been like. In some cases there is no direct parallel between the live experience (ex: electronic music) and the recorded event so the engineer is simply trying to produce a predictable result.

Obviously the quality of how close the recording engineer comes to creating a believable live or predictable result in our homes has a lot to do with the talent and experience of the specific recording engineer.

The vast majority of recording studios and movie scoring stages use 'direct-radiator —point source loudspeakers. By direct radiator I mean speakers that radiate their energy (polar response) in a forward direction (except the low bass of course which is multi-directional). By 'Point Source' I mean a speaker that uses as few drivers as possible as close together as possible to approximate a single point in space'. (There is some difference of opinion on the choice of speakers for rear/side channels in a surround system due to the direct (Dolby 5.1) vs. diffused (THX) sound field camps.)

Another fact to consider is when an instrument is recorded live in the studio, the microphones are placed in front, not 360 degrees around the instruments. These microphones also pick up the reflections of the instrument in the room in which it is recorded so reproducing this recording on an Omni speaker would double the ambient/spacial information coming back from the room... again not what the engineer intended.

So assuming you want to reproduce in your music system or theatre room the intent of the engineer it would seem that a direct radiator/point source loudspeaker would be the most appropriate choice. I real-

award from the top audio video magazine in Japan.

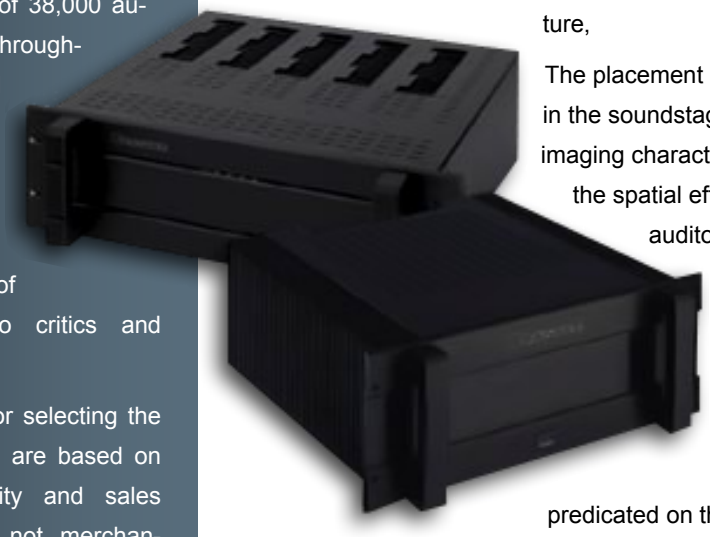
It is satisfying to know that our 9B ST can compete around the globe with the best the world has to offer.

Once again Audio Video International Magazine has awarded Bryston their Hi-Fi Grand Prix Award for two of our current products. In the Product of the Year category the awards went to the:

14B ST Power Amplifier

9B-ST Power Amplifier

The Hi-Fi Grand Prix competition winners are determined by the votes of 38,000 audio retailers throughout the United States, with confirming review by a Grand Prix committee of leading audio critics and writers.



The criteria for selecting the best products are based on product quality and sales performance, not merchandising or advertising programs. They are:

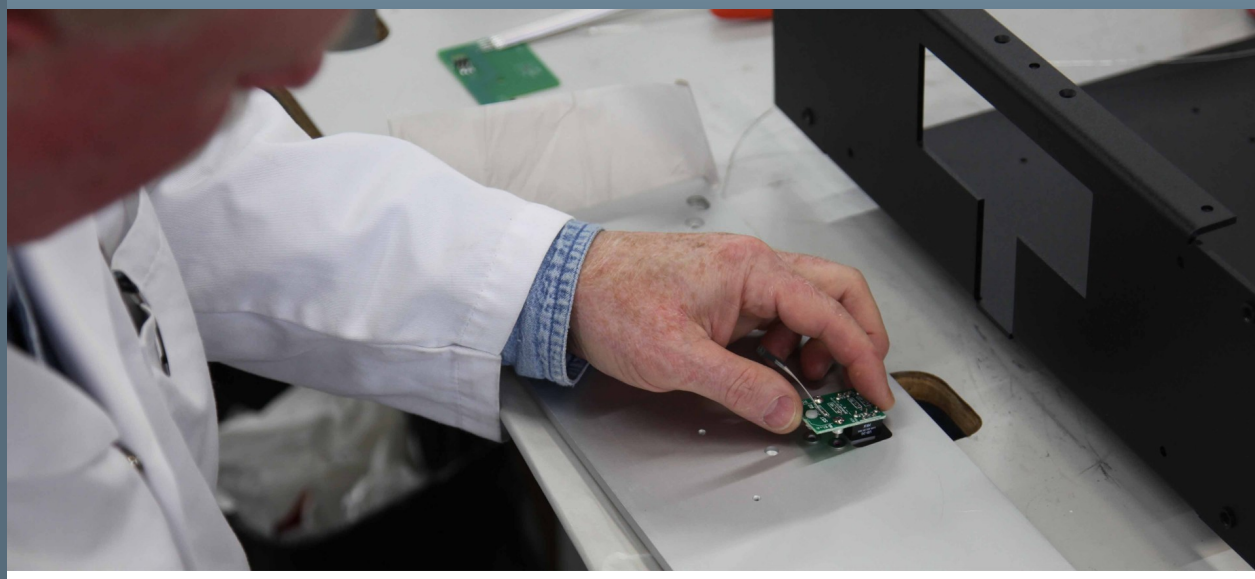
Fidelity of signal reproduction.

Design engineering.

Reliability.

Craftsmanship & product integrity.

Value for price relationship.



ize we must have room for 'taste' or 'preference' when it comes to playing back movies or films in our homes and I do not take issue with that. My point is that the use of a direct/point source type loudspeaker during playback will come much closer to replicating the results the recording engineer was attempting to capture,

The placement of sounds in the soundstage, the imaging characteristics, the spatial effects, the auditory directional clues, etc. are all predicated on the listener approximating as close as possible in their playback system the intent of the recording engineer.

I think 'closing this loop' or 'predictability' between the recording side and the playback side of the industry is a worthwhile pursuit. Using speakers of similar or identical characteristics is definitely pointing in the right direction (pun intended).

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