

The Audiophile-File™

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DCM TIMEFRAME 1000 LOUDSPEAKER

By:

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Three-way loudspeaker system, in a transmission-line pattern. SPECIFICATIONS: Frequency Response: 26Hz-20Khz, SPL 91dB, 1 watt/meter. Dimensions: 49" H x 19" W x 8" D. SOURCE: Manufacturer Loan. PRICE: \$1199.00 per pair.

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DCM corp. has been ignored by most of the esoteric high-end review world, so what better magazine to review DCM'S' latest than *The Audiophile-File*! DCM is not some large and inhuman corporation that coldly spits out speakers to make a profit. DCM is a select group of people that care about their product and more importantly, they are very concerned about music and how it is supposed to sound. Anyone ever heard of the *Time Window*? The same genius behind this exceptional speaker has created another legend.

Legend? DCM create a "legend"? YES! Before I go any further I am going to set the record straight. DCM has been disregarded as being capable of building excellent sounding speakers for long enough. I am tired of seeing audio magazines ignore this company and make the assumption that all Steve Eberbach is good for is building outlandish-looking speakers. Most high-end audio snobs that I am referring to equate price with per-

formance. May their bank balances suffer from such stupidity forever. Of course, some of these same individuals usually work for audio "snob" magazines and are fortunate enough to have billion dollar "reference systems" given to them on "indefinite loan" from the manufacturer.

The Time Window is a legend and I will make this statement to anyone, unabashedly to all those who think they are so high and mighty in the audio review world. So much for Christmas cards next year!

The Time Frame 1000 is a member of the Time Frame lineup and is next in line down from the 2000, which is the top of the DCM product line. The Time Frame 1000 does not carry the price tag that its big brother carries, and is most reasonably priced considering how these speakers sound. DCM could have charged more, and still would have found favor in my book. The Time Frame 2000 is also capable of first-class sound with the ability to bring chills down your spine with bass that honestly goes down to 20 Hz.

If you have seen any of the current ads for DCM, they take a very low-key approach to their advertising campaign. DCM feels that their products speak for themselves and doesn't resort to slick marketing hype to

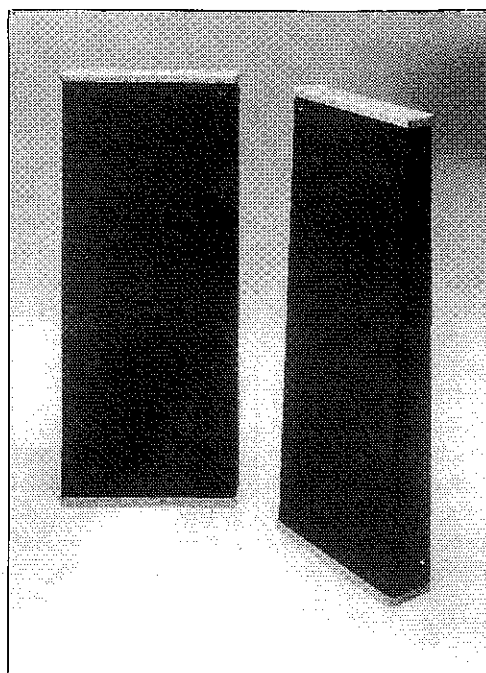
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sell their product. I heartily agree with this decision, having grown tired of all the technogargbage that some companies use to deceive unwary buyers.

DCM chose to take a straightforward approach when they designed the Time Frame line. All of the speakers in the current line-

up are very well designed and offer the buyer a choice of how much performance they need or are willing to pay for.

Steve Eberbach maintains the opinion that the frequency response of any speaker should be as close to linear as is humanly possible. After listening to the Time Frame 1000's I can say that Steve has done an exceptional job in designing a system that is free of colorations and is smooth in regard to spectral



balance.

I brought home these speakers from DCM's factory in Ann Arbor, Michigan, where JFT and I had just finished touring the facility. Steve Eberbach had demonstrated the TimeFrame 1000's for JFT and me, and gave several pointers on their room placement.

Steve brought to light the fact that these speakers need to be placed near the corners of the listening room. Ultimate placement depends on the width of the room and its

acoustic. Since I had a small room to audition the speakers in, I had placement problems. However, I was able to attain first-class sound with the help of some room treatment devices, namely ASC Tube traps (in the Tx6 configuration) with Sonex panels on the backwall directly behind my listening position.

The speakers have a great sense of dynamics. Transient- bass-heavy material, such as Tchaikovsky's *1812 Overture* by Telarc, came through with stunning clarity and the speakers showed no sign of strain. I would NOT recommend, though, that you play any material with "Digital Cannons" loud enough to cause pain to the hapless and misfortunate listener. Any speaker system cannot withstand dynamics of that magnitude.

Treble response was extremely open, without fatiguing the listener. I attribute this to the careful placement of the tweeters and Mr. Eberbach's personal attention to tweeter calibration (Tweeter drivers are **HAND CALIBRATED** at DCM to ensure that each driver is linear through its response curve, thus eliminating problem-causing peaks).

Classical music lovers will definitely find favor with this particular speaker. The midrange is very VERY quick, and lacks overhang and muddiness (*When I heard these speakers, I'd agree, adding a small caveat that room placement affects midrange "heaviness."* TJK has a well-treated room, and 15 minutes of placement work created sonic bliss. -JFT). However, I would not say it's lean, either. I'd say that the speaker has a very accurate, warm sound. Vocals reproduced through the TF 1000 were quite accurate. I have a master tape of a friend's latest album, and I'm VERY familiar with the vocals, having been present at the actual recording sessions, and having known the singer for some time.

The vocals on my master tape were crisp and open, with a sense of "authority" that the engineer had intended. The TF 1000 accurately reproduced the vocal tracks with no problem what so ever. While I am on the subject, the TF 1000 was also very close to the studio monitors in respect to spectral balance.

Bass response was no slouch by any stretch of the imagination. The system went down to at least 35 Hz. as my neighbors in my apartment building will substantiate as the the plaster started falling on them when I played Bach's *Tocatta & Fugue in D Minor* (Michael Murray/Telarc Records version Editor). I happen to be a pipe organ devotee and I sometimes allow myself to get carried away. The bass was tight, not muddy like some systems that I listened to. The TF 2000 is the speaker that you want if you desire to have rock concert levels with a dominant bottom end. The bass from this speaker was astonishing as JFT will agree to, reaching a flat 20Hz.

The one thing that I expect from a DCM speaker is IMAGING! The Time Windows were an excellent speaker in this regard. The TimeFrame 1000 is a winner in this category as well. When properly placed, things that you only expect from a live performance can happen. All the classical material that I listened to was rendered as if I was at a CSO concert. This exemplifies the fact that Steve Eberbach and Gary Brown have done quite a bit of work to get a speaker to sound this good.

As I mentioned earlier, Steve and Gary spend a great deal of time listening to the speakers during and after their design. I also was impressed to learn that they are constantly looking for ways to improve the sound of

their products. Attention to details is what makes DCM a remarkable company in this day of mass produced HI-FI equipment.

DCM is in a special place in the market right now and has the talent, the commitment, and the desire to produce first-class speaker systems. They're slowly starting to be recognized as a real force in the audio world. None of this comes as a surprise to those of us that had purchased the Time Window when it first came out.

The thing that I would like to mention at this point is the quality that is so prevalent in DCM products. Having seen where and how this speaker was built says a great deal about the folks at DCM. While I was touring the plant, I was sidetracked from JFT and Steve Eberbach long enough to talk to one of the men that actually built the speakers themselves and I was quite impressed by the man's professionalism and the attention that he displayed towards his job. I also would like to point out that the young man, whose name I cannot remember, took a great deal of pride in the speakers he built, making the comment that "I can walk into a store and look at a pair of DCM speakers and I know whether or not I built them."

All the Money in the world cannot buy a perfect speaker. If you want to spend close to \$45,000 for Infinity's IRS V system, go right ahead. Please don't tell me that they're perfect. If they were, why would Infinity upgrade them? For those of us who are unable to spend \$45,000 dollars on speakers, I would strongly recommend the Time Frame 1000 system. Dollar for dollar I cannot find anything that can compare. The Time Frame 1000 does all things well. At \$1,200 a pair they are a steal. I rate the Time Frame 1000 a "Must Buy" without reservation. -TJK

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Time Frame™ TF-1000

Owner's Instructions

UNPACKING

Thank you for choosing the Time Frame TF-1000. We are confident that you will appreciate your recordings more as time passes, and discover the many benefits of the advanced technology incorporated into the Time Frame TF-1000.

Before unpacking your Time Frame TF-1000's, please note that they should be handled carefully. Touching the moving elements (located on the top half of the front) could damage them. Also, be sure to extend the rear support feet for stability, especially on carpeted floors. These black support feet are located at the bottom rear of the loudspeaker and pivot at the ends.

After unpacking your new Time Frame TF-1000's, save the boxes and all packing materials. At this time you should fill out both warranty cards, putting both serial numbers and the date of purchase on both cards. The serial numbers may be found on the tops of the packing cartons, and are clearly stamped on the back of each speaker. Mail only one card and keep the other card for your records. Once we receive your warranty card, your warranty becomes validated and you will be put on the DCM mailing list. This entitles you to receive periodic notices of product updates and new product information. Please note that your Time Frame TF-1000's are *mirror-imaged* loudspeakers. When properly positioned, the DCM logo nameplates will be on the *inside edges* of the pair. These nameplates are located on the front grille fabric and designate the left and right loudspeakers.

PLACEMENT IN YOUR ROOM

Begin Placement of your Time Frame TF-1000's with the listener's position at the focal point of an equilateral triangle. (The loudspeakers and listening position are equal distance apart). While this arrangement is a good starting point, improvement in overall performance can usually be achieved with variation and experimentation. For example, try turning your Time Frame TF-1000's towards your listening position. Since the Time Frame TF-1000 has a wide angle sound distribution you have unusual flexibility of positioning while still producing excellent sound. Please note that all loudspeakers

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ers work best when the sound is not blocked by or reflected from nearby objects, such as walls or furniture.

CONNECTING TIME FRAME TF-1000 TO YOUR SYSTEM

When you have decided on the approximate location for your Time Frame TF-1000's, it is time to hook them up. On the rear of each loudspeaker are two input terminals, one red and one black. Use the red terminal for the positive (+) lead and the black for the negative (-) lead. This will aid you in properly phasing your system (more on this later).

For best results, speaker wire should be 18 gauge or heavier (lower numbers indicate heavier wire), and should be color coded for ease of keeping track of polarity (plus and minus) in the system. Some speaker wire is color coded gold for "plus", other kinds have a ridge or stripe on the insulation to indicate "plus".

Before connecting anything *turn off your amplifier and unplug it from the wall*. Remove about one-half inch of insulation from each end of the wires. Be careful not to score the strands of wire and each conductor. Carefully twist the exposed strands of wire so that a stray strand cannot possibly connect the plus and minus sides of the speaker wire, either at the amplifier or the speaker end. Push the plastic terminal lever to expose the connecting hole. Insert the appropriate speaker wire and release the lever. Follow this procedure for all speaker connections always remembering red for positive (+) and black for negative (-).

Connect the other end of each wire to the appropriate terminals on your amplifier. The "plus" conductor to the "plus" terminal. The "minus" conductor to the "minus" terminal or ground. If in doubt consult the amplifier's instruction manual. Make all connections carefully and firmly so that there will be no chance of a short circuit.

The speakers should now be connected and correctly phased. Now you may plug in your amplifier.

CHECKING FOR PROPER PHASE

To verify the phasing of the system, move the Time Frame TF-1000's close together (about a foot apart). Play a record or tape with the system switched to mono, or tune in a mono broadcast. After listening a few moments, reverse one of the speaker connections. If the sound image between the speakers deteriorates and the bass response is less, the speakers were in proper phase in

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the first place. Return the reversed wire to its correct placement. Put the Time Frame TF-1000's back in place and enjoy!!

HOW TO KEEP YOUR TIME FRAME TF-1000'S LOOKING GOOD AS NEW

Never use solvents to clean the finish of your Time Frame TF-1000's. We recommend any high grade furniture polish. *Do not* place the Time Frame TF-1000's near radiators or any other heat sources such as direct sunlight, which may bleach the wood and fade the grilles.

WHAT TO DO IF YOU NEED SERVICE

DCM loudspeakers have a history of extremely high reliability. However, should they require service, contact your dealer. If your dealer is at an inconvenient distance please contact DCM Corporation directly.

Once again, we thank you for choosing the Time Frame TF-1000. We sincerely hope that they will provide you with years of listening pleasure.

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The TimeFrame™ TF1000

Physical and Technical Data

Dimensions:

49"h x 19½" x 8"d
124.5 cm x 49.5 cm x 20.3 cm

Weight:

49lbs (22.2 kg.) net
54 lbs (24.5 kg) shipping weight

Frequency range:

26Hz-20KHz

Sensitivity:

91 db/1 watt/1 meter

Recommended amplifier power:

10 to 200 watts per channel

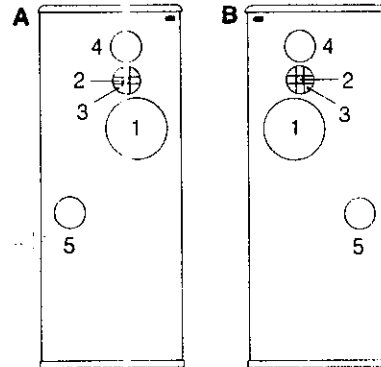
Maximum power handling:

50 watts RMS pink noise continuous
300 watts peak program

Impedance:

8 ohms nominal

Driver Complement



The diagram above shows the mirror-imaged placement of:

- [1] 8" (20.3 cm) low frequency driver
- [2] .75" (1.9 cm) soft plastic dome tweeter
- [3] Acoustic anti-diffraction lens
- [4] 4" (10.2 cm) mid-frequency driver
- [5] Transmission line termination

An aluminum voice-coil former improves power handling and efficiency of low frequency driver [1]

The tweeter [2] is cooled by a special low-viscosity ferro-fluid. The acoustic lens [3] improves high-frequency smoothness on-axis and balances off-axis frequency response. The drivers are *delay equalized* for correct on-axis time coherence and improved off-axis response smoothness.

Enclosure type:

Folded, tapered transmission line system
Resonance 27 Hz

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The TimeFrame Loudspeakers are made in U.S.A. • U.S. Patent No. 4,315,102 issued;
other U.S. and foreign patents pending.

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