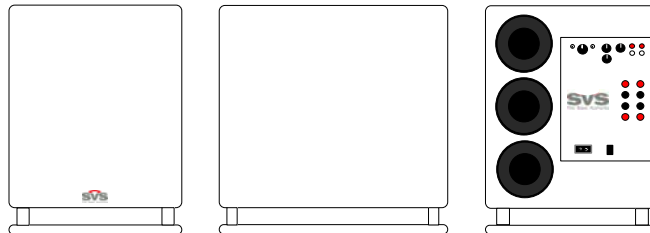


SVSound

OWNERS' GUIDE

**SVS PB12-Plus Powered Box,
Single "Plus" Driver
Subwoofer**



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Last update: 14 May 2007

IMPORTANT SAFETY INSTRUCTIONS

1. Read these instructions.
2. Keep these instructions.
3. Heed all warnings.
4. Follow all instructions.
5. Do not use this apparatus near water.
6. Clean only with dry cloth.
7. Do not block any ventilation openings. Install in accordance with the manufacturer's instructions.
8. Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus (including amplifiers) that produce heat.
9. Do not defeat the safety purpose of any polarized or grounding-type plug. A polarized plug has two blades with one wider than the other. A grounding type plug has two prongs and a third grounding point. The wide blade or the third prong are provided for your safety. If the provided plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet.
10. Protect the power cord from being walked on or pinched particularly at plugs, convenience receptacles, and the point where they exit from the apparatus.
11. Only use attachments/accessories specified by the manufacturer.
12. Use only with the cart, stand, tripod, bracket, or table specified by the manufacturer, or sold with the apparatus. When a cart is used use caution when moving the cart/apparatus combination to avoid injury from tip-over.



13. Unplug this apparatus during lightning storms or when unused for long periods of time.
14. Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as power-supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped.
15. **WARNING:** To reduce the risk of fire or electric shock, this apparatus should not be exposed to rain or moisture and objects filled with liquids, such as vases, should not be placed on this apparatus.
16. To completely disconnect this equipment from the mains, disconnect the power supply cord plug from the receptacle.
17. The mains plug of the power supply cord shall remain readily operable.



The lightning flash with arrowhead symbol within an equilateral triangle, is intended to alert the user to the presence of un-insulated "dangerous voltage " within the product's enclosure that may be of sufficient magnitude to constitute a risk of electric shock to persons.



The exclamation point within an equilateral triangle is intended to alert the user to the presence of important operating and maintenance (servicing) instructions in the literature accompanying the product.

Welcome.

From the entire SVS team, congratulations on your purchase of a new standard in home theater and music bass!

Your sub isn't some generic black box built someplace you can't even find on a map. It's made in our Ohio, USA factory by home audio fanatics... like you. Designed, and tested using the latest state of the art instruments... and assembled by hand, your SVS subwoofer is without a doubt one of the best investments you'll ever make in bringing music and theater *home*.

We'll help you to set up your sub right, and in no time, you'll be giving "demos" of your favorite DVDs or music selections to all your friends and neighbors (be kind if you live in an apartment). This isn't just a "subwoofer" after all, it's a carefully designed audio component carefully tuned in our labs, by the award-winning SVS design team.

You're unlikely to have heard, or felt, bass like this before, unless it was in a top-notch, commercial movie theater. Audio in your home will never be quite the same again. That's a promise.

Already have a question about your sub? You might answer it by reading this manual, we think you'll find it easy to read and more informative than most. For even more detailed discussion about set-up topics check out our **Questions/FAQs** page at www.sound.com. We touch on all the key points you need to know, and then some.

Maybe you just want to share a bit of bass news? Or perhaps you have a story about your SV Subwoofer to share with us? Maybe something we missed in our website? No matter, feel free to send a note to us at: custservice@svsound.com or your dealer's exclusive retail website in your region.

It's not often you can talk to the guys who made your audio component. In this case, we look forward to it.

SVS Customer Service

About your SVS Subwoofer

There maybe be other subwoofers that look like them, but virtually none *work* like them. Not at this price. SVS subwoofers are decidedly different in how they are designed, produced, sold, and even in the exceptionally high quality components we use. The best part? You could have spent much more and *still* not come close to the performance our subwoofers provide. So, what makes a subwoofer an *SVS*?

Quality components, sane prices. You might be surprised at how inexpensive the components are in some *not-so-inexpensive* subwoofers. At SVS, performance is king... not shaving off a few dollars from component costs to improve profits. We scour the earth for the most cost-effective parts (when we don't make them ourselves), and meld them into finely tuned designs that define high performance movie and music bass. We've tested and discarded plenty of bits that didn't meet our tough standards. If we use it, you know "it" is satisfied some tough customers first. Us.

Get "square". We did a host of studies to optimize materials, the size, and even the our enclosure finishes to ensure a rigid design that's reasonably compact, and still able to take the abuse your family and friends can dish out. SVS cabinets are no ordinary boxes. Selling through select dealers means your sub, and not glossy ads, get the priority at when your product is built. Tap the side of your sub, look at those smooth corners, flip a few switches. The quality is so obvious, you'll know what we mean. SVS products are *different*.

Stable downward firing woofer. Our contemporary enclosure designs are a hallmark, but we've also taken great lengths to allow for top quality, well-protected woofers. Coupled with our unique base-plates, which minimize driver reactive forces, you'll find our down firing subs can take a tremendous amount of power and remain rock solid. Compliant rubber feet allow for stable placement on a variety of surfaces. No rattling, or buzzing allowed!

Custom low turbulence port designs. When you listen to our trend-setting ported subs you'll hear (and feel) bass like never before, with a exceptionally low noise and distortion. Huge patented, flared port fittings make the difference. You'll quickly realize something special went into your new sub the second you fire it up.

Stylish, and understated. From the fine, durable finish, to the attractive color-contrasting components, you'll be amazed at how easy it is to lose your sub in a corner. SVS's aren't tiny, but this is one of those times size *does* matter. There are many brands of boring "black box" subs. Fortunately, you didn't just unpack one.

World class power. Our Canadian-built amps are designed and manufactured with a level of quality and power practically unheard of at this price. Did we mention power? It's there *in spades* (though we rate them conservatively). And SVS starts with efficient designs which don't require significant levels of power robbing equalization to go low and flat. This way, our amps can be dedicated to reproducing low frequencies, not making up for a lack of enclosure space (the bane of clean, deep bass). As a result, we don't require the megawatts some subs do.

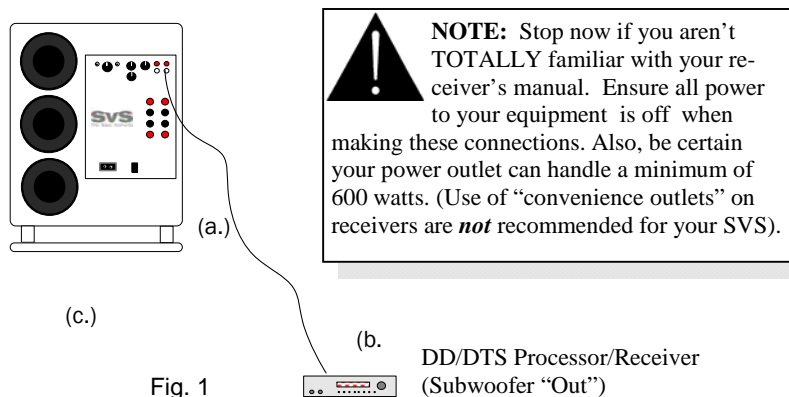
Setup, calibrating and integration

What's to know? Well, first of all, setting up an SVS subwoofer is pretty darn easy. There are a few key things to get right though if you want to get the most out of your sub.

Unpacking. You're probably eager to hear your sub, but take time to carefully unpack everything. Save the box and shipping materials, just in case you need to return the sub for any reason.

Location. They say it's "all about location" right? It's the same with subwoofers. So, where to put it? *Go for a corner* if you can, and avoid putting your sub where it might adjoin large open areas. Studies have shown that the deepest and flattest bass response is typically attained when a subwoofer is placed within a few feet of one of your room's corners (leave about 3" in the back for port and cable clearance with any wall or other surface). A corner near your favorite seat is often the best of all locations. Whether you put the sub in front or to the rear of your seating area makes surprisingly little difference. Deep home theater bass, like that from "5.1 channel" DVDs is non-directional. You can't tell where it is coming from, even though you can hear, and feel it.

Hook-up (see Fig. 1). There are a variety of ways to configure your new sub. Usually, a simple mono, shielded 75 Ohm A/V RCA type cable (a.) is used to take the subwoofer output of your DD/DTS surround sound receiver (b.) and feed the low-level input of the sub's amp. There is no need to "split" the signal going to the sub (c.). You can feed either one of the two amp inputs, it doesn't matter, right or left.



More Setup, calibrating and integration

If you are running a pair of SVS subwoofers (Fig. 2), you will need to use a standard “Y” cable adapter (d.) The best adaptor to use for this task has one male RCA connection and two female RCA outputs. From the “Y” cable you can run a standard 75 Ohm RCA to RCA signal cable (e.) to each sub, thus “splitting” the Low Frequency Effects (LFE) and other bass signals from your receiver and effectively feeding both subwoofers with the same signal. Contact us for hints on optimizing twin subs.

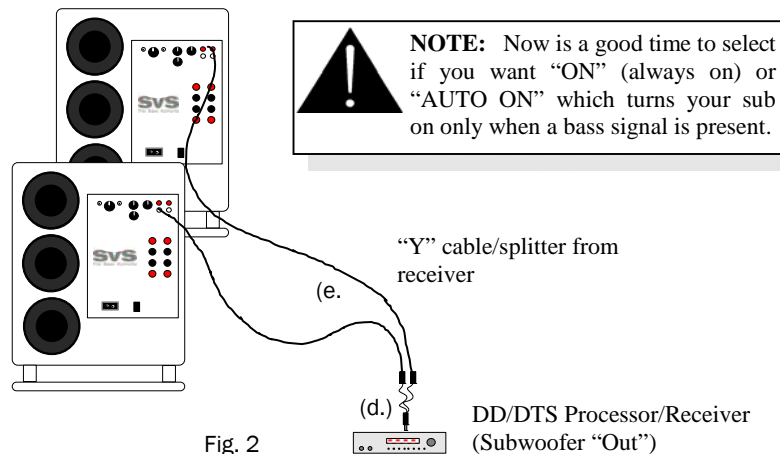


Fig. 2

“**Level Calibration**” isn’t only for tech minded folks, it’s **critical** to a proper configuration of your home theater sound system. Fortunately, adjusting channel output balance (essentially all “calibration” amounts to) is as simple to do as it is important. The first order of business is making sure your DD/DTS surround sound system is set up properly. We recommend you consult your audio/video receiver (or processor) manual to refresh on the procedures to do this. Generally, this requires ensuring the receiver’s test tones, or a special test disk (like Ovation Software’s *Avia*) play back at the same volume from each of your system’s speakers. That’s speakers at left, center, right, left surround and right surround (and if equipped, one or two rear channels), plus the subwoofer. (More on sub level in a second). Skip to page 9 (“Powered Box Features”) if you aren’t familiar with your sub’s amp, and come back to calibration.

Some things to check as you get ready to calibrate:

- **Are your speakers set correct to the correct “size”?** Your receiver/processor should allow you to indicate if your speakers are “Small” or “Large”. Selecting the size accordingly will ensure bass

goes to most appropriate speakers, and use the subwoofer correctly too. “Small” is nearly always the best setting for today’s speakers. Also, is your subwoofer turned “ON”? We don’t mean “is your subwoofer *amplifier* on?” (that’ll be important later too) but rather, *is your receiver sending a bass signal to your sub amp?* This can only happen if you say “Yes” (or “ON”) in the “Subwoofer” selection during the setup of any typical Dolby Digital/DTS capable receiver (you’ll need to enter your receiver’s setup “menu” to check these critical choices).

- **Is your receiver connected to the sub amp?** Use a well-shielded RCA cable (sometimes called a “patch cord”) to connect the subwoofer output of your DD/DTS receiver to *either* input jack of your SVS’s dedicated amp. Again, you’ll need to “split” the bass signal with a “Y Cable” if you have a pair of subs. You only need feed *one* of the two inputs (either Right or Left) of any Powered Box SVS sub, these inputs are “summed” internally.
- **Is your Radio Shack ® sound pressure level (SPL) meter ready?** This tool is absolutely essential to proper home theater audio setup. It’s akin to a tire pressure gauge for your car (you don’t set your tires by “feel” right?). Set the meter to “Slow” and “C-weighting” (and turn the dial to 70 or 80dB depending on your test tone source). Haven’t got the meter yet? Order one from your dealer, or SVS. We prefer the analog instead of the digital display model.



Getting ready to start now: Make sure your receiver/processor master volume is set at “00 dB” *or some other easy to remember “reference level”*. Finally, ensure your SVS’s volume/gain control is set no more than 1/4 to 1/3rd up, for now. It’s also critical to check the subwoofer level control of your surround receiver before you begin the test tones. Set the receiver’s subwoofer output signal no higher than “-6 dB” initially (that’s one quarter way up, given a typical receiver’s channel level limits of -12 dB to +12 dB). Your LFE “trim” or “peak limiter”, if you have one, should be set to 0dB (with the least effect). This can be changed later if needed. Turn off any sound-field processing schemes, “mid-night mode”, “DRC” (dynamic range control) etc. If it is an option in your system, route your LFE to the “Subwoofer only”, *not* “Mains + Sub”.

Now play your receiver's internal test tones so you have something to measure with your SPL meter. Or, better yet, buy a test DVD such as the *Avia*. A test disk’s tones ensure your entire signal path, from the DVD player to your speakers, is set correctly. Whatever you use, when the tones start alternating from speaker to speaker (watch your sound meter now), set each speaker’s volume to about 75 dB (or 85dB if using *Avia*) by using the receiver’s dedicated channel level controls (leaving receiver’s master volume the same). We recommend you turn down the receiver’s subwoofer output level before you significantly lower your sub’s volume/gain control. This helps keep distortion sent *to* your SVS at a minimum. You should not be set this control much lower than -6 dB however, since some downward adjustment maybe be needed to fine tune levels later. If your subwoofer reading is still too high, then turn down the sub’s amp volume a little with each run.

But what's "too high"?? Tastes vary, and so do movie soundtracks, but your SVS is capable of tremendous levels of low distortion, low frequency bass — far more than most consumer-quality subwoofers. Take advantage of this, especially if you like action movies or music with lots of “.1” channel (LFE) bass action, and give the sub a bit more “bump” during calibration. Keep in mind too that the human ear is relatively insensitive to low frequencies. This, and the fact most folks don't watch movies at Dolby Digital reference level (“theater loud”), means upping the bass up a few dBs usually yields a more satisfying movie and music experience at more restrained playback levels..

What sub levels do we recommend? If you watch movies at moderate sound levels, a good start is a range of +1dB to +3dB above your other channels (as measured with your sound meter). This means the test tone will waiver about 78 dB for the sub-

difficult job of the phase control. Essentially, “phase” varies the timing of the bass waves coming from the sub. But don’t despair if you don’t hear much difference, especially if running a single subwoofer. Bass “cancellation” will vary by room shape, volume, and the bass frequency. No one setting is likely to ever be perfect. One technique to optimize phase is to find a nice “bassy” loop (such as the menu of the “Godzilla” movie DVD) and measure the loop’s SPL response at various bass peaks. As the loop runs, have an assistant adjust phase in small steps while you measure. When you see the most response on a given bass passage, typically that’s the setting with the least cancellation (for the frequencies of the demo loop).

Line In/Out. Use either of the sub’s “Line In” jacks to connect the subwoofer to the output jack of your receiver/processor. Feeding just one input is enough. If you are using a conventional amp and/or a stereo setup you can use the “Line Out” jacks to send sound (filtered of deep bass information) back to your system amp. A simple “RCA to RCA” cable is all you need for either type configuration.

Auto On. Your SVS Powered Box allows itself to be in an “Auto-On” mode... or “On” all the time. With the former setting (the switch in the “Auto” position) your subwoofer will “sense” that a DVD or CD etc. has begun and switch its audio circuits on immediately (the “hard” power switch mentioned below must be on, naturally). A few minutes after a movie, the Auto-On light will turn Red, switching the sub back off. When running (and sensing a signal) the Auto-On LED will be green. Sometimes, with very low listening levels, your subwoofer might not get enough of a bass signal from your surround sound processor to “trip” the Auto-On circuit. Should you ever find this to be the case, you may leave this switch to “On”, or turn up the receiver’s subwoofer output level some (be sure to recalibrate channels levels with your meter afterwards).

Crossover enable switch. If you allow your DD/DTS surround-sound receiver or processor to manage bass frequencies (again, highly recommended), this switch should be set to “Disabled”, eliminating the effects of the “Crossover Frequency” knob and allowing your sub to reproduce just what it’s fed from the receiver. If you use the sub in a two channel (stereo only) configuration, then “Enable” the crossover and adjust the knob to best blend the sub into the output of your speakers.

High level inputs/outputs. Not commonly used today, but binding posts are there in case you don’t have low-level inputs/outputs on your receiver/processor. Typically utilized only if you are *not* using a DD/DTS compatible system.

Power. This heavy-duty two-position switch next to the power cord will completely cut the power to your sub amp. Flip this switch to off before you ever move the sub or change inputs or outputs.

A/C connection. Plug your sub into a dedicated electrical outlet. “Convenience” outlets of typical receivers often don’t provide the needed current. Do not use these.

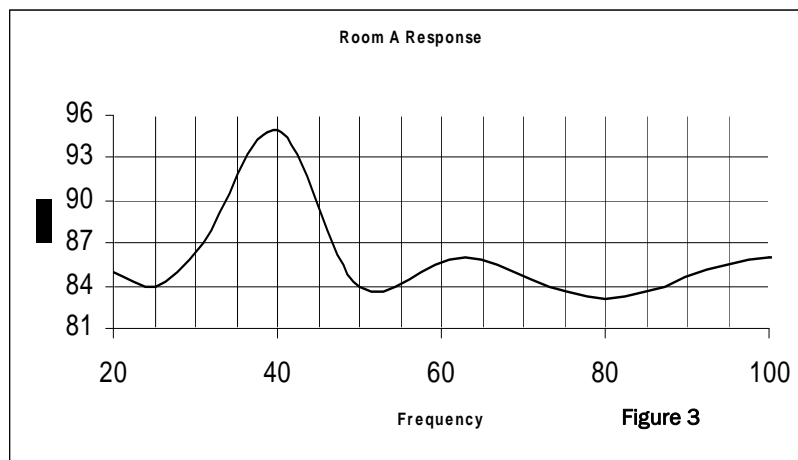
Fuse. User replaceable, contact your dealer if you have trouble finding one. The fuse can be accessed by a small door immediately next to the power cord fitting (where you should also find a spare one for your use).

Parametric Equalizer (select PB12-Plus subs only). Important enough and challenging enough, this feature gets its own section! “PEQ” allows you to tame a “peak” in your room’s natural frequency response. Peaks are quite common, especially in large rooms or ones where your sub is far from your listening position. **NOTE:** A Sound Pressure Level meter is a *must* for proper use of the PEQ, so get one before you tackle this control. **TO DISABLE THIS CONTROL:** Set the “LEVEL” control in the Parametric EQ feature until it stops on “MIN” — thus ensuring you do not inadvertently cause poor frequency response until such time as you properly configure the PEQ.

First you might ask yourself, “why use a PEQ?” The reason is quite simple. Your room. Most times even a superlative subwoofer which measures very evenly (we say “flat”) in an open domain (no reflective boundaries) will *not* measure the same in your home theater or music room. Instead, colliding bass waves can build up and cause a “peak”. This is where a parametric equalizer helps out. A PEQ is an electronic circuit which allows the user to manipulate the input signal so the acoustical output is more desirable for their environment, in many cases allowing the worst peak to be “flattened”. By manipulating the input signal with your PEQ you can cut a wide or narrow peak in response located somewhere in the frequency range of the equalizer. Importantly, the equalizer found your sub only allows reduction of peaks, and is “cut only”, not a boost device.

Measure the room’s response. As indicated above, you must have a firm understanding of your room’s acoustical properties before you use a PEQ. To determine your room’s natural response properties (and your subwoofer, in that room) you will need an SPL meter shown on Page 6, and at least a pad of graph paper and a pencil for charting as below. If you have graphing program similar to Microsoft Excel® this will save some time charting the response curves. Contact SVS for tips on accessing advanced audio tools you can use for room analysis. **NOTE:** Use extreme caution with sine-waves and only run very low SPLs in the 75dB-85dB region. Sine waves at high SPL’s can damage your SVS!

Freq	20	25	30	35	40	45	50	55	60	65	70	75	80	85	90	95	100
SPL	85	84	86	91.5	95	90	84	84	86	86	85	83.5	83	83.5	84.5	85	86



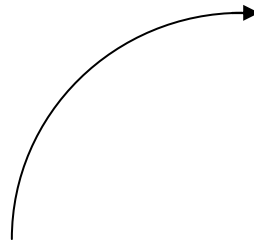
When measuring the room's response use a minimum resolution of 5Hz. *Figure 3* on the previous page shows a theoretical illustration of a room's response.

Before you plot your results however, it's important to note the Radio Shack sound meter is not totally "linear" in its accuracy down low. All similar meters are off by the similar amount depending on the frequency; so while its sensitivity below 20Hz is not what it is at 50Hz, there is a simple way to compensate for this deficiency. It's called a compensation chart.

Simply look to the below frequencies and add the required decibels (dBs) at the frequency in question. So if your system seems to be measuring 70dBs with a 20Hz tone, then really it's putting out 77.5dBs. This is a VERY substantial difference, roughly TWICE the acoustical energy, requiring several times the amplifier power to achieve. You can see then how critical the below chart is if you are using your PEQ to even out or "flatten" the room response of your bass.

Add the following to your measurements:

10Hz add 20dBs
 12Hz add 16.5dB
 16Hz add 11.5dB
 20Hz add 7.5dB
 25Hz add 5dB
 31.5Hz add 3dB
 40Hz add 2.5dB
 50Hz add 1.5dB
 63Hz add 1.5dB
 80Hz add 1.5dB
 100Hz add 2dB
 125Hz add .5dB



SVS PEQ Controls

Explanation of the controls. Now that we have discussed how to measure the room's response, the next step is to correct the problem areas with the parametric equalizer. Before we start turning the controls we need to understand what the adjustments are and how they work.

“Q”. This control determines how wide the correction will be. Each “hash mark” on the amp's front plate represents roughly 0.1 octave adjustments. The **“HI”** mark is equal to 0.1 octave (narrow) and **“LO”** mark is equal to .9 octave (wide). In *Figure 3* the highest peak is located at 40Hz and becomes flat again at 50Hz (the Highest Frequency of the peak). To determine the Q adjustment the following formula is needed. More on **“Q”** in a moment.

$$\text{Formula 1} \quad \frac{(\text{Highest Frequency [X]} - \text{Center Point [Y]})}{\text{Center Point (Y)}}$$

The **LEVEL** control is the amount of attenuation on the signal located at the center frequency. **MIN** is equal to 0dB and **MAX** is equal to -12dB “cut”. Each hash mark reduces the Center Point in question by 1.5dB.

The “**FREQ**” control (short for frequency) is the adjustment for the center point of the cut and should target the highest peak frequency in the room’s response. Each hash mark for this control moves the center frequency for the desired cut 5Hz, within a range of 20-80Hz.

Adjustments of the parametric equalizer. The first step to adjusting a PEQ is determining the “**Center Point**” of the cut. Determining the Center Point allows us to establish a target, or baseline, for further adjustments. In this example (again, looking to the graph in *Figure 3*), the peak frequency is roughly 40Hz.

At this stage we’ll estimate the beginning (lowest frequency) and the end (highest frequency) of the peak. In *Figure 3* the beginning would be located somewhere near 25Hz and the end, or **Highest Frequency**, would be near **50Hz**. This would be a 25Hz bandwidth, with a **Center Point** located at **37.5Hz** (the midpoint between 25 and 50hz). Notice that the center point of 37.5Hz is **not** located precisely at the peak frequency in the response curve, which was estimated at 40Hz. Why? If we used 40Hz as our center frequency and 50Hz as our high point cutoff we would only attenuate the curve down to 30Hz. This will leave a small bump in response near 25Hz because the correction would only be located between 30Hz to 50Hz.

Now that we determined the Center Point we can adjust the “**FREQ**” control knob to 37.5Hz, or between the fourth and fifth hash marks, clockwise from the left.

The next step will properly adjust the “**Q**” setting. We again need to use *Formula 1* and calculate the **Q** setting from *Figure 3* using Highest Frequency and Center Point figures just determined above.

$$\frac{50\text{Hz} - 37.5\text{Hz}}{37.5\text{Hz}} = 0.33$$

.33 **Q** ... or just past the third hash mark, clockwise from the left of this control.

Now that we have successfully adjusted the **Q** and **Frequency** controls, we need to make the final **Level** adjustment. In *Figure 3* the adjustment should be somewhere near -10dB to -11dB, or on the 8th hash mark from the left (1.5dB cut per hash mark), completing the adjustments for the parametric equalizer.

Measure room response for accuracy. After all the adjustments are made we recommend you measure the room again to make sure the adjustments are correct. If the new response curve is not acceptable then fine-tune things some. For example, if the response curve still shows a small peak you should adjust the **Level** control again to compensate. Make sure your overall SPL calibration is set as described earlier in this manual, and enjoy your optimized subwoofer!

Subsonic Filter and Port Tuning

Your new SVS subwoofer not only comes with our efficient “Tri-Power” port flares, but **custom port plugs** and **variable subsonic filter** which allow your sub to be “tuned” to even lower frequencies than its stock configuration. For most people and most rooms, your SVS is already configured for the best blend of extension (how deep/low your sub goes) and output (how loud it gets at a variety of bass frequencies). However, we know that bass is a very personal taste and no two rooms will react exactly the same with any subwoofer. So we include a custom “port plug” that, when inserted into a port, allows you the user to experiment with a substantially lower “tune”.



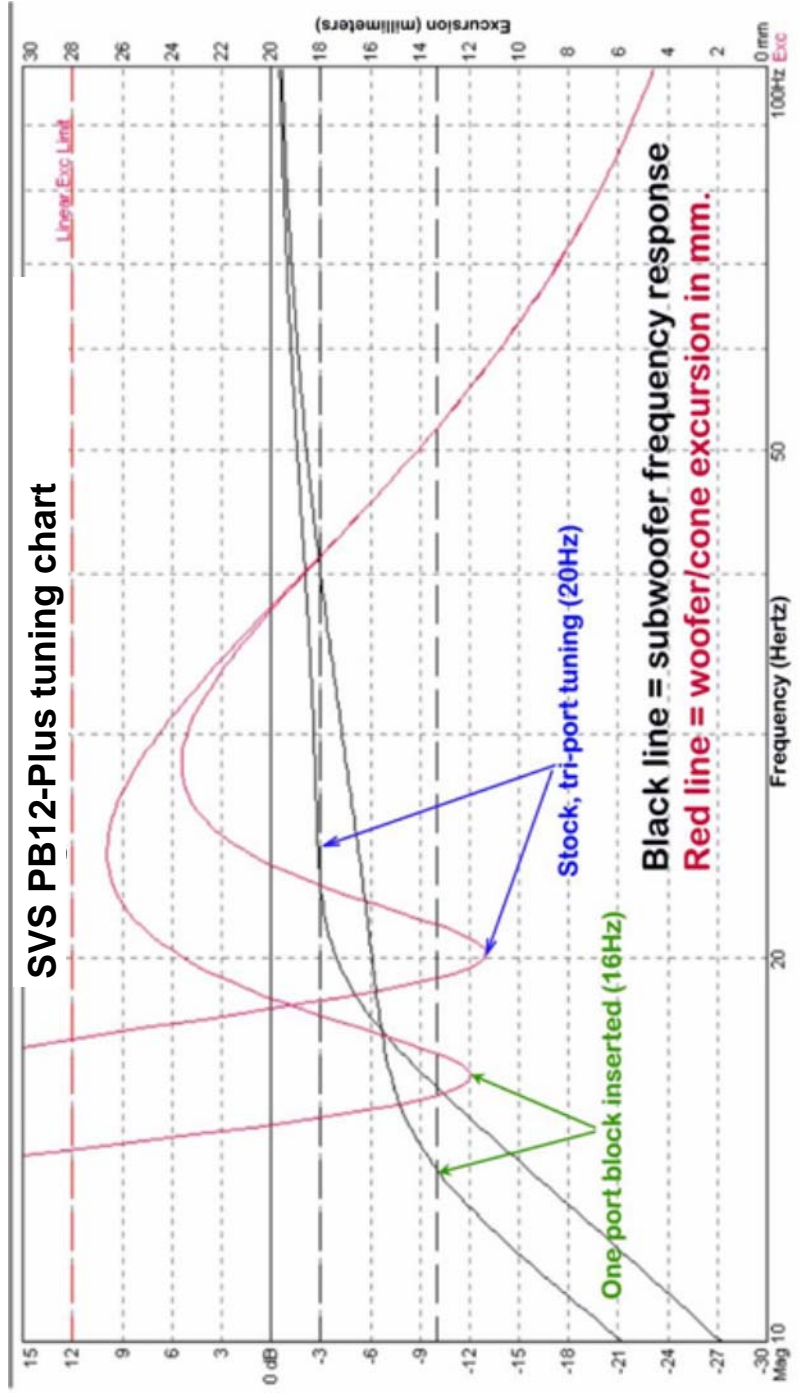
As with all such devices, there are compromises when tuning a sub lower. Installing a port block takes some capacity from upper reaches of bass, installing *two* port blocks naturally limits upper bass response even more. So while you will indeed get more bass down low (where DVD and music bass is more rare, but quite exciting), you’ll sacrifice total output capacity above the stock tuning point of the sub (where bass is more common). You should decide if the effect is pleasing on the sorts of movies and music you enjoy.

How to do it? To insert a port plug, simply squeeze the foam on one end and press the plug into a port flare until it is about 1” lower than the edge of the surface of the sub. You can remove the plug by inserting your fingertips into the port flare and squeezing and pulling on the foam plug at the same time. Be sure to select the subsonic filter point on the back of your SVS amp which coincides correctly with your new “tuning point”. **NOTE:** We strongly recommend you do **NOT** run a lower subsonic filter point than your port plug configuration would dictate — **especially** if you are running the subwoofer at high sound pressure levels. Moderate levels are doubly important if you put the subsonic filter into the 12Hz mode (* contact SVS about details on the use of this deepest mode). This simple table indicates the settings you should use in setting up your sub blockers and the subsonic filter knob.

SVS PB12-Plus Tuning Chart	Subsonic Filter Knob
Stock tune (no ports blocked)	20Hz
With one port-blocked	16Hz
With two ports-blocked *	12Hz

Look to the next page for a computer simulated response chart showing the reduction of upper bass when adding a port-plug to your SVS (along with additional woofer excursion needed to maintain lower frequencies). The bottom line? Many customers feel the slight loss in upper bass output to be insignificant compared to the deeper response the port block gives. We let you decide.

SVS PB12-Plus tuning chart



Black line = subwoofer frequency response
Red line = woofer/cone excursion in mm.

Bassy demo scenes to die for.

So now what?? You've got one of the best theater and music bass sub-systems on the planet, you're calibrated...want to see what she'll do? **But of course!** Since finding those scenes can be a bit trying, we've compiled a list of our old favorites below. After all, calibration with test tones is important, but it's movies and music this sub is itching to show off. Chapter stops for DVDs are shown, with movie time in hours: minutes: seconds. What are you waiting for? Just hit **PLAY!**

- **“The Iron Giant”** Great family animation with **SERIOUS** bass, including strong peaks below 25 Hz. Jump to:
 1. “Chase thru the forest” Scene 8 (20:00 into the movie)
 2. “Robot Landing” (Train Impact) Scene 10 (25:40)
 3. “Green Boom” Scene 27 (1:11:40)
- **“Antz”** Another good family movie, though not perhaps for small children. Extremely loud bass above 30 Hz.

“Terror from Above”, Scene 17 (51:48)
- **“The Matrix”** Modern, violent, science fiction classic with plenty of shoot-'em-up bass blasts. Here's some subtle and not so subtle.
 1. “Where we are grown”, Scene 12 (42:55)
 2. “Landing in fight”, Scene 15 (50:51)
 3. “Chopper shootout”, Scene 31 (1:47:15)
- **“Das Boot”** Arguably one of the most compelling war pictures of all time with bass approaching 20 Hz. Very loud, very deep.
 1. “Depth charges”, Scene 21 (59:30)
 2. “Storm surfing”, Scene 25 (1:15:15)
 3. “Hitting bottom”, Scene 17 (53:15, Side “B”)
- **“Apollo 13”** Moving story, with some surprisingly subtle but revealing bass where it counts.
 1. “Lift off”, Scene 13 (35:15)
 2. “Coming home”, Scene 53 (2:05:43)

More Bassy demo scenes.

- **“Titanic”** You love it...or you *hate* it. Regardless of which side of the ship you sit on, this flick does some serious rumbling for you:
 1. “We can’t leave him” Scene 22 (2:21:50)
 2. “Ship Splitting” (2:41:30)
 3. “Last Gasp” (2:42:05)
- **“Blade”** Not one for the kiddies, but loaded with deep bass.
 1. “Footstep”, Scene 4 (7:15)
 2. “Door blown” Scene 20 (50:05)
- **“Aliens”** Not just another modern sci-fi horror classic, this one rocks from intro to final scene.
 1. “Ship drop”, Scene 9 (41:20)
 2. “Awakenings”, Scene 15 (1:12:52)
- **“Apocalypse Now”** Making This Vietnam war movie, Francis Ford Copolla nearly went crazy...imagine what it'll do to your subwoofer!
 1. "Chopper ride" Scene 2 (0:19:47)
 2. "ARC LIGHT" Scene 4 (0:26:02)
 3. "Grenade launch" Scene 12 (1:27:58)
- **“Contact”** SETI with a (bass) twist or two along the way.
 1. “Bombing”, Scene 28 (1:36:30)
 2. “Space truckin”, Scene 33 (1:55:56)
- **“Dark City”** One of Roger Ebert’s favorites, think he likes bass too?
 1. “Let the tuning commence”, Scene 8 (34:30)
 2. “City makeover”, Scene 15 (1:27:45)

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