cornerhorns are exactly the same in every respect except their woofers. Also, don't forget that

Sometimes when I tell this to people, I sense that they mentally minimize the significance of this. Don't. The woofer is where it's all at, or at least a lot of it, where sound quality is concerned. Not to say the tweeter isn't important, but the woofer is the foundation, and more than just bass, it is

cornerhorns, with their large midhorns pushed as low as they could possibly go, the woofer still runs up beyond middle C. That's a pretty big part of the fundamentals of many instruments and

the overtone region, in addition to the bass.

What I'm trying to say is the woofer is responsible, to a large degree, for a good portion of the sonic character of all my speakers. This is true of most loudspeakers, for that matter. You really want a driver that has a motor capable, doesn't become non-linear at moderate power levels and has good thermal qualities. Equally important, it should have a cone/suspension that is well damped, free of upper-frequency resonances that introduce breakup. This is what separates the good from the bad, and the great from the good. It really is the heart of the loudspeaker, and many times I see people glaze over it. All the work in crossover design and horn pattern control is lost if you use a crummy woofer. Well, maybe not all, but you get the idea. I've put a lot of effort into making these things perfect, so I like to see them implemented with the best parts.

Speakers history.

For years, I've had only the small two-ways, the larger controlled-directivity two-ways and the

woofers, respectively. The larger two-ways offered horns with uniform-directivity, being the three

midrange and tweeter subsystems were similar, although the model number was tied to woofer size. That's just how it has always been.

The thing is, for all of the 1980's and most of the 1990's, the cornerhorns were three way speakers with direct-radiating midrange. The idea was that the corner would provide the directivity for the midrange, just like it did for the woofer, at least from the Schroeder frequency (about 100Hz to 150Hz or so) upwards. I made them two-ways for a few years, as an experiment, but the point is that in each case, where there was a midrange driver or drivers, it was usually 5"

and 5" midrange made sense.

In 2003, when I started making the current models with large midhorns, I decided rather than