



WELCOME!

As I stated in the Editor's Couch section of the soon-to-be-released Issue 118, I am very sad to report that my good friend, loudspeaker designer extraordinaire John Dunlavy passed away of natural causes on January 4, 2007. I personally learned a lot about loudspeaker design and performance from John, and as you may or may not be aware, the Dunlavy SC-V is the primary reference loudspeaker in Widescreen Review's Reference Holosonic™ Spherical Surround™ Home Theatre Laboratory. In this (and in the next six Newsletters), we are including one article from a series written by John Dunlavy about his approach to loudspeaker design. In this issue you will read all about "Loudspeaker Accuracy: The Quest For Getting Loudspeaker Design Right, Part 1—Philosophy," which was originally printed in Issue 58, March 2002. As always, we hope that you will find this, and the rest of the content in our Newsletter, helpful and informative.

Gary Reber
 Editor-In-Chief, *Widescreen Review*

COMING SOON TO NEWSSTANDS

Here's a sneak peek into what's coming in Issue 118, March 2007 of *Widescreen Review*:

- The Rogers Report: Optoma's HD81 1080p DLP Projector reviewed by Greg Rogers
- Stacey Spears watches the Oppo DV-970HD DVD Player
- Peter Moncrieff tests the McIntosh MX119 A/V Control Center
- John Kotches listens to the Canton Ergo Loudspeaker System
- Joe Kane's look at HD DVD and Blu-ray Disc
- Gary Reber's Optimum Performance Home Theatre—Structural Design Part I
- The Wife Assistance Forum helps your significant other see things your way
- Over 50 Blu-ray Disc, HD DVD, and DVD picture and sound quality reviews
- And more...



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Coming Soon To A Retailer Near You

Tricia Spears

New Loudspeakers



JBL ES Series

JBL® has introduced its new **ES Series** line of loudspeakers—the **ES10** (\$329 a pair) wall-mount bookshelf, **ES20** (\$399 a pair) and **ES30** (\$499 a pair) compact wall-mounted bookshelves, **ES80** (\$499 each) and **ES90** (\$599 each) floor-

standing towers, **ES25C** (\$329 each) center channel loudspeaker, and **ES150P** (\$449 each) and **ES250P** (\$549 each) powered subwoofers. With distinctive new styling—tapered enclosures, unified center section, front baffle that curves to the top surface, and accented contrasted side panels—the ES Series will be available in late spring 2007. The ultra-high-frequency transducer provides extended frequency response to 40 kHz, and the titanium-laminate tweeter delivers exception resolution.

JBL 516 255 4525 www.jbl.com

New from **Sunfire™ Corporation** is the **Cinema Ribbon Trio™** compact on-wall line of loudspeakers. The Cinema Ribbon **CRS-3** (\$1,000 each) and companion **CRS-3C** center channel (\$1,250 each) are part of the XT-Series collection and will be shipping in March 2007. The CRS-3 handles up to 450 watts of power and boasts a sensitivity rating of 90



Sunfire Cinema Ribbon Trio

dB/watt/meter and a nominal impedance of 6 ohms. The CRS-3C utilizes the same 4.5-inch, high back-emf drivers and six-inch, high-efficiency ribbon as the CRS-3. The tapered array design is said to drastically reduce the combing effects found in other multi-driver configurations, while keeping the ribbon centered for accurate dialogue localization. Both products are finished in hand-rubbed ebonized rosewood and feature a boundary compensation switch that allows users to easily tailor the sound for specific room placement.

Sunfire™ Corporation 425 335 4748 www.sunfire.com



Sonance Cabinet Subwoofers

The new **Cabinet Subwoofers** from **Sonance®** consist of the 12-inch **12-250**, 10-inch **10-150**, and 8-inch **8-100** freestanding subwoofers. All three subwoofer drivers feature extra-long-throw voice coils for highly linear, long-excursion motion, and high-pass outputs for both line- and loudspeaker-level connections. Recessed amplifier and electronics, recessed grills, and front-mounted controls permit all the models to be installed flush into tight spaces, in cabinets, or sunken partially for in-wall placement. The 12-250 (\$1,000) offers 250 watts of built-in power and delivers bass extension down to 22 Hz, the 150-watt 10-150 (\$750) has a 28-Hz bass extension, and the 8-100 (\$525) includes 100 watts and goes down to 35 Hz.

Sonance 800 582 0771 www.sonance.com

New Video

Microtek has entered the LCD HDTV market with two 42-inch "Full-HD" 1080p televisions. The **CL42HA** is part of the high-end Cineon™ series, created for the custom A/V installer and home theatre channel, and the **L42CX2A** joins



Microtek CL42HA

Microtek's HDTV line for video enthusiasts. Both models deliver a native resolution of 1920 x 1080 pixels in the 16:9 (1.78:1) format, and accept 480i, 480p, and 720p, in addition to 1080i and 1080p signals. With a brightness of 500 cd/m², contrast ratio of 1200:1, and viewing angle of 176 degrees, both TVs feature a full array of input options that allow you to connect several devices to the LCD display, including antenna ports for analog NTSC and digital ATSC tuners, composite video, S-video, component video (YPbPr), computer RGB via VGA port, and HDMI. The L42CX2A will soon be available for \$1,900 with a one-year parts-and-labor warranty, and the CL42HA will be available for \$2,000 with a two-year parts-and-labor warranty.

Microtek 310 687 5940 www.microtekusa.com

New from **VIZIO** is a 47-inch 1080p HD LCD television, the **GV47LF**, which is available now for only \$1,900. The elegant, translucent black-and-silver cabinet encases a display with a native resolution of 1920 x 1080, a brilliant 500 cd/m² brightness, 800:1 contrast (1600:1 with DCR, Dynamic Contrast Ratio), 16.7 million colors, and 8 millisecond response rates. The GV47LF's LCD screen comes with IPS Technology for a 178-degree viewing angle. Other



Vizio GV47LF

features include full high-definition native resolution and support of 1080p, 1080i, 720p, 480p, and 480i video signal formats, PIP/POP, a 3D comb filter, motion adaptive de-interlacing, 3-2 and 2-2 reverse pull-down, an ATSC/QAM/NTSC tuner, removable loudspeakers and stand, and a backlit universal remote control. VIZIO's other LCD televisions in the line include the 46-inch **GV46L** (\$1,700), 42-inch **GV42L** (\$1,300), 37-inch **VX37L** (\$900), 32-inch **VX32L** (\$700), and 20-inch **VX20L** (\$400).

VIZIO 888 849 4623 www.vizio.com

New Electronics

The **Cinema 11** surround sound processor from **Cary® Audio Design** has active room EQ for music playback, auto format sensing for Dolby® or DTS® digital signals, one balanced and seven RCA inputs, balanced and RCA 7.1 channel outputs, AM/FM tuner, and fully discrete command codes for either RS 232 or infra red remote control. The standard finish on the Cinema 11 is a silver anodized aluminum front panel with silver buttons and volume knobs.



Cary Audio Design Cinema 11

Cary® Audio Design 919 355 0010 www.caryaudio.com

2007 CES Report

Announced Blu-ray Disc And HD DVD Players At The Show

Danny Richelieu

At the 2007 International Consumer Electronics Show (CES) in Las Vegas, there were some very interesting turn of events in the on-going battle between Blu-ray Disc and HD DVD for high-definition optical disc supremacy...but you aren't going to read too much about that here; this is just a rundown of the new Blu-ray Disc and HD DVD players that were announced at the trade show. But be sure to read Joe Kane's assessment of the announcements made in Las Vegas in Issue 118's "HD DVD *plus* Blu-ray Disc." Issue 118 will be in mailboxes and on newsstands in the next couple of weeks. Also, we will be covering the 2007 CES in much more detail in Issues 119 and 120.

Samsung introduced its second-generation Blu-ray Disc player, the **BD-P1200**. The BD-P1200 will include a Silicon Optix Reon HQV chip, which we reported on in Issue 111's "Observer." The player is capable of decoding all of the mandatory Blu-ray Disc codecs and will deliver 1080p via its HDMI version 1.3 output. The BD-P1200 will be available in March for \$800.



Sony showed prototypes of their second-generation Blu-ray Disc players, which, in continuing with Sony's trend of naming prototypes after precious gems, are called **Sapphire 1** and **Sapphire 2**. Details are slim on the two prototypes, but they will support 1080p24 and Sony's recently introduced x.v.Color, their moniker for the xvYCC color space that provides 1.8 times the amount of colors of sRGB, and looks to be gaining ground to become one of the new buzz-features for displays going forward.



LG stole the show with the official announcement of their Super Multi Blue **BH100** HD DVD and Blu-ray Disc combination player. The single-tray device can play video off HD DVD discs—although not the interactive HDi content, which powers the menus and interactive features; the BH100 will instead jump straight to the movie for each disc—and play video and the interactive BD-J content off Blu-ray Discs. The reasons for LG omitting the HD DVD specification-required HDi was not made public, but they hinted that it might be a firmware updateable addition in the future—maybe. The player is capable of decoding the three mandatory video codecs, and can internally decode Dolby® Digital Plus and both the lossy and lossless varieties of DTS-HD™ (High Resolution Audio and Master Audio, respectively). The BH100 is available in stores now for \$1,200.



While two of their second-generation HD DVD players were announced at CEDIA in September 2006, **Toshiba** used CES to introduce its new mid-level HD DVD player, the **HD-A20**. Price-wise, the HD-A20, at \$600, is much closer to the lower-end HD-A2 (\$500), and looks to only add 1080p over HDMI (version 1.2, not 1.3) and a new look for that \$100 extra. At the Toshiba press conference, it was claimed that three Chinese manufacturers, Shincó, Alco, and Lite-On®, as well as Onkyo® and Meridian, would be announcing new HD DVD players at the show as well. The three Chinese manufacturers' and Onkyo's announcements were made, but Meridian's? Employees at their booth didn't know anything about the new player, but Editor-In-Chief Gary Reber confirmed with Bob Stewart of Meridian that they will be working on a high-end, reference-grade HD DVD player soon.

Loudspeaker Accuracy

The Quest For Getting Loudspeaker Design Right

Part 1—Philosophy

JOHN DUNLAVY

I've never met a person who didn't love music. Even people who can't hum their way out of a paper bag get excited when describing their favorite "song"—whether it's classical, rock, bluegrass, jazz, or some other variation on a theme. And each one of them thinks his or her kind of music is the best.

When it comes to music, it's personal.

The more you care about music, the more you ought to care about getting it right. By right, I mean accurate. And by accurate, I mean *acoustically identical to the performance*, whether recorded "live" in a performance venue or in the studio.

As the most ephemeral of all art forms, music happens in the moment, lasting only as long as the composition does. After that, it's gone forever. And every performance is different, even if the musical menu is the same. Only occasionally do all the parts come together in a way that's truly inspired. When that happens, you have musical magic—a transforming experience—which is the essence of recorded music at its best.

Follow any performer on tour and you'll see what I mean. There are the recording engineers at work, night after night, capturing the same sets from start to finish, hoping to catch as many of those magical moments as possible for the CD or music video to follow. If they're lucky, they'll get many over the course of the tour, and the album will really shine.

If you think studio recording is easier, think again. Although artists in this situation don't have the technical sound reproduction problems that can plague large concert halls or for that matter, small venues, they also don't have the give-and-take excitement of the live audience and must generate whatever magic they can...all by themselves.

Given all the trouble that goes into sound recording, it seems important to me that any loudspeaker I listen to should be capable of delivering exactly what was recorded. And I'm doubly insistent when listening to movie soundtracks, which compounds all the dilemmas of musical recording with a wide

(and challenging) variety of sound effects.

From whispers and pencil tappings...to motorcycles and nuclear explosions...I want to hear it all—the way the filmmaker and recording engineer wanted me to hear it.

That's why I insist on the highest possible degree of loudspeaker accuracy, within the hard limits imposed by the laws of engineering and physics. Furthermore, I think loudspeakers should be able to prove their degree of accuracy with hard measurement data and blind comparisons with live music.

If everybody agreed with me, choosing loudspeakers for your home theatre or surround music system would be a simple matter. You'd be able to do an apples-to-apples comparison of their accuracy characteristics and find the most accurate loudspeaker you could afford. Done.

But not everyone agrees. In fact, loudspeaker accuracy has become a pretty controversial topic in audio circles.

Why? Some people argue that accuracy is in the ears of the beholder. If it sounds good to you, it's good enough, they say.

I disagree. True accuracy is a black and white proposition, not a matter of opinion. It's objective, not subjective. Most math equations, after all, have only one proper solution.

Many people confuse the accuracy issue by using sloppy or incomplete measurements to "certify" their loudspeakers as being accurate.

So, what's a buyer to do? Keep reading. Over the next few months, I'll be using this column to dismantle—bit by bit—the controversy over loudspeaker accuracy. I'll explain the different measurements you should look for when loudspeaker shopping (see sidebar), and help you understand why each one is important to loudspeaker performance...and to your buying decision.

Designing a truly accurate loudspeaker is a highly complex task, but buying one shouldn't have to be. I'll see what I can do to help. For me—this time, it's personal. ■

About John Dunlavy

John Dunlavy is a well-known and highly respected engineer and scientist with a number of patents to his credit, and forty years at the forefront of audio innovation. John's special interest is loudspeaker accuracy, a notion he's been working on and talking about for decades. Agree or disagree with him, we can all learn something valuable about the world of audio reproduction, sitting at John's knee. That's why I've invited him to pen this Guest Editorial column for the next several months to provide us all a "short course" in acoustics and audio reproduction. I'm looking forward to it, as I look forward (as always) to your comments.

Gary Reber, Editor-In-Chief, *Widescreen Review*

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The Studio Scoop

Rumors, Reports, & Ramblings

Jack Kelley

Welcome to February's Newsletter. Ahhh, February, the month of love. Love and chocolate. Love, chocolate, and a romantic evening in the front of the screen. Now, that's love. So, to find that perfect romantic movie (read Chick Flick) for that special someone in your life, I polled three of the beautiful ladies here (today) at WSR—Stacey (Subscriptions Manager), Tricia (Assistant To The Publisher), and Maryellen (Director Of Marketing)—as to their top five movies that best represent the Cupid in all of us. And they are (in random order):

Stacey: *Out Of Africa*, *What Dreams May Come*, *Notting Hill*, *Message In A Bottle*, and *Sleepless In Seattle*.

Tricia: *The Notebook*, *When Harry Met Sally*, *Pretty Woman*, *The Lake House*, and *Sleepless In Seattle*.

Maryellen: *The Wedding Date*, *Fever Pitch*, *Under The Tuscan Sun*, *Return To Me*, and *Ever After*.

So, grab a Hallmark card, box of chocolates, bottle of wine (alcohol never hurts), one of the fine titles above, and your significant other, and enjoy a quiet evening indoors...and, hopefully, under the covers.

Buena Vista

If you are a fan of 3-D movies, I have good news for you. It has been reported that Director Robert Zemeckis is teaming up with the Walt Disney Company to create a new company (unnamed) that will produce 3-D feature films. Mr. Zemeckis, who directed *The Polar Express* and saw it into 3-D, is reported to be working on a 3-D version of *Beowulf*. Currently, there are, according to *Daily Variety*, 250 worldwide screens equipped to handle 3-D, but that number is expected to jump to 1,000 screens by years' end.



DreamWorks

It appears someone got flushed...but don't worry, it's all for the better. "What we have achieved is our freedom to make the film we want to make," said Arthur Sheriff, speaking on behalf of Aardman Animation. Aardman who? You most likely know them for their work in *Wallace & Gromit In The Curse Of The Were-Rabbit* and last year's *Flushed Away*. Not seeing the profits they had most likely hoped for, DreamWorks severed their ties with Aardman Animation, but this sever did not slow down Nick Park, Wallace and Gromit's creator. He is currently working on a script for a new feature...and it will be in Claymation, not computer animation, as was *Flushed Away*. "Nick loves creating stories for Wallace and Gromit, and he feels they only really work in plasticine," Sheriff said. *Flushed Away* has a street date of February 20, 2007, but, being a DreamWorks title, we won't see a copy until on or after that date. There has not been a high-definition announcement.



Lionsgate

And just in time for the all-important February 14th, Lionsgate announces Ben Affleck in *Man About Town*. Co-starring Rebecca Romijn and Kal Penn, *Man* tells the story of a once-slick, soon-to-be-divorced Hollywood agent whose personal life is about to become the subject of a tell-all exposé, thus making him take a hard look at his life and at himself. I know what you're thinking...How did I miss this in the theatres? Is it a catalog title? Actually, it's a 2006 title that saw its theatrical debut at last year's Santa Barbara Film Festival, and then slowly made its way to DVD in the U.S., but only after making a stop in Greece in September.



Paramount

In case you were unaware (like I was), Paramount (including Paramount Classics, MTV Films, and Nickelodeon Movies) has joined the likes of Disney and penned a deal with Apple, slotting more than 100 movie titles for download on iTunes. Last month, such titles as *Lara Croft: Tomb Raider* and *Breakfast At Tiffany's* were available for a mere \$9.99. Once downloaded, they can be played on your home computer or fifth-generation iPod. What? Fifth-generation? I must have missed a generation or two. Heck, I just barely upgraded from my Shuffle to my Nano.



And yesterday (February 6, 2007), it was confirmed, according to IMDB, that the next *Indiana Jones* installment will be released on Thursday, May 22, 2008. Wait...2008? Oh, looks like the marketing people at Paramount are going to take full advantage of the Memorial Day weekend. The yet-to-be-titled installment will star Harrison Ford and be directed by Steven Spielberg, and is rumored to begin production this June.

Sony Pictures

Another record was set Super Bowl Sunday (February 4, 2007), and it had nothing to do with the Bears' Devin Hester's 92-yard kickoff return for a touchdown. This record belongs to Sony Pictures, and it took place in a theatre...of course. According to the *Los Angeles Times*, *The Messengers* took the weekend box office booty, and it's the seventh consecutive year that a Sony Pictures' film has been number one over Super Bowl weekend. Last year, if you need to know, it was *When A Stranger Calls*. "Super Bowl weekend is kind of a party weekend, and these kinds of films



Continued from page 5.

get the party started," Sony Distribution Chief Rory Bruer told the newspaper. I bet Peyton Manning's party "weekend" started sometime Sunday evening.

20th Century Fox

Fox is on a roll. First *Borat*, and now *Epic Movie*. Making its theatrical debut on January 26, 2007, it has grossed \$32.6 million, \$18.6 million of which came from its opening weekend, and is currently (as of February 7, 2007) ranked Number 1 on IMDB's MOVIEmeter™. *Epic*, as you may know, is a spoof movie (See The Weinstein Company), and stars Kal Penn (Hey, wasn't he in *Man About Town?*), Jennifer Coolidge, Crispin Glover, and Carmen Electra. No street date has been set.

Universal Studios

Calling all Tom Hanks fans! Calling all Tom Hanks fans! Universal has a collection with your name all over it. Streeting February 13, 2007, *Tom Hanks: Comedy Favorites Collection* includes "a trio of ferociously funny films"—*The Money Pit*, *The 'Burbs* (reviewed in Issue 33), and *Dragnet*

(reviewed in Issue 31). And all for a basement-bargain price of \$19.98! How do they do that?! If you went to, let's say, Amazon.com, you would have to fork over \$35.47, plus shipping and handling, if you bought these titles separately. My friends, the savings is clear.



Warner Home Video

Are you a fan of boxing? Wrestling? Martial Arts? If so, I have good news for you. Looks like the good people from Warner Bros. have teamed up with the good people at International Fight League

(IFL), and together they will release four titles per year beginning in the third quarter. Now, I just did a (very) little research to determine if they would be presented in the widescreen format, but I came up empty-handed. Let's keep our fingers crossed they are...or Editor Gary just may have to lay the smack down.

The Weinstein Company

Those guys at The Weinstein Company are at it again. No strangers to "spoof" movies (see Issue 111 for the standard-definition, and Issue 117 for the high-definition review of *Scary Movie 4*), they have, according to *The Hollywood Reporter*, won the rights to *Dirty Step Stomp*, a spoof of dancing movies scripted by Steve Basilone and Annie Mebane. Films to be spoofed are, but, of course, not limited to, *Stomp The Yard*, *Step Up*, and *Save The Last Dance*, as well as the 1980's classics *Footloose* and *Dirty Dancing*. **WSR**

Contrary to popular opinion, Research/Production Editor Jack Kelley is not responsible for any release date changes, price changes, or any other perceived errors contained within. He can be reached at jack@widescreenreview.com.

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