



WELCOME!

Here it is already, Issue 12 of *Widescreen Review's* monthly Newsletter—where did the year go? A lot has changed in the world of Home Theatre during the past year, and yet some things still remain the same. One thing is for certain, though, we will continue to educate our audience and deliver the latest and most up-to-date news to our loyal and dedicated readers. Joe Kane talks about his *Digital Video Essentials* HD DVD in the June issue of *Widescreen Review*, and you won't want to miss out on the July issue—which promises to be something special—with plenty of coverage on full-range loudspeakers, including our comprehensive buyer's guide.

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

COMING SOON TO NEWSSTANDS

Here's a sneak peek into what's coming in Issue 121, June 2007 of *Widescreen Review*:

- "2007 International CES Part II: Audio" By John Kotches
- "Sony BDP-S1 Blu-ray Disc Player" By Doug Blackburn
- "Tributarities® TX500 Power Manager" By Doug Blackburn
- "Sunfire Cinema Ribbon Duo" By Gary Altunian
- "Digital Video Essentials HD DVD" By Joe Kane
- "Display Technologies — Part II: CRT Displays" By Lancelot Braithwaite
- "Optimum Performance Home Theatre Structural Design, Part III" By Gary Reber
- Over 40 Blu-ray Disc, HD DVD, and DVD picture and sound quality reviews
- And more...

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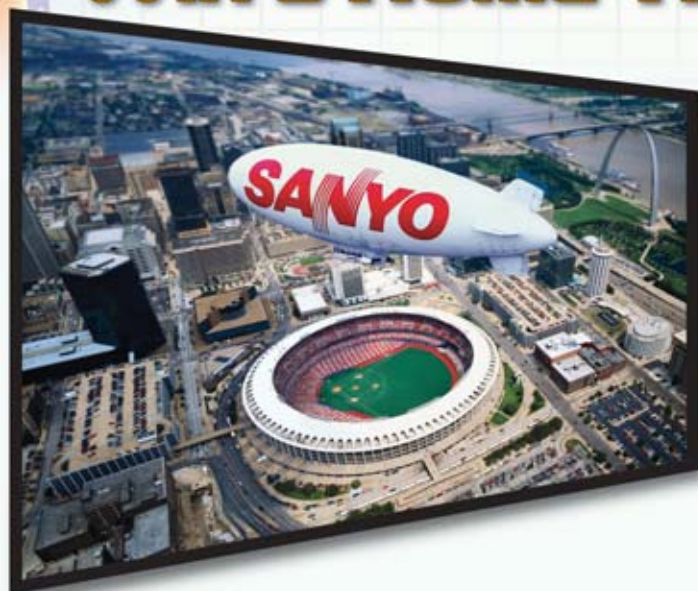
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By Jack Kelley



Widescreen Review, together with SANYO and Da-Lite Screen, is proud to offer an exclusive

Win a Home Theatre Contest



"The Sanyo PLV-25 Video Projector is loaded with useful features, a superb menu system, plenty of inputs, great performance, and gives outstanding value. This projector offers incredible value and is extremely refined..."
Doug Blackburn, Editor, Widescreen Review Magazine

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- Designed for Mounting on the Wall Or into Wall Opening
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The Essential Home Theater Resource

Rules And Conditions For Contest:

1.) How To Enter: Win A Home Theatre Contest begins at 12:00 AM on March 12, 2007 and ends May 31, 2007 at 11:59 PM Pacific Time. To enter online go to www.WidescreenReview.com, click on the short survey. To enter by mail, print out the questionnaire, complete the questions in writing and mail to: Win A Home Theatre, c/o Widescreen Review, 27645 Commerce Center Drive, Temecula, CA 92590. Online and mail-in entries must be received by 11:59 PM PST, May 31, 2007. Limit one entry per person, per household, and per email address, regardless of method of entry. An e-mail address may only be used by one (1) entrant. Subsequent attempts made by the same individual to enter by using multiple e-mail addresses or otherwise will be disqualified. Entry will be declared by the authorized account holder of the e-mail address submitted at time of entry. By entering, entrants acknowledge compliance with these official rules including all eligibility requirements. ALL QUESTIONS MUST BE COMPLETED before submitting entries. Incomplete entries will be eliminated.

2.) Selection of Winner: On or about June 3, 2007, one (1) winner will be selected in a random drawing that will be conducted among all eligible entries received during the Promotion Period. The odds of winning the prize will depend on the number of eligible entries received. Winner will be notified by telephone.

3.) Eligibility And Conditions: Contest open only to legal residents of the 50 United States (and the District of Columbia), 18 years of age or older. Void where prohibited. Employees of Sanyo, Da-Lite®, and Widescreen Review, their immediate families, and their respected affiliates, including advertising and promotion agencies, are not permitted. All federal, state, and local taxes are the sole responsibility of the winner. Please allow 6-8 weeks for delivery of prizes. No substitution, cash alternative, or transfer of prize is permitted.

4.) Name Of Winner: The name of winner will be posted on or about June 3, 2007 at www.widescreenreview.com.

<http://www.widescreenreview.com/contest>

Coming Soon To A Retailer Near You

Tricia Spears



Paradigm Millenia Series

Paradigm® has introduced its **Millenia™ Series** horizontally positioned nine-driver **20 Trio** system, which functions as three loudspeakers in one sleek cabinet. The contemporary-designed 20 Trio is available for \$999. As well as the 20 Trio, the Series includes the five-driver, two-way, on-wall/shelf/stand-mounted **Millenia 20** (\$499 each); five-driver, two-way, on-wall/shelf **Millenia 30** (\$799 each); six-driver, 2.5-way, floor-standing **Millenia 200** (\$1,299 pair); six-driver, 2.5-way, floor-standing **Millenia 300** (\$1,999 pair); and five-driver, three-way, surround/rear **Millenia ADP** (\$599 pair).

Paradigm®

www.paradigm.com

Yamaha's new RX-V861

Audio/Video Receiver features four "Scene" pre-set listening modes, HDMI 1080p switching and upconversion, multi-zone operation, and iPod® and XM Satellite Radio compatibility—all for under \$1,000. Offering video quality normally available only on receivers at much higher price points, the RX-V861 can upscale 480i video to HD resolution, up to 1080p. The receiver's HDMI also enables it to accept multichannel linear PCM audio output, such as decoded Dolby® TrueHD and DTS-HD™ signals from Blu-ray Disc and HD DVD players and receive high-resolution audio formats, such as DVD-Audio and SA-CD, through a convenient single-cable connection. The RX-V861 offers flexible system configuration options, as its 7.1 channels can be used to create an immersive surround-sound environment in a single room, or 5.1-channel surround in one zone and two-channel stereo in a second zone. The RX-V861 audio/video receiver ships with a preset remote control and is now available.



Yamaha RX-V861

Yamaha

714 522 9105

www.yamaha.com



dnp Supernova Flex Screen

A brand new version of **dnp's Supernova™** Screen is now available. The retractable, motorized **Supernova Flex Screen** is an optical front-projection screen that allows viewing in brightly lit environments. Blending effortlessly into any environment and disappearing into a stylish wall-mounted enclosure when not in use, the Supernova Flex Screen delivers up to ten times higher contrast than standard 1.0-gain front screens. The cover of the enclosure is removable and replaceable and

is offered in a variety of options—black, white, silver-grey aluminum, blond maple, and cherry wood—as well as a special stainable surface that can be painted to match any décor.

dnp USA

714 545 2711

www.dnp.dk



Audio Design Associates SWAN

Audio Design Associates (ADA)

has introduced **SWAN** (Structured Wiring Audio Network), a multi-room audio system aimed at the multiple-dwelling unit, tract home, and custom-built home markets. A high-performance, entry-level-priced modular audio system that fits into standard structured wiring cabinets mounted in between wall studs, SWAN is compatible with all source components, such as HD and satellite tuners, DVD players, iPod®s, and cable boxes. Designed to simplify the project's overall wiring scheme, SWAN runs on CAT-5 cable, easily connecting with keypads and touch screens. The system employs ADA's high-current Class A/B power amplification that delivers 35 watts per channel at 8 ohms and 75 watts per channel at 4 ohms—stable down to 2 ohms—permitting as many as four pairs of loudspeakers to run on a single SWAN zone. Included with SWAN is a PC program that permits installers to set up each zone's acoustical settings. SWAN should be available for shipping this summer.

Audio Design Associates

914 946 9595

www.ada-usa.com

The newest addition to **Envive, Inc.'s** line of Home Media Servers, the **E-Center A/V**,



Envive E-Center A/V

features the Microsoft® Windows Vista Home Premium Edition. Said to be quiet enough to be used in the bedroom and powerful enough to drive even the largest Media Room, the E-Center A/V comes equipped with Dolby® Digital 7.1-channel audio and HDCP-compliant HDMI video output. With options for Blu-ray Disc or HD DVD optical drives, the system is capable of 1080p playback. Envive utilizes Enterprise Edition Storage solutions, which have been designed for continual read/write environments, such as Web-hosting servers and massive corporate multi-user file servers. With up to two NTSC and two ATSC tuners for simultaneous recording of four television channels on a single device, the E-Center A/V is available at prices starting at \$2,099.

Envive, Inc.

214 432 0868

www.enviveit.com

Fusion Research's new 1-terabyte hard-drive media server, **Genesis**, with a capacity for up to 150 DVDs, is now available for \$7,995. With an ultra-quiet single-component chassis, the powerful single-zone media server can be expanded to provide up to three discrete streams of music or video simultaneously. Easy to use and install, Genesis incorporates the same graphical user interface found on the company's flagship model, Cinema Server. A 2-terabyte version of Genesis, with a capacity of up to 300 DVDs, is also available for \$9,495. Both versions begin shipping in May 2007.



Fusion Research's Genesis

Fusion Research

925 465 1333

www.fusionrd.com

PRODUCT SPOTLIGHT

ONKYO®

Onkyo®, which means “audio” or “sound” in Japanese, has been producing precision audio components for over half a century, growing to become one of the leading names in audio/video components and home theatre systems throughout the world. With over 20 facilities—including production plants, development centers, and sales subsidiaries—the company’s philosophy is to deliver products that are superbly designed and built to a consistently outstanding standard of excellence.

Onkyo’s approach is to perfect the basics—leaving out the frills—paying attention to details, and using only the finest parts available. All of its production facilities are ISO 9001-certified to meet or exceed the highest international manufacturing standards.

In a press conference held April 24, 2007 in advance of its Spring 2007 Rep Show, Onkyo USA unveiled what it called its “strongest line in years.” The core of the line consists of seven new A/V receivers and three packaged HTiB (home theater in a box) systems, including one with HDMI switching. Onkyo’s new line includes the world’s first A/V receivers to employ Silicon Optix’s Reon-VX HQV 1080p video-processing chip, as well as the first with Neural-THX® Surround processing. Other new features include HDMI version 1.3a, XM and Sirius Satellite radio capability, HD Digital Radio capability, Dolby® TrueHD, Dolby Digital Plus, DTS-HD™ Master Audio and High Resolution Audio, and Microsoft® PlaysForSure compatibility. The line also includes models with improved amplifier technology, bi-wire capability, Ethernet and USB connectivity, Audyssey automatic room calibration, and RIHD (Remote Interactive over HDMI) capabilities. What more could you ask for?

“This is the strongest line from Onkyo in years,” said Paul Wasek, Marketing Manager. “Our strong relationship with partners like THX, Silicon Optix, XM, Sirius, and HD Radio has allowed us to create a feature-rich lineup from the entry-level TX-SR505 all the way through to the TX-NR905. We’re proud to introduce the first AVRs incorporating the Reon-VX HQV chip and THX Neural Surround processing.”

The company recently began shipping two of the entry-level AV receivers and all three new HTiB systems. The mid-priced TX-SR605, a standout model both in terms of features and value, will be available in May. The first of the higher-end THX models will also arrive in May, with the final three arriving in June, July, and August, respectively.

To learn more about Onkyo USA—headquartered in Upper Saddle River, New Jersey—and their products, visit their Web site at www.onkyousa.com or phone them at 201 785 2600.



Onkyo TX-SR605 A/V Receiver



Onkyo TX-S805 THX Ultra2 receiver



Onkyo TX-SR505 A/V Receiver.



Onkyo HT-SR800, shown in silver finish

Loudspeaker Accuracy

How Impulse, Step, And Phase Response, Frequency Response, Waterfall Measurements, And Input Impedance Affect The Music — Part 4

JOHN DUNLAVY

This is the fourth in a series of articles on the topic "Loudspeaker Accuracy" that I have written for *Widescreen Review* as a guest editorialist. In this article, I have included a discussion of frequency response and waterfall measurements, which originally were to be presented as Parts 5 and 6 in the original outline of "Topics To Be Covered," which appeared in Issue 58, March 2002, plus a discussion of input impedance versus frequency.

The Necessity Of An Accurate Set Of Anechoic Chamber Measurements

It is probably difficult for the average audiophile, perhaps lacking an appropriate background in mathematics, to understand that from a measurement of the "impulse-response" of a loudspeaker, a computer can calculate its frequency response, step response, phase response, etc. This is accomplished using a FFT (Fast Fourier Transform) program, such as MLSSA (Maximum Length Sequence Speaker Analysis) designed by Doug Rife of DRA Labs. It is not an inexpensive program but, if used regularly and properly, is worth every cent it costs—and then some.

However, many of the same measurements can also be made within a good, large anechoic chamber (like the two chambers I built at Dunlavy Audio Labs—DAL) that are approximately 30 feet long, 20 feet wide, and 16 feet high, with all internal surfaces covered with large wedges of high-density open-cell acoustical foam.

But, even with two large anechoic chambers, MLSSA is still used to ensure the highest possible accuracy for all DAL loudspeaker measurements.

Some loudspeaker designers attempt to take their measurements outdoors, but it is seldom that the "ever-present wind," even when it is difficult to "feel," drops to a low

enough velocity not to affect the accuracy of measurements. Many loudspeaker designers (and magazines) attempt to circumvent this problem by measuring the bass response of their loudspeakers indoors at a distance of only a few feet (typically placing the instrumentation microphone almost up against the woofer cone) and "splicing" the data to measurements made at higher frequencies over a greater distance (typically one meter). But realistically, nobody listens to a large-size loudspeaker at such a close distance, and therefore such a near-field measurement will typically not convey the loudspeaker's performance at the normal listening distance of 8 to 12 feet. (And, for several other good technical reasons, this seldom yields a set of measurements with reliable and/or consistently usable accuracy.)

Impulse, Step, And Phase Response

An acoustical impulse is a very brief "tic" sound that, surprising to most people, simultaneously contains all audio frequencies. The measured impulse response of a loudspeaker is important because it defines how faithfully a given loudspeaker can reproduce complex or short-duration musical transients without "blurring." While non-technical people may find it difficult to imagine, "mathematically," an impulse contains all of the information needed by a computer running a FFT program to accurately derive the frequency response, step response, cumulative spectral decay (waterfall) response, and phase response. Impulse response is usually based upon using a rectangular pulse having a very fast rise time and a width of less than about 20 microseconds. (See Figure 1, Impulse Response.)

A well-designed loudspeaker should possess an impulse response with a rapid rise-time, a steep drop from the maximum, followed by an "overshoot" in the negative

direction that is more than about 12 to 15 dB below the level of the positive peak. This should be followed by no more than about 200 to 500 microseconds of additional ringing (with a maximum amplitude at least 15 to 20 dB lower than the peak amplitude of the impulse). Ringing is an undesirable characteristic for all audiophile components including loudspeakers, amplifiers, pre-amps, signal sources, etc. A large overshoot and/or ringing of substantial amplitude and duration can have the effect of blurring complex musical transients or dulling the impact of fast rise-time musical signals. Ringing can be described as repetition of the original impulse in the time domain. Such pronounced overshoot and/or ringing can also turn a sharp "tic" sound into a dull "toc" sound and significantly alter the quality of plucked strings, orchestral

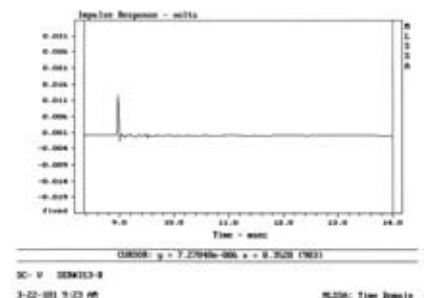


Figure 1—Dunlavy Signature Series SC-V

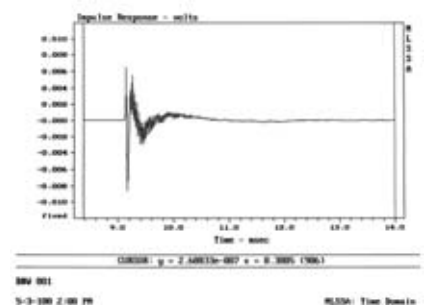


Figure 1—An Expensive Audiophile Loudspeaker

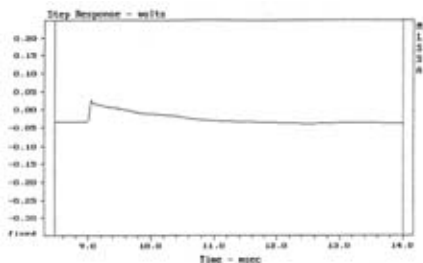
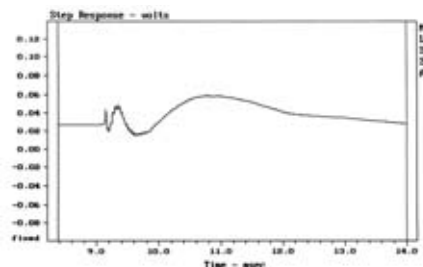


Figure 2—(Top) Dunlavy Signature Series SC-III.A A \$5,495 Per Pair Audiophile Loudspeaker (Bottom) An \$11,000 Per Pair Respected Audiophile Loudspeaker



the “transfer-function” of a device, is a measurement that reveals how accurately a loudspeaker can reproduce the shape of a rectangular pulse having a very long duration (greater than 100 milliseconds). A “perfect loudspeaker” would reproduce such a signal with little or no initial overshoot, followed by an exponential roll-off in amplitude versus time, until the amplitude eventually approached zero. (See Figure 2, Step Response.)

Step response also reveals a great deal about the overall properties of a loudspeaker because the shape of the reproduced curve provides an easy, visual picture of both amplitude and phase versus frequency, crossover network parameters, and driver time alignment. An accurate step response reveals whether a loudspeaker is truly accurate with respect to its frequency response, phase response, impulse response, and waterfall response. Therefore, a properly reproduced step response is a reasonable guarantee of a truly accurate sounding loudspeaker, capable of preserving the spectral properties of the original live musical performance, all else being equal.

Phase response is related to the time domain response of a loudspeaker, i.e., the ability of the loudspeaker to accurately reproduce complex signals over a wide range of frequencies without any time domain delays or distortion (including the ability of a loudspeaker to accurately reproduce square waves). Phase response is directly related to the impulse and step responses of a loudspeaker and is therefore relevant to the accurate reproduction of complex musical transients. A loudspeaker with excellent frequency and phase response properties

should also exhibit good impulse and step responses. Conversely, a loudspeaker with an excellent step response should exhibit a smooth curve of both amplitude and phase versus frequency, with no time domain distortion or irregularities. Thus, a loudspeaker with poor phase response (resulting in a poor transient response) can be expected to create an audible “blurring” of complex musical transients, etc.

Frequency Response

The frequency response of a loudspeaker is the modulus (variations) of amplitude versus frequency. Measured accurately within a good anechoic chamber (preferably in conjunction with a state-of-the-art FFT measurement program such as MLSSA), it reveals a loudspeaker’s spectral balance, i.e., its ability or inability to reproduce all frequencies or musical tones with equal intensity or volume. This is an essential property if the reproduced sounds of familiar musical instruments are to be heard as possessing “live” properties.

It is usually considered the most important performance property because it is the easiest for the average person to evaluate when listening to loudspeakers. Anomalies in frequency response are most detectable when the direct arrival “curve” departs from the “average level” by more than about ± 2 dB over a range of more than about one-fourth to one-third of an octave in frequency (See Figure 3, Transfer Function Magnitude Frequency Response). (An octave is a two-to-one ratio of frequency, e.g., 100 to 200 Hz, 1 to 2 kHz, 4 to 8 kHz, etc.)

However, a truly accurate loudspeaker should possess an amplitude versus frequency curve that falls well within ± 1 or 2 dB limits, with excursions of less than about ± 1 dB within any given octave (without any amplitude or bandwidth “smoothing.”). MLSSA provides a “smoothing function” that allows the measurer to manipulate a frequency response that measures ± 3 to 5 dB and make it look like one that appears to be only ± 1 or 2 dB. Some designers will argue that room reflections will modify the frequency response heard by a listener by greater values than this amount. However, the effect of room reflections, as long as they arrive more than about 5 to 10 milliseconds (sound travels approximately one foot per millisecond) later than the direct arrival sound, are generally aurally processed and recognized as such by most experienced listeners.

Waterfall Measurements

Time domain response is viewed by

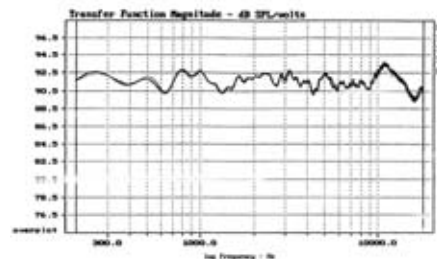
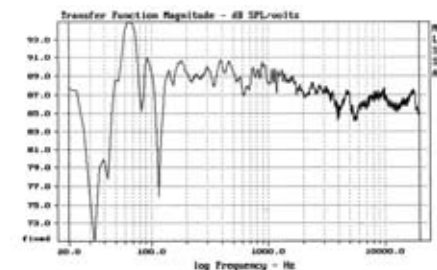


Figure 3—(Top) Dunlavy Signature Series SC-III.A A \$5,495 Per Pair Audiophile Loudspeaker 27-20,000 Hz ± 1.5 dB Measured (Bottom) An \$11,000 Per Pair Respected Audiophile Loudspeaker



means of a Cumulative Spectral Decay plot (often called a waterfall plot). It provides a sequence of individual frequency response curves, each delayed by a short time interval from the preceding plot. It is another excellent tool for gauging the accuracy of a loudspeaker’s ability to reproduce complex musical passages possessing significant transient details without blurring or smearing of complex details in the frequency or time domains. (See Figure 4, Cumulative Spectral Decay—Log Frequency—Hz.)

Input Impedance Versus Frequency

The ability of a loudspeaker to be “amplifier-friendly” is often related to the loudspeaker’s input impedance versus frequency. This is especially true with regard to tube amplifiers and some solid-state amplifiers using minimal inverse-feedback. This is because the internal output impedance of such amplifiers is often higher than 1 ohm, which when feeding a loudspeaker whose input impedance might vary from 1 or 2 ohms to a maximum of 20 or 30 ohms or more, can result in such a system no longer possessing a flat frequency response (amplitude versus frequency and/or accurate impulse and step responses). A well-designed power amplifier should have an output impedance lower than a few tenths of 1 ohm because a higher output impedance, feeding a loudspeaker with an input impedance varying from 2 ohms to perhaps 30 ohms (or more) can potentially create audible fluctuations in fre-

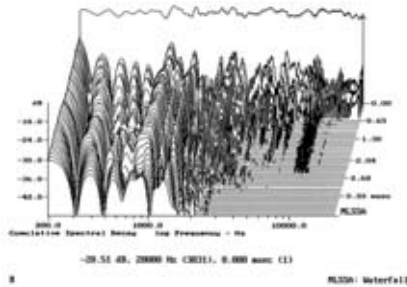


Figure 4—Dunlavy Signature Series SC-V

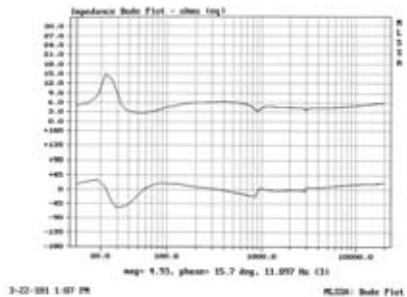


Figure 5—Dunlavy Signature Series SC-V

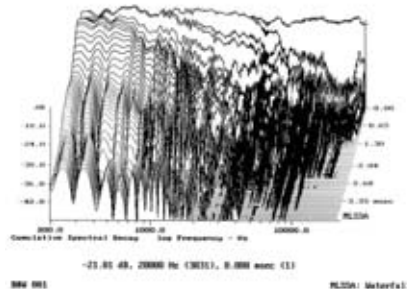


Figure 4—An Expensive Audiophile Loudspeaker

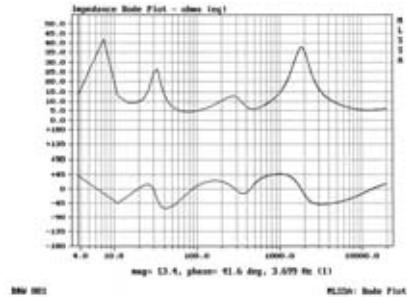


Figure 5—An Expensive Audiophile Loudspeaker

higher output impedance, feeding a loudspeaker with an input impedance varying from 2 ohms to perhaps 30 ohms (or more) can potentially create audible fluctuations in frequency response. Therefore, a well-designed loudspeaker should have an input impedance that does not drop below about 3 ohms over the audio spectrum, especially at higher frequencies, e.g., 3 to 5 kHz. It is necessary, for accurately evaluating a loudspeaker's input impedance with respect to its being amplifier-friendly, to have available both its resistive and reactive components. This is because many tube amplifiers, or other Class A amplifiers, that exhibit a relatively high output impedance can alter the frequency response and time domain response of a system using loudspeakers having an input impedance that varies significantly with frequency. (See Figure 5, Impedance Bode Plot—Ohms.)

Conclusion

While loudspeakers that do not measure accurately may sound musically good, satisfying, etc., they can never reproduce music with the audible accuracy of loudspeakers that measure truly accurate in all of the above mentioned categories. ■

About John Dunlavy

John Dunlavy, MAES, FIREE, etc., is a well-known and highly-respected engineer and scientist with a number of patents to his credit, and 40 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*

Coming Next Issue...

FULL-RANGE LOUDSPEAKER BUYER'S GUIDE

A comprehensive inside look at the true meaning of Full-Range Performance. WSR brings you the next big "talked about" article that will have dealers, manufacturers, and consumers buzzing for months to come.

Look for this issue in your mailbox, which hits newsstands June 26th.

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The Studio Scoop

Rumors, Reports, & Ramblings

Jack Kelley

Buena Vista

Do you know from where the name Buena Vista (as in Buena Vista Home Entertainment) comes? Well, it is the name of the street Walt Disney built his headquarters on way back in 1937. Since, Buena Vista has been the umbrella for such studios as Miramax, Touchstone, Dimension, and, of course, Walt Disney. But that is about to change. According to Walt Disney CEO Robert Iger, in an effort to “focus more on brands and build brand strength,” Buena Vista Home Entertainment will soon get a name change. Most likely it will morph into something like “Walt Disney Home Entertainment,” or something equally as clever, yet I think this would be a great marketing opportunity for a little consumer participation.

DreamWorks

Looks like Laura Ramsey, Jena Malone, and Shawn Ashmore will be joining Jonathan Tucker when they head to Queensland, Australia in late May to begin filming *The Ruins*, which will be based on Scott B. Smith's novel. Don't worry, I am way ahead of you. Laura Ramsey played Gabrielle from *The Lords Of Dogtown* (Issue 101), Jena Malone was Lydia Bennett in *Pride & Prejudice* (Issue 107), Shawn Ashmore became Iceman in *X-Men: The Last Stand* (Issue 114), and Jonathan Tucker acted as Josh Ockmann in *Pulse* (Issue 116). You see, you may not yet recognize actors by name, but you will know them by the films in which they star, which are thoroughly reviewed in each and every issue of *Widescreen Review*. Do you have your subscription? (Disclaimer: Management suggested I work subscription opportunities into my Scoop. Mission completed.) Oh, *The Ruins* is a thriller about when a Mexican vacation takes an evil turn.

HBO

Keeping my fingers crossed that this will

be shot in widescreen (or I wouldn't be able to write about it), *The Hollywood Reporter* is reporting (as that's what they do) that Justin Timberlake's FutureSex/LoveShow World Tour will be taped for HBO when it stops at New York's Madison Square Gardens on August 16th. "When Justin said he was going on tour, it was a no-brainer. It just felt right—he is a classic HBO star, it feels like the right time, and he's the right guy," said Nancy Geller, Senior Vice

was reviewed in Issue 108. I haven't seen the first one, nor will I probably see the second, yet I know I am not going to vacation in Slovakia anytime soon. I like to drink and dance, not be bound and gagged.

MGM

And MGM makes it four, as they will begin selling movies on Apple's iTunes Store. It has been reported that 25 “classic” (there's that word again) films, such as *Dances With Wolves* and *Rocky*, will be the first to be made available for purchase. But it seems that the release of catalog titles versus recently released titles may be hurting iTunes. According to *Daily Variety*, iTunes' downloads have fallen by 600,000, from 1.3 million copies for the first quarter of 2006 to 700,000 for the same time period in 2007.

New Line

Back in the day, it was Sheriff Taylor and Opie. Then we had Mike Brady and Greg, Peter, and Bobby. And now, we have Master P and Romeo, the real-life father and son rappers. You can look for them on June 26 in *Uncle P*, and all for just \$19.99, as New Line looks to recapture its urban glory of the mid-'90s. “The films that defined New Line in the '90s were *Friday* and *House Party*. We basically want to take the title and reimagine them after today's market,” explained Kevin Kasha, New Line Senior VP of Acquisitions and Programming. No news on *Uncle P* in h-def...but that would be da bomb.

Paramount

Remember *Babe*? (If you don't, just refer to Issue 119 for the complete review.) Well, it seems about 50 or so Japanese moviegoers will have a hard time forgetting it...and, in this case, that's not a good thing. Since its Japanese premiere last week (April 28), 50 people have become ill while watching the film, and that number is expected to rise. And, as this outbreak is from several



President, HBO Entertainment. Look for this special to air on September 3, 2007. I'm not sure if he's a “classic HBO star,” but he does star in *Alpha Dog*, which will be reviewed in Issue 122 in both DVD and HD DVD.

Lionsgate

Forget the family-values type stuff from the last two newsletters, and mark your calendars for June 8, 2006, when Eli Roth's *Hostel: Part II* tortures its way onto the big screen. I wouldn't recommend you seeing this film without first watching *Hostel*, which

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venues, not just one, there goes that "it-must-be-something-we-ate" theory. "We have issued warnings to the public that they may feel unwell by watching the film," said Mimi Ichikawa, spokesperson for Gaga Communications. Personally, I didn't love the film, but I never became ill while watching it. Well, there was that one scene...

Sony Pictures

Okay, I was going to tell you about how *Spider-Man 3* broke overseas' records upon its opening, and how it is going to kick some Spidey-butts this weekend (May 5), but we already know that, so to other, older news.

Okay, we've all made choices we regret, but *most* of us have not had them shown on the big screen and then immortalized on DVD. Well, according to IMDb, Chloe Sevigny is "still traumatized" (some three-plus years later) by her unstimulated (read: real) sex act on then-boyfriend, Vincent Gallo, in *The Brown Bunny* (reviewed in Issue 100). Luckily for her, it only brought in \$366,000, so it was only seen by a handful of moviegoers. To research further, I went to YouTube and entered "Brown Bunny," coming up with a mere five pages, and

most of clips appeared to be of the four-legged and long-eared type, but a couple looked to be made of chocolate.

20th Century Fox

Move over Hillary. Step aside Barack. Make room Arnold (as in Schwarzenegger, Governor of California). Borat is in the house...and on the pages of *Time* magazine. Sacha Baron Cohen (aka: Borat) has been chosen as one of the 100 Most Influential People by the decades-old magazine. I'm not sure if there is any sort of ceremony to honor these 100 movers and shakers, but if there is (and I am keeping my fingers crossed), Stacey, our Subscriptions Manager, would love to see Mr. Cohen sport his lime-green uni-thong as he receives his well-deserved kudos. (To view all 100 in slideshow fashion, visit: <http://www.time.com/time/>)

Universal Pictures

Those involved are hoping the second time's a charm, knowing the first *Hulk* had a less-than-stellar boxoffice performance, bringing in \$62 million its opening weekend. For round two, *The Incredible Hulk* (or, perhaps, *Hulk 2*), will be directed by Louis

Leterrier (*Transporter 1*, *Transporter 2*, *Unleashed*), with Edward Norton as Bruce Banner and Liv Tyler as Betty Ross, his longtime love interest. Look for it to be theatrically released in June 2008...in all of its green glory.

Warner Bros.

In less than two months (July 3), *Blood Diamond* (Issue 120) will be Warner's first hi-def title to be released with web-enabled features. This feature will "allow viewers to use the players to participate in the studio's online polls and view bonus features, such as maps of conflict in war-torn Africa." Also included on the HD DVD will be, of course, the In-Movie Experience. Now, if you are in the Blu-Ray Disc camp, you can pick up that version on June 5, but it won't have the web-enabled features found on the HD DVD. Both titles will be available for \$28.99, so from a features-to-cost perspective, it looks like HD DVD is the winner in this case. ■

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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